

## Birdland Brings 'Beat, Blindfold To WJZ Show

New York—Arrangements have been completed for the introduction of a special "Down Beat Night" to be heard on the Birdland Show every Monday at midnight, starting June 30, over WJZ, New York's powerful ABC outlet.

The Beat's Leonard Feather will be a regular participant, one of the special features being a weekly radio Blindfold Test with a different all-star panel of guests every week. Another feature will be exclusive previews of unreleased American, Swedish, British and other records. Hal Webman, Beat editor-in-chief, will be a frequent visitor.

Bob Garrity, who had been handling the regular deejay chores on the show from 3 to 6 a.m., will be in charge when the program starts its new schedule, effective June 27, of six hours a night, seven nights a week.

Doubling of the time was the result of a request by Garrity for mail from distant listeners. The resultant mail showed that Garrity has listeners in at least 30 states.

Opening night under the new schedule will feature a three-hour live Jazz Jamboree direct from Birdland. Every ensuing Friday the current Birdland show will be aired live from midnight to 1 a.m.

## BG, Mel Meld Anew On Wax

New York—Benny Goodman, who has spent most of his recent time in classical circles, came back to swing temporarily when he recorded with a picked studio band to make some new big band Columbia sides.

His onetime pianist-arranger Mel Powell, now studying at Yale, joined Benny for this date to play piano and wrote one arrangement, "I'm Gonna Sit Right Down and Write Myself a Letter." Rumor has it that Mel may return to music activity shortly, the temptation being an offer from The Embers here.

## Crescendo Lures Morse & Bushkin

Hollywood—Ella Mae Morse is set to share the stand with Joe Bushkin's Quartet, just in from New York, for the new show starting June 19 at the Crescendo, newest Sunset Strip swank night spot. Bushkin is bringing in his regular Embers Quartet—Buck Clayton, Jo Jones and Milton Hinton.

## Red Rodney To Okeh

New York—Red Rodney, trumpet ace formerly with Elliot Lawrence, Woody Herman and other name bands, has signed with Okeh Records. Latter label will also record a new singer, Lois Hines.

## 'Down Beat's' Five Star Discs

The following records, represent the cream of the past two weeks' crop. See page 10 for complete record reviews.

POPULAR	
PERRY COMO-EDDIE FISHER	Watermelon Weather (Victor 20-4744)
VERA LYNN	Auf Wiederseh'n Sweetheart (London 1227)
LES PAUL-MARY FORD	In the Good Old Summertime (Capitol 2123)
	Smoke Rings (Capitol 2123)
THE WEAVERS	Hard, Ain't It Hard (Decca 28228)
	Run Home to Ma-Ma (Decca 28228)
JAZZ	
ELLIS LARKINS	Blues in the Night (Decca DL 5391)
RHYTHM AND BLUES	
THE DOMINOES	Have Mercy, Baby (Federal 12068)
DINAH WASHINGTON	Mad About the Boy (Mercury 5842)

# DOWN BEAT

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## We Need New Blood In Band Biz: Karzas

By WILLIAM KARZAS

(Owner, Aragon and Trianon Ballrooms, Chicago)

Though it does appear that at last the dance band business may be on its way back in a big way after several false starts, there are still a few factors that I feel would contribute to an even more rapid resurgence.

One—and this is of utmost importance—we need much more fresh blood in the field—good-looking young leaders with a flair for showmanship who can appeal to the younger dancers.

Secondly, we must find many more really danceable bands—bands who can bring in the dancers consistently. Too many bands today are "listening" bands rather than dance bands. We have found that our regular patrons—the ones who come back week after week—are not impressed by big names or bands with record hits—they want orchestras that play smoothly and at tempos which are easy to dance to.

### World Problem

Finally—and this is a big problem—most people don't realize it, but things like Korea and who is going to be the next president have a big effect on the band business. Ballroom operators are like any other businessmen—they don't want to begin a free-spending, long-range program unless they can see a stable future ahead. And with national and world conditions as big a question as they are, everyone is proceeding cautiously.

The cost of living is of course a large factor. But though entertainment is the first hit when prices go up, I still feel that if the attraction is good enough, people will turn out for it.

### Not That Important

I think probably too much importance has been placed on television hurting the industry. People still like to dress up and go out, and just as railroads and buses survived the airplane, so will we live with TV.

But, as I mentioned earlier, we are on the search for more young leaders. Young because they are dealing chiefly with young people and can get along well with them.

### One Example

As an example, we have a band at the Aragon now that I think shows a lot of promise. The leader is Billy Clifford, and he and his whole band make a clean, youthful appearance on the bandstand. And they also play music that is most danceable.

More bands styled on these lines will do more to make the band business big again than a million words.

## Spinning With Web

## Electrode's Missing From Johnnie's Ray On Stage

By HAL WEBMAN

New York—I caught Johnnie Ray last October on his first visit to New York when he played three days at an oversized barn called The Boulevard in Queens. At that time, B.C. (before Cry), I wrote the first nationally circulated review of Ray for my old bosses at *Billboard*. I said, "In a word, Ray is electrifying." The review went on to say that he was destined to be a major star.

A couple of weeks ago at the Paramount Theater I witnessed what must amount to the climax of his fabulous ascent—thousands of people making spectacles of themselves over Johnnie—teenagers blocking traffic at the Paramount stage door and fighting for blood to get their hands on a cigarette butt Ray stomped out on a window sill and threw to the mobs . . . kids trying to make the 12 foot climb to touch the young singer while he was cavorting on stage . . . mobs waiting for hours on

lines inside and outside the theater to get to see the boy. This was show business excitement like there hasn't been since Sinatra.

### Thrill In Cone

Yet I wasn't as thrilled as I might have been about it all. Don't consider that a newspaperman takes it casually that he called the turn on a budding talent. It's pretty thrilling to see one of those predictions take hold and score big.

The Johnnie Ray I saw at the Paramount was a far cry (oops!) from the Johnnie Ray of the Boulevard. I never did consider Ray as a singer. To me, he's a great actor. Still, an actor of stature will usually become absorbed in the role he plays. Such was the case with Johnnie at the Boulevard. He essayed his role with such tremendous feeling and humility that he couldn't help but make it.

### That Old Feeling

Johnnie no longer has that feeling. At the Paramount, Johnnie had his act down to a science. Every gesture was falling on a cue. The old feeling had resolved into a mechanical exaggeration of his original way of doing things. And some of this extended to the point of the obscene.

Yet, Johnnie is going to be a great attraction for a time to come. There's no denying it. No matter what I as a pioneer Ray admirer can see, he still is a great. Certainly, he is the best thing that

(Turn to Page 19)

## AFM At Santa Barbara—Petrillo Reveals Dim View Of Musicians' Earnings

Santa Barbara, Cal.—Amazing revelations were made by Prexy Jimmy Petrillo at the 55th annual AFM convention held here last week.

A recent survey, made for disclosure at the convention, on the overall employment picture for musicians, revealed that out of 9,000 theatres in the U.S., only 38 employ musicians on a 52-week-a-year basis. Less than 300 others use musicians from one day to 50 weeks a year.

Figures were supplied by all U.S. and Canada locals for 1951. Total musicians used in theatres came to 3,784, of whom 1,158 earned \$2½ million in dramatic and musical shows, and another 1,650 earned slightly less in vaude and presentation houses.

## Lyons Den

New York—Columnist Leonard Lyons recently took Vladimir Horowitz to the Embers to hear Joe Bushkin play.

Lyons described the club as a "be-bop joint" and immediately added that Louis Armstrong, a guest in the house, played a New Orleans medley.

He also reported that a "be-bop man at the next table" said "That Horowitz is a cat, a real gone cat. But 'out."

Finally, he quoted Horowitz as saying: "I like it. It makes it a whoopee night."

### California No Goldmine

The major movie studios produced a bleak picture, too: 339 men under contract, earning an average annual guarantee of less than \$7,000. An average of barely \$300 a year was earned by 4,916 men for non-contract recording work.

In an AFM radio and TV survey covering 1950, reports sent in by 585 locals showed that 351 reported no radio employment of their members. Steady radio staff jobs were held by 2,212 men at 437 stations.

Total earnings from radio came to slightly over \$20 million (\$13 million of this for staff employment), while in video musicians made less than \$3 million.

No figures were given on the night club and club date fields, which in bigger cities represent a major portion of the average musician's income.

## Slow Speed Discs Are Now Bringing One Third Of Loot

Santa Barbara, Cal.—Slow-speed records are now bringing in more than one third of the total dollar volume of the entire record industry, according to a breakdown reported here at the AFM Convention.

Reports of 4,657 record sessions were filed with the union for the year 1951, involving 14,286 man-hours, 39,578 sideman-gigs and 4,167 leader dates.

During the year 128 million 78 speed records were sold for a retail total of \$102 million; 34½ million 45 rpm discs for \$28½ million, and 6½ million LPs for \$25 million.

Total contributions to the Music Performance Trust Fund from all this amounted to \$1,748,353.75.

## Spinners Will Be Recruiters

Washington—The Army has issued a call for, and has met with top executives in the recording industry to prepare, a recruiting campaign which will be built around music. Purpose of the meeting was for the Army to ask the record execs to make records of songs which will be selected from several songwriting contests now being conducted in the Armed Forces.

Army brass figures to take advantage of the disc jockey dominance in the music business as a means of contacting the recruit eligibles in the teenage groups. The discers have agreed to comply with the Army's request for cooperation.

## Holiday, Maybe Astaire To Granz

New York—Billie Holiday has signed with and already has recorded for Mercury Records' Granzwing. Billie previously had recorded for Aladdin without much success.

Granz is reported dickering with Fred Astaire, the dancing star, to cut some sides experimentally wherein tap dance sounds would be used as a rhythm gimmick.

## Nat, Hamp May Team For Tour

New York—Nat Cole and Lionel Hampton may be blended for a Fall concert and one-nighter tour. Tour would be designed mainly for the south.

To round out the package, it is believed that Sugar Ray Robinson has been approached to do an act on the bill at a reported \$800 per date. He's a fancy hooper and can make equally dextrous chatter.

## 'Weiderseh'n' Is Latest Sleeper Bid

New York—Latest "sleeper" song to appear from left field is *Auf Wiederseh'n Sweetheart*, which at presstime showed all the evidence of breaking for a hit.

Song was cut for the London label by Vera Lynn, British songstress who recently returned to England after a series of radio appearances on the *Big Show* here. She was accompanied on the disc by a large choral group under the direction of Roland Shaw.

The Ames Brothers and other top pop names are set to cover the song on major labels.

Hollywood—Jerry Gray will again go on the road with his band this summer while *Club 15* is off the air. He begins nine weeks of road work on June 21 in San Jose, Calif.

## Cover Subject

On Nat Cole's closing day at the Paramount Theater in Manhattan, Johnnie Ray and the Billy May orchestra came to the theater to rehearse for the following show. Nat dropped in at the rehearsal and Popsie took the resultant picture which you see on our cover.



The Four Aces. From top to bottom, Al Alberts, Dave Mahoney, Lou Silvestri, and Sod Vaccaro.

## Decca Has Pat Hand; Is Holding Four Aces

By JACK TRACY

Suggestion to all early-'40s graduates of South Philadelphia High School for Boys and/or Girls: Get into show business. There appears to be a lucky charm working for you. At least it would seem so when you scan the list of people who left there at that time and tried the greasepaint circuit.

People like Mario Lanza, Eddie Fisher, Al Martino, Buddy Greco, Sunny Gale, and Rosalind Patton.

Also jazzmen Buddy DeFranco, Red Rodney, and Johnny Dee and composer Pat Genaro (*Here in My Heart* and *You're Breaking My Heart*).

**More**

And one more. A young fellow heading what is currently just about the hottest vocal group in the business, Al Alberts, of Four Aces fame.

"It's a pretty good list, huh?" he asks with justifiable pride in his boyhood neighborhood. "There'll probably be more."

But none who will hit any more spectacularly than this group did. Completely unknown just a few months ago, they were four musicians working for their living in a small Chester, Pa., private spot called the Ukrainian club. They sang only occasionally, hadn't the slightest intention of becoming a vocal group.

**Tryout**

Then a couple of struggling young songwriters who'd been trying to peddle a tune of theirs for a couple of years with a distinct lack of success showed it to the Aces. They sang it over, liked it, made an acetate, took it to New York to try to get it published, and were rejected. So Alberts, with two friends, formed his own recording label, recorded it, and it splashed all over Philly first, then the nation. Song was called *Sin*.

Though *Sin* was the side that sprung the Aces loose, the recording also was indirectly the cause of one of their most unhappy moments.

"Just a few days after we came out with it, and saw that the reaction was going to be very big, somebody brought in an Eddy Howard record on the tune," says Al. "It was an exact copy—even to the organ and the way he breathed. We were pretty heartbroken—could

### Uggams!

New York—Latest vocal discovery to make Toni Harper look like a tired old veteran is Leslie Uggams, who has signed to cut some sides for Mercury records. She's nine.

Leslie has made several successful TV appearances, including three on the Milton Berle show and others with Johnny Desmond and Paul Whiteman.

She has signed a personal management deal with W. B. Graham, ad agency head, and is being booked by Ben Bart's Universal Attractions.

## Satchmo's Fans Disappointed In N. O. Concert

New Orleans—Louis Armstrong came back home in mid-May, to play a one-nighter at the Municipal Auditorium—a date that was widely criticized afterward as it had been hailed in advance.

Weeks of plugging from disc jockeys produced a near-capacity turnout of over 5,000 souls, but many of those who came and saw were not conquered by Louis' music, despite the high level of his personal performance.

Many fans, especially the purists who are fairly numerous in this cultist jazz town, held that Louis was surrounded by a bunch of misfits. Russ Phillips, it was felt, was no replacement for Jack Teagarden and no tailgate trombonist; a Brunis or a Pecora could have filled the spot, they claimed. Barney Bigard was neither feeling nor playing well, and at least one member of the rhythm section, pianist Marty Napoleon, while an excellent musician, seemed out of place in what was purportedly a New Orleans style band.

**Six Times Ray**

A significant reaction was the reception accorded the Basin Street Six, a local group which played the opening set. When Louis was detained in his dressing room by the usual horde of indigent relatives who had descended upon him, the Basin Streets were thrown back into the act and scored the hit of the evening with a sextuple imitation of Johnnie Ray.

Instead of following this by killing the people with some traditional favorites, Satchmo came on and did "some of my latest Decca recordings," the act with Velma Middleton, etc. It left so many Armstrong fans unhappy that one wonders whether they'll be back next time.

—Jue Delaney

## NBOA Convention Set For Sept. 30

Chicago—The National Ballroom Operators' Association's annual convention will be held here Sept. 30-Oct. 1 at the LaSalle hotel.

With all indications pointing toward a big resurgence in the dance band business, most of the membership is figured to turn out and make this the biggest convention in the history of the association.

## Anita Plans Pacific Tour

Chicago—Anita O'Day will play two weeks each in Japan and Honolulu in July, following the same route taken by the Gene Krupa trio recently. The same office, Associated Booking Corp., set up both deals.

Anita will be accompanied by manager Carl Hoff and a backing group.

## SONGS FOR SALE

Starring

### STEVE ALLEN



(Ed. Note: Steve Allen is a guy who will muse about music at the drop of an eighth note. The other evening he was up at Leonard Feather's and the conversation turned first to pianists and later to songwriters. A tape-recorder was running, unknown to Steve, and when his comments were played back to him he agreed that it might make an interesting substitute for his regular Songs for Sale column. Accordingly, Steve's off-the-cuff spoken comments are reproduced below.)

My tastes in piano music, while not quite universal, still are fairly wide. There are certain piano players that I like, and others that I like and can imitate.

It's impossible to be a musician and not to imitate unless you live in a cave. Eventually you come out of it with your own style. Don't misunderstand me, I don't see myself as a piano player even worth talking about. I just play for laughs. I played in high school bands—that sort of thing.

The Columbia album that I made is selling chiefly because I happen to be a fellow who has a few television programs. It's pleasant music, it's parlor music; kind of in between Eddy Duchin and jazz. You can put on the LP and lie down and read or something.

**My Own Favorites**

As for my own tastes, I like Shearing, I like Garner, I like Barbara Carroll, and yet I think the fellow I would select as my all-time favorite was Mel Powell.

His technique was fantastic. He didn't create quite as much as some of these other fellows have as far as style is concerned. Occasionally you could hear him playing like Wilson or Tatum or a little bit like Jess Stacy or Earl Hines, but his technique was wonderful and he wasn't strictly just an imitator. He also had a lot of fresh things of his own. I think his piano solo on *The World Is Waiting for the Sunrise* is one of the great piano solos of all time.

**Mel Experimented**

He experimented a lot. There's one record in my collection of Powell's, *Anything Goes*, in which he sounds like Francis Craig and Fats Waller, but it still sounds good. I wish Mel were recording now. His things with Goodman were real great; and I liked his arranging. He did some wonderful things like *I'm Here*.

Of course you have to love Tatum. He's kind of the great father in the field. Tatum's stuff never sounds old fashioned; even though he isn't playing what Reinhold Svensson is playing, it's still wonderful. His ideas are beautiful and rich.

**Superior Songs For Sale**

I don't think I have any unique opinions on song writers. Richard Rodgers and Cole Porter, the same things that everybody else thinks. Frank Loesser deserves more praise than he gets from the man on the street. People in the music business perhaps know what a great writer Loesser is; a truly gifted, exceptional writer.

Johnny Mercer is wonderful; a tremendous lyricist and I'm always a little confused on what tunes Johnny has been responsible for the music too. Very often you say Johnny Mercer's *Old Black Magic* and forget all about poor Harold Arlen—and a lot of other tunes like *One For My Baby And One More For The Road* for which Arlen wrote the music too.

**A Great Song**

There's one song which I think represents one of the greatest jobs of songwriting craftsmanship in modern music. It's a thing which you don't think of sometimes for five years at a time and then you hear somebody do it and you say oh, that's fine, and you forget about it. That's *Jamboree Jones*. That's a real work of art—no accidental writer could have written that . . . only a great writer; and oddly enough, as much as I like the song, I don't know if Johnny wrote the music to it too. I always give Johnny credit for it when I mention the tune. It sounds very much like the kind of a thing that was written by one man. The words and the music are so well suited to each other.

**It Takes Two**

I think in the case of amateur songs probably more than half of them are written by one person, but in the professional field I think it is very much the other way. The guy who writes his own tunes is an exception.

I write some words and some tunes. On *Let's Go To Church Next Sunday Morning* I wrote both. But on some tunes, I'm not much of a pusher. I don't deliberately let a guy in just because I think he could do me some good, but I just don't bother to write a lyric. I get a melody and I decide to call Floyd Huddleston or Bob Merrill or somebody, and sometimes it works out better that way.



TEN GALLON HAT belongs to deejay Robert Q. Lewis, flanked here by Capitol artists Bob Crosby, Margaret Whiting and Jimmy Wakely, during a cocktail party when Lewis visited Hollywood recently to tape interviews for his CBS show.

### Sportin' Gesture

## A-Round The Corner, Behind Lou Busch, Lookin' For Fingers Carr

Lou Busch, alias Joe (Fingers) Carr, alias Mr. Margaret Whiting, is perceptibly intrigued by it all. This ragtime music he's become so embroiled in started out as a gag, yet is now at the stage where he's selling a whole flock of records and is being offered up to \$2,000 a week just to play a piano in public.

And it also turns out that playing ragtime is no longer a source of humor to him. He's developed an intense interest in the music and rapidly is becoming a walking well-spring regarding its history and development.

#### Just Kicks

"It started a couple of years back when I was a. and r. man at Capitol," he says. "They wanted some ragtime piano on a Jo Stafford record, and then on a couple more sides, and so I did it for kicks. Then I had the idea that it might sell by itself, so we cut a couple of tunes.

"One of the first was Sam's Song. And you may not realize it, but that record sold 200,000 copies before Bing and Gary Crosby's

even came out. It eventually hit almost 400,000 and I was in business."

#### No Kidding

He paused to take a record (Capitol, naturally) off the tinny dressing room phonograph. Then, "You know something? I'm not kidding anymore or trying to put anyone down when I play ragtime. I'm serious. I love it.

"I used to play pretty good cocktail piano, you know. All the frills and show tunes and all that. People would say 'Gee, you play nice' and walk away. Now I'm being offered more money than I thought I'd ever see at one time a few years ago to play something I get big kicks out of.

"Funny thing; I studied all my life to learn to arrange for and

direct big orchestras with strings and all, and I've done backgrounds for Kay Starr, Dean Martin, Maggie—a big bunch of people. Yet do you see how I've ended up?" he grins. "I'm just a sportin' house piano player. A Jelly Roll Morton with technique."

#### Checkup

Then you check his record sales and find that he can't dismiss himself quite that easily. He never sells less than 50,000 on a side, usually hits four times that and more, and is one of the really consistent sellers on the label, even though most of the promotion and headlines go to "The Stars."

So maybe that summation of himself can be altered slightly to read: "I'm just a sportin' house piano player. A Jelly Roll Morton with mass appeal."

And what is fast becoming a lot of money.

—jack



**POLIO STRICKEN SINGER** Marjorie Lawrence, visiting MGM for the soundtracking of her biofilm, *Interrupted Melody*, in which she will be portrayed by Lana Turner, dropped in on the stars of *Lovely to Look At* (reviewed in this issue), Howard Keel and Kathryn Grayson.

## Stan Getz Takes Job On NBC Staff

New York—Stan Getz went on salary as a staff musician at NBC June 9. He will continue to make club appearances, since his main commitment at present is the Bill Goodwin show from 4 to 5 p.m. daily.

This week Getz is commuting between NBC and a club in Rochester, N. Y. by flying to and from the engagement daily.

## May Tear Down Savoy Ballroom

New York—The world-famed Savoy Ballroom at 140th and Lenox avenue may pass into history soon.

The long-standing rumor that the spot which gave birth to *Stomping at the Savoy*, as well as numerous name bands and dance crazes in the 1930s, might soon be torn down, was confirmed recently.

No date has yet sealed the Savoy's fate, but a huge Harlem housing development, government-sponsored, will eventually occupy the site of the ballroom.

# Movie And Radio Writers Have Pocketbook Paralysis: Jenkins

(The following article is composed of some of the afterthoughts of Gordon Jenkins made during his recent *Blindfold Test* and related to the Beat's blindfold, Leonard Feather, via the latter's tape recorder.)

By GORDON JENKINS

It seems to me that there are many things wrong with the music business today that can be traced to strictly economic causes.

For instance, I believe that many of the fine musicians who write for motion pictures would write better if they could get the same amount of money someplace else.

There are two things wrong. In the first place, they're overworked. Secondly, here is an example of the kind of thing I've actually watched happening. Let's say Victor Young writes a good score. The producer comes in and says, "I want this next one to be just like the other one."

He asks for the same kind of main title, the same kind of love theme, the same kind of everything, and Vic thinks to himself I'm getting all this money, I'll please him and just do what he wants me to do. So he writes the same identical thing he did before.

#### Frustration

Vic had some wonderful things in *For Whom the Bell Tolls*—of course, he got many of those native Spanish themes from Segovia albums, but it was still good. But I happen to be close to Vic and I know there were some other great things in the picture that he had to change. He had a whole scene that was done with a snare drum. It was thrilling. And the producer just threw it out, made him put in some other instruments and stuff. You run into that kind of frustration all the time in Hollywood.

Another problem is that you're handicapped by scenes. If your scene is just two minutes long, before the girl goes out the door let's say, you might be just getting under way with the music—Vic might look at a scene and get carried away, and come up with six minutes of music for a two minute scene.

#### \$1,000 Bills

A lot of movie writers do fine work, but of necessity they very seldom do anything different. Newman's music for *Wuthering Heights* was outstanding, I thought. But if he'd get out of his environment and do some writing, he'd scare everybody in the world, instead of writing for some real bad story that they give him \$50,000 to do. People get trapped out there, you know—that sunshine and those \$1,000 bills, it begins to look real good to them.



Gordon Jenkins

As for radio music, you just don't have a chance to do anything; you have a sponsor problem that stifles any initiative. On the Dick Haymes show—we had that for four years—there were some operatic things, but they were pretty light. Some of them were good; we were lucky enough to have a sponsor that liked those things.

#### Bands Stagnant

Dance bands are stagnant, too, from lack of arranging talent. Bands have no individuality; everybody is fighting so hard to get a record hit that they're going crazy. They don't even seem to have confidence in their own convictions.

The actual mechanics that they talk about, all these flatted fifths and stuff, is nothing new to me. I almost got fired from Columbia in 1930 for writing flatted fifths, because they told Isham Jones I was writing wrong notes!

## Say When Unshutters; Ella Mae Is On Stand

San Francisco—The Say When reopened here June 5 with Ella Mae Morse, after closing its doors in mid-May to wait out a suspension. Spot had been trying briefly to operate with a soft drink policy after its license was suspended.

Cous Cousineau, drummer, leading a trio with Kenny Bier on piano and Vince Cattolica on clarinet, returned as relief band.

# Strictly Ad Lib

NEW YORK

Out of court settlement of a long-winded copyright case involving the status of pre-1909 copyrights with relation to these songs' eligibility for royalty payments from recording companies resulted in a victory for the publisher element. Capitol Records settled with publisher E. B. Marks in the latter's claim for royalties on the Les Paul-Mary Ford recording of *In the Good Old Summertime*, and the recording, originally issued in an album, has been put to market as a single slicing . . . Georgia Gibbs and Sammy Davis Jr. with the Will Mastin Trio will headline at Bill Miller's Riviera beginning July 2.

Some local music business wags claimed that the Hotel Astor Roof's summer bill, featuring the Grand Ole Opry troupe, has a lot more jazz to offer this season than the same spot was able to muster last summer when name bands still were holding down the podium. They recall Sammy Kaye and Xavier Cugat drew many customers last year, but the music was hardly in the free spirit of Eddie Hill's crew of guitar-twanglers, none of whom can do more than improvise since they can't read a note . . . Some even went so far as to label the Hill band "the Sextet of the Hot Club of Nashville."

Jerry Lester may handle an occasional emcee chore on the bandshow summer replacement for NBC's Show of Shows. Ray Anthony's band kicked off the series on June 7, and he will be followed by Stan Kenton, Billy May, Buddy Morrow, Hal McIntyre, Woody Herman, Ralph Flanagan, and Jimmy Dorsey . . . Rudy Vallee will return to records via the MGM label on a short term contract . . . Fred Benson, Ray Anthony's manager, opened New York offices for the orkater to house both business affairs and his publishing adjunct . . . Marietta is Tommy Dorsey's new thrush replacing shapely Frances Irvin . . . Al Martino, nobody yesterday, is a \$1,500 a week attraction already and has been set for the New York Paramount Theater in September.

Janet Brace, former Johnny Long vocalist, now working as a single at Le Ruban Bleu, accompanied by Norman Paris' trio, after 18 months in retirement; her hubby Don MacLean, is still drumming with Maxie Kaninsky at Childs Paramount . . . Jack Kelly back to New York for CBS-TV work . . . Varetta Dillard, lateat teenaged singing star, signed with the Gale office; she's on Savoy records . . . Doug Mettome, ex-Herman and Herbie Fields trumpet, recuperating from an operation; he'll be out of music a couple of months and will work a day job . . . Jesse Powell, tenor man, out of the Loumell Morgan combo, will go out with a combo of his own; booked by Gale.

Benny Goodman, Georgia Gibbs and Alan Dean guested on the *Blindfold Test* broadcast with Leonard Feather, on George Hamilton Combs' WJZ show. Show may become a regular ainer on the same station . . . Mary Wood Trio, after more than a year at the Music Box in West Palm Beach, Fla., opened May 29 at the Congress Hotel . . . Norman Granz signed Al Hibbler for Mercury records and may team him for some discs with his fellow-Ellington alumnus Johnny Hodges . . . Savannah Churchill was quietly married to an insurance man in Columbus, O.

Duke Ellington swings into Nova Scotia, virgin territory for him, in mid-July between his Apollo date and his Blue Note opening . . . That was Ralph Burns, not Neal Hefti, who should have been credited in our record review with the Woody Herman arrangement of *Spain* . . . Annabelle Rosa, talented 21-year-old singer who tried out for Dave Usher's Dee Gee label recently, is a daughter of Ella Logan, recently returned from a long domicile in France . . . Ray Barron, Teddy Charles' p.m., is a partner in the Wigwag on 44th Street and set Teddy's trio to open there June 6.

Our apologies to Anita Ellis and Annette Warren, whose pictures accompanied reviews of their acts in the June 18 Beat, with the captions transposed. Annette was the one in the sweater, Anita was the one at the mike . . . Pearl Bailey went back into the Monte Proser Vie En Rose nitery to bolster business before its summer closing . . . Mr. Google Eyes, blues singer, and the Billy Ford combo have been set for an r & b session for MGM records . . . Jimmy Ricks, of the Ravens, will make a solo bow on Mercury shortly accompanied by strings.

#### CHICAGO

The Oriental theater, long the home of bigtime vaude here, was skedded to close down operations the second week of June, following a Gene Autry live bill. The house blamed the closing on the high rental of pictures, but some observers believed the threat to close would serve to get the deal the theater asked. At writing, however, all hands were on notice . . . James Petrillo, Carl Baumann, and Dave Katz were Local 10 reps at the national AFM convention . . . Ray Pearl wound up five weeks at the Trianon on June 15 and set out on 18 straight one-niters which end him up at the Claridge in Memphis on July 4.

Sinatra's at the Chez . . . Al Martino, on a promotion tour, was in town a couple of days escorted by Capitol reps . . . Those who've heard advance pressings on Billy May's *Mayhem* completely surprised at the lack of slurring axes and the presence of a fine jazz feeling.

The Herd plays Detroit's Edgewater Park June 13-15. No Chicago date set in the near future except for a private dance in town on June 28 . . . Danny Alvin's *Kings of Dixieland*, who played a great set for Daddio Daylie's Municipal TB sanatorium benefit, still going great guns at Helsing's. Other longtime Dixie standbys include Johnny Lane's bunch at the 1111 (Brunis is back on the band) and Miff Mole at Jazz Ltd. Nothing but raves heard about the new Jazz Ltd. LP . . . Ralph Flanagan hits Denver's Lakeside Park for a brace on June 12.

Reports say that Leo Parker is breaking it up in Kaycee with his combo. Happy, healthy, and blowing well again, he's getting big notices . . . Now they've got electronic accordions. Angelo Pizzi plays one at Sig Sakowicz' Rocket Club on Milwaukee avenue. Next maybe an amplified flute? . . . Buddy Charles is at the Preview.

The Wm. Morris office has moved to the Palmolive building at 919 N. Michigan. Needed more room . . . Pianist Joe Burton is back from the west coast and playing with his combo at the Lullaby of Broadway . . . Lila Leeds got a lot more publicity recently, is now working at the Capitol.

(Turn to Page 8)

Cement In Your Biscuits: Modern Musical Chefs Brew Dissonant Dishes

By ROB DARRELL

There are some "modern" composers who have been accused, not entirely unjustly, of liberally sprinkling in "wrong" notes, like the cook who mixed up a handful of cement with his biscuit flour, "just to make it harder"...

Quite contrary to popular feeling, these boys' music, tough as it may seem to take, isn't really hard on the ears. That is, I hasten to add, if you haven't got baby-tender, amateur ears that shrink delicately everytime they hear anything loud or unusual in the way of sound combinations.

That doesn't say that some of this music isn't genuinely rugged going or that eventually you'll say its spinach and to hell with it. But the true difficulty is (like so much else in this world) all in your mind.

Occasionally it seems well-nigh untranslatable into any kind of intelligible language. Often, as the saw goes, we just don't get it. Yet it's a lazy listener and a dull, closed mind that aren't willing, once in a while, to make an effort to learn a new language...

So get the wax out of your ears, the lead out of your pants, and the cobwebs out of your little grey cells... let's go to work cracking a batch of hard nuts: Hindemith's Der Schwanendreher and Herodiade (Vox PL 7460), Milhaud's Fourth Piano Concerto (Columbia ML 4523), Krenek's Symphonic Elegy and Schoenberg's Erwartung (Columbia ML 4524).

Herodiade. "recitation for chamber orchestra after a poem by Mallarmé," is quite different stuff... much easier to take, but even more puzzling to understand. It was written as a ballet for Martha Graham (1944) and, without seeing the stage action or even having a chance to follow the poem itself (the disc-jacket notes annoyingly fail to quote it), it's impossible to figure out just what's going on—except that obviously there's a lot of dirty work at the crossroads (or in Salomé's tent).

Something like listening to a film soundtrack with the picture off, the musical sequences are baffling. But bit by bit, it's nevertheless extremely interesting, with unusual liveliness for its composer, some piquant sweet-sour writing for solo instruments and isolated instrumental choirs, and throughout the original use of the piano provides (as the notes shrewdly comment) a kind of "spiny backbone" for the whole composition.

The first work is a "Concerto for viola and small orchestra, on old German folk tunes" that Hindemith wrote (1935) as his own starring vehicle (he was a famous violinist in his early days). Indeed he was the soloist in the first phonodiscion (RCA Victor 78's of 1940).

Strange Fascination In A Pair By Hindemith

BEETHOVEN: Coriolan & Egmont Overture. Philadelphia Orch.—Ormandy. COLUMBIA AAL 15, 10".

Here Guenther Breitenbach violas with the Vienna Symphony under Herbert Haeferner and has quite a field day for himself, running the gamut of dark-strong-tone possibilities all the way up into near-bagpipe territory. The tunes themselves aren't much to try out on your whistle and the writing is definitely murky and rough, if not sandpapery. But the sonority-schemes are notably curious, for no violins or violas are used in the accompaniment and the angular, brittle quality of the work has a strange fascination of its own.

There are some lively moments (in the fugato section of the second movement and in the vigorous working-over of the third movement tune, which pokes fun at ancient swan spit-turners and which gives the concerto its name), but for all Hindemith's energy, he seems utterly without any sense of humor or genuine gaiety...



BACK FROM EUROPE is conductor Charles Muench, who shared the podium with Pierre Monteux on their recent tour of the free European countries with the Boston Symphony Orchestra.

ably the main reason his unquestionably able writing isn't more "likeable" than it is.

Schoenberg Work Has Rare Force, Originality

The most important, both historically and artistically, of these works is Schoenberg's Erwartung monodrama, Op. 17, of 1909—a setting of a hysterically necrophiliac text by Marie Pappenheim, sung

Iron Curtain Music: Red Outing For Boy Scouts

By ROB DARRELL

Back of the Iron Curtain, a composer's life under the GPU ain't all caviar and vodka, for sure. As on the West Coast, you live on the fat of the land, while you click, but while you always can panhandle at the

corner of Hollywood and Vine if you flop in the films, when you're down in Muscovy, you well may be completely out—if you're not lucky enough to land a run-of-the-show contract for salt or uranium mining in Siberia...

So, today, let's take a gander at how our old friend Prokofiev is making out in his long-familiar act of walking the tight-rope between Art and the State. The latest clips from Keep on the Beatsky (or Elucky!) seem to indicate he's had to re-prove that his current music-making is strictly party-line kosher by contributing to the tonal uplift of the Rooshian kiddies.

Holiday for Slaves In March 1950 he premed a new work, apparently in celebration of the local variety of Boy Scout Week... a Children's Suite, called Winter Holiday, and based on an outgumpo by one S. Marshak. Played by the U.S.S.R. State Radio Orch., with a children's chorus, and conducted by Samuel Samosud, it's been LP'd on Westminster WL 5132 from "tapes furnished by Leeds Music Co." And it gives new and amusing, if hardly startling, proof that erstwhile bad-boy Prokofiev is one shrewd Sergei who knows right well which side of his daily bread is buttered—and sugared.

Ice Freezes Red

The scenario's a riot: the boys set off for their Winter Holiday in a brightly bustling train-noised Departure... Woodwinds bring a lyrical background as the boys strip down to their long woolies for a Winter Night away from home... Next morning they're off merrily skating to the catchy tunes of a Tchikovskian-Waldteufelian Waltz on the Ice... Comes evening, they gather around The Bonfire, lift their treble pipings in a Song of the Boys, and hustle indoors to spend the rest of the Evening Around the Stove, meditating on the peaceful glories of the Good New Days... Next morning, however, it's March, boys, hup!, back to the depot, and a vigorously chugging train provides The Return back to town. Life goes on! There's never a dull moment in the New Rooshia!

Musically, of course, the work's quite as naive as the synopsis indicates, but since it's written by an old master who really knows the score, it's always interesting from an orchestral point of view... mild fun to listen to, as a matter of fact, if one can forget that this is the same Prokofiev who once penned Alexander Nevsky, the Scythian Suite, Third Piano Concerto, and Lieutenant Kijé... to say nothing of that more innocent kiddy-stuff, Peter and the Wolf.

Overaside, the State Symphony, this time under N. Rachlin, turns in a rather lethargic (you'd be tired, too!) Moldavian Suite, which proves that in Big-Bear Land there'll always be a Khachaturian—whether his name is Kalinnikov back in 1900 or one N. Peiko nowadays. Peiko's a bit of a piker with his mildly folksy stuff, brightened up only occasionally by a Vodkabarrel Polka and a probably subversive hint of Little Egypt's Hootchy-Cootchy that might have wowed the yokels back at the Chicago World's Fair, but is a somewhat faded tin-type in Grandpaw's musical picture-album today.

Palladium Backs Billy May Band

Hollywood — Billy May, who hasn't played a date with his new band any closer to home than a one-nighter in Pomona before he left on his current tour, has been signed for the Palladium opening Oct. 7.

CLASSICS IN CAPSULE

Current disc and album releases with ratings and once-over-lightly commentary by classic specialist, R. D. Darrell. LP's only are listed. The ratings (separate for musical performance and technical recording quality) are: \*\*\*\*\* Excellent, \*\*\*\* Very Good, \*\*\* Good, \*\* Fair, \* Poor.

Table with columns: DISC DATA, RATINGS, COMMENTS. Includes entries for Kalinnikov, Milhaud, Rachmaninoff, Tejura, and Vaughan Williams.

Table with columns: DISC DATA, RATINGS, COMMENTS. Includes entries for Beethoven, Haydn, and French & Greek songs.

Table with columns: DISC DATA, RATINGS, COMMENTS. Includes entries for Beethoven and Brahms.

### The Hollywood Beat

## Jack Leonard, TD Road Mgr., Happy To Be An Ex-Singer

By HAL HOLLY

Hollywood—Night after night during their recent stand at the Palladium, Tommy Dorsey and his bandsmen, reviving some of the band's great hits of the era when the big-band business was really big business, went a long way to recapture the spirit and emotional excitement of a period that some say will never be known again.

One number in particular that seemed to register with almost the same impact that it did when new was the old arrangement of Marie, in which trumpet man Charlie Shavers now does the instrumental solo (tastefully avoiding any attempt to recreate the Bunny Berigan passages) and newcomer Marvin Hudson does the vocal that helped to make Jack Leonard one of the first band vocalists to become a major name in his own

right. "Why that's Jack Leonard sitting over there at that table near the bandstand!" someone occasionally would say. "What's he doing there instead of being up on the stand where he belongs?"

#### Frank Replies

To reporters and others who queried him, Jack has simple, frank answers, and they boil down to the fact that he is much happier and feels he is better off with a good steady job and secure future as Tomm's advance radio prom-

tion man, though he makes no attempt to hide the slightly wistful expression that comes over his face every time the band goes into the opening bars of one of the old numbers he helped to make famous.

He doesn't look old enough to go back as far as he does, but he was just a kid when he joined the Tommy Dorsey band in 1936 (six months after the split between the two constantly-squabbling — in those days—brothers) as part of a vocal trio composed of himself, arranger Axel Stordahl and trumpet player Joe Bauer.

#### Tried a Single

By 1939 the Tommy Dorsey band was one of the top attractions of the day, and Leonard, sensing things that were to happen to the band business, left to go on his own as a solo attraction. He was replaced by a relatively unknown young singer named Frank Sinatra.

Jack registered immediately as a nitery performer, was a solid hit with a three-week stand at the New York Paramount—and then was drafted. This was early in 1941. He was in military service until well after all hostilities were

over, didn't ask for a discharge until late 1945, because as part of the Special Services he felt that he still had a job to do entertaining the youngsters coming over for the dull grind of occupation duty.

He owns up to having been just a little irked during the latter years of the war by the ribs of some of these youngsters, for what they thought were his attempts to copy Sinatra, who had become the big singing star in the States while Jack was in the Army.

But he takes it all philosophically and with no trace of rancor toward anyone.

"Just the way things go," he says. "The war ended my career, but why should I kick? I'm not the only one and it ended a lot more than that for guys who weren't so lucky.

#### Opportunities

"When I came back I was given plenty of opportunity. I headlined at the Copa in New York for three weeks, and it looked like I was on my way again. Got a break in Hollywood with the lead in three pictures in 1946, but they were all of the "B" variety and nothing happened.

## Top Bonanza

San Francisco—The biggest local publicity bonanza in the music business in years has been hit by dixieland trombonist Turk Murphy. Turk, whose band works in a subterranean chamber at the Italian Village in the North Beach section, drew big picture spreads in both the Chronicle and the Examiner plus stories in all the daily press.

A group of local bluebloods, all dixieland fans, have organized a "Chamber Music Society of Lower Columbus Avenue" to further the Murphy cause. They held a special party at the club in May and the resultant publicity on the newspaper society pages added up to more lineage than anyone has snagged around here since the days of Art Hickman.

Turk has no press agent.

"I went back to night clubs and got plenty of jobs—good reception everywhere—but new stars had come up in our business. I got good money by the week, but as the slump hit, there were too many off-weeks between dates. And nowadays the public wants a new overnight star today, who can be forgotten tomorrow.

#### Tommy Helped

"Tommy did his best for me by featuring me on some records for which Sy did arrangements similar to those we clicked on in the old days. Diane and Marcheta did well enough—but they didn't make me an idol with the kids of today.

"And (with a grin) with today's overnight idols what they are—tomorrow's forgotten men—I'm just as well satisfied.

"Then Tommy offered me a job as his radio promotion man, and I grabbed it. I go out in advance of the band when we're on one-nighters, traveling in Tommy's station wagon—I can even take my wife and our baby.

#### Fine Reception

"I enjoy the fine personal reception the record show fellows have been giving me. I walk in with an armful of Tommy Dorsey records. I say 'I'm with Tommy Dorsey and my name is Jack Leonard.' They say 'Jack Leonard! How about playing some of YOUR records?'"

"I say, 'Okay, because it's still Tommy Dorsey you're playing.'"

Asked if he ever feels like trying for a comeback again, Jack says:

"Not seriously. I like my job. I'm close to the business I love, but not too close—and above all I'm not worrying, like the others, over whether that next record is going to be a hit or a flop.

"No in-betweens nowadays."

## European Tour Set For Krupa

New York—Gene Krupa, Charlie Ventura and Teddy Napoleon, recently back from their triumphant tour of Japan, have been set by Joe Glaser for an extensive European jaunt.

Opening July 1 for a month at Nojesfaltet Amusement Park in Stockholm, Sweden, the Krupa trio will probably follow this engagement with dates in several other countries that may keep them across the Atlantic for an additional three months.

Joe Glaser stated that because the trio can qualify as a vaudeville act, he felt there was a strong possibility that the unit might be able to break down the barrier and play England.

## Zito Joins Brown

Hollywood—First change in lineup of Les Brown band in over a year finds Jimmy Zito, who has been doing studio work around Chicago, coming in to replace Bob Higgins in the trumpet section. It gives Brown what many would term a trumpet department containing four first-chair men in Zito, Bob Fowler, Don Palladino and Wes Hensel.

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# Coral's Girth Of The Blues Is Dun & Bradstreet Of Harlem

By LEONARD FEATHER

The biggest man in the music business today, and perhaps the only one beside whom Tiny Hill is a dwarf, is a young New Yorker named Teddy Reig, currently in charge of rhythm and blues a & r work at Coral Records.

Teddy, who has been variously described as "the Dun and Bradstreet of Harlem" and "The Girth of the Blues," has been throwing his weight around the jazz scene since the days of the Goodman hysteria.

"All that stuff about publicity men paying to have jitterbugs climb up onstage at the Paramount when Benny opened there," muses Teddy, "it's a lie. That was me—and my buddies from school—and nobody paid us!"

### Hit With an F

Opening day, far from encouraging him, he adds, the management ejected him from the lobby. "Outside, they were taking down the old marquee sign from the show that had closed the night before, and when they threw me out I got hit with one of the F's in Frances Farmer. It was a lucky break, being hit with an F, because they had to take me back into the lobby instead of making me wait outside at 6 a.m. with the rest of the kids."

Ever since that day, when Benny Goodman was crowned king of swing and Teddy was crowned, in a more literal style, as king of the jitterbugs, he has been drawn by his love of music more closely into activity in the business. Apparently possessed of the gift of total recall, he has a limitless fund of anecdotes about the record dates and 52nd St. adventures with which he was associated during the frantic '40s.

### Pennies from Harlem

"My first source of income," he recalls, "was collecting and trading records—raiding junk piles, trading with Bob Maltz and Milt Gabler and Steve Smith so I could make enough to eat and hang around the Savoy Ballroom. The ballroom manager, Charlie Buchanan, gave me matinee passes and I'd sell them for a nickel apiece until I had a dollar or two to spend up there."

His first real attempt to be a businessman was the forming of a combo around his alto-playing buddy from Brooklyn, Pete Brown. "We had Al Hall on bass, and a one-armed trumpet player, and we used to rehearse at the home of a blind pianist. He only had one chair in the room, so everyone had to rehearse standing up. One day Pete Brown sat on the chair, and then there were none." (Pete Brown is almost as globular as Teddy.)

### Another Savoy

Herman Lubinsky, of Savoy Records, gave Teddy his first real break by hiring him as a & r man. The result was a flow of great jazz sides so steady and significant that most of them have been reissued on a series of LPs in the past couple of years.

The Coral job, which he took on last year, marked Teddy's transfer from jazz into the rhythm-and-blues field, and his products have helped to prove that the two are more closely allied than is generally acknowledged.

"Music is music. If we play the blues, we don't have to play the washboard blues. I try to fit my soloists and arrangers to what the people are buying, but it doesn't have to be done out of tune and

in second-story balconies. Too many people think that rhythm-and-blues has to be junk. I've recorded Jimmy Scott with arrangements by Tiny Kahn and Elton Hill. You wouldn't call them guys rhythm and blues, would you?"

### Reedless Rapture

"Sure, you hear a lot of tenor men sound like they don't use a reed, but for every record of that type that hits, I'll show you 90 that didn't. The trouble is, every time one of these freak hits breaks out, these little record companies with eyes too big for their head, they run to copy it, and there's 10 bad records on the market instead of one, and the other nine don't sell."

"Tab Smith just stepped out and played pretty on *Because of You*, and that was called rhythm and blues, and that sold. And the proof of the pudding is that they now have Tab doing these honky tonk things, and he's stopped selling. If they'd left him alone, he'd still be selling."

Teddy feels music is being pigeon-holed and categorized too much: "Men like Eddie Barefield, Budd Johnson, Taft Jordan, Kai Winding—they've been on every kind of session from boogie-woogie to pop. Cozy Cole's made dates with 30 strings and dates with three harmonicas. Musicians and music are more flexible than the public realizes."

### No Columbus

Teddy has been pretty closely involved with the careers of a number of star reedmen of today, though he disclaims the credit for having discovered any of them. "No one person ever discovers anybody. Dozens of people came back from Kansas City raving about this unknown alto man Charlie Parker, the same as people from Canada raved for years about Oscar Peterson, and everyone who'd been to Oklahoma around 1938 came back talking about Charlie Christian."

Nevertheless, Teddy was among the first to help the solo waxing careers of Charlie Parker, Georgie Auld, Illinois Jacquet, Stan Getz,

Don Byas and dozens more.

"That era in the '40s was too good to be real. You could walk into the White Rose bar any night, around the corner from the 52nd St. clubs, and pick up enough good men for four sessions, and the record buying public was so good you could sell 40 to 50 thousand on Dexter Gordon or Don Byas. Just carry the record up to Symphony Sid and he'd play it on a little Long Island station in the afternoon and WHOM at night, and you were straight. Today you have to worry about a dozen jockeys in New York alone."

### B Buzzed Belatedly

Billy Eckstine's first date fronting a band was one of the many panics of that era at which Teddy assisted. "The first rehearsal was called for noon. At 5:30 the only people who'd showed up were Trummy Young, Clyde Hart, Joe Liebowitz of De Luxe Records, B and me. At the session Clyde walked in with half of one arrangement, and started writing. They finally got three sides cut."

On his first date with Jacquet: "Illinois was just getting hot after making *Flying Home* for Philo. I got my friend Emmett Berry to persuade him to work as a sideman for Emmett on one date. Jacquet got \$150 for the two sessions. I grabbed my eight sides and ran like a thief."

### Miles Away

On his first date with Bird: "Bud Powell had to leave town to investigate some real estate (if you can imagine that) so Bird got Dizzy to make it on piano, and Miles on trumpet. During the date Bird had trouble with his horn; by the time we got back from the repair shop, something had happened to Miles and he was in no shape to play. So Diz had to run back and forth doubling between trumpet and piano."

On Dexter Gordon: "Dexter was sleeping all over the studio; finally he disappeared. We had to knock down the door of the men's room to get him out. Lubinsky was screaming at me to get the four sides in; I wound up having to dub the same intro onto two of the sides to complete the session."

On Ben Webster: "He was working with Raymond Scott's house band at CBS; we had a date set for 9 a.m. with Guarneri and Pet-



Teddy Reig

Bob and Morty Shad. Charlie Parker, who had just replaced Eddie Vinson in Cootie Williams' band at the Savoy, was set for the date. He was there right on time and sat waiting around for Dizzy, who was one hour late, and Don Byas, 2½ hours late. In the interim, the men ordered coffee. One of the musicians, who'd had a rough night, spiked his coffee with benzedrine. Somehow the coffees got mixed up and Rubberlegs, who wasn't used to this kind of stimulus, got the one with the benny.

### Really the Blues

"Man, he just hit the ceiling. They started to cut *That's the Blues* and he was screaming at the top of his lungs. I think that's the only time anyone ever had hysterics on a record!"

One of the pleasantest dates he ever had the pleasure of doing, says Teddy, was the one on which Bird played tenor—"a borrowed horn, and he played it as if he'd been blowing tenor all his life. Miles, who was the leader, brought everything in on paper; they had a complete rehearsal before the date. A nice, cooperative kid, Miles."

Teddy's affinity for tenors has done him no harm at Coral. He's been combining them with such sounds as Hammond organ (the Morris Lane date), celeste and vibes (Hal Singer) and vocal groups (Georgie Auld) with results that are a happy combination of commercial and musical success.

## London Club Set For Stan Freeman

New York—Stan Freeman, multi-talented pianist, sailed for England last week on the *Ile de France*.

He opens June 30 at London's swank Colony Club for four weeks, and may stay in Europe for the rest of the summer.

Freeman, best known as harpichordist on the Rosemary Clooney *Come On-A My House* and the recent Percy Faith *Delicado*, has been seen lately on a TV series, *Keys of the City*, with June Valli and Cy Walter.

tiford and a drummer. Ben showed at 11:40 and we cut four sides in 20 minutes."

### No Writing Eyes

Oscar Pettiford: "He sold Irving Berman the idea of an all-star band for Manor Records. So 16 men marched in—Trummy, Byas, Bothwell, Shelly, everybody—and I'm sorry, man, not one note of music! They faked two arrangements and backed Rubberlegs Williams on some blues."

Speaking of Rubberlegs reminded Teddy of the wildest record date he ever attended. Rubber was to cut for Continental, promoted by

(Advertisement)

## SPOTLIGHT ON MAX ROACH



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# Erroll Happy As Richardson, Joe Harris Make Up New Trio

Boston—Erroll Garner broke in his new trio here with a week's engagement at George Wein's Storyville in mid-May.

Rodney Richardson is on bass and Joe Harris has replaced Shadow Wilson on drums.

"As a matter of fact," Erroll pointed out, "I had wanted to use Rodney and Joe several years ago, before I hired John and Shadow, but Rodney had just taken Walter Page's place with Count Basie and Joe Harris was with Dizzy."

"I know Joe from my home town, Pittsburgh, and I used to enjoy playing with Rodney when he was with Basie at the Hotel Edison."

Before joining Erroll, Joe was teaching drums in Pittsburgh and Rodney was going to school in Cleveland. They had only three days' rehearsal before opening in Boston, but Erroll is not at all perturbed at the results.

"They're working in well. After all, it took me eight months to teach John and Shadow how I wanted them to play. I'd rather Rodney and Joe learn first from actual sets; then they can come into a rehearsal with some of the parts already in mind and with more of a feel for what I want."

### Chance to Add

"Actually this is an opportunity for me to change several arrangements and add a whole lot of new things. That's why I don't want them to listen to my records too much. I don't want to do things exactly as I've been doing them. You've got to change to grow."

The new Garner trio moved to

## The Coolest!

Chicago—Local musicians still chuckling about the leader who told a pianist looking for a job to come up to his hotel and be interviewed. Pianist got to the room, knocked, received no response, and was set to leave when he smelled smoke coming from under the door.

He tried the knob, found the door open, and walked in. An overstuffed chair was smouldering. The leader was lying on the bed juiced. He looked up and said, "What's happening, man?" "Your chair's on fire!" said the pianist. The leader looked at him dully for a second, then said: "I'm hip."

Storyville in New Haven from Boston, and then Erroll expected a long stay at New York's Embers. "We'll work into shape there," Erroll concluded confidently. "I think we'll even be better than before."

## Turning The Tables—V

# Norm Prescott Of Boston Has Faith In Teenagers

By AUNT ENNA

"I like giving the listeners what they want to hear. Sure! But within that framework, I like to give them good music, too. Music that they might not normally request."

Norm Prescott, of Station WORL in Boston, knows and means what he's saying. It was he who discovered and promoted a dormant, unreleased Glenn Miller jazz concert. As a direct result, the band business assumed monumental importance to thousands of teenagers who march in and out of his studio every year.

"I don't mind telling you," says Norm, "the kids are smarter than a lot of people think. They alone decide what should stay on the show and what should go. As a

rule, their musical taste is pretty darn good. I'm glad they're on my side. The more there are in my studio every day, the better I like it."

### Teenagers

Prescott first broke into radio in 1947 as staff announcer at WHEB,



Norm Prescott

Portsmouth, N.H. After a six month period, he auditioned for one of the larger Boston radio stations, WHDH, and ultimately was given a regular position as staff announcer.

Later, after a stint with the *Back Bay Matinee* disc jockey show at WHDH, he became deejay and Program Director at Station WORL in Boston. It was there that Prescott really came into his own.

His daily airer became a watchword for Boston's teenagers. The "What's New" portion of the show premiered innumerable new sides for Boston's record buying market, many that were to become national hits.

### Hit Maker

Today, Prescott can look back at a successful two years of hit making, as well as a role portraying himself in the Monogram film, *Disc Jockey*.

"The important thing, and one of the keys to intelligent programming," says Prescott, "is to offer your listeners a wide variety of music. You'll hear from them. They'll tell you what they want. Our responsibility is to our listeners. We do our best to keep them happy. I'm proud that my show can do something along those lines."

The deejay has, in the past, utilized an open-letter device to give vent to his personal beliefs. He has addressed these broadcast-letters to star performers to right what he sometimes thinks are grievous wrongs in the music industry.

While it is true that many of his aired open-letters have been sensation seekers and personal publicity catalysts, they have occurred less and less frequently of late.

Prescott is not content with his disc jockey show alone providing a music service for the public. In local areas where name performers do not play, he conducts music forums, functions as m.c. at record hops, and coaxes performers who appear in Boston to journey into the outlying provinces. Almost every name performer in the record business has appeared on his afternoon Boston platter show.

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eminent clarinetist with NBC symphony, New York, says of his new Selmer C-T Clarinet, "I find the Centered-Tone Clarinet to be superior to any other instrument I have ever played." Mr. Weber is featured on Stradivari Records, and is well-known as a recitalist and soloist with chamber music groups such as the New Friends of Music.

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# Strictly Ad Lib

(Jumped from Page 3)

## SAN FRANCISCO

Kid Ory did a sensational business during his two weeks at the Hangover club at the end of May. From opening night onward, the joint was packed nightly . . . In another Dixieland promotion, the Fire House Five played a Sunday afternoon date opposite the Turk Murphy band at the Italian Village to a full house, proving that San Francisco is still a hot town for Dixie . . . Ben Light's run at the Black Hawk was below expectations. The club hopes to get back into the winning column with the eight-week Dave Brubeck booking that began May 27. After Brubeck, the club hopes to present Charlie Parker, Anita O'Day and Roy Eldridge, and Erroll Garner when bookings can be worked out. Pianist Maceo Williams formed a trio featuring Roy Porter on drums to play opposite the Brubeck group . . . Drummer Johnny Markham back in town and rehearsing with the Chuck Travis band.

Blues singer Bernice Givans drawing some attention along the local tenderloin club circuit . . . Jerome Richardson, now with the Vernon Alley Quintet, is featured in a flute solo on Lionel Hampton's M-G-M disc of *Kingfish* . . . Pat Henry, KWBR disc jockey, has lined up a host of local talent to sub for him during his vacation. Temporary platter spinners include Vernon Alley, Chuck Travis, Johnny Coppola, Cal Tjader, and Dave Brubeck . . . Singer Joe Alexander still at the Cleft Club in Oakland . . . The Mardi Gras in Oakland, becoming a hang-out of the hoppers.

Jimmy Dorsey played the Stanford Prom in mid-June . . . Cathy Furniss drew a lot of local comment in her three weeks at the Drift In . . . Nick Esposito had to give up the Sunday afternoon jam sessions at the Black Hawk for a job in the pit band at the Judy Garland show . . . Pianist Vince Gualdi and guitarist Eddie Durand took a small group to El Rancho Rafael for the summer . . . Tony Freeman, KNBC music director, has joined Radio Free Asia . . . Pianist Joyce Collins and drummer-trombonist Bob Searle still holding hands after two months of married life.

Frances Lynne, ex-Krupa vocalist, now singing with Bob Emerson's band here and Gloria Craig, ex-Ray Anthony singer, with Gary Nottingham at the 316 in Oakland . . . Rabon Tarrant into the Cable Car with his own small group alternating with Connie Jordan, Blinky Allen's group and Patsy Parker . . . George and Warren Wieder in town, as the Wilder Brothers, at Bimbo's . . . Josephine Baker's June date at the Fairmont was cancelled at the last minute.

## BOSTON

Ella Fitzgerald closed the Boston edition of Storyville June 8 after a resounding eight-day date . . . George Wein's New Haven extension of Storyville scored an excellent opening week with the Symphony Sid unit . . . Erroll Garner followed . . . Present plans are to import name talent to New Haven

weekends during the summer while the parent Storyville moves to Gloucester's Hawthorne Inn.

Marian McPartland played a one-nighter at Storyville while in Boston to plug her new Savoy records . . . She also joined the jazz luminaries who have been appearing on Dick Tucker's WBZ-TV show, being preceded by Erroll Garner and followed by Ella . . . Tucker is the first local TV headliner to program jazz talent . . . Slam Stewart played four nights at Storyville opposite Erroll Garner while Art Tatum was resting.

Teddy Wilson's Hi-Hat opening was advanced to May 26; Arnett Cobb played the May 19 week . . . Teddy brought ex-Ellington trumpeter Harold Baker with him . . . Red Allen invaded the Hi-Hat on June 2 with Sonny Greer, Kenny Kersey, Skinny Brown and Boston bassist Lloyd Trotman, most recently with Johnny Hodges . . . Hi-Hat may continue its name policy through most of the summer if local patronage warrants the move. The city usually becomes musically comatose during July and August . . . The Symphony Sid package did excellent business at the Hat.

Paul Barbarin's option was picked up at the Savoy . . . Band includes four men who are playing outside of New Orleans for the first time in their lives: Ernie Cagnolatti, trumpet; Albert Burbank, clarinet; Lester Santiago, piano; and Richard McLean, bass . . . Barbarin hopes to go on tour, with a European trip his optimum goal.

**BOSTON SOUNDS:** Pianist Al Vega continues to head a first-rate intermission trio at the Hi-Hat with former Nat Pierce bassist, Frank Gallagher and drummer Jim Zittano . . . The Sea Shell in Quincy has been housing a series of successful Sunday sessions with Paul Watson, cornet; Bob Gay, trombone; Johnny Hammers, clarinet; John Harbo, bass; Seals Taylor, drums; and Al Rizzi, piano . . . Herb Pomeroy, one of the finest young trumpeters in the history of this area is playing three nights a week with Jesse Smith's band at the King Phillip in Wrentham . . . Other top flight local modernists, including Charlie Mariano and Joe Gordon, most recently eulogized by Miles Davis, can be heard on a new Prestige LP—*New Sounds from Boston*.

**THE CLASSICAL SCENE:** Boston symphony goes are vicariously increasing their egos as a result of the unprecedented success of the Boston Symphony Orchestra on its first European tour . . . Much interest is being generated in Brandeis University's June Festival of the Creative Arts . . . The jazz section of the program has garnered space in the generally sacrosanct sections of the Boston press . . . Leonard Bernstein has been giving a series of weekly lectures on contemporary music as part of Brandeis' excellent adult education program . . . The New England Conservatory has presented the first performance of Raymond Wilding-White's one-act chamber opera, *The Tub*, the libretto of which is based on a Boccaccio story . . . The Boston composer, a jazz aficionado, is a producer for WGBH-FM.

# Cuter Carroll Culling Classier Customers; Capitol Contract?

New York—You could call this a Cinderella story, except that the original Cinderella went to a ball and this Cinderella is having one.

It's the story of the metamorphosis accomplished in six months by Barbara Carroll, girl pianist.

From the top: six months ago



Barbara Carroll

she was just a musician's musician—and, let's face it, looked like one—playing at a musicians' hangout called Teddy's Chateau on 54th St. here. She'd been making similar rounds for years, and didn't seem to be getting any further, and there were those who said that because she played bop that was as far as she'd ever go. Her fans were strictly the jazz trade.

## In Her Corner

Today? Today she has a booking agent (Joe Glaser), a personal manager (Carlos Gastel), a job in the Mermaid Room of the Park Sheraton-Hotel, five broadcasts a week on WOR and one a week on the NBC network (Mondays, 12:15 AM EDT).

Her handsome portrait has gazed down at a million passengers from posters in every Fifth Avenue bus, ads in every daily paper; and every week, in its listings of places to go, the *New Yorker* finds a new way to compliment her on both her appearance and her playing.

## Glamour-Pue

The above facts are not listed here simply to prove that New Nosed Is Good Nosed. The main point

is that good music plus carefully arranged bookings plus glamour can equal success.

Barbara's new profile and smart hair-do are only a part of it. The first real break was her sojourn at the Embers, where, even alternating with other pianists' groups such as those of Joe Bushkin, Erroll Garner and Teddy Wilson, she built a healthy following.

As a result, she now caters to the carriage trade. The Carroll fans who drop in at the Park Sheraton include Dick Kollmar and Dorothy Kilgallen, Sherman Fairchild, John Latouche, Dave Garroway—not to mention Johnnie Ray, Tony Bennett, Steve Allen and Ruba Bloom.

## Forget That Word!

Sure, she still plays bop, but nobody knows it and we promised not to mention it; but she throws in a rumba here and there, handles the current pop songs too.

"Song pluggers who never heard of me," she says, "flock around now like flies, day and night. And, although this is the kind of room where normally nobody pays any attention to the music, I have changed the clientele a little, brought in some people who like to listen."

She still has the same trio, too, with Joe Shulman on bass and Herbie Wasserman on drums; and where six months ago you couldn't find her on records except for obscure items, today the trio has an LP on Atlantic and a Capitol contract pending.

## More Than Peanuts

Ironically, the 54th Street spot where she worked for slightly salted peanuts six months ago is now offering her a piece of the room to come back.

"If we keep up this pace," says Herbie Wasserman, "we'll get a gig playing dinner music on Carlos Gastel's cabin cruiser on the way to Acapulco. I'd dig that the most!"

# Modern Classics

(Jumped from Page 4)

## Milhaud Piano Work Ingenious But Labored

Milhaud's Fourth Piano Concerto of 1949 (commissioned and played by Canadian-born Zadel Skolovsky with the Orchestra Nacional de la Radio Diffusion under Milhaud himself—on the other side of the LP disc of *Saudades do Brazil*, given a Capsule Comment elsewhere in these columns is a much lighter, brighter, and more engaging work than either of Hindemith's.

But where H., however much he irritates or exasperates, always gives the impression of writing with complete sincerity and in his own peculiar variety of the "grand" style, Milhaud unfortunately sounds here as if he were more intent on collecting his commission than in turning out really substantial, serious music.

## Krenek's 'Elegy' Fails To Grab Attention

Krenek's *Elegy*, "in memoriam Anton Webern," as played by the string choirs of the N. Y. Philharmonic-Symphony under Mitropoulos, is an intensely tautly stretched and seemingly endless web of meditative and plaintive expressiveness. It's full of all the tricks of massed-string writing, but they're apparently employed in all lyrical sincerity and not merely as display virtuosity.

Certainly they "come off" effectively in the rich recording here, despite the inevitable sense of undue strain that always attends a

Mitropoulos performance.

Yet for all the music's unmistakable earnestness, it fails, for me to command attention. You have to force yourself to listen attentively—which is fair enough for the first few times around, but after that the work ought to exert its own dramatic grip. Perhaps Krenek, like many fine pedagogues, just isn't a very appealing personality outside the classroom. He sings his heart out here, for sure, but not every proffered heart can find a receptive taker.

**DID YOU KNOW** that Charlie Barnet's first records with his own band featured vocals by Harry Von Zell of radio fame?



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**WHOOPIN' IT UP** are Louis Armstrong, Ralph Meeker, and Jack Teagarden, in a scene from MGM's new *Glory Alley* flick. Satch not only plays horn in the picture, he also has a fat acting role as trainer to prizefighter Meeker. Film locale is New Orleans and also stars Leslie Caron.



**CAPITOL HAS BEGUN** awarding gold records to artists signifying a million sold as part of its tenth anniversary celebration this year. Here Margaret Whiting gets hers for *Slipping Around* from Chicago deejay Jim Lounsbury, left, and *Sun-Times* columnist Irv Kupcinet, right. That's hubby Lou Busch in the center, about whom more can be found on page 3.



**AL (JAZZBO) COLLINS** chose this form of garb when presenting Woody Herman at the Carnegie Hall concert reviewed in this issue, at which were also featured Dinah Washington, Tommy Edwards, and the Mills Brothers. The austere Carnegie confines caused Collins to dress in more subdued fashion than usual.



**SINGIN' IN THE TUB** is Jane Russell. It's a shot from her latest movie with Bob Hope, *Son of Paleface*. Roy Rogers adds to the goings-on in the film, which features some new tunes including *Am I in Love* and *Wing Ding*.



**HERE'S RAY ANTHONY** being presented with an award by the treasury department's Milt Wolff in Chicago recently. Citation was for Ray's aid in selling bonds.



**GRAND OLE OPRY**, invading New York's plush Astor Hotel, brought with it Tennessee's Governor Browning, who is here pictured with Red Foley and members of the Eddie Hill band, cavorting on the podium that once housed many of the nation's top name orchestras.



**DOLORES GRAY** proudly points to one of the posters promoting her Decca *Two on the Aisle* album at a cocktail party for her in Chicago recently. Handsome gent looking on is Allan Jones.





### The Blindfold Test

# Mitch Puts Down Kenton, Flanagan

By LEONARD FEATHER

Mitch Miller's background as a superb woodwind soloist contrasts strangely with his recent and much better known career as creator of many hit records. Knowing something of his personal views and preferences, I selected a group of records most likely to bring out the critic in him. Following were his tape-recorded comments.

#### The Records

1. I don't know what to make of this record; sounds like an introduction... the boy who blows the horn seems to be climbing all over the place. Why didn't they try another take? I see nothing in the playing that appeals to me and it seems to me one gimmick—the whoop! on the end there, he uses that for all it's worth. It sounds like some legit guy trying to play what we call progressive music... but the composition doesn't come off nor does the playing. It may be some foreign trumpet player... I don't know of any American player that it sounds like. No stars.

2. Well, that's the fabulous Leroy Anderson. He certainly has parlayed movie music into a mint. He reduces composition to its basic elements in wonderful repetitive ideas. I shouldn't complain, because I do the same things in a lot of the arrangements we make with Guy Mitchell, and the only thing that bothers me about this is that a lot of people listen to this music and think this is symphonic music, and there isn't one ounce of development in it. But I guess the people have to cut their teeth on something, and certainly it's as good as the *Warsaw Concerto*. So, for composition, oh, two stars; for performance five stars.

3. That is the fabulous Bobby Maxwell. You know, I myself feel a little responsible for this because half the credit should go to the engineer, Bob Fine. When I was at Mercury and we worked together, I kept nudging him to try to get life into records. We tried to approximate the feeling of space and resonance and Bob and I, I think, were pioneers in that direction and this is a natural culmination. I think as a technical feat it equals the best of Les Paul and musically it is very pleasant. It takes that crippled harp and makes it an exciting instrument... Bobby Maxwell does great. I'd give it five stars for performance; for musical ideas—two stars.

4. This sort of music does nothing for me. I think it is beautifully recorded and I can stop right there... this shows why the so-called progressive music had such a short life. The flute is well played—all the instruments are well played, but... what's it supposed to be, *Rain on the Roof*?... if it's jazz and it's not going to be improvisation, the only form it has to go to is composition; and to me composition means development, and I would like to have heard a theme or two a little bit developed. To me they still kept to improvisation and to me this was bad improvisation. One star for that.

5. Well, I guess that record is really a compliment to Alec Wilder, because when a song like *While We're Young* gets on a rhythm and blues label, and done in four instead of waltz time, and done in such a way that you don't recognize the melody, but with wonderful ener-

gy and enthusiasm, I guess Alec would know that he's really written a standard. I honestly don't know who it is. I thought it would be Eddie Wilcox's band for a minute there... well, I really enjoyed it, in spite of its doing nothing... I enjoyed listening to it because, oddly enough, *While We're Young* was written at my house one Saturday night in the country when Alec and Bill Engvick and Morty Palitz were fussing around. You should play it for Alec—he'd really flip! I'd give it three stars.

6. Guess Glenn Miller's still spinning. This is no contribution to music. The boys may be making a commercial success of this. I don't know if they are making a record success, but between Ray Anthony and Ralph Flanagan—I think it's one of those—this is a pretty dull record... and if Glenn Miller were alive today he'd be so far ahead of this, it wouldn't even be funny... and you always hear these people trading on a voicing that was just one rudiment of Glenn Miller's arranging. I can't see it. One star.

7. Well, that's certainly a cross. You can hear Milhaud, you can hear Shostakovich. First I could have been deceived, but then the performance didn't have the incisiveness of a symphony orchestra, so I don't know who it could be. This could be Kenton but I have never heard him do anything with the strings alone. But it sounds to me like one of the things that the *avant garde* boys, like Rugolo, would write. Well, here goes my head. This sort of thing contributes nothing, because it's all been said and said very well by Milhaud, by Bartok or by the granddaddy Stravinsky... it's all right to experiment, and maybe it's even a new experience for these people who are doing it, but certainly they are contributing nothing new. I don't think the performance is too good, either. Two stars or so.

8. That's a confused record to me, Leonard. I don't mean confused because I can't tell what's going on; it's just confused because they couldn't decide in what mood they wanted to make it. It starts off with a pastoral thing with a little bit of oboe and then they want to get lush with the strings... but before they get lush... saxophone comes in. I thought for a minute it was Parker, but then I quickly changed my mind, and trombone came in. I got set to listen a little bit and then it stopped awful fast. I don't know... this is one of those things that I don't think was thought out well at all, I think it was just someone had a lot of money to spend somewhere and put a big band in and made this. I don't know who it is, though. One star.

9. These people with the echo chambers... it's like people looking at a beautiful girl. They see that by using a little bit of makeup she seems even more beautiful and so they proceed to pile the makeup on... much to the distraction of the viewer, and it is the same way with the reverberation on records. They listen to a hit record and they think it is a hit only because of a little reverberation and so they go all out and then lose complete control. I don't know who that is... I don't care for it too much. It could be Lou Dinning, but I doubt it. One star.

10. Well, if that last side wasn't Lou

Dinning, certainly this is. She's really a wonderful singer and I don't know why—well, I guess anyone would do anything to get a hit. When she does all these different imitations, she just has to lose her own identity and that's the end. I think Richie Hayes did it when he started doing a Laine. The boy had so much talent—but you just have to end up a third-rate Johnnie Ray or a third-rate Laine. I just don't understand why record companies and singers, or should I say, managers allow record companies to do it. Lou's a wonderful singer, but I don't go for this interpretation at all. Five stars for the song, two for the record.

11. It's a very good jazz record. To me the outstanding thing was the trumpet. I thought for a minute it was Dizzy... but it sounded a little too conservative. What I liked, he took the idea and followed it right through, developed it right through his chorus... brilliantly executed chorus musically... I always get fooled on clarinet outside of Benny, and it sounded a little too liquid for Benny. Maybe it could be Buddy DeFranco... and tenor... gee, I liked it very much. I liked the whole record very much. I'd give it three stars.

12. That sounded like awful weak Dixieland to me. I don't know who's playing it, but it didn't seem to ever galvanize. Trumpet player's good and the rhythm section seemed just as if they were on a date. I'd just give that one star.

#### Afterthoughts by Mitch

Listening to records like *While We're Young* and *Give Me Time* is a great personal satisfaction for me, Leonard, because when I first came to New York around 1937 I used to take this music around and sit in publishers' offices and get the brush.

*Give Me Time* was written when Alec and I were in school together, 24 years ago, as well as *Trouble Is a Man* and some others that have become standards. I was on the original record of *Give Me Time* with Mildred Bailey in 1940. By that time Alec had come to New York. At first the only publisher that was civil to Alec was Harry Goodman, and he's now the lucky possessor of 15 or 20 of the biggest standards in the business today. In fact, take Wilder away from Goodman's catalog and he goes out of business!

#### Records Reviewed by Mitch

- Mitch was given no information whatever about the records played for him, either before or during his blindfold test.
- 1. Duke Ellington, *Coloratura* (Victor). Comp. Ellington. Cat Anderson, trumpet.
- 2. Leroy Anderson, *Plink Plank Plank* (Decca).
- 3. Bobby Maxwell, *Limehouse Blues* (Mercury). Maxwell, harp (multi-tape dub).
- 4. Lionel Hampton, *Kingfish* (MGM).
- 5. Milt Larkin & The X-Rays, *While We're Young* (Capitol).
- 6. Ralph Flanagan, *Singing Winds* (Victor).
- 7. Stan Kenton, *House of Strings* (Capitol). Comp. & arr. Bob Graettinger.
- 8. Charlie Parker, *Autumn in New York* (Mercury). Arr. & cond. Joe Lipman.
- 9. Billy Bunn, *Until the Real Thing Comes Along* (Victor). Bunn, vocal.
- 10. Lou Dinning, *Give Me Time* (Capitol).
- 11. Benny Goodman Sextet, *Blue Lou* (Capitol). Goodman, clarinet; Doug Motson, trumpet; Wardell Gray, tenor.
- 12. Lawson-Hoggart Jazz Band, *South* (Decca).

## SwedishNightingale Will Trill For RCA

New York—Bibi Johns, blonde Swedish pop nightingale, has signed with RCA Victor. Singer arrived here a few months ago and has appeared at the Blue Angel. She recently signed a booking deal with GAC.

Although the records that established her in her native Sweden included some Ella Fitzgerald-patterned pop things, she is on a strictly pop kick this side of the ocean.

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## Sideman Switches

Buddy Morrow—Hal Tennyson, lead alto, for Harold Wuest (to Bernie Cummins for Hal Tennyson) . . . Tommy Dorsey—Flea Campbell, tpt., for Art DeFew . . . Jerry Sharr Trio—Joe Sinacore, guitar, for Bill Snyker (back to teaching) . . . Herbie Fields—Jack Moffitt, drums, for Sid Bulkin . . . Illinois Jacquet—Cecil Payne, harp, for Nuzmah Moore; Ben Stuberville, bass, for Al King; Matthew Gee, tr., for Malcolm Taylor.

Charlie Spivak—John Perrilli, drums, for Billy Rule . . . Jerry Wald—Charlie Kennedy, alto, for Herb Geller (to Billy May); Ziggy Schatz, tpt., for Dick Sherman . . . Eddie Condon—Bill Goodall, bass, for Bob Casey (to Bobby Hackett) . . . The Cophers (Otto's, Troy, N.Y.)—Frank Tammara, piano, for Bob Murray.

Marian McPartland Trio (Hickory House)—Mossie Alexander, drums, returned . . . Johnny Long—Joe Shamosi, drums, for Johnny Vincent; Jimmy Blount, tr., for Ed Schmitz . . . Al Hastings (Top Banana)—Buzz King, tpt., for Nick

Travis (to Elliot Lawrence) . . . Van Smith Trio (La Vie En Rose)—Irving Lang, bass, for Bill Goodall (to Earl Hodges Trio) . . . Tommy Tucker—Cliff Hoff, tenor, for Tony Scott; Charlie Panelly, tpt., for Chuck Maderas; Roy Duke, drums, for Jimmy Chapin (to Tony Pastor) . . . Bernie Cummins—Jerry Brockman, voc. and tenor, for Bob Kaercher.

Art Wauer (Latin Quarter, N.Y.C.)—Ray Beckenstein, alto and violin, for Ernie Mauro . . . Tex Beneke—Moe Koffman, alto, for Bob Peck; Bobby Tricarico, ten., for John Murtaugh (to pit of *I Am a Camera*) . . . Billy May—Herb Geller, third alto, for Ed Free-

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man . . . Pee Wee Erwin (Terasa's, NYC)—Gary Chester, drums, for Morey Feld (on vacation) . . . Johnny Bond (Blue Haven, Jackson Hts., N.Y.C.)—Willie Kaplan, piano, for Ralph Martin (to be married and live in Florida) . . . Milt Herth Trio (Piccadilly Lounge, NYC)—Gary Chester, drums, and Willie Kaplan, piano, out.

Elliot Lawrence—Johnny Mandel, arranger and tr., for Joe Steinberg; Hal McKusick, alto, for John Bonnie . . . Ray McKinley—Jerry Winner, clarinet, for Jimmy

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# Southern Sings Softly—Says 'Storm' Will Subside

By MEL MANDEL

"I'm really not a whisperer! I just try to get to the heart of a lyric and sing its meaning into the music!"

So says Jeri Southern, who sings with more quiet emotion and genuine sincerity than most of the noise-makers and gimmick-girls who are so prominent on the music scene today.

In the midst of the Terrible Tempest of Tortured Sounds that are being heard on records these days, Jeri's soft, searching style can be considered a welcome haven in the storm. Her tender treatment of *You Better Go Now*, her first recording for Decca, brought instant recognition to the Chicago lass. While the disc was not a national hit of tremendous proportions, it served to introduce Jeri's talent in an excellent and musical showcase. The record still is spun regularly by many leading disc jockeys across the country.

### We're With Music

Says Jeri: "Dick (her personal manager, Dick LaPalm) and I are with music. We think music, good music, can happen. All the noise, or at least a good part of it, was going on when *Too Young* broke through. And that's essentially a quiet song. Of course, Nat's great. Really great. Naturally, that helps."

"Another thing. About club dates. I've got business friends who tell me that I've got to come on with the up-tempo thing, you know? And then the change of pace and always close with the bright thing. Well, I don't know. The money is important, but not that important."

"Maybe I can do a good act my way. With *Funny Valentine* and *All in Fun* and maybe songs like *Little Girl Blue*. One thing's sure. If I have my way, I'll sing songs I like. Songs that are good. Don't sell the public short. They'll buy good music if it's good enough."

### Just a Trend

The attractive vocalist, currently on a promotion tour to exploit her latest Decca coupling, *When I Fall in Love* and *Mighty Pretty Waltz*, spreads the gospel as much as she can, wherever she goes.

"All these noises on records can't go on forever," she says. "It's just a trend. If I can help it, I won't record that way. I'm not overly anxious or mad for a hit. Maybe I can keep building till I get a really good one—my way. Who needs the big gimmick overnight and then you're dead on Tuesday, you know?"

Jeri had a few things to say about future plans, too. "Of course, the important thing is to sing well and to become associated with, and popular for, that above all. *Singing good songs well*. If I can do that, some day I'd like to be in a musical. That would really be it!"

*Down Beat* covers the music news from coast to coast and is read around the world.

## On His Way

Hollywood—Geordie Formel, the pianist, singer and billy-dapper (for drums effects) whose multi-taped novelties on the MacGregor label created something akin to consternation in the music business the past few months, has been signed by Coral Records.

He also tried his first in-person engagement, with a stand at the *Cafe Gala* here which started May 29. For his nitery date Geordie was backed by a combo consisting of banjo, bass and a supporting pianist.

"I want to explain," stated Geordie gravely, "that I did not expect to achieve the same interesting 'sound' that I did on my records. This is a try to be different."

Though he hadn't been caught at prestime, it's likely Geordie was.

## Music Names Set For New Transcriptions

Hollywood—Standard Radio is completely revising its transcription library. Once designed chiefly as filler for sustainer periods, it is now being whipped up into streamlined segments, 15-minute and half-hour shows, aimed for local commercial sponsorship. The service includes canned scripts, promotion kits, interviews with music names and details of selling campaigns.

Music is getting the heaviest emphasis on the new series of transcribed shows. Headliners set to head their own shows include Doris Day, Billy May, Tommy Dorsey, Lawrence Welk, Spade Cooley, Eddie Bergman, Jerry Fielding, Sonny Burke, the Three Dons, and the Vernon Alley Quartet (Alley, bass; Jerome Richardson, alto and flute; Earl Watkins, piano; Dick Wyanda, percussion). Jo Anne Greer, with a quartet, has her own show; *Broadway Parade* will carry a 25-piece studio orchestra.

For musicians it's been a steadily growing bonanza hereabouts. Scale for recording transcriptions is higher (\$55 a session) but up to 15 selections may be recorded. There is less strain because transcription men care less about technical perfection.

*Down Beat* covers the music news from coast to coast.

## Williams Raided Choirs To Find Men For Group



The Billy Williams Quartet—Claude Riddick, Williams, John Bell, and Gene Dixon.

New York—One of the biggest captive audiences in the world for any vocal act today is captured and captivated weekly on *Your Show of Shows* when the Billy Williams Quartet does its two songs, coast to coast over NBC.

Saturday after Saturday, usually after the second station break, the emcee introduces the group, which does its first number aided by tricky camera angles, usually favoring Billy with the group lined up in the background. Then, during applause, they step forward to take their encore in a more intimate setting.

Tens of millions of people watch this every week, unaware of the comet-like success story behind it. Williams, the trim and happy personality who organized the group less than three years ago, told us the story recently between rehearsals at the Max Liebman offices.

### Pro Bow

Born in Waco, Tex., the son of a Methodist minister and a voice teacher who conducted the church choir, he studied for the ministry during his freshman year at Wilberforce. It was at this college that the Charioteers were organized, making their pro bow on WLW in 1936.

The Charioteers were a highly successful group. On the networks, on records and in person their stature was parallel with that of Williams' own quartet today, except that they didn't have TV to bring them instantaneous nationwide fame.

Billy stayed with them for 13 years. "It was a static group, though," he says, "and I wanted to have some guys with personalities that would lend themselves to more visual presentations."

### Choir Men

Billy believes that church choirs, where he spent several formative years as soloist and arranger for his mother, are a vast reservoir of vocal talent. The other three-fourths of his foursome today are

John Bell, tenor, who toured with the Tuakegee Choir; Claude Riddick Jr., baritone, who also has an extensive choir-singing background; and Gene Dixon, bass, who sang with the Hall Johnson Choir.

Once organized, Billy got his first break in the form of several weeks on Henry Morgan's Sunday evening radio show on WNBC. Morgan, an old friend, had met Billy years before when, as a radio announcer, he introduced the Charioteers on WOR.

Then Harry Kalcheim, who helped build a TV department for the William Morris office, had Williams audition his brand-new group for Liebman, the *Show of Shows* producer. Liebman heard one number and walked out.

### To Mercury

"I naturally assumed he wasn't interested," says Billy. "Turned out he thought that was all he needed to hear." The quartet did its first show Christmas before last, and hasn't stopped since.

Billy spent a couple of years with MGM Records and had an item that approached hit proportions in *Shanghai*. Recently he moved to Mercury and cut his first disc with a 12-piece band. One side, which had Bill Doggett on organ as an extra added attraction, was a lyrical treatment of a Bill Davis instrumental, *Azure* Te.

Whatever became of the Charioteers? Well, they're still around as a unit, but their fame and fortune have been eclipsed and surpassed by the Williams group's phenomenal rise.

### Summer Tour

Inevitably Billy has been besieged by offers of in-person jobs, but the demands of the Caesar-Coca schedule, which involve a week-round operation for the 90 minutes of air time, made it tough for the Morris office to accept many bookings for him, other than club dates.

However, with the show going off the air for the summer, Billy is now ready to tour again, and chances are that the wiry, round-faced guy who has been beaming at you over your local NBC channel will be around to make a closer and more personal call sometime in the next three or four months.

St. Paul—Harry Green continues to book music names into his Flame here while his appeal to the state supreme court on the charges of selling liquor to minors still is pending. The George Shearing quintet opened at the spot on June 6 for a week.

## THE VIOLIN THAT STARTED A DRUM BUSINESS\*



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\*The facts in this narrative are taken from the book "My Life at the Drums" by Wm. F. Ludwig. Write for your free copy of the latest edition today.



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# Caught In The Act

Nat "King" Cole Trio, Sunny Gale, Russ Case Orchestra  
Paramount Theater, NYC

The "hidden" element on this show was Sunny Gale, appropriately enough billed as the "Wheel of Fortune" gal.

Making her first major personal appearance, Miss Gale displayed a conspicuously professional manner for a newcomer. A very striking blonde, she has succeeded well in capturing those aspects of the contemporary r & b style which demands that a one syllable word be expanded into three and expressed beyond the confines of the note or notes written for the word. For the lack of anything more appropriate, let's call her a note-bender superb.

She did *Out in the Cold Again*, reeled off a convincing and quick *Them There Eyes*, then killed the house with her persuasive handling of *Fortune*, the wheel of which was planted behind her on a panoramic slide background. No doubt the gal is a fine performer; she has enough on the ball to prevent her from

becoming a routine flash-in-the-disk.

### Cole Ham

Nat, working almost exclusively as a single though his trio was also there, seems to have acquired that final coat of polish that will keep him right in there as one of our foremost performers. The onetime Cole gawkiness has vanished—the ham has become foremost.

Nat ran down a string of his dislicks from *Mona Lisa* through his current winner, *Somewhere Along the Way*, and including his standard *Calypso Blues* (done with Jack Costanza's bongo accompaniment) and *Route 66*, wherein Nat turned in his only piano solo, and a rarely humorous and tasty one it was.

Russ Case led a Local 802 pit crew through a clean show, did little that was startling or arresting but was competent.

—web

### Louis Jordan, Willis Jackson. Apollo, NYC

This show offered a thought-provoking study in contrasts, with two saxophonists showing two violently opposed methods of reaching the audience.

Willis Jackson's band played



Left to Right: Elaine Robinson, Louis Jordan, Ann Bailey.

most of the show and did several numbers on its own. Willis ploughed his tenor through *Harlem Nocturne* with clucks, grunts, pauses while he took horn out of mouth to utter an almost-human groan, weird tonguing effects—the

works. He played *Gator Tail* and proved that a man can blow through a horn for three solid minutes without producing a single note of music. He wound up this one by removing his coat and tie in mid-chorus.

It was a degraded, disgusting enough spectacle to make you want to get out of the music business (and possibly it makes Willis feel the same way, for nobody who ever took a music lesson could thus pander to an audience's lowest instincts without hating himself in the morning).

### Jordan Roll

Then Louis Jordan came on. Louis sang *Work Baby Work* and Louis swung *Wheel of Fortune* and Louis' two beautiful girls, who are so lovely to look at that nobody notices whether they can sing, did a jump blues. And Louis did his wonderful version of *Junco Partner*, and finally his eight Jordanettes danced and everybody came onstage for the calypso finale, *You Will Always Have a Friend*.

And through it all Louis didn't sing or play a single note of bad music. And he got a tremendous hand and he topped the bill.

The show also included a good imitation of the Bill Davis Trio, headed by Jackie (no relation) Davis.

—len

### Caravan of Stars, Carnegie Hall, NYC

New York—This concert package, assembled by GAC and heard around eastern cities last month, turned out to be bottom-heavy. Cut adrift from its soggy underload of time-wasting talent, it could have taken off — and, incidentally, brought in just as much business for less money.

Woody Herman's band showed its paces brilliantly, despite the almost inevitable trouble with Carnegie's p.a. system, which cramped several soloists; *Moten Swing* and *Perdido* swung for some five minutes apiece; the Mickey Rooney-like Sonny Igoe worked out on *Golden Wedding*; and *Terrisita*, with its clarinet bass-clarinet-and-flute intro, was Ralph Burns' newest contribution. Chubby Jackson had his comic day, holding the bass like a steel guitar on the *Third Man Theme*.

Dinah Washington spun her way from *The Wheel of Fortune* to *Blowtop Blues*, with her own rhythm section inserted into the Herman lineup.

### Still Tops

The Mills Brothers slid smoothly through a series of their record hits, provided a vital reminder that modern vocal groups haven't yet learned what the Mills' have forgotten.

The rest of the show could have been dispensed with and would not at all have been missed. Tommy Edwards projected very little personality or talent, and Herkie Styles was funny but superfluous, devoted most of his gags to the audience's lack of response.

Business was fairly good, despite rain. WNEW's Jazzbo Collins, who'd air-plugged the show, came onstage in swimming trunks, towel and beard, to introduce Woody.

—sue

# Capitol Enters Its 2d Decade

New York—Capitol Records will celebrate its 10th anniversary during the month of August. The discery is planning an extensive celebration of the event both via special general promotions and inside-the-trade partying.

The label currently is trying to

get together a package of its talent for a concert tour to tie in with the anniversary.

Capitol went into business in 1942 as a brain child of Johnny Mercer, the late Buddy DeSylva, and current prexy Glenn Wallichs. It scored almost instantly with its Ella Mae Morse-Fredde Slack recording of *Cow Cow Boogie*; then followed the ascent of Nat Cole, Stan Kenton, Peggy Lee, Margaret Whiting, et al, and Capitol rapidly developed into one of the top four in the record industry.

# Two Down!

Last Dec. 28 the beat printed a picture of the Erroll Garner Trio defying superstition by lighting a cigarette three-on-a lighter.

Shadow Wilson, the trio's drummer, is now in hospital recovering from near-fatal injuries in an automobile accident. Bassist John Simmons is awaiting trial following his arrest on Sullivan Law and other charges.

Erroll, stay cool!

# Cab Is Set As 'Sportin' Life'

New York—Cab Calloway has dropped his combo to start a new acting career. He joined the cast of the new *Porgy and Bess* production in Dallas June 6 and opens June 26 in Los Angeles.

Cab is playing the role of Sportin' Life. Although such artists as Bubbles and Avon Long have been identified with the part, it is said that Gershwin had Calloway in mind when he created the role, but Cab was unable to accept it at the time.

The show is set for six weeks at the Metropolitan Opera House, starting Sept. 3, after which it flies to Europe under the auspices of the state department, arriving in Berlin Oct. 12.

Subsequent dates will probably take the show to England. This will mark Cab's first visit there since he took his big band over in 1934, just before the American and British musicians' unions clamped down with their long-standing ban.

William Warfield is playing Porgy; Leontine Price and Helen Colbert are alternating as Bess. Alexander Smallens is presently conducting the show.

# Swingin' The Golden Gate

# JD Has Good Clean Band, Plus Fine Evans Vocals

By RALPH GLEASON

San Francisco—"I think that Sandy Evans is the best young singer in the country today," Jimmy Dorsey stated flatly when he brought his band through here at the end of May. JD ought to know what he's talking about, and even if you didn't trust

his judgement, it is only necessary to spend a little while digging Sandy in person or on the band's recent discs to agree that Sandy is at least one of the best singers to show up with a band in some time.

To begin with, he doesn't sound as though he's imitating anyone else. Now, after a couple of years on the band in all sorts of jobs, he has enough self-confidence to carry off pretty near any kind of song, though he does beat with romantic ballads. It is possible to make those saccharine productions into something worth listening to.

### Kids Dancing Again

With any kind of break tune-wise, it seems inevitable that Sandy will produce a hit vocal that may very well carry Jimmy back to the front ranks of the dance bands.

And speaking of dance bands, Jimmy in company with other bandleaders who have played the Bay Area recently, has seen that the youngsters are dancing again. Over 1,000 people packed Linn's ballroom for JD's one-nighter there and most of them danced.

The effect of the Perez Prado mambo craze has been particularly strong in these parts and the local cats trip a light fantastic that has plenty mambo in it. But the point is they dance. And that's good for ALL the bands from Prado to Dorsey.

This current Jimmy Dorsey band is not the best he's ever had, but

it's a good dance band with clean, almost antiseptic, arrangements by Howard Gibeling and Bob Carter. It has a fine trombonist in Frank Rehak, a good girl singer in Eleanor Russell, and a baritone sax man named Vinnie Ferraro, who is a ringer for Jerry Lewis. Sectionally, the band sounds good and it has a pretty good spirit.

They even have Jimmy participating in a quartet vocal on *I Can't Give You Anything But Love*, a Dixie group number featuring Jimmy, Shorty Sherock and Rehack. Drummer Karl Kiffe may have had an off night when we heard him.

### Personnel

Line-up of the band now is: Bob Carter, piano; Bill Lolatte, bass; Karl Kiffe, drums; Ben Fussell and Nino Pallotti, altos; Glen Stainer and Buzz Brauner, tenors; Vinnie Ferraro, baritone; Frank Rehak, Jimmy Henderson and Bill Verplank, trombones; Riley Norris, Shorty Sherock, Bill Patteron and Roy Ray, trumpets; Eleanor Russell and Sandy Evans, vocals; Jimmy Dorsey, alto and vocals.

Following a swing through the Pacific Northwest, a return to the Bay Area for a couple of one-nighters, the band goes into the Thunderbird in Las Vegas for two weeks beginning June 19 and then does a fortnight at the Lakeside Gardens in Denver. The band is scheduled to open at the Statler in New York on Sept. 8.

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### Chords And Discords

## Reader Waxes Poetic Over Dave Brubeck 4

White Plains, N. Y.

To Dave Brubeck:  
 D's Trees  
 I think that I shall never hear  
 A group as pleasing to the ear,  
 A group where such great sounds  
 are heard  
 An alto that's as cool as Bird's,  
 An 88'er who's the most  
 Both in New York and on the  
 Coast  
 A man with such a smiling face  
 A jumping drummer, a swinging  
 bass.  
 Though many groups have come  
 and gone,  
 Dave Brubeck's will go on and on.  
 Any fool can play a set,  
 But none as cool as Dave's quartet.  
 Sandy Abramson

### Japanese Jiver

2-14, Kawana-Cho Showaku Nagoya, Japan

Dearest,  
 I am a high school boy who is much interested in jazz, and have begun to collect jazz record since the year before.  
 In Japan many sort of American jazz records is sold at shop, and many Japanese jazz band is recording many record, but it is impossible for us to hear American new style jazz. As for George Shiahling, Dave Bluebake and Buddy DeFranco—we can learn only a magazine.

If there is a man who want to collect Japanese jazz record, couldn't you get American record exchanged Japanese's and also Jazz's magazine.

If there is a man who is favour this proposal, please introduce me that man.

Sincerely Takayoshi Yamada

### Down Yonder

Canberra City, Australia

To The Editors:  
 I thought I'd write and tell you how much I enjoy your fine magazine. Here "down under" it is very welcome, for it brings news of

what is happening in the musical center of the world. It must be really fine to live in the same country, and even in the same city or town as the mighty men in music, and be able to see and hear them in person.

Modern music in Australia is still in its infancy, and though we have some swell groups out here (Rex Stewart will vouch for that) the musical business isn't what it could be. *Down Beat* readers may be interested to know this: Canberra, the capital of Australia, has a population of about 23,700. Yet it has for entertainment only TWO picture theatres, one large dance and public hall, and a few smaller halls, and ONE night club. The night club can only hold cabarets on one night per week (Saturday) for if it had them more often, the band would be playing to an empty floor. I lead the band at the night club. The public generally are a lot of hopeless squares as far as tastes in music are concerned. The average Australian's taste in music doesn't go far past hill-billy music. We must remember, though, that Australia is a young country, and has many developments ahead, but even so, things are not very inspiring for the musicians of today.

Bruce Lansley

### McVea Today

Eugene, Oregon

To the Editors:  
 What's happening to Jack (*Open the Door, Richard*) McVea?

This has been a question every operator in the country has been asked. Being inquisitive, I made it a point to visit the "Red Barn" in Medford, Oregon, and interview Jack McVea personally.

I sat for nearly an hour enjoying the fine entertainment of Jack McVea and his five piece group. Of course, I expected every minute to hear *Open the Door, Richard* or some similar piece and was surprised when he didn't play it.

McVea is billed as one of America's finest saxophonists, and be-

lieve me, I'd rather hear McVea than many of the so-called big names.

I asked McVea if the group still plays *Open the Door, Richard* and what had been happening the past year to cause the McVea name to disappear from the musical headlines. McVea answered, and I quote as nearly as possible:—

#### 'Richard' Closes Door

"Well, record companies wanted only *Richards* from me—they weren't interested in whether or not the band could play a nice melody or jump tunes, but only wanted me to record novelties.

"Then operators stopped hiring me because they figured I had an 'act' not a band.

"As *Richard* died down, so did I. I gave up my band.

"In 1951 we formed a new group that really jumped and we fairly took over Honolulu. Every now and then someone requested *Richard* and naturally we obliged them.

"When we returned to the States after a successful five months in the Islands, several recording studios asked me 'Have you another *Richard* for us yet?' Frankly, I told them a rather emphatic 'NO!' I'm very much in favor of good music.

"We still play *Open the Door, Richard* upon request and the public is accepting music from my group again. Our band has the same personnel with the exception of Rudy Pitts (drummer), who is with Vido Musso at present. Rudy was replaced by 'Blinky' Garner, formerly with Alvino Rey."

This is the story from Jack McVea himself, and being a lover of music, I understand his version of the situation. I feel a musician knows what he is beat at and the recording companies would profit by allowing him to do his best.

Sue and Don McDonald

## Sunny Gale Set To Wax For RCA

New York—Sunny Gale, the *Wheel of Fortune* gal whose appearance at the Paramount is reviewed in this issue, has signed a term contract with RCA Victor.

Although Sunny's hit waxing earned national attention for her via Derby records, she was nominally the vocalist on an Eddie Wilcox band session. At Victor, she will receive an individual buildup as a solo artist.

### Silhouettes Booked

Chicago—The McConkey Agency has signed the Silhouettes, group which formerly was paired with Red Ingle. They go into the Congress hotel here on June 30 for four weeks with options.



SEEN TOGETHER HERE, Leo Brown and Herb Jeffries were heard together on recent Coral sides when they joined forces for *Flamingo* and *Basin Street Blues*.

### Movie Music

## 'Lovely To Look At' Is De Luxe, Delight To Hear

By CHARLES EMGE

*Lovely to Look At* (Kathryn Grayson, Howard Keel, Red Skelton, Marge and Gower Champion, Ann Miller).

MGM's version of *Roberta* doesn't come any closer than RKO's (released in 1936 with Irene Dunne, Randolph Scott, Fred Astaire, Ted Fio Rito's orchestra) to capturing the charm of the original Jerome Kern—Otto Harbach stage production, but it has compensating factors in Skelton's clowning, the smooth performance of Howard Keel, the dancing of the Champions and Ann Miller, the winsome ways of Kathryn Grayson, and all this wrapped up in a typical MGM super de luxe technicolor production package.

The story is essentially the same, except that, possibly because bands and bandleaders are no longer considered top stuff in Hollywood, the bandleader role has been transferred into a comic (for Skelton).

#### MacMurray's Break

(The three principal male roles in original stage version were a football player (Ray Middleton), a bandleader (Bob Hope), his manager (George Murphy). Featured band was the "California Collegians," a famous "show band" of the day in which saxman Fred MacMurray first attracted attention from movie scouts).  
 Otherwise, the plot, revolving

around situation in which an American suddenly finds himself heir to a fancy, but financially failing Paris gown shop, which he and his pals rescue from bankruptcy by presenting the trade with a musical fashion show, follows the original.

#### Great Songs

Top songs from the stage production, which in *Smoke Gets in Your Eyes* and *Yesterdays* include two that have already become an enduring part of American music, have been retained. Added are two written by Kern especially for the 1936 screen production. *Lovely to Look At* (lyrics by Dorothy Fields and Jimmy McHugh) and *I Won't Dance* (lyrics by Dorothy Fields). No "made to order" ditties, whipped up during lunch hour by hurried movie tunesmiths, have been inserted. The result just might be the answer to what's wrong with run-of-the-movie-film musicals.

The crack MGM staff orchestra, under the direction of Carmen Dragon, did eminently well by chief orchestrator Leo Arnaud.

Of special interest: a ballet sequence based on the *Yesterdays* theme and featuring a battery of percussionists headed by one-time Woody Herman drummer Frankie Carlson and an alto sax solo by Gus Rivona.

### Classic Faves—1 —Les Paul—

Les Paul was recently asked to submit a list of his classical music preferences for the first of a new *Beat* series. He came up with the following list:  
 Debussy—*La Mer*  
 Hindemith—*Mathis de Mahler*  
 Milhaud—*Symphonies 1,2,3,5 for Small Orchestra*  
 Moussorgsky—*Night on Bald Mountain*  
 Ravel—*La Valse*  
 Schoenberg—*Pierrot Lunaire*  
 Shostakovich—*Symphony #5*  
 Richard Strauss—*Death and Transfiguration*  
 Stravinsky—*Sacre du Printemps*  
 Varese—*Octandre*  
 Oddly enough, not one of them has ever been performed on a multi-tape recording.

## Spotlight on LOUIE BELLSON



Anybody here who hasn't heard of Louie Bellson? Of his top-flight laurel-winning drumming for Duke Ellington? Of his genius as arranger, composer? Of his resourcefulness as drum designer? (For example, the famous Gretsch "Disappearing" Drum Spurs, the new "Gretsch-Bellson" Drum Sticks, are Bellson inspirations!) But you may not know that Louie is a long-time user of Gretsch Broadcasters Drums



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Pianistics

Elliot Lawrence Was Headed For Classics

By SHARON A. PEASE

Chicago—Elliot Lawrence, like many other successful bandleaders, is well-schooled in the classics.

"I had every intention of going into symphony work," says the personable young leader who, with his band is currently at the Hotel Statler's Cafe Rouge in New York City. "However," he explains, "I started having fun and earning money in the dance field and just stayed there."

Elliot formed his first orchestra, a neighborhood juvenile group, when he was 11. Now, at 27, he is a veteran of 16 years in the business. He has always fronted his own groups and has the unique distinction of never having been a sideman.

Lawrence is a native of Philadelphia. His parents were active in various phases of show business, including radio, and encouraged his early interest in music. He began taking lessons when four, from child specialist Christine Reebe.

Polio Victim

Elliot's musical career suffered a setback when at the age of eight he contracted infantile paralysis. "I couldn't move the muscles of my hands and the doctors thought I wouldn't be able to play again," he recalls. "But my mother never gave up hope. She encouraged me to keep trying and within a year I was practicing again. Now we know that was the right thing to do."

Elliot's previously mentioned

Medium Bounce Tempo

Musical score for piano with sections labeled A, B, C, E, D, and D.S. al Fine Ending.

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Elliot Lawrence

juvenile band, which at one time included Buddy DeFranco, who later developed into one of our leading clarinetists and currently fronts his own dance band, made frequent radio appearances and played for dances while its members were in high school.

Through his outstanding talent in composition, Elliot won a four-year scholarship at the University of Pennsylvania, where he majored in piano under the tutelage of Erno Balough.

As part of his training he traveled to New York to conduct the National Youth Symphony Orchestra as assistant to Leon Darzin. Throughout this period, he was leading his own popular campus orchestra.

Following his graduation from U.P., Lawrence accepted an assignment as musical director of radio station WCAU. He held that position for nearly two years and during that time started his present band, which has developed into one of the nation's most popular campus, hotel, and ballroom orchestras. Lawrence recorded for Columbia and Decca prior to his current association with King.

Style Sample

The accompanying style example is from Elliot's recording of one of his original compositions Box 155. It was transcribed from the recording he made of the number on Columbia 38264. After a full band opening, the piano plays a solo interlude which is the introductory section A. Section BCE is the principal theme and section D is the bridge from the first piano solo chorus. The fine ending is the finale tag of the recording.

The rhythmic pattern is born of an instrumental idea wherein phrasing, strong and weak beats, and stopped melody combine with a syncopated harmonic balance to produce a cute, bouncy, dance tune. Lawrence's natural phrasing and pianistic control result in a pleasing transcription of the orchestral germ. This selection reflects the outstanding musical factors that have made Elliot Lawrence and his orchestra a favorite from coast to coast.

(Ed. Note: Mail for Sharon A. Pease should be sent to his teaching studios, Suite 619, Lyon & Healy Bldg., Chicago 4, Ill. Enclose self-addressed, stamped envelope for personal reply.)

Counterpoint

Deejays—The Finale

By NAT HENTOFF

A reader in Korea has sent me a detailed letter which forms, I believe, the needed final panel in what has turned out to be a triptych on our ubiquitous disc jockeys.

Robert L. Bradley of Armed Forces Radio writes, "the audience has a very small choice in the type of music presented through the audio system, but the choice only rarely falls upon the shoulders of the man who plays the records. In almost every case, the type and caliber of the music selected is decided between sponsor, salesman and program director, and is influenced by the product the sponsor is selling, the type of audience desired and available."

Tasteless Boor

Back of the scene there is the direct and constant influence of the station owner and manager, a man almost without exception boorish and tasteless, who determines the overall pattern of the music allowed on the station by his own narrow standards of taste and that of his friends and business associates.

"Small wonder, then, when you face the fact that the vast majority of these influential personages are in the 50 and up age bracket, that radio seems to abound in copies of the music of yesteryear and in toneless 'gargoyles' whose musical appeal is based on a form of hysteria."

It's a Strain

"Thus, when a program is built, all these persons lend a form of negative criticism, suggesting nothing and vetoing almost everything, serving as a sort of strainer through which only the small, inconsequential and petty can pass to the listening audience."

"After the program is placed on a regular schedule, the incoming mail is watched closely and interpreted according to the lights of these portly paragons. Since the vast majority of fans are adolescents, the possibility of improving the quality of the music is nullified by the type of junk requested."

Escapists

"There are exceptions . . . but the vast majority of record shows around the nation function under these pressures, and a good many well meaning disc jockeys have found themselves foundering under the combined weight of all these factors. I can name a hundred staff announcers working record shows, known to the world as disc jockeys, who keep their monitor systems turned down to a minimum and read escapist literature for the simple purpose of avoiding the horrendous sounds which they play."

"As to the method of changing all this, I agree with you that only through a long and continuous program of mail, moans and groans will there be any possibility of a change. Even this, however, will be slow . . . While five letters praising and requesting Vaughn Monroe constitute manna from heaven, a hundred letters protesting . . . and requesting Lee Wiley or Sarah Vaughan or, for that matter, anyone remotely connected with real jazz, would be dismissed as 'cranks.'"

Whodunit

" . . . As I said at the beginning of all this, I agree wholeheartedly with your complaint, but feel you have ignored the detective story

Vaude Back In SF With Andrews, Cugat

San Francisco — Live talent, which has only occasionally been seen in the theaters here in recent years, came back with the appearance of the Andrews Sisters at the Warfield the week of May 28.

A second movie house, the Fox, has announced that Xavier Cugat will play a week at that spot opening July 9.

A third house, the Orpheum, has apparently abandoned plans to run live talent. Both the Fox and the Warfield, however, intend to keep the live policy if it is successful and sufficient talent is available.

philosophy and indicted the obvious suspect. In this case, he . . . is a reluctant and thoroughly unhappy victim of the system."

All I have to add to Robert Bradley's astringent indictment is that it is a true depiction of the state of the great percentage of our disc jockeys. It does not, however, absolve from culpability the well-established record spinners who do program their own shows and could make significant progress toward liberating the whole system of music programming—if they cared enough about music to do it.

And, as I said in the first column in this series, it does not absolve you, the listener, from actively helping to change the present sorry farrago of mediocrity offered as music on the air. It'll take a long time, as Bradley says, but if enough listeners make it known by mail and other media that they want to hear better music, it may yet be possible to turn on the radio without expecting—and generally getting—the worst.

Artley advertisement for flutes and piccolos, featuring a flute image and text: 'The name to look for... it's your guarantee of the finest in quality and tone.'

MUSICIANS' HANDBOOK STANDARD DANCE MUSIC GUIDE advertisement with details on classification and price.

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# Johnnie Ray

(Jumped from Page 1)

could have happened to the music business. What he is doing and selling to the public is the furthest extreme that can be got to by any entertainer. So when the Ray blends into the show business pattern, many a contemporary talent will have of competitive necessity faded because of him and the public will be forced to look to new fields for their musical entertainment. There are those who feel the public will again favor good music, good songs, and I am one of these. I feel that the next cycle will include name bands very prominently.

### Very Warm for May

In saying that, I might casually add that a gent named Billy May had his great new band on the same bill at the Paramount, the bill that headlined Ray. It was a pity, I thought, that this band, which has the greatest chance in years to be a front-runner for a band revival, was brushed so severely on this show. An opening number and one tune in the middle of the show and that was it. Billy was unhappy about it, as were the guys in the band. Certainly Carlos Gastel, Billy's manager, should have been around for this important date to fight for the handling of his client on this show. A couple of solid spots on this show could have done Billy a tremendous amount of good with the thousands of patrons attracted to the theater by Ray.

Franco Sextet, which waxed four sides for Capitol: *Penthouse Scene*, *Etrovert*, and two originals, one of them Teddy's, neither of them ever released.

In 1950 came four days of subbing with Shearing, a few months of illness, and five weeks out with Artie Shaw's positively final orchestra. "That was the band that played mostly stocks—but Artie and Don Lanphere and I spent a lot of time just blowing jazz."

Then Jackie Paris and Teddy had a quintet. There was a scuffling interlude when Noro Morales became Teddy's personal manager—"Nice, happy guy, but he goofed and nothing happened."

### Starts Own Trio

During the next year he jobbed with Anita O'Day, hung on to an Oscar Pettiford deal that soon fizzled, went back to Chubby, who had a combo this time, and to De Franco, who had switched to the big band. He took a solo with Buddy on the as yet unreleased *King Philip Stamp* for MGM. After working briefly with Slim Gaillard at Birdland and with Roy Eldridge, he started his own trio last October and sliced an LP for Prestige.

Teddy feels he's still studying and advancing, as well he might be at 24; he has great respect for his teacher and major influence Hall Overton, and for the writing of George Russell; for the playing of Bird and Diz, Miles and Lee, Terry Gibbs and Milt Jackson.

"Red Norvo has a masterful technique, too; he really straightened me out on my 4-mallet work. Red is the master—and he's still the most swinging." —Len

# SCANNING

For many musicians, the most creative alto style since Bird's has been developed by Lee Konitz.

Born in Chicago in 1927, Lee started playing clarinet at 11 and added tenor two years later. After playing with groups around Chicago for a few years, Lee experienced a month with Teddy Powell.

When a chance arose to join another large band as an altoist, Lee, then 16, took up the alto and was in Jerry Wald's cortege for three months.

"After getting name bands out of my system, I came home and went to Roosevelt College for a while. Then I decided to go to New York to join Claude Thornhill. It took me 10 months to get there, but I made it."

In New York, Lee began his significant association with Lennie Tristano. Lee also worked with several of Miles Davis' short-lived groups.

Currently teaching, studying, making a few professional appearances and trying to support his wife and daughter, Lee is an articulate spokesman for the Tristano approach.

"The great thing Lennie is doing for jazz," emphasizes Lee, "is guiding it into another period of individual expression. A period of the sort we had up till and including Bird, but not since. A student of Lennie's inspired by his ideas of rhythm, harmony, inflection, etc. can develop his own line in the end. Listening to Lennie's students, I can hear this essential influence taking on varied forms. It's pretty exciting!"

### Lennie's Kids

"Lennie has quite a few people with him who, I think, have great potentialities. Outstanding are Willie Dennis, trombone; Don Ferrara, who might bring a real trumpet sound back again; pianist Sal Mosca, who's really beginning to swing; and for me, after Lennie the craziest musician around today—Warne Marsh.

"I had a couple of promising students, among them Bob Wilber, but they were eaten up by the army."

Of his own instrument and influences, Lee says, "Lester Young and Bird were my early influences—they're still influencing me. Of the alto players around today aside from Bird, I like Art Pepper."

Lee's opinion of the Brubeck-Desmond sound is firm and negative. "I classify Dave Brubeck and Paul Desmond with George Shearing. They just haven't done nor are they trying to do anything which can be called great creative jazz."

What of the frequent criticism that the Tristano produced and influenced music is cold and overly cerebral?

"To those who feel that Lennie's approach to jazz is too intellectual, I can only say, 'it ain't that way.' As for our actual performances these last couple of years, I'm the first to admit we weren't very sensational sometimes. That was due to pretty feeble rhythm sections and just plain lack of consistency on our parts.

"I think the people who feel we're cold will feel differently after our next records."

Of his own performances on records thus far, Lee has liked very few. They include *Moue* with Miles Davis; *Subconscious-Lee* and *Crosscurrent* with Lennie and *Hi Beck* under his own name.

Like most modern jazzmen, Lee digs contemporary classical music and avows, "I'm particularly fond of Bartok's string quartets. In fact, they're some of the swingiest music I've heard outside of Bach in the classical form."

For the future, Lee's plans are "the same as what I'm doing now except I would like to earn my living doing it." —nat



Lee Konitz

# SCANNING

He's toured with Benny Goodman and Artie Shaw, recorded and traveled with Buddy De Franco and Chubby Jackson, yet Teddy Cohen remains almost unknown outside New York.

What little name value he may have built up would be worthless now in any event; for, just as surely as Moe Zudecuff had to become Buddy Morrow and Bernie Schwartz switched to Tony Curtis, Teddy's personal manager found that bookings were very hard to get until the Teddy Conen Trio became the Teddy Charles Trio, when things took a sudden turn for the brighter.

Born April 1928 in Chicopee Falls, Mass., Teddy learned some music from his mother, who played piano in silent movie theatres, and later augmented this with a course in percussion at Juilliard. He had his own band around Springfield as early as 1943; while in Manhattan, he worked at the Club 78, on the street of the same name, spent a few weeks playing drums with Bob Astor's last band, and became seriously interested in vibes in the fall of 1946, after meeting Terry Gibbs.

"Right after that, I put down the drums for good," said Teddy, who is short, dark, spectacled and quiet-mannered. "I hung around playing a lot of sessions; played piano and vibes with Randy Brooks the summer of '48—Randy gave me a good break on vibes—and then Gerry Mulligan took me to a Benny Goodman rehearsal. I joined Benny in Hartford, November '48, and left after they closed the Paramount."

### First Discs

1949 brought his first record session—he had a solo on *Father Knickerbopper* with Chubby's big band on Columbia—and several months later with the Buddy De

Do you know what Tullulah Bankhead thinks about Louis Armstrong?

Who did Dave Garro-way say "has influenced just about Everybody who listens to or plays music today"?

Who was it that Count Basie said "discouraged me on drums, so I got off them and onto piano"?

Where did Les Brown earn \$40 a week back in 1928 at the ripe old age of 16?

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