

Will Keep Progressing: Woody

By AMY LEE

New York—If Woody Herman, the ex-vaude hooper-singer-sax player from Milwaukee, had stepped into a bank or an airline company when he left Marquette university, instead of onto a bandstand, it is probable he would be today behind a king-size mahogany desk directing the bank or the airline as purposefully and thoroughly as he has run his band since its first major date at Roseland ballroom on Broadway in the winter of 1936-37.

Referring to his band and its first date as though there had not been several Herman outfits of expanding size and sound in the last 14 years may seem at first a misstatement.

Fans Would Retort

Jazz followers will be quick to jump up with the news that Woody has had a variety of groups from the first cooperative band that played the blues aggregation to his present "sound"-conditioned, down-checked assemblage making its un-Lombardoish way as a "dance" band.

Among those jazz followers are some who still prefer the blues band and think of it as the only Herman band; others hold out for the '40-'43 crew when names like Steady Nelson, Cappy Lewis, Billie Rogers, and Herbie Haymer gave luster to the Herman swing; yet others swear the '45-'46 Herd, with its stellar lineup that included Ralph Burns, Bill Harris, Flip Phillips, Pete Candoli, Sonny Bertram, and Don Lamond, was the end, only to be outrooted by the '47-'48 fans who saw in sidemen Stan Getz, Serge Chaloff, and Zoot Sims, the real Herman.

Woody's Explanation

How come, then, Woody has had a band when obviously he has had several? That might be explained (Modulate to Page 2)

Jerry Gray Heads East

New York—Due to an unexpected shift in his *Club 15* radio commitments, Jerry Gray will be able to display his Miller-styled wares in down-east Flanagan territory in November.

Gray, who did record-breaking business at the Hollywood Palladium on his debut a few months ago, is set for two weeks at Frank Dailey's Meadowbrook in Cedar Grove, N. J., starting Nov. 15.

The band will also do seven one-niters on a guarantee-percentage basis and one shot on the *Cavalcade of Bands* TV show on Nov. 14.

Tutti Camarata Leaves London

New York—Tutti Camarata, the man considered responsible for "Americanizing" the English popular music business and breaking in many British vocalists and bands for the American market, has resigned as chief of London records' artist and repertoire department.

Camarata, who intends to spend full time on his composing and conducting activities, was with the English company for three years. Late rumors indicate two major record companies are bidding for his services.

Taking over at London is Joe Delaney, who will tie his artist and repertoire duties in with his recently-acquired sales management. Delaney will be assisted by Jack Pleis, who will handle music publisher relations and clearance of material.

Landry Gets Prison Term

San Francisco—Louis Landry, operator of the New Orleans Swing club who was found guilty on a narcotics charge by jury trial early in September, was sentenced Sept. 28 "for the term prescribed by law" by Superior Judge H. J. Neubarth.

Landry's offense was illegal possession of narcotics. The charge calls for a term in San Quentin of from one to six years. In sentencing, the judge brushed aside the jury's recommendation of clemency. Defense attorney Leslie Gillett did not ask for a new trial but served notice of appeal. Landry was released on \$5,000 bail.

Meanwhile, two contracts which Landry had had for the Swing club were canceled. Billie Holiday was set instead for the Longbar, whose owner, Shirley Corlett, was brought into the Landry trial as an "enemy" of Landry with the inference that he was behind Landry's difficulties. A two-week contract for Louis Armstrong was also canceled and the probability was that the group would not play this area at all this fall.

Woody Herman On The Cover

Sixth subject in the *Down Beat* "Bouquets to the Living" series, Woody Herman strikes an informal pose at a recording session for the cover shot of this issue. Amy Lee has written the story of Woody and his many dance bands and is, with old and new photos illustrating the career of the Milwaukee lad who became a showman at the age of 5, will be found on this and other pages.

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Six Isham Jones Survivors Expand, Elect Woody



Chicago—When Isham Jones retired for health reasons in September, 1936, six members of his band—Woody Herman, Walt Yoder, Joe Bishop, Vic Hupfer, Saxie Mansfield, and Clarence Willard, formed a cooperative unit, incorporated under the laws of New York state, with Woody as president.

First date was at the Roseland ballroom in New York from October, 1936, to May, 1937. In addition to the original six, photo above also includes Tommy Linehan, Jack Ferrier, Deane Kincaide, Bruce Wilkins, Kermit Simmons, Neal Reid, Frank Carlson, and Ollie Mathewson.

Voting Rules More Lenient As 1950 Band Poll Opens

Chicago—As we announced in a recent editorial (Oct. 6), it's band poll time again. Official ballots will have been mailed to all regular subscribers before this issue hits the stands, and elsewhere in this issue will be found a coupon which will entitle other readers to also receive a ballot and have a voice in the selection of the favorite bands, musicians, and vocalists for 1950.

Some 10,000 subscribers will receive ballots through the mails automatically. Readers who buy their copies at stands obviously are not on our lists and must fill out a coupon with name and address and send it to the Band Poll Editor, *Down Beat*, to receive a ballot. As suggested, you may paste the coupon to the back of a postcard and mail it for a penny.

Families, Too

If you are a subscriber and one or more other members of your family would like to submit their own lists of 1950 favorites, clip a coupon from your copy of the *Beat* (an additional one will be printed in the following Nov. 17 issue), write in the extra name and address, and mail it in. You will receive your own single ballot separately, and without mailing a coupon.

Only one official ballot will be mailed for each coupon sent in, and the request must be made on a coupon clipped from a copy of *Down Beat*. Additional coupons must be used for additional ballots, and all requests for ballots that (Modulate to Page 18)

Spike Wallace, Local 47 Head, Dies On Coast

Hollywood—One of the liveliest, stormiest, and most interesting musical careers came to an end here on Sept. 25 as death came to J. K. (Spike) Wallace, president since 1940 of AFM's Local 47.

In recent years, as age and ill



Spike Wallace

health caught up with him, Spike (he much preferred to be known by that tag than the formal J. K.), a naturally hot-tempered, blustery man who supported his friends and fought his enemies with equal intensity, became less and less effective as an administrator.

Wallace, 71, came to the coast in the early 1900s to play trombone with the concert band at Catalina Island. Though he became noted

Les Brown Band On Tour Of Pacific Bases With Bob Hope

Hollywood—Les Brown and his bandmen took off with Bob Hope and an all-star cast on Oct. 2 for a tour of Korea and other Pacific military bases. It was not expected that Hope would have the least trouble getting GIs to attend the shows, especially when it was announced that Jane Russell, Marilyn Maxwell, and Gloria DeHaven also would make the jaunt.

Hope is understood to be paying all costs of the trip. Possibly in Japan, however, the transportation for the show would be taken over by the military.

Hope is doing regular commercial air shows as part of the entertainment. Airters will be taped and released via NBC at later dates.

The band making the trip is

New York—Phil Napoleon took his Dixie crew into Boston's Savoy club Oct. 16 for a six-week stay. Following that, he moves into the Rendezvous, Philadelphia, on Nov. 27. Lineup: Napoleon, trumpet; Miff Simes, trombone; Sal Pace, clarinet; Eddie Bruno, bass; Al Washlohn, piano, and Tony Spargo, drums.

during his later years as a top-rank symphony man, he played string bass and tuba with dance bands during his younger days and was one of the original members of the Paul Whiteman orchestra that started its climb to fame at the Alexandria hotel in Los Angeles in 1919.

He later was a member of the Los Angeles Philharmonic orchestra for many seasons, withdrawing from the symphony in favor of motion picture studio recording work when Local 47 work-spreading measures were passed that prevented him from working in the symphony and the studios at the same time.

He then violently opposed the work-spreading measures and once threatened publicly to "tear up his card" if they were enforced. Later, as president, he naturally found it expedient to be a proponent of the union's controversial and complicated regulations which put a ceiling on the earnings of radio and studio musicians here.

Brown's regular dance crew. Bandmen were: trumpets—Don Paladino, Wes Hensel, Bob Fowler, and Bob Higgins; trombones—Dick Noel, Ray Sims, Bobby Pring, and Clyde Brown; saxes—Ronny Lang, Butch Stone, Dave Pell, Bob Drasin, and Ed Scherr; rhythm—Geoff Clarkson, piano; Ray Leatherwood, bass; Tony Rizzi, guitar, and Jack Sperling, drums.

James' Jan



Hollywood—Virtually a newcomer to show business, new Harry James singer Jan Stewart, above, is a smoothly impressive little package indeed. The 24-year-old Texas gal was singing with Emilio Caceres' combo in San Antonio when *Bullets Durgom* heard her and arranged an audition with James. She's currently with James on a 13-state tour which ends Oct. 25.

Te Groen New Local 47 Top

Hollywood—New president of Local 47 here is Johnny te Groen, who took over the chair upon the death of Spike Wallace. He had been vice president. It is expected he will take an even greater interest in the dance band musicians than did Wallace, as te Groen was an active drummer for years with top bands in this territory, also was a leader himself for quite a while. He is credited with having originated or supported many of the constructive measures established during the Wallace regime for the benefit of jazzmen.

Herman's Rampaging Herds Of '46 And '49 Left No Successor



Chicago—Woody's band, at the beginning of 1949, at the briefly active Music Bowl in Chicago, included Lou Levy (not shown) on piano; Oscar Pettiford, bass; Terry Gibbs, vibes; Don Lamond, drums; saxes—Al Cohn, Stan Getz, Sam Marowitz, Jimmy Guiffre, and Serge Chaloff; trombones—Earl Swope, Bill Harris, Ollie Wilson, and Bob Swift; trumpets—Ernie Royal, Ed Badgley, Bernie Glow,

Shorty Rogers, and Red Rodney. One of the top bands of the hop-band era, which sometimes seems much more remote than 20 months ago. The Herman powerhouse of early 1946, probably ready to blow up a storm with *Bijou*, looked like the second photo. Starting at the left are bassist Chubby Jackson, pianist Tony Aless, vibist Red Norvo, drummer Don Lamond, guitarist Billy Bauer, saxists Flip

Phillips, John LaPorta, Sam Marowitz, Mickey Folus, and Sam Rubinwitch; trombonists Ralph Piffner, Bill Harris, and Ed Kiefer; trumpeters Sonny Berman, Irving Markowitz, Conrad Gozzo, Pete Candoli, and Shorty Rogers. Unquestionably the all-time favorite band of a large segment of jazz fans.

'Bouquets' To Woody Herman

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this way: Woody has had one business—the business of having a band—and a continually expanding concept of how that band should sound. The basis on which he built his business is best described in what Woody himself says about the first group of Hermen and their refusal to give up the blues-playing band at the prolonged height of its two-year unpopularity: "We believed we were doing the right thing."

The right thing at that time to Woody and his corporation members was blues, although the right thing to nearly everyone else was the "swing" newspaper scribes were frantically trying to define, musical highbrows denouncing, and Goodman, the Dorseys, Shaw, Clinton, Berigan playing—to carpet-shredding, shoulder-shaking jitter-bugs.

The tumult did not faze nor sidetrack Woody. "We felt we were better equipped to play our blues style," he says, explaining in part the band's Gibraltar stand amid the billows of swing.

Perpetual Pioneer

This loyalty to what he felt was the right thing at each stage of his unfolding career has made Woody Herman a perpetual pioneer. He has never believed one daring swim through heavy surf warranted a future of sunning in ease on the beach.

When, therefore, fans claim the

blues band or the 1945-46 concert band as THE Herman band, he cannot agree. Where they see isolated bands, completely different as to personnel and musical content, Woody sees a natural continuity, a gradual progression from one style to another as new ideas or new ways of saying old ideas are discovered.

"The average patron," Woody observes, "is not interested in our continuance of musical ideas. He'd rather have Woody Herman go back and play the blues. But I am rather stubborn."

More Worthwhile

The quality Woody terms stubbornness looks like something vastly more worthwhile from a sustained view of his enduring achievements in a profession notably unstable, whimsical, and full of mirages.

Woodrow Herman, at age 8, sang, played alto, and hoofed in kid units through vaude houses of the mid-west. With a show business father, it was not an unnatural pursuit, but he did not like it. He did like music, however, and with clarinet added to his other musical accomplishments, he was playing in local bands by the time he was 14, and listening to records by Ellington's Washingtonians and Red Nichols.

In Chicago, just prior to the 1929 crash, he joined Tom Gerun, a sizable band for those times, and went to the coast. "It was a versatile band, and fairly musical," Woody recalls. But the first question asked a sideman in those days was, "Can you sing?" Woody had the right answer for that one. As did Tony Martin, who had also joined the band on sax.

Moved Along

From Gerun's ranks, Woody played and sang with Harry So-

nik, Gus Arnheim, and spent two years with Isham Jones, one of the biggest names in dancebandom at that time.

With diamay, Jones followers heard the news of his retirement in 1936. Who, of the disappointed dancers that had glided so happily past the Jones stand, really would have been cheered to know that a few of the Jones sidemen were not ready to retire with their leader? Especially when those sidemen were contemplating a decided departure from what had been the prevailing dance music style—maintained by the Vallees, Nelsons, Olsens, Jones'—a very soup-and-fish, college degree sort of thing.

Of course, Casa Loma had been pushing in with its *White Jazz*, *Casa Loma Stomp*, and a healthy beat that cut a few fiddles and ricky-tick from the path Benny Goodman also was rapidly swinging through. Of course Ellington, Lunceford, Andy Kirk, and other colored bands had long been the John Baptists in the swing wilderness, unheard by most of the dancing public.

Others Agreed

Like Woody, several other unemployed Jones musicians saw the blues road as the one they wanted to take. They were flugelhorn player-arranger Joe Bishop, tenor man Saxie Mansfield, bassist Walt Yoder, violinist Nick Hupfer, and trumpeter Clarence Willard. Others joined this nucleus, sax men Bruce Wilkins and Jack Ferrier, trumpeter Kermit Simmons. And those who eventually made up the "original" lineup included trombonist Neal Reid, pianist Tommy Linehan, drummer Frank Carlson, and guitarist Hy White.

"We formed a corporation," says Woody, "each one buying shares, and we were going to split the profits, but there weren't any." In and out of Roseland for seven months, the Herman band, with Woody as president and leader, playing his clarinet and singing in the wonderfully warm, appealing way that made a blues or a ballad equally haunting, and moved some to compare him with the great jazz vocalist Red McKenzie—this band went through its book of nine-parts originals and standards, and one-part ballads.

Most of the arrangements were Joe Bishop's, there were "head" things, as there are now and always have been, and scores by Jiggs Noble and Gordon Jenkins. "The band was not too acceptable," Woody remarks. "But we're famous for doing things other bands aren't doing—at the same time."

Tough Days

The greater part of their first two years, the Hermen toured the U. S. in something less than luxury. Jobs loomed and vanished. They saw the dance floors of a few hotels, the Netherland Plaza in Cincinnati, the Rice in Houston, and spent great chasms of time in and around Boston, sharing starvation

with the Shaw and Miller bands, two other idealistic outfits trying to make it without commercial compromises.

Thanks to the backing of the late Cy Shribman, famed New England booker, they could remain idealistic. "Cy deserves a lot of credit," Woody says. "He backed bands and kept them working when otherwise they would have folded. I don't know how we could have kept going if Cy hadn't backed us."

A chance to play Frank Dailey's Meadowbrook, haven of more than one band in the hope stage, was, Woody believes, the first solid step out of nowhere. Also in the '38-'39 period, a few Herman records began to make a noticeable dent in the public consciousness. Two of them were *Indian Boogie-Woogie* and *Blues on Parade*. Another was THE record, *Woodchoppers' Ball*.

Experimental Band

"When Decca first took us on," Woody states, "we were treated as an experimental band. We were given every tune that had been turned down by other outfits." Woody's contract with Decca, however, was to last eight years, an unforeseen consequence of those early-day experiments.

Besides *Woodchoppers' Ball*, 1939 came up with a mirage and a real shove success-ward for the Herman band. The mirage was a tail-end-of-summer stand at Glen Island Casino, which, by the spot's reputation for making bands, looked quite substantial. But Woody followed Glenn Miller. "It was like following the war," he sighs. "Miller had just hit. P. S.: We never went back to Glen Island."

The real shove came with a year-end date at the Famous Door on 52nd St. Swing Lane was doing right by big bands as well as small jazz and swing groups. "That was the first time the band was accepted on a mass scale," relates Woody.

Changed Style

In 1940-41 the band began to change its predominantly blues-Dixieland style. "We had to be more versatile, more of a swing band," says Woody. Not too far into '40, Woody was playing the Hotel Sherman in Chicago, and by August opened at one of the plum spots in New York, the Hotel New Yorker. In the ensuing months, trumpeters Steady Nelson, Cappy Lewis, and Ray Linn and tenorman Herbie Haymer shared notice with the earlier Herman members.

And on July 18, 1941, Woody Herman played the Hollywood Palladium. It was the same year he added a girl, Billie Rogers, to his trumpet section. She was a vocalist, too, and took her place at the mike where such singers as Mary Ann McCall, Carol Kay, Carolyn Grey, and Dillagene had preceded her.

Woody's bookings at last held the N. Y. Paramount-Sherman-Palladium level. Altoman Dave Matthews' arrangements were setting the band's style by 1942.

Service Beckoned

Added to the natural hazards of the business was the constant call of men into service. In September of '42 Woody lost saxists Mickey Folus and Sam Rubinwitch (both of whom returned in '45), and

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Woody, 16, Has First Band Job



Chicago—Woody's first big band job was with Tom Gerun's outfit when Herman was just a little more than 16. That's Gerun in the front seat of this Denver, Colo., roller coaster, and Woody right up there in the second slot. Before this, Herman had had his own unit called "Woody Herman and his Syncopators." Gerun's band, incidentally, included violins and tuba.

Bird Celebrates His Birthday



New York—Charlie Parker celebrated his 30th birthday on Aug. 29, and what better place to fete the event than at the spot named after Parker, Birdland? Lots of folks showed up to wish Bird well, including Billy Eckstine, who's breaking up in this shot. Parker recently closed at Chicago's Blue Note with his string section, went into Philly's Club Harlem on Oct. 9.

Some Views Of Herman, Friends, During The Last Decade



Chicago—Three views of the famous Herman grin, in three widely-different situations. First photo shows Red Nichols, Jimmy Dorsey, Woody, and Mrs. Herman at Nichols' 1940 opening at the Famous Door in New York. Second photo, an old story to poll-winning Woody but still a

pleasant one, as Woody and the Beat's John Wilson look over the plaque awarded to Herman as leader of the band voted best in the 1949 *Down Beat* band poll. Herman's outfit, incidentally, piled up over three times the votes garnered by the second-placing band that year. A group

of woodshedding herdsmen, Pete Candoli, Herman, Ralph Burns, and Flip Phillips, going over a tune prior to a recording session. Not, as you can tell by the presence of Candoli and Phillips, a very recent date.

Armstrong To Make Another Europe Trip

New York—Louis Armstrong, who made a triumphal tour of Europe a year ago, will return to the Continent in April, this time for a longer stay which will probably include more territory than he covered last time. He is due to repeat the spots he played last time from Helsinki to Naples. In addition, he will probably move on into Africa and he may play England.

Length of his stay has not been determined yet, but he will probably be overseas for at least six months and he may stay longer.

As Vaude Unit

Possibility of his playing England depends on whether his combo can enter the country as a vaudeville unit. Louis' last appearance there was in 1934, when he had a smash success which included 12 command performances. For his present tour, he has had several British vaudeville offers. He would prefer to play concerts there, but he would probably accept the vaudeville dates if that is the status which would enable his group to get in.

Practically all of his dates, as before, will be one- or two-night stands, but he hopes to get two-week location jobs in Paris and Copenhagen. There is a possibility that he may work out a two-week deal with the Weivex restaurant in Copenhagen.

Group he will take with him will be the all-star combo with which he has been working for the last few years: Jack Teagarden, trombone; Barney Bigard, clarinet;

Earl Hines, piano; Arvell Shaw, bass; Cozy Cole, drums, and Velma Middleton, vocals.

Meanwhile, the state department has set a series of 13 weekly one-hour disc jockey shows featuring Louis, to be called *The Satchmo Hour*. Program will be used on all Voice of America stations beamed throughout the world. Show may also be heard in this country via WNBC, New York, which is interested in buying it.

Until he leaves for Europe in April, Louis will spend most of his time working east of the Mississippi. Most of the western dates which he had set for this period have been canceled out. In November he's scheduled to make several appearances on Frank Sinatra's TV show on CBS.

A new item of Armstrongiana on wax due soon is a slicing of *Cavalliera Rusticana*, which he will make with Gordon Jenkins. This is a number which Louis used to do when he was a member of Erskine Tate's pit band at the Verdome theater in Chicago in the '20s. More recently he fed it to the Italian opera cats when he was over there last year.

He is also making progress on his autobiography, which he has been writing for several months.

He has delivered the first 25,000 words of this opus, which he calls *The Armstrong Story*, to his publishers and has gotten an advance of \$5,000. Already both *True* and *Flair* magazines have contracted to publish excerpts from the book at \$1,000 an article.

Flair has also scheduled a piece on Louis by Tallulah Bankhead for its November issue. This is an expansion of the tribute to Louis which Tallulah wrote for *Down Beat's* special issue celebrating Louis' 50th birthday.

Band Will Always Progress: Woody

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trombonist Wally Nima. In July of 1943 drummer Carlson called it quits to remain in California. When Woody hit the Sherman in August, only Neal Reid and Hy White of the original blues band were left. By October Reid was in the Marines.

Though the war-imposed drain on men caused major headaches for most band leaders, it seemed to have the reverse effect on Woody's ranks. One of the first recruits from the war-created manpower whirlpool to join Woody was bassist Chubby Jackson. Followed by trombonist Bill Harris, tenor Flip Phillips, trumpeters Pete Candoli and Sonny Berman, drummers Red Saunders, Cliff Leeman, Dave Tough, and Don Lamond, and pianist-arranger Ralph Burns, the lad from Newton, Mass., whose arranging and composing for the band determined its direction and destiny from 1944 through the present.

Woody considers the wartime upheaval primarily responsible for the changes that were inevitably taking place in his swing band. "At that time, too," he says, "bands weren't really trying. They were just watching the loot roll in and thinking about the next army camp they'd play."

He Built

The lack of lassitude and self-satisfaction in Woody's character would not permit him to adopt the same, take-it-easy attitude. He used the time others were wasting or moaning about to build the group that garnered for him the 1945 *Down Beat* top band award, the 1946 *Esquire* Silver award and New Star award as leader, as well as *Down Beat* and *Esquire* awards in both '45 and '46 for many of his sidemen and vocalist Frances Wayne.

The year 1945 marked Woody's switch from Decca to the Columbia label, and his Columbia discs of *Caldonia*, *Apple Honey*, *Northwest Passage* caused excited talk in the trade, among fans, and even in Circles Longhair. After hearing *Caldonia* on a disc jockey show in California, Igor Stravinsky, one of the foremost classical composers of our times, contacted Woody and informed the startled band leader he would like to write something for the Herman band.

Unlike most meetings of jazz and

Helen O'Connell To Join DeVol In Palladium Job

Hollywood—Frank DeVol, who, like his fellow arranger-conductor Jerry Gray, withdrew from the dance business several years ago in favor of radio and recording work, will head his recently-organized dance crew in a five-week stand at the Palladium starting Nov. 14. He booked the date himself without benefit of agency.

Helen O'Connell, who has been in virtual retirement since she left the Jimmy Dorsey band at the peak of her popularity around 1943, has been signed by DeVol for the featured vocal spot in his new band, which will be comprised

of six brass, five reeds, and four rhythm. Differs in Personnel DeVol's dance band, with which Miss O'Connell also will be heard on Capitol records, differs both as to format and personnel from that heard on his Monday-thru-Friday CBSeries. Members of his radio work are quoted by Local 47 work-spreading measures. DeVol, as conductor, is under no restrictions, and he sees no special problem in handling two bands at the same time.

"I had two bands when I also was doing the Jack Carson show in addition to my Monday-thru-Friday series on the Jack Smith show. I plan to use many of the same musicians I had on the Carson show," he says.

Noble Mounts Bandwagon

Following in the footsteps of Gray and DeVol, Ray Noble also is re-shaping his radio crew into a dance band for a series of one-nights and a location date if the project works out. Noble will use the same men that he has on the Edgar Bergen airshow.

It is similar in format to the Rainbow room work with which he made his debut as a band leader in the U. S. in the early '30s.

Carnegie Premiere

Ebony Concerto, under the direction of the New York Philharmonic assistant conductor, Walter Hendl, was premiered in Woody's Carnegie hall debut March, 1946, and featured in his subsequent concert (Modulate to Page 4)

A New Tune For These Two



Philadelphia—Perfect accord, musical and otherwise, resulted in wedding bells for Fran Warren and Harry Steinman Sept. 27 here in the Quaker City. It was the first marriage for both Victor's top girl singer and Steinman, owner of the Latin Casino in Philly.

NBC Finances 'Call Me Madam'



New York—NBC pulled a completely new departure in show business when it financed the production of *Call Me Madam*, the new Broadway hit starring Ethel Merman, produced by Leland Hayward. Left to right at the contract-signing ceremonies above are Hayward; Irving Berlin, who wrote the music and lyrics; Joseph H. McConnell, president of NBC, and Howard Lindsay and Russel Crouse, who wrote the book. The network acquired radio and TV rights to the show.

How To Lead A Jazz Band — Start Touring At Age 6



Chicago—Family photos, straight from a Milwaukee album, of little Woodrow Wilson Herman and how he grew. First, taken on Woody's second Fourth of July, shows the tot clutching a tin cup and flag. It was about this time that Woody was breaking all his mother's pots and pans trying to get drum-like music out of them. Second photo

shows the 9-year-old Woody with his hair greased down to avoid "aissy" curls. Another photo, taken about the same time, is of one of the skits Dad Herman rehearsed for times when the theater act was short. Woody and the alto, in the fourth frame, appeared on the Wisconsin theater

stage show in this get-up for Nola. Costume for the last photo should be self-explanatory, as Woody—then 12—strikes a Ted Lewis attitude. He was touring the Orpheum theater circuit with this act then, already a six-year veteran on the Orpheum route.

The Woody Herman Tale

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tours throughout the country.

At the end of 1946, Woody broke up the band. All sorts of reasons were hurriedly put forward, the main one being that the band, though musically successful, was just not making it financially.

"Maybe we had better clear up that myth right now," Woody told *Down Beat*. "My reason for breaking up the band had nothing to do with money. We grossed three-quarters of a million dollars that year. We had played the Old Gold show (as a replacement for Frankie Carle, he notes slyly), and the Wildroot show. There would hardly seem to have been a less favorable time for breaking up. I did so because of illness in my immediate family."

Though unemployed as a band leader through 1947, Woody got around as a boy singer, recording as a single.

Reorganized

At the end of '47, Woody reorganized the band in line with the patterns set by the 1945-46 group, and names that were the talk of music then were tenorists Stan Getz and Zoot Sims, baritone saxist Serge Chaloff, trumpeter Ernie Royal, and vibist Terry Gibbs. Arrangements, in addition to those of Burns, were mainly the work of Al Cohn and Shorty Rogers. Discs ballooning the Herman music still higher were the beautiful Burns *Summer Sequence, Early Autumn*, and the one that typified the progressive Herman "sound," *Four Brothers*.

But with dance dates tougher and tougher to get with a band built primarily for concerts, and business in an apparent slump, Woody broke up the band again at the end of 1949, the band that won *Down Beat's* 1949 poll after its

scuttling. His plans then were to reorganize twice yearly for concert tours, and play club dates with a small combo between times. The Age of the Combo had seemingly arrived. After a few combo dates, and a discernible dance trend showing, Woody changed his mind and organized his present dance crew in April of this year.

"The public is supposed to be dance conscious now," he says, "and we've done very well this summer and fall. There's no doubt the band business is coming back. We're trying now to develop a band better equipped to do any kind of work. You have to have acceptable things in order to do the others which may not be so acceptable."

Ironical

Pioneering with a dance band seems an ironical role for this leader who, in the last 14 years, has pioneered with everything but a straight dance band. Yet in the present peculiar situation, in which Woody finds kids walking off the floor "the minute we play anything with a medium bounce—the natural dance tempo—" because they can't really dance, he and other dance band leaders are repeating the battles of the great jazz and swing individualists of the '30s in reverse.

In those days jazz musicians were fighting their way out of the dance music patterns that stifled their freedom of expression; now they are trying to establish another set of dance music patterns. In this endeavor, Woody's pioneering is plainly visible. There is not a tune in his present book, be it a standard, "head" thing, or current tune, that is not completely modern in its treatment and dress.

And what about young musicians in this 1950 pioneering for dance band patterns? Are they willing to go through what the earlier jazzmen went through to play the mu-

sic they wanted to play and felt, like Woody, was "the right thing?"

Give Up Easily

In the main, Woody thinks not. He finds their attitude symbolic of the attitude in all business and industry—a tendency to quit when things get tough and live off unemployment insurance until something more pleasant turns up. "It is quite disconcerting, to say the least," he comments wryly. "But there are still some kids with the spirit of the old days—thank goodness."

Another thing Woody has noticed in young musicians today is their lack of musical individuality. "They all sound alike, but I think this will gradually change." And he is appalled at the number who can't read, a phenomenon generally, and incorrectly, attributed to the Dixieland school. "They don't bother to learn music now, either," Woody observes. "Just go dig sounds at Birdland."

Still on Stand

Hooper from boyhood, and a jazz man with an unswerving love of his art and his business, Woody's up there on the stand, singing as warmly and infectiously as ever, playing some lovely Hodges-like alto, and getting off stuff on clarinet that has been known to affect some listeners even more than BG's. Is it really as much of a boot to him as it was in front of that first blues-playing Herman Herd?

"I was more nervous and excited then," admits Woody. "It was a lot harder playing for a bunch of guys who were practically my employers."

But those who have watched Woody on stands across the land from 1936 through the present, note no change in the intensity and joy of his singing, playing, and band leading. They recognize the pioneer who believes as firmly today as he did then, that he's doing the right thing.

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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
- Bonaparte's Retreat
- Can Anyone Explain?
- Cincinnati Dancing Pig
- Count Every Star
- Goodnight, Irene
- Harbor Lights
- I'll Always Love You*
- I'll Never Be Free
- I Wanna Be Loved
- Just Say I Love Her
- La Vie en Rose
- Mambo Jambo*
- Mona Lisa
- Music, Maestro, Please
- Nola
- No Other Love
- Our Lady of Fatima
- Sam's Song
- Sentimental Me
- Simple Melody
- Sometime
- 3rd Man Theme
- Tsena, Tsena, Tsena
- Vagabond Shoes

Sidemen Switches

Tex Beneke: Freddie Zito, trumpet, for Dick Nash (to army) . . . Johnny Bond: Billy Moschetto, drums, for Lou Conn (to army) . . . Elliot Lawrence: Earl Swope, trombone, for Gene Hessler (to army).

Ralph Flanagan: Walt Levinsky, clarinet, for Red Press; George Benham, tenor, out, and Moe Koffman, alto, for Murray Klarman (to army) . . . Sammy Kaye: Bill Farrell, baritone, for Lennie Greenberg (to army) . . . Rene Touzet: Harry Poole, tenor, for Willie Cervantes (to army).

Jimmy Dorsey: Riley Norris, trumpet, for Charlie Teagarden (to Ben Pollack) . . . Ben Pollack: Dick Cathcart, trumpet, out . . . Tommy Tucker: Bob Carter, bass, left to join Benny Goodman TV show.

Harry James: Louie Bellson, drums, for Dick Shanahan . . . Tony Pastor: Herah Jones, trombone, for Mario Daone; Matty Harris, alto, for Buddy James, and Jimmy Gilbert, bass, for Paul Szilagyi . . . Ray Noble: Mickey Mangano, trumpet (from Tommy Dorsey), added.

Hal McIntyre: Bobby Jones, alto and clarinet, for Mitch Melnick . . . Phil Napoleon: Al Washohn, piano, for Sonny Weldon . . . George Towne: Russ Sozjou, trombone, added.

Irwin Kent: Julie Mendelsohn, drums, for Irv Kluger (to Guys and Dolls) . . . Alvy West: Romeo Penque, baritone, for Jack Green-

berg . . . PeeWee Hunt: Mat Hendrickson, trumpet, for Frank Bruno.

Gene Williams: Billy Rule, drums, for Mel Zelnick . . . Art Wamer: Russ Irwin, drums, for Moe Purtill . . . Woody Herman: Pat Easton, vocals, out; Herb Steward, tenor, for Buddy Wise; Marty Flax, baritone, out, and Erby Green, trombone, for Vern Friley.



Duke Ellington is going to run his own poll, not to compete with the annual *Down Beat* popularity poll, he says, but to supplement it by selecting deserving musicians and instrumentalists in all parts of the country for special awards of merit, consisting of miniature coronets. Duke will be the judge and jury on picking these individuals, plans to utilize some of them in a concert with his own band in New York . . . Terry Gibbs is teaching vibes to his wife Donna.



Grady Hatton, third baseman for the Cincinnati Reds, and Rosemary Clooney, the lark, have eyes for each other . . . Peanut-Hucko deserted the Condon mob and allied groups to form his own trio . . . Secco will issue eight Perez Prado sides on an LP platter . . . Susie Ryan, Chicago thrush, went to New York early in October to become the bride of Marty Faber, former musician now making his loot in the liquor biz . . . Jack Mills went to London to open a Mills Music office there.

Jack Robbins grabbed the publication rights to the score of John Murray Anderson's *Almanac* . . . Billy Shaw signed a five-year pact with Buddy Rich, now touring with JATP, and will start booking him

Lucas Hails Dixie Uprising

By JOHN LUCAS

Northfield, Minn.—Jazz is where you find it, and today you find it everywhere. To that I can testify, I have just had 10 weeks of London, Paris, New York, and Chicago; accurate reports have also reached me recently on the New Orleans scene

and the situation around San Francisco. Jazz is thriving all about—even where you least expect it—from Dayton to Seattle, from Melbourne to Birmingham, from Rome to Berlin.

The state of hot music is healthier than it has been for 20 years, and Dixieland is king again.

Big Improvement

True, there are too many precious arrangements and funny hats. Not all this Dixieland is jazz. Yet in New York times have improved enormously: changes made in the personnels at Nick's and Condon's have revived the stuff that seemed so tired a year or two ago.

Chicago, too long compelled to accept the second-rate, has now two of the best young groups in the country, assembled by those master organizers, Art Hodes and Doc Evans. New Orleans itself can for the first time in more than a decade boast at least a pair of bands which recall the best out of the past, those led by Sharkey Bonano and Johnny Wiggs.

On the west coast, of course—where Jelly Roll Morton went to die, where Bunk Johnson and Kid Ory started the New Orleans revival, where Lu Watters became an overnight sensation, and the old Bob Cats gathered once again—conditions are best of all. Winky Manone, Muggsy Spanier, Nappy Lamare, Red Nichols, Pete Daily, and Ben Pollack are engaged in the biggest jazz battle of all times—one war out of which only good can come!

Ory Alone Left

Whereas white jazz has hit a new high, the early Negro jazz is nevertheless all but extinct. Ory alone is left to keep New Orleans—the original, the genuine—from dying altogether. Even he has to carry on without Mutt Carey, Buster Wilson, and Bud Scott. Fortunately he still has Joe Darensbourg, Ed Garland, and Minor Hall. For the rest—apart from Lee Collins in Chicago and Papa Celestin and Herb Morand in New Orleans—all that remains at best is to play in mixed units of a somewhat dubious character.

Folk Song Going

Furthermore, New Orleans as distinct from Dixieland is not the only failing form. Pure folksong can almost be said to have died with Leadbelly and pure blues with Chippie Hill, while the decline of boogie-woogie practically coincided with the death of Albert Ammons.

As if to compensate for such losses, however, has come the rebirth of ragtime. To this we owe several of the most remarkable musicians of our day—Ralph Sutton in New York, Don Ewell in Chicago, Armand Hug in New Orleans, Johnny Wittwer in San Francisco—if in fact we do not owe this movement to them. To it also we can ascribe the rediscovery of such pioneers as Dink Johnson, Charles Thompson, and Lucky Roberts—as well as the increasing popularity of such younger pianists as Wally Rose, Bert Bayles, and Mel Grant.

This ragtime revival is indeed the most encouraging and exciting event of the year. It can lead—as Parenti, Cary, and Condon have already demonstrated—to great things. It has opened up a much-needed new field for jazz bands to explore. Finally, it has put in his proper place alongside Handy and Morton, that other great jazz composer, Scott Joplin.

Morton Rises

The successive revivals of New Orleans and ragtime also combined to raise Morton himself to the rank he deserves. Jelly Roll today enjoys a reputation he never knew during his lifetime: the Lomax biography, the Circle saga, the Melrose folio, and numerous reissues on various labels are both cause and result. At last his piano style is taking hold—note Don Ewell. And his superb tunes are

coming into their own—note Doc Evans. In America, France, and England fame has come posthumously to the master of them all.

Another genius has been more fortunate: recognition has come at the peak of his powers to Sidney Bechet. Accepted as an outstanding jazzman for 30 years, Sidney is now regarded everywhere in Europe and by many in America as the best of all hot musicians—which he has actually been since Armstrong's decline and Morton's death.

With a greater respect for Bechet has naturally come a new interest in the soprano sax, first manifested of course by Sidney's disciples, Bob Wilber and Pierre Braslavsky. Others can soon be expected to follow their example and to emulate their devotion. One by one justice is being done the giants of jazz.

Two More Points

This appreciation of Bechet by Europeans and this adoption of the soprano sax remind me of two other points I wish to make. One concerns the commendable eagerness to experiment shown by many jazz bands today; the desire to explore new possibilities not only in material but also in instrumentation.

Soprano sax and bass sax are being tested, alto sax and tenor sax have been abandoned; banjo and tuba are being reinstated, two cornets and two clarinets have been tried. All of which is of course very healthy.

The other point involves the whole question of European interest, a phenomenon which has to be experienced to be believed. As with Bechet and Armstrong in Paris, Leadbelly and Bessie Smith are household gods in London. I found, when I lectured at the Salzburg Seminar, that for some time new continental music lovers have been taking their Morton right along with their Mozart.

Little Mags Flourish

Even the little mags are flourishing in France. For many in Italy, Germany, Denmark, and Sweden, America means jazz and jazz is good. It is no exaggeration to insist that to date Armstrong has been America's most successful ambassador!

I should like to conclude this summary of my summer and the observations about jazz to which it has given rise with a few personal opinions about the jazzmen and jazz bands I heard. Best soloist: Ralph Sutton. Best band: Doc Evans. Most promising soloist: Pierre Braslavsky. Most promising band: Humphrey Lyttelton. Most disappointing band: Louis Armstrong. Most encouraging sign: the fact that, after all these years, Jack Teagarden is still searching and growing. As long as one great jazzman refuses to become complacent, jazz will survive.

Velvetones Enliven Festivities



Minneapolis—All that pulchritude above belongs to a singing group that sings around these parts called the Velvetones. From left to right: Rosita Ellingson, Patty McGovern, Betty Ellingson, and Jim Orr, an ex-Snowflake with the Claude Thornhill vocal group. They're teamed with Tony Grise here on a CBS broadcast from the Minneapolis Aquatennial recently. Group is featured at the Bungalow. Twin City nitery, every Friday night, and has a weekly show on WCCO, local CBS outlet. The only modern vocal group in the upper midwest, says correspondent Leigh Kamman.

Mann Hires Top Men



New York—Leader Bernie Mann (left) seems to be enjoying himself immensely with two of his top sidemen, Billy Butterfield and bassist Bob Haggart, as they do a rhythmic solo on the bandstand of the Riviera restaurant on Long Island. Bernie's band will be featured on its own TV program this fall, and is also lined up for a series of theater and one-niter appearances in the east.

Fulton Lewis Jr. Makes News This Time: He's Skilled Organist, Choral Director

By Ted Hallock

Portland—Fulton Lewis Jr., the Mutual Broadcasting company's top news analyst, is about the most loved and/or loathed radio commentator extant. That's not news. But what many readers and listeners may not know is that Lewis is as equally adept at taking apart and putting together a pipe organ as he is skilled in dissecting politicians and public figures for whom he has no use.

Mr. Lewis is a human being, contrary to some recent public and journalistic opinion expressed as a result of his bold handling of the Racey Jordan atom bomb-uranium-to-Russia story. Fulton Lewis is as able a musician, artist if you will, as he is a newsmen.

Looked Ahead

Mrs. Lewis told us that she fervently looked forward to the day when someone would tell the story of her husband's little-known ability as composer, pianist, organist, and musical mechanic extraordinaire, rather than dwell at additional length on the pros and cons of Lewis' tumultuous career as editorialist. Therefore . . . herewith . . . the tale of the lyric Mr. Lewis.

Fulton Lewis began studying piano in earnest during childhood, encouraged by musically-minded parents (his father was a singer) and tutored by a Mrs. Alice James in Georgetown, a residential subdivision of the District of Columbia.

The commentator entered the University of Virginia in 1920, enrolling in composition, theory, harmony, voice, and piano classes conducted by Dr. Arthur Fickenscher. English was Lewis' minor subject. He attended college during 1920-21; 1922-23; 1923-24, until he discontinued his education to work, because "the family went broke."

Paid His Way

Not content to let his parents pick up the whole U of V check, Lewis paid his way through most of his sophomore and junior years by playing pipe organ at the Lafayette theater in Charlottesville. The intermission performances, sandwiched between Theda Bara histrionics, afforded 18-year-old Lewis his first real chance to master the organ's nomenclature and scope. Prior to this he had evidenced a passing interest in the violin.

Before his exit from Virginia, the neophyte composer-organist penned the University's official school anthem, *The Cavalier Song*, which still is in use.

Out of college, Lewis had to choose between tinkling the ivories or doing something else for a living. He picked journalism as a full-time job, whereupon music was relegated to the role of avocation. But Lewis, with a decade of musical study behind him, did not, as do the majority of men and women who are "exposed" to the art at an early age, discard music completely. Rather, he became intensely interested in the playing and construction of pipe organs, and in choral directing.

During late 1947 Lewis decided to organize a choir for the church



Fulton Lewis Jr. and Ted Hallock

which was a building in his hometown—Hollywood, St. Mary's county, Md. (in which he has lived for 10 years). From a population barely exceeding 300 persons the journalist recruited 15 voices—boys and girls—including his own children: Alice Elizabeth, 18, contralto, and Fulton Lewis III, 14, tenor, and a self-taught organist.

The choir debuted the same evening Hollywood dedicated its new house of worship, Christmas Eve, 1947. But the church had no organ. A great believer in personal initiative, Lewis decided that the most logical thing to do would be to build an organ, an inordinately difficult task; one usually reserved for artisans who have made organ construction their life's work.

It seemed, however, that even the enterprising amateur could not build organ pipes. Manual, pedals, electrical connections, loft, yes . . . but pipes, cast from a delicate blend of tin and lead, no.

Lewis was stumped until he read in an issue of *Diapason* (organists' house organ) that a church in Jamaica, N.Y., was being razed, and that its Tracker organ, built by George Jardine, was to be dismantled. The advertisement offered 17 ranks of pipes, 1,250 in all, for \$500, to whomever would cart them away. Not daunted by the traditional rule-of-thumb which normally allows as many pipes in a church organ as there are members of the congregation, Lewis hired a truck, piled his offspring aboard, and set off for Jamaica.

Packed It

This action indicated amazing zeal for a man who had never seen an organ's interior save for one experience stripping a three-rank theater instrument. After a pleasant weekend in Manhattan, Lewis and family loaded the precious pipes in their truck, wrapping each carefully to avoid inviting nicks and dents which could mar tone or volume.

Returning to Hollywood, the commentator enlisted neighbor

boys in the arduous task of building the instrument, most of which was fashioned from Oregon and Washington sugar pine, hand-sawn by the teenage lads and their overseer.

Work began in May, 1948, both Lewis and his crew devoting all their leisure hours and vacation periods to the intricate job of "voicing" (an adjustment to assure that each pipe or rank of pipes will accurately mimic a certain orchestral sound; i.e., violins, brass, percussion, etc.), a feat which Lewis achieved almost single-handedly, and tuning.

Manual, stops, and keys had to be bought ready-made, but not the 6,000 electrical connections which were soldered into place by Lewis personally, nor the console's exterior, magnificently finished by hand in mahogany.

Rehearsing, Too

All the while, Lewis was rehearsing three or four times a week with his choir, which had begun to arouse the interest of various conductors and vocal coaches along the eastern seaboard. In two years Lewis had not missed a single chorus rehearsal, until his nationwide jaunt early this year.

The handmade organ, now valued by such distinguished craftsmen as Washington, D.C.'s firm of Lewis & Hitchcock at \$25,000, was first played, by Lewis, Christmas Eve, 1948, during his traditional Yuletide broadcast from Hollywood. It was finally completed in July, 1949.

When Lewis' first love, his choir, passed 15 in size in September, 1949, he stepped aside at the console for organist Cleo Giannopoulos in order that he might devote

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Just Piano Backs Ella On New Album

New York—Ella Fitzgerald has waxed eight of George Gershwin's tunes for Decca, using only Ellis Larkins on piano as accompaniment. The date marks the first records that Ella has ever made with just a piano background.

Decca will release the sides both as singles and as an *Ella Fitzgerald Sings Gershwin* LP record before the end of the year.

While not even coming near some of the Statler's wartime grosses attained by bands like Glenn Miller's, Charlie Spivak's, or Jimmy Dorsey's, the Flanagan band overaged 2,382 covers for the first two weeks, a postwar record.

Statler management reported so satisfied with Flanagan that they've taken options on the band for two weeks in December and four more in April.

Referring occasionally to such complex tomes as Bonavia-Hunt's *Modern British Organ* (books the like of which are seemingly always within his reach), Lewis expounds at great length on the mysteries of an organ's innards, the prowess of certain instrumentalists (he considers Roland Diggle the nation's finest pipe organist), and the international leadership of U.S. organ builders.

The commentator's musical tastes tend towards musical comedy. The melodies from *South Pacific* "are gorgeous," he says, reserving a taste, too, for the more suave compositions of Noel Coward.

No Bop

Lewis had never heard the expression "be-bop" or the somewhat dissonant jazz to which it refers. After he had played a typical recorded sample for him, he commented dryly: "It's lousy. A few fifths and ninths are great spice to any work, but not as the basis for an entire composition."

His aversion to Western music, "played on out-of-tune guitars by out-of-tune singers," is equally intense.

Lewis likes to hear the melody. It's unfortunate his radio listeners can't hear more of him playing same. He does quite well.

Flanagan Does Turn-Away Biz At Cafe Rouge

New York—The Hotel Statler's Cafe Rouge welcomed back the young folks and did its best business in years during Ralph Flanagan's recent turn-away engagement there, his first location date in New York.

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Statler management reported so satisfied with Flanagan that they've taken options on the band for two weeks in December and four more in April.

TV Show Uses One-Man Band

New York—Taking its cue from the recent zither craze, CBS-TV's new drama show, *Danger*, will use only an electric guitar played by Tony Mottola for background and transition music.

The Mottola guitar won out in auditions against organs, zithers, and several small combos. As described by director Yul Brynner, Mottola's musical moods "are more spine-tingling than the zither background in *The 3rd Man*." He said nothing about the economy aspects of a one-man band.

Carle Starts Schools On Nationwide Basis

New York—The threat of thousands of new pianists appearing on the scene, all of whom play like Frankie Carle, came into view with the announcement that Carle is setting up a national syndicate of piano schools.

The syndicate will be called Frankie Carle, Inc., and will have Carle owning some of the schools outright, while others will be operating on a franchise basis. Carle plans to actually supervise the entire operation by making frequent personal appearances while on tour with his band.

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Israel Is 'Promised Land' For Jazzmen

By John S. Wilson

New York — Israel, long tagged the Promised Land, is now the promised land for musicians, according to Leo Fuld, the Dutch singer. Fuld, an American citizen now and just back from a seven-week concert tour of Israel, reports that the demand for musicians there is great and will increase in the next few years.

"The approach to music there used to be very cultural," he says, "but since the war they have switched to would-be jazz combos. They're all over the place. All the hotels and restaurants have terraces with these combos playing on them. A hip musician from America would probably laugh at their attempts to play jazz, but the Israelis are very interested and it's a good sign. If you play anything with a beat, they go mad."

American musicians, he says, would be welcomed with open arms.

Need No Name

"You don't have to be a name," Fuld says. "Just by being an American, you start out being a celebrity. Over there, they're not interested in anyone being a Jew. The novelty there is to be a non-Jew. They consider it an honor to have you come to their country. You can start work the night you arrive. The Hisdadrut, the musicians union, accepts you right away."

Pay, according to Fuld, is not high by our standards, but living expenses are cheap and you can work steadily. The native appetite for jazz is whetted by hearing American jazz records played on the local radio stations, but what live attempts at jazz they get are



Mr. and Mrs. Leo Fuld

usually the interpretations of musicians who at one time or another played with American jazzmen in Germany and the Middle East.

"A good deal of their jazz interpretation stems from the band Sam Wooding took to Berlin in 1931," says Fuld. "Wooding was a big success there and then broke up and some of his men, such as Willy Lewis and Freddie Johnson, formed combos with European sidemen, and went to Holland and France. Some of these Europeans are in Israel now and set the jazz pace. It's not great or progressive but the feeling is there."

One of Best

One of the best combos in the

country, according to Fuld, is a trio headed by Martin Roman, which plays at the Eden bar, hang-out for American pilots. Roman, who was in 12 concentration camps during the war, came to the United States in 1946, played for a while with Enric Madriguera and at the Hickory House and the Penthouse club before going to Israel. He's due back in this country this month.

During the next couple of years, Israel will put on a big pitch for tourists and this, Fuld feels, will start a big band era there. They will want bands from America and there will be plenty of opportunity for arrangers for big radio bands, he says.

"Currently there are no big bands there," Fuld reports, "because the musicians over there now are mostly *kleszmorim*—gypsies. They're all geniuses. They play six or seven instruments. When you get a job, all they ask is how many instruments do you play. Everyone wants to show he's great. Individually, they're good, but they can't play together."

Play Everything

Because of the variety of work available, a musician has to play everything from opera to jazz. Fuld met a violinist in the Israeli Symphony who asked him, "You're

SWINGIN' THE GOLDEN GATE

Biz Needs New Personal Managers, Says Christy

By RALPH J. GLEASON

San Francisco—"One thing the music business needs right away is good personal managers," June Christy says, and who can disagree with that? June made it clear she thought her own p.m., Carlos Castel, was the exception to the rule. Too many of the artists in the business today, she points out, make it in spite of their management.

This point is so obviously true, so sadly true, that it makes you wonder what the business end of the music business uses for brains. Up and coming artists, the stars of tomorrow, need advice and counsel, not just money-counting and commission-splitting. They need to be told what to cut from their act and what to keep. But look at what happens today? In a city



Ralph

from America?" Fuld admitted he was, and the violinist inquired, "I wonder if you know somebody there?"

"I thought he was going to ask about somebody like Dimitri Mitropoulos," Fuld reports. "So I asked him, 'Who?' And the violinist said, 'Do you know Charlie Parker?'"

In the combo which backed him in Israel, Fuld put emphasis on jazzmen. He had a jazz-experienced rhythm section (out of Vienna, Iran, and Poland), a bop trumpeter from Berlin, and a Viennese alto who encompassed both bop and Dixie. But he also carried a legit violinist, Michael Riskin, once concertmaster of the Shanghai Symphony, because of the cross-breed type of singing he does.

"Critics say I combine the old gypsy and Hebraic chant with modern jazz," Fuld explains. "Bop, you know, actually comes from the Hebraic chants. Sure, it does. I sang a Hebraic chant in a club in London once and afterwards Ella Fitzgerald rushed up to me and exclaimed, 'Man, I thought you were singing bop!'"

the size of San Francisco there isn't a single person who can take on such responsibilities. In fact, most of the people in the business here think the only way to assemble a show or to hire talent is to send wires elsewhere.

Much Talent

Yet in this city, and it's no exception, there's lots of good talent. Musically speaking, right now there's at least one singer and one group that can make it anywhere, given the right sort of handling. Yet who can you send them to and be sure they'll get it?

All the local reps of booking agencies can see is a split commission and two weeks in Stockton. They don't develop anything, they just service it. They don't even know what's commercial. Is there an agent so remote that Frankie Laine never approached him in the years Frank was struggling to get someone to listen to him?

But Get a Hit!

Of course, if some singer or some group by sheer accident happens to make a record that goes, lookout! They'll be neck deep in managers in no time. But not before. No, sir. And June is absolutely right. The business needs good managers, but badly.

June is definitely set on her career as a single now and will probably not be back with the Kenton deal next year. She feels she has to establish herself as a personality apart from the band. Claude Williamson is now her accompanist, Jimmy Lyon having gone back east.

Shirley Corlett, owner of the Longbar, and his manager, Curtis Mosby, parted company in mid-September. Club has not been making it with names. Erroll Garner was their best draw. Corlett had Billie Holiday for a late September booking and was fishing to take over the New Orleans Swing club contract on Louis Armstrong for Oct. 17.

BAY AREA FOG: Herb Jeffries followed June Christy into the Edgewater in September, but at presstime, unless Herb drew sensationally it looked as if the spot would drop its club policy and return to occasional one-niters. The Barnet band was booked for there Oct. 22 . . . Ivory Joe Hunter, an Oakland lad, has a string of one-niters thisaway during the coming months . . . Billy Stuart rejoined Vernon Alley's quartet on drums, replacing Warren Thompson.

Alvino Rey out of the Lake Merritt hotel, with Al Wallace replacing . . . The Polecats, local Dixie group, are getting around a bit. They even did a one-niter at the Claremont hotel. The Sportsmen did a quick fill-in stint at the Fairmont prior to Billy Eckstine's opening Nov. 14.

Carl Ravazza held over at the Blue Angel . . . Ted Lewis at the Bal Tabarin . . . Don Trenner, who left with the Barnet band last time through, now back with a trio at the Blue Angel.

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THE HOLLYWOOD BEAT

Joe Sullivan Once Center Of California Jazz Scene

By HAL HOLLY

Hollywood—If we ever found ourself in the unhappy position of trying to sound like a "jazz critic," we'd make haste to admit that what we liked, or didn't like, was considerably affected by personal association. That's just to avoid arguments, as we haven't time for anyone who wants to make something out of this statement: the music business ain't been doing right by our boy Joe Sullivan.

We spent some of our pleasantest moments in recent years listening to and gabbing with Joe during his all-too-brief solo stand here recently. He played a lot of those great old things of his—Little Rock Getaway, Just Stralbin, Gin Mill Blues—and between times we reminisced on the days when he was the center of the jazz scene in Los Angeles.

Started in Chicago

Joe's story, of course, began in Chicago (with the Austin High Gang) but he came to Hollywood in the very early '30s. Jazz in southern California was still something connected with wah-wah mutes, funny hats, and Ted Lewis, and Benny Goodman hadn't even invented swing yet.

Between radio shows and such Joe used to drop in at the little Speedboat cafe on Vine street, where the manager, an old friend from Chicago, permitted him to play the piano for the entertainment of himself and a few friends.

Before long some other guys with the same urge started to drop in at the same place and bring their instruments, mostly studio and radio musicians who wanted to play a bit of fun music. Archie Rosate, clarinet; Martin Peppie, trumpet, and Randall Miller, trombone, are prominent among those we recalled. Those sessions became so widely known that soon there wasn't room for them in the little Speedboat cafe and they moved out to a larger spot, Calhoun's, on Melrose, where for a long time they were regular Monday night affairs.

Sounded Great

Musicians worked at their regular jobs—radio, studio, or dance—and played jazz there for the satisfaction it brought to them and anyone who wanted to listen. Joe agreed with us that for some reason the music sounded greater than it ever has since.

But Joe's most poignant memories of his "California period" are of his battle with T.B. in a sanitarium near here (the same one in which Jimmy Blanton died some years later, he recalls). He was "plenty low," he says, when the Crosby brothers came to his aid by promoting a monster benefit for him, the world's first concert of its kind, incidentally.

"I still choke up when I think of it," he says. "I heard it by radio, lying out there in that place I never expected to leave. Bing, with that big studio band under Victor Young, Connie Boswell, Earl Hines and his whole band, Muggsy, the Casa Loma band, dozens of others. Sure the money helped; I needed it bad. But I think the main thing was the lift I



Joe Sullivan

got out of all those people turning out to help me. It pulled me over the hump and I started to get well that night."

Not Happy

Right now Joe doesn't pretend to be happy with the times and the state of the music business. He's been working fairly steadily as a single, but it's been a scramble. And like many other top musicians of his era, he can't seem to find the right slot these days—the slot in which he can settle down to playing his own kind of music, the slot that will bring security with self-satisfaction. We wish we had an answer to Joe's problem—but we haven't.

DOTTED NOTES:

Name of Dan Dailey, drums, noted among list of new members of Local 47. He's in the movies, too, they say. . . Charlie Barnet, still one-ning hereabouts, says he's preparing to include lectures on dionetics as part of every program. Says he figures dionetics will get people away from those TV sets and back in dance halls.

COLLECTOR'S ITEM: The tape recordings caught by L. A. cops of Virginia (Songs My Mother Never Taught Me) Maison's ditties sung at a North Hollywood hot-spot, and on the "strength" of which they asked for withdrawal of operator's entertainment license. . . And how about that one found on the STAN-DIRT label, We're Very Fussy on the Radio?

DOUBLE-TAKES: That ad in a Hollywood trade mag—"We Write Your Tune to Music!" . . . Has anyone observed that the gal singer who goes over great in radio can be really a bust in video. . . Sign on the wall in new videopus being readied by Lee Green and Nick Bourne: "Songs that are not

Los Angeles Band Briefs

Lee Young rombs at Ocala, held over an added attraction during Cab Calloway sextet stand, also to share stand with Dixie Gillespie unit (Oct. 13-27) and will supply backing for Anita O'Day's stint (Oct. 27-Nov. 10).

Mad Haska, ace keyboarder, now heading trio at North Hollywood's Saddle & Strain club.

Red Mack unit into Downbeat room Sept. 30 to back Damita Jo's stand there as single. With Mack (drums & xylophone): Lube Jones and J. D. King, saxes; Dorothy Broll, piano, and Bill Cooper, bass.

Vide Masse back on stand at York club with sidemen Bob Harrington, piano; Art Robey, trumpet; Bobby White, drums, and Boris Asastoff, bass.

Goodwood Vain off for date at Les Vegas' Flamingo starting Oct. 19, where Lena Horas will be making first western appearance since her return from Europe.

Jack Joyce combo, from New York's Monaco club, replaced Danny Daanza trio at Roosevelt hotel Annex room.

Griff Williams set by MCA to follow Ted Fio Rite, Oct. 31 at Coconut Grove. Incidental with opening at same spot of Dorothy Shay.

Frankie Carlo and singer Terri Stevens parted at close of Palladium date, following disagreements over Terri's outside TV shots here. Frankie in no hurry to sign new singer, says he may dispense with position.

TELETOPICS

Les Ray Minton all-gal band and all-gal videopus moved from Aragon ballroom to Melvan theater, recently leased by telestation KTLA.

Larry Noble, singer formerly with Jimmy Dorsey, Ted Weems et al., but more recently employed in an L.A. parking lot, in line for big-time via TV buildup as "swoon-for-joy-boy" on KTTV's Hollywood Studio Party. Also recording with Ziggy Elman on MGM label.

L. A. KEYSPTS

- Aragon—Dave Hudkins (Ind.)
Beverly Cavern—Sharko Bonano (Ind.)
Beverly Hills hotel—Hal Stone (Ind.)
Beverly Hills hotel—Phil Ohman (Ind.)
Biltmore Bowl—Russ Morgan (ABC)
Charley Fay—Abhey Brown (Ind.)
Club—Carl Gallan (Ind.)
Club—Wally Wallace (Ind.)
Club 47—Zutty Singleton (Ind.)
Coconut Grove—Ted Fio Rite (MCA)
Colonial ballroom—Arthur Van (Ind.)
Covina Cal—Dan Duller's Jam band
Deauville club—Keith Williams (Ind.)
Downbeat room—Red Mack (Ind.)
Halg, The—Dave Brubeck (ABC)
Jazz club—Ben Pollack (Ind.)
Mills Lyman's Pleasure—Kid Ory (Ind.)
Moranbo—Eddie O'Neil (Ind.)
Moranbo—Lainaire (Ind.)
Ocala—Dixie Gillespie, 10/13-10/27
Ocala—Lee Young (Ind.)
Palladium—Nappy Lammie (Ind.)
Palladium—Ray Anthony (CAC)
Paris Inn—Jimmy Grier (Ind.)
Paris Inn—Victor Zola (Ind.)
Patterson—Charita (W.M. Woodpecker)
Riverside Bancho—Frank Poney (E. Bishop)
Roosevelt Annex—Jack Joyce (MCA)
Roosevelt Annex—Bill Fennell (Ind.)
Roosevelt Annex—Eddie Condon (MCA)
Royal room—Pete Dally (Ind.)
Sardi's—Red Nichols (Ind.)
Sardis—Ernie Felice quartet (CAC)
York club—Vido Musco (ABC)

too fast, and not too slow. The HALF-FAST MUSIC COMPANY."

ADDED NOTES: Capitol's Glenn Wallichs, Local 47's new president John te Groen, and radio rep Phil Fischer among those leading drive to launch Hollywood's new fund-raising organization, RTR (Radio, Television, Recording Charities, Inc.). Idea is to eliminate constant

Polecats Get Polecat



(Photo by Ralph J. Glason)

San Francisco—Newcomers to the Dixie field here are a group of local musicians calling themselves the Polecats. Band plays weekends at the Wind Up on San Pablo avenue, opposite Hambone Kelly's. So recently one of the group's admirers decided to give them a mascot suitable to their name and brought down a small female skunk named Dixie Polecat and gave it to the boys. She's in the above shot, deciding to make the baritone horn her home and getting set to warble a solo. Left to right are other Polecats: drummer Bunny O'Brien; trumpeter Dick Oxtot; trombonist Howard Wood; Bob Hoskins, with the deodorized kitty, and pianist K. O. Eckland.

Date Moved Back

New York — Billy Eckstine's scheduled Christmas booking at the New York Paramount will be set back to the Easter week show next year, due to Eckstine's conflicting concert dates during this year's Christmas holidays.

Now on tour with George Shearing, and reportedly breaking it up, Billy, one of the Paramount's top drawing cards, will get \$7,500 per for his appearance there.

tapping of entertainers and musicians and others by organizations that spend as high as 54% of what they collect for "administration costs."

Maynard Sloate and Al Dale have dissolved the Sloate-Dale agency. Maynard will concern himself chiefly with the career of singer Damita Jo (she had opened at the Downbeat room at this writing) and Dale will represent Willard Alexander attractions here. . . Zutty Singleton back from Chi and again headlining at Club 47. . . Lee Wilder, operator of Tempo record shop, Hollywood center for progressive music bunch, is selling her shop and plans to go to France with husband-to-be, drummer Richmond Frost. They will take an active part in Paris' International Jazz Festival.

New Net Inks Top Names As Deeja's

Hollywood—Stan Kenton's name has been added to the list of luminaries announced to pilot platter programs for the newly formed Progressive Broadcasting system, which will pipe shows from here to affiliated stations in all parts of the U. S. starting Nov. 15, according to present plans.

Others set for saucer spinning stints are Frankie Laine, Mel Torme, Connie Haines, and Page Cavanaugh. All shows will be taped but will be transmitted by leased wires and released simultaneously in all time zones.

Progressive's organizer Larry Finley says he has over 200 independent stations set as participants in his network, which is aimed to reach smaller cities. So far, he has no live music shows on his schedule.

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Soundtrack Sittings

Jack Coleman, trumpet, signed up with contract staff unit at 20th-Fox, completing lineup of revamped brass section at this studio. Other new members, as previously announced (*Down Beat*, Sept. 22), are Frank Beach and John Clyman, trumpets, and Ray Klein, trombone.

Dave Ross signed one-picture pact with MGM to handle music on *Welcome to Paris*, film in which Vio Damez makes his screen debut opposite Jane Powell. Charles Wolcott, formerly with Disney and other studios as arranger-conductor, also joined MGM music staff to serve as assistant to music chief Johnny Green.

Dinah Shore set for top role in *Stars and Stripes Forever*, USO song, and first film scheduled by new production team of Jerry Wald (not the band leader) and Norman Krasna at RKO. Wald has acquired film rights to famous Sousa march from which title is taken. Sousa estate turning proceeds over to Damon Runyon cancer fund. Others "practically signed" for big musical at deadline included Al Jolson, who had been contacted in Korea, and Arlene Tolson, who is to conduct NBC symphony in *Stars and Stripes* and *Dixie*.

William Warfield, young Negro concert baritone, signed for role of Joe in MGM's remake of *Shoeshine*, part carrying show's top song, *Old Man River*. Leads in picture are Howard Keel, Kathryn Grayson, and Ava Gardner (latter with a vocal double, still unsigned at writing).

Liberace, witty and concert pianist, drew featured spot in RKO's vaude-style musical, *Footlight Varieties*, sharing keyboard honors with Frankie Carle. Carle's portion was clipped from a short he made some years ago.

Melton Merrick, for years music director on Jack Benny airshow ("band leader" role played by Phil Harris in only nominal) drew scoring assignment on forthcoming Paramount release, *Passage West*.

Watch the ads. They keep you informed on what's new in instruments, accessories, and music.

Looks Like Two Days, Not Years



Hollywood—Making like newlyweds, although they've been spliced almost two years now, are Mel Tormé and the Mrs. She's Candy Torton of the movies, in case you've forgotten. Mel currently is singing at the Shamrock hotel in Houston.

New York—Coral records has re-signed Connie Haines to a two-year pact and has also inked Denny Vaughn, English singer-leader-pianist-arranger. Connie has been with Coral for the last year and was one of the first name artists to wax for the label.

Vaughn, a Canadian, has built a reputation in England since the war as leader of his own band on the British Broadcasting Co. Coral will build him up as a singing leader.

MOVIE MUSIC

Lanza Must Improve To Fill Caruso Movie Role

By CHARLES EMGE

Hollywood—With all this excitement at MGM over young Mario Lanza, soon to be seen and heard in the title role of *The Great Caruso*, we felt it was time we caught up with Mario in his latest picture, something that started out as *The Kiss of Fire* and now has just been released with the title, *The Toast of New Orleans*.

Mario is found in the role of Pepe, a young fisherman from the bayou country back of New Orleans. Kathryn Grayson, "glamorous star of the opera," visits his village during a festival, obliges with a song, and the impetuous lad joins her in an impromptu duet. Her manager (David Niven) discovers in Pepe a great but untrained voice.

No Trouble

You can guess the rest without too much effort if you are familiar with producer Joe Pasternak's technical tributes to "romance and great music." If not, we wouldn't spoil it for you by disclosing the "plot."

The opportunity to have freshened this film with some authentic Cajun folk music was badly fumbled, though it might be that song writers Nicholas Brodsky and Sammy Cahn, who supplied the lightweight songs used to offset the operatic material, were trying to catch the flavor in some of their offerings like *Tina Lina*, *Bayou Lullaby*, etc.

Mario and Kathryn take turns on familiar operatic standbys such as *La Ci Dorem la Mano* from *Don Giovanni*, *Je Suis Titania* from *Mignon*, the *Flower Song* from *Carman*, *Brindisi* from *La Traviata*, and find each other finally and forever in the duet from *Madame Butterfly*, in which Pinkerton says goodbye to the babe he has betrayed.

Do Pretty Well

They do rather well in this last thing, too, and though Kathryn Grayson does not have the vocal equipment for the Puccini role, we'll readily subscribe to the thesis that opera would be better entertainment with more singers who looked like Miss Grayson.

Keep your ears open during the sequence in which the street vendors' "Blackberries" theme is used; you'll hear about two notes by Kitty White, a singer who should be getting better breaks.

And what do we think of Mario? Well, borrowing the Hemingway-

O'Hara manner, we'd say he's a mighty good boy in the smaller clubs, at his own weight, who has been brought along too fast. And when they toss him in there with the champ (in *The Great Caruso*) he'll have to show a lot more class if he expects to stay more than a few rounds.

Movie Music Reviews

Panic in the Streets (Richard Widmark, Paul Douglas, Barbara Bel Geddes). Excellent, if sometimes slightly overwrought film drama about a doctor's battle to prevent an outbreak of plague, with a musical background of unusual interest. There is no underscore in the ordinary sense; musical sequences are limited to what might be heard during the course of the action from such logical sources as juke boxes, radios, nearby cafes.

Many of these sequences were arranged and directed by Benny Carter (he also played alto in some) and recorded by specially organized groups containing such freelancers (instead of contract staffers) as Ziggy Elman, trumpet; Teddy Buckner, trumpet; Britt Woodman, trombone; Hal Schaefer, piano; Ulysses Livingston, guitar, and Lee Young, drums.

That's Helen Humes (accompanied by Freddie Slack) who supplies the voice of the unseen blues singer in one sequence. The significance is that the scoring of *Panic* represents the new trend in films—logical use of authentic music, recorded by musicians who can play it with authority, even though their presence means paying out extra money for non-staff musicians.

The Glass Menagerie (Jane Wyman, Kirk Douglas, Gertrude Lawrence, Arthur Kennedy). Screen version of the Tennessee Williams play has been sweetened up for mass consumption, but it's still a sound, deeply-engrossing drama. Question: Does the underscore (by Max Steiner) add or detract? Some hold that not only is there too much music here, but that in several spots Steiner's music is just too prettily obtrusive, and that as "mood music" it even fails to catch the mood. We'll leave that question open, but we're sure that the music supposed to emanate from the dance hall (and in the dance hall shots) would be better with less of that typical studio slickness.

New York—Quite a stellar group of sidemen grace the new Perry Como Chesterfield TV show, which started Oct. 2 on CBS.

The lineup: trumpets—Red Solomon, Jimmy Maxwell, and Jimmy Milazzo; trombones—Buddy Morrow and John D'Agostino; saxes—Harry Terrill and Bernie Kaufman, altos, and Stanley Webb and Phil Zolkind, tenors; rhythm—Bill Rowland, piano; Tony Mottola, guitar; Bob Haggart, bass, and Terry Snyder, drums. Mitchell Ayres waves the baton.

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Dance Business Keeps Picking Up

We had a long talk the other day with one of the more astute band managers, a chap who has steered at least two name bands into good positions during the last several years, and he came up with some interesting comments on the current state of the dance ork business.

"Things are picking up generally," he said, "but we need a lot more constructive operation on the part of bookers, managers, and leaders if we hope to put the dance bands on a firm footing and to build ourselves anything resembling a boom."

"This is the concern of everyone in the entertainment field because it has been demonstrated that when the dance bands prosper, the entire amusement industry is given a lift. When a singer or dancer clicks, that only helps other singers or dancers, when a comedian hits the jackpot, that merely affects the comic biz, but when the dance bands are riding high, everybody wins.

"By constructive operation, I mean spotting the good dance bands in the right spots, locations where patrons can and do dance. We must get the public to come out and see the dance bands again. The dance public has been ignored too long. Playing in jazz spots and theaters is not sufficient, dance bands must be presented in dancing places, even if it means a temporary sacrifice of loot.

"Jimmy Dorsey's recent stint at the Edgewater hotel in Chicago did him more good than anything else that has happened to him in years. Shep Fields recently canceled a string of one-niters at profitable guarantees to take his new band into the Statler hotel in Washington, D. C., because his engagements at the Statler in New York and at the Cavalier hotel in Virginia Beach (where he was forced to repeat within a month) proved that he needs these types of jobs to continue to build his band.

"Teddy Powell this year gave the Roosevelt hotel in New York its most lucrative summer in years, and the Statler there broke records, too, with bands like Fields, Ray Anthony, and Ralph Flanagan. Things are beginning to swing, and just let one guy make it, maybe Flanagan or Jerry Gray, and we're all in!

"Tom Rockwell's GAC agency has the right idea; they are attempting to establish and develop five good dance spots in and around New York, places that will book dance orks for one- or two-week runs the year around. Booking offices are working together for the first time in my recollection. I even know of instances where one agency has recommended bands from another office to operators.

"That's what I mean by constructive operation!"

RAGTIME MARCHES ON

NEW NUMBERS

BAKER—Twin son and daughter to Mr. and Mrs. Murray Baker, Sept. 15 in New York. Dad is general manager of Robbins Music.
DeMARCO—A daughter, Annette Michele, to Mr. and Mrs. Frank DeMarco, July 25 in Pittsburgh. Dad is drummer with Bobbie Harper quartet.

DEUTSCH—A son to Mr. and Mrs. Murray Deutsch, Sept. 14 in New York. Dad is former Miller Music songplugger.
HINES—A daughter (7 lbs., 8 oz.), to Mr. and Mrs. Earl (Fatha) Hines, Oct. 5 in Philadelphia. Dad is pianist with Louis Armstrong's All-Stars; mom is former Janie Moses.
LEVIN—A daughter, Deborah Louise (6 lbs., 7 oz.), to Mr. and Mrs. J. J. (Bookie) Levin, Sept. 24 in Chicago. Dad is with Mutual booking agency; mom is former singer Donna Lee.
LOEB—Twin daughters to Mr. and Mrs. Bill Loeb, Sept. 14 in San Francisco. Dad heads MCA office there.
MILLER—A daughter, Elizabeth (6 lbs., 11 oz.), to Mr. and Mrs. Lee Miller, recently in New York. Dad plays bass on sax.
MORGAN—A daughter to Mr. and Mrs. Freddy Morgan, Sept. 2 in Hollywood. Dad is banjoist-comedian with Spike Jones.
WEYGANDT—A daughter to Mr. and Mrs. Merle Weygant, Sept. 5 in Pitts-

CHORDS AND DISCORDS

... Versus Music

Athens, Georgia

To the Editors: With varying degrees of amusement, followed by a feeling of disgust, I've followed the Dixie-versus-bop-versus-dance-versus, et cetera controversy that has permeated *Down Beat* columns for at least a year. Don't the Dixie-cats remember the fight they had for acceptance of their music in the early days? As for the modernists: Don't they know enough musical history to know their sounds are no more than a progression along the same lines that brought about the birth of jazz?

Let's take the advice of the Bird—Parker, that is—and drop from the vocabulary words like "bop" that carry every conceivable bad connotation. Says the Bird: "Let's call it MUSIC!"

Bop is not dead. It's merely been tempered by progress. Can Dixie-cats deny that Stan Getz is an accomplished musician who plays wonderful music? Certainly Stan does not stick strictly to the melody, but what Dixie-cat, after the first eight bars of *Muskrat Ramble*, remains with the melody?

If that which is played is musically good, if a soloist has feeling and originality, if a group plays well together, if the interpretation is good, then I enjoy it, no matter what so-called style it is.

Personally, I lean toward the modern sounds because I find more originality there, and I believe that today's younger musicians are more accomplished—because of what they have learned from the experienced men that have gone before them—than the musicians of years ago, but I still enjoy some of the older sounds.

If you listen to Tristano and

burgh. Mom is former singer Edythe Evans.

TIED NOTES

BEGLEY-MILLER—Fet Begley, former band boy, and Theresa Miller, Sept. 13 in New York.
BOBIN-RIDGON—William Bobin, with Brad Hunt's band, and June Ridgon, Sept. 22 in Pittsburgh.
MALTY-FRANKS—M. E. Maltby, hotel owner, and Ollie Franks, singing comedienne known as Kay Kenton, Sept. 15 in Fontana, Calif.
MARZUCIO-PERITO—Sam Marzucio, former bassist with Bob Roberts and Randy Brooks, and Helen Perito, Oct. 14 in New York.
MITCHELL-PILLORI—Tommy Mitchell, onetime trombonist with Skitch Henderson, and Simonetti Pillori, voice student, Sept. 30 in New York.
MUNTS-TAYLOR—Earl (Madman) Munts, TV set manufacturer, and Joan Barton, singer, Sept. 24 in Las Vegas.
STEINMAN-WARREN—Harry Steinman, Philadelphia night club owner, and Fran Warren, singer, Sept. 27 in Philadelphia.

FINAL BAR

BARNETT—Jimmy Barnett, 44, trumpeter and leader of Sioux Falls, S. D., in plane crash near Evansville, Ind.
BERGNER—Otto C. Bergner, 83, military band director and official of the Utica AFM local, Sept. 21 in Utica, N. Y.
BURT—Benjamin H. Burt, 68, charter member of ASCAP, Sept. 17 in Amityville, N. Y.
GUY—Harry P. Guy, 80, composer and arranger, Sept. 16 in Detroit.
HOPKINS—Mrs. Gertrude Driskett Hopkins, 76, mother of leader Claude Hopkins, Sept. 17 in New York.
LYSAUGHT—Tom Lysaught, 64, vaudeville singer and song writer, Sept. 12 in Pittsburgh.
MAGER—George Mager, 65, first trumpet player with the Boston symphony for the last 31 years, Sept. 20 in Housatonic, Mass.
MATHEWS—Maurice R. Mathews, 59, teacher and onetime violinist with Erno Rapee and Victor Herbert, Sept. 16 in Rochester, N. H.
MORGAN—Charles Morgan, 66, former pianist in the ork of her father, Norton Harrison, Sept. 10 in St. John, N. B.
QUEALEY—Chelise Quealey, 45, trumpeter formerly with Jan Garber, Isaham Jones, Paul Whiteman, and various New York jazz groups, of heart trouble on May 6 in Las Vegas, Nev.
REED—Richard (Dick) Reed, 45, former leader on Lake Erie boats and in Cleveland, employed by the Los Angeles police department printing bureau at the time of his death, Sept. 2 in Los Angeles.
SAWYER—Harold L. Sawyer, 58, WEEI staff bassist, recently in Boston.
UPSHUR—Donald M. Uphur, 38, producer of the Wayne King radio show, Sept. 14 in Chicago.
SAWYER—J. K. (Spike) Wallace, 71, trombone, tuba, and string bass player and president of Local 47, Sept. 26 in Los Angeles.

LOST HARMONY

NICOLETTI—Tony Nicoletti, pianist with Jack Palmer, and Julie Hewitt Nicoletti, who sang with Glen Gray and George Paxton, recently in New York.
VENUTI—Joe Venuti, jazz violinist and music director of Tempo records, and Dorothy Venuti, Sept. 26 in Hollywood.



"Lone Ranger, my eye—it's the William Tell overture!"

can't understand what he is doing, don't put him down. Go out and learn a little more about music and ask Lennie a few questions. Then, if you still don't dig him, at least give him credit for being brave enough to try something new. Remember the squares didn't dig King Oliver, either.

Johnny Hutchinson

Heart And Beat

Oslo, Norway

To the Editors:

We have long been waiting for the final breakdown of this frightful element—bop—which has come into jazz music. As far as we can see, it all started with lots of second-beat jazz musicians not being able to bypass the masters—Teddy Wilson, Art Tatum, Lester Young, Chu Berry, Benny Goodman, Benny Carter, Jack Teagarden, Louis Armstrong, and Roy Eldridge. Nothing has had as much publicity as bop. Who backed bop? All the critics thought that here is something new, something to write about. They are to blame! If the public had taken to bop, jazz would have been dead. They didn't.

That's where we stand now. Everybody's trying to play Dixieland. Jazz has come a long way past Dixieland. Take the Goodman trio's *More Than You Know* and *Body and Soul* (first edition), Roy Eldridge's *Stardust* with Chu Berry—no Dixieland here, but no bop either. Jazz with a beat from the heart. This is what you can't find in any other music. The only thing jazz has to offer.

Nils Jacob Jacobsen, Rowland Greenberg

High Pressure Chill

Ft. Belvoir, Va.

To the Editors: So Lennie Tristano thinks Shearing, the Bird, and their "watered-down" bop (*Down Beat*, Oct. 6) are detrimental to jazz? Sure, the public would rather hear commercialized bop than the pure unadulterated thing. Even musicians have a hard time swallowing the concentrated stuff Mr. T. puts out. The reason John Q. didn't get all hot and bothered about bop was due to musicians themselves. People don't go for high-pressure salesmen any more and that's what bop musicians were.

Orchids to George S. and his kind for keeping the listener in mind every once in a while. Sure, it's great to play strictly what you want, but why not gradually accustom the public to what you're trying to do so both of you can enjoy it? All I can say, Lennie, is if your records are a representation of your playing as you "feel it," well, then you must be a chilly character indeed!

Pfc. Peter E. Franks

Jazz, You Say?

Basel, Switzerland

To the Editors:

May I through your columns publicly congratulate Lionel Hampton for the 10th anniversary of his wonderful big band? Today, among the general wailing and hand-wringing about the death of danceable bands, when everybody is knocking his brains out to figure out something schmaltzy or corny enough to get a nod from Mr. Dance N. Romance, the Hamp is

packing them in nightly—playing jazz.

Hamp's band has been criticized as rough and loud; judging by its records there has been a steady improvement and with some encouragement to smooth out balance and section work I don't know why it shouldn't rank among the best-sounding bands, too. And if everybody isn't expecting Hamp to play only boogies and the like, he will surely come forth with more of those lovely things like *Gone Again* and *Midnight Sun*. Such renditions must surely please any dancing audience and yet they are not "commercialized" to the point of being an insult to the more musically minded.

Kurt Mohr

Personality

Seattle

To the Editors: ... The Krupas, Kentons, etc., should have more personality in their outfits. Dig "Mr. Personality," Lionel Hampton. He didn't play one danceable number (by that I mean popular) and he broke it up in Seattle.

Kyle Fukuhara

More Facts

London

To the Editors: I was very gratified to read your report about the Hawkins and Bechet case which took place in this country last June (*Down Beat*, Sept. 8). As you can see, I was concerned with Tony Hughes in the promotion which featured Hawkins and, with your permission, would like to place a few more facts before you.

Firstly, Hughes, Wilcox, and myself were each fined 143 pounds by a law court which had obviously made up its mind that we were guilty from the very start. Previously, Hawkins was refused permission to enter the country and was only allowed to enter after I had signed a document which stated that I would be held responsible if he played his instrument while in the country even if he did so for no financial reward. This condition was imposed by the immigration authorities and not by the musicians union.

The union did not raise any objection to Hawkins playing except if he did so with British musicians. In fact, high ranking union officials were present when he played with the American and French musicians and they expressed complete satisfaction with the performance. Further, the union took no part in the legal proceedings and at no time did they seem to enter into the case. I am a member of the musicians union as well as being a promoter and have had no action taken against me by them.

In effect, there is a ban on American musicians by the union on the grounds that a similar ban on their British counterparts is practiced by the AFM. They do not oppose labor permits when your men appear in this country as variety artists.

I feel that it would be better for all if the members of both country's unions were to force their officials to break down these stupid barriers and allow free entry to musicians under the stipulation that a certain number of local men should be employed on each show which featured visiting musicians.

Bix Curtis

THE HOT BOX

N.O. Jazz Revival Sparks Formation Of Crack Crew

By GEORGE HOEFER

Chicago—The jazz revival in the city of New Orleans has inspired the organization of the best Dixie aggregation this column has heard since Doc Evans hit his stride. The group is a half-youth, half-veteran combo known as the Basin Street 6, and was organized early this year as a co-op band. Well-known jazz musicians are raving about the band and calling it the "New Orleans Rhythm Kings of 1950."

Both Ray Bauduc and Santo Pecora have made overtures towards taking the band over, but the boys prefer to stay together under their corporation setup, where there is no leader and each member receives an equal share of the profits and has a voice in the control of the band's activities.

Strictly New Orleans

They are strictly a New Orleans born and bred outfit. The front line consists of George Girard, 20-year-old trumpeter; Pete Fountain, 19-year-old clarinetist, and Joe Rotis, 30-year-old trombonist. The back line represents not only a firm foundation in the rhythmic sense, but also gives the sextet its experience and balance. The drummer is Charlie Duke, the bass player is Bunny Franks, and the pianist Roy Zimmerman.

Joe Mares, brother of the late Paul Mares of New Orleans trumpet fame, has taken an active interest in the group and has helped to line them up for recording, transcriptions, and concerts. The band is now appearing at The Gunga Den in the French Quarter.

Recordings of the band have been heard in Chicago, and Joe Mares' statement that the band boasts two promising young musicians destined to take their place alongside the New Orleans greats is borne out by their playing on such evergreens as *Farewell Blues*, *Tin Roof Blues*, *World Is Waiting for the Sunrise*, *Land of Dreams*, and *Jazz Me Blues*. The two stars are Fountain, a protege and admirer of the late Irving Fazola, and Girard, whose trumpet drives and rolls in the Paul Mares tradition.

Sometime this month Circle records will release an album by the combo. Scheduled for release are *Lazy River*, *Farewell Blues*, *South Rampart Street Parade*, and *I'm*

Basin 6 Adds To New Orleans Life



New Orleans—The Basin St. 6, discussed in the *Hot Box* in this issue, is a cooperative unit composed of Roy Zimmerman, piano; Joe Rotis, trombone; Benny Franks, bass; George Girard, trumpet; Charlie Duke, drums, and Pete Fountain, clarinet, all shown at work above.

Goin' Home. The last tune is the prophetic number written by Paul Mares shortly before his death.

JAZZ ON RECORDS: George Buck Jr. of Jazzology records, has come out with his second release. Again it is an album of Tony Parenti's New Orleansians, with Hodes, Archey, Davison, Foster, and Trappier. Volume II is 10-inch 78 with *There'll Be Some Changes Made*, *Dippermouth Blues*, *Sunday*, and *Moonlight on the Ganges*.

Sets like this one are worthy additions to a New Orleans collection. Fact is, collectors could well replace the early Parentis on Okeh, Victor, and Columbia with this album, unless of course they accumulate labels for antiquity's sake. Armand Hug, piano, and Ray Bauduc, drums, cut four sides for Roger Wolfe in New Orleans during September.

JAZZ MISCELLANY: Collectors who remember Bud Dendrino's jazz

record shop in the Arcade in Muskegon, Mich., will be interested to know he is now managing the Bell Record and Card shop, 21410 W. McNichols, Detroit 19, Mich.

Tom Harris of Chicago, attending Washington & Lee university, has discovered a young boogie-woogie pianist of distinction. His name is Charlie Castner, of Louisville, Ky., and is a student at W & L. Castner learned piano from a Negro house boy 12 years ago. He does not read music but has perfect pitch and models his style after Pete Johnson, Albert Ammons, and Meade Lewis.

COLLECTOR'S CATALOG: William T. King, 310 Sycamore street, Decatur, Ala. Possesses a tremendous collection (98 percent cutouts) that he wishes to trade off for current jazz records on Commodore, Blue Note, Circle, etc.

Dave Dickinson, 62 Clifton road, Sutton, Coldfield, Warwickshire,

Musso Solos On New Kenton Sides

Hollywood—Stan Kenton popped up with another new one just before he left on his current dance tour. He cut two sides for Capitol on which his former tenor ace, Vido Musso, stars as soloist in his specialty treatments of the prologue to *Pagliacci* and the Italian folk song, *Santa Lucia*.

Vido, now heading his own combo, hasn't played with Kenton for several years, but the Kenton platter on which he did his *Come Back to Sorrento* solo is still a big seller. Personnel of Kenton unit backing is the same as that with which he is now touring.

England. A Bix collector who has printed up a list of Bix wants. A chance for someone to strengthen their English prints of jazz masters.

L. Bradley, 51 Romney road, Barrow-in-Gurness, Lancashire, England. Desires a pen friend interested in Ellington, Kenton, and exchanging trade magazines.

John-Erik Ahlgren, Hugien G., Frolhattan, Sweden. Paging a guy or girl who would like to trade jazz gramophone records.

Michael F. Wright, 20 Gordon road, Beckenham, Kent., England. Likes all types of jazz from the early days on up to bop. Is a drummer who is starting his own band.

Sheet Music Katherine Ripley, 67A Center street, Lawrence, Mass. Has a large collection of old sheet music that she wishes to dispose of to a collector.

W. Pain, 16 Yasmarr avenue, Haberfield, Sydney, Australia. Wants a pen friend to trade modern music records. Goes for bop and progressive jazz.

D. Robson, 56 St. Barnabas road, Middlesbrough, Yorkshire, England. Plays drums and would like to correspond with someone interested in swing, bop, or drumming. Would be interested in trading either records or magazines.



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Evolution Of Jazz

by J. Lee Anderson



... Long ... preparation for a musical career ...

Ernest Loring (Red) Nichols was born in Ogden, Utah, May 8, 1905. His musical education commenced at the age of 4 upon the insistence of his father, a professor of music, who obviously believed in long and earnest preparation for a musical career. His education was completed for the most part in his home state, although he did attend an Indiana academy for a short time in 1923. Red's first important job came in 1923 when he joined Johnny Johnson for a New York engagement. He later took over leadership of the group when Johnson left the city. During the mid-'20s Red played with several bands around N. Y., including Ross Gorham, Sam Lanin, Vincent Lopez, and Paul Whiteman, as well as making many records under a wide variety of such pseudonyms as the Charleston Chasers (who once recorded with Kate Smith), Lanin's



... The Charleston Chasers ...

Red Heads, Louisiana Rhythm Kings, the Six Hottentots, Red Nichols' Stompers, and the Five Pennies. In the later '20s and through 1931, Nichols led theater orchestras for such Broadway musicals as *Rain or Shine*, *Strike Up the Band*, and *Girl Crazy*. In 1931 he formed his own band, this time for dancing, and worked around New York for two years. After another two years of touring with this outfit, Red devoted himself largely to radio work, conducting orchestras for various network shows. More recently Nichols has returned to the small band field, where he first won his spurs as a leading jazz instrumentalist, and for the last few years has been a popular fixture on the west coast. There are those musical critics who have tended to devalue Nichols' contributions to jazz as "a mechanical



... The hallowed Bixian sound ...

imitation" of Bix Beiderbecke, and it is true that this is a criticism based on often-glaring similarities of style. However, musicians including Jimmy McPartland, Andy Seeger, Bobby Hackett, and Bill Priestly have approached the hallowed Bixian sound without like repercussions. Instead often receiving exuberant praise for their efforts. Nichols' popularity, both past and present, would seem to bear out the contention that whatever he plays does spell m-u-s-i-c despite occasional opinion to the contrary. Found on such labels as Perfect, Cameo, Vocalion, Duophone, Harmony, Columbia, and Brunswick, Red's later recordings have appeared mainly on Capitol, with sides in the *History of Jazz* series, numerous single releases, and a recent album, *Jazz Time*.

Earl Hines The 'Dean Of U.S. Dance Pianists'

By Sharon A. Pease

Chicago — For another repeat column we have chosen Earl (Father) Hines, the dean of American dance pianists. Hines is currently featured with the Louis Armstrong All-Stars. He also fulfills an active personal schedule that includes many radio and television appearances and numerous recording engagements. When Hines' initial column appeared in *Down Beat*, Feb. 1, 1945, we stated that his influence had covered a greater span of years than that of any other pianist in the history of American dance music.

Now that tribute can be expanded to include another five years. Throughout all this time, Hines' many vital contributions have permanently influenced the development of modern piano stylings. Here is a biographical sketch: Born in Duquesne, Pa., 1905 . . . Moved with parents to nearby Pittsburgh where he took up the study of trumpet with his father as teacher . . . Later changed to piano under the tutelage of his mother . . . Continued with other teachers for six years and acquired a rich background of schooling in the classics, harmony, theory, and composition.

Played with local bands before moving to Chicago in 1923, where he worked as a solo single at the Elite and Entertainers cafes . . . Was later associated with bands fronted by Erskine Tate, Carroll Dickerson, Jimmy Noone, and Louis Armstrong . . . Recorded exten-



Sharon Pease and Earl Hines

sively with Armstrong and many of the records made at that time have become collectors' items.

Formed his own orchestra in 1928 and began a 12-year engagement at the Grand Terrace . . . After leaving the Grand Terrace, an extended tour took Hines' band to every state in the union . . . During this period he waxed his now famous recording of *Boogie Woogie on St. Louis Blues*, which has become a standard with a high best-seller rating . . . Has been with the Armstrong All-Stars since 1948.

The accompanying style example is a chorus from *Rosetta*, a Hines-Henri Woode composition. It was transcribed from Hines' forthcoming Columbia LP album, which will include eight of his sparkling solos. *Rosetta* is the rhythmic highlight of the album and the section illustrated herewith is the brilliant sec-

ond chorus.

Hines has that machine-gun precision that enables him to bring within the scope of the piano, techniques that are not particularly pianistic. Instead they are general instrumental effects. Thus he is using the piano as an orchestral instrument not bound to the usual pianistic formulas. This may possibly be the result of his early training on trumpet. For example, the varied melody of the first three measures could easily be transcribed for any other orchestra instrument. The same is true of measures 9 through 15. The Hines of the jazz era would likely have performed many of these passages in octaves. However, in keeping with modern trends in solo work, he now utilizes more single tones in the right hand.

If true genius is indicated by

Bright

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Newman To Wax With 60-Man Ork

New York—Recording executive John Hammond and 20th Century-Fox music director Alfred Newman have joined hands in a recording project that will put Newman and a 60-piece west coast studio group on wax in the near future.

Hammond's deal with Newman is independent of Mercury, although it is almost certain that the records will be released by that company.

At presstime complete repertoire was not set, although it seemed likely that some of Newman's own movie scores would be recorded, among them *Wuthering Heights* and his latest film, *All About Eve*.

Elliot Sets Extensive Tour Of One-Niters

Chicago—Elliot Lawrence's new *College Prom* album on Decca will be useful promotion on his current tour, which includes the following school dates: Oct. 20—University of Missouri, Columbia, Mo.; 21—Washington university, St. Louis; 27, 28—Purdue, Lafayette, Ind.; Nov. 4—Drake university, Des Moines; 10—University of Iowa, Iowa City; 11—Iowa State college, Ames, Iowa; 18—DePaul, Chicago; 24, 25—Virginia Military institute, Lexington, Va.

Other one-niters round out Lawrence's midwest hegira, set up by Paul Bannister of ABC, Chicago.

the things one does instinctively and without profound planning, then Hines' real talent is his ability to create and preserve continuity. This is a rare ability possessed by few people. It is difficult to name the attribute, but it has been referred to by such expressions as sense of timing, inspired performance, excellent musical discrimination, good taste, etc. Stan Kenton in a recent discussion with your columnist expressed it very logically when he referred to Earl Hines' work as having, "That driving, surging, satisfying development that burrows into the soul of one's inner self and creates what we so inadequately describe as a thrill."

Pollack Headlines New H'wd Hotspot

Hollywood—Ben Pollack's Dixie crew, now spotting Charlie Teagarden on trumpet, invaded Hollywood's plushy Sunset Strip, with the opening of a new hotspot here Oct. 12.

Operators of the new establishment, called the Jazz club, are Rose Stanman and Sam Rittenberg, owners of the Beverly Cavern, where Pollack introduced the Dixie unit with which he has been staging his big comeback.

The Cavern, take-off spot for the fabulously successful *Firehouse Five Plus Two*, and also where Kid Ory started his biggest comeback, remains open. Sharkey Bonano crew from New Orleans was set for a two-week date starting Oct. 7.

Fires Destroy 2 Montreal Spots

Montreal—Fires have destroyed two of Montreal's entertainment centers within the last three months. In August an estimated \$200,000 damage was done to the Carrousel cafe on Peel street. The second and more extensive blaze wrecked the Roxy theater on Sept. 11. No immediate plans were being made to reopen either spot.

Red Ingle brought his funnymen into the Amherst theater for five days the last week of August, inaugurating a stage policy there . . . Billy Eckstine and the George Shearing five will be here in concert Oct. 23 . . . Sonny Rollins, tenor man who made some records with Bud Powell, is around town looking for work.

Oscar Peterson came home to this city with the *Jazz at the Philharmonic* troupe Oct. 6 and pleased Montrealeers greatly . . . Saturday afternoon jam sessions have started at the Maroon club . . . Madeline Green, formerly with Earl Hines, appeared at the Cafe St. Michel in September.

—Henry F. Whiston
Producer, CBC

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Must Raise Standards Of Jazz, Insists Miller

By JACK TRACY

Chicago—A battle-hardened veteran of the jazz wars has some provoking thoughts to add to this rapidly-becoming-seminar series of *Down Beat* articles that are trying to probe some of the causes of jazz' not-so-hot condition. He's Max Miller, who not long ago was rated one of the top two or three vibemen around, still proves to be quite some shucks as a mallet man as he plays nightly at the New Apex club here.

"One thing that's happened," he says, "is that jazz standards have become lowered in the last few years. So lowered that all kinds of guys who can handle their horn skillfully but have no jazz talent, no feel for this creative art form, are now accepted as jazz musicians."

The Older Days

"When the standards of jazz were high, guys couldn't get in by playing a million notes but not swinging. I'm not talking about the great musicians like Getz, Parker, Gillespie—I mean the fellows who can manipulate their horns well,

but play only contemporary cliches."

Continues Miller, "Look. Take the top jazzmen of today—the recognized greats. How did they make it? They came up the hard way. Worked in all kinds of bands—swing bands, blues bands, bands that swung."

"They had a good foundation for what they wanted to play. But so many of today's musicians try to build a house by starting with the second story. They have no background."

Didn't Ever Learn

"They learn tunes wrong. They're just playing extensions of the original structure. They have never learned the real chord struc-

ture of a tune, so how can they extend it properly?"

"But a jazzman with a firm foundation can play an extension of a chord with assurance that it will be right, because in his head he hears the original chord. He knows what he's doing."

"As a result of this gap in their education, many contemporaries are playing tunes wrong as a unit. And they'll never learn differently because they refuse to blow with a group that isn't a part of their faction. Their very intolerance keeps them from becoming good jazzmen."

"Why is it that you could make up a band of the two extremes of topflight jazzmen—a band that might contain Sidney Bechet, Coleman Hawkins, Dizzy Gillespie, Charlie Parker, etc.—and have as the end result some good music? Because they all have the jazz feel and jazz attitude," he says.

Don't Know

"So many guys have managed to live on borrowed time because of the ballyhoo that's surrounded them. Yet they don't know the first thing about dynamics, how to achieve different levels of intensity, all the things you must learn before you can call yourself a jazz musician," he says.

"And many of them are around just because of the social aspect of the whole thing. They think it's great to get up on stand, play awhile, then have people buy them drinks and tell them they play great. But give them a pocketful of dough and a new car and they'd throw jazz over completely."

Too many men carry horns around, say they're musicians, yet don't know what they're fooling with when it comes to playing jazz, insists Max. And yet they are being accepted even by other musicians, who let them sit in on sessions and play poorly, thereby lowering the standards.

"If the men with some talent will only investigate and put this group down, they would improve the condition of jazz immeasurably. They shouldn't make room for them on the stand," he says.

"Then it will take a much shorter time for the men with real talent to emerge from this mess. And others will fall by the wayside and find some other methods of dreaming."

CHICAGO BAND BRIEFS

Record Shop Gives Local Jazzmen Chance To Blow

By JACK TRACY

Chicago — On any Saturday afternoon here, on the second floor of a weatherworn record shop in a neighborhood that has seen better days, you can hear the best of the local jazzmen playing anything they wish in any way they please. The place is Seymour's, down on 439 S. Wabash.

The admission? One buck. And every penny goes to the guys playing. However, there aren't too many pennies to go around, even though the spot is crowded every week. Place holds only some 80 persons. Enthusiastic ones.

Different Idea

And a unique aspect of the whole venture is that no one type of music is stressed constantly. Sessions alternate between Dixieland one week, progressive jazz the next. Next soiree, for example (Oct. 21), will spot the young modernists about town, including tenorist Kenny Mann, trombonist Cy Touff, pianist John Young, vibist Hal Russell, and others.

Then next week they'll pull a reverse and spot traditionalists.

Discs, Too

Shop owners have also been cutting records by these men, on the Seymour label. Thus far, two Dixie discs and about five modern etchings are out.

A low bow to another group which is doing much to keep the sudden interest in jazz in this town from flagging.

It will be the Slam Stewart trio opening at the Blue Note Oct. 20. And at presstime it was expected that the Chubby Jackson sextet would be held over to play opposite the singing-bowing one.

Then follows the George Shearing five for two weeks on Oct. 27, with new vibist Don Elliott in tow. We were able to hear little of Elliott at the recent Shearing-Eckstine concert at the Civic Opera house, due to a none-too-efficient amplifying system.

But that same system seemed to

recover remarkably when Eckstine sang, and the packed house heard every rumble from B. He comes into town for a week at the Regal theater, opening the same day Shearing hits the Blue Note.

Lengthy Stay

Herbie Fields was to have closed at the Silhouette the 15th, but don't be surprised if he's still there when you read this. He started a two-week date there Aug. 25. It lasted awhile, continuing through George Auld's stand.

Last time we heard of Joe Salletta, he was muttering something about already signing "two contracts to get Wingy Manone here, but he never shows up. The next one has to have his name on it first." Which means Manone may or may not be opening there the 20th.

Another of those now-we-got-'im-now-we-ain't deals seems to be brewing with Slim Gaillard for an Oct. 18 appearance. But a Dizzy Gillespie date is supposed to be definite for Nov. 17.

Ltd. Looks

And another indefinite thing at presstime was the bill at Jazz Ltd. Doc Evans closed Oct. 16, Bill Reinhardt was scrambling for something to follow at this writing.

Bill Russo's quintet, which has made a remarkably long stay at the Airliner out of what started to be a one-night-a-week-only job in July, is still there, will be until at least Oct. 26. Lee Konitz went back to New York after a couple of weeks, tenorist Kenny Mann came in.

Bud Freeman is doing very well business-wise at Isbell's, with extra-curricular time being devoted to writing a book in collaboration with a local writer. Five chapters along so far, he says.

Burkhart Lands Gig

Jay Burkhart, who, Lord knows, has really been trying hard for years with his big band, is now playing Monday nights at Nob Hill and will be playing some dates at the Viking ballroom through the winter. Maybe this time.

Jackie Cain and Roy Kral broke up their group after the Hi-Note stint to ready some smart boy-girl material for club and TV work. They're doing a lot of good old show tunes, got some invaluable help from Mel Torme when he played the Oriental.

Wally Wender, Don Slattery, and company (including pianist Tut Soper) are playing weekends at the Little club in Skokie.

Wayne King goes into the Edgewater Beach Oct. 27 for four weeks. Orrin Tucker may follow.

Kay Armen, singer on *Stop the Music*, headlining the Oriental theater bill, with Jan August tinkling away there, too.

Welk, James Big Sioux City Draws

Sioux City, Iowa — The Tomba ballroom here, stopping-off spot for many name bands, has opened again for the winter season. First name in was Lawrence Welk, who drew a full house. As Welk first made his start in this territory, it seemed like old home week with his appearance. Harry James followed on the next weekend.

Wally Wagner, pianist with the Lakeshore inn combo, has been called into the navy, expects to report Nov. 1 for active duty. Replacement not yet set.

—Bob Hatch

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Dear Old Southland
Salty Dog
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Some good and mediocre playing by reed man Bechet...

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Al Cohn

How Long Has This Been Going On?
Infinity
Let's Get Away from It All
Groovin' with Gus
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The Puppet That Dances Be-Bop
Two sides by a fav fem musician of mine...

George Shearing

September in the Rain
East of the Sun
As Long As There's Music
November Seascape
Strollin'
Changing with the Times
Tenderly
Summertime
Album Rating—J J J
A peculiar album combining two of the quintet's most popular sides...

Sonny Stitt Quartet

Taking a Chance on Love
Sonny Side
The Stitt man blows a couple in quite good fashion...

Red Norvo Trio

Night and Day
Swedish Pastry
Check to Check
Time and Tide
This is the kind of review you hate to write...

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years. These are the first genuine-ly mediocre records I have ever heard with his name on the label...

Herman Chittison

September in the Rain
They Can't Take That Away from Me
Can't We Be Friends?
On the Sunny Side of the Street
Memories of You
Let's Fall in Love
Dancing on the Ceiling
Isn't It Romantic?
Album Rating—J J J
Cool, detached playing by Chit, but lacking in ideas...

BAND JAZZ

Harry James

Big John Special
Deep Purple
Squatty Roo
In a Mint
Sweet Jenny Lou
These Foolish Things
New Two O'Clock Jump
Album Rating—J J J
Outside of some good trombone bits the solos leave something to be desired on this LP...

Tony Pastor

La Rosita
Butter and Egg Woman
Routine big banding of Rosita. Tony sings Woman, the novelty. (Columbia 38962.)

Ray Bloch

Harlem Nocturne
Hora Staccato
Bloch's strings take Nocturne as a sweeter tune than it is usually done...

Duke Ellington

How High the Moon
Cowboy Rhumba
Duke playing the bop theme to not too much effect...

Jimmy Dorsey

In a Little Spanish Town
Let a Smile Be Your Umbrella
Plenty of bop influences in Town; interesting in the band which rode the Dixieland revival back to popularity...

Stan Kenton and Nat Cole

Jambo
Orange-colored Sky
Jambo was scored by Shorty Rogers, sounds like the Herman

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New York—It's just about time for Down Beat's annual band poll again, so figured we'd better clear up last year's results and start afresh...

Symbol Key

- Top
Tasty
Tepid
Tedious

band in some of its more blowing days. The band plays it with a kick and some rhythmic drive. (Capitol 1184.)

DANCE

Paul Weston

I Cover the Waterfront
Where or When
Love Walked In
September in the Rain
Something to Remember You By Tenderly
Album Rating—J J J
Six tunes well-played by Weston, with the only criticism that the tempos are occasionally heavy. (Capitol H 245.)

Harry James

Moonglow
Show Me the Way to Get Out of This World
The boy starts cooing gently with his trumpet for the first chorus. Second chorus doubles the tempo but not the effect...



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Artie Shaw and Gordon Jenkins

I'm Forever Blowing Bubbles
You're Mine, You
Shaw always played standards with a reasonably good rhythmic flow and sense of melodic phrase...

VOCAL

Sarah Vaughan

East of the Sun
It Might As Well Be Spring
Nice Work If You Can Get It
Come Rain or Come Shine
Mean to Me
Can't Get Out of This Mood
Goodnight, My Love
Ain't Misbehavin'
Album Rating—J J J
This album was a real mistake. Sarah has recorded half the tunes before, in each case better...

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managing that his trumpet playing shows many more deficiencies than it once did. All in all, spiritless and lackluster sides. (Columbia CL 6143.)

Yma Sumac

Voice of the Xtabay
Album Rating—J J J
This is the young Peruvian singer about whom much fuss has been made. She certainly has a huge range, though her control of her chest tones is rough...

Doris Day

Crazy Rhythm
Here in My Arms
I Know That You Know
I Want to Be Happy
Do, Do, Do
I Only Have Eyes for You
Oh Me, Oh My
Tea for Two
Album Rating—J J J
Doris sings Anita O'Day phrases, backed by Gene Nelson's taps and the Page Cavanaugh trio...

Edith Piaf

The Three Bells
La Vie en Rose
Someone wasn't happy enough with Piaf in French—she had to sing in English, too. Unfortunately, it just doesn't come off. (Columbia 38948.)

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Vertical sidebar text on the right edge of the page, including 'Taking Honey', 'Wat', 'Fast of', 'Sara', 'Good', 'A', '265', 'WOOD', 'MIST', 'KING', 'STAN', 'COU', 'WI', 'BILLI', 'CL', 'FL', 'BRB', 'MI', 'DL', 'Includ', 'and a', 'premi'

Ethel Waters
Taking a Chance on Love
Honey in a Hurry
You Took My Man
Cabin in the Sky
I Shoulda Quit
Man Wanted
Am I Blue?
Dinah

Album Rating—J J
 Waters, recording for Continental records originally, reissued on rather noisy LP surfaces. Only a bare indication of her once-great vocal style is left here. (Remington RLP 1025.)

Sarah Vaughan
East of the Sun
I'd Rather Have a Memory Than a Dream
Signing Off
Interlude
What More Can a Woman Do?
Mean to Me

Album Rating—J J J
 Sarah Vaughan on some records originally done four years ago, backed by a band including Dizzy, playing quite well. Worth having. (Remington RLP 1024.)

Mary Ann McCall
Just Nice Work If You Can Get It
Just I'm Yours

Good singing by Miss McCall and

Hal Otis Makes Some Changes



(Photo by Jack Tracy)

Chicago—Hal Otis' new combo, which just finished a date at the Sherman hotel's Celtic room here, is shown in action in the photo above. Violinist Otis, who also plays fine modern piano, has Carl Elmer of Milwaukee on accordion and Bob Peterson, bass. Peterson replaced bassist Bill Stillman, above, after this photo was taken. Until Elmer joined last month, Otis had always employed a guitar as the third regular member of the group.

a pert background by Phil Moore, making good use of the wood winds. (Discovery 512.)

Page Cavanaugh Trio Add Two Wives

Just of All Things
 Just This Time the Dream's on Me
 A pleasant group vocal record, sung with bounce. (Discovery 528.)

range, overblown and overreached. Brother Anderson might well have listened to the Morton Gould efforts in this line before doing his work. This is portentously puffy. (Victor 49-1341.)

Leith Stevens

Destination Moon
 This is the program music which goes with the George Pal movie of the same name. Like a great deal of program music, it relies on tricks and association rather than any genuine merit of its own for esthetic success. (Columbia LP 6151.)

Dave Rose

Just Dance of the Spanish Onion
 Just Rose of Bel-Air

Nine years ago Rose brought out his first version of this tune (*Onion*). Surprisingly enough, the earlier version is the lush one tonally. (MGM 30259.)

The Boston Pops

Musical Comedy Medleys
 Album Rating—J

Four arrangements by Leroy Anderson of Fiddle Faddle fame: *Annie, Get Your Gun, Brigadoon, Kiss Me, Kate, and South Pacific*. All are over-inflated and lacking in any real arranging ideas and are heavily played. (Victor WDM 1411.)



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How To Have Healthier Music Business? Learn To Say No: Mitch Miller

New York—"The key to a healthier music business," says Mitch Miller, "can be spelled out in two letters—NO!" As director of artists and repertoire for the popular music division of Columbia records, and hence one of the most influential figures in the music business today, Miller has been making it a practice to accentuate the negative in his dealings with many song writers, music publishers, and recording artists.

"This may not make me as popular as some of the other a. and r. men," says Mitch, "but I think that I'm turning out better records."

Qualifications

As to being qualified to say "no," Miller feels that as a musician with more than 20 years of experience in almost all fields of music, he has not only the right to turn down dubious material but to make his quota of mistakes as well.

"It starts with the song writer," he says. "I'm talking about the big writers — our best talents — the ones who are getting fat on their ASCAP incomes. It seems that they don't have the strength to tear up songs that aren't any good. Instead, they permit the weight of their names to carry the publishers."

"The publisher is generally just as bad, if not worse. He remembers only the writer's hits, forgets the flops, and without judging the song on its merits, publishes it."

Force

"Then come the recording directors. The sheer power of the big writer and the big publisher forces a 'yes,' and three weeks later there are six different versions of one bad song on the market."

"Finally, it remains for the poor public to give out with the 'no.' Then the weather, the world situation, the stock market, and the sales departments are blamed for the failure, and the whole thing starts all over again."

If a man with a beard can be called an *enfant terrible*, Mitch Miller is it. Apart from his forthright use of the negative, Miller long ago established himself as America's leading concert oboe player on recordings with many of our top conductors, and on the air.

How to Get Along

As a much-sought-after staff man at CBS for more than 10 years, Mitch learned how to get along with all kinds of music and music business types.

He moved into Mercury records to supervise a few chamber music dates about three years ago and ended up by turning out things like *You're Breaking My Heart, That Lucky Old Sun*, and the fabulous *Mule Train*. While at Mercury, Miller, who enjoys playing, and has a real feeling for all kinds of music, sat in on such diverse sessions as *Parker with Strings*, *Dinah Washington, Vic Damone, Machito*, and even on Stan Jones' *Riders in the Sky*.

In his spare time now, aside from his chores at Columbia, Mil-

45s May Be Sold Via Slot Machines

New York — Record company executives are considering a new wrinkle in disk dispensing with talk of machine-vended 45 rpm records. Main idea of the project would be to further consolidate the midjet platters' position in the public mind.

Both the smallness and the unbreakable quality of the disc suits it for machine vending and although there are some major obstacles, both technical and commercial, proponents of the scheme feel the scheme would benefit the entire music business.

Music publishers, record companies, and juke box operators have shown some enthusiasm for the idea, but the record dealers have objected vigorously.

Miller sits in as a regular critic on the CBS *Songs for Sale* radio and TV show, is music director of Little Golden records, and maintains a 16-acre and three-children estate in the country.

No House Band

Queried on the building of "house bands" by the other record companies, Miller stated that Columbia has no such plans at the moment, and will definitely stay off the Glenn Miller bandwagon.

"Some of these bands have actually taken the worst of the Miller style as their basis," says Miller. "If we were going to build a band here at Columbia we'd look for two things, originality and personality. We have two arrangers here who could build wonderful bands."

"George Siravo, for instance. George does most of Sinatra's and Doris Day's up-tempo arrangements and they have both humor and simplicity. Another wonderful young arranger is Norman Leydon, who can do just about anything."

Scores on Own

With his two other musician-recording directors, Percy Faith and Paul Weston, Miller is putting records out under his own name, and, much to the delight of Columbia brass, two of Miller's records, *Tzena, Tzena, Tzena* and *In My Arms* have hit the best-selling charts.

"The trick," says Mitch, "is self-criticism — good, honest, self-criticism. And I'll keep saying 'no' so long as the guy who buys the records keeps saying 'yes.'"

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THE MUSICAL DRUMMER

By LOUIE BELLSON

Chicago—It is recommended that you find a good teacher to help you in the study of the finger system. The greater portion of this study should be actual demonstration. It was through teaching that I was able to solve the problems that came my way. Actual experience and much thought and practice also should be included.

In this article, we'll continue the finger movement. You must learn to relax to the utmost in order to play 2, 3, 4, 5, 6, 7, and 8 sounds with one hand. This requires one strong wrist attack, the rest all being bounce with no wrist, but the finger controlling the bounce. An accent on the squeeze and release is not necessary here.

Single Bounce First

Start with the single bounce (left hand first, then the right). Play it open, which means slowly, with each beat or sound being heard clearly. Remember to make a good, strong movement with the wrist for the attack, then allow the stick to bounce by controlling the stick with the finger.

Play the exercises in Example I now, but try to avoid making the attack noticeably louder than the other beats. It should be felt a little stronger, but not to a point where the other sounds are not heard.

Then Alternate

After playing with the left, then the right hand, alternate each group and play faster. There are five groups in each of the three lines.

You may then proceed to 5, 6, 7, and 8 sounds with each hand.

Remember, and we can't impress this enough, use one wrist motion only!

Example II shows you a few exercises to help you on the attack and bounce. The notes that are circled indicate those to be attacked.

One Problem

The hi-hat rhythm for the right hand seems to be something of a problem for many drummers. They are searching for new rhythms and sounds. Since hearing many Afro-Cuban sounds in the last five years, there is no doubt in my mind that they are definitely an asset to all drummers and also increase the drummers rhythm vocabulary.

So in Example III you'll find a few examples to work over.

(Ed. Note: Send questions to Louie Bellson at 1715 5th Avenue, Wollast, Ill. They will be forwarded, please unless self-addressed, stamped envelope for personal reply.)

New York—Bobby Hackett has been granted an indefinite leave of absence by the American Broadcasting company to resume fronting a combo of his own after nearly four years of studio work.

Along with a holiday cruise ship booking, Hackett will play the Rendezvous room in Philadelphia for two weeks starting Nov. 6, and the Hi-Hat in Boston later in the month.

Things To Come

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

TOMMY DORSEY'S ORCHESTRA (Decca, 9/18/50). Trumpets—Mickey Mangano, Art Duper, Johnny Amerson, and Charlie Shavers; trombones—Warren Covington, Nick DiMaio, and Tommy Dorsey; sax—Hyman Schwartz and Charlie DiMaggio, alto; Benjie Richman and Babe Frank, tenor; Sal Schlinger, baritone; rhythm—Johnny Guarieri, piano; Sandy Block, bass; Sam Herman, guitar, and Cliff Leeman, drums. *Play It Like You Mean It*, *Play It Like You Mean It*, *Play It Like You Mean It*.

LOUIS ARMSTRONG'S BAND (Decca, 4/26, 27, and 28/50). Louis Armstrong, trumpet; Jack Teagarden, trombone; Barney Bigard, clarinet; Arvell Shaw, bass; Earl Hines, piano, and Cozy Cole, drums. *That's for Me*, *That's for Me*, *That's for Me*.

FRANK SINATRA with AXEL STORDAHL'S ORCHESTRA (Columbia, 9/18/50). Trumpets—Tony Faso, Mickey McMichael, and Johnny Owens; trombones—Billy Rauch, George Arus, and Wes Hines; sax—Paul Brier and Joe Small, alto; Art Drellinger and Jimmy Lytell, tenors; Irving Barowitz, baritone; French horn—Ottavia Barozzi; violin—Rosal Polshina, Zelly Smirnov, Julie Brandt, Maurice Hershaft, Bill Taylor, and Rebecca Lynch; viola—Isadore Zir and Saul Desautels; rhythm—Graham Forbes, piano; Elaine Vito, harp; Matty Golio, guitar; Frank Carroll, bass, and Johnny Hoppers, drums. *Accidents Will Happen* and *One-Finger Melody*.

FRANK SINATRA with AXEL STORDAHL'S ORCHESTRA (Columbia, 9/21/50). Trumpets—Chris Griffin, Tony Faso, and

Johnny Owens; trombone—Buddy Morrow, Billy Rauch, and George Arus; French horn—John Barrows; sax—Hyman Schwartz and Benjie Kaufman, alto; Jimmy Lytell and Willie Tunishaus, tenors; Jack Greenberg, baritone; violin—Rosal Polshina, Zelly Smirnov, Julie Brandt, Maurice Hershaft, Harry Urbon, and Milt Lomask; viola—Harold Collett and Saul Desautels; rhythm—Frank Miller; piano—Graham Forbes; piano; Matty Golio, guitar; Elaine Vito, harp; Frank Carroll, piano, and Johnny Hoppers, drums. *Meet Me at the Copa* and *London By Night*.

CARL-HENRICH NOBINS' QUARTET (HMV, 5/23/50). Made in Sweden. Carl-Henrich Nobins, tenor; Gunnar Svensson, piano; Ingemar Berggren, bass, and Henry Wallis, drums. *The Touch of Your Lips* and *Marchin'*.

CHARLES NORMAN QUINTET (Metromusic of Sweden, 1/26/50). Lasse Svanstedt, trumpet; Charles Norman, piano; Roffe Berg, guitar; Gunnar Almstedt, bass, and Andrew Burman, drums. *Black Market Special* and *I Surrender, Dear*.

LOU SANDY and HIS DIXIE-ANDERS (Metromusic of Sweden, Bought by Ralabow). Arne Dammarus, clarinet; Lou Sandy, trumpet; George Veruus, trombone; Walt Larsson, piano; Thore Joderby, bass, and Andrew Burman, drums. *Who's Sorry Now?* and *Darkness Struts Her Ball*.

THE ELLINGTONS (Mercury, 9/21/50). Red Rodney, trumpet; Johnny Hodges, alto; Harry Carter, baritone; Oscar Pettiford, cello; Duke Ellington, piano; Wendell Marshall, bass, and Max Roach, drums.

Clubby Kemp, vocals. *Mean Old Moo-choo; Me and My Wig; How Blue Can You Get?; Juke Box Boogie* (Sarah Ford vocal), and *Set 'Em Up*.

RAY BLOCH'S ORCHESTRA (Signature, 9/22/50). Bill Clifton, piano; Alan Haulon, guitar; Sid Weiss, bass, and Bunny Shawker, drums. *Easy on Me*, *Easy on Me*, *Back in Your Own Backyard* and *All My Love*.

ZIGGY TALENT (Victor, 9/25/50). Chris Griffin, trumpet; Byron Corne, trombone; Sonny Salad, clarinet; Hank Ross, tenor; Bob Haggart, bass; Danny Perri, guitar, and Bunny Shawker, drums. *Love and Please Say Goodnight*, *Irene*.

RAY BLOCH'S ORCHESTRA (Signature, 9/25/50). Chris Griffin, trumpet; Teoie Mondello and Vincent Abate, alto; Art Drellinger, tenor; Art Byarson, guitar; Sid Weiss, bass; Lou Stein, piano, and Milt Schellinger, drums. *The Red We Want and I'm Forever Blowing Bubbles*.

BOB CHESTER'S ORCHESTRA (For sale, 9/18/50). Trumpets—Riley Norris, Alex Fila, and Moe Cooper; trombone—Herb Winfield Jr. and Sandy Russo; sax—Ed Sauter and Preston Hudson, alto; Bob Chester, tenor; Dave Kurtzer, baritone; rhythm—Jack Hootig, guitar; Al Washko, piano; Johnny Chance, bass, and Nat Ray, drums. *Allen Foster*, vocal. *You're the One I Love; Take Back Your Heart; Hopeduck Joe; and Singin' a Happy Song*.

ELLIOT LAWRENCE'S ORCHESTRA (Decca, 9/29/50). Trumpets—Johnny Don, Joe Tealner, and Gerry LaFera; trombone—Ollie Wilson, Sy Berger, and Earl Swaps; sax—Herbie Stewart and Vinny Ferraro, tenor; Mike Goldberg, alto; Marie Brand-well, baritone; rhythm—Mort Oliver, bass; Elliot Lawrence, piano, and Howie Mann, drums. *Reveland Patton*, vocal. *Halls of Ivy* and *The Bear on Top of the Bear*.

THE GALLEY SISTERS with NEAL HEFT'S BAND (National, 9/28/50). Neal Heft, trumpet; Benny Hardock, tenor and clarinet; Lou Stein, piano; Arnold Fishkin, bass; Don Costa, guitar, and Don Lammond, drums. *The Galley Sisters*, vocal. *Molasses*, *Molasses*.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1918, AS AMENDED BY THE ACTS OF MARCH 3, 1932, AND JULY 2, 1946 (39 U. S. C. 233) Of Down Beat, published bi-weekly at Chicago, Ill., for Oct. 1, 1950.

1. The names and addresses of the publisher, editor, managing editor, and business managers are:

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Business manager: None.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as those of each individual member must be given.)

Name	Address
Down Beat, Inc.	203 N. Wabash Ave., Chicago 1, Illinois
J. C. Maher	750 W. Ogden, Hinsdale, Illinois
D. M. Niemer	13908 Tuiler, Detroit, Michigan

3. The known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are not any, so state.) None.

4. The two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders, as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semi-weekly, and triweekly newspapers only.) Not required.

Sworn to and subscribed before me this 21st day of September, 1950.
Tom L. Herrick, Publisher
Harold L. S. Cowen
(Seal) (My Commission expires August 31, 1952.)

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Anthony, Ray (Palladium) L. A., Out 11/13, b
Arnas, Desi (Chi-Chi) Palm Springs, Out 10/25, nc
Back, Will (Martini) Chicago, Out 12/7, r
Bankley, Stan (Legion) Montreal, Canada
Banks, Billy (Diamond Horseshoe) NYC, nc
Bardo, Bill (Mayo) Tulsa, Okla., h
Barnet, Charlie (Edgewater) San Francisco, In 10/22, b
Basil, Louis (Chicago) Chicago, t
Becker, Bruce (On Tour) Allbrook-Pumphrey
Bell, Curt (Sagamore) Lake George, N. Y., h
Bishop, Billy (Cleveland) Cleveland, h
Bothe, Russ (Lions-Milford) Chicago, b
Brandon, Henry (Blackhawk) Chicago, r
Busse, Henry (On Tour) ABC

Harrison, Cass (Iroquois Gardens) Louisville, Ky., Out 10/28, b
Hayes, Sherman (Oriental) Chicago, t
Hecker, Ernie (Fairmont) San Francisco, h
Herbeck, Ray (On Tour) McC
Herbert, Ted (King Phillip) Wrentham, Mass., h
Herman, Woody (Vogue Terrace) Pittsburgh, 11/20-26, nc
Howard, Eddy (On Tour) MCA
Hutton, Ina Ray (On Tour) GAC

Jama, Harry (On Tour) MCA
Jerome, Henry (Edison) NYC, h
Jurgens, Dick (Claremont) Berkeley, Calif., Out 12/3, b; (Aragon) Chicago, 12/25-31/51, b
Kerou, Jack (Elmo) Billings, Mont., nc
King, Wayne (Edgewater Beach) Chicago, 10/27-11/21, h
Krohn, Jerry (Casino) Endicott, N. Y., nc
Krupa, Gene (Apollo) NYC, 10/20-26, t

LaSalle, Dick (Piazza) NYC, h
Lawrence, Elliot (On Tour) ABC
Lester, Dave (Latin Quarter) Boston, nc
Levant, Phil (Paradise) Chicago, b
LeWinter, Dave (Ambassador) Chicago, h
Lewin, Sobby (Wally's Paradise) Boston, nc
Lombardo, Guy (Roosevelt) NYC, h
Lombardo, Victor (Deshler-Wallick) Columbus, O., Out 11/4, h; (Baker) Dallas, 11/17-12/14, h
Lopez, Vincent (Taft) NYC, h

Masters, Frankie (Stevens) Chicago, h
Masters, Vick (Green's Crystal Terrace) Duluth, Minn., nc
Matthey, Nicolas (Piazza) NYC, h
McCarthy, Fran (Offutt Air Base) Omaha, Neb.
McCoy, Clyde (Air Bases) San Antonio, 10/10-27
McLean, Jack (Hilton Manor) San Diego, h

Melis, Stanley (Pierre) NYC, h
Miller, Bob (Flamingo) Las Vegas, h
Monroe, Vaughn (Waldorf-Astoria) NYC, h
Morales, Noro (China Doll) NYC, nc
Moreno, Buddy (Chase) St. Louis, h
Morgan, Russ (Biltmore) L. A., h
Morris, Skeets (John Marshall) Richmond, Va., Out 11/6, h

Nagel, Harold (Biltmore) NYC, h
Ohman, Phil (Beverly Hills) L. A., h
O'Neil, Eddie (Palmer House) Chicago, h
Overend, Al (Skyline) Billings, Mont., nc
Palmer, Jimmy (Melody Mill) Chicago, Out 11/23, b
Pastor, Tony (Boulevard) Rego Park, N. Y., 12/12-18, nc
Pearl, Ray (Schroeder) Milwaukee, 11/21-12/17, h; (Music Box) Omaha, 11/15-21, b; (Melody Mill) Chicago, In 12/20, b

Perrault, Clair (Grove) Vinton, La., nc
Petti, Emil (Versailles) NYC, nc
Phillips, Teddy (Aragon) Chicago, Out 10/28, b; (Syracuse) Syracuse, N. Y., 11/1-26, h
Pieper, Leo (Rainbow) Denver, Out 10/22, b; (Claridge) Memphis, 10/27-11/16, h; (Troadero) Evansville, Ind., 12/1-21, b
Prima, Louis (Rainbow) Denver, 10/26-29, b; (Chase) St. Louis, 11/3-16, h

Ragon, Don (Claridge) Memphis, Out 10/24, h; (Indiana Roof) Indianapolis, 11/3-12, b; (Grove) Orange, Texas, 11/17-1/4/51, nc
Reed, Tommy (Aragon) Chicago, 10/29-11/24, b
Reid, Don (Balinese) Galveston, Out 12/14, nc
Reynolds, H. Howard (Palumbo's) Philadelphia, r
Ribble, Ben (Statler) Detroit, h
Ruhl, Barney (Muehlebach) Kansas City, Out 11/14, h

Sanders, Joe (On Tour) McC
Saunders, Red (DeLia) Chicago, nc
Sishe, Noble (Diamond Horseshoe) NYC, nc
Smith, Harle (President) Kansas City, h
Snyder, Bill (Paramount) NYC, t; (Casa Loma) St. Louis, 10/31-11/5, h
Stevens, Ray (Roseland) NYC, In 11/29, b
Strong, Benny (Schroeder) Milwaukee, Out 11/6, h; (Trionon) Chicago, 11/7-12/34, b

Stuart, Nick (Last Frontier) Las Vegas, h
Sullivan, John (Congo Jungle) Houston, nc
Tucker, Orrin (Roosevelt) New Orleans, Out 11/1, h
Weems, Ted (Statler) Buffalo, Out 11/12, h
Welk, Lawrence (Capitol) NYC, Out 11/2, t; (Click) Philadelphia, 11/5-12, nc; (Statler) Washington, D. C., 11/10-18, h; (Trionon) Chicago, In 12/25, b
Williams, Griff (Mark Hopkins) San Francisco, Out 10/30, h; (Ambassador) L. A., 10/31-11/27, h
Williams, Keith (Desauville Beach Club) L. A., h

Young, Carlton (Desert Inn) Las Vegas, h
Arlane Trio (Dixie) NYC, Out 6/23/51, h
Aladdin, Johnny (Blackstone) Chicago, h
Alvin, Danny (Normandy) Chicago, r
Archey, Jimmy (Jimmy Ryan's) NYC, nc
Armstrong, Louis (Oasis) Hwd., In 11/17, nc; (Flamingo) Las Vegas, 11/26-12/13, h
Arnold, Arne (Statler) Cleveland, h
Arvin, Mel (Olympia) Houston, nc
Averre, Dick (Sheraton-Gilson) Cincinnati, h

Bal Blue Three (Balboa) Empire, Ore., nc
Bane, John (Deatur) Decatur, Ill., cl
Barbosa, Ricki (Gussie's Kentucky) Chicago, nc
Barnhart, Jackson (Gartner's) Elyria, O., cl
Big Three Trio (Mural) Aurora, Ill., Out 11/12, cl
Boa Trio, Les (Turf) Austin, Minn., Out 11/11, cl; (Mural) Aurora, Ill., 11/12-12/10, cl
Brandt, Mel (Preview) Chicago, cl
Brant, Ira (Park Plaza) St. Louis, h
Brown, Abbey (Charley Foy's) L. A., nc
Brown, Hillard (Hollywood) Rochester, Minn., Out 12/2, cl
Brubeck, Dave (The Haig) L. A., nc
Burnside, Vi (Douglas) Philadelphia, h
Bushkin, Joe (Cafe Society) NYC, nc
Bonano, Sharkey (Beverly Cavern) L. A., nc; (Palmer House) Chicago, In 12/28, h

Camden, Eddie (Radison) Minneapolis, h
Carey, Harold (Daneand) Wichita, r
Carlton, Jerry (Theater) Logansport, Ind., cl
Chilton Trio, Herman (Blue Angel) NYC, nc
Coco & Combo (Orchid) Springfield, Ill., nc
Cole Quartet, King (Boulevard) Rego Park, N. Y., 11/7-5, nc
Coleman Trio, Cy (Warwick) NYC, h
Coleman, Oliver (Jimmie's Palm Garden) Chicago, nc
Collins, Lee (Victory) Chicago, cl

Conley Trio, Tommy (Basill's) Kokomo, Ind., Out 10/28, cl
Continental (Palmer House) Chicago, h
Cooper, Prince (Strode) Chicago, h
Correa, Eric (Bengaline) Tulsa, nc
Crisis Quartet, Sonny (Casha) Salt Lake City, Out 10/30, nc
Bailey, Dan (Curtain Call) L. A., nc
Dee Trio, Johnny (Ivanhoe) Irvington, N. J., Out 10/30, nc
Dee Trio (Friendship) NYC, h
DeMarco Trio, Al (Turf) Chicago, cl
Deutseh, Emery (Ritz-Carlton) NYC, h
Diaz, Horace (St. Regis) NYC, h
DiPardo, Tony (Pere Marquette) Peoria, Ill., 11/6-25, h
Dixon, George (Blue Heaven) Chicago, nc
Dodd Four, Jimmie (Golden) Reno, h

Eddie & Back (Blue Angel) NYC, nc
Ensign Quartet, Leny (Eau Claire) Eau Claire, Wis., h
Erwin, PooWee (Nick's) NYC, nc
Esposito, Niek (Fack's) San Francisco, cl
Fay's KRAZY KATZ, Rick (VFW) Walla Walla, Wash., nc
Folice, Ernie (Sarnes) L. A., nc
Four Clefs (Flamingo) Wichita, nc
Frasetto, Joe (Latin Casino) Philadelphia, nc
Freeman, Bud (Isabel's) Chicago, cl
Frico Slim (Elk's) Oakland, Calif., cl
Funicelli (Jul's) Moline, Ill., Out 10/30, cl
Gaillard, Slim (Harlem) Philadelphia, nc
Gee Gee Trio (Hickory House) NYC, r
Georgiana, The (Beck's) Richmond, Va., nc
Gilson's Red Caps, Steve (Chubby's) Camden, N. J., nc
Gillespie, Ditty (Oasis) L. A., nc
Gibson, Jerry (Bismarck) Chicago, h
Ginsue, Eddie (Hoosevill) L. A., h
Gonzalez, Leon (Crown Propeller) Chicago, cl
Grose, Larry (Mint) LaCrosse, Wis., cl

Hackett, Bobby (Colonial) Toronto, Out 11/5, nc
Harmonists (Hollenden) Cleveland, Out 11/7, h
Harrison, Horace (Grove Circle) Chicago, cl
Henderson Trio, Ken (Glass Ball) Bradley, Ill., Out 1/7/51, cl
Herrington, Bob (Sheraton Bon Air) Augusta, Ga., Out 1/15/51, h
Hecht, Milt (Catalina) Catalina Island, Calif., nc
Heywood Trio, Eddie (Royal) Columbus, O., nc
Hoden, Art (Rupneck's) Chicago, r
Hunt, PeeWee (Glen Island) New Rochelle, N. Y., 10/20-28, b; (Club 86) Geneva, N. Y., 10/23-29, nc; (Deshler-Wallick) Columbus, Ga., 11/6-12/3, h
Hunter, Ivory Joe (On Tour) ABC
Ink Spots (Boulevard) Rego Park, N. Y., 10/23-29, nc
Jackson, Chubby (Blue Note) Chicago, nc
Jake-Paul Septet (Ramon's) Crowley, La., nc
Jason Trio, Stan (Eddie's) San Diego, Out 11/23, nc; (Saddle & Sirlin) Bakersfield, Calif., 11/24-12/17, nc; (Allen's) Spokane, Wash., 12/21-1/17/51, nc
Jody & Roy's (Maude & Sam's) Browley, Calif., nc
Johnson, Chick (Delmar) Sault Ste. Marie, Mich., cl

Keeler, Ford (Melody Mill) Wichita Falls, Texas, nc
Kennedy, Ken (Sundown) Phoenix, nc
Lamare, Nappy (Palladium) L. A., h
Lame, Johnny (111 Club) Chicago, cl
Lara, Ralph (Pierre's) NYC, h
Latinaires (Mocambo) Hwd., nc
Laylan, Rollo (Poinciana) Miami, h
Lewis, Tommy (Willows) Wichita, nc
Mack, Red (Downbeat) L. A., nc
Malneck, Mitty (Ciro's) L. A., nc
Marshall, Joe (Somerset) NYC, h
McCune, Bill (Neil House) Columbus, O., Out 12/6, h
McGuire Quintet, Max (Click) Philadelphia, nc
Mendowlark (Woodruff) Joliet, Ill., h
Melo-Jesters (Triangle) Richmond Hill, L. I., N. Y., cl
Miles, Dick (La Miradora) Hobbs, N. M., nc

Miles, Wilma (Sky Way) Hobbs, N. M., cl
Miller, Max (New Apex) Chicago, cl
Mills Brothers (Don Carlos Casino) Winnipeg, 10/20-26, nc; (Boulevard) Rego Park, N. Y., In 11/17, nc
Moderns Trio (Famous Door) Jackson, Mich., nc
Morgan, Sonny (Lotus) Birmingham, Ala., r
Morrow, Earl (Til-Toh) Wichita, cl
Musso, Vido (York) Hwd., nc

Nelson, Stan (Cairo) Chicago, Out 10/30, cl
Niblicks (Bryn Mawr) Chicago, cl
Nichols, Red (Sardi's) L. A., r
Nov-Elites (Alexandria) Newport, Ky., 10/20-11/9, nc
O'Brien & Evans (Loeb's) Decatur, Ill., cl
Ory, Kid (Lyzman's) L. A., r

Palmer, Jack (Iceland) NYC, r
Paris Trio, Norman (Ruban Blue) NYC, nc
Perkins, Bob (Ship) Chicago, cl
Perry, Ron (St. Paul) St. Paul, h
Peters Trio, Peter (Havana) Denver, nc
Petty Trio, Frank (Showlar) Boston, nc
Phipps, Lew (Jamboree) Oklahoma City, nc
Pollack, Ben (Jazz Club) Hwd., nc
Powell Trio, Emil (New Empire) Yankers, N. Y., nc
Pringle, Gene (LaSalle) Chicago, h

Re Payson (Stork) NYC, nc
Richards, Billie and George (Cabana) Annapolis, Mont., nc
Rocco Trio, Buddy (DeWitt Clinton) Albany, N. Y., h
Ronalds Brothers Trio (Grange) Hamilton, Ontario, cl
Rotgers, Ralph (Ambassador) Chicago, h
Roth Trio, Don (Miami) Dayton, O., h
Russo, Bill (Airliner) Chicago, nc

Savage Quartet, Johnny (Willie's) Sheboygan, Wis., cl
Schenk, Frankie (Commando) Henderson, Ky., Out 11/4, nc
Shaw, Artie (Hodand) NYC, r
Shaw, Milt (St. Regis) NYC, h
Shearing, George (Blue Note) Chicago, In 10/27, nc; (Regal) Chicago, 11/17-23, t
Shoeddy, Jack (Edgewater) San Francisco, nc
Silhouettes (Dragon Grill) Corpus Christi, Texas, Out 11/12, r
Singleton, Zutty (Club 47) L. A., nc
Skylighters (New Palm Garden) Still Valley, N. J., nc
Snyder, Leonard (Flamingo) Wichita, h
Soft Winds (Sheraton) St. Louis, Out 10/29, h
Spanner, Muggsy (Hangover) San Francisco, nc
Sparr, Paul (Drake) Chicago, h
Spinner, Duke (Edgewater) Rochester, N. Y., nc
Starlighters Trio, Bill Bickel's (Piano) Pittsburgh, Pa., nc
Stewart, Slim (Blue Note) Chicago, 10/20-26, nc
Stillwell, Ray (Club 30) Chester, W. Va., nc
Stone, Eddie (Casa Seville) Long Island, N. Y., nc
Sullivan, Sully (Cubula) Wichita, nc
Squdy, Will (Tutwiler) Birmingham, Ala., h

Thompson Trio, Bill (Forno's) Binghamton, N. Y., nc
Three B's (Maxfair) Wichita, cl
Three Bars of Rhythm (Nob Hill) Chicago, cl
Three Kats & A Kitten (Joe Pitt's) Philadelphia, nc
Three Tempos (Alik) Shelby, Mont., nc
Tom Hata (Gussie's Kentucky) Chicago, nc
Tres Aires (VFW) Mason City, Iowa
Tri-Tones, Ralph Bolen's (Club 83 Bar) Craig, Colo., nc
Tunemizers (Los Medanos) Pittsburgh, Calif., Out 10/31, b; (Theater) Oakland, Calif., In 11/2, nc
Tune Toppers (On Tour) Central

Vera, Joe (Bellerive) Kansas City, h
Versailles (Grand) Chicago, cl
Vesely, Ted (Garden of Allah) Seal Beach, Calif., nc
Voye, Tay (Bee Hive) Chicago, cl

Wagner, Matt (Casino Moderne) Chicago, h
Wald, Jerry (Studio Club) L. A., nc
Walker Trio, SS (Johnnie's) Whittier, Calif., r
Walker's Four Moods, Charlie (Anchor) NYC, nc
Waples, Buddy (Congress) Chicago, h
Warner Trio, Don (Village Barn) NYC, nc
Warren, Chet (Club 802) Brooklyn, N. Y., nc
Warren, Ernie (Little Club) NYC, nc
Weavers (Blue Angel) NYC, nc
Wiggins, Eddie (Sly Club) Chicago, nc
Williams, Clarence (Village Vanguard) NYC, nc
Windhurst, Johnny (Grandview Inn) Columbus, O., 10/20-11/16, r
Wood Trio, Mary (Music Box) Palm Beach, Fla., Out 5/31/51, nc

Yaged Trio, Sol (Three Deuces) NYC, nc
Yankovic, Frankie (On Tour) MCA
York, Frank (Sherman) Chicago, h
Young, Lee (Oasis) L. A., nc

Combos

Airline Trio (Dixie) NYC, Out 6/23/51, h
Aladdin, Johnny (Blackstone) Chicago, h
Alvin, Danny (Normandy) Chicago, r
Archey, Jimmy (Jimmy Ryan's) NYC, nc
Armstrong, Louis (Oasis) Hwd., In 11/17, nc; (Flamingo) Las Vegas, 11/26-12/13, h
Arnold, Arne (Statler) Cleveland, h
Arvin, Mel (Olympia) Houston, nc
Averre, Dick (Sheraton-Gilson) Cincinnati, h

Bal Blue Three (Balboa) Empire, Ore., nc
Bane, John (Deatur) Decatur, Ill., cl
Barbosa, Ricki (Gussie's Kentucky) Chicago, nc
Barnhart, Jackson (Gartner's) Elyria, O., cl
Big Three Trio (Mural) Aurora, Ill., Out 11/12, cl
Boa Trio, Les (Turf) Austin, Minn., Out 11/11, cl; (Mural) Aurora, Ill., 11/12-12/10, cl
Brandt, Mel (Preview) Chicago, cl
Brant, Ira (Park Plaza) St. Louis, h
Brown, Abbey (Charley Foy's) L. A., nc
Brown, Hillard (Hollywood) Rochester, Minn., Out 12/2, cl
Brubeck, Dave (The Haig) L. A., nc
Burnside, Vi (Douglas) Philadelphia, h
Bushkin, Joe (Cafe Society) NYC, nc
Bonano, Sharkey (Beverly Cavern) L. A., nc; (Palmer House) Chicago, In 12/28, h

Camden, Eddie (Radison) Minneapolis, h
Carey, Harold (Daneand) Wichita, r
Carlton, Jerry (Theater) Logansport, Ind., cl
Chilton Trio, Herman (Blue Angel) NYC, nc
Coco & Combo (Orchid) Springfield, Ill., nc
Cole Quartet, King (Boulevard) Rego Park, N. Y., 11/7-5, nc
Coleman Trio, Cy (Warwick) NYC, h
Coleman, Oliver (Jimmie's Palm Garden) Chicago, nc
Collins, Lee (Victory) Chicago, cl

Conley Trio, Tommy (Basill's) Kokomo, Ind., Out 10/28, cl
Continental (Palmer House) Chicago, h
Cooper, Prince (Strode) Chicago, h
Correa, Eric (Bengaline) Tulsa, nc
Crisis Quartet, Sonny (Casha) Salt Lake City, Out 10/30, nc
Bailey, Dan (Curtain Call) L. A., nc
Dee Trio, Johnny (Ivanhoe) Irvington, N. J., Out 10/30, nc
Dee Trio (Friendship) NYC, h
DeMarco Trio, Al (Turf) Chicago, cl
Deutseh, Emery (Ritz-Carlton) NYC, h
Diaz, Horace (St. Regis) NYC, h
DiPardo, Tony (Pere Marquette) Peoria, Ill., 11/6-25, h
Dixon, George (Blue Heaven) Chicago, nc
Dodd Four, Jimmie (Golden) Reno, h

Eddie & Back (Blue Angel) NYC, nc
Ensign Quartet, Leny (Eau Claire) Eau Claire, Wis., h
Erwin, PooWee (Nick's) NYC, nc
Esposito, Niek (Fack's) San Francisco, cl
Fay's KRAZY KATZ, Rick (VFW) Walla Walla, Wash., nc
Folice, Ernie (Sarnes) L. A., nc
Four Clefs (Flamingo) Wichita, nc
Frasetto, Joe (Latin Casino) Philadelphia, nc
Freeman, Bud (Isabel's) Chicago, cl
Frico Slim (Elk's) Oakland, Calif., cl
Funicelli (Jul's) Moline, Ill., Out 10/30, cl
Gaillard, Slim (Harlem) Philadelphia, nc
Gee Gee Trio (Hickory House) NYC, r
Georgiana, The (Beck's) Richmond, Va., nc
Gilson's Red Caps, Steve (Chubby's) Camden, N. J., nc
Gillespie, Ditty (Oasis) L. A., nc
Gibson, Jerry (Bismarck) Chicago, h
Ginsue, Eddie (Hoosevill) L. A., h
Gonzalez, Leon (Crown Propeller) Chicago, cl
Grose, Larry (Mint) LaCrosse, Wis., cl

Hackett, Bobby (Colonial) Toronto, Out 11/5, nc
Harmonists (Hollenden) Cleveland, Out 11/7, h
Harrison, Horace (Grove Circle) Chicago, cl
Henderson Trio, Ken (Glass Ball) Bradley, Ill., Out 1/7/51, cl
Herrington, Bob (Sheraton Bon Air) Augusta, Ga., Out 1/15/51, h
Hecht, Milt (Catalina) Catalina Island, Calif., nc
Heywood Trio, Eddie (Royal) Columbus, O., nc
Hoden, Art (Rupneck's) Chicago, r
Hunt, PeeWee (Glen Island) New Rochelle, N. Y., 10/20-28, b; (Club 86) Geneva, N. Y., 10/23-29, nc; (Deshler-Wallick) Columbus, Ga., 11/6-12/3, h
Hunter, Ivory Joe (On Tour) ABC
Ink Spots (Boulevard) Rego Park, N. Y., 10/23-29, nc
Jackson, Chubby (Blue Note) Chicago, nc
Jake-Paul Septet (Ramon's) Crowley, La., nc
Jason Trio, Stan (Eddie's) San Diego, Out 11/23, nc; (Saddle & Sirlin) Bakersfield, Calif., 11/24-12/17, nc; (Allen's) Spokane, Wash., 12/21-1/17/51, nc
Jody & Roy's (Maude & Sam's) Browley, Calif., nc
Johnson, Chick (Delmar) Sault Ste. Marie, Mich., cl

Keeler, Ford (Melody Mill) Wichita Falls, Texas, nc
Kennedy, Ken (Sundown) Phoenix, nc
Lamare, Nappy (Palladium) L. A., h
Lame, Johnny (111 Club) Chicago, cl
Lara, Ralph (Pierre's) NYC, h
Latinaires (Mocambo) Hwd., nc
Laylan, Rollo (Poinciana) Miami, h
Lewis, Tommy (Willows) Wichita, nc
Mack, Red (Downbeat) L. A., nc
Malneck, Mitty (Ciro's) L. A., nc
Marshall, Joe (Somerset) NYC, h
McCune, Bill (Neil House) Columbus, O., Out 12/6, h
McGuire Quintet, Max (Click) Philadelphia, nc
Mendowlark (Woodruff) Joliet, Ill., h
Melo-Jesters (Triangle) Richmond Hill, L. I., N. Y., cl
Miles, Dick (La Miradora) Hobbs, N. M., nc

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'50 Band Poll

(Jumped from Page One)

are unaccompanied by coupons will be ignored. No votes will be tallied for any band or individual in this poll except those made on official ballots. Typewritten lists of favorites will not be counted. You must fill out a ballot.

Everyone Eligible

The editors of *Down Beat* have decided this year to discard the previous rule which barred leaders from receiving votes for chairs as sidemen in the mythical all-star band. This rule was a relic of the early days of the poll when too many readers selected Harry James (for example) as their favorite trumpet player because they didn't know the names of any other trum-

pet players, or Benny Goodman as their clarinet choice because they hadn't heard of Buddy DeFranco or Barney Bigard.

The poll and the fans and readers who support it have grown up, as indicated by the intelligent selection of winners in last year's poll. So the bars are down and you may vote for any living musician on the ballot. In addition, we have provided a spot for "odd" instruments, those not normally included in a standard dance band instrumentation, so players of vibes, accordions, violins, even banjos, may receive votes.

If enough ballots have been received by presstime, first results of the 1950 band poll will be listed in the Dec. 1 issue, on sale Nov. 17. Standings definitely will be printed in the Dec. 15 issue, on sale Dec. 1, and final results will be tabulated in the Dec. 29 issue, on sale Dec. 15.

See the bottom of this page for the coupon which will entitle you to a blank official ballot.

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BAND POLL COUPON

As announced in the Oct. 6 issue (page 10) this coupon will entitle you to an official ballot with which to make your selections in *Down Beat's* 14th annual Band Poll.

Merely fill out this coupon with your name and address, clip and mail it to: Band Poll Editor, c/o *Down Beat*, 203 North Wabash, Chicago 1, Ill. You need not enclose it in an envelope, paste it to the back of a postcard if you wish and mail it for a penny!

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NOTICE: If you are a regular subscriber to *Down Beat*, do not send this coupon. You will receive an official ballot by mail as a matter of course. This coupon is for readers who purchase their copies at stands and whose names are not on our mailing lists.

Jazz On LP, 45

BY GEORGE HOEFER

ARTIST	ALBUM TITLE	TUNES	LABEL	LP ALB. NO.	33-1/3 SINGLE NO.	45 ALB. NO.	RPM SINGLE NO.
Armstrong, Louis	<i>Singing the Blues</i>	<i>Blues in the South</i>	Victor			WP 192	
Bailey, Mildred	<i>Singing the Blues</i>	<i>That Ain't Right</i> <i>I Don't Want to Miss Mississippi</i>	Victor			WP 192	
Basie, Count	<i>Basie's Best</i>	<i>Every Tub</i> <i>Out the Window</i> <i>Sent for You Yesterday</i> <i>Shorty George</i> <i>Red Wagon</i> <i>Fare Thee, Honey, Fare Thee Well</i> <i>Roseland Shuffle</i> <i>Pannias from Heaven</i>	Brunswick	BL 58019			
Condon, Eddie		<i>Tiger Rag</i> <i>Clarinet Marmalade</i>	Savoy				45-740
Crosby, Bob	<i>Dixieland Jazz I</i>	<i>The Dixieland Band</i> <i>Between the Devil and the Deep Blue Sea</i> <i>Sugar Foot Strut</i> <i>At the Jazz Band Ball</i> <i>Dixieland Shuffle</i> <i>Come Back, Sweet Papa</i> <i>Royal Garden Blues</i> <i>Squawee No</i>	Coral	CRL 54003			
Daddo, Johnny	<i>King of New Orleans Clarinets</i>	<i>Wary Blues</i> <i>New Orleans Stamp</i> <i>Come on and Stamp, Stamp</i> <i>After You've Gone</i> <i>Jon Turner Blues</i> <i>When Ernie Plays His Old Kawa</i> <i>Farty and Tight</i> <i>Piggly Wiggly</i>	Brunswick	BL 58016			
Fasola, Irving	<i>New Orleans Jazz</i>	<i>Farewell Blues</i> <i>Fidgety Feet</i> <i>Maurine's Blues</i> <i>Sensation</i> <i>Ostrich Walk</i> <i>Satanic Blues</i> <i>Blain's the Blues</i> <i>Original Dixieland One-Step</i>	Victor			WHJ 12	
Gray, Jerry	<i>Dance to the Music of Jerry Gray</i>	<i>By the Waters of Minnetonka</i> <i>Blue Skies</i> <i>Stormy Weather March</i> <i>The Carioca</i> <i>Star Dust</i> <i>All the Things You Are</i> <i>Blue Skies</i> <i>This Can't Be Love</i>	Decca	DL 5266			
Gray, Jerry		<i>In the Mood</i> <i>A String of Pearls</i>	Decca				9-27177
Hampton, Lionel		<i>Pink Champagne</i> <i>Wail, Oh Wail</i>	Decca				9-27164
Hampton, Lionel		<i>Everybody's Somebody's Fool</i> <i>September in the Rain</i>	Decca				9-27176
Harper, Toni		<i>Pappermint Slick</i> <i>You're Too Tall, I'm Too Small</i>	Columbia		1-291		
Harper, Toni		<i>Cinderella Niby</i> <i>The Muffin Man</i>	Columbia		1-354		
Hawkins, Erskine	<i>Hawkins Plays W. C. Handy</i>	<i>Carolina Lova</i> <i>St. Louis Blues</i> <i>Aunt Hagar's Blues</i> <i>Memphis Blues</i> <i>Doodle N. Blues</i> <i>John Henry Blues</i>	Victor			WP 273	47-3109
Herman, Woody	<i>Blue Prelude</i>	<i>Blues Upstairs</i> <i>Blues Downstairs</i> <i>Calliope Blues</i> <i>Bishop's Blues</i> <i>Dupree Blues</i> <i>Farewell Blues</i> <i>Blue Prelude</i> <i>Blues on Parade</i>	Coral	CRL 54005			47-3190
Herman, Woody		<i>Them There Eyes</i> <i>Keeps on Raining</i>	Decca				47-3191
James, Harry		<i>Hurry, Hurry, Harry</i> <i>Don't Cry, Cry Baby</i>	Columbia		1-160		
James, Harry		<i>Hatsville, USA</i> <i>Summer Moon</i>	Columbia		1-213		
James, Harry		<i>Tuxedo Junction Parts 1 & 2</i>	Columbia		1-279		
James, Harry		<i>Ultra</i> <i>Someone Loves Someone</i>	Columbia		1-317		
James, Harry		<i>Wink Love to Me</i> <i>You Don't Know What Love Is</i>	Columbia		1-340		
James, Harry		<i>Truly</i> <i>Doncha Go 'way Mad</i>	Columbia		1-466		
James, Harry		<i>Be Mine</i> <i>Dream a Little Longer</i>	Columbia		1-481		
James, Harry		<i>You Made Me Love You Jealous</i>	Columbia		1-513		
Jazz at Carnegie Hall (Jaquet, Cole, Paul Johnson)	Vol. 1	<i>Blues—Part 1, 2, & 3</i> <i>Lester Leaps In—Parts 1, 2, and 3</i>	Arco-Mercury	AL-4 MG-35005			
Jazz at the Philharmonic (Krupa, Ventura, Guy, Jaquet, McGhee, Smith)	Vol. 1	<i>How High the Moon</i> <i>Lady Be Good</i>	Nitason	LP 23			
Jazz at the Philharmonic (Parkor, Young, Smith, Killian)	Vol. 2	<i>Blues for Surmen</i> <i>I Can't Get Started</i>	Mercury & Arco	MG 35003 AL 1			
Jazz at the Philharmonic (Gillespie, Smith, Young, Ventura)	Vol. 3	<i>Crazy Rhythm</i> <i>Sweet Georgia Brown</i>	Mercury & Arco	MG 35004 AL 2			

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Herman Discography

Following is a representative list of recordings by the Woody Herman band, compiled by Jack Tracy. Sides were cut since Woody first started waxing with his own band in 1936.

- Dupree Blues* 1936 De 1288, 3500
- Indian Boogie-Woogie* 1938 De 2250, 3383, 25079
- Woodchopper's Ball* 1939 De 2440, 25079
- Blues Upstairs/Blues Downstairs* De 2508
- Golden Wedding* De 3436, 25300
- Bishop's Blues* 1941 De 3472
- Four or Five Times* 1942 De 18526
- Who Do I Up Dear?* 1943 De 18619
- Apple Honey* 1945 Col 36803, LP 6049
- Colonia* Col 36739, LP 6049
- Northeast Passage* Col 36835, LP 6049
- Bijou* Col 36861, LP 6049
- Blasin' Up a Storm* Col 37059
- Ebony Concerto* 1946 Col 7479-M

- Sidewalks of Cuba* Cal 37179
- Four Brothers Everywhere* 1947 Cal 38304, Cal 38369
- Lemon Drop That's Right Early Autumn* 1948 Cap 15365, Cap 15427, Cap 37-616
- Not Really the Blues* 1949 Cap 837
- Music to Dance To Sunny Spooks* 1950 Cap 1126, Cap 1170

The remarkable Ralph Burns composition, *Summer Sequence*, for the male was cut by the 1946 Herman crew. But the last side was aired by the reorganized Herman Herd of 1947.

Duke To Cut 'Different' LP

New York—Columbia records is planning a unique excursion into Ellingtonia when Duke's expected contract renewal goes into effect.

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Columbia artist and repertoire chief Mitch Miller wants Duke to record his works exactly as they are performed, either on the floor or at concerts, without having to worry about when the three minutes are up.

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Full House Hears 'JATP' In Detroit

Detroit—If *JATP's* reception here was any criterion, their present tour should be the most successful to date. To say that a capacity crowd attended is putting it mildly, for not only was Masonic Temple's orchestra pit filled, but a large number of chairs had to be set up behind the musicians on the stage to catch the overflowing people.

Especially noted: the audience was one of the rudest that it has ever been our misfortune to mingle with... Oscar Peterson lived up to all the advance raves... Ella is better than ever (if that's possible).

Louis Armstrong and the All-Stars; Sarah Vaughan; Timmie Rogers, and Bunny Briggs pulled \$50,000 into the boxoffice of the Fox theater during a one-week stay. The management hopes to run at least one stage show a month in the future.

Earl Shapiro is keeping his Burgundy room patrons happy with a diet of name eeclects. He started out with Bob Eberly, followed up with June Christy, and currently Bill Darnel is packing them in. Gino Thomas and his quartet supply the dance tempos.

The Wyoming show bar has returned pianist Bobby Shephenson and his trio (Bob Foster, bass; and Billy Mitchell, guitar) to its podium... Willie Anderson's ultra pianatics, and a jazz policy, remain at the Tropical Show bar, though the spot changed hands recently with longtime op Lou Jacobs bowing out.

Frank Gillis informed us that his Dixie five was augmented for a recording date by bassman Steve Brown. Steve is a fabulous old-timer who played and recorded with the New Orleans Rhythm Kings and Jean Goldkette's bands, to name but two. The sides should be available in a few weeks.

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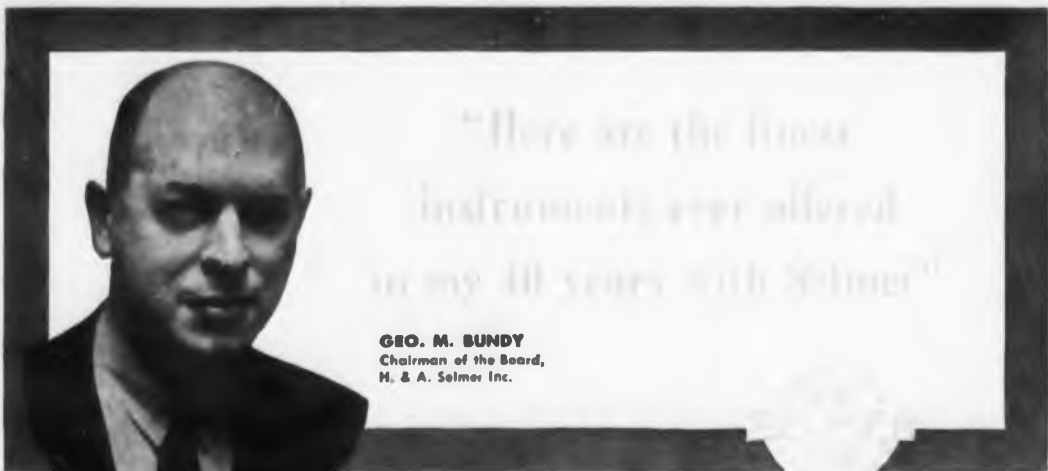
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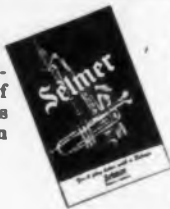
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