

NAMM'ers Will Probe Problems At Convention

(Ed. Note: Following is the annual pre-convention message to the National Association of Music Merchants by the association's president—this year Ray S. Erlandson, president, San Antonio Music Company, San Antonio, Texas.)

As the year 1952 opened, I predicted that consumers and government would give us a hard time; that we should be on the offensive and place our best promotional foot forward; and that the year would look more like 1951 than '52. So far, this estimate has not been too inaccurate.

At this halfway mark, the consumer seems to have taken the prize with his pocketbook strike in a period when employment is high, disposable income at its highest, and every conceivable reason why business should be good.

While the music business was only faintly affected by Regulation-W, it is interesting that termination of credit control did not break the dam of consumer expenditures for the large and small items which Regulation-W controlled. The rash of consumer buying of the past few years has disappeared completely, and people seem to treasure their cash more greatly than merchandise.

The buying public seems to be in a vacuum which is undoubtedly psychological. There seems to be an uncanny lack of confidence in people about the immediate future, their government and economic conditions. Much of this is attributable to recent strikes and industrial unrest, the mishandling of economic problems by government, and the complete absence of leadership throughout the country. Emotions always run high in election year, and the contest this fall will intensify feelings on both sides.

(Modulate to Page 21)

BG Sextet To Reunite Aug. 1

New York—Benny Goodman has decided to return to in-person jazz jobs on a limited scale, and will organize a sextet to start out Aug. 1 for two weeks in Nova Scotia. The Blue Note in Chicago has been packed for an Aug. 15 opening, after which come a couple of concerts, followed by more sextet locations.

Petrillo Halts Discing Abroad

New York—Prexy Jimmy Petrillo unofficially has put the AFM's foot down in the matter of AFM members recording abroad with foreign musicians. Petrillo at presstime stepped down on conductor Artur Rodzinski, who had recorded in Vienna in March. It remains to be seen if the AFM will permit Rodzinski to assume the directorship of the Seattle Symphony.

Also prevented from recording abroad were pianist Leonard Pennario, Andre Kostelanetz, Tutti Camarata, and some months ago, Artie Shaw.

New York—Decca has bought the rights to recordings of a Louis Armstrong concert presented by Gene Norman in Pasadena, Cal. Discs will be released this month in two volumes.

'Down Beat's' Five Star Discs

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

POPULAR

DON CHERRY *Pretty Girl* (Decca 28292).
VIC DAMONE *Take My Heart* (Mercury 5877).
AL MARTINO *Take My Heart* (Capitol 2122).
FRAN WARREN *What Is This Thing Called Love* (MGM 11270).

JAZZ

BERYL BOOKER *A Handful Of Stars* (Mercury 8279).
WOODY HERMAN *Carnegie Hall, 1946* (MGM E 158, 159).

RHYTHM AND BLUES

THE CLOVERS *Wander Where My Baby's Gone* (Atlantic 969).

DOWN BEAT

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Music Biz Healthier Abroad, But Europe Isn't Musicians' Paradise: Paul Weston



The Westons

Europe For B. In Early '53

New York—Billy Eckstine will make his first European trek comes the spring of 1953. Mr. B. has been booked into the Palladium Theater in London for next April or May and will work there for four weeks.

Billy also will work the Lido club in Paris and will wind up his Continental touring with a two week concert jaunt through the Scandinavian and Lowland countries.

'Masters Voice' Crosses Atlantic

New York—Effective July 1, RCA Victor began its distribution here of outstanding classical items from the catalog of the Gramophone Co. Ltd.

Records will be released here on Lps and in 45 albums, on the *His Master's Voice* label. They will go through regular distributor and dealers channels.

The initial release comprises 20 albums, featuring such artists as Fritz Busch, Sir John Barbirolli, Kirsten Flagstad, Wilhelm Furtwangler, the Glyndebourne Festival Orch., Yehudi Menuhin, Arthur Schnabel and the Vienna Philharmonic.

Such Problems!

New York—Mario Lanza was having trouble getting himself a recording contract at presstime. Lanza, who last year was the hottest wax talent around with *Be My Love* and *The Loveliest Night of the Year*, has been asking for guarantees of \$2,000,000 spread over a five year period and he's been finding no takers.

His current contract with RCA Victor is just about expired, and the Victor people have no eyes for the two million deal. Turning to Columbia and MGM (for whose picture company he thespans), Lanza has found likewise that these companies aren't inclined to part with that kind of money.

President Jimmy Presents



AFM BOSS PETRILLO (center) and Peggy Lee were guests on a broadcast of the Bob Hope show taped for NBC before an audience of AFM Convention delegates. Jimmy is presenting Hope with a trophy commemorating his many shows staged for the benefit of members of the Armed Forces.

By Hal Webman

New York—As the music merchants of America begin to converge on this city to participate in the annual National Association of Music Merchants convention, it is quite apparent that the industry at large is begging for a stimulant which will make the general public more seriously conscious of the industry.

The Association has taken a number of steps designed to spread the music industry's gospel, most encouraging of which is a music education plan designed to function from a local level. This is discussed in the pre-convention message of NAMM president Ray S. Erlandson, which begins on the left side of this page.

He also brings to light an interesting and optimistic tidbit, one that involves an all-out music industry movie being prepared in cooperation with NAMM by producer Jesse L. Lasky.

Souped-Up Stuff

The greatest failing of the industry, as it has been for several years, is the failure of the members of the industry to develop new customers as the old ones pass out of the scope of active musical interest. It boils down to a single phrase—the merchants, generally speaking, have not been merchandising. It's the story of all industry—the music merchant has been trying to find the easy buck at a time when the easy buck is hard to find.

Of course, a good deal of the responsibility for the music merchants hard times can be pinned down to the talent aspect of the industry. The music the public is buying is souped-up stuff, thanks to the efforts of the record business. The songs are either old standards, but good ones, and new songs that are barely palatable by an average person with good taste. Perhaps the music dealer would do well to actively study the record-music business and put in his two cents worth. It could probably help us all.

Cinderella In 7th Heaven

New York—In a belated revelation hailing from the Justice Of The Peace's office in North Canaan, Conn., it was disclosed here that June 28 that Artie Shaw had been married nine days earlier to actress Doris Dowling, 30, best known for her role in the Italian film *Bitter Rice*.

Aside from temporary alliances with Jane Carns, Margaret Allen, Lana Turner, Betty Kern, Ava Gardner and Kathleen Winsor, Shaw had never been married before.

Barnet To Granz

New York—Norman Granz has signed Charlie Barnet's new big band to a recording contract with the jazz wing of Mercury Records.

On The Cover

There's no missing that kisser on the cover. The Old Groaner indisputably stands as the "Mr. Music" of the popular music industry. He more than ever established his right to the title with his recent conquest of the TV medium via the much-publicized Olympic Games Telethon. There's more said about this event on Page 5 of this issue of the *Beat*.

Bing next will be heard from as the co-star of a new Paramount movie special, *Just For You*, in which flicker he is again featured with Jane Wyman.

On the cover, Bing is shown teaching some singing rudiments to son Lindsay, who is invisible in the picture as it finally emerged.

Down Beat Predicts:

Decca Will Be Happy While Dorothy Collins Gets Lucky

By Leonard Feather

New York — "Television's Most Recognized Girl" might be a good slogan for a certain dimpled young blonde who's become a household face in the past year or so.

It's now at the point where people stop her on the street, look her in the eye and say "Lucky Strike!" If their memories are a little better they may even say "Dorothy Collins!"

Dorothy finds it exciting and flattering. It's even more remarkable since it took a cigarette commercial to bring her out of the cocoon in which she'd been protected for years—the Raymond Scott talent nursery, you might call it.

The name of Dorothy Collins has been associated with that of Raymond Scott for so long (more than a decade) that we feel obligated to point out she was just 15 when mutual friends introduced them in 1941.

From the moment Scott auditioned her it was work, study, work. "He put me on and took me off shows so many times I lost count." Dorothy reminisced recently. "I finished my school studies privately; he sketched out a whole schedule for me and devised his own vocal system. He must have had the patience of Job, I was so bad."

The Lowest

Dorothy's penchant for remembering how bad she was in keeping with the general modesty of demeanor (and of necklines) that has earned her fan mail from priests as "a credit to American womanhood." Her first records for National, were "just terrible" (Dorothy speaking). Her early TV appearances revealed mannerisms that were "awful"; a nervous movement of the arms, for instance, which horrified her when a kinescope was run off for her. Raymond Scott made records, but Dorothy wasn't on any of them because "they didn't want me."

In short, Dorothy takes a dim view of herself, contrasting strongly with the view this reporter has seen and heard. She's prettier in person, and interesting whether talking about cigarettes or not. (On this subject, she said the American Tobacco Company didn't seem to mind her being a non-smoker, since they wanted the clean-cut, non-smoking-looking type girl for the job.)

West Lucky

After the years of touring with Scott's quintet or big band, or broadcasting with him, or just



Dorothy Collins with Decca's Morty Palitz

sitting in New York studying, the real breaks began when Scott, playing the Hit Parade in February 1950, was among those commissioned to write some jingles for Luckies. He wrote several, and used Dorothy to cut demonstrations.

Luckies decided to try out two of the jingles, and on looking over the young lady who'd made the records they reckoned they might use her too. Dorothy made her first TV appearance ever, singing the two jingles on a "Which one do you, the public, prefer?" basis. Neither jingle was the "Be Happy, Go Lucky" one that has since brought her all the breaks.

That was in April. In July, Luckies decided to promote Dorothy to singing Real Songs, or whatever you call songs that reach Hit Parade proportions and don't plug cigarettes.

Blousey

With all the other Lucky Strike shows to handle, such as *This Is Show Business* and the Robert Montgomery show, Dorothy rapidly earned recognition, in the literal sense of the word. This was helped in no small measure when, after two or three months of "just wearing anything" on the show, she devised a blouse ("dressy but different," she calls it), with a high neck, black tie and evening shirt effect, that was immediately pounced on by her sponsors as the perfect identification.

She is now seen in the famous blouse so often that she's afraid some innocent viewers may wonder what kind of a dirty girl would wear the same blouse day after day. (She has eight of them.) And, needless to add, the blouse has been marketed in a big commercial way and Dorothy gets royalties on every sale.

Along with the television recognition came individual record breaks—first with MGM, and now with Decca, for whom her first two sides, co-starred with Gordon Jenkins, were favorably received last month. This was her first major experience without the godfatherly guiding baton of Raymond Scott watching over her, and she's happy to have come out of it unscathed; thanks, she says, to Gordon's great cooperation.

Recognizability

Dorothy's recognizability, combined with the talent that extends her potential, has made her a valuable commercial property. But, as Raymond Scott pointed out to us later, her attitude hasn't changed and won't change, and she'll continue to think and live as normally as anyone can in show business. With her mother, father and 19-year-old brother, she lives

(Modulate to Page 22)

3 Alto Kings In Granz Date

New York—Norman Granz cut a jazz session recently that stacks up as the most provocative of the past several months. Granz managed to get together within one unit the three sparkplugs of the jazz alto sax field—Charlie Parker, Johnny Hodges, and Benny Carter.

To round out the session, Granz used tenorists Flip Phillips, and Ben Webster, trumpeter Charlie Shavers, pianist Oscar Peterson, guitarist Barney Kessel, bassist Ray Brown, and drummer J. C. Heard.

The slicings made at the session were all cut for LP length, with four sides expected to come out of the bash. One of the unusual aspects of the session was Granz's handling of a ballad side. He got each of the men gathered to blow a chorus of their favorite ballad, rather than run down a single tune. The disks will be put on the market sometime in the early fall.

Woody Going Into Disc Biz

New York—Woody Herman will probably wind up in the record business! Woody cut a group of sides a month or so ago as a private venture, the intent being that Columbia Records would take them and his band as a regular recording venture.

Somehow Woody and Columbia didn't quite see eye-to-eye on the details of the deal, so Woody and manager Abe Turchen began to make plans for a discery of their own. They filed for clearance on several label titles.

The records made at the Herman session included the Third Herd's *Stompin' At The Savoy*, Ralph Burns' *Terrisita*, *Jump In The Line*, and *Blues In Advance*. Howie Richmond, whose music publishing firm owns the latter two copyrights, has assisted Woody in arranging the orkster's record deal.

Jackie Paris To RCA

New York—Jackie Paris, young singer who has been free-lancing around New York for some time, returns to wax shortly to make some sides for RCA Victor.

Paris' last solo session was cut for National in 1949. On the Victor date he will be backed by a studio orchestra assembled by Joe Thomas, and will play guitar as well as sing.

SONGS FOR SALE

Starring

STEVE ALLEN



The cocktail party was having trouble getting itself off the ground. Too many strangers. Too many groups knotted in corners. I was glad to see the red-head crossing the room toward me.

"I've been reading your column in *Down Beat*," she said.

"Thanks," I said. "I hope you've enjoyed it."

She skipped the compliment.

"That's not my problem," she said. "What I'm having trouble enjoying is music."

"You mean jazz?"

"No, just any kind of music. I listen to it, and I go through the motions of buying records and reading books, but it doesn't help."

"Take my advice. Forget it. You'll have bigger problems from time to time."

"What do you mean?" she said.

"You're perfectly normal, although in a minority. Some people just can't get interested in art, others don't like oysters on the half-shell, others don't care for poetry. You don't react to music. You have illustrious company."

"Such as?"

"To be honest," I said, "I can't remember one name."

She drifted away.

When I got home I looked it up. Here's what I found out.

Mark Twain said, "Wagner's music is better than it sounds."

George Bernard Shaw said "Nothing soothes me more after a long and maddening course of pianoforte recitals than to sit and have my teeth drilled."

Giocchino Rossini said "How wonderful opera would be if there were no singers."

Austin O'Malley said. "Music is another lady that talks charmingly and says nothing."

Samuel Johnson said, "Of all noises I think music is perhaps the least disagreeable."

"Kin" Hubbard said, "Classical music is the kind that we keep hoping will turn into a tune."

G. K. Chesterton said, "Once men sang together round a table in chorus; now one man sings alone for the absurd reason that he can sing better."

Joseph Addison said, "Nothing is capable of being well set to music that is not nonsense."

Gordon Jenkins said, "I think pop is ridiculous."

Guy Lombardo said, "Oh, if it weren't for the money."

I said, "Too bad I never learned that red-head's name."

Swingin' The Golden Gate

Band Business Bad? Not With Harry James Around

By RALPH J. GLEASON

San Francisco—Has everybody in the band business had his eyes closed, singing the blues about the lack of customers and the lack of band drawing power, and overlooking the Harry James band?

Could be. James holds all the house records at Sweet's Ballroom in Oakland, it seems, and in mid-June he packed Sweet's ballroom with a crowd of approximately 3,000 by 11 o'clock and they were still coming.

Harry, completely unimpressed by all this, merely said "You know we get out only three times a year and we always have an average business." If that's an average business for James, it seems to me the rest of the business should declare him a workshop and study how he does it.

The band itself, sparked by the booming bass of Joe Comfort, who had joined them a few nights earlier, and featuring the vocals of Gordie Polk and Patty O'Connor, was swinging its collective seat off the night we heard them. And that, according to Polk, was what they had been doing all week. "You should have heard them at Pismo Beach. Everybody wanted to blow. They were just swinging and swinging."

They Still Dance

Commenting on the remarkable percentage of kids dancing to the band in an age when the kids are supposed to have forgotten how to dance, James admitted he liked to play good dance tempos. "They are the biggest kick," he said, "they're good swinging tempos, easy to fall in to and fun to play."

The band obviously has fun playing them and the audience has a ball too! It looks like their swing up through the Northwest—during which James plans a number of concert-dances with a show featuring accordionist Tony Dumino—would be the usual sort

of James "average" business. At the Flamingo Hotel in Las Vegas, the band kicked up quite a storm during its two-week stand by swinging out during the pre-dinner set with the room crowded with kids. Band business coming back? It never went away from Harry James, it seems.

The Line-Up

Personnel of the band was as follows: Nick Buono, Phil Cook, Everett McDonald; Ralph Osborne, trumpets; Dave Robbins, Lu McCreary, Dave Wells, Glen Norton, trombones; Corky Corcoran, Bob Poland, Herbie Steward, Musky Ruffo and Frances Polifroni, saxes; Bruce McDonald, piano; Joe Comfort, bass and Jackie Mills, drums.

Garner To Chi; New Album Out

Chicago—Erroll Garner's trio opens at the Chicago theater for two weeks on July 18, marking his first loop appearance in more than two years.

In addition, Columbia has released a new Garner album titled *Solo Flight*. Interesting note in that Garner cut 12 sides in one 52-minute recording session, which must set some sort of record. Eight of them are in the album.

DID YOU KNOW that the late Al Jolson made his first stage appearance in a mob scene in *Children Of The Ghetto* at the Heards Square Theatre in 1899?



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Benny Strong Stronger Via New Palladium TV Show

By CHARLES EMGE

Hollywood—The handwriting on the wall became bigger and plainer than ever as the Benny Strong band, which played two engagements in this territory previously without attracting a ripple of interest, appeared as of this writing to be breaking through in a big way from the Hollywood Palladium via the new weekly KNBH video series originating at the de luxe dancery.

"They tell me I'm apt to set the dance music business back 25 years with this hand," Benny told this reporter. "And all I have to say is that that's exactly what I've been trying to do. Just ask any operator who was in business then about the kind of money they were making in the dance business 25 years ago."

"Just recently someone stated in *Down Beat* that the only thing that would save the dance business would be to start all over again at the beginning with three brass, three saxes and a banjo and tuba in the rhythm section. Well, I didn't go back quite that far. But I may yet, if the general idea we've been working on continues to pay off as it has."

Strong's library is comprised almost 100% of songs that go back 15 to 30 years.

Walked Into TV Show

The tie-up with KNBH for the TV pick-up (Wednesdays, 10-10:30 p.m. local time) from the Palladium was set just a few days before Strong's opening. Strong was notified by telephone two days before his opening that he could figure on doing a half-hour TV show from the bandstand the night after his opening and each Wednesday night thereafter.

"It didn't scare me a bit," said Benny. "I've been figuring that we were bound to find ourselves on TV sooner or later and have been developing the band with that idea in mind for the past three years. This is the break we've been waiting for."

Critics who try to evaluate video shows on the same basis as screen and stage fare could have found the Benny Strong band's first bandstand telecast pretty trite stuff—"corny" might be the right word. But those familiar with the

Anne Shelton Is Copa-Setic

New York—Anne Shelton, British singer who has been building a substantial following here, via recordings and a visit here in 1950, will be back in October for a two-week booking at the Copacabana.

On her last visit she cut some sides here for the London label, accompanied by Jack Pleis' orchestra. She's expected to slice again on her next trip.

Copa deal calls for a return date in 1953.



POWERS THAT BE met for lunch at the Beverly Hills Brown Derby to map out a Columbia Records promotion for Liberace's album. L. to r. Sam Lutz, George Liberace, Liberace, Percy Faith, Mitch Miller. Liberace, currently hotter than July, is being seen on NBC-TV replacing the Dinah Shore show for the summer on Tuesdays and Thursdays.

Light Touch

New York—British musicians, who are frequently in and out of town while playing in orchestras on various Cunard ships, have a story, probably apocryphal, concerning Geraldo, the English Meyer Davis, who for years has gradually been taking control of the band-booking business.

Seems that Geraldo has been griping about the name of the Ambrose lightship in New York harbor. Since Ambrose is a rival British maestro and Geraldo controls the band bookings on the boats, Geraldo, they say, wants the name changed to the Geraldo Light.

U.S. Government had no comment at presstime.

problems of the new medium (a half-hour rehearsal, and no more than half an hour for the bandsmen under union regulations) felt that Strong and his boys turned in a very successful show.

Experience Important

Strong, who put in years as a stage show emcee, singer and entertainer before turning to the band business, has a big edge on his fellow bandleaders, whose experience has been limited to the musical side of their operation.

Lola Ameche, who joined the Strong troupe for the Palladium opening, might never amount to much with those who collect Mildred Bailey records, but her old-style song delivery is just right (Modulate to Page 23)

Ray Is Copa's Christmas Gift

New York—Johnnie Ray will make one of the fastest return engagements in the history of the fabled Copacabana nitery when he comes back to play three to four weeks at the club beginning December 24.

Ray recently shattered business records for the spot during his first major New York engagement. He followed that date up with a phenomenal Paramount theater date.

Ray has been flooded with all sorts of offers to appear just about everywhere in this country, and also has been pitched for foreign work, with the London Palladium the most anxious to get the warm young crier.



THE "ROBERTA" ALBUM (now known as *Lovely To Look At*) brought together repertoire man Francis Scott, singers Gordon MacRae and Lucille Norman, and George Greeley, at Capitol's Hollywood studios. Greeley conducted the chorus and orchestra for the album: Scott was a visiting fireman at the session.

Strictly Ad Lib

NEW YORK

Noel Coward may make his American night club bow in October at the Waldorf-Astoria Hotel here; he's been approached. Band for the job may be the new one currently being formed by composer-pianist Alex Alstone . . . Columbia Records exec veepee Goddard Lieberman will spend much of the summer in Europe to prepare arrangements for his label's shift to the international setup being created by Phillips of Holland as a replacement for EMI . . . Decca Records will issue an album built around speeches made by the late Franklin D. Roosevelt with narration by Quentin Reynolds and special music backgrounds by Victor Young.

Leroy Anderson's dising of *Blue Tango* sailed past the million sales mark . . . Paul Nero sued Florian Zabach for \$500,000 alleging that Zabach is deceiving the public by billing himself as the "Hot Canary." Nero claims that Zabach is representing himself directly and/or indirectly as composer of *Hot Canary* . . . Music publisher Redd Evans took for a European jaunt to set up foreign subsidiaries for his firms . . . Okeh Records first five releases in its recently announced jazz reissue series will hit in mid-July and will feature slicings by Bessie Smith, Count Basie, Louis Armstrong, Jimmie Lunceford, and Cab Calloway.

Ruth Gilbert, wife of Phoenix, Ariz., deejay Dick Gilbert, was killed June 20 in head-on auto collision . . . Bob Hope is reported seriously interested in running for the presidency of AGVA, the vaude performers' union. He would have to run against incumbent Georgie Price . . . Patti Page grossed \$80,000 in an experimental "name policy" booking at the enormous new Boston nitery, Bliustrub's Village Cafe . . . Johnnie Ray received two gold discs, one for each million sold on his coupling of *Cry and The Little White Cloud That Cried*. Jim Conkling, president of Columbia Records, and a & r chief Mitch Miller made the presentation jointly during the performer's recent Paramount Theater stint. Danny Kessler, Okeh Records a & r man, received a gold platter too; his was for discovering Ray and signing him for the Columbia firm.

Tony Bennett scheduled for a Copacabana engagement opening October 2 . . . The next AFM convention will be held in Quebec . . . Austin Powell, formerly with The Cats and The Fiddle, signed to record with Atlantic Records . . . *South Pacific* is about to pass *Oklahoma* as the biggest money making show in history. The record will pass from the hands of Rodgers and Hammerstein into the hands of Rodgers, Hammerstein, talent and money . . . Henry Jerome, for some years ensconced on the bandstand at the Hotel Edison here, will take off for a one-night tour in September.

Birdland Records, inactive for some time, will be revived in connection with the club's plan to sell records by mail-order through its radio program . . . Joe Marsala, song-writer and clarinet, was in town for a week with his wife, harpist Adele Girard, plugging a new musical they're producing in Denver and their present home town of Aspen, Colorado . . . Lou Zito, Charlie Spivak manager, and former bandleader Barry Winton have opened their own personal management office in New York . . . Clark Dennis, now doubling between Morey Amsterdam's daily TV show and Dave Garroway's daily radio show, bought a home in Long Island.

CHICAGO

Dizzy Gillespie and his romping quintet remain at the Capitol until July 20, when the newly-formed Coleman Hawkins-Roy Eldridge quintet takes over the stand. Diz has been doing great business, as is his wont here, and has a really swinging group. Milt Jackson no longer with him, but his replace-

'Liberian Suite' To Be Heard In Films

New York—Duke Ellington's *Liberian Suite* will be used as movie background music as a result of a deal set by Georgie Moser.

Moser will use the Ellington concert work as background for two short subjects filmed in Africa, where Moser and a cameraman recently spent several months. Shorts are part of a group of eight, to be known as *Free World*.

Flip On Krupa European Tour

New York—Flip Phillips replaced Charlie Ventura in the Gene Krupa Trio as Gene flew to Sweden last week for a European tour of at least two months.

Jack Egan, ex-Beat scribe now personal manager of the unit, went along on the trip. Deal with Flip may not last beyond the European jaunt, as he will rejoin JATP for its annual fall tour.

ment, pianist Wynton Kelly, does a sparkling job. Diz' great trumpet work and comedy antics push it all along, with baritonist Bill Graham, bassist Bernie Briggs, drummer Al Jones, and jumping Joe Carroll chipping in . . . Another reminder that Duke's band opens at the Blue Note July 25 for three weeks. And probably everyone knows that Satch is there now.

Ralph Marterie returned from the east and opened at the Forest Park Highlands, St. Louis, on July 11. Plays Walled Lake Casino, Michigan, on July 23 for five days . . . Chicago theater gets Le Paul and Mary Ford on Aug. 1 . . . Shelby Davis (Bill Russo's wife) continues to shine on the Chi-originated NBC network show on Monday even, *America's Music*.

Eddy Howard back on the stand again following his disicks of recent months and off on a string of one-nighters through the midwest . . . Tico-Ton Baker has inked a Coral contract . . . Pete Lucas' deejay show from the Streamliner, where the quite wonderful Lurlean Hunter and pianist-singer Ernie Harper continue, is good listening. Good records accompanied by knowing chatter.

Most enjoyable Dixie band heard in ages is Jimmy Ille's, at the Brass Rail. The lyrical trumpeter has Al Jenkins on trombone; Jug Berger, clarinet; Ed Higgins, piano, and Bill Pfeifer, drums . . . Ralph Hayes, trumpeter at the Frolics, had daughter Nella Candy added to his family in June . . . Don't look now, but *Down Beat* is 18 years old this season.

HOLLYWOOD

Auction of fixtures and furnishings of the Casino Gardens, the big Ocean Park dance hall on which Tommy Dorsey has held an unprofitable lease for several years, brought about \$58,000; original investment was estimated at over \$200,000 since 1944. Lease still has not been disposed of . . . Liberace has started on his summer replacement TV stint, substiting for the vacationing Dinah Shore. It's an eight-week stretch via NBC-TV . . . Frances Irvin, who left the band, rejoined Tommy Dorsey shortly afterwards in time to make the crew's Chicago Edgewater Beach date, now being played . . . Keefe Brasselle, formerly a band drummer who worked with Skinny Ennis among others, got his biggest movie break to date when he drew the assignment to portray Eddie Cantor in the latter's life story, which is being done by Warners. Cantor will dub the soundtrack. Picture already is shooting.

Arthur Michaud, personal manager who doubles in the concert program business, sued Josephine Baker for \$7,650 charging a breach of contract. Miss Baker was served during her recent engagement here . . . Norman Granz burning that the local Mercury distributors took on another jazz line, the Monarch label which is being produced through Eddie Laguna . . . Roy McHargue, clarinetist, whose Hangover Club sessions are favorite fare with Dixie lovers here, has been set as a regular with his combo on KTLA's *Dixie Show Boat* series. Roy's regulars include Earle Sturgis, piano; Bob Higgins, cornet; Moe Schneider, trombone; George Desebaugh, drums and for the TV show Ray Leatherwood, bass; Ralph Harden, trumpet; and Heinie Beau, alto.

Stuart Wade replaced Merv Griffin in the ballad vocal department with the Freddy Martin band, which currently is solidly settled down on a lengthy return engagement at the Coronet Grove of the Hotel Ambassador here . . . Big Jay McNeely and combo will work the Waldorf Cellar for a couple of weeks opening July 15 . . . Nat Cole currently at the Tiffany Club, Louis Jordan opens on July 28, and George Shearing is slated for August 26. (Modulate to Page 23)

Nate, Greg And Fritz Win Brahms Concerto Contest

By ROB DARRELL

The A minor Double Concerto, Op. 102, Brahms' last orchestral work, always has been a tough nut to crack, either in concert or on discs. The "electrical" recording era was well along before Thibaud and Casals, with Cortot conducting, pioneered with the first phono-edition in 1930-1931 (HMV/RCA Victor, long out of print). And that seemed so unbeatable that no one dared tackle it again for 10 years, until the Heifetz-Feuermann set, conducted by Ormandy, RCA Victor DM 815 of 1941, transferred a few months ago to LP, in the "Treasury of Immortal Performances" series, as LCT 1016.

The last 78 version was by Kulenkampf and Mainwari, under Schuricht (Decca EDA 94 of 1948-1949), but that was strictly routine and has been quickly forgotten. Then this spring the LP-ers got on their toes at last. In addition to the Heifetz-Feuermann re-issue, there now are no less than three new editions from which to choose: Milstein and Piatigorsky under Reiner (RCA Victor IM 1191), Fournier and Janigro under Scherchen (Westminster WL 5117), Oistrakh and Sadlo under Anceel (Symphony SR 8; also Colosseum CRLP 120).

All this, however, is hardly an embarrassment of riches. No old-time collector will be budged from his deeply rooted position that the "definitive" edition still remains the original one of 1931. As a matter of fact, I hold the same view, but only as far as Casals himself is concerned. Thibaud wasn't really in the same class and of course the recording is hopelessly outdated. And in any case, the set is such a rarity today that any dwelling on its virtues (many of which have been considerably exaggerated in the passage of time) would be wholly academic. Instead, let's see how the current LP's stack up...

Satellite Edition

The Russian or Satellite edition can be written off most easily, for it merits attention only by those intensely interested in the fabulous technique and tone of David Oistrakh—which, insofar as they can be displayed here actually are most of what they're claimed to be by his admirers. The cellist, Sadlo, is top-notch too, but only specialists can get any real pleasure out of the overall version... The Prague Symphony is routine at its best (and its best is only the best of a bad bargain)... Karol Anceel is stolidly lethargic, except for a rare and mostly inexplicable twitch of arbitrary energy... And the recording is so tubby that I can't believe it is so recent production. If it is, some Rekording Kommissar in Prague deserves a quick and merciful liquidation!

Of the two dubbings (and I'll bet they're from discs rather than tapes), Colosseum's has reduced the "highs" at the expense of definition and for the most part the soloists are bogged down in tonal mudbanks. Symphonie's has a few more "highs" and is much brighter and clearer—at least in comparison and considering the unnatural quality of the original.

Heifetz Mi-fits

Next to go, perhaps surprisingly, is the Big Name re-issue. Heifetz, for all his tonal purity and precision, is badly cast in this music and the late Emanuel Feuermann is poorly remembered by his decidedly characterless performance here. Ormandy's reading is pedestrian and for all the fine orchestral playing (and for recording that still sounds pretty good), the general effect is suavely business-like rather than dramatic and appealing.

The Westminster disc is notable as one of the first to reveal the unquestionable talents of young Antonio Janigro, a cellist of whom much is sure to be heard in the future. But he is badly partnered here with Jean Fournier, a fine fiddler, but one whose rather thin tone blends poorly with Janigro's robustness. And Scherchen is in one of his perversely "differ-

Classic Faves: 3 Count Basie

Count Basie is the latest jazz star to submit his list of classical music favorites as part of the new Beat series.

Said Basie, in forwarding his list:

"It has been my secret ambition to one day write such a composition." The list follows:

Bach: Fantasia In C Minor.
Beethoven: Sonata #23 in F Minor (Appassionata).

Brahms: Piano Concerto #2 in B-Flat.

Chopin: Rondo for Piano and Orchestra.

Gershwin: Rhapsody In Blue.
Liszt: Hungarian Rhapsody #1.

Mendelssohn: Concerto #1 in G Minor For Piano.

Mozart: Concerto in F for Three Pianos.

Rimsky-Korsakov: Scheherazade.

ent" moods for the reading, slowing up almost as outrageously as Anceel for many of the solo passages and seldom seeming to put any real heart or punch into the music. However, there are some nice subtleties in the performance and the recording is much better, although still a long way short of either Scherchen's or Westminster's best.

The Winnah!

So we wind up our elimination contest with what I never would have guessed (before hearing the discs) as a sure winner. Both Milstein and Piatigorsky are a pleasant surprise here, nobly suppressing their manneristic tendencies and working miracles in fitting their individual tone qualities into the most harmonious and homogeneous blend of any version of this work I have heard on records (or in concert, for that matter). The recording, too (except for some "built-in" hum), is the best of all versions and the orchestral playing is both the most attractive, as well as the cleanest and subtlest in instrumental details. Undoubtedly it's Reiner to whom the prime credit must go, both for controlling and bringing out the best in his soloists, and in capturing the work's ripe expressiveness without sacrificing (as do the other conductors) its intense vitality and forceful drive.

Milstein, Piatigorsky, and Reiner, then, are clear-cut first choices—which isn't to say that theirs is a wholly ideal or unbeatable edition.

Tough Nut

The Concerto itself, with its curious mixture of sentiment and heroism, its intricate welding of solo and tutti passages into what really is a symphony or concerto grosso, is one of those intractable works that perhaps never can be performed to perfection. "Short-winded, dry, cold and rigid, obstinate and mechanical," are some of the adjectives even dyed-in-the-wool Brahmsians used to throw at it!

To others, who can take their Brahms or leave him alone, it remains probably one of his best and certainly his most fascinating symphonic creation. At certain moments, when he really warms up,

CLASSICS IN CAPSULE

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

STANDARD WARHORSES

DISC DATA	RATINGS	COMMENTS
BACH: Suite 2, B min. & 3. D major. Munich Philharmonic Orch.—Fritz Rieger. MERCURY MG 10078, 12".	★★★ Performance ★★★ Recording	● This review copy (of a disc released last year) must have been sent by mail here in Tibet. It's still full of beads, though, with some spirited fluting (in No. 2) and a very vigorous harpsichord, both by unrecorded soloists. But despite their energy and gusto, both performances are jerky and coarse in comparison with Muenchinger's superb London versions.
GOINOD: Faust Ballet & VERDI: Aida Prelude & Ballet. Met. Opera Orch.—Cleva. COLUMBIA ME 4515, 12".	★★★ Performance ★★★★ Recording	● No matter how casual a pupa-concert run-through given those faded bits of phony exultation, it's better than what they usually receive in the opera house. But in these performances (Cleva's playing is not merely routine, it's an expression yet! What a shame to waste such good recording!...
HAYDN: "Surprise" & "Oxford" Symphonies. Vienna State Opera Orch.—Scherchen. WESTMINSTER WL 5137, 12".	★★★★ Performance ★★★★ Recording	● Well on his way to recording all 104 Haydn symphonies, Scherchen here adds Nos. 92 and 94 to his admirable series. The former, an especially interesting transitional work, leading up to the great "London" works, is done with a characteristic blend of energy and delicacy—a notable sweet and moving reading. The hazy "surprise" gets some of N's novel touches, but after one gets used to his tempo, they're extremely effective. This set is the most original (and maybe the best) disc edition, while No. 92 is definitely tops.

RARE VINTAGES

MOZART: Sonatas K.264, K.301 & K.304. W. Barylli. V. & Ladura-Skoda, piano. WESTMINSTER WL 5130, 12".	★★★★ Performance ★★★★ Recording	● Walter Barylli's better as a duo-fiddler than quartet leader, perhaps because Paul Badura-Skoda restrains him from over-inflating these light-weight but diverting little works. Briskly vivacious and warmly songful, this sequel to WL 5109 is admirably balanced, lucidly clean out, and transparently recorded.
PRINCIPAL LITURGY in English. N.Y. seminar Choir—R. F. Brown & H. W. Gilbert. COLUMBIA ME 4528, 12".	★★★ Performance ★★★★ Recording	● A strange item to be reviewing in these sheets but hardly sacred page: issued as a "model" for service-singing in alfalfa-dietist churches, this disc is considerably more than that. Offer us apart, it contains some truly magnificent music, especially on the Plainsong side, which also is much better sung (men's voices, in unison) than the examples of Anglican Chant over-side, including Werbeck's Communion Service of 1940.

NEW DIRECTIONS

HONEGGER: King David. Soloist, Spaker. Cho. & French Nat. Radio Orch.—Honegger. WESTMINSTER WL 201, 2-12".	★★★★ Performance ★★★★ Recording	● Although released several months ago, this 20-year delayed first complete phono-edition of one of the Himalayan works of our time, demands belated homage. A great "symphonic poem," David can be compared only with Stravinsky's <i>Symphony of Psalms</i> , <i>Oedipus Rex</i> and <i>Peter Pan</i> (of which the two last still are unrecorded). To be sure, there are some disadvantages in bringing so essentially a stage work to discs (for example, the diminished effectiveness of the Narrator, whose sepulchral interpolations are rather a bore here), but these are far outweighed by the monumental impact of the music, tremendously and irresistibly dramatic choruses. Next to staging them, listening to them is one of this century's supreme tonal experiences.
ROSSINI: 6 Quartets. New Art Wind Quintet Members—R. Clar., Sax. & Horn. CLASSIC CE 1010, 2-12".	★★★★ Performance ★★★★ Recording	● A tasty dish for wind players and connoisseurs! This is the first complete set of Rossini's student works, of which the first five were originally intended for strings. They are far better suited to the present medium, however, and the Sixth is both intentionally and inherently one of the finest of all compositions for four winds. Punitz, Simunelli, de Bario and Taylor of Melvin Kaplan's talented New Art Quintet cover themselves with glory here, especially in No. 6, where tape techniques permit extended sequences of virtuoso horn playing that would be impossible in concert. The earlier pieces may be a bit dull for all their charm, but these Variations of the Sixth Quartet are not to be missed for an exciting drum thrill!

Flutists, Flautists & Fipple Flute Artists On LP Discs

By ROB DARRELL

Sounded demonstrations of the various musical instruments obviously are valuable for a wide variety of educational purposes, both formal and private, for composers, orchestrators, and performers. But even the strictly amateur listener, who isn't particularly interested in the problems of orchestration or techniques and ranges of individual instruments, can vastly enhance his musical enjoyment by developing the ability to recognize and identify specific tonal qualities.

Unfortunately, however, practically all of the various "Instruments of the Orchestra" album of 78 days were pretty poor and so far there aren't any even poor LP sets that I've been able to find. The closest thing is Britten's *Young Person's Guide to the Orchestra*, variations and fugue on a theme by Purcell, in which the various orchestral choirs have starring roles in sequence. Yet even here, the only available version is Sargent's Columbia ML 4197, a fair transfer from excellent 78's, but definitely in need of replacement by an up-to-date dated original.

Nevertheless, the enormous LP repertory offers countless good examples of all familiar and many odd instruments, solo and in combinations—provided you can find

forgets his usual beery Teutonic sentimentality and evangelical muscular piety, the contagious vitality and superb momentum of this music remind us that Brahms truly had the makings of a supreme master. I think he came closest to his avowed goal right here. At any rate, I for one will be willing to hear the Double Concerto long after I've tossed most of his other works in the ash-can! And after going through four LP editions in one continuous session, that's surely playing plenty!

them! And since finding them in catalogs normally arranged by composer, title, or artists, often is a mighty tough job, the present series of articles is intended to serve as a handy guide to specific instrumental categories on LP discs. And it begins, naturally enough, with the Flute Family, which invariably occupies the top line of orchestral scores.

Solo Flute Recitals

But before picking out flute parts in full symphonic works, it's a good idea to become familiar with the solo instrument's distinctive tone qualities in various parts of its range and with some of the characteristic techniques normally employed both in writing for and in playing the instrument. Among the solo LP flute "recitals," the outstanding releases probably are by:

Julius Baker (Chicago Symphony) with piano accompaniment on Oxford 102, which includes Sonatas by Handel and Frederick the Great, Milhaud's *Sonatine*, Saint-Saens' *Air de Ballet* from *Ascanio*, and the famous Debussy *Syrinx* for unaccompanied flute...

Sebastian Caratelli (Pittsburgh Symphony) with piano accompaniment on New Records NRPL 402, which includes a Platti Sonata, Enesco's *Cantabile et Presto*, and Karg-Elert's *Sonata* for unaccompanied flute...

William Kinkaid (Philadelphia Orchestra) with piano accompaniment on Columbia ML 4339, which includes Sonatas by Marcello and Hindemith, Dutilleul's *Sonatina*, Caplet's *Réverie et Petite Valse*, plus the same Saint-Saens air and Debussy *Syrinx* that Baker plays above...

Ottmar Nusiö with harpsichord accompaniment on Elite CE 4001, which includes Sonatas by Handel, Daniel Purcell, Vinci, and Bach... Jean Pierre Rampal with piano accompaniment on Mercury MG 10067, which includes the Hindemith Sonata, a Beethoven Sonata, Bach's *Unacc. Sonata in A minor* and Honegger's unaccompanied *Danse de la Chèvre*, Roussel's *Andante* and Scherzo, and Dukas's *La Plainte au loin de Faune*...

Concertos For Flute

Next is a batch of concertos starring the flute, with the soloist's name given in parentheses: C. P. E. Bach: G major (Aurele Nicolet), Concert Hall CHS 1077... Boccherini: D major (Paul Renzi), Concert Hall CHC 50... Couperin: No. 6 (Rampal), Mercury MG 15007, and *Concerts Royaux* (Philip Kaplan), Allegro ALG 3013... Haydn: Concerto (Scheck-Wenzinger Chamber Group), Urania 7031... Ibert: Concerto (Baker), Oxford 104, and (Peter Lukas Graf), Concert Hall CHS 1109... Mozart: No. 1 (Herbert Segl), Mercury MG 10056; No. 2 and the *Andante* in C, K. 315 (Nicolet), Concert Hall CHS 1073... Pergolesi: G major (Meylan), Concert Hall CHS 1082... Telemann: Suite in A minor (James Pappoutsakis), Decca DL 8522... Vivaldi: Op. 10, Nos. 1-6 (Turn to Page 21)



CRITICS AND MUSICIANS are ranged across the stage of the amphitheatre at Brandeis University in this picture taken during the four-day Festival of the Creative Arts. Left to right, at the symposium table, are Leonard Feather, George Wein, John Hammond and Nat Hentoff; invading their ears are

Lee Konitz, Lennie Tristano and Charlie Mingus. In the story below, Hentoff terms the even "the most exciting of its kind in recent New England history. For further information on the Brandeis Festival, see Feather's Nest on page 22.

Bernstein, Blitzstein And Brecht Blend Brilliantly At Brandeis

Boston—Young Brandeis University's four-day Festival of the Creative Arts resulted in the most exciting event of its kind in recent New England history, and jazz received some of the chief benefits.

The June 13 Jazz Symposium created a strong amount of interest among the thousands attending the festival and garnered a large amount of space in the Boston press. A detailed account of the symposium will be found in *Feather's Nest*.

The climax of the entire celebration of the arts occurred Saturday evening, June 14, in a brilliant performance of the Kurt Weill-Bert Brecht *Threepenny Opera*. Marc Blitzstein, who adapted the text into English, also served as narrator and Leonard Bernstein, director of the festival, conducted the orchestra.

The two members of the cast who scored most strikingly were Lotte Lenya, Weill's widow, in her original role of Jenny, and Anita Ellis as Lucy. Anita Ellis (*Down Beat*, June 18) projected an uncannily precise vocal line with a remarkable beat.

Where's the Music?

The *Threepenny Opera* was preceded by excerpts from Pierre Schaeffer's *Symphonie Pour Un Homme Seul*. This example of "musique concrete," heard for the first time in the United States, was played on a sound track compounded of an amazing variety of "concrete" sounds from trains to the magnified beat of a cricket's heart and truncated cadences of the human voice. Audience reaction was at best bewildered, most agreeing it was certainly concrete, but wondering where the music was.

That same evening Bernstein also conducted a first rate performance of Stravinsky's choral ballet, *Les Noces*, marred only by Howard Bay's inapposite costuming and decor. On opening night Bernstein's new opera, *Trouble in Tahiti*, was premiered to mixed reaction.

Liberation

The festival also featured symposia on poetry and films and a memorial concert for Serge Koussevitzky with works by William Schuman, Ben Weber, Benjamin Britten, Irving Fine and Aaron Copland as played by members of the Boston Symphony Orchestra conducted by the energetic Mr. Bernstein.

Of all the moderators and discussants during the four days, Hans Heinsheimer, symphonic and operatic director for G. Shirmer was most impressive for his knowledge, communicative fervor and above all, clarity.

Jazz critic John Mehegan said on opening night that "the world awaits the liberation of millions of squares." If this is true, a small

but stimulating series of examples in creative liberation was accomplished at the Brandeis Festival of the Creative Arts.

Music In The Air

Bing's Video Bow Keeps Millions Awake All Night

Olympic Games Fund Telethon, CBS and NBC, June 21, 11:15 p.m.

There must have been thousands of sleepless Saturday nights around the country when Bing Crosby made his TV debut. The occasion, a fund-raising drive to send 333 American athletes to Helsinki, took the form of a two-network broadcast from the El Capitan Theater in Hollywood, supplemented toward the end by studio guests in New York.

The end came at 1:30 the next afternoon. This reporter was able to catch almost nine of the 14½ hours of continuous airtime, during most of which two of the main threesome of hosts—Bing, Bob Hope and Dorothy Lamour—continued to work tirelessly.

From the general entertainment standpoint it was the best of the several telethons. There was none of the collar-loosening, the self-praising references to the rigors of the job that characterizes other marathons.

A Linguist

Inevitably, Bing left the impression that he and TV are made for each other. All Hope's kidding aside, he looked younger and trimmer than many expected; he teamed perfectly with Hope and

Fair Vaughning For Waldorfers

New York—Vaughn Monroe will play his third successive annual engagement at the Waldorf-Astoria Hotel here opening September 1. Vaughn currently is on an extended one-night tour which began in June and was broken only by a one week date at the Edgewater Park in Detroit July 16-23.

Monroe's Waldorf date, which will wind up activities on the hotel's Starlight Roof for the season, will be for just under four weeks.

Ad Absurdum

New York—Latest "new-sound" gag, passed along by Jack Egan, concerns the King Sisters, singing group who have been in married retirement for some time.

Jack says they have a new gimmick for their planned reunion on the coast this summer, to counteract the Patti Page brand of multi-voiced singers.

They'll blend their four voices to sound like one!

—nat

Counterpoint

From Bird To Berg

By NAT HENTOFF

In the course of handling both jazz and classical radio programs over the past few years, I've received a number of letters which start either with a request from a classicist for suggestions on how to begin to appreciate jazz or a query from a jazz listener interested in digging the classics.

Obviously readers of the *Beat* need no introductions to jazz on records, but it may be that some of you who have been oriented almost exclusively in jazz and pop music may have been wondering about the best way to start making it with classical music.

I asked Teddy Wilson's advice and he revealed that his first pleasurable contact with classical music was via the impressionists—Debussy, Ravel, etc. But, Teddy pointed out, nowadays young listeners would probably get more immediate kicks by starting with someone like Stravinsky, and that's where this series of suggestions begin.

Let me make clear that this in no way is meant to constitute a basic classical library. That's a task Bob Darrell is far more qualified to execute. It is meant to provide a bridge to the immense delights of classical music for listeners whose ears are attuned to jazz. All records listed are long playing.

It might be fun to begin with the *Ebony Concerto* Stravinsky wrote for Woody Herman's band, which can be found on Columbia ML-4398, and switch immediately to the same composer's *Symphony in Three Movements* (Columbia ML-4129). If that moves you, you'll be really struck with *L'histoire du Soldat* (Victor LM-1078) and Ernest Ansermet's cool readings of *Le Sacre du Printemps* (London LLP-130) and *Petrushka* (LLP-130).

Bartok to Bach

That leads us, after your head clears, to Bartok's *Concerto for Orchestra* (Columbia ML-412) and the same composer's *Sonata for Two Pianos and Percussion* (Dial 1). By this time you might want a less shattering but equally stimulating set of experiences, and a good way to start would be with Bach's *Brandenburg Concerto No.*

Nat Sees La Vie En Rose

New York—Nat "King" Cole will play his first local night club date in several years in the fall when he works the class East Side boite, La Vie En Rose. The booking is for two weeks with an October 18 opening day.

Nat will work the spot with his trio. The room is an intimate-type operation and has been going great guns mainly on the strength of extended engagements featuring Pearl Bailey, who's there at the moment, and Dorothy Dandridge.

Skitch Has New NBC Video Show

New York—Skitch Henderson returned to television July 7 with a 15-minute daily show on WNBT, New York's NBC video outlet.

Show is seen at 6:15 p.m. and features Skitch pianoing and accompanying guest vocalists. Skitch still does his late-night platter show on radio, also for NBC.

Elliot Set For NY Paramount

New York—A lucky break fell into Elliot Lawrence's lap when he was booked to open July 23 at the Paramount here.

Turns out the picture will be the new Dean Martin-Jerry Lewis opus, and business is expected to be so strong that Elliot has been booked for four weeks with options that may take him up to eight weeks.

2 in F. The experts would probably tell you the Stuttgart Orchestra's version is the more correct, but for this purpose, listen to Pablo Casals' Prades Festival Orchestra (Columbia ML-4345). Casals swings the end; as does Wanda Landowska, whose *Goldberg Variations* interpretation will especially reach the keyboard devotees (Victor LM-1080).

From here I'd move somewhat farther back in time for a succession of sonorities, the like of which haven't been heard since. Try Giovanni Gabrielli's *Canzonas for Brass Choirs* (Esoteric 503 or Period 526) and you'll hear a brass section to cut all brass sections. By this time, incidentally, I would guess that anyone who had started out with an admiration for Stan Kenton will have realized how vapid, sterile and imitative his musical product actually is.

300 Years Later

A jump of over three centuries from Gabrielli to Hindemith's *Musik for Brass and Strings* (Period 515) reveals both the strength of tradition when it is allowed to grow and the acrid inventiveness of this sometimes academic, but often moving composer. For pure kicks, Hindemith's *Kleine Kammermusik* (Stradivari) rivals in terms of its own language and intent the historic Miles Davis Capitol sides.

If you've come this far, you'll probably be curious to sample the composers who rebelled partially or entirely against the concept of a tonal center. For me, the richest pleasures so far are to be found in the work of Alban Berg: *Concerto for Violin, Piano and Thirteen Wind Instruments* (Dial 9) and *Wozzeck* (Columbia SL-118). For brilliant explorations of what can be done with timbre, several works of Varese have been collected on EMS-401 including the celebrated *Ionization and Density*:21.5.

Ethnic Series

And if you dig Varese, I have one further suggestion. It's in line with something Dave Brubeck once told me—the need for a jazzman to listen constantly to all kinds of sounds. Jazz, according to Dave, could become a magnificent focus of communications for all musical languages of the world because jazz, in its freedom and flexibility, influences other musical cultures it comes in contact with and is in turn invariably influenced.

"When jazzmen go to South America," Dave pointed out, "they return greatly influenced by Latin-American music. The same thing would happen if a group of our leading jazzmen went to India. Eventually, perhaps jazz will be able to transmit influences from all over the world."

I'm not suggesting this is a practicable or possible likelihood within the foreseeable future, but I think many of you might be both amazed and greatly pleased by what you'll find in the catalog of the Ethnic Folkways Library, available at most record stores—music of India, the South Seas, Africa and the much neglected American Indians, among many others.

I'd like to hear what happens if any of you follow some of the suggestions in this column, and if you have any further ideas on the same kick. There's so much to hear, it's a drag when people put themselves down by listening to one kind of music exclusively.

Patti Page Likes Simplicity—But Don't Get Her Wrong, She Still Digs Money

By NAT HENTOFF

Boston—"Ella Fitzgerald is the greatest for me," said Miss Patti Page, "and I guess she always will be."

Patti was in Boston for a week at Blinstrub's, and decided one afternoon to engage in a frank recital of her musical views.

Patti's adulation of Ella should be no surprise to those who have heard her swinging Langworth transcriptions, made for radio stations only, but it may be news to listeners who identify Patti only with the echo chambers and multiple-voiced laments that have made her one of the country's most commercially successful recording artists.

"Actually, I never keep my records, but I do have all those Langworths. I made them with just a rhythm section and sang just standards. That's what I'd do if I had a record date on which I didn't have to worry about sales."

Patti's Pro-Pennies

Patti was asked if she were getting tired of all the echo chambers and the kind of songs she has to sing on records.

"Well," she answered incisively, "I'm not tired of making money."

"About songs though, it is true that great songs aren't being written as often as they were 10 or 15 years ago. And when a great song does come along, it doesn't sell. Look at *White We Danced*, and *Mona Lisa* wouldn't have made it if it hadn't been for Nat Cole."

"I guess the reason may be that years ago, the people who bought records were interested in a better quality song. They enjoyed music and were of all ages. Today the record buying public is mostly composed of the younger people and their interests aren't especially musical when they buy a record."

Explanation

Patti laughed and said, "Let me explain that one further. What I mean is a lot of kids become interested in the young male artists coming up, and they don't seem to care whether the boys sing well or not. There's one—a good friend of mine—who's selling just hysteria. He's not singing."

"I think the music business



Patti Page

moves in cycles though, and we may be moving toward a period in which quality will come back. There seem to be more good tunes around today than there were a year or two ago."

In Patti's own future, she's most excited about her new TV show, which began July 8 on CBS-TV. She'll be on Tuesday and Thursday from 7:45-8:00.

"It'll be an informal show like Perry Como's and we'll have guest stars, though not all will be singers. There's be some boy singers, of course, but also dancers, instrumentalists and maybe some jazzmen."

Patti returned to the subject of people she admired in the business.

"Rosemary Clooney, next to Ella, is the only other female singer I especially enjoy. Among male vocalists, I like Jack Haskell and

of course, Louis and Nat Cole.

"You know what I listen to at home? I have all the *Jazz at the Philharmonic* albums and I like to listen to semi-classical music with no words, no singing. When I want to hear pop tunes, I listen to Ella and Louis."

Digs the Count

"For bands, I like Count Basie, when he plays. As for the talk about bands coming back, they would if only they'd stop fighting among themselves. They don't seem to be trying to really play well, to really have an original style."

"Oh, I would like to say as an afterthought on my records, there's one I especially like from the musical point of view, though it was never a big hit—*Roses Remind Me of You*."

"A lot of people, incidentally, are misled about hit records. Not every hit record sells a million copies. If a record comes close to 500,000, that's a big record, very big."

Patti Page should know, having become an expert on "very big" records, and there's every sign she'll continue to add to her highly profitable knowledge.

Hey, It's Marie!



REUNION IN LONDON was staged by Lena Horne and Marie Bryant recently. Marie, dancer and singer who was featured in Norman Granz's celebrated *Jammin' The Blues* film short, was married a few weeks ago to John A. Rajakumar, former manager of the Harlem Blackbirds with whom she toured in India.

The Saxophone Section of Ray Anthony's Band Is 100% Selmer



Photo above: Ray and his sax reed section, left to right: Ray Anthony—Trumpet, Jim Schneider—Alto, Bob Hardaway—Tenor, Earl Bergman—Alto, Billy Umeton—Tenor, Leo Anthony—Baritone, using Selmer (Paris) saxophones and clarinets.

Voted the 1951 band of the year in Billboard Disc Jockey Poll, Ray Anthony fronts a 100% Selmer Reed Section and plays the Selmer (Paris) Trumpet himself.

Hear Ray play his Selmer when he makes his next personal appearance in your vicinity, on the air, or on his new Capitol recordings.

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Photo above: Leo Anthony backs up Ray with his new Selmer Super-Action Baritone Saxophone.

7 British Bands Barred From Concerts With U. S. Jazzmen

LONDON—The British Musicians' Union informed seven bandleaders that they would not allow them to appear on the same stage as four American and Continental jazzmen who were booked for concerts at the Royal Festival Hall on June 28 and 30.

The concerts comprise the International Festival of Jazz staged by the National Federation of Jazz Organizations.

Blues singing guitarist Lonnie Johnson and ragtime pianist Ralph Sutton were to appear at the first show.

Dutch trumpeter-pianist Rob Frank and Swedish altoist Arne Domnerus were to appear at the June 30 concert.

The British bandleaders who were warned by the MU are Gerald, Johnny Dankworth, Humphrey Lyttelton, the Christie Brothers, Ambrose Campbell and Jimmy Walker. They were to have completed the bills for the two concerts.

Show Goes On

"But the concerts will go on," stated the NFJO, "even if we have to run the first one with Sutton and Johnson as the sole artists; which is what we may be compelled to do."

Johnson also is booked for a provincial tour. British bands were to have accompanied him on this.

Sutton, on the other hand, was only granted a working permit for one concert. He will be paid \$700 for less than an hour's playing.

The Union's attitude towards American jazzmen is widely known. "We will only let them in on a reciprocal exchange basis," they state.

But the Ministry of Labour informed the MU in April that they were granting working permits to the four foreign jazzmen, and the

Success!

Hollywood—Roy Harte, local drummer who works everything from bop sessions to barnyard bounce dates (he's a regular with Cliffie Stone) is autographing copies of what he describes as "his great-st record to date"—Ella Mae Morse's *Blacksmith Blues*.

Roy played the anvil solo.

Union's silence on the matter had been taken as unspoken acceptance.

Surprise

Their sudden action, six weeks later—and only 17 days before the concerts—took the profession by surprise.

The MU made a similar move when the NFJO obtained working permits for two American jazzmen to appear at the Festival concerts last year.

On that occasion the NFJO had to cancel the Americans' bookings despite the fact that the Queen—then Princess Elizabeth—was to have been guest of honor.

This year they are standing their ground.

A relaxation of the MU's rigid policy line is indicated, however, by a Union statement recently that the Union is prepared to discuss with the Ministry of Labour a plan for controlled entry of foreign jazzmen.



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FRED BENSON, personal management

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Rosemary and her star

THE HOLLYWOOD BEAT

Unawed Clooney Tackles First Movie Assignment

By HAL HOLLY

Hollywood—Rosemary Clooney, an old friend of *Down Beat* readers whose *Come On-A My House* record blew her not only into her first movie contract but into the feminine "lead" in her first picture, a Paramount opus titled *The Stars Are Singing*, in which she'll share top billing with Lauritz Melchior and Anna Maria Alberghetti, is taking the movie business right in stride.

Rosie is completely unawed, and maybe inwardly just a little amused by the fuss they are making over her, and meantime is having a lot of fun. Your Hollywood reporter dropped in on her for a chat, found her—on this occasion anyway—taking it easy in her private dressing room while two stand-ins (or maybe one should say "dance-ins") one for Rosie and one for Anna Maria, went through the innumerable rehearsals that preceded the shooting of a short song-and-dance routine she will do with the little Italian singer.

Rosie's No Dancer

"I spent three weeks learning this little dance thing," she explained, "and inasmuch as I had never pretended or even tried to be a professional dancer, it was quite a work-out. I think I should be doing all these rehearsals just to keep in shape. (Rosie doesn't look like she needed anything to keep in shape.) But Anna has to do her school studies and can only work so many hours a day. Anyway, they'll probably change this little dance all around during the rehearsals and I'll have to learn it all over again."

How did she like working in the movies in comparison with her previous jobs, singing with bands (with Tony Pastor with sister Betty as the Clooney Sisters), in TV—her "Songs for Sale" stint on CBS-TV was the break that led to her recording pact and thence into the movies?

Great Band

"Well, it really seems pretty easy in comparison. At least, so far. Recording my songs for this picture seemed to go off with just no effort. Victor Young, who conducted, seemed to know exactly how to make it easy for me. The arrangements, by Van Cleave, are great."

"And that Paramount staff orchestra! Those guys can really play anything from symphony music to jazz. They practically have to in this picture—with Melchior and Anna singing opera, and me singing—well, what do you call it? I don't suppose it's 'jazz,' strictly speaking. No, synchronizing to the playback doesn't give me any trouble, but I phrased differently than I would for a phonograph recording session."

"Mr. Melchior and Anna are real great to work with. How about that? Rosie working with two of the greatest opera singers of the day! I do a duet with Anna in which she picks up the song where I leave off and takes the phrase on up another octave or two. They act like they are having as much fun out of working with me as I am with them."

Authentic Dialogue

The story of *The Stars Are Singing* is the story of "Terry Brennan" (Rosie), a struggling young singer trying to make the grade in the pop song business; "Katri Walenska" (Anna Maria Alberghetti), a young Polish refugee singer who comes to New York in search of an old friend, "Poldi" (Melchior), who she thinks can advance her operatic career. Poldi, once successful and famous, is discovered by Katri to have become a drunken wreck. All comes out as it should in a picture the Paramount publicity department refers to as "bound to be a definite contribution to lighthearted entertainment."

Rosie says she likes the dialogue because the references and terminology associated with the music world she knows are "really authentic."

"Look," she said, showing us the script, "Here's a line in which I say, 'I want you to know the word is no longer *hep*, but *hip*.'"

Down Beat Cover

"But my big dramatic moment comes when I tell my boy friend—see, it's right here in the script—'I'd rather have my picture on the front cover of *Down Beat* than marry you and have a house full of kids.'"

One thing sure is that Rosie won't end up on the cutting room floor. She has a strong role and a lot of good songs (including a reprise of her *Come On-A My House* in an incident that recalls the actual story of that song curiosity) and both producer Irving Asher and director Norman Taurog sound very convincing when they say, "We think we've got a real find here in Rosie. A personality that sparkles, and an easy, relaxed performer. A real trouper. You'd never guess she was making her first appearance before the cameras." That's the accepted statement under such circumstances, but they sounded as though they meant it. The buzzing about Rosie that's going around the Paramount lot reminds us of the buzzing that went around Warner Brothers when an ex-band singer, almost completely unknown to Hollywood, made her screen debut there a few years back.—Loris Day. Remember?

Emilio Caceres Back To Texas From Coast

San Antonio, Tex.—Jazz violinist Emilio Caceres is back here from Hollywood and opened at the Tropics for eight weeks. He has a jazz-and-Latin combo featuring Iris Garcia.

While on the coast, Caceres guested for Spade Cooley, Edgar Bergen, Harry James and numerous other TV and radio shows.

Chords And Discords

More Power To Rob Darrell, Cries GI Reader From France

Cannes, France

To the Editors: Received my May 7 issue of the *Beat* just a few hours after my arrival here in Cannes.

Right off, I want to congratulate you on the classical section. I have it nearly worn out now from passing it around to the few people here on the ship that do like the kind of news that the *Beat* has to offer. More power to R. D. Darrell.

Also, I would like to say a few words in favor of Nat Hentoff. I am all for his way of thinking. And as I am a great fan of Dave Brubeck, I am more inclined to see things his way.

This weather is nice here on the Riviera, and the great world renowned Monte Carlo is within eyeght, but I would much rather be on the West Coast, where the music is. I would like very much to pick up on this Mr. Krupa three. Most of all over here, I do miss the music. We have a little record changer and a few records that we purchased before we left Boston. Of course, most of our records are of Dave Brubeck, Herman, Parker, and of course, Satchmo. That's all for now, keep up the good work.

Phillip N. Mundy, K. Div. USS Baltimore

Foreign Currency

Sculthorpe RAF Station
Norfolk, England

To the Editors:

I am now stationed in England. I miss the musical kicks of the States, but I'd be lost without my copy of *Down Beat*.

Radio comes through pretty good here on some stuff from Switzerland, but we're having trouble setting up a record player on this English current. Getz on a 33 1/2 LP with this variable cycle current sounds like Grand Ole Opry. That we just don't dig.

Also like to tell you that I was surprised how the English people dislike Shearing.

H. J. Burns

He's Learning

Brockton, Mass.

To the Editors:

I would like to extend my sincerest appreciations to Mr. Leonard Feather for his very enlightening article on the subject of bebop, which appeared June 4.

For years, I have operated this record emporium, suffering through many types of music. Having been brought up in the old school, the "new" music was beyond my range of comprehension. Not until I read Mr. Feather's article did I understand the mechanics and musical thoughts of the musicians who play and write bebop. I am now able to listen with a great deal of pleasure. (Thanks to Mr. Feather.)

Lately, I find myself asking people why they either like or dislike bop. I find that those who dislike it are largely those who dislike the word itself. Not the music. Those people are not able to appreciate what the artist is trying to do.

We find, in our store, that the purchasers of bop records—or any other modern jazz record—consist largely of people with more than average intelligence. Their approach to music is scientific and intellectual. To like something is one thing; to know why you like it is another.

Thank you for opening up another facet in my musical appreciation. I have come to realize that a well-rounded musician can enjoy many types of music.

Manuel J. Rubin

Rochester Jumps

Rochester, N. Y.

To the Editors:

How about a plug for a new center of top-drawer musical entertainment—Rochester, N. Y.? Long renowned for its interest in the classical department (e.g. the Eastman School; the Rochester Philharmonic), the city has recently played host to some of the brightest lights in the music business.

In addition to the strictly commercial offerings of Don Cornell, Champ Butler, Joni James, Les Paul, and the Four Aces, the names of Stan Getz, Mary Lou Williams, and Sarah Vaughan have recently graced the entertainment pages of local newspapers.

But this is all by the way. The real news is that the Times Square Club has adopted a straight jazz policy and has brought to the city such outstanding jazz luminaries as Roy Eldridge, Charley Parker, Coleman Hawkins, Hot Lips Page, Oscar Pettiford, Eddie Heywood, and Lee Konitz, each for a week or more. Jazz fans of the Flower City are grateful to the Times Square and would like to see the place get a mention in your columns.

George W. Donadoni

Organized Plug

Batavia, N. Y.

To the Editors:

Someone once made a remark about being so close to the forest that you can't see the trees, which seems to be the case when it comes to reviews of organists appearing in *Beat* in the last several issues.

With absolutely no personal axe to grind, I'd like to do some stumping for the greatest of them all... Joe Mooney.

I might add that the word "great" as a comparative thing would have to be applied to Joe alone in the field, because he combines taste, imagination, humor and honest-to-gosh vibrating talent to come up with an always fresh, swinging sound.

Too few of his Carousel records have reached the ears of the public in general, although all the DJs in the immediate area have really been pushing them.

How about a lot more press notice to this guy, who is a joy to everyone interested in truly GOOD music.

Rud Mason
WBTA

Stan's Sad Show

Waseca, Minn.

To The Editors:

I have always been an ardent Kenton fan, and no amount of criticism from either authorized or unauthorized sources could change my idea that Stan was truly great—until I heard his current aggregation on TV Saturday. To use an adjective used usually by *Beat* staffers to describe Ferguson—it was mephitic!

Of course the band was hindered by poor mike pick-ups and the commercial vein the show has to uphold, but it still can't be denied that the band just "ain't got it." Solos on such wonderful Kenton standards as *Lover* and *Love For Sale* were pathetic. And some trumpeter was trying to do the impossible—imitate Ferguson—needless to say he failed miserably.

The only spark in the whole group was Ralph Blase's *Delicado*, with the possible exception of Jerri Winters, who would be a great vocalist if she was told singing should not necessarily sound like April Stevens' breathy offerings.

If *Beat* readers are gullible enough to vote the Kenton crew as top band again this year, Lea Brown ought to fold up his band—the public just doesn't know good music when they hear it.

J. Smith

Down With Ray!

Brighton, Mass.

To the Editors:

Your July 2 issue was very enjoyable to read, surprisingly enough. I'll admit that it took a little courage on my part to open to page one, after glancing at the morose face of a so-called vocalist. Fortunately your column did not build Ray up to be a musician, but rather a showman who gained popularity thru the musically simple minds of teenagers.

My only complaint about this issue is that you even associated Johnnie Ray's name with the music world. I look up to your magazine, because I find factual information about music in it. But please let's leave fakers and con-artists out of it.

Louis Martinello

Good Idea!

Camp Polk, La.

To the Editors:

As much as I am glad to see the big band business pick up, I still think they are not helping it any by playing the cities and towns, year in and year out, that have had their fill of the music business.

It seems to me, that with all the thousands of servicemen at—

(Modulate to Page 13)


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Anthony's TV Dance Party

TELEVISION'S LATEST ATTEMPT to present a program built around a dance band, the NBC *Saturday Night Dance Party*, kicked off recently with the Ray Anthony session pictured on this page. Top shots show Ray at left, and kidding with Jerry Lester, center; vocalist Marcie Miller, right. Below, left to right, are Dean Hinkle, Jack Laubach, Ray Anthony Dick Reynolds, Kenny Trimble, Nobby Lee, Jerry Lester, Eddie Butterfield, Earl Bergman, Buddy Wise and Leo Anthony, with drummer Archie Freeman and bassist Bill Cronk in the rear. At right is Ray with director Greg Garrison. Bottom row shows a conference between Anthony, Lester and Garrison; bottom right, rehearsal shot with Buddy Savarise, piano; Kenny Trimble, Knobby Lee, Dick Reynolds, Jack Laubach's back, Earl Bergman, Ray Anthony, Eddie Butterfield's shirt, Marcie Miller, Dean Hinkle (rear view), Tommy Mercer, Pauline Dunne, Irene Miksys. Consensus was that Ray did an excellent job within the limitations imposed upon him by the show's format.



DOWN BEAT

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RECORD REVIEWS

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.

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 (##).

Toni & Jan Arden

- ★★ *Where Did The Night Go?*
- ★★ *Blow Out The Candle*

Customers will be confused. First they'll have to sort out the sexes (Jan, in this case, being a boy's name and Toni the girl); then they'll wonder how come a sister and brother are singing love songs to each other. They may also wonder how come the boy doesn't sound so good. (Columbia 39766.)

Cliff Ayers

- ★★ *My Madonna*
- ★★ *Ginny*

Bernie Wayne and the Gem Tones support Cliff as he waltzes his way through the big-sounding *Madonna*, with strings and all. Bernie's madonna, it turns out, is actually his mother. Coupling is a tribute to a gal from Virginny, done brightly with hand-clapping, a guitar solo and a touch of boogie piano. (Emerald 8111.)

Tony Bennett

- ★★★★ *Have A Good Time*
- ★★★★ *Please My Love*

Following the *Because Of You* formula, Bennett reels off an expressive reading of a simple, homey ballad to a rich, full-sounding Percy Faith background. The song, *Good Time*, has the feeling of a big one; it's of country music origin.

Please, on the other hand, offers a contrived set of lyrics set to Massenet's *Elegie*. Tony belts it across in handsome style. The familiar melody could register action for the side. (Columbia 38764.)

Bud Brees

- ★★ *Only Time Will Tell*
- ★★ *Remember Me*

Bud Brees is the former name band vocalist who's now a disc jockey in Philadelphia. *Time* has an orchestra with strings under Fred Norman. *Me*, done with a shuffle rhythm, features Fred's Normanaire vocal group, his arrangement, and a rhythm combo under bassist Lucille Dixon. Latter song was a good subject for revival, and Bud may be able to stir up some local action with it. (Seger 78-7001.)

Champ Butler

- ★★ *Auf Wiederseh'n Sweetheart*
- ★★ *Padam ... Padam ...*

The Champion champs his way through two internationally flavored sides. *Auf* is a German melody with lyrics written in England; *Padam*, the onomatopoeic heart-beat title, was popularized in France by Edith Piaf. Despite heavy competition, Butler should get plenty of plays on both faces. (Columbia 39776.)

Don Cherry

- ★★★★ *Pretty Girl*
- ★★★★ *My Name Is Morgan but It Ain't J.P.*

A pair of the most refreshing bits of material to show in some time is coupled here, to the advantage of golfer Cherry, who may finally come up with that resounding hit. Oddly, the fine balladeer would have to make it with a couple of amusing Bahamian-bred calypso novelties. *Pretty Girl* is the more obvious of the

two, being the possessor of a catch-line; also is quite interesting musically for George Barnes guitaring sans multi-dub. *Morgan* is the more amusing of the two, likewise the most social conscious. Tunes are derived from the work of Blind Blake, who will be discussed at great length in a coming issue of the *Beat*. (Decca 28292.)

Rosemary Clooney

- ★★★★ *Botch-A-Me*
- ★★★ *On The First Warm Day*

Rosemary switches from the Armenian groove to an Italian alley (*Botch-A-Me* means *baci*, i.e. kiss me), but otherwise it's *Come On-a My House* all over again, Stan Freeman harpichord and all. The guitars of Mundell Lowe and Sal Salvador team with Terry Snyder's drums and Frank Carroll's bass to round out the over-heavy rhythm section.

Coupling, which Mabel Mercer has sung for quite awhile as *The First Warm Day In May*, opens and closes on Rosemary singing a duet with herself; aside from that it's straightforward, bright-tempoed, with a solo by Stan. (Columbia 39767.)

Nat Cole

- ★★★★ *Walkin' My Baby Back Home*
- ★★★ *Funny*

A fast recoupling of the Cole-Billy May *Walkin'*, occasioned by Johnnie Ray's re-popularization of the standard. Backing, subtitled "Not Much," is a reverse-twist lyric on a good ballad, with Pete Rugolo's band backing. (Capitol 2130.)

Vic Damone

- ★★★★ *Take My Heart*
- ★★★ *Roseanna*

An echo-chambered Damone sings out big but tastefully and skillfully on *Heart*, an adaptation from the Italian which seems to be off and running via an Al Martino cutting. Norm Leyden provides a fitting background. Should provide Martino with a run for the money.

Flip spots a very lovely ballad, but a tough one; Vic sings it well. (Mercury 5877.)

Doris Day - Percy Faith

- ★★★★ *When I Fall in Love*
- ★★★★ *Take Me in Your Arms*

Doris turns dramatic on us and potentially, too. Her reading of *Love*, a splendid Victor Young-Eddie Heyman ballad, could help the cause, that cause dedicated to bringing back the good songs and in turn good taste. Percy Faith does a wonderful job of bringing out the best in Doris, who ought to sing out more often.

Arms is the standard; Dodo turns the tear ducts up high again, and wails the oldie admirably. Should make for a big coupling for the thrush. (Columbia 39786.)

Fontane Sisters

- ★★ *There's Doubt In My Mind*
- ★ *If You Would Only Be Mine*

Doubt is a hillbilly item delivered pleasantly by the girls. The same country flavor sustains on side two, which is even less impressive. (Victor 20-4776.)

Sunny Gale

- ★★ *Father Time*
- ★★ *I Laughed At Love*

Sunny debuts on Victor, impresses with her strong power of projection, through her resemblance to Kay Starr is ever-present. *Time* sounds like an intentional rehash of *Wheel Of Fortune*, falls short of the mark as most sequels do.

Reverse is a bright rhythm opus done well by Sunny. With better material, the gal seems destined for a bright future. Ralph Burns furnished the excellent big studio band orchestrations. (Victor 20-4789.)

Richard Hayes

- ★★★ *Never Leave Me*
- ★★★ *The Mask Is Off*

Coverage of a couple of promising pops provides the keynote for this platter. Lush Jimmy Carroll backgrounds round out a disk which follows the sing-out-loud Martino-inspired trend, greatly amplified aurally via echo-chambered recording. The pitch is excitement and Richard carries it off well. (Mercury 5872.)

Neil Hefti-Frances Wayne

- ★★★ *Do You Care?*
- ★★★ *Siboney*

A pair of deliberately commercial efforts by the Heftis which still reflect the good taste and high danceability of their band. *Care* is a new ballad handled most of the way by Frances in harmony with The Cavaliers; spots a brief Hefti muted trumpet bit.

Siboney, opening with clarinet a la freilach, is mainly a Wayne vocal, a good one, though she seems to be trying a bit too hard here. The novelty of hearing the lyric to this evergreen could set this side up as a sleeper bet. (Coral 60780.)

Harry James

- ★★★ *Like The Moon Above You*
- ★★★ *Roll 'Em*

Kitty Kallen is co-starred with Harry on the jumping minor *Moon* song. Harry follows her vocal with some Ziggy Elman tricks. Kitty sings well, the band plays well.

The old Mary Lou Williams jump blues, which Harry used to play in Benny Goodman's band, is the vehicle for one of the best James instrumentals in some while. Harry's the only soloist. He and the band play splendidly, and, just to show this isn't 1935, they end on a flatted fifth. (Columbia 39765.)

Harry James

- Serenade In Blue*
- Manhattan*
- September In The Rain*
- You Go To My Head*
- That Old Feeling*
- If I'm Lucky*
- Just A Gigolo*
- Embraceable You*

Album Rating: ★★★★★

Soft Lights And Sweet Trumpet is the title of this tastefully produced and pleasingly played LP. James' horn is sweet, but not muted, as he leads the band through eight arrangements of good standards, all in slow or medium tempo. They can all be danced to, if that's what you want; rhythm section pulses admirably through both sides, with the good bass man excellently recorded.

Too bad the arranger(s) didn't get credit for the discreet, workmanlike writing job. Neither did the other soloists: a tenor (probably Corky Corcoran) is spotted on four sides, and a clarinet has moments in *Head, Gigolo* and *Embraceable*.

There's no James jazz here, of course, but neither is there much of the cloying oversweetness sometimes associated with him. Harry's target in this album was clearly defined, and he hit a bulls-eye. (Columbia CL 6207.)

Johnston Brothers

- ★★ *Chimney Smoke*
- ★★★ *Raindrops*

A couple of tunes that have been around



PETITE CONNIE HAINES still keeps active in the recording studios, though she's been in virtual retirement as far as personal appearances are concerned, ever since her marriage about a year ago. She still waxes for Coral.

are treated pleasantly. *Smoke*, another of those folk-type pops, features Laurie Payne in the solo spot; he proves a reasonably convincing singer. *Raindrops* is treated a la Four Aces in a semi-shuffle, could pick up some juke box attention in rural regions where they buy hoked up harmony. (London 1230.)

Sammy Kaye

- ★★★ *Walkin' To Missouri*
- ★★ *One For The Wonder*

The Kaye aggregation tackles a bouncy verse-chorus ditty with a pseudo-folk flavor. Average stuff for swing-and-away, mainly for the cornballs. *Wonder* is a novelty bouncer which melds numerology and love unconvincingly. (Columbia 38769.)

Frankie Laine

- ★★★★ *Rock Of Gibraltar*
- ★★★★ *High Noon*

Laine is bound to have himself a highly profitable record in this coupling. *Gibraltar* is one of those up verse-chorus ditties with a cowboy tinge, written by Terry Gilkyson. Chorus, five guitars (that's right, five), and rhythm section, along with Laine, raise some heap big excitement and inject it into the performance.

Noon is a folksy lament drawn from the soundtrack music of Dimitri Tiomkin for the picture of the same name. Ned Washington wrote an excellent tailor-made lyric. Laine sells it strong all the way and should have a big winner out of it.

Guy Lombardo

- ★★★ *Walkin' My Baby Back Home*
- ★★ *Once In A While*
- ★★★ *Half As Much*
- ★★★★ *Auf Wiederseh'n Sweetheart*

Lombardo, Decca's champion cover artist, hops aboard four of the current hot songs, the first two revivals, the latter pair new.

Walkin', revitalized via Johnnie Ray, is sung by Cliff Grass; *While* by Stuart Fester, the latter slicing was drawn from the catalog to meet Patti Page's competition.

Half As Much is the Hank Williams opus, hitting via Rosemary Clooney; and *Weiderseh'n* is the waltz sweeping via Vera Lynn's hit version. The latter is particularly well suited to the Lombardo style and market. The Lombardo life-begins-at-forty set should be suckers for the latter coupling especially. (Decca 28277, 28271.)

Al Martino

- ★★★★ *Take My Heart*
- ★★ *I Never Cared*

The hot Mr. Martino, whose *Here In My Heart* has hit the No. 1 spot across the country, should have a successful follow-up with the new *Heart* song. Same idea, same sweeping band backing, same holler-style singing. The song is hardly a great one, but provides Martino with lots of peaks. This is formula. It's hard to buck. It will sell, and sell big, and, for this reason solely does it rate the five stars.

Cares provides more peaceful contrast, shows that when Martino doesn't holler he has not much to offer. The title represents this reviewer's exact feelings about the side. (Capitol 2122.)

Josef Myrow

- Soft And Warm*
- L'Affaire*
- Autumn Nocturne*
- Afrodizia*
- Velvet Moon*
- Exotica*
- Moon Of Jado*
- Three-Quarter Blues*

Album rating: ★★★★★

Myrow, a Hollywood songwriter and collaborator of lyricist Mack Gordon, here is presented at the piano modestly designed recordings of eight of his own very lovely mood melodies, a couple of which—*Autumn* and *Velvet*—may be familiar.

His other songs fall into a matching relaxed, engaging mood. Myrow's piano playing falls somewhat between the styles of Frankie Carle and Claude Thornhill, leaning closer to the delicacy of the latter. He is accompanied on several sides by a rhythm group and on others by a small band, mainly comprised of strings. Album is packaged to create appeal for the amour-minded, and could pick up a good word-of-mouth following in that always ripe market. (Decca 5404.)

Bernice Parks - Fred Norman

- ★★ *Walkin' My Baby Back Home*
- ★★ *Dolcedo*

Miss Parks should have a chance to come up with a hit. She shows a distinct

tive vocal personality from the first few bars—but tasteful, melodious and non-gimmicky. The Norman band, which backs her up very well, is on its own on the instrumental coupling. Latter is satisfactory but won't give Percy Faith any trouble. (Seger 78-135.)

Lita Roza

- *** Allentown Jail
- *** I Wish I Knew

Jail is one of the more successful of the Tin Pan Alley-styled pseudo-folk pieces; it's done movingly by the poll-winning British thrush. *Knew* makes a more convincing showcase for Lita. Ted Heath's crack band backs her up, but has little to do on its own. (London 1176.)

Anne Shelton

- *** Lilli Marlene's Lullaby
- *** And The Angels Sing

Miss Shelton impresses best on *Angels*, which is treated lushly and with musical effects by Stanley Black's house band. Anne tries to inject some jazz feeling, succeeds only moderately.

Lilli is aptly named; the temptation is for the side to put you to sleep, mainly because it's that dull. (London 1224.)

Billy Shepard

- *** The Mask Is Off
- *** Auf Weidersehen Sweetheart

Expert lush orchestra work, with chorus added for *Sweetheart*, lends some promise to Shepard on his Victor debut, a coverage coupling spotting two of the more likely pops of the day. (Victor 20-4777.)

Del Simmons

- ** Strange
- ** Parker's Bolero

Frankie Castro who sounds like Frankie Laine under a mild sedative, sings *Strange*, surrounded by a variety of exotic sounds including flute and Latin rhythm as he sings the attractive minor melody. Piano has a Jenkins-like interlude. The *Bolero* says nothing new. (Citation 1167.)

Fran Warren

- ***** What Is This Thing Called Love
- *** Wish You Were Here

Fran turns shouter, or screamer to deliver an odd interpretation of the Cole Porter standard. Ralph Burns furnished the background music for the recording, which could be a noisy item at the very least.

Wish is a fetching little ballad item from the show of the same name. Fran is a lot more reserved on this side, and a lot more musical. But the marbles will all be rolling for *Loves*. (MGM 11270.)

JAZZ

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

Gene Ammons

- ** Hot Stuff
- ** When The Saints Go Marching In

Two tenor sides; the first, some fast blues with Ammons blowing guttily. Backing won't mean much to the Dixie fans who recreated the number. Piano plays a Garnerish solo on this side. (New Jazz 754.)

Sidney Bechet-Muggsy Spanier

- That's A Plenty
- If I Could Be With You
- Squeeze Me
- Sweet Sue, Just You
- Sweet Lorraine
- Lazy River
- China Boy
- Four Or Five Times

Album rating: ****

These are the rightfully famous Bechet-Spanier duets recorded in 1940 by Steve Smith for the defunct HRS label. Recorded with only guitar (Carmen Mastren) and bass (Wellman Braud) support, these sides represent Bechet and Spanier at their finest, are of historic interest to two-beat jazzophiles, stand up as some of the finest samples of Dixieland playing on record despite their age.

Atlantic Records is to be commended for packaging these sides into a single LP; we're sure they will be rewarded for the effort.

Incidentally, those several moments when Mastren's unamplified guitar breaks through in solo provide refreshing relief from the AC-DC recorded plucks of the day, both singly and in multi-dubbed ensemble. (Atlantic 1206.)



TWO-STAR SESSION that may get more than two-star ratings was held at MGM recently when Woody Herman, who recently left the label, joined forces with Fran Warren, currently riding high with her potential hit disc of *What Is This Thing Called Love*. Woody's 1946 Carnegie Hall Concert LPs are due for release on MGM this week.

Teddy Charles

- O'Brien's A Flyin'
- This Is New
- Old Man River
- Tenderly
- Basin St. Blues
- I'll Remember April
- The Lady Is A Tramp
- Blue Moon

Album Rating: ****

Teddy's vibes-guitar-bass trio inevitably suffers from comparison with the similar Norvo unit. Teddy, though no Norvo, plays pleasingly and shows some technical skill on *River*. Don Roberts' guitar is tasteful and promising. Kenny O'Brien's bass is featured on the first side, which he wrote. It's mild, agreeable modern music. (Prestige PRLP 132.)

Erroll Garner

- Margie
- I'll Be Seeing You
- There Is No Greater Love
- The Sheik Of Araby
- I May Be Wrong
- Lullaby Of The Leaves
- Sernade In Blue
- Trees

Album rating: ****

Pre-Columbia Garner is presented in a collection that was collated largely from a group of singles which were originally issued on 78. The eight sides add substantially to Erroll's bid to cover the bulk of the class standard song repertoire in his own inimitable keyboard style.

This package shows off Garner in an extremely good light. He played with a good deal more improvisatory spirit, and with a crisper, more swinging beat than he has been showing on his recent releases. This album is to be recommended highly to Garner followers. (Atlantic 112.)

Woody Herman At Carnegie Hall, 1946

- Red Top
- Sweet And Lovely
- Superman With A Horn
- Bijou
- Wildroot
- Four Men On A Horse
- Your Father's Mustache
- The Good Earth
- Mean To Me
- The Man I Love
- Panacea
- Blowing Up A Storm
- Everywhere
- Hallelujah
- Heads Up

Album rating: ****

Here, after all those reports and delays, is a re-living of the glory that was the First Herd. Recorded at Carnegie Hall March 25, 1946, it has been transferred onto four ten-inch LP sides.

Some of the numbers were waxed by Woody in studio versions, mostly shorter than the concert format heard here; others were never recorded. As was the case with the Goodman concert LPs, you can now hear things that are (a) more exciting through the reversed opera-glass of the years, (b) more personal and inspirational to the audience and applause.

Technically, they are far short of per-

fection. The balance is way off at times, but section for section the band comes through well, and the in-person impact it used to achieve will be obvious even to those who didn't know the band during that era. Main technical fault is a lack of lower frequencies.

Most of all, the soloists who made the band great, or whom the band made great, all come to life again; among them the late, great trumpeter Sonny Berman, who was 21 when he died. Among them, too, are Flip Phillips and Bill Harris, both of whom reached the peak of their careers at that stage, with Flip at his greatest on *Sweet and Lovely*, and Bill blowing a brand of horn that was unique. Norvo is effectively featured on *The Man I Love* and the Woodchoppers' items; Tony Aless steps out occasionally as an effective soloist, and, with Billy Bauer, Don Lamond and Chubby Jackson, leads the rhythm section through the amusing maze of accelerandi and retards they used to call *Four Men On A Horse*.

As for the writing, it's hard to tell where Ralph Burns' genius ended and the band's talent for head-arranging began. But between Ralph (*Bijou* et al), Neal Hefti (*Wildroot*), Pete Candoli (*Superman*) and the guys who dreamed things up on the bandstand, whether it came from brains, lips, pens or all three, it had a spirit that has not since been attained in any band, even the fine one Woody has today. (MGM E158, 159.)

Joe Holiday

- Hello To You
- Nice And Easy
- This Is Happiness
- Mambo Holiday
- I Hadn't Anyone Till You
- Like Someone In Love
- Mighty Like A Rose

Album Rating: ****

This combo from Newark comprises Holiday's tenor, Jordan Fordin's piano, Nick De Luca's bongo and timbales, Milton Hayes' drums, Clarence Johnson's bass. Fordin doubles on organ here and there.

The Jerseyites bounce breezily through the fast sides and get a consistent mood on the slower ones. What they're doing is on the borderline between jazz and rhythm-and-blues. Except for the Latin rhythmic influence it certainly isn't modern, but what it sets out to do it does well. (Prestige PRLP 131.)

New Sounds From Boston

- Mariners
- Aziary
- Tzoris
- Autumn In New York
- Boston Uncommon
- The Wizard

Album Rating: ****

Charlie Mariano, who plays a remarkably Domnerus-like alto and wrote three of the tunes, is the star of this LP, but the rest of his octet—Sonny Truitt, trombone; Joe Gordon, trumpet; Jim Clark, tenor, and others—isn't far behind. The writing and reading reflect some fine workmanship. The last two titles appear in duplicate—two masters of each—to take up the second side.

Tzoris parallels *Pack Up Your Trou-*



BASIE'S BIG BAND has been the subject of much discussion since its Mercury debut recently. The Count swings back into action shortly for a Birdland reunion with Lester Young and other alumni, who'll play in the same show with him July 24.

bles In Your Old Kit Bag, used as the bread in an ad-lib-chorus sandwich. *Wisard*, perhaps the best of the originals, was Sonny Truitt's work.

"I hope this album has shown you," says annotator Ira Gitler, "that good modern music is being produced in areas other than readily acknowledged places such as New York and Chicago." It sure has. (Prestige PRLP 130.)

Al Sears

- *** Nell Don't Wear No Button-Up Shoes
- *** Steady Eddie

Under Sears' name, the Johnny Hodges band (including, this time, Hodges himself) plays two originals. *Nell*, despite its involved title, is just a choppy *Castle-Rockish* instrumental and is the more commercial side. *Eddie* has good solos by Hodges, Emmett Berry, Lawrence Brown and Sears, and is the more musical side. (King 4540.)

Small Combos

- Them There Eyes
- You Can Depend On Me
- Just You Just Me
- High Falutin'
- If I Had You
- Bud's Invention
- Mamma Don't Allow It
- Under A Blanket Of Blue

Album Rating: ****

An oddly mixed bag from Capitol's new *Classics In Jazz* series. Most of the items are reissues of sides cut in the mid-1940s. No matter in which direction your tastes lie, you'll find some pleasure and some pain in this package.

Most pleasant to modern ears will be the previously unissued Buddy De Franco side, from the sextet date he made in 1949 with Teddy Cohen, Jimmy Raney, Harvey Leonard, Bob Carter and Max Roach. Most painful will be Nichols' *If I Had You*, as feeble an example of 1944 Dixieland as could have been found.

Benny Carter appears in four of the eight combos. On *Eyes* he's flanked by Goodman, Shavers, Norvo et al; on *Depend*, by Hawkins, Nat Cole and Buster Bailey; on *Mama* by Julia Lee, Bobby Sherwood, Vic Dickenson and Norvo; on *Blanket* by Norvo, Sherwood et al. Red is also heard on *Falutin'*, a previously unissued Goodman Sextet side.

Also present, here and there: Jimmy Rowles, Horace Henderson, Mel Powell, Arnold Ross; Irving Ashby, Oscar Moore, Allan Reuss, Al Casey, Dave Barbour; Red Callender, John Kirby, John Simmons; Sid Catlett, Lee Young. Despite all of them, there are a couple of pitifully lame rhythm sections.

Too bad they couldn't have put out *Bud's Invention*, and its still unreleased mate, on a single disc, to conserve collectors' resources. (Capitol H 322.)

Paul Smith

- ** El Cumbanchero
- ** Laurilou
- ** The Jumper
- ** Pick Yourself Up

Hard to tell whether to classify the first two sides under pop or jazz. Certainly *El Cumbanchero* sounds, most of the way, like a thousand other pianists playing the same tune. Next side is an agreeable original pretty tune. *The Jumper*, also an original, has Bach-like touches a la Shearing and moves nicely; *Pick* has good cooperation between Paul's piano and Irv Cottler's drums. (Discovery 161, 162.)

Trumpet Stylists

- ** I Can't Get Started (Butterfield)
- ** Take the A Train (Ferguson)
- ** Coast to Coast (Gillespie)
- ** House of Joy (Cootie)
- ** I Surrender Dear (Carter)
- * Can't Help Lovin' That Man (Nichols)
- ** T-Bone for Two (Sherwood)
- **** Mose (Miles Davis)

This is a weird, random assortment of trumpeters in an LP seemingly designed to suit no particular taste. Miles Davis fans will wonder why *Mose* wasn't held for an all-Miles LP (he cut at least eight fine sides for Capitol), while Red Nichols or Bobby Sherwood fans will resent Ferguson and Gillespie. In other words, what may have been designed to include a little for everyone winds up being very little for anyone.

Worse yet, at least four of the numbers devote more time to ensemble or to other soloists than to the trumpet player. For example, Dizzy is subservient to two tenor men and Cootie is drowned by almost everybody. This is trumpet album? (Capitol H 326.)

(Turn to Page 13)

The Blindfold Test

"My Heart Is Still With Jazz"—Nat

By LEONARD FEATHER

The last time Nat took the blindfold test he was still billed as leader of the King Cole Trio; still not exclusively an interpreter of hit songs, and still not a million-record seller.

The Records

1. Sounded like Benny Goodman in spots . . . it was well composed; good structure, I would say the string section knocked me out the most because naturally I'm a little fascinated by strings.

2. That is the usual type of jazz record that's going around right now; you get five or six musicians together and you have a little session. I like the clarinet; I think it's Buddy DeFranco, who I think is the best jazz clarinetist around at the moment.

3. What kind of sound is that? Sounded like harmonicas for a minute. At times it sounds like a Les Paul sound, but I know it's not Les. He would be more accurate in his presentation, if it were a hopped-up guitar.

4. I liked the ending best; that little counter-melody idea against Me And My Shadow. I like the song very much. Piano sounded as though there was too much going on behind him—the drummer was noisy.

5. I think Louis Jordan is one of the greatest performers we have around today; I would give top rating to anything he does in the novelty class. He can take a nothing piece of material and make something out of it.

6. Cute record. When it started I thought it was me! Makes me sort of reminiscent of my old trio days. Very wonderful, clean piano. Bass player reminded me of Jimmy Blanton, the way he opened up there.



Nat 'King' Cole

my mitt now—I was going to do it as a ballad. For the piano, and the way they work together—they must be a pretty well rehearsed organization—I'll give it three stars. It sounded like Oscar Peterson, but I don't know.

7. Wait a minute, who is this? . . . Now that's not fair! You know, it took me a whole chorus before I realized who it was. That shows you how far I've gotten away from playing like myself . . . I'll say one thing—it's well balanced. I'll treat this just like I would anything else; maybe I'm just in a bad mood today, but . . . anyway, Irving Ashby, who was with me at that time, took a wonderful solo here; and I remember this tune was something that Irving made up himself.

8. Sounds like Ray Anthony; it's all right, but too productive . . . they're straining too hard, trying to make it sound like a studio organization. It loses its popular appeal, and Ray Anthony has a very nice hand. It's overarranged; you can't tell whether the vocalist is supposed to sing or whether the group is supposed to be featured. I think it's a great song; I guess this is a new record, because he did a couple of other recent things on this same order.

9. I'm not going to make any grandstand remarks. I've heard it said that Johnnie sounds like a male Kay Starr; he does in spots here. He's got a good rhythm section behind him

Records Reviewed by Nat Cole

Nat was given no information whatever about the records played for him, either before or during the blindfold test.

- 1. Benny Goodman With Strings. If I Had You (Columbia).
2. Buddy DeFranco Quintet. Get Happy (MGM). Kenny Drew, piano; Jimmy Raney, guitar.
3. Jerry Wald. Cherokee (Decca). Wald playing five clarinets.
4. Dave Brubeck Quartet. Me And My Shadow (Fantasy). Brubeck, piano; Paul Desmond, alto; Herb Remick, drums.
5. Louis Jordan. Jumbo Partner (Decca).
6. Oscar Peterson Trio. But Not For Me (Mercury). Peterson, piano and vocal; Barney Kessel, guitar; Ray Brown, bass.
7. King Cole Trio. Return Trip (Capitol). Irving Ashby, guitar & comp. Rec. 1947.
8. Ray Anthony. As Time Goes By (Capitol). Tommy Marcer & choir; vocal.
9. Johnnie Ray. All Of Me (Columbia). Buddy Cole, piano.
10. Bob Eberly. Hills Of Pride (Capitol).

on this one. I don't know who's playing the piano, but I like it. Johnnie sometimes gets a real beat going, something like Frankie Laine. The only thing I didn't like is when he over-emphasizes some of his grunts—but that's his style . . . He changed the whole song, didn't he? That's his own interpretation—I wonder what the writer would think of it!

10. This is not my style of record at all. Sounded like Alan Dale . . . started off like Vaughn Monroe, but I knew after a couple of bars it wasn't . . . this I guess is a western style song. I don't think I can break this even in any kind of analysis; I didn't even get the title—Hill Of Pride or something. I'll give it one star, just because they did go in the studio.

Afterthoughts by Nat

The way the music business is going right now, we're all confused. You've been as close to this business as I have for about as long as I have, and I guess you feel the same way—you know that basically I'm a musician. I record commercial songs and you write commercial songs yourself, but basically we both love jazz.

Naturally everybody's worried about what's going to have to be the music business. It's hard to say; but with guys like Billy May around, and Woody Herman's new band, they might be starting a new trend, to bring the people back to music, camouflage style you might say.

Bringing the band business back will help to create more demand for music itself. I myself would love to go off the general trend that I'm on, but naturally you have to concede to the public's demands. You're working for record companies that are in big business—that's money. You have to sell records for them; they don't care what's creative or what is the greatest sound, so it really is a confusing business. But I think eventually it will come back to normal.

I do notice that a few good songs are creeping back in. The best thing we can do is bide our time. I'm lucky that I can go whichever way the tide goes, being both a vocalist and an instrumentalist; but I only switched from being a pianist because singing was the trend. And in my collection at home, outside of Louis Armstrong, I only have non-vocal records!

Hines Has 57 Varieties Of Moods—From Dixie To Bop

San Francisco—"The public is getting ready for big bands again, and when it's ready, I'm ready," Earl Hines, working with his new Sextet at the Hangover told this interviewer.

"This group will be the nucleus. I used a big band in St. Louis with these boys and we can do it again anytime. Meanwhile, we'll keep working clubs, getting out around the country again and making friends."

"They can't say we don't play the dixieland tunes," Hines said, commenting on the usual twist the group gives the traditional two-beatners. "We change them around a little, and maybe bring them up to date a bit so they aren't the same old thing. But we play 'em!"

"I believe in letting each of the guys get a chance to be featured

and we kid around a lot. You have to have salesmanship. I make myself right at home wherever we are and the audience feels at home too. The public likes to think you know what you're doing."

He Sells 'Em

The Hines group did excellent business during its two weeks at the Hangover in June. Right from opening night the club was packed and even the saltiest dixielanders didn't object to Benny Green or

Tommy Potter or Aaron Sachs. Looks like it ain't what you do but the way you do it.

Featuring all the instrumentalists at one time or another in solos, vocals, group singing, comedy routines and what not, the Hines unit proved to be one of the most commercial, yet musical organizations to hit San Francisco in some time. In Etta Jones they have a fine singer who knows how to sell and in the personalities of Jonah Jones, O. C. Johnson (the new drummer), Benny Green, Tommy Potter, Aaron Sachs and Hines himself, they seem to have a group of musicians not adverse to selling themselves along with their music. And they do it without wearing funny hats.

—R.J.G.

DID YOU KNOW that Jimmy Dorsey has only had twelve birthdays? He was born on Leap Year's Day, Feb. 29, 1904.

Movie Plum Goes To Herschel Gilbert

Hollywood—Herschel Gilbert, recently elected for the fourth time to the position of president of the American Society of Music Arrangers, has been tagged for what is regarded as the prize plum in motion picture scoring assignment here. Gilbert has been signed to do the score for The Thief, a Fran Productions film starring Ray Milland which will be entirely devoid of spoken dialogue and in which the music is expected to carry much of the story-telling factor.

Gilbert has started to work on the assignment and recording is figured to take place within the next few weeks.

Del Courtney TV Show Set

San Francisco—Del Courtney, hotel band leader who has moved into the television picture here in a big way, has launched a "Search for Songs" TV show over KPIX.

Amateur songwriters are encouraged to submit entries which are screened and the best trio of the week performed before a panel of judges, usually featuring name musicians and entertainment personalities. Weekly winners compete in a periodic final with the eventual winner getting the show published.

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Star Panel Starts WJZ 'Beat' Airings

New York—The series of Monday-at-midnight Down Beat sessions on the Birdland show, with Leonard Feather as disc jockey, got under way June 30.

Hal Webman, Billy Eckstine, Eddie Condon and Lennie Tristano made up the first panel to review and rate records on the Blindfold Test that takes up the first portion of each program.

In addition to this show and Bob Garrity's nightly six-hour broadcast, Birdland has started a series of three live airings a week over the NBC network, generally around midnight EDT. George Shearing is being featured on the current sessions. Shearing, incidentally, was due to guest on this week's Blindfold seg.

Record Reviews

(Jumped from Page 11)

RHYTHM & BLUES

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 a sharp (#), or, if exceptionally interesting, a double sharp (##).

Debbie Andrews

*** *I Lost You*
 ** *I Ain't Got Nobody*
 Debbie is the gal Duke described so glowingly ("beat since Ivie Anderson" etc.). The original ballad is handled feelingly, with echo chamber open and close. The standard, taken slower than usual, has good band and a wonderful 16-bar alto solo that can hardly be anyone but Benny Carter. (Mercury 8282.)

John Benning

**** *Timber*
 ** *Third Degree Blues*
 John is a blues singer who writes his own material—good on the faster first side, fair on the second. Accompaniment, which eases in and out with train-like effects on *Timber*, is effective. (Prestige 926.)

Earl Bostic

**** *Velvet Sunset*
 **** *Linger Awhile*
 Two more strong bids from Bostic. Juke boxes will certainly go for the pretty *Sunset* side, an alto solo on which he's supported by vocal group and vibes, nicely balanced. Coupling is a rousing jump treatment of the standard, which makes a tour de force for his horn and never lets up except for a good vibes chorus. (King 4536.)

Hadda Brooks

** *Remember*
 ** *I'm Still In Love*
 Hadda sings in a quiet, restrained style, Teddy Bunn's guitar soloing in a similar mood on both sides. (Okeh 6886.)

Allen Bunn

** *I Got You Covered*
 *** *Discouraged*
 Bunn sings two of his own blues. His voice doesn't sound quite lethal enough for the switchblade, but his trio gets a good boogie beat. Coupling has a real southern-style blues harmonica as Bunn,

finding another horse has been kicking in his stall, announces that he will marry him a woman deaf and dumb and 88. (Apollo 439.)

Arnett Cobb

*** *Open House*
 *** *Whispering*
 Bassist George Duvivier wrote *House*, on which the band gets a good beat and offers, in addition to Arnett's work, some interesting baritone sax. *Whispering* is handled in typical Cobb style, with Arnett leading the ensemble as well as taking a good solo. (Okeh 6887.)

Lem Davis

*** *Hoppy's Hop*
 *** *Pretty*
 Lem, long one of Brooklyn's best alto men, shows his paces on a very live-sounding jump side, backed up with a slow tune that justifies its title. Teacho Wiltshire is on piano, Leonard Gaskin on bass and Teddy Lee on drums. (New Jazz 776.)

Lloyd Glenn

**** *Angora*
 *** *Cuba Doll*
 Piano, tenor and bongos contribute toward the successful medium-tempo blues mood on *Angora*, a nice juke-box item. Backing is more blues. (Swing Time 296.)

Les Harris

** *L'Amour Toujours L'Amour*
 *** *96 Lbs.*
 Harris is backed by a biggish band, which sets a unison sax riff as he launches into the French-titled song. It's an ill-audited piece for the market at which he seems to be aiming, and his voice clashes with the band here and there. The blues overleaf, about his sweet little 96-pound mama, is in a more familiar and more acceptable vein. (Victor 20-4779.)

Johnny Hartman

**** *Lift Ev'ry Voice And Sing*
 *** *There Is A Way*
 Written in 1898 by the late James Weldon Johnson and his brother, J. Rosamond Johnson, *Voices* has been adopted officially by the NAACP as the Negro National Anthem. Although many of us, Negro and white, may feel find the idea chauvinistic and prefer to assume the Negro National Anthem is *The Star Spangled Banner*, the promotional tie-up is going to make it an important item whether we like it or not. It's stirringly arranged and sung, with Howard Biggs conducting a big interracial chorus and orchestra. Hartman, the choir and orchestra do well again in a fine philosophical song overleaf. (Victor 20-4767.)

Ivory Joe Hunter

*** *I Got That Lonesome Feeling*
 ** *I Thought I Had Loved*
 Top side is a bluesy ballad which Joe sings as usual with good band-aid. Reverse starts with a recitativ verse, then goes into a routine ballad. (MGM 11263.)

Lighthouse All Stars

**** *Big Boy (I & II)*
 Never thought we'd live to see the day, but here are a bunch of ex-Kenton and



RECORDING AT VICTOR, as seen in this Leo Friedman pic, are pianist Billy Taylor and vocalist Johnny Hartman. Latter played the featured solo vocal role, along with a big mixed choir, on a recording of *Lift Ev'ry Voice And Sing*, the Negro National Anthem, reviewed in this issue.

-Herman guys waving the rhythm-and-blues flag. Jim Giuffre, who wrote *Four Brothers*, puts on his straight jacket; rhythm section shuffles, and everybody starts flying home. Shorty Rogers, Milt Bernhart and Shelly Manne get label credit. It might as well be Percy Plotkin and His Buffalo Boors—but it'll probably sell; it's got everything it takes, include the applause noises. (Skylark 538.)

Little Donna Hightower

** *Don't You Think I Ought To Know*
 *** *Kiss Me Baby*
 Donna revives *Think*, singing loudly, spelled by a trumpet player who's both loud and good (Jimmy Zito). The combined celebrations of Grace Knox, Tim Gayle, Belinda Putnam and Russ Knox

produced *Kiss Me Baby*, which again has loud, live recording, uninhibited singing and excellent band work in which alto and guitar stand out. (Decca 28233.)

Little Esther

**** *Aged And Mellow*
 *** *Bring My Lavin' Back To Me*
 After reading on the specially printed disc jockey label that Little Esther is now sweet 16, we listened to her declaiming that she likes her men like she likes her whiskey—aged and mellow—and knew immediately that her teen-aged philosophy would sell a lot of records. Johnny Otis co-wrote both numbers, the flip being a routine blues with some Pete Lewis guitar. (Federal 12078.)

Jay McShann

*** *Duke And The Brute*
 * *Got You Begging*
 Duke is an exceptionally attractive minor theme, at times like a minorized *Castle Rock*, featuring Ben Webster's tenor. It's a side that grows on you; could have commercial possibilities in addition to the musical value. Reverse is a trite blues, not too well sung by one Pee Wee Mathews. (Mercury 8283.)

Burnie Peacock

*** *Here In My Heart*
 *** *El Chocio*
 Altoist Peacock follows the prevailing fashion of turning a recent vocal hit into an r & b instrumental. *Heart* is a straight, slow sax solo, with an eight-bar vibes interlude; *Chocio* (*Kiss Of Fire*) is given a medium-tempo straight-four beat, with a longer and satisfactory vibes solo. (King 4543.)

The Ravens

*** *Mam'selle*
 ** *Calypso Song*
 Ricky propels *Mam'selle* well, but the side doesn't build as you'd expect it to, and is done in a very straight four-beat rhythm. The *Calypso Song* by Mercer and Arlen is a cute idea, with the boys sporting West Indian accents, but it could have been carried out more cleanly and clearly. (Okeh 6888.)

Jimmy Scott

** *I Understand*
 * *Be My Sunshine*
 Jimmy doesn't know the exact music or lyrics of *I Understand*. However, the female-Savannah Churchill vocal approach is mildly commercial. *Sunshine*, a Scott original, is another weeper. Accompaniment is a little too refined and modern to go with this sort of singing. (Roost 551.)

Chords

(Jumped from Page 8)

tioned down south in a camp like this, they would jump at the chance to gain so many fans. We are starved for the real good sounds of big bands such as Woody, Brown, and even the new bands of May, Anthony, and Hefti. All we do is read about them in your magazine, but never hear them. It seems to me that if I were a big band manager, I would hit every big installation in the U.S. The easiest way to gain fans and please them is to play for a music-starved G.I. stuck in the middle of nowhere.
 Pfc. Mike Rosenberg

Wants Les Pix

Long Beach, Cal.
 To the Editors:
 I would like to see pictures of the Les Brown band like the ones you had of the Billy May band. I really enjoy the pictures of the different bands and singers. I think that you have really improved *Down Beat*. . . . In my opinion you have almost achieved perfection in your magazine.
 Keep up the good work, and I'll sure keep up my subscriptions.
 Virginia Noll

Wants Company

26 Donnelly St.
 Putney, Sydney,
 New South Wales, Australia
 To the Editors:
 I would be most obliged if you could find a penfriend for me, I would like someone about my own age—19, and interested in Stan Kenton, Nat Cole, Dizzy Gillespie and Frankie Laine.
 Thanks for a grand magazine.
 Kevin Casey

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Perry Has A Party

Music publishing and song plugger members of the trade, known commonly among themselves as "The Boys," threw their annual Perry Como testimonial outing a few weeks ago. Present at the golf course were Ed Sullivan (left, with Como); above, music men who organized the affair and gifted Perry—Mickey Addy, Jack Spina, and Murray Luth; upper right, ex-maestro George Paxton, Spinner Martin Block, Sammy Kaye, and Spina; right, disc jockey guests included Boston's Norma Prescott (second from left) and Washington's Eddie Gallaher (front right); lower left, including off-duty Pfc. Vic Damone (center) and Larry Brough, Larry Stock, George Dalin, Jerry Johnson, Harry Santly, Warren Brown and Dave Kuperman; lower right, George Weiner, Lou Levy (center), George Pincus, Murray Wisell, and RCA's Bob McCluskey (right). (Photos by Popsie.)



RAGTIME MARCHES ON

FINAL BAR

BERNHARDT—Lawrence E. Bernhardt, 64, vice-president of Community Concerts, division of Columbia Artists Mgt., June 14 in Evanston, Ill.

BUSCH—Adolph Busch, 60, violinist and founder of the Busch String Quartet, June 9 in Guilford, Vt.

CARLSON—Ralph Carlson, 47, singer and radio star, June 16 in Des Moines.

CHEGWIDDEN—William J. Chegwidden, 72, musician, June 8 in Detroit.

CLARK—Bobby Clark, former vaudeville dancer and pianist, June 15 in Miami Beach, Fla. (Not to be confused with the musical comedy star of the same name).

COOK—Maurice Cook, 52, organist, June 18 in Warwick, R. I.

COOK—Pat Cook, 41, disc jockey at KSTL, St. Louis, June 8 in Pagedale, Mo.

EAMES—Emma Eames, 64, former Met Opera soprano, June 18 in New York.

GARIEPY—Jos. Laurent Gariepy, 69, trumpeter, composer and military band leader, June 18 in Montreal.

GILBERT—Ruth Gilbert, former vaude performer and wife of Dick Gilbert, KTYL, Phoenix, disc jockey, June 20 in an auto crash near Williams, Ariz.

GOODMAN—Bernard Goodman, 66, singer and voice teacher, June 8 in Philadelphia.

GRAUO—Joe Grauso, drummer, of complications due to sclerosis of the liver and a heart condition, June 11, in Corona, L.I., N.Y. was 55 years old. Had the trio at the 3 Deuces for the past 8 years.

HALLER—Charles Haller, 69, former trombonist with the Elizabeth Philharmonic and the WOR Symphony, June 9 in Elizabeth, N. J.

HARGREAVES—Harry Hargreaves, 51, vaude agent and former vocalist of Hargreaves and Moore, June 7 in Doncaster, England.

HERTZ—Melvyn Hertz, 52, former organist in West Coast theaters, June 11 in San Francisco.

HUSTWICK—Charles Thomas Hustwick, 77, president of Local 390, American Federation of Musicians, Edmonton, Alta., recently in Edmonton.

JOLIN—Ferdinand Jolin, 81, violinist, June 4 in Manchester, N. H.

LAMAR—Laura M. Lamar, 60, vocalist and musician, May 7 in Kansas City, Mo.

MILLER—Arthur Drising Miller, 78, comedian, pianist and singer for the old Dock-stader minstrel shows, June 11 in Los Angeles.

MURRAY—Alan Murray, 61, songwriter, May 29 in Nairn, Scotland.

REED—George E. Reed, 62, actor and singer, June 11 in Camden, N. J.

SIMPSON—Herbert Amer Simpson, 61, former leading tenor with D'Oyly Carte Opera Co., June 8 in Keighley, England.

NEW NUMBERS

SIEVER—A son to Mr. and Mrs. Curtis Siever, June 18 in New York. Mother is violinist Hinda Barnett; father is composer-conductor.

GREENMAN—A daughter to Mr. and Mrs. Greenman, June 9 in White Plains, N. Y. Dad is in promotion department of Times-Columbia, distributors for Columbia Records.

MANLOW—Boy, Thomas Allen, Jr. (6 lbs., 12 oz.) to Harriett & Allen, April 19, in Hollis, L.I., N.Y. Allen plays guitar on staff of Station WPIX.

KENNEDY—A daughter, Victoria Lynn (6 lbs., 9 oz.), to Mr. and Mrs. Joseph Kennedy, June 2 in Pittsburgh, Pa. Dad is violinist-arranger and former leader of The Four Strings.

LEVY—A son to Mr. and Mrs. Lou Levy, June 13 in New York. Dad is Leeds Music exec.

REPKEY—Boy, Charles (8 lbs., 7 oz.) May 28 in Flushing, L.I., N.Y. to Doris & Ray Repkey. Ray plays alto with Tommy Reynolds at the New Yorker Hotel.

RISSE—A daughter, Kathryn Kaye (8 lbs., 7 oz.) to Mr. and Mrs. Bill Riser, June 8 in Washington, D. C. Dad plays tenor with Barrie Lowe orchestra at Shoreham Hotel.

STUART—Girl, Leslie Mara (6 lbs., 13 oz.) May 6, in N.Y.C. Dave plays drums with Bert Hirsch's pit band at the Strand Theater.

VOUGHT—Girl, Joanne May 3rd, to Marie & Harry Vought, in Far Rockaway, L.I., N.Y. Harry plays clarinet and sells household appliances at Rabson's.

TIED NOTES

BITTICE-RELY—Jerry Bittice to Simone Rely, May 30, in N.Y.C. Jerry arranger for Alex Aitzone's new ork.

BROWN-GIPSON—Jimmy Brown, WJJD, Chicago, disc jockey, and Rhoda Gipsan, former singer with Fred Waring's orchestra, June 14 in Chicago.

JOHNSON-ORGAN—Charles (Jelly Bean) Johnson, night club singer, and Georgette Organ, June 9 in Ely, Nev.

LUFT-GARLAND—Judy Garland, singer, and Sid Luft, her manager, June 8 in Palmes, Calif.

NELSON-WELSH—Christopher Lawrits Nelson and Katherine Laura Welsh, Philadelphia concert singer, June 7 in Lime Rock, Conn.

POLESI-SEWELL—David Polesi, tenor with N. Y. City Center Opera Co., and Jan Sewell, singer with chorus of State Fair Musical, June 14 in Dallas.

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RAYMOND-FERGUSON—John Raymond and June Ferguson, daughter of Robert Ferguson, vice of Columbia Artists Mgt., June 24 in Ridgefield, Conn.

THOMPSON-EARON—Gil Thompson and Emma Earon, singing members of the 1951 Mabertville, N. J. Music Circus, June 31 in Philadelphia.

LOST HARMONY
LEVITT—Ethel Merman, Broadway singing star, and Robert D. Levitt, June 10 in Juarez, Mexico.

TWABELL-BALL—Johnny Twaddell to Lois Ball, May 2, in Cincinnati, Ohio. Johnny plays trpt. with Hal McIntyre.

Spotlight on AL CAIOLA



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The Hot Box

**Yesterday's Collectors—
Where Are They Today?**

By **GEORGE HOEFER**

"What has ever happened to the guys we used to call 'the collectors'?" A friend of mine asked me that question awhile back. He wasn't a collector but used to sit awe-stricken at some of the record sessions around 1936 at 2 East Banks in Chicago.

He wondered if Bill Russell was still chasing Greyhound buses all over the country. Was Art Feher still spending his sleep layover in Chicago hunting records on the south side while working the New Central mail cars? Does Sully (E. B. Sullivan) still refuse to buy a new record?

It occurs to me it would be interesting to have a rundown on not only the collectors, but all the boys who have been connected with jazz writing, recording, booking, etc.

It is generally known where

fellows like John Hammond, the Diaghilev of jazz, are and what they are doing. Leonard Feather is associate editor of the "new" Beat. Barry Ulanov and George Simon keep *Metronome* going. E. Simms Campbell's cartoons still appear in *Esquire* and the Hearst papers. Bill Grauer and Orin Keepnews are writing and publishing *The Record Changer*.

Record Execs

The record industry has gathered onto itself many of the older collectors and writers. Decca has

Milton Gabler in a responsible capacity as an A & R executive. Dave Dexter is a pop recording exec at Capitol, while Steve Sholes has the same status at RCA-Victor and Teddy Reig at Coral. George Avakian recently took charge of popular LPs at Columbia. Norman Grans is associated with Mercury. Coral has just completed negotiations to take over Bob Thiele's Signature catalogue and added Bob as an assistant to recording supervisor Jimmy Hilliard.

Quite a few have their own companies. Alfred Lion and Francis Wolfe are celebrating their 12th anniversary operating Blue Note. Rudi Blesh has Circle Records, Ross Russell is still releasing Dial records, and William Russell is consistently putting out New Orleans jazz on his American Music label and holding Saturday night jazz concerts in Chicago. John Steiner of Chicago purchased the rights to the old Paramount label and is reissuing many sides on that label.

More Record Men

One of the most successful of the small independent companies

has been Atlantic records. Herb Abramson, collector, guides this operation with the help of Ahmet Ertegun. Ahmet's brother, Nesuhi, recently joined forces with Les Koenig's Good Time Jazz set-up. Moe Asch currently runs Folkways records. Sam Meltzer, Dante Bolletino, and J. Robert Mantler have been operating reissue labels.

The writing game includes quite a few jazz names. Some still write on jazz occasionally. Carleton Brown is an editor for *Argosy*, Fred Ramsey freelances from his home in Pennsylvania, Charles Edward Smith freelances and writes for the U. S. State Department, George Frazier freelances to the better known top mags, Harry Lim does translations for the U.N., Ralph Gleason and Charles Emge cover the west coast for *Down Beat*, Ralph de Toledano writes politically-slanted books.

Paul Eduard Miller edits an art trade magazine in Chicago and has taken up photography. Kay Thompson has articles regularly in the *British Jazz Journal*. George Malcolm-Smith has a new novel ready, *The Square Peg*, to be published May 22nd and is still doing

promotion work for Travelers Insurance Company in Hartford.

Authors

Marshall Stearns is writing a book on jazz origins and teaching in New York City. Sidney Finkelstein is writing and lecturing around New York. Wilder Hobson's writings still appear in the *Saturday Review* and Winthrop Sargeant can still be read in major publications. Russell Sanjek lives on Long Island and does promotional work for Broadcast Music, Inc. Dixon Gayer is a public relations man in New York handling Phil Moore, Earl Hines and others. Ted Toll is a radio producer in California. John Wilson freelances. Jack Egan is managing the Gene Krupa Trio. Nat Shapiro is doing publicity and promotion.

Out of music entirely are the following: Dann Priest is doing public relations work for the New York Central, Ed Rubin and Wes Neff are executives at Spiegel's mail order house in Chicago, Bill Gottlieb is making educational films for his own company in New York, Walter Schaap is associated with Gottlieb, Phil Featheringill is doing freelance art work in Chicago, Dave Bell (Season Records) is writing a book and planning to move from New York to Tucson, Ariz., John Reid is an executive of a Television and Radio manufacturer in Little Rock, Ark.

Chattanooga Choo-Choo

Bill Love is an engineer with a railroad in Chattanooga, Tenn., Art Feher is still with the N. Y. Central in Cleveland, Norm Ackermann owns his own insurance agency in Rock Creek, Ohio, E. B. Sullivan is still with cartooning in Chicago and has his rare collection in his apartment, but is inactive. Merrill Hammond is in the oil business in Tulsa, Oklahoma, Johnny and Jean Schacht live in Port Chester, N. Y., and Johnny is a commercial artist in New York. Mike Levin is with an advertising agency in New York. Squirrel Ashcraft is a busy lawyer in Washington and Chicago.

No longer with us are Hoyt Kline, Otis Ferguson, and Gene Williams.

Any word on the following would interest the *Hot Box* for future listing. Where are they and what are they doing? Campbell Holmes, Frank Kelly, Dave Stuart, Dan Qualey, Steve Smith, Kenneth Hulsizer, Harold Hersey, Cargile Williams, Gordon Gullickson, Roger Pryor Dodge, Ralph Berton, Ted Locke, Jeffrey Fuller, Bob Locke, Charles Payne Rogers, Bill Riddle, Eddie Ronan, Heywood Broun, Jr., Dale Curran.

**Arnold Ross Cuts
In London & Paris**

London—Arnold Ross has recorded sides in London with an all-star unit including two former Ted Heath stars, drummer Jack Parnell and tenorman Tommy Whittle.

Jimmy Deuchar, British trumpet sensation at the recent Paris Jazz Fair, was in the line-up which was completed by Ross's bassist companion in the Lena Horne Trio, Joe Benjamin.

The sides were cut for Melodisc. While in Paris, former James pianist Ross embarked on quite a recording spree, waxing numerous sides with Dizzy Gillespie for Blue Star and Vogue.

Six of the Blue Star sides saw Dizzy and Ross with a 30-piece ensemble including strings from L'Opera orchestra.

**Long Island Sounds
—Paris In July**

The Norman Paris Trio will open Theodore's place at Port Washington, L. I., N. Y., July 2, (Nino's) thru the summer. Owner is also proprietor of Le Ruban Bleu, where the group is now playing. Two men will be added to the trio, consisting of Norman on piano, Justin Arndt, bass and Frank Cerchia, guitar. Al Munroe, drums and Dick Friedman, reeds are the additions.

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Albert, Abby (Stark) NYC, nc
Anthony, Ray (Palladium) Hollywood, In
7/15, b
Atchison Tex (On Tour) JKA

Bair, Buddy (On Tour) Dave Brummitt
Agency
Barrow, Elmer (Peony Park) Omaha, Neb.
8/25-31, b
Bania, Count (Savoy) NYC, 7/12-21, b
(Birdland) NYC, 7/24-8/6, nc
Beckson, Denay (Sheppard AFB) Wichita
Falls, Tex., 8/11-18, (Jung) New Or-
leans, 8/29-9/16, b
Bell, Curt (Sagamore) Lake George, N.Y.,
b

Bencha, Tex (Lakeside Park) Denver,
Colo., 7/24-8/6; (Rio Nido) Rio Nido,
Calif., 8/14-17, b; (St. Francis) San
Francisco, 9/3-10/6, b
Berr, Misha (Waldorf-Astoria) NYC, b
Bodie, Russ (Paradise) Chicago, b
Brandwynna, Nat (Shamrock) Houston,
Tex., b; (Waldorf-Astoria) NYC, in
9/1, b

Brown, Les (On Tour) ABC
Bruce Johnny (Beckers Lake Park) Ohio,
7/16-23, b; (Biedose Brothers Beach)
Lake James, Ind., 7/25-31, b; (Cen-
tennial Terrace) Toledo, Ohio, 8/15-17, b

Cabot, Chuck (Belness Room) Galveston,
Tex., 7/17-8/3
Cairns, Tommy (Oh Henry) Chicago, b
Carpenter, Ike (Flamingo) Las Vegas,
In 7/19, b
Carson, Sal (Hobers) Lake County,
Calif., b

Caylor, Joy (Indiana Beach) Monticello,
Ind., 7/14-29, b
Clifford, Bill (Riverside) Reno, Nev., 7/17-
8/13, b
Courtney, Del (Youngs Bijou) Lake Ta-
hoce, Nev., 7/21-5/31
Crom, Bob (Jung) New Orleans, 9/7-
16/14, b

Cugat, Xavier (Fox) San Francisco, Out
7/15, t; (State Line Club) Lake Tahoe,
Nev., 7/21-8/10; (Paramount) Los An-
geles, in 9/1, t; (Statler) Los An-
geles, in 9/1, t
Cummins, Bernie (New Yorker) NYC, in
7/23, b

Di Pardo, Tony (Eddy's) Kansas City,
Mo., r
Donahue, Al (On Tour) MCA; (Bermudi-
ana) Bermuda, 7/29-8/1, b
Dorsey, Jimmy (Lakeside Park) Denver,
Out 7/23
Dorsey, Tommy (Edgewater Beach) Chi-
cago, b; (Statler) NYC, in 8/19, b
Duro, Michael (Cocacabana) NYC, nc

Ellington, Duke (Blue Note) Chicago,
7/25-8/14, nc
Elnora, Zippy (radio appearances, West
Coast) MCA

Featherstone, Jimmy (Manhattan Beach)
Brooklyn, N.Y., 7/14-29
Fields, Herbie (Surf) Wildwood, N.J.,
8/27-9/1, nc
Fields, Shep (Hiawatha Gardens) Manitowish
Springs, Colo., 7/17-28; (Peony Park)
Omaha, Neb., 7/23-27, b; (Iroquois
Gardens) Louisville, Ky., 8/4-10; (Coney
Island) Cincinnati, 8/16-21, b
Fina, Jack (Palmer House) Chicago, in
9/18, b

Flak, Charlie (Statler) Boston, Mass., b
Flypatrick, Eddie (Hilper) Reno, Nev., b
Flanagan, Ralph (Steel Pier) Atlantic
City, 7/15-24, b
Foster, Chuck (Trianon) Chicago, b;
(Peony Park) Omaha, Neb., 7/30-8/3,
b; (Peabody) Memphis, 8/25-9/20, b
Futhe, Larry (On Tour) ABC

Garber, Jan (On Tour) GAC
Gibson, Dixie (Capitol Lounge) Chicago,
Out 7/19; (On Tour) WA
Goodman, Benny (Blue Note) Chicago, in
8/15
Grave, Tony (Tip-Top) Flushing, N.Y.,
b

Hampton, Lionel (Three Rivers Inn)
Phoenix, N.Y., Out 7/17; (Sampson
Air Base) Geneva, N.Y., 7/18-19; (Surf)
Wildwood, N.J., 7/21-27, nc
Hawkins, Coleman-Ray Eldridge (Birdland)
NYC, in 8/7, nc
Hawkins, Erskine (On Tour) MG
Haven, Sherman (Muehlebach) Kansas
City, Mo., 7/8-23, b
Heckacher, Ernie (Cal-Neva) Lake Tahoe,
Nev., Out 9/15, b; (Fairmont) San
Francisco, 9/16-12/3, b
Hefti, Neal-Frances Wayne (Paramount)
NYC, t
Herman, Woody (On Tour) GAC

Hill, Tiny (Indiana Beach) Monticello,
Ind., 7/28-8/2
Hines, Earl (On Tour) ABC
Houston, Joe (On Tour) RMA
Hudson, Dean (Jung) New Orleans, Out
7/22, b; (Sheppard Air Base) Wichita
Falls, Tex., 7/27-8/3
Hunt, Pat Wew (Syracuse) Syracuse, N.Y.,
b

James, Harry (On Tour) MCA
Jerome, Henry (Edison) NYC, b
Johnson, Buddy (Regal) Chicago, Out
7/17, t; (On Tour) MG
Jones, Spike (Cal-Neva) Lake Tahoe,
Nev., 7/23-8/5, b; (Flamingo) Las
Vegas, Nev., 8/7-20, b
Jordan, Louis (Clayton) Sacramento,
Calif., Out 7/15, nc; (Tiffany Room)
Los Angeles, in 7/16

Kaye, Sammy (Steel Pier) Atlantic City,
8/22-28, b
Keene, Bob (Palladium) Hollywood, b
Kelly, Claude (Fine Lake Club) Jackson,
Miss.
Kenton, Stan (Steel Pier) Atlantic City,
7/25-31, b
Kerna, Jack (McCurdy) Evansville, Ind.,
6/30-7/25, b
King, Henry (State Line Club) Lake
Tahoe, Nev., 7/11-8/1
King, Wayne (State Line Club) Lake Ta-
hoce, Nev., Out 7/20 & 8/11-9/1; (Sham-
rock) Houston, Tex., 11/11-2/53, b

La Salle, Dick (Statler) Washington, D.C.,
b; (Plaza) NYC, in 9/18, b
Lamb, Drexel (Blue Lantern) Brighton,
Mich., b
Lawrence, Elliott (Paramount) NYC, in
7/23, t
Lewis, Ted (Riverside) Reno, Nev., Out
7/16, b
Lombardo, Guy (Brant Inn) Burlington,
Ont., 7/23-24
Leng, Johnny (Coney Island) Cincinnati,
Out 7/17, b; (Cavalier) Virginia Beach,
7/25-31, b

McCoy, Clyde (On Tour) GAC
McIntire, Hal (On Tour) GAC
McKinley, Ray (Manhattan Beach) Brook-
lyn, N.Y., 7/21-27
Marterie, Ralph (Forest Park) St. Louis,
Out 7/17, b; (On Tour) GAC
Martin, Freddy (Ambassador) Los An-
geles, 7/10-10/23, b
Masters, Frankie (Conrad Hilton) Chi-
cago, b
May, Billy (Steel Pier) Atlantic City, Out
7/17, b; (Coney Island) Cincinnati,
7/25-31, b
Minnis, Bob (On Tour) JKA
Monroe, Vaughn (Edgewater Park) De-
troit, 7/17-23, b; (On Tour) WA
Mooney, Art (Steel Pier) Atlantic City,
8/8-14, b
Morgan, Russ (Cavalier) Virginia Beach,
Out 7/17; (Claridge) Memphis, 8/1-15
Morrow, Buddy (Forest Park) St. Louis,
7/25-31, b
Muir, Wayne (On Tour) MAC

Neighbors, Paul (Aragon) Chicago, 7/16-
8/17, b; (Sheppard AFB) Wichita Falls,
Tex., 9/7-14; (Shamrock) Houston,
Tex., 9/16-11/9, b; (Roosevelt) New
Orleans, 11/18-1/7/53, b
O'Neal, Eddie (Palmer House) Chicago,
Out 9/17, b
Osborne, Will (Flamingo) Las Vegas,
Nev., b
Otis, Hal (Crest Lounge) Detroit, Mich.,
7/15-8/2

Palmer, Jimmy (Dutch Mill) Delavan,
Wis., 7/17-30, b
Pastor, Tony (On Tour) GAC
Pearl, Ray (Claridge) Memphis, Out 7/16,
b
Perry, King (On Tour) RMA
Petti, Emil (Versailles) NYC, nc



EXPLANATION OF SYMBOLS: b—balloon; h—hotel; nc—night club; ci—cathall lounge; r—restaurant; t—theater; cc—country club; rb—roadhouse; pc—private club; NYC—New York City; Hwd—Hollywood; LA—Los Angeles; ABC—Associated Booking Corp., (Joe Glaser), 26 Fifth Avenue, NYC; AP—Allbrook-Pumphrey, Richmond, Va.; JKA—Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; RMA—Reg Marshall Agency, 4671 Sunset Blvd., Hwd.; UA—Universal Attractions, 347 Madison Ave., NYC; WA—Willard Alexander, 30 Rocke-
teller Plaza, NYC; WMA—William Morris Agency, 170 Broadway, NYC.

Notice

Any musical unit may be listed on this page. To have your organization included, send us notice of location jobs (no one-nighters) at least three weeks in advance of the starting or closing date. Include the name and size of the unit, name, location and type of spot, and opening and closing dates. If no closing date is given, the listing will be carried in two issues only, unless further notice is received. Send information to Down Beat, 122 East 42nd Street, Suite 1720, New York 17, N.Y.

Hil, Tiny (Indiana Beach) Monticello, Ind., 7/28-8/2
Hines, Earl (On Tour) ABC
Houston, Joe (On Tour) RMA
Hudson, Dean (Jung) New Orleans, Out 7/22, b; (Sheppard Air Base) Wichita Falls, Tex., 7/27-8/3
Hunt, Pat Wew (Syracuse) Syracuse, N.Y., b

James, Harry (On Tour) MCA
Jerome, Henry (Edison) NYC, b
Johnson, Buddy (Regal) Chicago, Out 7/17, t; (On Tour) MG
Jones, Spike (Cal-Neva) Lake Tahoe, Nev., 7/23-8/5, b; (Flamingo) Las Vegas, Nev., 8/7-20, b
Jordan, Louis (Clayton) Sacramento, Calif., Out 7/15, nc; (Tiffany Room) Los Angeles, in 7/16

Kaye, Sammy (Steel Pier) Atlantic City, 8/22-28, b
Keene, Bob (Palladium) Hollywood, b
Kelly, Claude (Fine Lake Club) Jackson, Miss.
Kenton, Stan (Steel Pier) Atlantic City, 7/25-31, b
Kerna, Jack (McCurdy) Evansville, Ind., 6/30-7/25, b
King, Henry (State Line Club) Lake Tahoe, Nev., 7/11-8/1
King, Wayne (State Line Club) Lake Tahoe, Nev., Out 7/20 & 8/11-9/1; (Shamrock) Houston, Tex., 11/11-2/53, b

La Salle, Dick (Statler) Washington, D.C., b; (Plaza) NYC, in 9/18, b
Lamb, Drexel (Blue Lantern) Brighton, Mich., b
Lawrence, Elliott (Paramount) NYC, in 7/23, t
Lewis, Ted (Riverside) Reno, Nev., Out 7/16, b
Lombardo, Guy (Brant Inn) Burlington, Ont., 7/23-24
Leng, Johnny (Coney Island) Cincinnati, Out 7/17, b; (Cavalier) Virginia Beach, 7/25-31, b

McCoy, Clyde (On Tour) GAC
McIntire, Hal (On Tour) GAC
McKinley, Ray (Manhattan Beach) Brooklyn, N.Y., 7/21-27
Marterie, Ralph (Forest Park) St. Louis, Out 7/17, b; (On Tour) GAC
Martin, Freddy (Ambassador) Los Angeles, 7/10-10/23, b
Masters, Frankie (Conrad Hilton) Chicago, b
May, Billy (Steel Pier) Atlantic City, Out 7/17, b; (Coney Island) Cincinnati, 7/25-31, b
Minnis, Bob (On Tour) JKA
Monroe, Vaughn (Edgewater Park) Detroit, 7/17-23, b; (On Tour) WA
Mooney, Art (Steel Pier) Atlantic City, 8/8-14, b
Morgan, Russ (Cavalier) Virginia Beach, Out 7/17; (Claridge) Memphis, 8/1-15
Morrow, Buddy (Forest Park) St. Louis, 7/25-31, b
Muir, Wayne (On Tour) MAC

Neighbors, Paul (Aragon) Chicago, 7/16-8/17, b; (Sheppard AFB) Wichita Falls, Tex., 9/7-14; (Shamrock) Houston, Tex., 9/16-11/9, b; (Roosevelt) New Orleans, 11/18-1/7/53, b
O'Neal, Eddie (Palmer House) Chicago, Out 9/17, b
Osborne, Will (Flamingo) Las Vegas, Nev., b
Otis, Hal (Crest Lounge) Detroit, Mich., 7/15-8/2

Palmer, Jimmy (Dutch Mill) Delavan, Wis., 7/17-30, b
Pastor, Tony (On Tour) GAC
Pearl, Ray (Claridge) Memphis, Out 7/16, b
Perry, King (On Tour) RMA
Petti, Emil (Versailles) NYC, nc

Garner, Errol (Embers) New York City, b
Gertrude-Neil Duo (Arnie) Winona, Minn.
Gibbs, Quartette, Ralph (Stables) Biloxi, Miss., nc
Gophers (Martinique) Wildwood, N.J., nc
Gordon, Roscoe (On Tour) SAC
Greer, Big John (On Tour) MG
Griffin Brothers (On Tour) SAC

Harlan Trio, Lee (Arnie) Winona, Minn., nc
Herman, Lenny (Roosevelt) NYC, 7/7-8/3, b
Herb, Milt (Picadilly) NYC, b
Heywood Trio, Eddy (Embers) NYC, nc
Hodges, Johnny (Say When) San Francisco, Out 7/17, nc; (Rossonian) Denver, 7/28-8/2; (Gleason's) Cleveland, 8/3-24; (Troceveria) Columbus, Ohio, 8/25-30, nc
Hope, Lynn (Farmdell) Dayton, Ohio, 7/28-8/3, nc

Jackson, Bull Moose (Savoy) NYC, 7/24-7/31, b; (Weekes) Atlantic City, 8/1-9/1
Johnson, Bill (Surf Club) Wildwood, N.J., Out 7/10

Kaye, Georgie (Crazy House) Flamingo, Las Vegas, nc
Keys (Rendezvous Room) Philadelphia, in 7/16

Lee, Vicky (Dunes) Atlantic Beach, N.C., nc
McGuire, Betty (Riverside) Sauk City, Wis., b
Mann, Mickey (Kalamazoo) Kalamazoo, Mich., 6/16-8/16, cc
Meade Fourome, Mital (Seven Seas) Anchorage, Alaska, Out 7/28, nc
Meis, Joe (Club 12) Toronto, 8/3-8/27
Milburn, Amos (Ebony) Cleveland, Out 7/20, nc; (Celebrity) Providence, R.I., 7/28-8/3, nc
Morris, Joe (On Tour) SAC

Spivak, Charlie (Steel Pier) Atlantic City, 8/16-21, b; (Statler) NYC, 1/12-53-2/8, b
Stevens, Roy (Palisade Park) Palisade, N.J., 7/12-18
Still, Jack (Pleasure Beach Park) Bridgeport, Conn., Out 9/2, b
Stratner, Ted (Surf) Virginia Beach, 7/2-29
Strong, Benny (Mark Hopkins) San Francisco, 7/22-8/11, b
Sullivan, John (Town Lounge) Houston, Tex., nc

Tucker, Orrin (Claremont) Berkeley, Calif., Out 8/10, h
Valdes, Miguelito (Fairmont) San Francisco, Out 8/14, h
Watkins, Sammy (Statler) Cleveland, h
Weema, Ted (Dutch Mill) Delavan, Wis., Out 7/16, b; (Peabody) Memphis, Tenn., 7/21-8/3, b
Wilde, Ran (Jung) New Orleans, Out 7/26, b
Williams, Griff (Cavalier) Virginia Beach, 7/18-24, h
Williams, Keith (On Tour) JKA
Williams, Sherman (On Tour) RMA
Williams, Les (Excelsior) Excelsior, Minn., Out 9/6, b
Winburn, Anna Mae (On Tour) RMA

Young, Lester (Birdland) NYC, 7/24-8/6, nc

Morris Quintet, Charlie (Hurricane Cafe) Wildwood, N.J., 8/28-8/7, nc

New Yorkers (Palisade Park) Palisade, N.J.
Nocturnes (Statler) NYC, b

Orioles (On Tour) SAC

Parker, Charlie (Say When) San Francisco, nc
Phillips, Fup (Say When) San Francisco, nc
Powell, Austin (Hofbrau) Wildwood, N.J., Out 7/19, h; (Ebony) Cleveland, 7/21-8/3, nc

Rico Sorenaders (Elks Lodge) Duluth, Minn., in 7/9
Rocco Trio, Buddy (Glenn Schmidt's) Newport, Ky., cl
Rollini Trio, Adrian (New Yorker) NYC, b

Shearing, George (Birdland) NYC, 7/3-28; (Town & Country) Brooklyn, N.Y., 7/25-31
Silhouettes (Congress) Chicago, h
Simmons, Del (Grange) Hamilton, Ont., in 7/7, nc
Singer, Hal (Weekes) Atlantic City, 7/25-31
Symphony Sid (On Tour) SAC

Teagarden, Jack (Royal Room) Los Angeles, nc
Thompson Trio, Bill (Colonial) Hagerstown, Md., b
Tunemixers (Dream Castle) Clearlake, Calif., 7/2-8/31; (Buddy Baer's) Sacramento, Calif., 9/1-9/29

Williams, Paul (On Tour) SAC



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ONE GOOD TURN deserved another—so Ted Lewis, who had visited Muggsy Spanier in 1938 at the New Orleans Touring Infirmary (from which came Muggsy's famous blues 'Lullaby' At The Touring) was visited by the cornet king at St. Luke's Hospital in Cleveland, Ted, stricken while working recently, had Muggsy in his band for more than eight years.

Combos

Armstrong, Louis (Blue Note) Chicago, Out 7/24, nc

Brown, Charles (Farmdell) Dayton, Ohio, 7/25-8/3, nc
Brubeck, Dave (Black Hawk) San Francisco, nc

Carle Trio, Bette (Sylvania) Ottumwa, Iowa, nc
Carroll, Barbara (Park Sberaton) New York, h
Clovers (Troceveria) Columbus, Ohio, 7/14-20, nc

Dante Trio (Neptune Room) Washington, D.C., Out 8/28
Davis Trio, Bill (Birdland) New York City, 7/10-23, nc; (Weekes Cafe) Atlantic City, in 7/25
Dominoes (Surf) Wildwood, N.J., 7/28-8/3, nc

Franklin Quartet, Marty (Airport) Brooklyn, N.Y., nc
Fulson, Lowell (On Tour) SAC

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Kirby Sextet Rode High



FAMOUS KIRBY SEXTET pictured here comprised the late O'Neil Spencer, drums; Charlie Shavers, trumpet; John Kirby, bass; Buster Bailey, clarinet; Russell Procope, alto; Billy Kyle, piano. Kirby's pre-fame sidemen included Frankie Newton, Pete Brown and the late Leo Watson. The group became one of the most noted in the country, and played some of the nation's top clubs, with accompanying airtime. See Leonard Feather's adjoining tribute to John.

John Kirby Achievements Are Still Unique In Music History

By LEONARD FEATHER

New York—The news of John Kirby's death was not merely sad news, as any death of a friend might be. It had a pitiful quality in its finality; it made you feel that there was nothing left for Kirby to do but die. For one of the

cruellest aspects of show business is that when you have scaled the heights, as Kirby did just one decade ago, there is no way for you to go but down, and the descent is even harder and more depressing than the way up.

Kirby was working with Chick Webb at the Savoy when I first met him. His background already was one of struggle. Both his parents had died while he was a child in Baltimore. At 16, armed only with \$6 and a trombone, he had come to New York, slept in a vacant distillery and was robbed of the horn. He had worked as a dishwasher, busboy and waiter, saved enough money to buy a tuba, giggered around Harlem and doubled

on railroad jobs when things were slow.

When success finally came to Kirby, it came in an unprecedented degree. The light sound that he and Charlie Shavers had created for a small, intimate jazz group—muted trumpet, alto and clarinet—took him into places that had never before been open to Negroes or to jazz of any kind.

Glorious Years

During the five glorious years—1937 to 1941—the Kirby band remained intact, its only personnel change being caused by the death of drummer O'Neil Spencer. Musically and personally, the men

were as cohesive a group as you could find.

When the personnel began to fall apart, everything came crashing down with it. By 1944 Shavers was with Tommy Dorsey, and by 1945 the Kirby sextet, as we had known it, was dead. When Billy Kyle came back from the Army it looked as though Kirby might get on his feet again, but for the remaining years it was a pathetic story—one band after another, then a trio, then nothing. While record companies reissued the great old sides on LPs, the man himself was a forgotten entity

Same Old Story

Hollywood — When news of John Kirby's death got around here (*Down Beat*, July 16) some radio platter blatter boys outdid themselves in digging out some of his great records and in paying his memory such tributes as:

"One of the really great figures in jazz—his music was an outstanding contribution." etc.

During the last six months before his death here Kirby had become another of music's Forgotten Men—sick, sad, often unemployed.

with booking agencies, with club owners—a thing of the past.

Last Days

In December 1950 the final, crushing humiliation had him playing with the original group, reassembled for one night at Carnegie Hall—and playing to an empty house.

Kirby was dying psychologically while diabetes ate him up physically. For the past year he had been in California, and, thanks largely to his old friend Benny Carter, had gotten on his feet again.

John Kirby accomplished much in his lifetime that nobody else in his field achieved before or since. Let's hope that this thought, at least, buoyed up his spirit a little as the end came.

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ALFRED GALLODORO plays a Selmer. Hear his Concert Hall recording of the Brahms Quintet.



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SAL FRANZELLA, featured clarinetist many top network shows. Records with his own quintet. Exclusively Selmer since he was 8 years old.



ARTIE SHAW has played Selmer exclusively for many years. Hear his great records.



DARNELL HOWARD, with Muggsy Spanier's band says his new Selmer (Paris) C-T clarinet is "The finest that money can buy."



BUSTER BAILEY, famed jazz clarinetist and for years an exclusive Selmer artist.



BOB WILBER, prominent Dixieland clarinetist, recording star, and long-time Selmer user.



BILL REINHARDT, clarinetist—owner of Chicago's famous Jazz, Ltd. says "Selmer instruments have no peer for tone and performance."

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Jefferson To Duke Ellington

New York—Hilton Jefferson, veteran alto star best known for his years with Cab Calloway's big band, has joined Duke Ellington.

Jefferson occupies the chair formerly held down by Johnny Hodge, Willie Smith and Porter Kilbert. Band just finished a week at the Apollo here.

DeFranco Plans A Big Band Again

San Francisco—Buddy DeFranco plans to reform his big band this fall with the present Quartet as the nucleus of the larger group.

Buddy says "All our plans are geared for the big band. I think it's about time for a band that sounds different, has a different feeling and is not a stale imitation of the bands of the past decade. It'll be a swing band, of course."

Ralph Burns, Johnny Richards, Kenny Drew and Buddy are writing for the band. Buddy will record with a large group shortly for M-G-M and has signed with Snader for a TV short featuring the small combo.

Hampton Set For SF Theater Date

San Francisco—The surge of names to Frisco theaters is continuing with the announcement by the Paramount that Lionel Hampton would play a week at the theater beginning August 22. This is Hamp's first appearance at a San Francisco theater in two years. He formerly was a regular at the Golden Gate.

The July date of King Cole at the Paramount has been postponed indefinitely.

Pianistics

Art Hodes Provides Fine Specimen Of 'Pure' Jazz

By SHARON A. PEASE

Chicago—For another in our series of repeat columns we have chosen the great blues pianist Art Hodes. When his initial column appeared in Down Beat, December 15, 1940, he was one of the outstanding performers in the field of pure jazz. In addition to his regular club engagements in the New York area, he acted as a self-appointed missionary to increase the popularity of his favorite music. He gave many lecture-performances via radio and made countless concert and lecture appearances in theaters, high schools, and colleges throughout the eastern states and in the province of Quebec, Canada.

Hodes' success story follows the Frank Merriwell theme of a man who knows what he wants to do and has super faith in his ability to do it well. Art believes in the true school of modern music. He avoids involved complexities, because as he says, "Good dance music should be simple and express a simple heart-felt emotion." Here is a biographical sketch:



Art Hodes

Brief Bio

Born Nikoliev, Russia, 1904... Father was a concert singer... Family migrated to America when he was six months old and settled in New York... When 12, the family moved to Chicago... Educated by social workers at the famous Hull House... There he became friendly with a youngster named Benny Goodman who was greatly interested in music... Began hanging around bands in his teens and soon taught himself to play piano... First job was at Delavan Lake, a Wisconsin summer resort... Later worked at the Rainbow Gardens in Chicago... There he often encountered temperamental singers who insisted that he accompany them in unfamiliar keys... He was so well liked by the owner that such singers, without exception, were fired.

In the late twenties and early thirties he played with many of the Chicago gang including Bud Freeman, Gene Krupa, Floyd Towne, and George Wetting... Jess Stacy was a great help and inspiration during this period... Became friendly with Wixey Manone and worked with him for two years... To New York in 1938 where he fulfilled various engagements as a soloist and with jazz groups in night clubs and radio and recording studios... Returned to Chicago in 1950... Worked 11 weeks at the Blue Note... And had a one-year engagement at Rupneck's Cafe.

In an effort to capture Hodes' refreshing pure jazz style this column submitted (as in several previous instances) a basic 16-measure melody and harmony for his interpretation. His spontaneous improvisation was recorded and later transcribed for the style example illustration of this column. The original harmonization was as follows: (1) C; (2) C; (3) F7; (4) F7; (5) C; (6) A7; (7) D7; (8) G7 and G aug.; (9) C; (10) C; (11) F7; (12) F7; (13) C; (14) A7; (15) D7 and G7; (16) C.

Hodes' arrangements include a fine four-measure introduction which exploits the thematic material without resorting to the duplication of ideas from the chorus. The melody's need for a rhythmic accompaniment is provided through an extended boogie left hand. Treble figurations avoid the common letdowns at phrase endings and the transitory modulations are precise and definite. The two-measure tag injects a standard device of the pure jazz era. Art performs the entire selection with a well marked natural accent. His overall treatment and finesse exemplifies the artistic qualities of the easy to-listen-to pure jazz school—Art Hodes is a master and leading exponent of this style.

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

Musical score for piano titled 'Slow Bounce Tempo'. It consists of 16 measures of music with treble and bass staves. The score includes various chords and rhythmic patterns, with some measures marked with '3' and 'loco'.

With such control of power prepared to back up a forceful air column, the next step is to release, or draw back, only the most centered portion of the tip of the tongue. This is accomplished by forcing a small portion of the tongue out of the way with a powerful, continuous, unobstructed column of air.

Fixed Placement

However, this doesn't mean that the entire structure of the tongue takes on any action, since the tip of the tongue is making an unobstructed opening for the air passage. On the contrary, the center and rear of the tongue plays a

major part by not moving at all. Its importance remains in maintaining a staunch, fixed placement in controlling the air column originating from a well-supported diaphragm.

The tongue placement, up and above the top teeth, has a specific effect, namely, that it directs the placement of the mouthpiece and sets the lip muscles in, and around, the mouthpiece and embouchure.

By drawing together every possible facial muscle and molding them closer together, results in a keener sensitivity directed towards a combined mental and physical awareness.

Only by harnessing your every

combined energy into one direction can the attack become free of obstruction and at the same time artistically controlled.

(Ed. Note: Send questions to Charles Collis, 111 W. 48th street, New York. Enclose self-addressed, stamped envelope for personal reply.)

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Tips To Trumpeters

By CHARLES COLIN

There are probably as many theories about the attack—or striking a tone—as applied to trumpet playing as there are about hitting a golf ball, the international situation, or even as to who will win the 1952 national elections. Briefly, the

attack in so far as we're concerned, has invariably been a topic that has lent itself to plain confusion.

Practically everybody has got into the act. All have had a theory. Teachers of all schools, it seems, have advocated a wide scope of thought as to the method of striking a tone.

Even though most of these theories have brought about the desired result, there is one that stands head and shoulders above them all. That one, genuinely tried and tested, was developed by Arban 'way back in 1850. You say "old stuff." Maybe so, but here's an even bet that when the Heifetz bow arm feels a little "kinky," he goes for the old Kreutzer exercise book, a brain child of the great violinist set down for posterity in the early 1800's, antedating Arban's work by about 30 years or more.

In a masterful work, Arban contends, "The tongue doesn't strike." He insists that the procedure is just the reverse, that the only purpose of the tongue is to act as a valve in order to resist the oncoming rush of air. This, he explains is accomplished by pressing one's column of air forward against the sealed "valve," or tongue.

The Tongue

To attain such an effect, Arban continues, the tongue should be placed against the teeth of the upper jaw. Then, a definite breath pressure is summed up and pressed forward against this sealed "valve."

By simultaneously supporting the air with both the diaphragm and by a resistance to the air column with the sealed tongue, the synchronization of the two develops power and pressure with breath and body.

Advertisement for Roy C. Knapp School of Percussion. Features the text 'The Cradle of Celebrated Drummers' and 'SCHOOL STUDENTS AND PROFESSIONALS'. Includes a list of instruments and a coupon for more information.

NAMM Convention Exhibitors

Following is a complete list of exhibitors who will participate in the annual convention of the National Association of Music Merchants, to be held at the Hotel New Yorker in New York City July 27 through 31. Turn to Page 1 for the text of the annual pre-convention message to the industry, by the association's president, Ray S. Erlandson, president of the San Antonio Music Co.

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ALLEN B. DU MONT LABS., INC.
35 Market St.
East Paterson, N.J.
East Room

DUOTONE CO.
Locust St.
Keyport, N.J.
Room 918

DYNAVOX CORP.
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153 W. 23rd St.
New York 11, N.Y.
Booth 21

EDU-CRAFT SALES CORP.
150-45 12th Ave.
Whitestone, N.Y.
Room 1063

ELECTRO-MUSIC ACCESSORIES CO.
321 S. Fair Oaks Ave.
Pasadena 1, Calif.
Room 788

ELECTRONIC CREATIONS CO., INC.
563 Greenwich St.
New York 13, N.Y.
Room 997

ELECTROVOX CO., INC.
60 Franklin St.
East Orange, N.J.
Room 1043

L. A. ELKINGTON
323 E. 84th St.
New York 16, N.Y.
Room 608

ELSO MFG. CO., INC.
1218 W. Girard Ave.
Philadelphia 23, Pa.
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837 Sixth Ave.
New York, N.Y.
Room 522

ESQUIRE RADIO CORP.
6201 18th Ave.
Brooklyn 19, N.Y.
Room 989

ESTEY ORGAN CORP.
8 Birge St.
Brattleboro, Vt.
Rooms 736, 787

(Turn to Page 20)

Schedule Of Events

1952 NAMM Convention, Hotel New Yorker, N.Y.

SUNDAY, JULY 27

- 10:00 a.m. — Registration. Ballroom Foyer, Second Floor
- 11:30 a.m. — National Association of Musical Merchandise Wholesalers Executive Committee—Parlor "B"
- 2:00 p.m. — National Association of Music Merchants, Inc., Board of Directors Annual Meeting—Parlor "A"
- 6:30 p.m. — National Association of Musical Merchandise Wholesalers Annual Meeting—Terrace Room
- 6:30 p.m. — National Association of Musical Merchandise Manufacturers Annual Meeting—Parlor "A"

MONDAY, JULY 28

- 9:00 a.m. — Exhibits Open
- 10:00 a.m. — NAMM Press Conference—Panel Room
- 12:00 noon — Convention Opening Luncheon—Grand Ballroom
- 3:00 p.m. — Industry Trade Practice Committee Meeting—Parlor "B"
- 3:30 p.m. — NAMM Advertising Committee—Parlor "A"
- 4:00 p.m. — Ladies Convention Tea & Reception—Grand Ballroom
- 6:00 p.m. — Exhibits Close

TUESDAY, JULY 29

- 9:00 a.m. — Exhibits Open
- 9:30 a.m. — NAMM Annual Meeting of Members—Grand Ballroom (Members Only)
- 2:00 p.m. — "More Profit Through Sheet Music"—Panel Room
- 3:00 p.m. — NAMM-AMC Industrial Music Clinic—Grand Ballroom (Members Only)
- 6:00 p.m. — Exhibits Close

WEDNESDAY, JULY 30

- 9:00 a.m. — Exhibits Open
- 10:00 a.m. — NAMM Store-Studio Clinic—Grand Ballroom (Members Only)
- 12:00 noon — National Association of Music Merchants, Inc. Board of Directors' Reorganization Meeting—Panel Room
- 6:00 p.m. — Exhibits Close

THURSDAY, JULY 31

- 9:00 a.m. — Exhibits Open
- 10:00 a.m. — NAMM Store-Studio Clinic—Grand Ballroom (Members Only)
- 2:00 p.m. — Tuner-Technician Forum—Panel Room
- 5:00 p.m. — Exhibits Close
- 7:00 p.m. — Music Industry Banquet
The Waldorf-Astoria—Grand Ballroom

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EXCELSIOR ACCORDIONS, INC.
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New York 14, N.Y.
Rooms 820, 821

CARL FISCHER MUSICAL INST. CO.
105 E. 16th St.
New York 3, N.Y.
Rooms 814, 815

FISHER RADIO CORP.
41 E. 47th St.
New York 17, N.Y.
Room 716

FOLKWAYS RECORDS and SERVICE CORP.
117 W. 46th St.
New York 36, N.Y.
Booth 19

FRENCH AMERICAN REEDS MFG. CO., INC.
8940 Webster Ave.
New York 67, N.Y.
Room 610

JESSE FRENCH & SONS PIANO DIV.
H. & A. Selmer, Inc.
Elkhart, Ind.
Rooms 836, 837

FRONTALINI DISTRIBUTORS
Box 48
Glean Ellyn, Ill.
Room 616

R. GALANTI & BRO., INC.
763 Broadway
New York, N.Y.
Room 648

GENERAL ELECTRIC CO.
Electronics Park
Syracuse, N.Y.
Partners E-G

GIULIETTI ACCORDION CORP.
250 Fourth Ave.
New York 3, N.Y.
Room 838

GOLBRANSON MUSIC SHOP
113 E. Post Road
White Plains
Westchester, N.Y.
Room 949

GRAYLINE ENGINEERING CO.
12234 Avenue "O"
Chicago 28, Ill.
Room 921

FREI GRETSCHE MFG. CO.
60 Broadway
Brooklyn 11, N.Y.
Rooms 801, 802, 803, 804

GROSSMAN MUSIC CORP.
780 Bolivar Road
Cleveland 16, Ohio
Rooms 826, 827

GULBRANSEN CO.
2056 N. Ruby St.
Melrose Park, Ill.

HADDORFF PIANOS
(Div. of C.G. Conn, Ltd.)
1810 Ridge Ave.
Evanston, Ill.
Rooms 852, 853

HAMMOND INSTRUMENT CO.
4286 W. Diversey Ave.
Chicago 39, Ill.
Rooms 732-734

HARDMAN, PECK & CO.
33 W. 57th St.
New York 19, N.Y.
Rooms 863, 864

HARMONY CO.
3633 S. Racine Ave.
Chicago 9, Ill.
Room 829

HAYREN ORGAN CO.
2212 E. 75th St.
Chicago 49, Ill.
Room 729

HERSHMAN MUSICAL INST. CO., INC.
242 Fourth Ave.
New York 3, N.Y.
Room 634

FRANK HOLTON & CO.
320 N. Church St.
Elkhart, Wis.
Room 622

HUDSON ELECTRONICS CORP.
110 E. Third St.
Mount Vernon, N.Y.
Rooms 945, 946

IMPERIAL ACCORDION MFG. CO.
2610 W. 59th St.
Chicago 29, Ill.
Room 739

INTERNATIONAL ACCORDION MFG. CO.
21289 Gratiot Ave.
East Detroit, Mich.
Rooms 696, 697

IVERS & POND CO.
530 Main St.
Cambridge, Mass.
Room 822

JACKSON INDUSTRIES
509 E. 40th St.
Chicago 16, Ill.
Room 714

JANSSEN PIANO CO., INC.
237 E. 23rd St.
New York 10, N.Y.
Rooms 842, 843

G. C. JENKINS CO.
Box 168
Decatur, Ill.
Room 544

JENSEN INDUSTRIES, INC.
829 S. Wood St.
Chicago 12, Ill.
Booth 22

JEWEL RADIO CORP.
10-40 45th Ave.
Long Island City 1, N.Y.
Room 707

KAY MUSICAL INST. CO.
1646 W. Walnut St.
Chicago 12, Ill.
Room 624

W. W. KIMBALL CO.
81 E. Jackson Boulevard
Chicago 4, Ill.
Rooms 833, 833

ALFRED KNIGHT LTD.
Brettenham Road
Upper Edmonton
London N 18, England
Room 950

KOHLER & CAMPBELL, INC.
401-425 E. 163rd St.
New York 56, N.Y.
Rooms 828, 827

KRAFT BROTHERS
1299 Jerome Ave.
New York 32, N.Y.
Room 965

KRAKAUER BROTHERS
481 W. 124th St.
New York 27, N.Y.
Rooms 828, 829

KRANICH & BACH
849 E. 341st St.
New York, N.Y.
Room 821

WM. KRATT CO.
988 Johnson Place
Union, N.J.
Room 630

G. LEBLANC CO.
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Rooms 618, 619

LEEDY & LUDWIG DRUMS
(Div. of C.G. Conn. Ltd.)
Elkhart, Ind.
Room 831

LESTER PIANO MFG. CO., INC.
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Rooms 811, 812, 814

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1428 Walnut St.
Philadelphia 2, Pa.
Room 1040

LINTON MFG. CO., INC.
919 N. Wabash Ave.
Elkhart, Ind.
Room 644

MAURICE LIPSKY MUSIC CO.
116 E. 16th St.
New York 3, N.Y.
Room 601

LO DUCA BROS. ACCORDION CO.
2451 W. North Ave.
Milwaukee 5, Wis.
Room 607

LONDON GRAMOPHONE CORP.
521-529 W. 25th St.
New York 1, N.Y.
Room 948

MAAS ORGAN CO.
3015 Casitas Ave.
Los Angeles 39, Calif.
Rooms 729, 730

MAGNATONE DISTRIBUTORS
9810 Anza Ave.
Inglewood, Calif.
Room 645

MAGNAVOX CO.
Blister Road
Fort Wayne 2, Ind.
Section B, N. Ballroom

MAGNECORD, INC.
360 N. Michigan Ave.
Chicago 1, Ill.
Rooms 1029, 1030

MAJESTIC RADIO & TELEVISION
Div. of Wilcox-Gay Corp.
385 Fourth Ave.
New York 16, N.Y.
Rooms 726, 726

MAJOR ELECTRONICS CO.
1099 Bedford Ave.
Brooklyn 6, N.Y.
Room 1048

MAJOR MUSIC
57-49 New St.
Irvington, N.J.
Room 971

MANUAL ARTS FURNITURE CO.
1015 Hulbert Ave.
Cincinnati 14, Ohio
Room 816

E. & O. MARL, INC.
38-01 23rd Ave.
Long Island City 5, N.Y.
Room 602

MASON & RISCH LTD.
525 Adelaide St. W
Toronto, Ont., Canada
Room 821

C. F. MARTIN & CO., INC.
10 W. North Ave.
Nazareth, Pa.
Room 608

MARTIN BAND INST. CO.
Elkhart, Ind.
Room 542

MASCO ELECTRONICS SALES CORP.
32-28 49th St.
Long Island City 3, N.Y.
Booth 16

McSHAN BROTHERS
4119 Erie Avenue
Houston 17, Texas
Room 963

PAUL G. MEHLIN & SONS
858 E. 141st St.
New York 54, N.Y.
Room 824

C. MEISEL MUSIC CO.
2332 Morris Ave.
Union, N.J.
Room 608

MELODIANA ACCORDION CO.
6501 Bergenline Ave.
West New York, N.J.
Room 972

MELODY RECORD SUPPLY CO.
893 10th Ave.
New York 36, N.Y.
Room 1028

MERCHANDISING DISPLAYS, INC.
10 E. Colorado Ave.
Colorado Springs, Colo.
Booths 18, 14

MERCURY RECORD CORP.
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Chicago, Ill.
Booth 3



"AWAY WE GO," says Jackie Gleason, star of Dumont's Calvacade of Stars, as Bill Versaci demonstrates his new piccolo to musical director Sammy Spear. Versaci, who plays many of the New York radio, TV and record dates, has designed a flute and piccolo now being manufactured by Opperman Bros. Woodwinds, New York.

NATIONAL PIANO CORP.
84 Canal St.
New York 2, N.Y.
Room 816

NATIONAL SALES CO.
101 Hopkins Place
Baltimore, Md.
Room 691

NATIONAL TABLE CO., INC.
484 10th Ave.
New York 18, N.Y.
Rooms 954, 955

NEWSWEEK
Newsweek Building
Broadway and 42nd St.
New York 18, N.Y.
Booth 1

NEW YORK BAND INST. CO., INC.
270 Fourth Ave.
New York 10, N.Y.
Room 604

NOVA BAND INST. CO.
1310 E. 14th Place
Los Angeles 21, Calif.
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GAHU PUBLISHING CO.
1701 Payne Ave.
Cleveland 14, Ohio
Room 547

O. PAGANI & BRO., INC.
289 Bleecker
New York 14, N.Y.
Room 650

PAN-AMERICAN BAND INSTS.
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Elkhart, Ind.
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PATHE TELEVISION CORP.
250 W. 67th St.
New York 19, N.Y.
Rooms 711, 712

PEERLESS ALBUM CO., INC.
800 Union St.
Brooklyn 16, N.Y.
Room 930

PENZEL, MUELLER & CO., INC.
5-11 33rd St.
Long Island City 6, N.Y.
Rooms 527, 528

PERIPOLE PRODUCTS, INC.
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Brooklyn 29, N.Y.
Room 609

PERMO, INC.
6415 N. Ravenswood Ave.
Chicago 26, Ill.
Booth 8

PHILHARMONIC RADIO & TELEVISION, INC.
235 Jersey Ave.
New Brunswick, N.J.
Rooms 1060, 1061

PIANO TRADE MAGAZINE
20 E. Jackson Boulevard
Chicago 4, Ill.
Room 839

POLLINA ACCORDION MFG. CO.
6921 Gratiot Avenue
Detroit 18, Mich.
Room 606

PORT-O-MATIC CORP.
50 E. 77th St.
New York 21, N.Y.
Room 934

PRATT, READ & CO., INC.
Ivoryton, Conn.
Rooms 801, 802

G. PRUEFFER MFG. CO., INC.
185 Union Ave.
Providence 9, R.I.
Room 974

RADIO CORP. of AMERICA
RCA Victor Div.
Home Inst. Dept.
Camden 2, N.J.
Section A, N. Ballroom

RADIO & TELEVISION EQUIPMENT CO.
207 Oak St.
Santa Ana, Calif.
Room 651

RECORD CORP. of AMERICA
510-22nd St.
Union City, N.J.
Room 904

RECORD GUILD of AMERICA, INC.
1407 Broadway
New York 18, N.Y.
Room 917

RECOTON CORP.
147 W. 22nd St.
New York 11, N.Y.
Room 1044

REGAL ELECTRONICS CORP.
403 W. 180th St.
New York 27, N.Y.
Room 708

REK-O-KUT CO.
38-01 Queens Boulevard
Long Island City 1, N.Y.
Room 926

REMINGTON RECORDS, INC.
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New York 17, N.Y.
Booth 12

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Chicago 16, Ill.
Rooms 1045, 1046

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(Modulate to Page 21)

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Room 987

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Toledo 9, Ohio
Room 646

RUSSE MUSICAL INSTRS., INC.
61 Fourth Ave.
New York 8, N.Y.
Room 686

SACKS & BARANDES
303 Fourth Ave.
New York 10, N.Y.
Room 519

SAVOY-REGENT RECORD CO., INC.
37 Market St.
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Room 902

SCHERL & ROTH, INC.
2845 Prospect Ave.
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Room 540

SCHLOSS BROTHERS CORP.
801 E. 135th St.
New York 54, N.Y.
Room 988

SCHULMERICH ELECTRONICS, INC.
Carillon Hill
 Sellersville, Pa.
Rooms 744, 745

SCOTT RADIO LABORATORIES
1020 N. Rush St.
Chicago 11, Ill.
Room 723

H. & A. SELMER, INC.
Elkhart, Ind.
Rooms 652, 653

JOSEPH SHALE
140 East Ave.
Rochester 4, N.Y.
Room 845

SHAW TELEVISION
195 Front St.
Brooklyn, N.Y.
Room 1647

SHURA-TONE PRODUCTS, INC.
110 Adelphia St.
Brooklyn 17, N.Y.
Room 1047

SIMON & SCHUSTER, INC.
630 Fifth Ave.
New York, N.Y.
Room 928

SLINGERLAND DRUM CO.
1325 Belden Ave.
Chicago 14, Ill.
Room 541

H. ROYER SMITH CO.
10th & Walnut Sts.
Philadelphia 7, Pa.

SCHMER & CO., INC.
31 W. 57th St.
New York 19, N.Y.
Room 881

SONIC INDUSTRIES, INC.
221 W. 17th St.
New York, N.Y.
Room 941

SONOLA ACCORDION CO.
220 Fourth Ave.
New York 3, N.Y.
Room 805

SORKIN MUSIC CO., INC.
539 Avenue of the Americas
New York 11, N.Y.
Rooms 640, 641

SPARTAN RADIO-TELEVISION
2400 E. Ganson St.
Jackson, Mich.
Rooms 721, 722

STEELMAN PHONOGRAPH & RADIO CORP.
12-30 Anderson Ave.
Mount Vernon, N.Y.
Room 708

STORY & CLARK PIANO CO.
84 E. Jackson Boulevard
Chicago 4, Ill.
Rooms 805-808

SWIDERSKI MUSIC CO.
859 E. Allegheny Ave.
Philadelphia 34, Pa.
Room 549

SYMPHONIC RADIO & ELECTRONIC CORP.
160 N. Washington St.
Boston 14, Mass.
Rooms 709, 710, Booth 11

SYNTHETIC PLASTIC SALES CO.
461 8th Ave.
New York 1, N.Y.
Room 986

TARG & DINNER, INC.
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Chicago 5, Ill.
Rooms 636, 637

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601 W. 26th St.
New York 1, N.Y.
Rooms 701, 702

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Chicago 14, Ill.
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TRAFICANTE
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Minneapolis, Minn.
Room 548

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1658 Broadway
New York 19, N.Y.
Rooms 627, 628

UNIVERSAL CO.
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High Point, N.C.
Rooms 929-931

V-M CORP.
Fourth and Park Sts.
Henton Harbor, Mich.
Room 704

VANITY FAIR CO.
50 S. Fourth St.
Brooklyn, N.Y.
Room 927

VEGA CO.
155 Columbus Ave.
Boston 16, Mass.
Room 543

WATERS CONLEY CO.
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Rochester, Minn.
Rooms 727, 728

W. F. L. DRUM CO.
1728 N. Damen Ave.
Chicago 47, Ill.
Room 524

WAVEK PIANO CO., INC.
1728 N. Damen Ave.
York, Pa.
Room 850

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Rooms 705, 706

WESTINGHOUSE ELECTRIC CORP.
1354 Susquehanna Ave.
Suntbury, Pa.
Parlor F

Music Merchants Meet: The President's Message

(Jumped from Page 1)

As a result, consumers seem to be coasting. Consumer minds are alert to good buys, for where there are bargains, there is business. While credit is always important, it is good values that are leading credit instead of the reverse which has been most common in recent years. We have relied too much on "credit" as a means of merchandising, rather than selling value, utility, pleasure.

By The Boot Straps

We are in a mild retail recession which is more pronounced in some sections of the country than others. Consumers feel that prices are too high, along with taxes, and the reaction has set in.

This price revolt can be partly overcome or to a degree minimized by hard, hard, selling. Some have proved this. A west coast merchant related that in one recent month his business was 30 percent above the same month last year, "but only because we worked like the devil for it," he added. Certainly a 30 percent increase isn't easy, but it can be done.

Utilize All Helps

There will never be too many selling aids, yet there is far too much indifference to helps which are available. Merchants should give much more attention to the aids supplied them by their manufacturers. By and large, these aids are carefully prepared to help sell and retailers should capitalize upon them. Backing up manufacturers advertising locally will help sell more goods. Use of display material and circulars helps to sell.

Aggressive Thinking

In line with the recommendation for more aggressive thinking, planning and employment of available aids, NAMM plans some radical changes for this year's business sessions at its Convention in New York.

Heretofore, constructive business sessions have been of a general retail nature covering a broad

DAVID WEXLER & CO.
1234 S. Wabash Ave.
Chicago 5, Ill.
Rooms 528, 526

H. N. WHITE CO.
5225 Superior Ave.
Cleveland 3, Ohio
Room 647

WILCOX-GAY CORP.
601 Seminary St.
Charlotte, Mich.
Booth 11

WINTER & CO.
863 E. 141st St.
New York 54, N.Y.
Room 820

WOLFE'S PLAY-BY-COLOR PIANO SALES
986 Sanford Ave.
Irvington 11, N.J.
Room 844

RUDOLPH WURLITZER CO.
DeKalb Div.
DeKalb, Ill.
Room 825

ZENITH RADIO CORP.
6001 Dickens Ave.
Chicago 39, Ill.
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range of topics. This year we will specialize and concentrate on methods of new market developments and ways of making more money in retail operations. Contrary to past practice, these particular sessions will be restricted to NAMM members only, instead of being open to all comers. The MEMBER convention badge will be the admission ticket to the "Music In Industry" clinic and the Store-Studio Clinic under the direction of NAMM's Education Division.

Broad New Field

American industry is a growing opportunity for musical instrument sales. Industrial relations directors are exploring new avenues for employe recreational programs, and music is becoming one of the most attractive. Where sports were once the main employe attraction, its weakness lay in the limitations of the number who could play on the "team." Music is not limited to teams. An entire plant can engage in class piano; numerous drum and bugle corps can be utilized; bands and orchestras may be developed for all so inclined. Music is invading industry, and industry is welcoming the invasion.

During convention week a two-hour session will be devoted to this interesting and growing sub-

ject by NAMM and the American Music Conference. The AMC is currently developing industrial workshops wherein it meets with groups of industrial recreation directors and demonstrates how much music may be applied in employe recreation programs. The AMC will acquaint the member audience with their ground-breaking activities, objectives and purposes. NAMM's Education Director will follow with the methods of introducing music recreation programs into local industries.

Greatest Growth

Hardly a day passes that the Chicago headquarters of NAMM does not receive one or more member inquiries about how to operate a studio to teach musical instruments of every description. Combining sales with teaching is enjoying daily growth. Realizing the importance of store-studio operations, the NAMM Education Division has been assigned the task of presenting two, two-hour sessions on studio operations. Finishing touches are currently being given a comprehensive manual which will be given to every member attending these two sessions on Wednesday and Thursday mornings of Convention Week, and will be furnished to members requesting them who were unable to attend.

These two sessions will cover the entire range of studio operations; their physical layout; the requirements of a Registrar; the organization such as forms, canvassers, courses, fees, teacher payments; studio promotion; methods material, and rental plans. At least one (Modulate to Page 22)

Flute Family On LP Discs

(Jumped from Page 4)

(Rampal), Vox PL 7150; Nos. 1, 4 & 5 (Renzi), Concert Hall CHC 56; and No. 3 (Kaplan), Allegro ALG 3009 ...

Flute Sonatas

Then a group of sonatas and other chamber works starring the flute, including several for flute without accompaniment: Bach: Unacc. Sonata in A minor (Kaplan), Allegro AL 89; 7 Sonatas with harpsichord (Fernand Caratge), Vox PL 6160; 6 Sonatas with harpsichord (Baker), Decca DX 113; E flat Sonata (Kaplan) and G major Sonata for 2 flutes (Kaplan & Louis Schaefer) with harpsichord, Allegro AL 44; B minor Sonata with piano (Wummer), Columbia ML 4354 ... Brunner: Sonata (Andre Jauret), London LL 498 ... Burton: Sonata, N. Y. Flute Club prize-winning composition (Wummer), Classic CE 1006 ... Handel: 7 Sonatas with harpsichord (Baker), Decca DX 116 (Beat-reviewed June 18); Sonatas Nos. 3 & 5 (Kaplan) and E minor Sonata for 2 unacc. flutes (Kaplan and Schaefer), Allegro AL 59 ... Haydn: Sonata in G (Baker), Oxford 106, and (René Le Roy), Concert Hall CHS 1082 ... Hindemith Sonata (Baker) and *Kunonische Sonatine* for 2 flutes (Baker & Harold Bennett), Oxford 103 ... Loeillet: Sonata in F minor (Kaplan) and in G minor for 2 flutes (Kaplan & Schaefer), Allegro AL 89 ... Martinu: Sonata (René Le Roy), EMS 2 (Beat-reviewed 16 July 1952) ... Varèse: Density 21.3 (René Le Roy, unacc.), EMS 401 ...

(I should note, of course, that there are many other wind quartet, quintet, etc., recordings in which the flute appears, although not in a starring role. Listings of these will be postponed to a later article devoted to wood wind and brass ensemble works.)

The Flute Family

Of the other members of the flute family, the Alto Flute in G (or Bass Flute, as it's called in England) has a prominent solo in the *Pantomime* section of Ravel's 2nd *Daphnis et Chloé* Suite ... The piccolo is featured in many works, especially those by Richard Strauss, Wagner, and contemporary composers, but among some notable examples is the end of Beethoven's *Egmont* Overture ... Berlioz's *Menuet des Feux-Folets* ... Tchaikovsky's *Nutcracker Suite* and 1812 Overtures ... And the beginning of Ippolitov-Ivanov's *Procession of the Sardar*, where the main tune appears in parallel on piccolo and bassoon, three octaves apart ... The old "straight" or "fipple" flute, best known as the Recorder, is beautifully demonstrated in two recorder and harpsichord recitals by Carl Dolmetsch and Joseph Saxby, London LPS 24 and LPS 278 ... also of course in the recorder version of Bach's 4th Brandenburg Concerto, played (together with the Cantata No. 152) by the London Baroque Ensemble on Westminster WL 5067.

Flute Chamber Works

Next a group of chamber works in which the flute plays a prominent part, often in combination with other wind instruments: C. P. E. Bach: Trio Sonata (Sagul Trio), Classic 501; Trio Sonata and Sonata in F (Schaefer, etc.), Allegro ALG 3037 ... Bax: Elegiac Trio, Alco 1007 ... Beethoven: Serenade in D (Baker, etc.), Decca DL 9574 (Beat-reviewed May 7) and (Wummer, etc.), Columbia ML 2124 ... Boccherini: Quintet (Baroque Ensemble), Westminster WL 5080 ... Debussy: Sonata for flute, harp & viola (Wummer, etc.), Columbia ML 4090 ... Handel: Sonata for flute & oboe (Kaplan and Holmes), Allegro AL 59 ... Haydn: "London" Trios (Kaplan, Schaefer, etc.), Allegro

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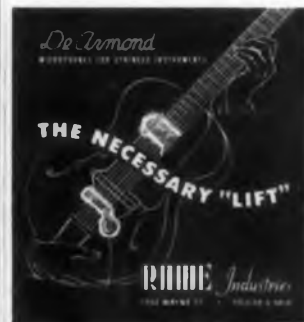
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Feather's Nest

By LEONARD FEATHER

One sunny morning a few weeks ago—it was a Friday The Thirteenth—I boarded a plane at La Guardia, along with Howard McGhee, Allen Eager, John Lewis, Charlie Mingus and Max Roach, to embark on what turned out to be one of the pleasantest days we had ever dedicated to jazz.

The plane took us to Boston, where, met by two eager students, we were driven out to nearby Waltham to take part in the jazz symposium of Brandeis University, a project in Brandeis' four-day Festival Of The Creative Arts.

"We cannot pretend to wisdom," Leonard Bernstein had written in a preface to the official program of the festival, "but through performance we can provoke thought and free discussion; through discussion we can learn; and through learning we can rediscover our culture and ourselves."

We were soon to learn how his pronouncement applied to our part in the festival, which on the previous day had offered an "Inquiry into the present state of creative arts," followed by the world premiere of Bernstein's miniature opera *Trouble In Tahiti*. Today there had been a presentation of art films, and this afternoon the jazz coffee-klatsch was to take place in the Adolph Ullman Amphitheatre.

The Amphitheatre was pretty well filled by the time we arrived on stage; hundreds of students were sheltered from the sun by a huge canopy that protected most of the seats, while others preferred to bask informally on hillocks of grass farther back and on the side, in the shade of overhanging trees.

Discussion Table

On the broad stage, at one side, was the discussion table; in the centre and at the far end were two pianos and chairs for the musicians. In addition to the pop group, these included Lennie Tristano and Lee Kohnitz, who were to play some numbers with Mingus and Roach, a Dixieland band had been brought in from Boston by George Wein, who like Tristano, doubled between the piano and the forum.

Few of us had any but the vaguest idea what was going to be said or played. Over lunch at the cafeteria, Bernstein had made a few suggestions, aided by John Mehegan, the Juilliard teacher and jazz pianist who had helped organize the symposium. But from the moment when, as moderator, Bernstein began the proceedings with an outline of what was about to happen, the words were as much ad lib as the music.

Down Beat was triply represented in the forum. In addition to this reporter there were John Hammond, who had driven up early and was already deep in the conversational spirit of the day; and Nat Hentoff, just arrived from Boston.

After we had tossed a few verbal comments on the nature and evolution of jazz, Wein's band offered a capsule history of the 1920s and '30s, with a front line comprising Ruby Braff, and exceptionally fine Dixieland trumpet man; Al Drootin on tenor and clarinet; and Dick LeFave, the trombonist who now works in the daytime as a barber.

Braff ranged from Louis on *Sleepy Time Down South* to Roy in a muted solo as the group completed its set with a swing-era reminder of *Undecided*.

Johnny Mehegan gave an excellent impression of Teddy Wilson's piano style; the pop group appeared and did itself proud, all five members showing their individual value, Mingus coming in for an especially big hand.

Bernstein's Appreciation

Bernstein's enjoyment of the music seemed genuine, especially when Lennie and Lee took over. The audience, clearly composed either of people who already knew something about this kind of music or were openmindedly anxious to find out about it, took in everything with apparently equal interest—the Dixieland and swing, the pop and Tristano.

It was strange, hearing jazz played at three o'clock in the afternoon, in the open air and with brilliant sunshine as a backdrop; as Bernstein pointed out, it was a remarkable change from the nights when some of these same enthusiasts might have listened to some of the same music while clinging to their one bourbon-and-soda at Birdland, trying to make it last through one more set.

What may be more surprising to some is that the music was just as well played, and of course more easily appreciated, in the absence of clinking glasses and other extraneous sound effects, and in the presence of an audience the musicians knew to be keenly receptive and appreciative.

After two and a half hours the session had to end. To many of us it seemed as though we were just getting warmed up, musically and verbally.

Nevertheless, much had been accomplished. Thanks to Bernstein's initiative, jazz had been brought to this youthful university, which was just about to graduate its first class. Thanks to a few differences of opinion expressed from our table, the audience's awareness of the jazz tree's various branches had been created or stimulated.

Wein Is George!

After the session broke up, I went into Boston with Hentoff and Wein and dropped in at the latter's club, Storyville, which had just dropped its name-talent policy for the summer. Having heard Wein play piano that afternoon, and having now had a long personal talk with him about music and examined the art work in his club, I was aware of the exceptional character of this man. People who own night clubs just aren't expected to know that much about modern music and the modern visual arts; aren't supposed to love music and love to play piano as George Wein does. But when they do, musicians and the public benefit.

What a pleasant world this would be, I mused, if all jazz critics were as articulate and as able as Hentoff and Hammond, if all night club bosses knew as much as Wein—and if all University professors of music were as broadminded as Bernstein. If more Bernsteins were scattered around the country, perhaps the sort of session we had enjoyed today could be repeated on every campus. Brought to the attention of young, acquisitive minds like those of Brandeis' students, divorced at least temporarily from the gloom of dark night clubs and the screaming honks of "jazz concert" tenor saxes, the music we love could literally, and figuratively, find its place in the sun.

Dorothy Collins

(Jumped from Page 2)

in a house in Ridgefield, N.J. She apparently has no immediate matrimonial eyes.

As for her preferences, it's the same old story—like every other singer, she's a Fitzgerald fan; but she also reserves a rave for Billie Holiday—"there'll never be anyone else like her."

This week, for the first time, Dorothy faces the hazard of in-

person work as a single. She's breaking in at the Hollenden Hotel in Cleveland, and then heads for Pittsburgh. She knows it will be just awful, but her audiences will know better.

"She had to make it," says Raymond Scott. "Dorothy has remarkable qualities. She's an inexhaustible source of exciting vocal energy."

And, we might add, she can sing too. We feel Dorothy is ready to get lucky and in an awfully big way.



Hamp shows off the new bass to Billy May and the Johnnie Rays.

New Instruments

Hamp-ified Fiddle May Lighten Bassists' Burdens

By LEONARD FEATHER

New York—Do you happen to be a bass player, or sympathize with anyone who is?

Have you ever lugged your instrument from the bus, up five flights of stairs, or across a crowded street on a hot summer day?

Have you ever had to submit to those corny gags about the near-sighted landlady who says you can't take that girl to your room?

Well, maybe your worrying days will soon be over.

A bass-revolution has been going on quietly in music circles. It first became apparent some months ago when Lionel Hampton's band played a gig in town. Suddenly we observed that there was something wrong with the band. It didn't have a bass player. And yet—we heard a bass.

On a second glance we noticed something even odder. There were two guitars—but we only heard one. And then the picture became clearer. Sitting next to the guitarist was someone who held what looked like a guitar at first glance, but on closer inspection revealed a long, fretted neck and a peculiarly shaped body, with electric controls and a wire running to a speaker.

"Sure, man," said Hamp excitedly when we asked him later, "that's our electric bass. We've had it for months!"

He introduced us to Roy Johnson, the Kansas City bassist who for all these months had been trudging around the country, unheralded, playing this sensational instrumental innovation.

Easy Going

"It's no trouble at all," he declared. "I learned to play it right away; in fact I used it on the job the same day I got it. Tunes the same as a regular bass."

"But," said Lionel, "it sounds two octaves deeper!" And on the next set, listening more carefully, we listened and were duly impressed by the deep, booming quality, the ability to make astonishing glissandi, and the way the bass, its volume turned

up a little above normal, cut through the whole bottom of the band like a surging undertow.

It wasn't the first time an electric bass had been heard, of course. Many years ago, in the 1930s, Mose Allen in the old Jimmie Lunceford band started toting around what looked like a bodiless bass, a skeleton instrument, but the regulation length. At that time bass amplification had not attained its present degree of finesse, and the results were little, if any, better than those produced by the traditional wooden bass violin. Chubby Jackson and others have added an amp to the regular bass (or to Chubby's five-stringed innovation).

Wee Whale

But Roy Johnson has himself a whale of a plaything—a whale built like a sprat, to boot. He and Lionel have the only two models available at this writing, but the inventor, a Los Angeleno, expects to put them on the market soon.

"Not only that," says Lionel, "but we're going to have him make some supersonic vibes that'll work like an accordion, so you can make chords without striking all the notes. It'll have softer mallets because there'll be all kinds of tone control. Wait'll you see it!"

We're on tenterhooks. And any day now, we expect to see a blueprint for an 88-key, supersonic portable piano.

Date With Dickenson

New York—Vic Dickenson, veteran trombonist now at Lou Teresi's in New York, returned to wax recently, cutting an unusual session under his own name for Blue Note.

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Message Of NAMM Prexy

(Jumped From Page 21)

class demonstration will be presented, and the session topped off with an open forum discussion participated in by recognized dealers having successful studio plans.

Aggressive Planning

From these carefully-thought-out plans, it is immediately obvious that NAMM is equipping its members for aggressive action on the retail front. Every economic indicator points to the "hard sell," and daily, the "easy sell" is becoming more and more a part of the "olden days."

The services of the NAMM Education Division belongs to Association members who are paying for it, and we are seizing the Convention opportunity to serve and benefit the greatest member group that we can reach at one time, and under one roof. Restricting these highly lucrative sessions to members without an additional penny of cost to them, emphasizes the NAMM objective "that we aim to take care of our own."

Hollywood Producer

The Annual meeting of members on Tuesday of Convention Week will be honored with the presence of the famed Hollywood producer, Jesse L. Lasky, who turned out such smash film successes as *The Great Caruso* and *Rhapsody in Blue*. Mr. Lasky is flying from Hollywood to New York for the express purpose of acquainting NAMM members with his coming \$2,000,000, technicolor film, *The Big Brass Band*. This film will document in entertaining fashion the story of music education in America, its growth and development.

NAMM is providing the opportunity for Mr. Lasky to meet the industry's leaders as this film will be the greatest bonanza that has ever hit our business. We are laying plans to develop a proportional pattern for all our members which will tie in with *The Big Brass Band* when it reaches the nation's theaters. Again—the members of NAMM will be 'way out ahead.

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Strictly Ad Lib

(Jumped from Page 3)

BOSTON

The Savoy has followed Storyville's lead and shuttered June 22. It'll reopen August 29... The Hi-Hat is using local musicians. Al Vega's trio worked the week of June 15 and was followed by Phil Edmunds' band... Ivory Joe Hunter did fairly well during his suddenly booked June 8 week at the Hat... Storyville in New Haven is operating on a weekend talent policy. Coleman Hawkins and Roy Eldridge swung the club June 12-15... Cecil Young from Seattle played the following weekend... Ruby Braff has taken the trumpet chair at Storyville in Gloucester for most of the summer... Braff scored a large personal success at the Brandeis Jazz Symposium... Most of the New York musicians involved in the session adjourned to Christie's in Framingham afterwards and another fabulous Christie's session evolved, lasting long into the next morning.

One-nighters: Duke Ellington hit the area the week of June 15 and played dates at Taunton, Canobie Lake and Old Orchard, Maine... No reports that any one found either Duke or the band tired... The huge Cadet Armory in Boston housed an Ella Fitzgerald-Buddy Johnson package June 27... Amos Milburn was featured at Revere's Rollaway June 20 and Dinah Washington should fill the place on July 3... A Kenton-Ellington battle of bands is tentatively in the works for the Rollaway.

SAN FRANCISCO—OAKLAND

Danny Francis, Jimmy Dorsey manager, bedded for a day in Oakland as a result of a slight heart attack brought on by overwork... Harry James drew approximately 3000 cash customers to Sweet's for a one-nighter in June... Jerry Gray drew a crowd of approx 1,100 (capacity) to Linn's the following week... Johnny Hodges followed Flip Phillips and Charlie Parker into the Say When July 4 and was in turn followed by Louis Jordan... Pony Poindexter has the band at Bop City, after hours spot... Tommy Marx, formerly bassist with Joey Castro's group, now a producer with KRON-TV... Del Courtney's TV show, "Search for Songs," is using names such as Earl Hines, Ella Mae Morse and Jack Fina as judges... Sharon Pease through town on a trip, stopped off to do his regular "Pianistics" piece on Dave-Brubeck...

Rusty Draper expected to fly to New York late in June for another Mercury recording date. When he leaves the Rumpus Room later this month, his younger brother, Ronnie, is expected to take over for him... Del Courtney's band doing a two week date at Santa Cruz...

Mike Gould in town during June plugging songs... One of the surprises of the season was the business that Earl Hines brought to the Hangover in June. The joint was loudest weeknights... "I never heard any girl sing as good," Harry James said of Rosemary Clooney's vocals on a Columbia album he cut just before his current Coast swing of one-nighters.

LONDON

Jack Parnell led an all-star unit of modernists to record soundtrack music for *Between Two Worlds*, the only amateur film to represent Britain at the Venice Festival of Documentary and Art Films in August... Three British modernists to watch are altoist Geoff Taylor, clarinetist Vic Ash and pianist Ralph Dollimore, chosen by *Melody Maker* critics as the Stars of the Future... Churchills, one of London's most famous clubs, has been closed after a run of six-and-a-half years because of licensing irregularities. Two bands—one led by ex-Heath tenorman Johnny Gray—lose their jobs... Stan Freeman arrived in London and tried to buy a record of Percy Faith's *Dedicado*, on which he is featured. He was unlucky. The record isn't issued here yet.

NEW ORLEANS

Only Lizzie Miles at Sid Davilla's Mardi Gras Lounge and the Dukes Of Dixieland, a promising young two-beat combo, next door at Hyp Guinle's Famous Door, continue to hold their own through the poor summer business... Paul Barbarin wrote from Boston that his option was picked up and that he and his band may be away from home longer than anticipated... Ray Anthony's brother Leo was in town during the band's June vacation and made the jockey rounds... The town is strongly TV conscious now that the cable is about ready to reach it... The Johnnie Ray concerts scheduled for September 29 are already being looked ahead to by the mobs; should be sure-fire sellouts.

Ray Robbins band is holding forth at the Roosevelt's Blue Room... Octogenarian Alphonse Picou at the Paddock... Sharkey Bonano, idle of his own choice, is rehearsing a new group and will take to the road again in the fall... Armand Hug, who plays the most relaxed piano, esconced apparently for life at the Rumpus Room of the Wohl... Johnny Wiggs, trumpeter, who has a good 12 inch LP out on Tempo, takes time out from teaching high school to sit in around town strictly for kicks... The Basin Street Six had a tussle among themselves which wound up in a fist fight between two members of the front line. They're at Perez on the Airline Highway; they work co-op, thus have no leader.

Benny Strong

(Jumped from Page 3)

for this combination, and this combination is just right with video viewers, or the general run of them.

Guitarist-Mimic Stars

But the real star of Strong's TV debut was his guitarist, Lenny Carson, a young vet not long back from Korea, who did a turn as a mimic that established him as considerably more than a parlor performer. Night club agents who rushed in to sign him up discovered that he is under a two-year personal management contract to bandleader Strong.

Only weak spot in the first show was the closing number, in which the entire band essayed a novelty routine on *McNamara's Band*, which only proved that there is a limit to how far musicians should go in trying to become entertainers in TV. The Lawrence Welk band, video's most successful, it can be noted, never appears to be trying to "put on a show."

Promotion

The Chuck Miller trio, Palladium's current intermission combo, also did a spot on the TV show, with Miller, who plays piano and sings, carrying most of the load. The trio served to vary the pattern of the program, but little more.

Promotional value of the venture, all-important since the Palladium is putting up the money for the band's end of the deal (a minimum of \$10.60 per sideman) was boosted by appearance of manager Sterling Way (who slipped in effectively to share emcee duties with Strong), film clips showing exterior shots of the dance spot, and shots of interior that brought the dancing crowd into the picture from time to time. Camera work and direction were much improved since the last time a TV show was attempted from the Palladium,

showing that TV men have been learning more about the proper way to handle "remote" telecasts.

Five L.A. Danceries Have TV

Start of the new Palladium KNBH series gives this territory a total of five dancery-based TV shows. The others are Lawrence Welk's from the Aragon (KTLA), Spade Cooley's from the Santa Monica Ballroom (KTLA), Frank De Vol's from the Lido in Long Beach (KTTV) and Cliffe Stone's "Hometown Jamboree" from the El Monte Ballroom (KLAC-TV).

General belief is that by fall the Cocoonat Grove, Biltmore Bowl (both hotel spots) and the new Statler hotel's supper room (opening in September) will be on the air with TV shows.

All bandmen here are convinced that the dance band of the future, even of the present, will have to be designed as a video attraction.

Paul Weston

(Jumped from Page 1)

band—and the same holds true through most of Europe—was far superior to that of the general run of dance musicians in this country.

"The success of Voumard's band proves what others have said before. That many young U.S. musicians failed—and did the music a lot of harm—because they let themselves be carried away by the pop, or progressive jazz, movement before they had learned to play their horns. So they played loud, high and fast—and that's all!"

No Paradise

As far as the current U.S. music picture is concerned Weston, after taking a look at its counterpart in England, France, Italy and other European countries, is inclined to be non-committal.

"Europe is no musicians' paradise," he says, "and U.S. musicians going there who think they will

be happier because there is a greater appreciation for jazz, or that they can make a lot of money there playing only the music they like to play, are going to be disappointed. It's true that there is much more interest in 'live music' there—almost every little cafe has 'live music' of some kind, but earnings of such musicians are not high.

Healthier Europe

"Nevertheless, I'd say that in general the state of the music business in England and on the Continent is healthier than here. A publisher over there can pick out a good song and make it a hit on the strength of live performances alone. But the gimmick-ed-up record hit that has become the main stock in trade here has them worried. They're afraid the thing will creep in over there, too."


But Weston, after comparing music matters here and in Europe, is optimistic on the outlook for better music in this country. He says that the Billy May band, heard there frequently on radio stations via records (they have disc jockeys there, too, but they do not take themselves quite so seriously) has aroused much interest.

Maybe May

"The Billy May band is definitely in the right direction," he feels. "American musicians are going to have to develop a practical approach to the music business. I think that might be the secret of Billy's success. He has produced a 'style band' that is distinctive, modern, musically sound, but still marketable."

"When the panic hit here, too many U.S. bandleaders and arrangers were inclined to discard all musical values in their rush to knock out something that would sell. That's the wrong approach in music. I have always believed that it was wrong, and I'm more convinced than ever after hearing that little band of Voumard's in Switzerland."

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