Birdland Brings 'Beat,'Blindfold To WJZ Show

New York--Arrangements have in completed for the introduction a special "Down Beat Night" to heard on the Birdland Show

or a special boun brut trian 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 particinant, one of the special features being a weekly radio Blindfold Test with a differ-ent all-star panel of guests every week. Another feature will be ex-dusive previews of unreleased American, Swedish, British and other records. Hal Webman, Beat editor-in-chief, will be a frequent visitor.

visitor. Bob Garrity, who had been han-ding the regular deejay chores on the show from 8 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

of six hours a night, set week. Doubling of the time was the re-mult 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 live Jazz Jamboree direct from Birdland. Every ensuing Friday the current Birdland show will be aired live from midnight to 1 a.m.



New York — Benny Goodman, tho has spent most of his recent ime in classical circles, came back o swing temporarily when he re-orded with a picked studio band o make some new big band Colum-ides

sides. Dis sides. His onetime pianist-arranger Mel Powell, now studying at Yale, joined Benny for this date to play piano and wrote one arrangement. *Im Gona Sit Right Doun and Write Myself a Letter.* Rumor has it that Mel may return to music activity shortly, the temptation be-ing 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 start-ing June 19 at the Crescendo, new-est Sunset Strip swank night spot. Bushkin is bringing in his regu-lar Embers Quartet—Buck Clay-ton, Jo Jones and Milton Hinton.

Red Rodney To Okeh

New York—Red Rodney, trum-pet ace formerly with Elliot Law-rence, Woody Herman and other name bands, has signed with Okeh Records. Latter label will also re-cord a new singer, Lois Hines.



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

there are still a few factors that even more rapid resurgence. One—and this is of utmost im-portance—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 danc-ers consistently. Too many bands today are "listening" bands rather than dance bands. We have found that our regular patrons—the ones 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 and to.

World Problem

World Problem Finally—and this is a big prob-lem—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, evas big a question as they are, ev-eryone is proceeding cautiously.

Not That Important I think probably too much im-portance has been placed on tele-vision 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

The cost of living is of course a large factor. But though enter-tainment 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

One Example

As an example, we have a band at the Aragon now that I thind shows a lot of promise. The leade is Billy Clifford, and he and hi whole band make a clean, youthfu appearance on the bandstand. And they also upay music thet is more And they also play music that is most danceable.

Spinning With Web

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

Electrode's Missing From Johnnie's Ray On Stage

By HAL WERMAN

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 electri-than the was destined to be a major that he was destined to be a major

show business excitement like there hasn't been since Sinatra. Thrill In Gone

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 will and threw to the mobs... kids trying to make the 12 foot climb to touch the young singer ... mobs waiting for hours on **Five Star Discss** wan of the part two weeks crop. See page

I Old Feeling

Johnnie no longer has that feeling. At the Paramount, Johnnie had his act down to a science. Ev-ery 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 observe.

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

Lyons Den

Rew York—Columnist Leonard Lyons recently took Vladi-mir 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 cut, a real gone cut. But 'yout." Finally, he quoted Horowitz as asying: "I like it. It makes it a whoopee night."

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 indus-try, according to a breakdown re-ported here at the AFM Conven-tion. tion.

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 re-tail total of \$102 million; 34¹/₂ million 45 rpm discs for \$28¹/₂ mil-lion, and 6¹/₂ 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 is-sued a call for, and has met with top executives in the recording in-dustry to prepare, a recruiting campaign which will be built around music. Purpose of the meet-ing 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 ad-vantage of the disc jockey domin-ance in the music business as a means of contacting the recruit means of contacting the recruit eligibles in the teenage groups. The discers have agreed to comply with the Army's request for cooperation.



signed with and already has re-corded for Mercury Records' Granz-wing. Billie previously had record-ed for Aladdin without much success. New York-Billie Holiday has

Granz is reported dickering with Granz is reported accerting with Fred Astaire, the dancing star, to cut some sides experimentally wherein tap dance sounds would be used as a rhythm gimmick. isclosure 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-weeks-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 inusicians used in theatres came to 3.784, of whom 1.158 earned \$2.15 million in dramatic and musical

shows, and another 1,650 earned shows, and another 1,650 earned slightly less in vaude and presen-tation houses.

California No Goldmine

The major movie studios pro-duced a bleak picture, too: 339 men

duced 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 men-bers. Steady radio staff jobs were held by 2,212 men at 437 stations. Total earnings from radio came to slightly over \$20 million (\$113 million of this for staff employ-ment), while in video musicians made less than \$3 million. No figures were given on the

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

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

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 m fancy hoofer 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 evi-dence of breaking for a hit. Song was cut for the London label by Vera Lynn, British song-stress 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 disc by a large choral group under the di-rection 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, Colif road Calif.

Cover Subject

On Nat Cole's closing day at the Paramount Theater in Man-hattan, Johnnie Ray and the Bil-ly May orchestra came to the theater to reheame for the fol-lowing show. Nat dropped in at the rehearsal and Poppie took the resultant picture which you

IV for complete record reviews.	
	POPULAR
PERRY COMO-EDDIE FISHER	Watermelon Weather (Victor 20-4744).
VERA LYNN	Auf Wiederseh'n Sweetheart (Landon 1227).
LES PAUL-MARY FORD	In the Good Old Summertime (Capitol 2123). Smoke Rings (Capitol 2123).
THE WEAVERS	Hard, Ain't It Hord (Decce 28228). Run Home to Ma-Ma (Decce 28228).
	JAZZ
ELLIS LARKINS	Blues in the Night (Decce DL 5391).
RHYT	HM AND BLUES
THE DOMINOES	Have Mercy, Baby (Federal 12068).

DINAH WASHINGTON Mod About the Boy (Mercury 5842).

'Down Beat's' F The following records, represent the

mobs waiting for hours on	ly become al
ive Star Discs m of the past two weeks' crop. See page	plays. Such Johnnie at (sayed his ro ous feeling couldn't help
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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



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

DeccaHasPatHand; 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

it would seem so when you so 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

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 tasks 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 musi-cians working for their living in a small Chester, Pa., private spot called the Ukrainian club. They sang only occasionally, hach't the slightest intention of becoming a voc. **Tryout** Then a couple of struggling

Try out Then a couple of struggling young songwriters who'd been try-ing 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 re-ferend. So Alberts, with two friends, formed his own recording label, recorded it, and it splashed all over Philly first, then the na-tion. Song was called Sin. Though Sin was the side that sprung the Aces loose, the record-ing also was indirectly the cause of one of their most unhapy mo-ments.

have cried. We didn't think we had a chance after that. But it worked

a chance after that. But it worked out pretty well." Very well for Messrs. Alberts, Lou Silvestri, Sod Vaccaro, and Dave Mahoney. They hit right back with an item called *Tell Me Why*, followed with *Perfidia*. My Hero, and the currently warm *I'm Yours*. They also are in possession of a fat Decca contract and are ready-ing an eight-side album for the firm right now. "So how does it feel to become

"So how does it feel to become successful and relatively wealthy in such a short time?" a hanger-on

success of and relatively weating in such a short time?" a hanger-on asked. "Tell the truth," said Alberts, "we haven't had time to find out. Right now we're doing five shows a day, rehearsing new tunes for the album, readying two more for our Songs for Sale shot Saturday, and getting ready for still another recording session. And we're all trying to shake off laryngitis. I really don't know how it feels. Wait until we have a few days off and I'll tell you." We'll probably wait for quite awhile.

Delaney, Ebel To 'Beat' Staff

New York—With its new editor-ial operation now in full swing, The Beat continues to expand. Lat-est additions to the staff include Joe Delaney, a former proording Joe Delaney, a former recording exec for London Records, and Bud Ebel, once a regular Beat contribu-tor,

Though Sin was the side that sprung the Aces loose, the record-ing also was indirectly the cause of one of their most unhappy mo-ments. "Just a few days after we came out with it, and saw that the re-action was going to be very big, ard record on the tune," says Al. "I was an exact copy—even to the organ and the way he breathed. We were pretty heartbroken—could

BLAH BLAH



Vggams: New York-Latest vocal dis-covery to make Toni Harper took like a tired old veteran in Lealie Uggams, who has signed to cut some sides for Mercury rewords, She's nine. Lealie has made several suc-cessful TV appearances, includ-ing three on the Milton Berle show and others with Johnny Desmond and Paul Whiteman. She has signed a personal management deal with W. By Graham, ad agency head, and is being booked by Ben Bart's Uni-versal Attractions.

Satchmo's Fans DisappointedIn 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 as widely criticized afterward as it had been hailed in advance.

Mad been nailed 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' mu-sic, despite the high level of his personal performance.

personal performance. Many fans, especially the pur-ists 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 trom-bonist; 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, pi-anist Marty Napoleon, while an ex-cellent musican seemed out of cellent mu ician, seemed of out what was purportedly place

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 de-tained in his dressing room by the usual horde of indigent relatives 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 imita-tion of Johnnie Ray.

Instead of following this by kill-ing the people with some tradition-al favorites, Satchmo came on and al favorites, Satenmo came on and did "some of my latest Decca re-cordings," the act with Velma Mid-dleton, etc. It left so many Arm-strong 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 to-ward a big resurgence in the dance band business, most of the member-ship is figured to turn out and make this the biggest convention in the history of the association.

Pacific Tour

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

group.

SONGS FOR SALE Sterrig **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 song-writers. 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. Accord-ingly, 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.

and can imitate. 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 mis-understand 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

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

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 Sumrise* is one of the great piano solos of all time.

Mel Experimented

Mel Experimented He experimented a lot. There's one record in my collection of Powell'a, 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 won-derful 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 Rheinhold Svensson is playing, it's still wonderful. His ideas are beautiful and rich.

Superior Songs For Sale

Superior Songe 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 Bnby And One More For The Rond for which Arlen wrote the music too.

A Great Song

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.

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.

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





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NEWS-FEATURES

DOWN BEAT

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 ook* At (reviewed in this issue), Howard Keel and Kathryn Grayson.



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 being offered up to \$2,000 a week.[®] Just to play a piano in public. And it also turns out that play, ing ragtime is no longer a source of humor to him. He's developed and intense interest in the music and spring regarding its history and development. **Bust Kirks**

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\$1,000 Bills

wood. Another problem is that you're handicapped by scenes. If your scene is just two minutes long, be-fore 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 min-ute scene

Frastration Vic had some wonderful things in For Whom the Bell Tolls-of course, he got many of those native Spanish themes from Segovia al-bums, but it was still good. But 1 happen to be close to Vic and 1 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 Holly. Wood.

Frustration

\$1,000 Bills A lot of movie writers do fine work, but of necessity they very seldom do anything different. New-man'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 verybody 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.

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 Kiels The started a couple of years back when I was a. and r. man at Capitol," have a seen and r. man at Capitol," he says. "They wanted ford record, and then on a couple ford 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 tune. "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

direct big orchestras with strings and all, and I've done backgrounds for Kay Starr, Dean Martin, Mag-gie—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."

-iack

Checkup Then you check his record sales and find that he can't dismiss him-self 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 con-sistent sultars on the lebel even

more, and is one of the really con-sistent 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 plane player. A Jelly Roll Morton with mass appeal." And what is fast becoming a lot

And what is fast becoming a lot of money.

New York-Stan Getz went New York—Stan Getz went on malary 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 work Cota is

This week Getz is commuting be-tween NBC and a club in Roches-ter, N. Y. by flying to and from the engagement daily.

May Tear Down Savoy Ballroom

New York—The world-famed Sa-voy Ballroom at 140th and Lenox avenue may pass into history soon. The long-standing rumor that the spot which gave birth to Stomp-ing at the Savoy, as well as num-rous name bands and dance crazes in the 1930s, might soon be torn down, was confirmed recently. No date has yet sealed the Sa-voy's fate, but a huge Harlem housing development, government-sponsored, will eventually occupy the site of the ballroom.

Stan Getz Takes Job On NBC Staff

the

Movie And Radio Writers Have Pocketbook Paralysis: Jenkins

(The following article is composed of some of the afterthoughts of Gordon Jenkins mede during his recent Blindfold Test and related to the Beat's blindfolder, 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



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

Bande Stagnant

Dance bands are stagnant, too, from lack of arranging talent. Bands have no individuality; ev-erybody 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 con-victione

victions. 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, be-cause they told Isham Jones I was victions. writing wrong notes!

Say When Unshutters: **Ella Mae Is On Stand**

Elici Pide is Un 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 suspen-sion. Spot had been trying briefly to operate with a soft drink policy after its license was auspended. Cous Cousineau, drummer, lead-ing a trio with Kenny Bier on pi-ano and Vince Cattolica on clari-net, returned as relief band.

Strictly Ad Lib

NEW YORK Out of court settlement of a long-winded copy-right case involving the status of pre-1909 copy-rights with relation to these songs' eligibility for royalty payments from recording companies resulted in a victory for the publisher element. Capitol Rec-ords settled with publisher E. B. Marks in the latter's claim for royalties on the Les Paul-Mary Ford recording of *Im 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 wage claimed that

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ACC LEAD The Ellington swings into Nova Scotis, virgin for the Blington who should have been credited in the Scotist of the Scotist of the Scotist the Blington who tried out for Dave Usher's the Blington the Scotist of the Scotist of the the Blington the Scotist of the Scotist of the the Blington the Scotist of the Scotist of the the Blington the Scotist of the Scotist scotist of the Scotist of the Scotist of the Scotist of the Scotist scotist of the Scotist of the Scotist of the Scotist of the Scotist scotist of the Scot

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NEW YORK

CLASSICS

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Cement In Your Biscuits: Modern Musical Chefs Brew Dissonant Dishes By ROB DARRELL

There are some "modern" composers who have been ac There are some "modern" composers who have been ac-cused, 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". But when old prom like Hindemith, Milhaud, Schoenberg, and Krenek really get down to whipping up their individual dishes of musical schrecklichkeit, it isn't so easy to laugh them off..." Here Guenther Breitenbach vi-olas with the Vienna Symphony and casseroles may seem on first under Herbert Haefner and has

BEETHOVEN: Corielan & Eg-mont Overtures, Philadelphia Orch.-Ormandy. COLUMBIA AAL 15, 10".

BRARMS: Violin Concerto in D. Isane Stern & Royal Phil-harmonicembra

COLUMBIA ML4530, 12". CROPIN: 14 Waltzee, Dian Li-

COLUMBIA ML4522, 12".

*** Perfer ***

i n mi

*** Performance **** Becarding

al casseroles may seem on first sampling. Quite contrary to popular feel-ing, 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 warmuling they hear anything loud amateur ears that shrink delicately everytime they hear anything loud or unusual in the way of sound combinations. A professional or ex-perienced listener, as a matter of fact, can-or should be able to-listen to anything without notice-able qualms. If you're really inter-ested in sound patterns, you just have to be curious about any kind of pattern-and all the more if it geems a new one, or even one in seems a new one, or even one in which the sounds don't immediate-ly resolve themselves into recognizable patterns.

All in the Mind

That doesn't say that some of this music isn't genuinely rugged

That doesn't say that some of by the seventually 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. It's hard to comprehend the rationale of some of this music. Occasionally it seems well-nigh intelligible language. Often, as the saw goes, we just don't get it. Yet it's a lazy listener and a dull, once in a while, to make an effort to learn a new language, to attempt alien personalities, and to try his damndest to grasp what these de-personalities, and to try his damndest to grasp what these de-servedly famous, obviously skilful loys really are driving at. So get the wax out of your ears, the lead out of your pants, and the cobuebs out of your pants, and the fourth of hard nuts: Hindemith's fourth of hard nuts: Hindemith's fourth Plane Concerto (Columbia M 5203), Krenek's Symplonic Elegy and Schoenberg's Erwartung (clumbia ML 4524).

Elegy and Schoenberg's Erwartung (Columbia ML 4524). Spiny Backhone 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 Mar-tha Graham (1944) and, without seeing the stage action or even having a chance to follow the poem itself (the disc-jacket notes annoy-ingly fail to quote it), it's impossi-ble to figure out just what's going on—except that obviously there's a lot of dirty work at the cross-roads (or in Salomé's tent). Something like listening to a film soundtrack with the picture off, the musical sequences are baf-fing. But bit by bit, it's neverthe-less extremely interesting, with un-usual liveliness for its composer, some piquant sweet-sour writing for solo instruments and isolated instrumental choirs, and through-out the original use of the piano provides (as the notes shrewdly comment) a kind of "spiny back.

provides (as the notes shrewdly comment) a kind of "spiny back-bone" for the whole composition.

Strange Fascination In A Pair By Hindemith

The first work is a "Concerto for viola and small exchestra, on old German folk tunes" that Hinde-mith wrote (1935) as his own star-ring vehicle (he was a famous viol-ist in his early days). Indeed he was the soloist in the first phono-edition (RCA Victor 78's of 1940).

Here Guenther Breitenbach vi-olas with the Vienna Symphony under Herbert Haefner and has quite a field day for himself, run-ing 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 move-ment 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... prob-

working-over of the third move-ment 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... prob-



BACK FROM EUROPE is con-uctor Charles Muenclu, who shared so podium with Pierre Monteuu a their recent tour of the free uropean countries with the Bos-on Symphony Orchestra. d. shared the on Ee

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

Schoenberg Work Has Rare Force, Originality

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,

ain't all caviar and volka, for sure. As on the West Coast, you live on the fat of the land when you click, but while you always can panhandle at the corner of Hollywood and Vine here (as in the Schoenberg memo-rial concert of last fall) by Dor-thy Dow with the N. Y. Philhar-monic-Symphony under Mitropou-los. For 1909 this must have been a shocking ear-opener. Even today, although it isn't particularly dis-sonant by contemporary standards, attoing hit isn't particularly dis-not far under the intricate contrapuntal devices that go into part and for all the out-and-out full exposure on the disc jacket), she achieves very considerable dra-Holidar for Slaves if you fail to catch all the intricate contrapuntal devices that go into the writing. Dow rassles bravely with the well-nigh impossible solo part and for all the out-and-out silliness of the text (translated in full exposure on the disc jacket), she achieves very considerable dra-matic power. The overall effect is seldom pleasant and leaves one emotionally wrought-up rather than satisfied, but throughout the music has a disturbing, if some-times horrid, fascination. One thing is certain: this is

times horrid, fascination. One thing is certain: this is music of uncommon force and originality...you won't forget it in a hurry and you well may be drawn back hypnotically to puzzle anew over what is sure to be one of the oddest, most disturbing, and perhaps most cryptic of all your musical experiences. (Turn to Page 8)

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 record-ing quality) are: ***** Excellent, **** Very Good, *** Good, ** Fair, * Poor.

NEW DIRECTIONS

DISC DATA	RATINGS	- COMMENTS
KALINNIKOV: 1st Symphony, G ninor. USSE State Radie Sym. Jork.—N. Rachlin. WESTMINSTER WLS136, 12".	★★ Performance ★★ Recording	If an ambitious young Hollywood composer wanted a firm score that would sound dyad-in-the-mushik "Russian," yet gently titillate area a 14-year pop- corm-bewer's ears he'd just capy Kalimathev's 1st. H's get averything meaust to mething yet is good fun to hear. This is a first LP, "from Loods Music Co. tapes," not hadly, but cortainly lashinstredly played and re- corded.
ALLHAUD: Saudades do Bra- di (12 dances). Zadol Skolov- hy, piana. COLUMBIA ML4523, 12".	★★★ Performance ★★★ Recording	O Young Milhand once did a stretch in the French embnasy at Rie da Janeire and had great fam sotting a betch of real catchy Braillan tunes and risthms, first for plane, later far orch. This is the first phenocet of the hophenet dances (less an "Overture") and they're an intesteating round of tenal occh- taill, defily shahem up by Canadian-here disc-aversemer Sholovshy.
ACHMANINOFF: The Missely (night, Act 2: C. Siepl & Lit- le Orch.—Schorman. COLUMBIA ML4526, 12".	*** Performance ***** Recording	Slepi certainly doesn't slip an his bass here: in a long sellioquy from an almost never-heard opers of 1904/3, he hits every resenance within echo-range. The scene's long on drama, short on mule, except when he ere's, (with hefully whammed here drum) cuts loses hriefly on its even. Overvide is my per heat on the scene's long and scene here the second scene here the sec
EJURA: Alegvias y Penas de Indalucia, Maraville, guitar & 'alencia, voice. WESTMINSTER WLS135, 12".	★★★ Performance ★☆★ Recording	Olé, Olé: Fetch me my castanets and mantilla, José Breach a hegehood of Amentillade and alip me sherry, Geronima I'm going Flamencoing, but crasy' I dames the linge, but this sounds real Spanish-sauced ReCoy to me. Pepe (and I mean Peppy) Valencia out-bRays Jehanie in these Iherian blues, but the main show's Luis Marsville's vibranity recorded atole-lingered guitarring
AUGHAN WILLIAMS: "Lon- lon" Symphony, London Phil- nemonic—Sir Adrian Boult. LONDON LLS69, 12".	**** Performance **** Becarding	Back to dear old Lemmon after a Spanish-cafe opres, there's no fog in this first (and asperb) LP of a symphonic portrait of a city as the native, not tourist, haves it: Vangehan William's murie is lumbering, whagy, and wayward, but it grows mightly ondearing with familiarity. Best of all, it is magnificently played (with the composer, 80 years young, sitting in on the assaisma) and mitre-magnificently recorded-was solid asound homazano of FRR.

ARE VINTAGES BUXTENUDE: 3 Choral Canta-tao. Hamburg Soloists, Cho. & Emember-M. L. Bechert. VOX PL7430, 12". **** Performan *** Ger some maple to which I'm immune, this "Archduke," Op. 97, always her hypnotized the inner-chamber cornorcati, aspecially in the Helfstar-Fouromana-Rubinstein 1943 sat recently LP'd as BCA Yictor LCT1020, Bat while that's coarse and moledramatic to my ears, i can see some reason for Beetbove-inner swaning over the prevent version . . . one of expression hut coal poolry throughout and recorded as pellucidly and as atmospherically as it is played. BEETHOVEN: Archduke Trio. Jean Fournier, Antonio Janigro, Paul Bodura Sheda. WESTMINSTER WLS131, 12" 6 Somewhat midway between the horad Baroques paciesmess of Burthuide and a super-charged personal expressiveness of Beetherses, this aprightly, almost reorces Sinfania personal expressiveness of Beethersen Interduct. Fid-ler B. Barchette a bit strident, but aboist Milde, beasenait Gebring, and 'sal-list S. Barchet cavort settfully in this most innecent of shawpieses. Overside, W. Berhett is lyrical but-malas-meduli in the D major 'Calla Concerto. HAYDN: Sinfonia Concertante & 'Collo Concerto. Pro Musica Drch.—Reinhardt. VOX PL7390, 12". • Mombers of the new-volce-collectors' club will new rise and sing, "I love a Kofmay!" And arem above her pungent lyric volce, Lieder commineers will rave about her scattify yot dramatic projection of two unfamiliar but notable chansons by Aubert, three of Fauri's hert samp, and the complete sot of Bavels' for Greek following entitings, plus two athere of native origin. FRENCH & GREEK Song Recit-al, Irma Kolassi, with J. Bon-*** Performet *** Recording LONDON LS568, 10".

STANDARD WARHORSES

an fru competent LP-logs of two familiar curtain-raisers, Ormandy's are rather -olf-consciously orthodox. But if he lacks Koussevitsky' and Towanin's later-sity, his Philadelphiars' performances are taut dod, and affectively if noise manationally recorded.

Store's getting mighty big (or his britches these days. Nothing but big guns antidy him and with this can be shoots the mass-andicare works in knock-can down-drag; can-sut virtuesity, will buttered with rips achamile. Eichly accomp-naied (by Receham is blandest mood) and recorded, this is hit staff, OK, but Sugeti's estimation and alforabiling readings were far more distinctive.

• Recorded shortly before his tragic death in 1950, Lipatti's Chapin Valeac offer persuasive testimony to the Roumanian's polished desterity and ingratist ingly smany lyricism. Individual pieces may have been played better, but there's measer heam a more appealing or effective semplate phone-edition.

Holiday for Slaves

Holiday for Slaves In March 1950 he preemed a new work, apparently in celebration of the local variety of Boyscout Week ... a Children's Suite, called Win-ter Holiday, and based on an outing-pome by one S. Marshak. Played by the U.S.S.R. State Radio Orch., with a children's chorus, and con-ducted 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 Prokofieff is one shrewd Sergei who knows right well which side of his daily bread is buttered—and sugared. Ice Freezes Red

Ice Freezes Red

Ice Freezes Red The scenario's a riot: the boys set off for their Winter Holiday in a brightly bustling train-noised Departure ... Wood-winds sing a lyrical background as the boys atrip-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 Tchsik.vvskian-Waldteufelian Waltz on the Ice ... Comes evening, they Tchaikovskian-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!

Naiveté

a dull moment in the New Rooshia! Naicet Naicet Musically, of course, the work's quite as naive as the synopsis in-dicates, 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 mat-ter of fact. if one can forget that this is the same Prokofieff who once nenned Alexander Newsky, the Scythian Suite, Third Piano Con-certo, and Lieutenant Kije... to suv nothing of that more innocent kidy-stuff, Peter and the Wolf. ... Overside, the State Symphony, this time under N. Rachlin, turns in a rather lethargic (you'd be tired, tool) Moldavian Suite, which here'll always be a Khachaurian —whether his name is Kalinnikov back in 1900 or one N. Peiko nowa-days. Peiko's a bit of a piker with his mildly folkish stuff, brightened up only occasionally by a Vodka-Barrel Polka and a probably sub-versive hint of Little Egypt's Hootchy-Cootchy that might have wowed the yokels back at the Chi-cago World's Fair, but is a some-what 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.

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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

tion man, though he makes no at-tempt 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 doeen't look old enough to go back as far as he does, but he was just a kid when he joined the Tom-my Dorsey band in 1936 (six months after the split between the two constantly-equabbling — in those days—brothers) as part of a vocal trio composed of himself, arranger Axel Stordahl and trum-pet 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 Sina-tra. Jack registered immediately as a nitery performer, was a solid hit with a three-week stand at the

NEWS_FEATURES

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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 opy Sinatra, who had become the big singing star in the States while Jack was in the Army. But he takes it all philosophi-cally 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 luck. "Deportunities

replaced by a relatively unknown young singer named Frank Sina-tra. 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

DOWN BEAT

Top Bonanza

Top Bonanza San Francisco — The biggest house bublicity bonanza in the music business in years has been hit by dixieland trombonist Turk works in a subterranean cham-ber at the Italian Village in the vorth Beach section, drew big picture spreads in both the chonicle and the Examiner plus tories in all the daily pre-tories in all the daily pre-tories in all the daily pre-tories of local bluebloods, dixieland fans, have organ-sked a "Chamber Music Society of urther the Murphy cause. They held a special party at the club in May and the resultant pub-licity on the newspaper society pages added up to more lineage have anyone has anagged around the anyone has on agent at the

man. 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 now-adays the public wants a new over-night star today, who can be for-gotten tomorrow. gotten 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

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 over-night 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 sta-tion wagon—I can even take my wife and our baby. Fine Recention

tion wagon-1 can even take my wife and our baby. Five Reception "I enjoy the fine personal recep-tion 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, re-cently back from their triumphant tour of Japan, have been set by Joe Glaser for an extensive Euro-

Joe Glaser for an extensive Euro-pean jaunt. Opening July 1 for a month at Nojesfaltet Amusement Park in Stockholm, Sweden, the Krupa trio will probably follow this engage-ment with dates in several other countries that may keep them across the Atlantic for an addition-al 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

Holtywood—First enange in line-up 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 con-taining four first-chair men in Zito. Rob Fowler, Don Palladino and Wes Hensel.

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F. E. Olds & Son, Los Angeles, Calif.

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some of the band's great hits of the era when the big-band business was really big business, went a long way to re-capture 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 at-tempt to recreate the Bunny Beri-gan passages) and newcomer Mar-helped to make Jack Leonard one of the first band vocalists to be-come a major name in his own

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Jeamed for Perfection RATATI MENDEL

NEWS-FEATURES

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.

Thythm and blues a & r work at COTAI Records. Teddy, who has been variously described as "the Dun and Brad-atreet 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 "All that stuff about publicity

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-me and my buddies from school-and nobody paid us!"

Hit With an F

Opening day, far from encour-aging him, he adds, the manage-ment ejected him from the lobby. "Outside, they were taking down the old marquee sign from the show that had closed the night beshow that had closed the night be-fore, 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."

the kids." Ever since that day, when Ben-ny 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. Apparent-ly 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

Pennies from Harlem "My first source of income," he recalls, "was collecting and trad-ing 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 Buchan-an, gave me matinee passes and I'd sell them for a nickel apiece until I had a dollar or two to spend up there."

up there." His first real attempt to be His first real attempt to be in businessman was the forming of a combo around his alto-playing bud-dy 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.) Brown Teddy.)

Another Savo

Another Savoy Herman Lubinsky, of Savoy Rec-ords, 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

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 general-ly acknowledged. "Music is music If we play the

Music is music. If we play the "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

w have the

ABE LINCOLN STRING BOW TIE WINT by the BIG THREE JAZZ TEIO, HE REUPA, CHARLIE VENTURA, DOY NAPOLEON WESTERN STYLE \$1.00

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Reedless Rapture

Receives Rapture "Sure, you hear a lot of tenor men sound like they don't use a read, 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. sell

Tab Smith just stepped out and "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."

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

No Columbu-

No Columbu-Teddy has been pretty closely in-volved with the careers of a num-ber of star reedmen of today, though he disclaims the credit for having discovered any of them. "No one person ever discovers any-body. Dozen 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 Os-car Peterson, and everyone who'd been to Oklahoma around 1938 came back talking about Charlie Christian." body. Dozena 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 Os-car Peterson, and everyone who'd scar Peterson, and everyone who'd came back talking about Charlie Christian." Nevertheless, Teddy was among careers of Charlie Parker, Georgie Auld, Illinois Jacquet, Stan Getz,

HENRI

SIVETTE

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PARIS

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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 rec-ord 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 after-noon and WHOM at night, and you were straight. Today you have to worry about a dozen jockeys in Don Byas and dozens more. "That era in the '40s wa worry about a dozen jockeys in New York alone." New

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

assisted. The first renearisant 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 assion Clyde walked in with half of one arrange-ment, 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 On his first date with Bird: "Bud Powell had to leave town to inves-tigate 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 and he was in no shape to play. So Diz had to run back and forth doubling between trumpet and pi and

On Dexter Gordon: "Dexter was

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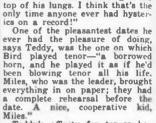
Makers of

Teddy Reig

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 arrange-ments and backed Rubberlegs Wil-liams on some bluea."

ments and backed nubberlegs that Come On-Speaking of Rubberlegs remind-ed Teddy of the wildest second date he ever attended. Rubber was to cut for Continental, promoted by Walter.



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 re-sults that are a happy combination of commercial and musical success. Miles

London Club Set For Stan Freeman

New York--Stan Freeman, mul-ti-talented pianist, sailed for Eng-land last week on the Ile de

New -ti-talented pianist, served land last week on the Ils as 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 harpsi-chordist on the Rosemary Clooney Come On-A My House and the re-cent Percy Faith Delicado, has been as seen lately on a TV series, Keys of o the City, with June Valli and Cy Walter.

(Advertisement) SPOTLIGHT ON MAX ROACH

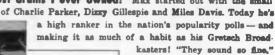
Great bop artist Max Roach says, "Gretsch Broadkasters, greatest drums I ever owned!" Max started out with the small groups of Charlie Parker, Dizzy Gillespie and Miles Davis. Today he's

a high ranker in the nation's popularity polls - and making it as much of a habit as his Gretsch Broad-



this

says Max. Sound them out for yourself at your Gretsch dealer, or write for your catalog of Gretsch drum outfits now. It's free. Just address Dept. DB-752, The Fred. Gretsch Mfg. Co., 60 Broadway, Brooklyn 11. New York.







Bob and Morty Shad. Charlie Park-er, 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 musi-cians, 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 atimulus, got the one with the benny. **Really the Rimes**

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

Page Joe "I Pitts playi with Be teacl Rodr Clev days Bost turb

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NEWS-FEATURES

DOWN BEAT

Erroll Happy As Richardson, Joe Harris Make Up New Trio

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

"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.

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 how I but Rodney had just taken Walter Fage's place with Count Basie and Joe Harris mas replaced shadow "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 several years ago, before I hired John and Shadow how I wanted them to play. I'd rather Rodney and Joe several years ago, before I hired John and Shadow how I wanted them to play. I'd rather Rodney and Joe several years ago, before I hired John and Shadow how I wanted them to play. I'd rather rodney and Joe several years ago, before I hired John and Shadow how I wanted them to play. I'd rather rodney and Joe several years ago, for a rehearsal with some of the parts already in mind and with more of a feel for what I want.

more of a feel for what I want. Chance to Add "Actually this is an opportunity for me to change several arrange-ments 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!

Line Coolest: Chicago—Local musicians still chuckling about the leader who told a pianist booking for a job to come up to his hotel and be interviewed. Pianist got to the room, knocked, received no re-spone, and was set to leave when he amelled smoke coming from under the door. He tried the knob, found the door open, and walked in. An overstuffed chair was amoulder-ing. 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 Bos-ton, and then Erroll expected a long stay at New York's Embers. "We'll work into shape there," Er-roll 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

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 means what he's saying. It was he who discovered and promoted juzz concert. As a direct result, the band business assumed monumental importance to thousands of teen agers 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 along decide what should stay on the show and what should go. As a

7



Portsmouth, N.H. After a six nunth period, he auditioned for one of the larger Boston radio sta-tions, WHDH, and ultimately was given a regular position as staff

given a regular position as staff announcer. Later, after a stint with the Back Bay Matince 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 watch-word 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. hits.

Hit Maker

Today, Prescott can look back at a successful two years of hit mak-ing, as well as a role portraying himself in the Monogram film, Disc

a successful two years of nit mak-ing, as well as a role portraying binself in the Monogram film, Disc Jockey. "The important thing, and one of the keys to intelligent program-ming," 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 listen-ers. We do our best to keep them happy. I'm proud that my show can do something along those line." The deejay has, in the past, util-ized an open-letter device to give vent to his personal beliefs. He has addressed these broadcast-let-ters to star performers to right what he sometimes thinks are grievous wrongs in the music in-dustry. While it is true that many of his aired open-letters have been sensation seekers and personal pub-licity catalysts, they have occurred less and less frequently of late. Prescott is not content with his forums, functions as m.c. at record hops, and coaxes performers who appear in Boston to journey into the outlying provinces. Almost ev-ery name performer in the record husines has appeared on his after-noon Boston platter show.

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DAVID WEBER,

eminent darinetist with NBC symphony, Naw York, says of his new Selmer C-T Clari-net, "I Rnd the Centerad-Tone Clarinet to be superior to any other instrument I have ever played." Mr. Weber is featured on Stradivari Res-cede and in wall keeper as recitalist and soloist with chamber music groups such as the New Friends of Music.

ords, and is well-known as a



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NEWS-FEATURES

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 Cinder-ella is having one.

It's the story of the metamorphosis accomplished in air onths by Barbara Carroll, girle is that and much also carroll,

Strictly Ad Lib

(Jumped from Page 3)

SAN FRANCISCO

SAN FRANCISCO Kid Ory did a sensational business during his two opening might 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 hot of 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 Gamer when bookings can be worked out. Pianist Maceo Williams for you are to featuring Roy Porter on drums to play opposite the Brubeck group... Drummer John-y Markham back in town and rehearsing with the chuck Travis band.

huck Travis band. Blues singer Bernice Givans draving some at-tention along the local tenderloin club circuit ... Jerome Richardson, now with the Vernon Alley Quintet, is featured in a flute solo on Lioned Hampton's M-G-M dise of Kingfah ... Pat Henry, KWBR dise 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 Joc Alexander still at the Clef Club in Oakland ... The Mardi Gras in Oakland, becoming a hang-out of the hoppers.

out of the boppers. Jimmy Dorsey played the Stanford Prom in mid-June... Cathy Furniss drew a lot of local comment in her three week 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 Ranche Rafael for the nummer ... Tony Freeman, KNBC music director, has joined Radio Free Asia ... Pianist Joyce Collins and drummer-trombonist Bob Searte still holding hands after two months of married life.

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 Oakiand... Rabon Tarrant into the Cable Car with his own amall group alternating with Con-nie Jordan, Blinky Allen's group and Patsy Parker ... George and Warren Wiedler in town, as the Wilder Brothers, at Bimbo's ... Josephine Baker's June date at the Fairmont was cancelled at the last minute. minute

BOSTON

Ella Fitzgerald closed the Boston edition of Story-ville 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. Main McParland physed a one-nighter at Storyville while in Boston to plug her new Savoy records... She also joined the jazz luminarics be have been appearing in Dick Tucker's wBZ-TV show, being preceded by Erroll Gar-ner and followed by Ella... Tucker is the first local TV headliner to program jazz talent... Sam Stewart played four nights at Storyville apposite Erroll Garner while Art Tatum was reating. Teddy brought ez-Ellington trumpeter Harold Baker with him ... Red Allen invaded the Hi-Hat on June 2 with Sonny Greer, Kenny Kersey, Skinny Brown and Boston basis Lloyd Trotman, most recently with Johnny Hodges ... Hi-Hat may continue its patronage warrants the more. The ity usually be-come munically comatose during July and August ... The Summhon Sid Dackarg did zcellet basi-

name policy through most of the summer if local patronage warrants the more. The eity usually be-come musically comatose during July and August ... The Symphony Sid package did excellent busi-ness at the Hat. Paul Barbarin's option was picked up at the Sa-yoy ... 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 Mi-tean, bass ... Barbarin hopes to go on tour, with a European trip his optimum goal. BOSTON SOUNDS: Pianist Al Vega contin-we to head a first-rate intermission trio at the Hi-Hat with former Nat Pierce basist, Frank Gullacter 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: Johnay Hammers, clarinet; John Harks, bass: Scata Taylor, drums and Al Rizzi, piano ... Herb Pomeroy, one of the finest young trumpeters in the history of this area is playing three mights a week with Jesse Smith's band at the King Phillip in Wreen-them ... Other top flight local modernists, in-eluding Charlie Mariano and Joe Gordon, most recently culogized by Milev Davis, can be heard on a mew Prestige LP--New Sounds from Bos-tan. THE CLASSICAL SCENE: Boston symphony

on a new Prestige LP-New Sounds from Bas-THE CLASSICAL SCENE: Boston symphony goers are vicariously increasing their epos as a re-mult of the unprecedented success of the Boston Symphony Orchestra on its first European tour ... Much interest is being generated in Brandeis Uni-versity's June Festival of the Creative Arts ... The jazz section of the program has garnered space in the generally accrosance sections of the Boston press ...Leonard Bernstein has been goving 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 s Boccaccio story ... The Boston com-poser. a jazz aficionado, is a producer for WGBH-FM.



pianist.

Barbara Carroll

she was just a musicians' 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 Corne

In Her Corner Today? Today ahe has a booking agent (Joe Glaser), a personal manager (Carlos Gastel), a joh in the Mermaid Room of the Park Sherator-Hotel, five broadcasts a week on WOR and one a week on the NBC network (Mondays, 12:15 AM EDST). 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 ays to compliment her on both her appearance and her playing.

Glamour-Pue-The above facts are not listed here simply to prove that New Nose Is Good Nose. The main point

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ET YORK

anist. From the top: six months ago arranged bookings plus glamo arranged bookings plus glamou 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 alternat-ing with other pianists' groups such as those of Joe Bushkin, Er-roll Garner and Teddy Wilson, she built a healthy following. As a result, she now caters to the carriage trade. The Carrol fans who drop in all the Park Sheraton include Dick Kollmar and Dorothy Kilgallen, Sherman Fair-

Sheraton include Dick Kollmar and Dorothy Kilgallen, Sherman Fair-child, John Latouche, Dave Gar-roway—not to mention Johnnis Ray, Tony Bennett, Steve Allen and Rube Bloom.

Forget That Word! Sure, she still plays bop, but no-body knows it and we promised not to mention it; but she throws in a rumba here and there, handles

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, al-though 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" listen.

ten." She still has the same trio, too, the Ioe Shulman on bass and the Ioe Shulman on drums; and 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 ob-scure items, today the trio has an LP on Atlantic and a Capitol con-tract pending. More Than Peanuts

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!"

TURN TO PAGE 14 AND SEE

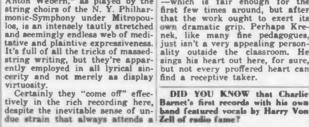
(Jumped from Page 4) **Milhaud Piano Work Ingenious But Labored**

Milhaud's Fourth Piano Con-certo of 1949 (commissioned and played by Canadian-born Zadel Skolovaky with the Orchestra Na-tional de la Radio Diffusion under Milhaud himself—on the other side of the LP disc of Saudaer do Bra-zil, given a Capsule Comment else-where in these columns is a much lighter, brighter, and more engag-ing work than either of Hinde-mith's.

Modern Classics

But where H., however much he 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 unfortun-ately sounds here as if he were more intent on collecting his com-mission than in turning out really substantial, serious music.

ROY HARTE REMO BELLI Announce	a top flight de which you cho shortest length		on, theatre or o shoci can help	oncert orche you attain y	stra-no matter our goal in the	S ORIGINAL STUDIES IN MODERN Trumpet, Saz, Clerinel Accordion, Violin, V
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Krenek's 'Elegy' Fails To Grab Attention Krenek's Elegy, "in memoriam Anton Webern" as played by the string choirs of the N. Y. Philhar monic-Symphony under Mitropou-los, is an intensely tautly stretched and seemingly endless web of medi-tative and plaintive expressiveness. It's full of all the tricks of massed-It's full of all the tricks of massed-It's full of all the tricks of measure tring writing, but they're appar-ently employed in all lyrical sinar cerrity and not merely as display-wiruosity.

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MUSIC SCENE IN FOCUS

DOWN BEAT

9



Chicago, July 2, 1952

WHOOPIN' IT UP are Louis Armstrong, Ralph Meeker, and Jack Teagarden, in a scene from MGM's new Clory 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 here 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 Loss 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 nations 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.



Records in the popular and rhythm-and-blues sections are reviewed and rated in terms of broad general appeal. Records in the jazz section

are reviewed and rated in terms of their musical merit. Records in the popular and rhythm-and-blues sections of interest from the musical standpoint are marked with a sharp(#), or, if exceptionally interesting, a double sharp (##).

Ratings

**** Excellent, **** Very Good, *** Good, ** Fair, * Poor,

Dick Brown

Radio singer Brown warbles pleasingly on a couple of obvious items: *Weedin'*, a corny waltz, and *Whistle*, a movie ditty. (King 15182.)

Carmen Cavallaro

Pleasant, if rather stodgy, etchings of a pair of very pretty standard tangos fea-turing big doses of Carmen's flashy piano technique, rhythm and a grating fiddle section. (Decca 28130.)

Perry Como-Eddie Fisher

RCA's biggest vocal guns were mated to produce a summer hit and they may well have succeeded. *Watermelon* is a cute Hoagy Carmichael idea; Maybe is the standard (not Gershwin's though). Mitch

suandard (not Gershwin's though). Mitch Ayres contributes unobtrusive back-grounds. The name power alone should make this a record you'll be hearing quite frequently for the next few months. (Vic-tor 20.4744.)

Les Compagnon» de la Chanson

Album rating: ***

Album rating: *** Columbia has put together a group of previously released single slicings by the Compagnons to make a refreshing album of expert choral singing. Working a cap-pella, the French lads impress with their maginative approach to their material----much of it familiar, the remainder com-prised of songs tailor made for the group. (Columbia Cl.6208.)

Xavier Cugat

Album rating: #* To make up Volume Six of a series of album releases being sold as "Quiet Music" for "easy listening for your relaxation," Columbia's George Avakian picked a dozen of Cugie's most sedate efforts, all previ-ously released singly. The tunes all are familiar; the music is a notch more inter-esting than Muzak. (Columbia GL515.)

Tommy Dorsey

**** N atermelon N eather **** Maybe

** R histle My Lore ** Gotte Go W eedin'

** A Media Luz ** Inspiration

P hirlmind

Whirleine Ave Meria Three Bells Whifenpoof Song Sweet Marie Lonesome Sailor Cry of the Wild Goose Dreams Never Grow Old Album rating

Play Fiddle Play

Intermesso

Francesca Temptation Jesusita

Spanish Dance Palabras de Mujer Tell Me Why On An Island With You Danse Arabe

Adios Marquite Linda Greek Bolero Album rating: **

POPULAR

Records in this section are reviewed and rated in terms of broad general appeal. If they are of interest from the musical standpoint, they are marked with sharp (#). or, if exceptionally interesting, a double sharp (##).

Ames Brothers *** Crazy Cause I Love You ** Stardust

10

The brothers stir up a small breeze in reprising the old Spade Cooley country novelty; it's hardly up to their past ef-forts. The boys harmonize smoothly for a straightfoloward, uneventful reading of the Carmichael classic. (Coral 60751.)

Morey Amsterdam

★ My Wife Does the Cutest Things
 ★ True, Mon, True
 Comic Amsterdam registers a snicker or two on Mon, a pseudo-calypso novelty; can't even curl a lip on the overside. (Decca 28212.)

Ray Anthony

Kay Anthony **** A Scatterbrain The Anthony Choir, the gimmick which provided Anthony with a disclick formula, gets an extended workout to provide Ray with a likeable, if rather busy, dance etch-ing of As Time Goes By. Anthony's horn and Tommy Mercer's larynx grab the solo spotlight. Could make a strong follow-up to At Last for the miniature Cary Grant with a horn.

to At Last for the miniature Cary Grant with a horn. Another revived oldie fills the reverse. It's handled in a medium beat with Ray's horn prominent in a nicely scored arrange-ment. Marcie Miller and the Skyliners provide the lyrics. (Capitol 2104.)

Eileen Barton-Buddy Greco ** You Belong to Me ** Red Rose Walts

Tongues firmly lodged in cheeks, these two alert young singers make a pretty successful corny-duet job of *Belong*, with the Pinetoppers, and are almost as ef-fective with the Art Kassel waltz. The small group features gypsy-style twang-ing. (Coral 60753.)

Les Baxter-Dick Beavers

*** Kiss of Fire

A pair of the day's biggest hit songs are coupled here with an eye out for bar-gain hunters. The latter clan will not be disappointed; they'll get competently pro-duced readings of both songs with Baxter providing lush backing for Beavers' boom-ing tonsils. (Capitol 2102.)

Ray Bloch

** Harlem Nocturne *** Espanharlem

A pair of reissues from Signature mas-ters of the radio maestro's readings of a couple of mood instrumentals. The Earl Hagen opus, recently recorded beautifully by Dave Rose with Woody Herman's alto featured, is done crisply, hardly sensitive-ly. Espanharlem, a much spun waxing, is a pretentious, gushy onus designed for mass appeal. (Coral 60701.)

Ray Bloch

Kay Bloch You'll Never Be Mine Never Let Her Go Bloch employs a mess of balalaikas to set the somber mood for Mine, a dirge-like minor waltz aung well by Larry Doug-las and a chorus. Never down't measure up as much of an entry, though it is pro-fessionally handled throughout. (Coral 60747.)

RECORD REVIEWS

Ralph Flanagan

- *** Fll Walk Alone ** Be Anything
- *** Kies of Fire *** Blacksmith Blues *** Delicado *** I'm Yours *** Forgive Me * Just a Little Lovin'

Album Rating: ****

Album Rating: **** Following a successful commercial pat-tern established by a Frankie Carle col-lection of the leading pops of about three months ago, Flanagan here offers a simi-lar collection of the eight leading tunes of this day done instrumentally. The Flan-agan crew, perhaps because of the natural liveness of the Manhattan Center record some of its

liveness of the Manhattan Center record-ing qualities, put on record some of its freshest sounding work to date. Individually, the records will obviously have to play a poor second fiddle to the leading recorded versions of these songs. Collectively, the album should sell rapidly to those who like their Tin Pan Alley hits set in dance treatments. Incidentally, Ralph's own piano work on *Delicado* sounds as though he hadn't quite learned the piece when the record was made. (Vietor 20-4703.4,5,6.)

Four Aces

*** Wented * Too Much in Love

Early Aces wax. Their semi-shuffle rhythm helps them punch out *Wanted*, an acceptable corn ballad, for commercial values. Overside is a dull song, rendered listlessly by the group. (Merion 104.)

Benny Goodman

Goodbye 1/ I Had You 1 Didn't Know What Time It Was Lover Come Back to Me Mounglow Embraceable You I Gotta Right to Sing the Blues Georgia on My Mind Album Ruting: ****

Album Rating: **** Benny works over eight true-blue stand-ards to meet the promise of the album's tag, "Let's hear the melody." The fluidity and tonal beauty of Benny's clarinet is particularly well showcased in a string orchestra setting, which was designed by unbiled Paul Weston. Benny is pretty well the servant of the for a few bars here and there. Adds up to an extremely pleasant album for relaxed listening. And it's a very likely commer-cial project. (Columbia GL102.)

Dolores Gray

*** Dancing on the Grapes ** Diamond Mine in Madagascar

Gunning for an achieving the impres-sion of excitement, Miss Gray zestfully belts out a horah-type novelty, Grapes, with a fancy assist from a chorus and orchestra directed by Tutti Camarata. Coupling is a lightweight bit of nonsense. (Decca 28218.)

Leroy Holmes

*** Isn't This a Night /or Love ** Ooh! That Kiss

Good straightforward treatments, with lush strings paving the way for Peggy Anne Ellis' vocal on the ballad. Pizzicato strings and a counter-riff start off Kiss, which Peggy also sings well. (MCM 11247.)

Bibi Johns

*** Someone to Kiss Your Tears Away ** The Night Is Filled with Echoes Miss Johns, an import from Sweden,



KING SIZE PROMOTION has been ac-rorded 16-year-old Steve Lawrence by the King record people since his disc of Poin-ciana started to stir up some big action annung deciays.

Chicago, July 2, 1952

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shows a strong vocal resemblance to Fran Warren in her warbling of *Tears*, a simple schmaltz ballad written by Mabel Wayne and Kim Gannon. Hugo Winterhalter makes effective use of an accordion in his background arrangement. A vocal group provides live echoes to help the thrush bear out the title of a lightweight mood ballad. (Victor 20-4714.)

Betsy Jones

* I'm Leaving You ** Linda Brown

New Comer Jones, formerly thrush with Sandy Sandifer's territorial band, proves hardly a thing in her delivery of a fair ballad and in relating a contrived tale about Linda Brown. (Caral 60721.)

Evelvn Knight

*** It's Best We Say Goodbye *** Pretty Bride

*** Pretty Bride Sweeping strings back Evelyn's accept-able interpretation of the ballad (penned, oddly, by Robert Allen and Allan Rob-erts). The bridal song, subtitled Sew Sew Sew, is a minor affair strangely un-suited to the lyrics. It may have some im-pact in circles where weddings are occa-sions for minor-key melodies, hut it surely won't be Evelyn's biggest hit. (Decca 28227.)

Steve Lawrence

**** Poinciana **** Never Leave Me

Lawrence, a much-touted 16-year-old, is not a fully polished singer, falls favor-ably into the school of vocal shouting which is the thing of the day, achieves solid projection, and wails with a tear in his throat.

his throat. The standard, which gets the "big" treatment, has lots of flash in its exotic flavor; Never is a typical dramatic ballad lent a real hambone effort by the kid. Dewey Bergman, who found the lad, did well by him in providing Hollywood-type backgrounds. Lawrence could develop into something important if the promotion on him assumes a sustained nature. (King 15185.)

Modernaires

*** Goody Goody *** Bugle Call Rag

The vocal group produces a live, spir-ited cover recording of the standard, which of late has been attracting new attention. A steel guitar is used for effects here and there.

here and there. The Mods, on the reverse, do the infre-quently heard lyrics to the noted Rag. The reading has its hard-hitting aspects and these are highlighted by some interesting trumpet section scoring and playing. (Coral 60726.)

Liza Morrow

** Your Happiness Is Mine *** Washing Machine Blues

Liza's husky tones are welcome on their return to wax. Blues is a citified equiva-lent for Blacksmith, with a similar open-ing and closing gimmick. It's the inbe-tween that falls short, though Liza does well with the whole thing. The reverse spots a cornball ballad, sung well. (King 15186.)

Helen O'Connell

*** Farewell ** Star Eyes

Helen still can't convince on ballada. Farewell is a Hawaiian-flavored piece, several notches better than most others of the genre. Helen introduced Star Eyes during her Jimmy Dorsey days; the origi-nal version still stacks up as the best. (Capitol 2090.)

Jaye Pace

* Because I Said I Love You * I'm the World's Biggest Fool

Fool is a pleasant corn ballad; Because is a hopelessly amateurish bouncer. Per-formances are pretty bad. (Keysione 1415.)

Hot Lips Page-Randy Hall ** I Tin Whistle at You *** Tin Whistle Blues

Two proven New Sounds for the price of one! The flageolet a la Willard Ceie and the Hammond organ a la Davis (played respectively, one assumes, by Randy Hall and Bill Doggett). First tune is nothing, but the coupling, a relaxed blues, gets something saleable out of the sounds, and out of Lips' sandpaper voice. (King 15178.)

Ruth Rogers

The Wolf Is on the Loose Again Oh Boy! Oh Boy!

Wolf is a nonsense novelty done reason-



*** 1 Got Big Eyes * Homing Pigeon * Homing Pigeon Frances Irvin's pleasing vocalizing dominates Big Eyes, a cute-as-a-button material ballad. The Dorsey ensemble, blowing some attractive Johnny Thompson voieings, plays immaculately to round out a highly danceable slicing. Pigeon, a nov-elty gang-sing adaptation done vocally by Frances and Charlie Shavers, reminds one of another type bird-a turkey. (Dec-cu 28152.)

DID YOU KNOW that Harry James, Benny Goodman and Glenn Miller were all once sidemen in Ben Pollack's band?

, 1952

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Chicago, July 2, 1952

ably well by Miss Rogers, who shows fashes of Ellability in her second chorus. Jaye Pace joins her on the reverse, a weak-kneed bouncer. (Keystone 1503.)

Dinah Shore-Tony Martin

A pair of the current movie, Abaut face. Pretty routine stuff. (Victor 20-4718.)

Mary Small

*** The Merry-Go-Round Broke Down ** You'd Think I Was in Love

The veteran singer produces a real snappy revival of a hotcha oldie; designed for the juke boxes. Coupling is a hokey ballad; Miss Small tries a multiple-duct with moderate success. (King 15187.)

Bill Snyder

Bill Snyder ** Lonely Wine ** My Melencholy Baby Chicago keyboardist Snyder takes a double-sided crack at repeating his Be-witched with arpeggio-loaded slow mood piano solo treatments of an attractive cur-rent ballad drawn from the rhythm-and-blues field, and the evergreen standard. The latter makes ideal beer-jerker fodder. (Decca 28192.)

Jeri Southern-Victor Young

Jeri Southern-Victor Young **** When I Fall in Love **** A Mighty Pretty Walts Jeri's warm, intimate style is perfectly mated with Young's latest tunesmith try, Love, a ballad of more than passing qual-ity with an excellent Eddie Heyman lyric. The quality of performance and song de-serve to be heard; if the spins are plenti-ful, the record could become an important one

The waltz is a cleverly contrived idea, but it's done mighty slow and it's not really mighty pretty. (Decca 28224.)

Yma Sumac

*** Il imoveh *** Babalu

*** Babali: Miss Sumac's remarkable four octave plus range is put to work as a pop disc medium on a current folk adaptation on the one side and the standard Latin-American chant on the other. Though the initial shock of the Sumac registers has worn off, these are quite unusual record-ings which should attract at least some of the many early curiosity seekers. (Capitol 2079.)

Burt Taylor

** More or Less ** There's Doubt in My Mind

Taylor, a promising young singer of above-average ability, does the best he can with a couple of mediocre tunes. Taylor duets with himself on Doubt via the mul-tiple tape method. (Columbia 39754.)

Three Suns

*** Delicado ** Plink, Plank, Plunk

★# Plink. Plank, Plunk The Suns get away from their cut-and-dried formula to come up with an assort-ment of sound variations that enhance their coverage of *Delicado*, a fast-stepping Brazilian samba import. Their treatment of the Leroy Anderson piece is rushed, lacks definition; underlying fault lies in a much too hurried tempo. (Victor 20. 1677.)

Jerry Wald *** You're the Cream in My Coffee **** Cherokee

**** Cherokes A clean band, an exaggerated Lunce-fordian score, and a nice easy-phrasing girl singer named Chris Connors make Cream a cool, pleasant potion. On Chero-kee Jerry discards the orchestra, puts on his coat of many tapes, and goes all out for the gimmicks, confining Chris to a few brief, wordless sound effects. In today's crazy market you find music reduced to its least common denominator, and you learn that Jerry Wald playing several clarinets at once sounds very little different from Bobby Maxwell's numer-ous harps, Les Paul's countless guitars or, for that matter, Borrah Minevitch's one harmonica. Commercially, Jerry may well have something here. (Decca 28203.)

Paul Weston

*** So Help Me ** Beautiful Ohio

Norman Luboff's choir and Fred Low-rey's whistling contribute to a couple of rather routine sides: a Tchaikovsky adap-tation on en side, the evergreen waltz on the other. (Columbia 39736.)

SULTRY SIGHING SONGSTRESS on the MGM label is blonde Barbara (Don't Stop Now) Ruick. Her pop, Mel Ruick, was a fiddle player and bandleader on West Coast liners.

George Wright

** Birth of the Blues What's this? A pipe organ? Is that what they used to play BBD and O (Before Bill Davis & his Organ)? Come to think of it, Mr. Wright has been playing his powerful pipes at the Paramount, and King Records have been disseminating the sounds successfully for quite a while now. These two sides are a further reminder that conventional pop organ music is still very much alive. (King 15179.)

JAZZ Records in this section are reviewed and rated in terms of their musical merit.

Charlie Barnet

Jubice Stomp Southern Fried Album Rating: #* The best thing about this LP is its title. It's called, with disarming frankness, "Charlie Barnet Plays Charlie Barnet." And maybe that's what's wrong. For these are reissues of some sides cut a few years ago mostly for Apollo, and, even then, they were attempts to second-hand himself into success on the strength of mome old numbers, mostly things he'd cut augerior versions for Bluebird in the early 1940s. The band is good, Charlie plays well enough (pretty soprano on Purple) and there are flashes of other talent, but in this day and age it doesn't add up to more than pleasant, innocuous music. Espe-cially if you share our reverent respect for the originals. (Mercury MG C 114.)

Dave Brubeck

** Me and My Shadow *** Mam'selle Drummer is overrecorded, but in com-mand of himself, on Mam'selle, which uses that standard as a point of no return. Good alto by Desmond and piano by Bru-beck. (Fanta=y 519.)

Buddy DeFranco

Buddy Defranco **** Samia Shuffle **** Get Happy We're very happy to have Buddy back in the jazz fold after his few fruitless flirtations with Tin Pan Alley. These sides are the sort of thing you hear all too rarely on a major label—just plain new-fashioned quintet jazz Buddy's clar-inet, Kenny Drew's plain and Jimmy Raney'* guitar all get a chance to shine. (MGM 11250.)

Bill Doggelt

Bill Doggeli ** Big Dog (Parts I & II) Seems as if everyone whose name is Bill or Davis now wants a Bill Davis-type trio. Bill Doggett and Jackie Davis are the latest examples. The former plays two sides of very conventional blues here, pleasant and swinging, but with none of the impact of originality with which Bill Davis startled us a year or two ago when he started this whole cycle. (King 4530.)

Skyliner The Gal from Joe's Blue Lou Deep Purple Charleston Alley

Cherokee Jubilee Stomp Southern Fried

* Falling in Love with Love * Birth of the Blues

RECORD REVIEWS

Erroll Garner *** I Can't Escape from Yos *** Stairway to the Stars Fine piano, two good tunes and the Garner conception add up to agreeable music on these two sides, cut five years ago and belatedly spawned by Victor. No rhythm section this time, and Erroll proves he can do without it. (Victor 20-4723.)

Erroll Garner

Coleman Hawkins

April in Paris Wrap Your Troubles in Dreams Stardust Stuffy Too Much of a Good Thing Too Much of a Bean Soup Someone to Watch Over Me It's the Talk of the Town Album Rating: *** 1945 several of

Album Raing: *** Cut early in 1945, several of these sides are released now for the first time—a pity, since in 1945 they were in the van-guard of the bop movement and showed Hawk's first firtation with bop, whereas today many of the ideas strike the 1952 ear as trite bop cliches. — However, there's much good music, es-pecially when Bean is blowing pretty (with none of that steel guitar nonsense) and on the up things when Howard Mc-Ghee gets going. Rhythm section includes Sir Charles Thompson and Denzil Best, but on the first session Allan Reuss' gui-tar overbalances. — April is inferior to Hawk's Victor ver-siot Stuffy is one of the first and catchi-set bop riff originals; Bean Soup is a bop theme, and choruses, on Tea for Two. (Capitol H 327.)

Ellis Larkins

Ellis Larkins Blues in the Night III Wind Over the Rainbow Come Rain or Come Shine Stormy Weather One for My Baby Between the Devil and the Drep Blue Sea I Gotta Right to Sing the Blues Album Rating: *****

Album Rating: ***** Here is the perfect remedy for anyone suffering from a surfeit of Garner. Ellis, too, plays the melody, but his left hand is fuller and the overall sound richer. This album is called Blues in the Night and is, as you see, a collection of Harold Arlen melodies. It's only right that the pianiat who singlehandedly helped Ella to make her Gershwin album a triumph should be re-warded with the chance to make a first-class album on his own. (Decea DL 5391.)

Vido Musso

** Come Back to Sorrento *** Cuttin' the Nut

*** Cuttin' the Nut Vido is still in California trying to lure everybody back to Surrento. The second half, in jump tempo, shows some fluency and more modernity of conception, though still with the pseudo-Hawkins tone. Nut, a minor boppish original, has a more agreeable mood and capable solos by Vido, trumpeter Don Dennis, Cal Tjader's vibes and Gil Barrios' piano. (Galaxy 704.)

Flip Phillips

*** Solute to Pres ** Goodbye Flip does his imitation of Lester Young, always a forte of his, with amusing and musical results. As might be expected, the



ABBOTT, BURKE, COSTELLO: The two comics, who recently recorded an al-bum of material from their picture Jack and the Beanstells, are seen with Sonny Burke, who directed the Decca date for

DOWN BEAT

pianist (Richard Wyands) does a Basie. Goodbye, attempting to be relaxedly moody with the pretty Gordon Jenkins tune, succeeds only in being rather drab. (Mercury 8978.)

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Sax Styliats

Sax Stylies What Is There to Say (Hawkine) Sepie Nocturne (Robinson) Hour of Parting (E. Miller) Someone (McEachern) Prelude to a Kins (Carter) Come Back to Sorrento (Museo) China Boy (Trumbauer) Fly, Fly, Fly (Auld)

Album Rating: ** It's hard to imagine any kind of cus-tomer who'd be satisfied with either the random selection of reedmen or the gen-eral level of their performances on this LP.

LP. Hawk and Carter are fine; Miller, Rob-inson, McEachern and Musso just fair. Trumbauer and Auld are ridiculous, Geor-gie's representation being a sloppy, mean-ingless jump blues. Some of these sides must have been left-overs from sessions made years ago. They should have stayed on the shelf. (Capitol H 328.)

RHYTHM & BLUES

Records in this section are reviewed and rated in terms of broad general appeal. If they are of interest from the nu-scal standpoint, they are marked with a sharp (#1, or, if exceptionally interesting, a double sharp (##).

Jesse Allen

** Gonna Move Away from Town * Rock This Morning

x Rock This Morning Jesse is a fair blues shouter whose mate-rial has no more real distinction than hia voice. Guitar solos on both sides and a dash of tenor on the first. Despite awk-ward pauses on the breaks, Move has bet-ter possibilities. (Aladdin 3129.)

Gene Ammons

*** Somewhere Along the Way *** Beezy

*** Beezy Gene milks the melody in juke-box ap-proved fashion on the Adams-Gallup bal-lad, with very little band noticeable in the background. Beezy, a Billy Massey original jump tune on Rhythm changes, follows the trail laid down by Jacquet, does so excitingly and in comparatively good taste. (Decca 28222.)

Tiny Bradshaw

* Newspaper Boy Blues ** Mailman's Sack

** Mailman's Sack Little Tiny Kennedy and an unidentified male sing the desultory blues about the newspaper boy. Mailman, a fast off-beat rocker with screaming tenor, has Brad-shaw singing. (King 4537.)

Charioteers

that S'posin' *** S'posin' **** I'm the World's Biggest Fool The veteran vocal group makes its first appearance on record since Billy Williams left to make it on his own. They may get themselves going again on the strength of Fool, a simple schmaltz ballad which they treat with a full dose of sac-charine. The standard is taken as a slow ballad and doesn't quite come off that way. (Keystone 1416.)

The Dominoes

***** Have Mercy Baby ***** Deep Sea Blues Mercy, an up blues, should be another hit for the Dominoes, who seem to have a way with this type of material. Deep Sea actually is a far worthier item, is sung better, and is produced imaginative-ly. It's a slow blues with an excellent lyric. (Federal 12068.)

Dorothy Ellis

borothy Ellis * Slowly Going Out of Your Mind ** He's Gone Over-busy band and botched balance make hash of the mediocre Mind song. Gone, a blues, using the 1939 Johnny Hodges Dooji Wooji baas figure for punc-tuation, is better tailored to Dot's require-ments, though some over-lyrical lines limit the appeal. (Federal 12062.)

Lowell Fulson

*** Mean Old Lonesome Song *** Guitar Shufile Very good blues singing on the vocal side, with alto and rhythm; twangy gui-tar solo work and some fair alto, blowing (Turn to Page 18)

BLINDFOLD TEST-NEWS

SwedishNightingale Will Trill For RCA

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New York—Bibi Johns, blonde Swedish pop nightingale, has signed with RCA Victor. Singer arrived here a few

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 estab-lished her in her native Sweden included some Ella Fitzgerald-pat-terned bop things, she is on a strictly pop kick this side of the ocean.



The Blindfold Test Mitch Puts Down Kenton, Flanagan

By LEONARD FEATHER

DOWN BEAT

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

The Records

12

 I don't know what to make of this record; sounds like all 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 symmick—the a see nothing in the playing that appeals to me and it seems to me one gimmick—the whoocop! 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 ... but the composition desn't come off nor does the playing. It may be some foreign trum-pet 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 munic into a mint. He reduce composition to its hasie elements in wonderful repetitions 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 thinh 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 a the Warsen Concerto. So, for composition, oh, two stars: for performance five stars.

formance five stars. 8. That is the fabulous Bobby Maxwell. You know, I myself feel a little responsible for this because half the credit should go to the engi-meer, 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 approx-mate the feeling of space and resonance and Bob and I, I think, were pioneers in that direc-tion and this is a natural culmination. I think as a technical feat it equals the beat of Les Paul and musically it is very pleasant. It takes that crippled harp and makes it an exciting matrument... Bobby Maxwell does great. I'd give it five stars for performance; for musical idea—two stars.

eas—two stars.
4. This sort of music does nothing for me. I think it is beautifully recorded and I can stop right there... this show why the so-called progressive music had such a short life. The flute is well played, hut ... what it supposed to be. Rain on the Real?... if it's jax and it's not going to be improvisation; and so me composi-tion means development, and I would like to have heard a theme or two a little bit developed. To me they style keep to im-provisation. One star for that.
5. Well. I guess that record is really a cor

5. Well, I guess that record is really a com-pliment to Alec Wilder, because when a song like While Wo'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 coun-try 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.

Ars.
6. Guess Glenn Miller's still spinning. This is no contribution to music. The boysmay 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 that was just one rudiment of Glenn Miller's arranging. I can't see it. One star.

ing. 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 de 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 teen said and said very well by Milhaud, by Bartok or by the grandaddy Strawinsky... 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,

160 good, either. Two stars or so.
8. That's a confused record to me, Leonard. I don't mean confused because levels 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 them 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.

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 Low

Sideman Switches

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Travis (to Elliot Lawrence) Van Smith Trio (La Vie En Rose) --Irving Lang, has, for Bill Good-all (to Earl Hodges Trio) ... Tom-my Tucker--Cliff Hoff, tenor, for Tony Scott; Charlie Panelly, tpt., for Chuck Maderas; Roy Duke, druma, for Jimmy Chapin (to Tony Pastor) Bernie Cummins-Jerry Brockman, voc. and tenor, for Bol Kaercher. Art Waner (Latin Quarter, N.Y.C.)-Ray Beckenstein, alto and violin, for Ernie Muuro ... Tex Beneke--Moe Koffman, alto, for Bob Peck: Bobby Tricarico, ten., for John Murtaugh (to pit of 1 Am a Camera) Billy May--Herb Geller, third alto, for Ed Free-

Exclusive Photos BANDS IN ACTION

ion pictures of all name loss sicians, vossilista. Exclusive cand say, 5x10. Unobtainable sizewi transaed to piesse or money refs Bie each; 5 for \$1. 1001 ARSENE STUDIOS

Dinning, certainly this is. She's really a wonderful singer and I don't know why -well. I guess anyone will do anything to get a hit. When she does all these dif-ferent 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 are 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.

song, two lor the record.

 It. 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. Maybe it could be Buddy DeFranco ... and it sounded a little too liquid for Benny. Maybe it could be Buddy DeFranco ... and it nor ... 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 play-ing 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 satis-faction 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 d get the brush. Give Me Time was written when Alec and

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 16 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 blind-fold test.

- Bube Ellington, Coloratura (Vister), Comp. Elling ton, Cat Anderson, trumpet.
 Lercy Anderson, Plink Plank (Decen).
 Bobby Maxwell, Limohouse Bluce (Mercury). Man well, hup (multi-tape dub).
- a. Loosel Hampton. Kingish (MGM).
 Milt Larkin & The X-Rays. While We're Young (Caral).
-). 6. Ralph Fluxagan. Singing Winds (Vietor). 7. Stan Kenton. House of Strings (Capitol). Co r. Bob Grastinger.

- 12. Lawren-Haggs ort Jess Band, South (D.

Inst side wan't Lou 12. Lawren-Hisgart Jue Band, South (Desca). man . . . Pee Wee Erwin (Terass?'s, NYC)—Gary Chester, drums, for Johnny Bond (Blue Haven, Jack-som His. N.Y.C.).—Willie Kaplan, piano, for Ralph Martin (to be married and live in Florida) . . . Mill Herth Trio (Picadilly Lounge, NYC)—Gary Chester, drums, and Willie Kaplan, piano, out. Elliot Lawrence — Johnny Man-del, arvanger and tro, for Joe Steinberg; Hal McKusick, alto, for John Bonnie . . Ray McKinley--Jerry Winner, clarinet, for Jimmy



are, Bob Creatilager.
B. Charlis Parker, Antamn in New York (Mervury).
Are, & send, Joe Lippman.
Billy Bana. Until the Real Thing Comes Along (Victor). Bana, rocal.
10. Low Dinning. Give Me Time (Capitol).
11. Benny Goodmans. Scatte. Bisc Les (Capitol). Goodmana, alerinet; Doug Mottone, trumpet; Wardall Gray, sumar.

We're With Music

THE VIOLIN THAT

When, at the age of eight

Wm. F. Ludwig confided to his father a desire to study

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NEWS-FEATURES

On His Way

DOWN BEAT

13

Southern Sings Softly— Says'Storm' WillSubside

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

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 promi-nent on the music scene today. In the midat of the Terrible Term pest 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 re-cording for Decca, brought instant recognition to the Chicago lass While the diac was not a nationa, it of tremendous proportiona, it an excellent and musical showcase The record still is spun regularly by many leading disc jockeys across the country. Were With Music

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 goapel 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 big gimmick overnight and then you're dead on Tuesday, you know?" Jeri had a few things to say about fuure plans, too. "Of course, the important thing is to sing well and to become associated with, and popular for, that above all. Singing yood songs well. If I can do that some day I'd like to be in a music al. That would really be it!" Down Boet covers the music new We're With Music Says Jeri: "Dick (her personal manager, Dick LaPaim) and I are music, can happen. All the noise, or at least a good part of it, was go ing on when Too Young broke through. And that's essentially a quiet song. Of course, Nat's great. Keally 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.

STARTED A

DRUM BUSINESS*

On His Way Hollywood—Geordie Hormel, the pienist, singer and belly-information of the second share multi-teped notellies on the MacGregor label created something akin to consternation in the music business the past to construct the second second the music business the past to construct the second second to construct the second second the Cale here which started foordie sees backed by a combo consisting of banjo, bass and a ungoriting pienist. — To mat to explain," stated forged is gravely, "that I did on second is gravely, "that I did on the second. This is a try to be digeord. — Though he hadn't been caught a pressime, it's likely Geordie

Transcriptions

It can service in the period of the perio

Down Beat covers the music news rom coast to coast.



1.

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 Wil-berforce. It was at this college that the Charioteers were organ-ized, 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, ex-cept that they didn't have TV to bring them instantaneous nation-wide fame. Billy stayed with them for 13

wide fame. Billy stayed with them for 18 years. "It was a static group, though," he says, "and I wanted to have some guys with personali-ties that would lend themselves to more visual presentations."

Choir Men

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BLESSING CO. + Elkhart, Indiana

Blessing TRUMPETS

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

CORNETS

Blessing

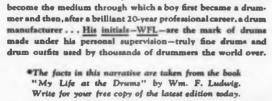
To Mercury

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 MGR Records and had an item that approached hit propor-tions in Shanghat. Recently he moved to Mercury and cut his first date with a 12-piece band. One side, which had Bill Dorgett on organ as a extra added attrac-tion, was a lyricized treatment of a Bill Davis instrumental. Azwer Te.

tion, was a lyricized treatment of a Bill Davis instrumental, Aswer Te. Whatever became of the Chario-teers? Well, they're still around as a unit, but their fame and fortune have been eclipsed and surpassed by the Williams group's phenome-nal rise.

Summer Tour Investibly Billy has been be-sieged by offers of in-person jobs, by the demands of the Caesar-Coca schedule, which involve a winutes of air time, made it tough for the Morris office to accept many bookings. However, with the show going off the air for the summer, Billy is now ready to tour again, and faced guy who has been beaming at you over your local NBC chan-ned will be around to make a closer and more personal call sometime.

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.



drums, he met with a cool reception ... the father, a professional

musician, had envisioned his son as a violinist . . . The boy's pleading was irresistible, however, and eventually the father

offered a compromise: Bill could take up drumming provided

he studied the violin as a major instrument . . . Thus did a violin





Williams Raided Choirs

To Find Men For Group

New York-One of the biggest captive audiences in the



14

NEWS-FEATURES

Two Down!

Last Doc. 28 the lient printed a picture of the Erroll Gerner Trio defying superstition by lighting a cigarette three on a

in an automobile accident. Issue iss John Simmons is availing trial following his arrest on Sul-liven Law and other charges. Erroll, stay cool?



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

June 26 in Los Angeles. Cab is playing the role of Sportin' Life. Although such art-ists as Bubbles and Avon Long have been identified with the part, it is said that Gershwin had Callo-way 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 the flies to Europe under the auspices of the state department, arriving in Berlin Oct. 12

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.

it's a good dance band with clean, 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 El-canor Russell, and a baritone sax man named Vinnie Ferraro, who is a ringer for Jerry Lewis. Sec-tionally, the band sounds good and it has a pretty good spirit. They even have Jimmy partici-pating in a quartet vocal on I Can't Give You Anything But Love, a Dixie group number featuring Jim-my, Shorty Sherock and Rehack. Drummer Karl Kiffe may have had an off night when we heard him.

Chicago, July 2, 1952

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Personnel

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 bandleaders bands, the seen that the youngsters are dancing again. Over 1,000 people packed Linn's ballroom for JD's one-nighter the 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 sey. This current Jimmy Dorsey band is not the best he's ever had, but

IN	Hac	Good	Clean	Rand
JU	1102	JUUU	CICall	vallu,

Plus Fine Evans Vocals By RALPH GLEASON

Swingin' The Golden Gate

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

to know what he's talking about his judgement, it is only necessary to spend a little while digging Sandy in person or on the band's recent dires to agree that Sandy is at least one of the beet 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 best with romantic ballads. It is possible to make those saccharine productions into somesaccharine productions into some thing worth listening to.

Kide Dancing Again

With any kind of break tune-wise, it seems inevitable that Sandy will produce a hit vocal that

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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

The "hidden" element on this show was Sunny Gale, appropri-ately enough billed as the "Wheel of Fortune" gal. Making her first major personal appearance, Miss Gale displayed as conspicuously professional manner for a newcomer. A very striking blonde, she has succeeded well in capturing thos aspects of the con-temporary r & b style which de mands 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 appro-printe, let's call her a note-bender. She did Out in the Cold Again, reeled off a convincing and quick them There Eyes, then killed the house with her persuasive handling. The wither beel of which was

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 ing but was competent. on the ball to prevent her from

Louis Jordan, Willis Jackson. Apollo, NYC

the morning).

a

it was. Russ Case led a Local 802 pit crew through a clean show, did little that was startling or arrest-

Jordan Roll-

mak

-len

This show offered a thought-provoking study in contrasts, with two saxophonists showing two vio-lently opposed methods of reaching the audience. 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 in-stincts without hating himself in the morning). works. He played Gator Tail and

e audience. Willis Jackson's band played



Lett to Kight: Elaine Robinson uis Jordan, Ann Bailey

most of the show and did several mouse of the show and the second show and the second secon

Caravan of Stars, Carnegie Hall, NYC

New York-This concert pack-age, assembled by GAC and heard around eastern cities last month, tarned 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 Car-negie's p.a. system, which crimped several soloists; *Moten Swing* and several soloists; Molen Swing and Perdido swung for some five min-utes 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' new-est contribution. Chubby Jackson had his comic day, holding the bass like a steel guitar on the Third Man Theme. like a steel Man Theme

Capitol Enters

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 for-

gotten The rest of the show could have The rest of the show could have been dispensed with and would not at all have been missed. Tommy Edwards projected very little per-sonality 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.

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

Capitol Enters Its 2d Decade New York-Capitol Records will ing the month of August. The disc-bration of the event both via spe-cial general promotions and inside: "The labelat currently is trying to"

lighter. Shalom Wilson, the trio's drummer, is now in hospital re-covering from near-fatal injuries in an automobile accident. Bas-in an automobile accident.

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Chords And Discords Reader Waxes Poetic Over Dave Brubeck 4 White Plains, N. Y.

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 moat Both in New York and on the Coast A man with such a smiling face

A man with such a smiling face A jumping drummer, a swinging bass. Though many groups have come

Though many gaven 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

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 record-ing many record, but it is impos-sible for us to hear American new style jazz. As for George Shiah-ing, Dave Bluebake and Buddy DeFranco--we can learn only a magazine. magazine. If there

Ver-Norris, in and r Rus-r; Jimmagazine. If there is a man who want to col-lect Japanese jazz record, couldn't you get American record exchanged Japanese's and also Jazz's magazh the to the one-to the or two d then keside

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

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. *Jown Beat* readers may be interested to know this: Can-berra, 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 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 wung country and

Australia is a young country, and has many developments ahead, but even so, things are not very in-spiring for the musicians of today. Bruce Lansley

McVea Today

Eugene, Oregon To the Editors:

To the Editors: To the Editors: To the Editors: To the Editors: This has been a question every operator in the country has been that man. Sincerely Takayoshi Yamada Down Yonder Canberra City, Australia To The Editors: Canberra City, Australia To The Editors: Canberra City, Mether Editors: To The Editors: This has been a question every operator in the country has been aked. Being inquisitive, I made it a point to visit the "Red Barn" in Medford, Oregon, and interview Jack Methes percently. I sat for nearly an hour enjoy-ing the fine entertainment of Jack Methes and his five piece group. Of course, I expected every minute to hear Open the Door, Richard Methes and his five piece and was sur-rised when he didn't play it. Methes and heas one of Ameri-ca's finest suphonists, and be-

(Advertisement)

NEWS-FEATURES

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 head-lines. McVea answered, and I quote as nearly as possible:—

'Richard' Closes Do

"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 un my band.

"As Richard died down, so did "As Richard died down, so did "In 1951 we formed a new group that really jumped and we fairly took over Honolulu. Every now and then someone requested Rich-ard and naturally we obliged them. "When we returned to the States after a successful five months in the Islands, several re-cording studios asked me 'Have you another Richard for us yet?" Frankly, I told them a rather em-phatic 'NO!' I'm very much in fav-or of good music.

r rankly, I told them a rather emphatic 'NO!' I'm very much in fav-or of good music. "We still play Open the Door, Richard upon request and the pub-lic 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 'Blinkey' Garner, formerly with Alvino Rey." This is the story from Jack Mc-Vea himself, and being a lover of music, I understand his version of the situation. I feel a musician knows what he is best at and the recording companies would profit by allowing him to do his best. Sue and Don McDonald



New York-Sunny Gale, the Wheel of Fortune gal whose ap-pearance at the Paramount is re-viewed in this issue, has signed a term contract with RCA Victor. Although Sunny's hit waxing earned national attention for her via Derby records abe was nomi-

via Derby records, she was nomi-nally the vocalist on an Eddie Wil-cox 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 Con-gress hotel here on June 30 for four weeks with options. George Murphy). Freatured band was the "California Collegi-ans," a famous "show band" of the Murray first attracted attention from movie scouts). Otherwise, the plot, revolving

Dearmond

MICROPHONES FOR STRINGED INSTRUMENTS

Movie Music 'Lovely To Look At' Is **De Luxe**, **Delight To Hear**

By CHARLES EMGE

Lovely to Look At (Kathryn Grayson, Howard Keel, 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 compensat-ing factors in Skelton's clowning, the smooth performance of Howard Keel, the dancing of the Champ-ions and Ann Miller, the winsome ways of Kathryn Grayson, and all this wrapped up in a typical MGM super de luxe technicolor produc-tion package. The story is essentially the same, except that, possibly because bands

and bandleaders are no longer con-sidered top stuff in Hollywood, the bandleader role has been trans-formed into a comic (for Skelton).

MacMurray's Break

MacMurray's Break (The three principal male roles in original stage version were a football player (Ray Middleton), a bandleader (Bob Hope), his man-ager (George Murphy). Featured band was the "California Collegi-ans," a famous "show band" of the day in which saxman Fred Mac-Murray first attracted attention from movie scouts).

Top songs from the stage produc-tion, which in Snoke Gets in Your Eyes and Yesterdays include two that have already become an endur-that have already become an endur-Eyes and Yesterdays include two that have already become an endur-ing part of American music, have been retained. Added are two writ-ten by Kern especially for the 1936 screen production. Lovely to Look At (lyrics by Dorothy Fields and Jimmy McHugh) and I Wow't Dance (lyrics by Dorothy Fields). No "made to order" ditties, whipped up during lunch hour by harried movie tunesmiths, have been in-serted. The result just might be the answer to what's wrong with run-of-the-movie-mill filmusicals. The crack MGM staff orchestra, under the direction of Carmen Dragon, did eminently well by chief orchestrator Leo Arnaud. Of special interest: a ballet se-quence 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 Bivona.





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



Loole likes "that great Grotach sound." Says "Just play iem, you'll bear what I mean." The secret of that "sound" is in the laminated "perfect round" dram abell, made by exclusive Greach process. Try Gretach Broadkasters at your dealer today - er write us for informa-

and that you can get and that you can get a list of his drum setup from us — including prices — no obligation. We'll also be happy to send you, free, a copy of Louie Bellson's own favorite drum solo. Write now — Dept. DB-752, The Fred. Gretsch Mfg. Co., 60 Broadway, Brooklyn 11, N.Y. DOWN BEAT

15



SEEN TOCETHER HERE, Les Brown and Herb Jeffries were heard together on recent Coral aides when they joined forces for Flamingo and Basin Street Blues.

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.

Dandleaders, 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 Rouges in New York City. "However," he explains, "I started naving fun and earning money in the dance field and just stayed there." Fully formed his fart orthogram

16

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 busi-ness. He has always fronted his own groups and has the unique dis-tinction of never having been a sideman sideman

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

Polio Victim

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 previously mentioned

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 mem-bers 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 piang under the tutelage of Erno Balough. Elliot Lawre



As part of his training he trav-eled 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.

orchestra. Following his graduation from U.P., Lawrence accepted an assign-ment as musical director of radio station WCAU. He held that posi-tion for nearly two years and dur-ing that time started his present band, which has developed into one of the netion's most popular comof the nation's most popular cam pus, hotel, and ballroom orchestras. Lawrence recorded for Columbia and Decca prior to his current as-sociation with King.

Style Sample

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 intro-ductory 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 pleas-ing transcription of the orchestral germ. This selection reflects the uutstanding musical factors that

germ. This selection reflects the outstanding musical factors that have made Elliot Lawrence and his orchestra a favorite from coast to aet

(Ed. (Ed. Note: Mail for Sharon A. Passe should be sent to his teaching studios, Suite 619, Lyon & Healy Bidg., Chicago 4, III. Enclose self-addressed, stamped envelope for 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 pre-sented through the audio system, but the choice only rarely sented through the audio syst 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 be-tween sponsor, saelsman and pro-gram director, and is influenced by the product the sponsor is selling, the type of audience desired and available. Tasteless Boor em, but the choice only rarely philosophy and indicted the obvious suspect. In this case, he ... is a re-ructant and thoroughly unhappy victim of the system." All I have to add to Robert Brad-ley's astringent indictment is that it is a true depiction of the state of the great percentage of our disc jockeys. It iloss 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 mu-

Tasteless Boor

Back of the scene there is the direct and constant influence of 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 al-lowed on the station by his own narrow standards of taste and that of his friends and business asso-ciates. ciates.

ciates. "Small wonder, then, when you face the fact that the vast major-ity 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

It's a Strain "Thus, when a program is built, all these persons lend a form of negative criticism, suggesting noth-ing and vetoing almost everything, werving as a sort of strainer through which only the small, in-consequential and petty can pass to the listening audience. "After the program is placed on a regular schedule, the incoming mail is watched closely and inter-preted according to the lights of these portly paragons. Since the vast majority of fans are adoles-cents, the possibility of improving the quality of the music is nullified by the type of junk requested. Escapists Escapists

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

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 hor-rendous sounds which they play. "As to the method of changing all this, I agree with you that only through a long and continuous pro-gram 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, any-one remotely connected with real jazz, would be dismissed as 'tranks.' Whodunit Whadunit

"... 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 WithAndrews,Cugat

With Anarcisco — Live talent, which has only occasionally been seen in the theaters here in recent years, came back with the appear-ance 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 open-ing 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.





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a Anallahl



Chicago, July 2, 1952

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Albert, Abbey (Stark) NYC, no Anthony, Ray (On Tour) GAC Atchinon, Tex (On Tour) JKA

Atchinon, Tex (On Tour) JEA Barron, Blue (Steel Pier) Atlantic City, 6/20-26 Basie, Count (Regal) Chicago, 6/20-26, t Beckner, Denny (Sheppard AFB), Wichita Falls, Tex., 8/11-18; (Jung) New Or-leans, 8/20-9/16, Bell, Curt (Sagamore) Lake George, N. Y.,

Beil, Curt (Sagnmore) Lake George, N. Y.,
 Beck, Tax (Domaine Ideal Beach) St.
 Rose Eat. Ontario. (17:25): (Walied Lake Casino) Walied Lake Mich. 627-26: (Aragon) Chicaro. 7/8-18 (St. Francia) Chicaro. 7/8-18 (St. Francia) San Francizo. 4/9-10/8, h
 Bishop. Billy (Dutch Mill) Delavan, Wia. 6/77-7/10
 Borr, Michae (Waldorf-Astoria) NYC, h
 Brandwynne. Nat (Shamrock) Houston.
 Tax. In 6/10, h
 (Centennial Terrace) Toledo. Ohio. 6/21-29, b
 Bumse, Henry (On Tour) MAC
 Cabet, Chuck (On Tour) GAC

Cabot, Chuck (On Tour) GAC Calloway, Cha (Jalomar) Vancouver, Can-nda, 6/16-29 Carle, Frankie (Peony Park) Omaha, Neb., 6/24-29 Carlon, Tommy (Oh Henry) Chicago, In

Califord, Bill (Feony Fark) Omaha, Neb., 6/24-29,
 Carlyn, Tommy (Oh Henry) Chicago, In 7/8, b.
 Califord, Bill (Hobergu Resort) Lake County, Calif., In 6/15
 Chamblee, Eddy (Top Hat) Dayton, Ohlo, Out 6/22, ne
 Clifford, Bill (Aragon) Chicago, 5/27-6/26, b.; (Edgewater Beach) Chicago, 5/37-7/31, h
 Courtney, Del (Youngs Bilou) Lake Tahoe, Nev., 7/21-8/31
 Croas, Bob (Jung) New Orleans, 5/28-6/24, h
 Cugat, Xavier, (Edgewater Beach) Chicago,

Curat. Xavier (Edgewater Beach) Chicago, 6/18-7/3: (Fox) San Francisco, 7/9-15, t: (State Line Club) Lake Taboe, Nev., 7/21-8/10: (Paramount) Los Angeles, 8/14-16, t: (Statler) Los Angeles, In 9/1,

Culley, Frank (Farmdell's Club) Dayton, Ohio, 6/26-7/5 Cwalled, Dernie (Walled Lake Casino) Walled, Dernie (Walled Lake Casino) Walled, Mich., 6/18-22 Conningtham, Tommy (Claridge) Memphla. 5/38-5/19, b

n Di Pardo, Tony (Eddy's) Kansas City, Mo.

Donahue, Al (Riverside) Reno, Nev., 6/22-6/25, h Doney, Jimmy (Thunderbird) Las Vegas, 6/18-7/2, h Durso, Michael (Copscabana) NYC, ne

Ellington, Duke (On Tour) ABC

Ellington, Duke (On Tour) ABC Fielda, Herbie (Surf Club) Wildwood, N. J., 6/27-9/1 Fielda, Bhep (Hiawatha Gardens) Manitou Springs, Colo., 7/17-20; (Peony Park) Omaka, 7/28-27, b: (Iroquois Gardens) Louluville, Ky., 8/4-10; (Coney Laiand) Cincinand, 8/15-21 Fina, Jack (Palmer House) Chicago, In 9/18, b Fisk, Charlie (Statler; Boston, Maas., h Fitapatrick, Eddie (Mapes) Reno, Nev., h Hanagan, Raibh (Lake Side Park) Denver, Colo., 8/12-256 Ford, Billy (Nightcap) Newark, N. J.

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Garber, Jan (Claridge) Memphis, 6/20-7/8,

Gillesple, Disay (Earle) Philadelphia, Out 6/19, t Gray, Jerry (Rainbow Rendeavous) Salt Lake City, 7/3-6 Graye, Tony (Tip-Tip) Flushing, N. Y., nc

Mampton, Lionel (On Tour) ABC Harris, Ken (Rice) Houston, b Harvis, Ken (Rice) Houston, b Hawkina, Erskina (On Tour) MG Hayes, Sherman (D.A.C.) Detroit, Oat 6/28; (Mueblebach) Kansas City, 7/9-29, b

6/28; (Muchlebach) Kansas City, 7/9-29; Hackscher, Ernie (Cal-Neva Lodge), Lake Tahoe, Nev., 6/13-9/15; (Falrmont) San Francico, 9/16-12(8; h Herman, Woody (On Tour) GAC Hill, Tiny (Elk's Cib) Spoliane, Wash., 6/23-28 Hines, Earl (Hangover) San Francisco, 6/16-29, ne Houston, Dean (Jung) New Orkeans, 6/25-1/22, h: (Sheppart AFB) Wichita Falla. Tex., 7/21-3/3 Hunt, Pee Wee (Syracuse) Syracuse, N.Y., In 6/18, h Hutton, Ina Eny (El Bancho Vegns) Las Vegns, In 6/23, h

Ingle, Red (Angelse) Omaha, Neb., 6/19-7/2, cl

7/2, el Jacquet, Illinois (Ebony Club) Cleveland. 6/28-38, ac Jerome, Heary (Ediam) NYC, b Johnson, Byaddy (Savoy) NYC, Out 6/19, b Jones, Spike (Cal-Neva) Lake Taboe, Nev.. 7/23-8/5; (Planningo) Las Vegus, 8/7-20 Jordan, Louis (On Tour) GAC

x Kaye, Sammay (Steel Pier) Atlantic City, 8/22-28 Keene, Bob (Palladium) Hollywood, b Kenton, Stan (Town Casino) Cleveland, 6/16-22: «Seville) Montreal, 6/26-7/2, t Kerns, Jack (Stork) Shreveport, La., Out King, Henry (State Line Club) Lake Ta-boe, Nev., 7/11-8/1 King, Wayne (On Tour) MCA

La Salle, Dick (Plaza) NYC, h: (Statler) Washington, In 6/27, h: (Plaza) NYC, In 9/18, h

6/27-7/3 McCoy, Clyde (On Tour) GAC McIntyre, Hal (Coney Island) Cincinnatl, 6/20-26 McKinley, Ray (On Tour) WA Marterie, Ralph (Paramount) NYC, In 6/18.2 Martin, Freddy (Last Frontier) Las Vegas, 6/13-26, b: (Ambasador) Los Angeles, 7/10-10/29 Masters, Frankle (Conerd Hilling)

Masters. Transformation of the second state of

Ohio M Neighbora, Paul (Peony Park) Omaha, Neb., 6/10-22, b; (Elitch's Gardena) Denver, 6/24-7/1; (Walled Lake Cosino) Walled Lake, Mich., 7/9-13; (Aragon) Chicago, 7/15-8/17, b: (Sheppard AFB) Wichita Falls, Tex., 9/1-14; (Shamrock) Houston, 9/16-11/9, b: (Rosevelt) New Orleana, 11/13-1/7/53, b

O'Neal, Eddie (Palmer House) Chicago, Out 9/17. h Osborne, Will (Copa) Elko, Nev., ne

Palmer, Jimmy, St. Louis, Mo., 6/18-9 Pastor, Tony (Peabody) Memphis, Out

Palmer, Jimmy, St. Louis, Mo., 6/13-9 Pastor, Tony (Peabody) Memphis, Out 6/22, h Pearl, Ray (Texas) Fort Worth, h; (Clar-idge) Memphis, 7/3-16, h Perry, King (On Tour) RMA Petti, Emil (Versailles) NYC, ne Phillipa, Tedy i Walled Lake Casino) Walled Lake, Mich., 7/2-6 & 7/9-10; (Cav-aller Beach Citb) Virginia Beach, 8/1-7; (Jung) New Orleans, 11/26-12/31, h Pleper, Leo (Trianon) Chicago, bl Prima, Louis (Ruatic Cabin) Englewood, N. J., 5/20-6/29; (Steel Pier) Atlantic City, 7/4-10; (Beachcomber) Wildwond, N. J., 7/17-28, h; (Statler) NYC, 12/15-1/11/53, h Pringle, Gene (Old Covered Wagon) Strad-ford, Pa., Out 6/18

Ragea, Don (Congress) Chicago, Out 6/29,

Rapez, Don (Congress) Calcaro, Out 9/29,
 Raved, Arthur (Club Bolero) Wildwood,
 N. J., Out 8/31
 Berd, Tommy (Walled Lake Casino) Walled Lake, Mich. 6/18-22 & 6/28-26; (Ob Henry) Willow Springs, III., In 9/3, b
 Reid, Don (Schroeder) Milwaukee, Wis., b
 Renay, George (Fernwood) Bushkill, Pa., me, Out 9/20
 Reynolds, Tommy (Roseland) NYC. b
 Rich, Buddy (U. S. Naval Air Station)
 Jackeonville, Pia., 6/16-18
 Emabl, Warmay (Roseland) Lake Geneva, Wis.
 Spanler, Musray (Ansclo's) Omaha, 6/5-

Spanler, Muggny (Angelo's) Omaha, 6/5-18, cl Splvak, Charlie (Lakeaide Park) Denver, Calo., 6/26-7/9; (Steel Pier) Atlantic City, 8/16-21; (Statler) NYC, 1/12/58-Straeter, Ted (La Rue'n) NYC, nr Strong, Benny (Palladium) Hollywood. 6/17-7/18, b: (Mark Hopkins) San Fran-cisco, 1/22-8/11, b Sudy, Joseph (Schroeder) Milwaukee, Wis., 6/10/22, b

т Tueker, Orrin (Claremont) Berkeley, Calif., 6/17-8/10, h

Valdes, Miguelito (Fairmont) San Fran-ciaco, 6/10-8/14, h

cisco, 5/10-5/16, n Wald, Jerry (Boulevard) Queens, N. Y., In 6/1, nc Waples, Buddy (Heidelberg) Jackson, Miss., Watkins, Sammy (Statler) Cleveland, b

Combos

Alriane Trio (Dixie) NYC, Out 6/23, h Ammons, Gene (On Tour) MG Armatrong, Louis (Seville) Montreal, 6/12. 18, t; (Colonia) Toronto, 6/12-82, ne: (Blus Note) Chicago, 6/27-7/24, ne

(Blue Note) Chicago, 6/27-7/24, ac Brisick Trio, Joe (Holiday Inn) Elisabeth, N. J., Out 6/24, cl Brown, Charles (Gleason's) Cleveland, Obio, 6/32-22; (Trocaveria) Columbus, O., 6/22-29, ac Brubeck, Dave (Blackhawk) San Francisco, Buoy's Trio, Normandie (Thunderbird) Las Vegas, b

stio, Adrian (New Yorker) NYC, h Satin-Aires & Donna Kaye (Officer's Club) Mather Field, Calif. Shearing, Goorge (Blue Note) Chicago, 6/27-7/2, ne (Town Casino) Cleveland, 6/27-7/2, ne (Iom Casino) Cleveland, 6/27-7/2, ne (Iown Casino) Cleveland, 6/27-7/2, ne (Iown Casino) Cleveland, Sinzer, Hai (On Tour) SAC Speliman Duo, Walt (Elk's Chub) Belling-ham, Wash. Stylists (Bassela) Toronto, Canada, 6/2-23 Symphony Sid (Weekes Cafe) Atlentite City, 6/12-18, nc; Youngstown, Ohio. 6/2-29

Jugas, B. Vegas, B. Veg

Eldridge, Roy, Kansas City, Mo. Evans Trio, Charlie (Zanzibar) Los An-geles, nc

Fay's Krasy Kats, Rick (NCO Club) Castle Air Force Base, Calif.
Fulson, Lowell (On Tour) SAC
Gets, Stan (Bengasi Club) Washington, D. C.: (Showboat) Philadelphia, 6/23-28, nc
Gordon, Roscoe (On Tour) SAC
Gopherm (Otto's) Troy, N. Y., 6/2-22, nc: (Martinique) Wildwood, N. J., In 6/27, nc

ne Gray Trio, Tony (Sillman) Spokane, Wash. h Greco, Buddy (Gay Haven) Detroit Greer, Big John (On Tour) MG Griffin Brothers (On Tour) SAC

Griffin Brothers (On Tour) SAC M Harper's Tru-Tones, Jack (El Rancho) Boise, Idaho. ne Herman, Lenny (Syracusc) NYC, Out 6/21. h: (Roosevelt) NYC, 7/2-/3, h Herth, Milt (Piccadilly) NYC, h Heywood Trio, Eddy (Embers) NYC, 6/6-7/3 Hodgee, Johnny (Waldorf Cellar) Los An-geles, 6/12-7/2 Holliday Quintet, Joe (Embers) NYC, 6/10-26, nc Holmes Trio, Meryle (Sherman's Cafe) San Diego

Lawsuit mixes mixes New York—A long-drawn-out le-gal action involving the tune I Love You Yes I Do, recorded by Lucky Millinder, ended here recently in a defeat for Lucky, as well as for King Records' Henry Glover and Millinder's mate Sally Nix, who were credited with writing the song, and for Lois Music, a King Records affiliate which owned the copyright. Reason for the action was an earlier and apparently almost iden; copyright. Reason for the action was an earlier and apparently almost iden-tical melody, Tonight He Sailed Again, by Guy Wood and Sol Mar-cus. This was published by North-ern Music, a Decca affiliate, and waxed by Lucky for Decca. Judge found that the Decca song was original and the King one was not. The court enjoined King and

Holmes Trio, Meryle (Sherman's Care, San Diego Hope, Lynn (Showboat) Philadelphia, 6/9-21, nc; (Weeken Cafe) Atlantic City,

21, nc; (Weekes Cafe) Atlantic City 6/22-29 Huth Trio, Julie (Elk's Club) Bellingham Wash.

Jackson, Bull Moose (On Tour) MG Johnson, Bil (Concord Tavern) Toronto, 5/28-6/19; (Surf Club) Wildwood, N. J., In 6/27

In 6/27 Kacher's Novel-Ayres Trio, Ned (Redwood Inn) Freeno, Calif. Kaye. Georgie Trio (Crazy House) Flush-



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pronts. Sonny Burke helped to prepare (on behalf of Northern) the evi-dence played in court that proved the tunes' similarity. Chicago-Jan Garber, no longer the Idol of the Airlanes but still the idol of an awful lot of dancers, temporarily halts a steady parade of one-nighters on June 20 to play two weeks at the Claridge hotel in Numphie Memphis.

not. The court enjoined King one was not. The court enjoined King and Lois Music from further use of the infringing song, and based damages on an accounting of profits.

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Spotlight on SHELLY MANNE

BAND ROUTES-NEWS







17

ing, L. I., ne Kent Trio, Ronnie (Delano) Delano, Calif. ne Keya (Chen Parce) Montreal, h; (Rendan-vona Room) Philadelphia, In 7/16 Kubiak'a Rhythmairea Trio, Wally (Sam Carlos) Yuma, Aris, h

Lynn Trio, June (Elk's Club) Lewiston, Idaho

Lynn Trio, June (Elk's Club) Lewiston, Idabo M McCuire, Betty (Golden Nurgett) Las Vegas; (Riverside) Sauk City, Wisc., Ilas Verda; Chiverside) Sauk City, Wisc., Ilas Marlowe Duo, Don (San Josquin) Merced, Calif, nc Meins Jose (Ranch House) Johnston, R. I., Hilber, Alaska, Out 7/28, nc Meins Jose (Ranch House) Johnston, R. I., Milber, Alaska, Out 7/28, nc Merces (Ranch House) Johnston, R. I., Milber, Alaska, Out 7/28, nc Milber, Alaska, Out 7/28, nc Milber, Alaska, Out 7/28, nc Milber, Jose (On Tour) SAC Morchesd's Explate, Frank (Elk's Club) Lewiston, Idaho. Moods (Melody Inn) Raseburg, Oregon Mooris, Jose (On Tour) SAC New Yorkers (Pallsades Park) Palinades, N. J.

Orioles (Weekes Cafe) Atlantic City 6/18-22. mc Parker, Charlie (Say When) San Fran-cisco 6/18-7/8, nc Phillips, Flip (Say When) San Francisco, 6/18-7/8, nc

Rico Serenaders (Antlers) Colorado Springa, Colo., h Riat Bros. Trio (Wilbur Clark's Desert Inn) Las Vegas Rollini Trio, Adrian (New Yorker) NYC, h

Teagurden, Jack (Royal Room) Los An-geles, In 7/1, no Tunemikers (NCO Club) McCord Airbaso, Tacona, Wash, 6/12-6/29: (Dreams Gartle) Cleariake, Calif., 7/2-4/31: (Bud-dy Baer3 Sacramento, Calif., 9/1-20

v Vincent, Bob (Rossbowi) LaSalle, Ill., 5/28-6/23

5/23-6/23 Washburn Quartette, Charlene & Mitt (Moose Club) Spokane, Wash., nc Williams, Paul (On Tour) SAC Young, Lester (Pep's Musical Bar) Phila-delphia, 7/7-12

Glover Gloved As

Lawsuit Nixes Nix

Record Reviews

(Jumped from Page 11) the blues, on the instrumental. (Swing Time 295.)

Steve Gibson

** Merried Women, Stay Married ** Keep On Churnin'

"There's too many men in the grave-yard from snatchin' apples from another man's tree," laments Wynonie on the up side. Churnin' rates because the combina-tion of double entendre lyrics, a firm beat and Wynonie's Machiavellian tonal qual-ity can hardly miss. (King 4526.)

The Heartbreakers

*** Rockin' Daddy-O ** Why Don's I? This is the third record by the Wash-This is the third record by the wash-ington quintet, again featuring predom-inantly a solo voice with vocal group. Rockin' is a slow rocking blues about a powerful male that should appeal to sus-ceptible females. The other opus could more aptly have been titled Why Don't I Forget You. It's an average ballad. (Vic-tor 2D-4662.)

John Lee Hooker *** Union Station Blues ** High Priced Woman

Primitive, even crude, but no matter what you call it. Union is the kind of blues that retains enough of the basic virtues of its idiom to make it saleable in many southern areas. Hooker's voice and guitar step up the tempo on Woman. (Chees 1505.)

Moose Jackson

** Lot Me Love You All Night Long * Bootsie

Moose expresses his nocturnal ambitions m a medium-slow groove, with good reeds and piano backing up his vocal in a mild-ly effective performance. Alto spells him for eight bars. *Bootsie*, an instrumental, is mostly a repetitious riff of limited ap-peal. (King 4535.)

Johnny King-Budd Johnson *** Wey Downtown at the Bottom of the Hill ** Where Were You?

Johnny is a young and promising blues singer who's been around New York late-ly. He's well supported by a jumping group, with Budd's tenor soloing on both sides and Joe Newman's intro sparking the second. (MGM 11255.)

Milt Larkin - X Rave

While We're Young Walking in the Sunshin

Can't see the commercial point of using

RCHES

NEW NUMBERS

BOWN-A daughter, Christine Ann, re-aby to Mr. and Mrs. Walter Brown in mannet. Father is a member of the agreem singing group on WLW and LW-TV, Cincinnati.

A daughter, Barbara Ann, to , and Mrs. Bobby Byrne, May 23 in glewood, N. J. Dad is bandleader.

aglewood, N. J. Dad is banacencer. **PHOLER**—A son to Mr. and Mrs. Arthur edler, May 19 in Boston. Dad in con-stor of the Boston Papa Orchestra.

on El P

-A aon, James Robert 10 Ibn Mr. and Mrs. Bobby Booth. Apri Paso, Tez., Dad is trumpeter, vio-bandleader.

Montgomery, Alabama. Dad is guitarist and band leader. MILSAN—A daughter to Mr. and Mrs. Frank Milsak, May 11 in Pittsburgh. Mother in Mildred Don, radio and TV SMAPIRO A daughter to Mr. and Mrs. Nat Shapiro, May 9 in New York. Dad bends own record exploitation office.

FINAL BAR

FIRST BORN BLOOM-MAX Bloom, 75, ansistant man-arer of the Oriental Theater, Chicago, May 22 in Chicago. Buandanassi, 85, former Metopera tenor, May 17 in Palm Beach, Fla. CMASSY-Lon Chaagy, 36, musical direc-tor for band leader Meyer Davis, May 22 in Philadelphia.

Find each restor meyer Davis, may 22 Philadeiphia. GILLESPIE-Richard H. Gillespie, 78, Brit-h vaude booker and former chairman of om Empires, Ltd., theater chain. May 22

Moss Empires, Ltd., theater than any min London. HEMMEL-Theodore H. Henkel, 64, muni-cal director, May 9 in Hollywood. JUROD - William P. Junod, 61, former freue maintain, May 61 in Athens. Obio. MacMACEY - Charles Mahacey, Sr., 46, handleader, trumpeter and former Phila-delphia municipan union exce. May 28 in Philadelphia.

handisader, truny delphia maticane union extent and Philodenhia. MONTPAREZZI - Italo Montemessi, 77. Italian operatic composer-conductor, May 15 in Bererly Hills. Calif. SHULEND-Paul Shulgin, 65. pianist, May 25. in Palo Alto, Calif. SHULEND-Paul Shulgin, 65. pianist, May 25. in Palo Alto, Calif. SHULEND-Paul Shulgin, 65. pianist, May SHULEND-Paul Shulgin, 65. pianist, 75. pianis danctor of the Boston Peps Orchestra. **GAMBE-A** daughter to Mr. and Mrs. Leonard Gaines in New York. May B. Meen slams with Pour Chicks and a Ghuck, Dadie music arranger. LOWB-To Etasty and Mundell Lows. girl Dahene (B ha. 13 ez.) May 25, in N.Y.C. Mandell pays guitar on staff of N.B.C. and resords for Columbia records is on the Johannia Ray side. Dass composer and ware Van Sciver, 45, Vienne. WAN SCIVER-Esther Van Sciver, 46, writer member of ASCAP and wife of mu-sic publisher Bob Miller, May 14 in New York City.

Mattin A mo, Scott Franklin, to Mr.

a single lead voice with accompanying grunts and groans; Love is a blues ballad, Tonight is a straight routine ballad. (Fed-eral 12077.)

Hal Singer-Joan Shaw

** I Love The Way You Love Me *** Lonesome And Blue

RECORDS-RAGTIME

Miss Shaw, who's been none too lucky on a couple of other labels, seems to be hitting her stride with Coral. Well mounted in a Hal Singer setting, she does the first opus adequately, makes an ef-fective vocal duet with herself (pre-sumably) on the Banjamin-Weiss ditty. (Coral 65086.) fective



JUMPING FOR MGM are veteran tenor star Budd Johnson, who led the band, and new vocal find Johnny King, who did the vocals, on u new rhythm-and-blues session for MGM.

Floyd Smith

** Me and You * After Hours

* After Hours Me consists mainly of the title and the line "we're gonna rock" repeated through the 12 bars. Floyd sings it in a slightly rocky voice; tenor and trumpet have solos. After Hours is a regular slow blues, des-pite the label credit to Avery Parrish and the Parrish-like pinno obbligato. Floyd's future doesn't lie in his larynx; nor with the indifferent band backing furnished him here by Horace Henderson. (Decca 28208.)

The Swallows

*** You Walked In ** I Only Hate Eyes /or You Junior Denby, now in the Army, takes the vocal lead on both sides. He pulls a Charles Down on the standard ince Charles Brown on the standard; sing-talks huskily through the original *Walked* more effectively. The other Swallows were also there. (King 4533.)

Laurie Tate

**** Can't Stop My Crying ** Rock Me Daddy

Laurie wails effectively on an excellent slow blues to an appropriate after hours Joe Morris band backing spotting gutty squeak tenor. Should be a coin catcher. Rock Me is a routine good rocker which

VON TILZER ______ Will Von Tilzer, 68, owner of Broadway Music, May 14 in Yonkers, N. Y. Brother of the late Harry von Tilzer, be waa publisher of many bit tunes. Ha labo was one of the founders of ASCAP.
 WIEMANN ______ William Wiemann, 30, oper poration, May 15 in New York.
 Linn, dancer. May 10 in Lansing, Micb. RAY-MORISON __Johnie Ray, singer, and Marilyn Morrison, daughter of Mo-cambo operator Charlie Morrison, May 25 in New York.
 WILLS-LANGE _____Jerry Wills, tenor man with Bud Calvert trio, and Jean Lange, nightclub ainger and dancer, May 8 in Wichita, Kamaa.

Jimmy Weeps Way **Back To Hampton**

New York—Cryin' Jimmy Scott, who has been crying in vain to make it as a single for the past couple of years, returned to his one time vocalist's chair with Lionel Hampton for the leader's recent Apollo Theater stint here. Scott is under a recording obli-gation to Coral Records. Lionel, of course, still records for MGM.

r of Borah Minnevitch's Harmonica Ras-la, and Phylia Suez, May δ in Philadel-bia. **Down Beat covers the music news** from coast to coast and is read around the world.

Chicago, July 2, 1952

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spots a large chunk of honk tenor. (At-

Sonny Thompson *** I'll Drown in My Tears ** Clang, Clang, Clang

** Clang, Clang, Clang Lula Reed, an amazingly uninhibited young lady with a blues range of no less than two octaves, occupies the first face in an effectively lachrymose performance. Coupling is an instrumental medium blues penned by bassist Lloyd Trotman, with Sonny's piano and some good tenor. (King 4527.)

The Treniers *** Hadacole That's All ** Long Distance Blues

"W Long Distance Blues Claude and Cliff still get a rousingly raucous blend of their voices with Don Hill's alto. *Hadacole* is a cute tribute to the illfated product. Reverse is a conven-tional blues. (Okeh 6876.)

Odelle Turner

** Alarm Clock Boogie **** Draggin' Hours

Alarm Clock is a routine double enten-dre fast blues; Draggin' is a good slow mood blues with a meaningful lyric, well read by Miss Turner on her wax debut. There's some honk tenor on the boogie. There's some (Atlantic 961.)

Jimmy Tyler

*** You'll Never Know ** Tip Lightly

Tyler delivers an effective alto solo of the Gordon-Warren oldie. On the reverse, his tenor and a baritone player dominate a medium riff item that's as weighty as its title. (Federal 12067.)

Mel Walker

*** Heartache Here I Come *** Help Me Blues

**** Help Me Blues Mel is the young singer who's been mak-ing the rounds with the Johnny Otis band, and the vibes and band backing here sug-gests that the Otis outfit has followed him to Savoy. The ballad side is good of its familiar type, but the blues really gets a mood. Guitar solo (Pete Lewis, no doubt) and tremolo-ing piano accentuate Mel's helplesaness. (Savoy 849.)

Dinah Washington **** Mad About the Boy ** I Can't Face the Music

Though Dinah does not quite get with the tune as she is writ on this top side, she sings warmly and well; the lush string arrangement is conceived expertly and lends strong aid. Should cop lots of action. *I Can't Face the Music* is appropriately titled. The background music is too heavy in spots and tends to distract. (Mercury 5842.)

Young Gospel Singers *** Where Can I Go? ** Does Jesus Care

This is a group of three men and seven girls, heard mostly around Washington and Virginia, with Lorraine Young doing the solo singing. Piano and organ accom-pany. First side is medium-fast and ex-citing, the second more reflective. (Victor 20-4674.)

704 Arrangers Say

** | Know | Love You So ** Starting /rom Tonight Typical vocal group effort sparked by

TIED NOTES

BILKIS-SOC Y Seymour Rea Bilkis to May 14, in N.Y.C. Red plays arion Sooy, May 14, in arrest mor on club dates. **CIEUTONAUTR-LAUTIE** Cleeton to Gab-elle Muir, May 13 in Chelsea, England. both are members of the Four In A-Chord,

oth and members of the rout in the second se

ynn Stewart, nigstetub gancer, all James LIFVENDAMLORTEGA – Richard James divendahl and Patay Lee Ortegar formei inging star of Don McNeills "Breakfas Ub." May Ed is Berkeley. Calif. MAROUIS-SUEZ – Frank Marquis, mem er of Borah Minnevicth's Harmonica Ras tab, and Phyllis Suez, May 6 in Philadel hia

Howard Rumsey

JAZZ CONCERTS Conducts Hear The Great Stars in Mad Peaturing Shorty Regars—Jimm Manne—Bah Casper. form Jam Highti- And Sunday (2 P.M. Till THE LIGHTHOUSE



18

Sleve Chinom Max I May Hase Mysel/ in the Morning #An Two Little Kisses The Original Red Caps are joined by Damita Jo, who is aided by Gibson in a rousing buildup, with a mechanical fade-out at the end. Kisses creates an effective atmosphere of jumping excitement. A short, potent side. (Victor 20-4670.)

Wynonie Harris

Altoist Love lets loose September at a medium beat in a reading that builds, though it flogs most of the beauty of the Kurt Weill melody. Love's driving alto is spelled by some pleasing unbilled vibes. Wango is a routine buck dance blues with an inadequate vocal by Gene Phillips; Love's persuasive horn rounds out the slicing. (Federal 12069.)

Sax Mallard

* Let's Give Love a Chance *** Slow Ceboose

** Loaded with Love ** Ram-Bunk-Shush

*** September Sons ** Wango Blues

******* Slow Cabooss An unidentified male singer (conceiv-ably ol' Saxie himself) hogs the wax on Chance, to little effect. The slow blues on the backside is an average tenor perform-ance of its class. (Checker 750.)

Lucky Millinder

Corky Robbins and Johnny Bosworth sing Loaded as a duet in thirds. Melody and lyrics are simple and the band gets a fair beat. Ram, an instrumental, shows off the band well and has a good tenor solo. Good drummer also helps this side earn a sharp for the disc. (King 4534.)

Schoolboy Porter

Porter evidently is a sub-adult tenor player who dominates these sides, ap-parently cut at a concert. He's accom-panied by a small combo, the Chanceteers. Top Hat is a rocking (or, if he's a very young schoolboy, rocking-horse) blues. (Chance 1111.)

Jesse Powell-Fluffy Hunter

Jesse and Fluffy are both recent prod-ucts of Snookie's, the Gotham r & b joint where the former worked with Loumell Morgan. He gives her a soft, sensitive backing as she lends her pleasant tones to their jointly-written ballad. Fluffy picks off the fluff and turns on the hose as she shouts the blues overleaf, one of those gonna-rock-gonna-roll, etc., jumpers with a rousing r & b beat. (Fed-eral 12060.)

The Royals

*** As Long As You're Satisfied *** My Natch'l Man

** Stairway to the Stars Top Hat

Alec Wilder's tune for a rhythm-and-blues treatment. The tune is completely ignored and the lyrics are far too sophisticated for this market. The Bob Merrill tune fares slightly better. (Coral 65083.)

Preston Love

Joe Medlin

**** Fil Live True to You ** Fil Always Be with You ** FU Always Be with You Medlin revives a pair of yesteryear réb hit ballads in a persusive Eckstyled manner. True, a fine ballad done origin-ally by the late Trevor Bacon with Tab Smith, is a particularly ripe song, is treated the better of the two, and could resolve into a big item if it can draw enough early disc jockey attention. (Decca 28185.)

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Chicago, July 2, 1952

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CLASSIFIED-FEATURES

Johnnie Ray

(Jumped from Page 1)

(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 pat-tern, many a contemporary talent will have of competitive necessity faded because of him and the pub-lic will be forced to look to new fields for their musical entertain-ment. 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 in-clude name bands very prominent-ly.

clude name bands very prominent-ly. Very Warn 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 se-verely 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 import-ant 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.



SCANNING

DOWN BEAT

For many musicians, the most creative alto style since Bird's has een developed by Lee Konitz. Born in Chicago in 1927, Lee started playing clarinet at 11 and added nor two years later. After playing with groups around Chicago for few years, Lee experienced a month with Teddy Powell. When a chance arose to join another large band as an altoist, Lee, hen 16, took up the alto and was in Jerry Wald's cortege for three onths.

then montl

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.

it." In New York, Lee began his significant association with Lennie Tris-tano. 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 ap-

Caughter, Lee is an article approximation of the Tristano approach. "The great thing Lennie is do-ing for jazz," emphasizes Lee, "is guiding it into another period of individual expression. A period of the sort we had up till and includ-ing 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 Len-nie's students, I can hear this es-sential influence taking on varied forms. It's pretty exciting! Lennie's Kids

Lennie's Kids

forms. It's pretty exciting! Lennie's Kids "Lennie has quite a few people in the bennis, trombone; Uon Ferrara, who might bring a real trumpet sound back again; pianist Sal Mos-ca, who's really begining to swing; and for me, after Lennie the craziest musician around today—Warne marsh. "I had acouple 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." Tee's opinion of the Brubeck-Desmond sound is firm and negative. "I datasify 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 in-flemed music is cold and overly cerebral!" "To hose who feel that Lennie's bod will feel differently after our has to ouple of years, I'm the first to admit we weren't very sensational isometimes. That was due to pretty feeble rhythm sections and just juan lack of consistency on our parts. "Think the people who feel we're cold will feel differently after our mext records." Of his own performances on records thus far, Lee has liked very few. They include *Mone* with Miles Davis; *Subconscious-Lee* and *Crosscurrent* whe Lennie and *Hi Berk* under his own name. The most modern jazzmen, Lee digs contemporary classical music and avows, "I'm particularly fond of Bartok's string quartets. In fact, teasis: *Subconscious-Lee* and *Crosscurrent* who he future, Lee's plans are "the same as what I'm doing now except I would like to earn my living doing it." —net

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Sid is convinced of the salability, let alone the durability of modern jazz, when properly booked and presented. And his grosses prove it. -nat



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Franco Sextet, which waxed four sides for Capitol: Penthonse Scre-nade, Extrovert, and two originals, one of them Teddy's, neither of them ever released. In 1950 came four days of sub-bing with Shearing, a few months of illness, and five weeks out with Artie Shaw's positively final or-cheatra. "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 scuffing interlude when Noro Morales be-came Teddy's personal manager-"Nice, happy guy, but he goofed and nothing happened."



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