

Everybody's Getting Into The (European) Act!

DOWN BEAT

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Jazz Wasn't Meant To Be Just Dance Music—Kenton

By Nat Hentoff

Boston—"If some of the money spent on forming imitations of bands of 10 and 15 years ago," Stan Kenton said heatedly, "had been spent on young men with new creative ideas, the business would be a lot healthier. Bands will never 'come back' this way. They have to build and they have to be based on originality."

"What we need," continued the most controversial figure in the band world, "are leaders. Men who want to lead bands more than

anything else in the world—more than money or prestige. Men who are musicians, who know what they're doing. Men like Dave Brubeck who, I think, is one of the greatest guys in music today. I think he'll eventually become a leader of a large band and do wonderful things in music."

Stan is highly encouraged by the breaks his own band has been getting. NBC has been picking up the unit every Tuesday at 10:30 (EDT) and plans to continue indefinitely. "It's the biggest thing that's happened to us in the last ten years," said Stan.

Parental Support

"Kids keep coming up and telling me about their parents and other older people who used to detest our music, but who listened to the NBC concerts and now even dix the records a little. And I thought at the beginning that NBC was kidding about offering to pick us up; turned out they'd been trying to arrange it for weeks."

Stan was asked to comment on the *Chords and Discords* letter in the July 30 *Beat* from a listener who claimed the new Kenton band just didn't have it. "That always happens when there's a change," said Kenton resignedly. "It happened at the beginning when Howard Rumsey, Red Dorris and the others left; it happened when Winding and Musso left; they said it was the end of the band when Saffranski cut out; and now,

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Financial Woes Close Crescendo

Hollywood—The Crescendo, deluxe nitery opened by Harry Steinman and some associates a few months ago as this town's first "singer's showcase," was dark at writing with a U.S. marshal, representing federal bankruptcy court, in charge of the premises.

Spot was launched auspiciously with Billy Eckstine and the Dave Brubeck quartet sharing the opening bill. Failure of succeeding attractions to pull has had the establishment in financial difficulties for the last several weeks. Nat Cole opened on July 24, but the curtain fell before his starting time on the following night.

Peterson Better; Cuts With Basie

New York—Oscar Peterson, partially recovered from the nervous collapse and heat prostration that had felled him in Canada (*Down Beat*, Aug. 13), arrived in New York in late July to take care of some business matters.

While here, he took part in a Count Basie record session. On one number entitled *You're My Guest* he sat in with the band; on another he was featured with Basie's two tenor men, Paul Quinichette and Eddie Davis. On a third he played piano while Basie moved to the Hammond organ.

Ray Brown was also on the date, promoted by Norman Granz.

Marterie To LA Palladium

New York—Ralph Marterie, gathering strength through his Mercury records and such recent locations as the Paramount here, has been set for his first west coast job, opening Oct. 28 at the Hollywood Palladium.

Lena Horne Sets British Film Deal

Glasgow—During her appearance in Scotland Lena Horne announced plans to start her first British movie Sept. 15.

Film will be her first independent venture away from the MGM fold. Author of the story, which has a London setting, is Peter Lambda, who has written documentary scripts.

Al Martino Will Head Concert Unit

New York—Al Martino, elevated to overnight stardom via his recordings of *Here In My Heart* and *Take My Heart*, will headline a concert package of three or four acts and a name band, none of whom have yet been selected, that will take off for an extensive tour beginning November 12.

The concert tour already has its opening booking scheduled; kick-off date will be in Grand Rapids.



LEAVING FOR LONDON in this pic is Guy Mitchell, who, since it was taken, has enjoyed a (fabulously successful engagement at the Palladium (for a fortnight, of course). He's one of the "invasion" of U.S. stars hitting European shores this year, as described in the accompanying story.

Spinning With Web

Fate Of American Music Lies In ASCAP's Future

By HAL WEBMAN

I had a talk with some music publisher friends over some bagels and lox at Lindy's a couple of weeks ago. Music publishers are all high tension guys, though you'd never know it from their conversation. Golf usually takes the priority

over business at lunch, dinner, or even when they are trying to get a tune in the book.

Hmmm?

Hollywood—Recent edict of Local 47 barring its members from participating in any way in the production of telefilms scored with foreign recordings, library soundtracks, a capella choir, etc., poses an interesting question:

What will Local 47 do if anything, about a very prominent member whose interests include a firm which has been making regular use of canned music as background scoring of its long series of filmed TV playlets?

The member is Bing Crosby, whose Bing Crosby Enterprises recently signed to distribute its telefilms, produced at RKO-Pathé studios in Culver City, via the CBS-TV network.

But underneath, these guys are either ulcerated or twisted masses of nerve tissue. They're always worrying—how do we get a hit, where do we get a hit, from whom can we get a hit, where can we get the record that will make the hit song a hit, how can we get a hike in ASCAP or more money out of BMI?

At this particular luncheon, we talked mainly about ASCAP. The *Down Beat* reader may or may not be familiar with ASCAP. It's full title is the American Society of Composers, Authors and Publishers. It's a non-profit organization which was created by people like Victor Herbert to safeguard the benefits of copyright material for songwriters and music publishers. It is a licensing organization—it charts the performance of songs

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Sammy Kaye Kicks In 21 G

New York—Sammy Kaye, caught with his hand down (*Down Beat*, Aug. 13) when most of his men deserted to form a new crew under drummer Ernie Rudy, was in trouble again recently when an assessment of over \$18,500 was levied against him by Local 802.

The union had decided that Sammy owed \$1,425 to each of 13 sidemen in connection with a series of out-of-town engagements.

Claude Due To Revive Band

New York—Claude Thornhill, who quietly retired from the band business the first of the year, will be back with a new crew late in September or early in October, according to word received at press-time.

Claude has been in semi-retirement for the past few months and has only recently returned to music with a movie scoring assignment for Universal-International flickers.

See Early Break In Petrillo Stand On TV Film Royalty

Hollywood—Despite Jimmy Petrillo's blast at Local 47 musicians who have been agitating for a revision of the AFM's royalty formula as a "bunch of lousy fiddlers" (*Down Beat*, July 16) there was a firm belief here at this deadline that a concession would be made by Jimmy—and soon.

First change will be elimination of the five percent royalty from commercial fillers, most of which are now telefilmed here with music, supplied by vocal groups or non-union musicians. A fixed fee, payable into the AFM's TV performance trust fund is expected to replace the royalty plan.

Only \$1200 A Week

According to figures supplied by Local 47 sources here, the total take in the TV performance trust fund, during the 16 months it has been in operation, has been less than \$190,000. And much of that came not from telefilm producers but from firms that made deals with the union to release old theatrical pictures to video stations. Meantime, of around 30 firms regularly engaged in the production of various type of telepix here, only three were found to be employing instrumental musicians from time to time for recording

Basie, Haymes, Billie Holiday Set For Europe

By Leonard Feather

New York—Call it emigration or exportation, invasion or penetration; whichever way you look at it, the big foreign push in the music business is on!

Completely halted during the war years and heavily impeded for a while after the armistice by currency and transportation difficulties, American bands, instrumentalists and singers are flocking across the Atlantic in unprecedented numbers. Where before the war the international dealings were limited mainly to jazz names and a few top pop stars, today there are almost as many pop artists as jazz musicians receiving and accepting lucrative offers from everywhere this side of the Iron Curtain.

Records Helped

The increased potency of American records and songs has been a vital factor in expanding this market. A typical case was the big hit registered last month by Guy Mitchell at the London Palladium, where the headliner nowadays is almost always an American. Mitchell's records had preceded him and created the same enthusiasm as in his native land.

Biggest news of the past month was the visit to New York of British impresario Maurice Kinn, who made fabulous offers to a slew of U.S. names, most of whom accepted.

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Bob Haymes Gets Big Break At CBS

New York—Dick Haymes' kid brother, Bob, after some years of looking for a formula, has found his lucrative niche. Bob is making it in quite a big way as a disc jockey personality kid who provides the traditional songs and funny sayings as well.

His success via local WNEW has resulted in his being lured to the networks, first step being his signing by Columbia Broadcasting's WCBS outlet for a Monday thru Saturday morning show running from 8:15 to 9. He replaces, among others, radio breadwinner Phil Cook.

'Down Beat's' Five Star Discs

The following records represent the cream of the past two weeks' crop. See pages 4 and 10 for complete record reviews.

POPULAR

MARLENE DIETRICH-ROSEMARY CLOONEY Too Old To Cut The Mustard (Columbia 39812).
 FOUR ACES Should I? (Decca 28323).
 VERA LYNN Homing Waltz (London 1249).
 GUY MITCHELL-MITCHELL FEELS UP (Pat Him On The Po-Po) (Columbia 39822).
 FRANK SINATRA *Bim Bam Baby* (Columbia 39819).

RHYTHM AND BLUES

RUTH BROWN *Daddy, Daddy* (Atlantic 973).

CLASSICAL

MUENCHINGER Wagner: *Siegfried Idyll* (London LL 525).

On The Cover

Although he has graduated into the role of one of America's favorite male personalities and an established movie actor, Vaughan Monroe still retains his place as a major figure in the band business.

The erstwhile trumpeter-trombonist, who has recently completed another picture, playing the title role in *Tough Man Of Tombstone*, will be back at the Waldorf-Astoria Hotel Sept. 1 fronting his orchestra.

During that week, too he will be resuming the Camel program that has earned a firm niche in the hearts of his fans.

May "Surprised" At Band's Success; Hails Johnnie Ray's Talent, Cooperation



BILLY MAY FOURSOME featured in this shot comprises the leader himself, left; vocalist Peggy Barrett; reedman and road manager Bob Dawes, and altoist-vocalist Willie Smith.

By Billy May

Is the band business coming back? That's a tough thing to answer. I do know that when the band business dropped off, it was a bad thing for records, for night clubs, for every department of the music business.

I'm happy about what's happening with my band. Nobody was more surprised than I at the reactions that my records caused among the disc jockeys and the general public. It soon got to the point where it looked like a pretty good financial thing, so I changed my mind about not going on the road with a band. So far I'm glad to say I haven't regretted it, and naturally if I can contribute my small share to bringing back the band business I'll be very pleased to.

Glad To Help

But I can't help feeling that people have a tendency not to want to go dancing any more when they can sit at home and watch television. It's wonderful how guys like Woody and Stan have been blowing right through the worst part of it all and are still in there pushing hard, and it's good to be able to help guys like that in their efforts to bring back the band business.

Of course, there are other people who have been trying too, like the Glenn Miller imitators, but I don't know whether they helped the situation or hindered it. Everybody copying that one guy certainly became repetitious.

I don't want to get repetitious myself; in fact, I'm hoping to try to do more and more things that aren't so stylized. I'm going to make more up-tempo things like *Mayhem*. I have some more things coming out that don't use the sax sound.

There's still plenty of room for

me to experiment; right now I only have a library of about 60 tunes and I'm still building.

Incidentally, we've been getting a lot of help from people in the singing end of the business—especially Johnnie Ray; when we worked with him at the Paramount he was wonderful.

I went into the Paramount with a great deal of apprehension, wondering what was going to happen with this guy. First thing I found out was that he's a surprisingly good musician. Much better than people realize. And he told me that he's a little bit hacked that he can't sing some of the things he'd like to.

One Of The Boys
We really had a ball with him and he made it a pleasure to work with him. He was anxious for the (Turn to Page 19)

Mammy!

New York—A unique chapter will be added to Dinah Washington's recording career this month when she cuts several sides of spirituals, teamed with her mother.

The latter, Mrs. Alice Jones, played an important part in Dinah's religious-musical upbringing. Dinah sang in church as a child.

Benny Goodman Personnel Fixed

New York—When Benny Goodman left town with his new sextet to fulfill his current Blue Note date in Chicago, he had with him a previously unknown girl singer, Jan Crockett.

In addition Benny had in his group the heart of Terry Gibbs' group including vibist Gibbs; Don Elliott on vibes, mellophone, and trumpet; and drummer Sid Bulkin.

Pianist Jimmy Lyon and bassist Sid Weiss round out the group.

Blackhawk Quits Entertainment

Chicago—The Blackhawk, in years past the scene of some of the great successes of the Bob Crosby Bob Cats and other jazz bands, but more recently a spot that featured meek dance crews and package-type floor shows, has discontinued live entertainment for good.

The club is reverting to a straight eatery, does not plan any music at all.

Band Review

Bill Basie Again Has Best Band For Beat, Excitement

New York—It couldn't have been mere nostalgia, for there were other fans in the audience, just as enthusiastic, who were three years old when Basie's first big band hit. And it couldn't have been just wishful thinking, because so many great musicians present were saying the same thing. So it must have been the pure and simple fact that Count Basie today has the most exciting band in the business; and, as always, the most danceably exciting too.

During two wonderful weeks in town recently, Bill Basie showed that far from having to piece together a clumsy reshuffle of his old band, he has managed to assemble an ensemble that can thrill both the listener who remembers 1938 and the youngster who has never before heard a big band like this.

How's It Done?

What are the ingredients of this epicurean brew? First and foremost, the band swings like mad—and that doesn't just mean the great rhythm section, it means the whole band. The brass section, clean as a whip, is willing to cut off its notes when cutting off gives the right dynamic effect—one you hear too rarely in a swinging band today. And the saxes are smooth and integrated, with Marshall Royal, Basie's right hand man, taking a prominent part not only leading the section but also playing some very pretty Willie Smith-like solos.

In soloists the band is stronger, too, than ever before since the Count gave up his septet to organize this orchestra.

Joe Newman, always a superb musician, lends his modern-but-

not-quite-bop style and his bell-like tone to the brass section and takes most of the trumpet solos. Trombone solos are very well handled, mainly by Henry Coker.

Vice-Pres
Paul Quinichette is playing so much tenor that even when Basie alumnus Lester Young, whose combo was alternating with the Count's band during this Birdland session, occasionally sat in with his alma mater, Quinichette was able to follow it and leave no sense of a letdown.

Eddie Davis, the other tenor man (the man they call Lockjaw) is a good tenor player too, though he plunges a little too often into the diluting pool of showmanship and freak effects. If he's good for the band commercially, however, it's a small sacrifice to make for (Turn to Page 19)

Joe Martin Is With RIAA

New York—Joe Martin, Billboard staffer for the past two years, will join the Record Industry Association of America in charge of the organization's promotional activities.

The RIAA, an association of all the disc manufacturers, is planning an extensive fall campaign on behalf of the industry, the handling of which will be Martin's initial assignment. The association is guided by executive secretary John Griffin. The promotion will be financed by the discretion of the tune of between \$80,000 and \$100,000.

SONGS FOR SALE

.. Starring ..

STEVE ALLEN



Rodgers and Hart are entitled to a few votes, but when it comes to deciding which song-writing team was the most capable of them all, the weight of majority opinion must be thrown behind W. S. Gilbert and Arthur Sullivan.

Exposed to their work, as most us were, by way of off-balance high-school productions, it is not surprising that the average composer of today has a less than adequate grasp of the range of their talents.

For a quarter of a century they wrote together, and though they devoted too large a part of their time to bitter bickering, they were able to give to the English theatre such rollicking delights as *Pinafore*, *The Mikado*, *The Gondoliers*, *Yeomen of the Guard*, and *Patience*. Gilbert, the playwright and poet, was the older of the two by six years, and at the time they met had already established himself as a renowned zany. When asked one time if he had "seen a member of this club with one eye called Matthews," Gilbert snapped back, "What's his other eye called?"

Sullivan, slum-bred offspring of an underpaid clarinet player, had risen by the strength of his talent to a place of great prominence in the field of British music and at the age of twenty was already considered a coming classical giant. That he never achieved real success as a serious composer was a source of lifelong unhappiness to him. By 1877, however, his artistic unhappiness was somewhat assuaged by the tremendous financial gains that began to result from his work with Gilbert.

Their first smash was *H.M.S. Pinafore*. It ran through 700 performances in London, a new record for any kind of musical, and took the U.S. by storm shortly thereafter.

Suddenly, unexplainably, the perfect partnership began to falter. Gilbert began to worry about money, Sullivan about the cheapening of what he felt were his serious abilities. Successes like *The Mikado* were written in an atmosphere of tension, illness, and mutual distrust. Sullivan tried hard to catch his bubble, but the world soon forgot his operas and oratorios and remembers him better for such works as *Onward Christian Soldiers*, *The Lost Chord*, and his musicals done with Gilbert.

He died eleven years before the irrepressible Gilbert who, even though he stopped writing, still added to his reputation as a spontaneous wit.

An actor who gave a lamentable performance was greeted with the typically Gilbertian salutation: "My dear fellow! Good isn't the word." When the shock troops of the women's suffrage movement chained themselves to the railings in Downing Street and cried "Votes for women!" Gilbert swore he would chain himself to the Maternity Hospital gates and cry "Babes for men!"

Amateur composers of today can learn much from a study of these two men who laid the groundwork for the type of production known today as the Broadway musical.

Every Day Is Holiday For Johnny After Long Wait

By JACK TRACY

We were talking a couple of months ago to an old friend named Danny Parker, a guy who had been struggling for some six years with an overwhelming lack of success to make some sort of dent in the music business as a singer, manager, song pluggier—anything.

He had some test pressings he'd made that he wanted us to hear. We were highly enthused, both with the great singing job and the lush, lovely backgrounds written by Dennis Farnon, Bob's brother.

"If something doesn't happen this time," said Danny, "I think I'll quit. I've had too much scuffling and have been called a bum who can't make it too many times. I think these records are great—maybe they'll open a couple of doors. If not, I'll go sweep floors for a living."

And, among other things, he mentioned that just for luck he'd decided to change his name. Johnny Holiday, he decided, was a good one.

By this time, we probably don't have to tell you the rest. How Bill Burton, one of the ablest and most respected personal managers in the business, was practically tied down and forced to listen to the sides by the Mary Kaye trio, and how he immediately leaped into action on Holiday, nee Parker.

How Capitol execs on the west coast flipped when they heard the sides and flew Holiday to Hollywood the next day, recorded him immediately, and had the first record in the shops less than two weeks later. And how those sides—*I'll Forget You* and *The Greatest Sinner of Them All*—have already made every day a holiday for Johnny.

And there's also another story connected with Holiday's that's just as Algerish. Capitol also brought Farnon along to do the arrangements for Holiday's first session—the first time we've ever

heard of a company recording an unknown team of singer and arranger for a major release—and his gorgeous work has already won him regular work around Hollywood, with the promise of much more to come and a big future in sight.

Holiday is still walking about six inches off the ground. The suddenness of the whole thing has him mumbling incoherently to himself. "But even if it doesn't turn out real big, I'll still be happy," he says. "My income tax report didn't show over \$500 for each of the last three years. Even this much success (separating his thumb and forefinger a tiny fraction) would be a hundred times more than anything that's happened before."

"Burton told me I can make it. 'Just be a good boy and work hard,' he said. Of course I agreed. I was a bum before he took me over, and anything that happens from now on will be his doing."

But we have a hunch that his successes will be much greater than this (separating our thumb and forefinger a tiny fraction). And here's the big reason.

The same people around town who brushed him off two months ago, wouldn't even let him in the office and told him to try dropping dead, are now saying: "I kept trying to tell people the kid was great, but nobody would listen. And you know something? If it wasn't for me, the kid..." Etcetera.

That's a real indication that young Holiday is an odds-on bet for stardom. And, besides, he's a helluva singer.



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Nelson Riddle and Billy Eckstine

When It Comes To Arranging For Nat, Eckstine Or Ella Mae, For Nelson, 'Tain't No Riddle

By CHARLES EMGE

Hollywood—One of the brighter sides of the music business, still slowly emerging from the post-war depression, lies in the relatively recent and belated discovery of the importance of arrangers. This trend has led numerous musicians, such as Jerry Gray, Ralph Flanagan, Billy May, Sonny Burke, Frank De Vol, Bill Finegan, and Eddie Sauter, to mention a few, to step out in front of their own musical organizations and into the spotlight for their rightful share in the credit—and cash—much of which formerly went to figure-head bandleaders and “front men” whose musical ability, if any, was very limited.

To the list of arrangers mentioned above you can add the name of Nelson Riddle—except for the qualifications that Riddle, unlike the others in that group, is not interested in capitalizing on his reputation via the dance band route—not at present anyway.

Hit Arranger

And it's not because the 31-year-old former trombone player (with Jerry Wald, Charlie Spivak, Tommy Dorsey) lacks either the personal qualifications or self-assurance. Since word got around that it was Nelson Riddle who did the musical settings for such major hits of the past year as Nat Cole's *Too Young* and Ella Mae Morse's *Blacksmith Blues*, his doorstep has been cluttered with agents and promoters offering to back him in a dance band venture.

But Nelson is just too busy. In addition to doing all of Nat Cole's ballads and all of Ella Mae Morse's recordings, he's also doing all of Billy Eckstine's and Fran Warren's MGM records, and all of Dick Haymes' and Patti Andrews' Decca discs. Between times he's been doing the vocal sequences in such forthcoming Columbia film productions as Rita Hayworth's *Affair in Trinidad* and Mickey Rooney's *All Ashore*.

'No Future' in Dance Work

Anyway, he doesn't see “any future in the dance business”—not for Nelson Riddle, that is. He says:

“I have the greatest respect and admiration for fellows like Billy May, Jerry Gray and the others who have contributed so much toward reviving the dance band business by getting out there in front of the public and working so hard to whip up public interest in music and musicians by developing new and interesting bands. But it would never be the life for me. For one thing I have a home, a wife and three kids here. I don't mind jumping back to New York now and then to do a session or two, but I can't see those long tours with their strings of one-nighters. Not to mention the headaches of organizing and maintaining a really good band now-

adays.”

Nelson isn't complaining, but as Hollywood's busiest and most successful free-lance arranger in his field, he doesn't exactly lead a life of ease lolling in the sun beside a swimming pool. He is virtually “on call” all hours of the day and night and is prepared to take in stride a schedule that on occasion finds him finishing up one session at six in the morning and starting on another at eight.

Steady Work

Although he has been profitably occupied since he came to Hollywood with the Bob Crosby band in 1947 (the band dissolved three weeks after Riddle joined and he

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Granz Cutting Rhythm-Blues

New York—Paul Williams, of *Hucklebuck* fame, has signed a recording contract with Norman Granz for a series of sides to be released on Mercury.

This is the latest indication of Granz' intention to go seriously into the rhythm and blues field; recently he has signed Al Hibbler and other artists who aim primarily at the r & b market, and Joe Guercio is now his a & r man for these dates.

Ironic aspect of the situation is that Bob Shad, who is in charge of r & b for Mercury itself, has been dipping frequently into the jazz field, originally Granz' sole territory, recording such artists as Ben Webster, Beryl Booker and others.

Net result is that Mercury is getting the healthiest jazz and r & b catalog, both in quantity and quality, in the record business at present.

Prima Works Without Band

New York—Louis Prima, name maestro who has fronted either a big band or a combo for most of the last 20 years, has given up bandleading to work as an act, teamed with his former gal vocalist Keely Smith.

Prima's first job in the new role, after he disbanded, was a four-week date at Moe's Main Street in Cleveland. He will continue to record for Columbia.

Strictly Ad Lib

NEW YORK

Coral Records, under its new recording supervisor Milton Gabler, ran off a couple of vocal group-name band dates recently; one brought together again Les Brown's band and the Ames Brothers; the other melded for the first time Neal Hefti with The Modernaires . . . Milton Rackmil was elected President of Universal-International pictures and will continue to serve as President of Decca Records. To make it a threesome, Rack also is president of the Record Industry Association of America . . . Connie Haines, reported in semi-retirement in a picture caption in the July 30 *Beat*, actually is a busy little bee, primarily in the TV studios. Connie recently spent several weeks in this city to do a number of guest shots.

Veteran personal manager Billy Burton has returned to the business after a period of retirement. Among his current clients are the Mary Kaye Trio, Les Baxter, and Johnny Holiday (see story page 2) . . . The Rustic Cabin, Englewood, N.J., road house name band spot which has been operating with a local band for weekends for the summer, will reopen in September probably with George Shearing's Quintet as the opening feature attraction along with a name band . . . The Vienna Symphony Orchestra, which has been quite a popular recording organization for any number of record labels, has been signed to an exclusive term contract by Philip Industries' rapidly growing international record holdings; in January, Philips and Columbia Records will join hands across the seas for an international tie-up, with Philips replacing EMI in the Columbia foreign program.

Decca Records is extending its stock holdings via an offer of 258,883 shares; stock initially was offered to regular stockholders and the remaining shares will go on the market at about \$7.50 per share. Discery floated the new issue mainly to defray the cost of the purchase of the J. Arthur Rank holdings in Universal-International . . . Dorothy Sarnoff, recently of The King and I, currently is on a USO tour of Europe along with Mario Braggiatti, Maggy Fisher, and Margaret and Forrest Perrin, all pianists . . . Buddy Rich's new band kicked off a series of name band stops at Camp Rucker, Ala. . . BMI and the Veterans Administration are collaborating in conducting an amateur songwriting contest for disabled veterans . . . Veteran music man Lee Finburgh retired from the business to move to Miami and an insurance business . . . The National Association for Music Therapy will convene for the third year in Topeka, Kansas Oct. 30-Nov. 1 at the Hotel Kansas . . . Former Dave Brubeck bassist Ron Crotty, now in the Army, has been assigned to the Seventh Army Symphony in Vahingen, Germany.

Add former musicians: Bob Quatso, ex-Ray Anthony trombonist, has been made assistant branch manager of the N.Y. Life Insurance Co. after two years as a salesman . . . Leonard Ware, guitarist whose trio was a Harlem and Greenwich Village favorite not so many years ago, is now delivering mail in the Radio City area . . . Congaroso dance group, comedians Stump and Stumpy and dancer Eddie Rector (Ralph Cooper's old partner) have been added to the line-up of the Cole-Kenton-Vaughan *Big Show* which kicks off Sep. 17 . . . Coral set to issue eight pop albums, five of them on the Brunswick label; they'll include Hazel Scott, Connie Haines and Ray Bloch packages as well as one of Dixieland jazz and one of Fats Waller tunes.

Bobby Hackett Quartet, with Sid Schwartz, piano; John Giuffrida, bass and Buzzy Drotin, drums, opened July 17 at the Embers . . . Teddy Charles' Trio now back at the Wigwam, started a new show on WPIX, *Fun And Fashions*, every Sunday at 11 p.m. Tom Claverling of Progres-

sive record and Gerald Quinn of Triumph have formed their own agency, Marion Bookings, also cut their first date with a new singer, Vin Della Rocco, for September release . . . Adelaide and George, a piano-and-bass duo (she sounds like Barbara Carroll) opened at the Golden Gate in Jackson Heights.

CHICAGO

The Aragon ballroom initiated a new policy late in July when they booked singer Don Cornell in for a one-niter. Plan is to bring in a top singing name occasionally for a one-shot, as they have been doing with top name dance orks like Stan Kenton . . . All members of the Erroll Garner trio raving about how Count Basie's band is swinging. Basie opens here at the Blue Note next month for a pair . . . That *Long Island Sound* that Ray Anthony is skedded to wax for Capitol is not the Stan Getz tune of the same name (which was based on the changes of Zing! *Went the Strings of My Heart*; still with us?). It's a Bill Snyder composition that's part of a suite.

Paul Bannister, Associated Booking Corp. one-niter booker, packed to marry Jean Van Amber, his former secretary . . . Leo Parker played a one-niter at the Pershing Aug 9 . . . Coleman Hawkins and Roy Eldridge blowing well at the Capitol, though saddled with a weak rhythm section.

Red Allen's band at the Silhouette includes Sonny Greer, Buster Bailey, and Russell (Chief) Moore . . . Louise Brown and Lucille Reed still at the Hi-Note on Howard street . . . The Joe Burton trio is bringing in some of the best business the Streamliner ever has had. Continuing there, too, are Lurlean Hunter and Ernie Harper . . . John Coughlin's morning disc show on WAIT is a dandy . . . Tiny Hill was hospitalized by an appendicitis attack in Sioux Falls recently. No operation, however, due to his size (385 pounds).

HOLLYWOOD

Despite “music-is-dead” talk, this town jumps with jazz of all kinds. Quick run-down finds Kid Ory playing early-day New Orleans music at the Beverly Cavern (and the “Banjo Kings” cutting up at the Cavern on Monday nights), Pete Daily putting out “progressive Dixie” at Astor's in North Hollywood, Red Norvo, with greatest instrumental trio of the day, at the Haig (and excellent modern jazz sessions headlined by Gerry Mulligan here on Tuesday nights); Jack Teagarden's All-Stars at the Royal Room, with Sunday afternoon sit-in sessions featuring top studio and radio men; Roxy McHargue, with a free-swinging troupe of two-beaters, at the Hangover; Red Nichols, held over through Sept. 15, at Mike Lyman's Hollywood Playroom. Nat Cole was at the Tiffany this typing, with Louis Jordan on deck to follow July 28.

KEYSPOTTING: Ray Anthony, at the Palladium this writing, gave Les Brown, who follows Aug. 12, something to shoot at by breaking two post-war box office marks during his first week. Ray cracked the biggest-week mark with 18,753 admissions, the Saturday night mark with 7,007 . . . Carlyle Nelson ork into the Roosevelt Hotel's supper spot, sharing stand with Chico Colombo (rhumbas, tangos, etc.) and Danny Stewart's island-music men.

Tony Martinez took over Bobby Ramos Latin rhythm crew at Ciro's (Dick Stabile ork continues to share stand) as Bobby, heading new unit, took off for date at Last Frontier, Las Vegas . . . Geri Gallian's Latin rhythm ork replaced Leo Reisman's society swingers at Beverly-Wilshire Hotel. Janice Luce Trio held over here . . . Nappy Lamare closing soon at Cardi's, with “All-Girl Band and Show” slated to follow. (Turn to Page 15)



BRIGHT ACTION SHOT showing stage of Paramount Theatre in Manhattan shows Neal Hefti and some of his background, with Paula Kelly and the Modernaires taking up the foreground.

Are You Lisztening? Then Let's Bow To The Abbé

By ROB DARRELL

Prototype of the literally long-haired, free-loving, matinee-idol, eighteenth-century Mad Musician—Franz Liszt was just a century too early for the Hollywood that was his natural destiny. But at that he did all right (in person, not a moon pitcher) in wowing 'em in his own day. And the ironic joker is that he not only wowed the wimmen and the mob public, but all the best musical minds of his times and those that immediately followed.

Posthumously, he's been paid perhaps rather more than a fair price for his lifetime popularity and he's certainly been given the duty end of the stick by both the many composers he befriended in person and the next generation that was equally greedy in turning to him for fertile musical ideas.

Nowadays, most listeners associate him only with the cheapest and flashiest of his products—the *Love Dreams*, *Hungarian* (Goulash) *Rhapsodies*, *Préludes*, *First Piano* (or *Triangle*) *Concerto*, and the like—little realizing that many of the finest and most "original" ideas they credit to Wagner, Frank, Richard Strauss, and many others, actually were derived (and often just plain swiped) from Liszt.

Pop Concert Stuff

In recent years, however, an attempt has been made to begin reinstating the prodigiously gifted Abbé and maybe LPs will be the medium to restore contemporary contact with his best music—only a fraction of which (mostly the poorest part) is known to us today. The present grab-bag of five current Lisztian releases holds out some hope, at any rate, although naturally enough it represents both aspects of this composer, who like the little girl with the curl in the middle of her forehead, is either very, very good, or downright horrid.

First, but least, is Edmond Nick's *Bavarian Symphony* coupling of the jaded *Hung. Rhaps. No. 2* with its somewhat more interesting, or at least worn-out, No. 12 series-companion (Decca DL 4000, 10"). . . This is just pop-concert stuff: routinely read and rather dull and tubby in the recording.

Andor Foldes' *Sonata in B minor* (Decca DL 7528, 10") is considerably better, for this is one of Liszt's biggest solo piano works—an enigmatic mixture of old-fashioned bombast and powerfully original tonal drama. It squanders striking ideas almost lavishly and it was only later that the canny Wagner really developed them and put them to good use. Sheer pomp sits happily by the side of sheer inspiration here . . . and only the grandest of "grand manners" can put the work across.

What Folds Lack

But that's what Foldes hasn't got, so while his performance is careful and earnest, it lacks personality projection and dramatic impact—and is unredeemed by just so-so recording and an awkward "break" between sides. Both Sandor's and Barese's LPs outweigh this one, but I'm still waiting for a re-make of the great Horowitz version, done on 78s in the early thirties.

The picture brightens with the *Rapsodie Espagnole* (utilizing the famous *Folies d'Espagne* theme and, as orchestrated by Busoni, anticipating many of Rachmaninoff's most effective concerto devices). This is played by a new name to me, Gina Bachauer, with the New London Orchestra under Alec Sherman (RCA Victor LM 9000, 12"), but the British gal does indeed have the grand manner so many contemporary pianists lack.

Impressive Job

She does a powerfully impressive job with this something-more-than-a-showpiece and is given fine support both by Sherman's orchestra and the HMV recorders. Over-side, however, there's an incongruous coupling of Mozart's "*Coronation*" *Concerto*, K. 537, in which Bachauer again plays well technically, but with little of the Mozartian subtlety and grace this gleaming music demands.

And the picture gets positively

luminous with Wilhelm Kempff's three *Sonetti del Petrarca* from the second set (Italy) of the *Années de Pèlerinage* (London LL 515, 12"). . . These impassioned "Sonnetts to Laura," originally written as songs, represent another side of Liszt—the lyricist, usually represented only by the *Liebestraum*, but given fairer and far richer expression in these glowing tone-poems. Surprisingly enough, too, the bold, lucid Kempff of the magnificent Beethoven *Sonata* series (Decca) here reveals his versatility in capturing this very different music with magical delicacy, poetry, and color.

For Romantics

Overside, he also does extremely well with Schumann's delightful linked miniatures, the *Papillons*, Op. 2, and the *Arabesque*, Op. 18. The former work may appeal to romantics better in the more orthodox Sandor version (Columbia ML 4375), but Kempff's reading is superior in subtle variety and individuality . . . and it's recorded no less impressively than the earlier disc, which I've long used as a near-ideal demonstration disc of LP piano recording at its best.

Hona Kabos' Gem

Yet even this magnificent release is topped (technically, if not in musicianship) by Hona Kabos' disc-debut in the mighty variations on a chromatic theme—kernel from Bach's *Weinen, Klagen, Sorgen, Zagen* cantata in a first modern phono-edition (Bartok BRS 910, 12"). Miss Kabos copes brilliantly and assuredly with the astonishing digital intricacies here and despite the bombast of the final apotheosis (still unmatched for sheer keyboard sonority), she italicizes the

(Turn to Page 17)

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.

RARE VINTAGES

DISC DATA	RATINGS	COMMENTS
MOZART: Oboe Quartet & TELEMANN: Partita & Sonata. Harold Comberg, oboe, etc. DECCA DL 9618, 12".	★★★★ Performance ★★★★ Recording	Right on time for the adjoining oboe article is the best LP yet of the glorious, piquant, incomparably bitter-sweet K. 370 Quartet . . . a version that perhaps outdoes even the memorable Geesons-Lemar 78's of the early 30s—in everything, at least, except humor. Over-side, Comberg stars again, this time with Claude Chelosse, harpsichord, replacing members of the Gallimur Quartet, in a less striking, but still delightful, E major Partita and C minor Sonata by that prolific ancient, Telemann. Throughout the record playing is superb both in itself and in its crystalline recording. Don't miss it!
SCHUMANN: Dichterliebe & WOLF: 4 Songs. Garard Sonney, bar. & J. Bonneau, piano. LONDON LL 535, 12".	★★★★ Performance ★★★★ Recording	Who says Italian (and German) are sentimental? This Frenchman goes starry-eyed than anyone I've ever heard on discs before. No kidding, it actually embarrasses me to hear him "spilling his bright incalculable soul" quite so candidly . . . Interpretative style aside, this disc is a remarkable piece of voice-and-piano recording, as sharp and clear that every detail of Sonney's precisely controlled vocalism is given almost clinical exposure . . .

STANDARD WARHORSES

SIBELIUS: Violin Concerto & BRAHMS: Sonata 3. Arnold Eidus with orch. & piano. STRADIVARI 611, 12".	★★ Performance ★ Recording	This is the notorious disc my colleague Kaledin shrewdly suggested might have been placed together from local solo & Viennese orch. acc. tapes . . . Could be! Certainly, Hummel's arch. is back in the barnyard somewhere. Eidus in slick but colorless and everything's given the far away and long ago (or "Musik") treatment . . . Brahms' Op. 100 (Leopold Mittman, piano) is better, or less worse—but I can't stand it's marshy, ripply-romantic muddle
TCHAIKOVSKY: Hamlet & 1812 Overtures. London Philharmonic—Sir Adrian Boult. LONDON LL 582, 12".	★★★★ Performance ★★★★ Recording	Sir Adrian is too much the British gent. to cut loose with the full razzle-dazzle demanded here, but as in his V. Williams London Symphony (Best-reviewed July 2), orchestra & recording are tops. The <i>Hamlet</i> (rev. ver. of 1891, not the longer 1885 original) has all the familiar Tchaikovanish makings, but never has quite come off . . . The tattered old 1812, however, never came off better than in this perfectly serious version that puts most performances to shame and never was rec. with bigger, clearer bang-bang!
TCHAIKOVSKY: Swan Lake Ballet (complete). London Sym.—Anatole Piatoulat. LONDON LL565-6, 2-12".	★★★★ Performance ★★★★ Recording	"Substantially" is a word that ought to precede "complete" in the billing here . . . But despite some cuts, this is the first really large-scale phono-edition of one of Tchaikovsky's finest and most popular ballets. For the rest, the recording is FER at its apex, glittering best . . . and Piatoulat's restrained performance, while it never quite catches fire, is admirably free from the rhythmic liberties usually taken with the score in ballet productions and the rough, killer-diller treatment it generally gets in concert and in most previous recorded versions. Are you listening, Mr. Kustalanetz?
CONCERT SOUVENIRS. Louis Kaufman, violin & Paul Ulanewsky, piano acc. CAPITOL L 8165, 10".	★★★★ Performance ★★★★ Recording	Kaufman has made so many fine discs of off-the-beaten-track material that it's only to be expected he finally has to make a pass at the musical-hick trade . . . <i>Numerique</i> , <i>Thais</i> , <i>Meditation</i> , <i>Les Miroirs</i> , <i>Landscapes</i> etc. are, and their heat-up fiddle concertos are warmed over here, especially to be sure, but without the heart-busting schmalz their public love to lap up.

NEW DIRECTIONS

BARTOK: 44 Duos for 2 Violins. Victor Aljay & Michael Kutner, unacc. BARTOK BRS 907, 12".	★★★★ Performance ★★★★ Recording	Counterparts to the "Mikrokosmos" piano series, these 1931 duos form a kind of composer's diary sketch-book, partly based on or influenced by Bartok's folksong researches. Fascinating to Baroque and fiddle students, others are likely to find them dead dull if not Chinese ear-torturing . . .
PROKOFIEFF: Sonatas No. 2, D minor & No. 3, C major. Robert Coraman, piano. LONDON LL 553, 12".	★★★★ Performance ★★★★ Recording	Coraman, currently representing young American pianists at some of the European festivals, makes an unimpressive disc-debut . . . sounding like a pleasant guy to sit down at your home piano, but no one to haul you over in a concert hall. But it's mightily ingratiating music, anyway, both in the hit-and-miss unrecorded, scherzafish Op. 14 and the more wayward and intricate Op. 38 sonatas.
WAGNER: Siegfried Idyll & HAYDN: Farewell Sym. Stuttgart Orch.—Muenchinger. LONDON LL 525, 12".	★★★★ Performance ★★★★ Recording	The "newness" here is not in the music, which is familiar enough, but in the treatment. Muenchinger has made several first-rate records recently, but even so I was hardly prepared for the lovely, luminous sound textures and restrained expressiveness he achieves here with members of his own Chamber orch. and L'Orchestra de la Suisse Romande. This is easily the best phono-edition both of the songful Idyll (done properly for once in its original chamber-serenade version) and Haydn's strikingly original Sym. no. 45, and easily sheer top in orchestral playing!

Classicadenzas

By ROB DARRELL

SEARCH FOR A COOL, RESTFUL MORGUE. Comes the 13th of mid-summer dog days (and what did man's best friend ever do to deserve getting blamed for them?), even the novice columnist knows to quit digging his fried brains out for new ideas . . . For such an occasion, as on the days when press time inconveniently coincides with a hangover, he digs down in his files for some back material he can re-use. But in my case, this *Beat* stint started too recently to provide material safely outside even the shortest-memoried reader's ken . . . Don't think that stops me, though. Even a cornered rat isn't licked! And this is one of the times when the gray in my beard comes in handy, for it's a badge of long servitude to the typewriter. And I can go back, sonny, beyond your memory to the palmy phonographic days of a quarter-of-a-century ago . . .

MEMORY BOOK: 1927 CHAPTER. Yup, I was writing about records way back then (and, by the way, how does a guy ever get out of a groove like this?) . . . In Bean-town it was, on a long-defunct and happily forgotten mag called the *Phonograph* (or more informally, *Pornographic Monthly Review*, whose only claim to distinction was that it was the first in this country to be devoted entirely to records (unless another claim is that it was the first to give a just-out-of-the-conservatory would-be composer a job) . . .

Anyway, the big event in early 1927 was the Beethoven Centennial, celebrated by releases of all nine symphonies by Columbia and Odeon. That summer the Beethoven excitement had begun to die down a bit and Columbia was starting to whoop up plans for a Schubert Centennial the next year, featuring a prize contest to "finish" the Unfinished Symphony . . . Times don't change too much at that, for one of the Weingartner Beethoven symphonies of that year re-appeared earlier in 1952 on LP—and a summer ad by one B. M. Mai, a Chicago importer, featured a batch of Homocord recordings by Gieseking . . . I wonder whatever became of Mai, who at that time did a pre-Goody mail order business, even though (or perhaps partly because) his command of the English language left something to be desired. In his sales copy, for example a famous Debussy piano piece by Gieseking became "Water Reflexes" . . .

As for dar in person, apart from extra-scurrilous women troubles, he was beating out the installments of a *Glance at Recorded American Music* series . . . priming the correspondence-column pump with a variety of letters in various styles over various pseudonyms . . . and reviewing almost as many new record releases as he's doing today . . . One of the current issues he (here as "Rufus," the dance-music reviewer) got really excited about was by an outfit then new to him, the Washingtonians, playing a couple of odd pieces called *Black and Tan Fantasy* and *Soliloquy* on Brunswick 3526 . . . "combining sonority and fine tonal qualities with some

amazing eccentric instrumental effects" . . . "a piece no one should miss" . . . I said it, brother! (Those Washingtonians were Ellingtonians.)

RIPE, RICH, ROMANTIC PROSE DEPARTMENT. To save myself from more work, I also can jump a few years to the summer of 1933. For, in checking my file material on Liszt in connection with the piece elsewhere in this issue, I came across my *Music Lovers' Guide* review of the Horowitz *Sonata in B minor*, in which I quoted, evidently with approbation, the late Jim Huneiker in top form. "The rustle of silken attire is back of every bar in this sonata; sensuous imagery, a faint perfume of femininity lurks in each cadence and trill. Ah, naughty Abbé, have a care! After all thy tonsures and chorales, thy credos and sackcloth, wilt thou admire the Evil One in the guise of melody, in whose chromatic intervals lie dimpled cheek and sunny tresses! . . . Vade, retro me, Sathanas! And behold it is accomplished. The bold theme so eloquently proclaimed at the outset is solemnly sounded with chorlic pop and power. Then the hue and cry of diminished sevenths begins, and this tonal panorama with its swirl of intoxicating colours moves kaleidoscopically onwards . . . That's the kind of red meat we don't raise (or digest) today!

INTEROFFICE MEMO: NAT FROM DAR. Caught your "Bird to Berg" piece in the 30 July *Beat* and it's real cool. More of same surely will be welcome! Those who don't know the fine stuff you recommend are going to get some of the thrills of their lives; those already familiar with this prize list certainly will be delighted to have their favorites promoted to an even wider audience . . . But of course I've got to rise to your bait in the Bach *Brandenburg* 2 remarks. As a self-appointed "expert," I certainly will say that Muenchinger's Stuttgart version is more "correct" than Casals', but not as you seem to think on account of Pablo's "awing the end." I like the Casals reading too, hyped up as it is, but my squawk is that the tempo is so furiously fast nobody can play the high trumpet part (tough enough even at more orthodox pace). So Casals has to use a soprano sax for this solo role . . . Again, that's all right in itself and sounds mighty good, but it just isn't the brass sound Bach intended. Give a listen to what trumpeter Paolo Longinotti does with the part in the Stuttgart version! It may not be quite as swiny, but it'll fracture ya just the same.

MYSTERIES RESOLVED DIVISION. In case the beginning of my "Lost in the Stars Confession" in last issue's *Classicadenzas* had you baffled, the confusion should be cleared up by my Liszt piece elsewhere in the present *Beat*. Wha' happened? Well, I wrote a capsule review of the Bartok-Kabos-Liszt *Weinen, Klagen* disc and tried to emphasize the five-star recording ranking by additional comment in this column, but gremlins decreed that the review be left over, while the column ran unchanged . . . It's all to the good, anyway, for it led to my finding a fine topper for the present Liszt piece and surely rubbed in the fact that when I do break out with five stars I'm really in a dither! Play this disc on a good phonograph and you'll know why . . .

Instruments On LP—3

Step Up And Meet The Family—Of Double Reeds

By ROB DARRELL

It could be that reeds—like scotches, mutual winnings, and humans—are better in doubles . . . Among wind instruments anyway, and indeed throughout the whole orchestra, it's pretty hard to beat the double-reeds (oboes, English horn, and bassoons) for fascinatingly piquant tonal coloring.

So it's a special pleasure to reach these instruments in our series begun with the flute and clarinet families in the Best for 30 July and 13 August respectively. The pattern has to be changed a bit, however, for though the double-reeds are well represented in many respects on LPs, there aren't as yet any "collections" or recorded solo recitals. Unfortunately, too, there are more good works (and fine artists) in this case that haven't yet been transferred or re-recorded from 78's. Leon Goossens, Robert Bloom, Lois Wann, Fernand Oubradoux, et al., are just a few of the players not yet represented adequately (or at all) on LP's. But for what we have received, let's give thanks—and bend grateful ears . . .

Oboe Concertos

LP Oboe Concertos: Albinoni's No. 2 in D minor, Francesco Ranzani with La Scala orch. under Valdinoci, Colosseum 1014 . . . Cimarrone's C major (arr. Benjamin from piano-sonata mvts.), Mitch Miller with Saldenberg Little Symphony, Mercury MG 10003 . . . Handel's No. 1 in B flat & No. 3 in G minor, Harry Shulman with orch. under Eidus, Stradivari 604; No. 2 in B flat, Bert Gasman with Janssen Symphony, Capitol P 8137; No. 3 in G minor & No. 4 in E flat, Hans Kamesch with Vienna State Opera orch. under Kuyler, Oceanic 25 . . . Haydn's (or is it really his?) C major, Pierre Pierlot with Lamoureux orch. under Goldschmidt, Vox PL 6320 . . . Marcello's C minor, Paolo Renzi with Gothic Ensemble, Concert Hall CHC 50 . . . Mozart's C major, K. 314, new K. 285d (another version,



Mitch Miller, oboist

arr. Paumgartner, of the D major Flute Concerto), Marcel Sallet and Salzburg Mozarteum orch. under Paumgartner, Period 519 and Renaissance X 29 . . . Richard Strauss, 1945 Concerto, Erich Ertel with Radio Berlin orch. under Rother, Urania 7032 . . . Vaughan Williams' 1944/5 Concerto, Mitch Miller with Saldenberg Little Symphony, Mercury MG 10003 . . .

Orchestral Works

Concertos and Other Orchestral Works in which the Oboe is Starred: J. C. Bach's Sinfonia Concertante

in E flat, Karl Mayerhofer with 2 violinists and Vienna Symphony under Guenther, Bach Guild BG 504 . . . Bach's Brandenburg Concerto No. 2 (trumpet, flute, oboe and violin) in various versions; C minor or D minor Concerto (variant version of the C minor Concerto for 2 Harpsichords), Marcel Tabuteau with violin and Prades Festival orch. under Casals on Columbia ML 4351, also by Gordon Schoenberg with violinist & Pacific Symfonetta under Van den Burg on Alco 1210 . . . Barber's Capricorn Concerto, Mitch Miller with flute, trumpet and Saldenberg Little Symphony, Concert Hall CHS 1078 . . . Handel's Concerti, op. 3, Vienna State Opera orch. under Prohaska, Bach Guild 505/506; "Concerto" for oboe, flute, violin and cello, H. Wanschermann with ensemble, Oiseau Lyre LD 19 . . .

Haydn's Sinfonia Concertante in B flat, Friedrich Milde with bassoon, violin 'cello & Pro Music orch. under Reinhardt on Vox PL 7390 (Beat-reviewed July 2, 1952), also by Munich Philharmonic under Rieger on Mercury 10116 . . . Mozart's Divertimento, K. 251, Mitch Miller with Dumbarton Oaks chamber orch. under Schneider, Mercury MG 10002 . . . Alec Wilder's Air for Oboe, Mitch Miller with string orch. under Frank Sinatra, Columbia ML 4271 . . .

Chamber Works

Chamber Works Featuring the Oboe (as before, works featuring more than two wood-winds will be deferred for a later article devoted to wind-ensemble recordings): Britten's Fantasy, Op. 2 Harold Gombert and Galimir Quartet, Esoteric 504 . . . Handel's B flat Sonata, John Holmes with flute & harpsichord, Allegro 59; Sonata No. 3 for 2 oboes, Baudot & Goubet with harpsichord, Concert Hall DL 14 (subscription release) . . . Keiser's Trio Sonata in D, H. Wanschermann with flute & harpsichord, Oiseau Lyre LD 19 . . . Loeillet's unspecified sonata, John Holmes with flute, 'cello & harpsichord, Allegro AL 69; E minor Sonata (perhaps the same work?), H. Wanschermann with flute, 'cello & harpsichord, Oiseau Lyre LD 19 . . . Mozart's Oboe Quartet, K. 370, Harold Gombert with Galimir Quartet members, Decca DL 9618 (Beat-reviewed elsewhere in this

issue); Ralph Gombert with Allegro Chamber Society, Allegro AL 62; and Hans Kamesch with ensemble, Westminster WL 5022 . . . Quantz's C minor Trio-Sonata, Robert Bloom with flute & piano, Oxford 104, also (together with Quantz's D major Trio-Sonata) by H. Wanschermann with flute, 'cello & harpsichord on Oiseau Lyre LD 12 . . . Rieti's Partita, Mitch Miller with flute, harpsichord & Kroll Quartet, Mercury MG 10012 . . . Telemann's E minor Partita & C minor Sonata, Harold Gombert with harpsichord, Decca DL 9618 (Beat-reviewed elsewhere in this issue); B minor Trio-Sonata (Tafelmusik II, No. 4) Engelberg Brenner with flute, 'cello & harpsichord on Westminster WL 5076, also H. Wanschermann with flute, 'cello & harpsichord on Oiseau Lyre LD 12, and by Robert Bloom with flute & piano on Oxford 104; D minor Trio-Sonata, H. Wanschermann with flute, 'cello & harpsichord on Oiseau Lyre LD 12 . . . Vivaldi's Sonata No. 2 in E minor, H. Wanschermann with flute, 'cello & harpsichord, Oiseau Lyre LD 19 . . .

Choral Works

There are prominent oboe solos in many choral (especially Bach) and orchestral works, but among the best known I should name at least Bach's Jesu Joy of Man's Desiring (Cantata No. 47) and Sinfonia to the Easter Oratorio . . . Beethoven's Pastorale (Scherzo) and Eroica (Funeral March) symphonies . . . Berlioz's Roman Carnival Overture, Symphonie Fantastique, and Romeo and Juliet . . . Schubert's C major Symphony (Andante mvt. opening) . . . R. Strauss's Don Juan (love theme) . . . and Tchaikovsky's Hamlet Overture and 4th Symphony (Cantata) . . .

English Horn

The English horn is less well represented. There is the Honegger Concerto da Camera, by William Kosinski with flute and Los Angeles Chamber Symphony under Byrns, Capitol P 8115 . . . and Alec Wilder's Air for English Horn, Mitch Miller with string orch. under Frank Sinatra, Columbia ML 4271 . . . But of course the Sibelius Swan of Tuonela might almost be considered an English horn concerto and it's been recorded many times, on LPs by John Minsker with the Philadelphians under Ormandy in Columbia AL 9 and ML 2158. (Stokowski version with Mitch Miller is out on 45, but not yet, I think, on LP.)

The best known other solos probably are those in Berlioz' Symphonie Fantastique (scene in the

fields) . . . Dvorak's New World Symphony (Largo) . . . Franck's D minor Symphony (slow movement) . . . Herbert's Indian Summer . . . Ippolitov-Ivanov's Caucasian Sketches (In the Village) . . . Rossini's William Tell Overture (pastoral scene) . . . Schumann's Manfred (Ranz des Vaches) . . . Tchaikovsky's Romeo and Juliet Overture (love theme) . . . Wagner's Tannhaeuser (Shepherd Song) and of course the famous unaccompanied solo that introduces Act 3 of Tristan and Isolde.

Bassoon Concertos

Bassoon Concertos: Mozart's K. 191, Leonard Sharrow with the NBC Symphony under Toscanini, RCA Victor LM 1030 . . . R. Strauss' Duo-Concertino, Don Christlieb with clarinet, harp & strings under Byrns, Capitol P 8115 . . . Vivaldi's B flat Concerto (La Notte), Bernard Garfield with harpsichord & Gothic String Ensemble, Concert Hall CHC 56 . . .

I miss the Oubradoux versions of both Mozart concertos and the Weber Andante & Rondo Hongrois . . . and the Weber F major Concerto, Op. 75 (Gwydion Brooks, soloist) also is only in 78s . . . However, we do have Haydn's Sinfonia Concertante in B flat, Hugo Gehring with oboe, violin, 'cello & Pro Musica orch. under Reinhardt on Vox PL 7390 (reviewed July 2), also by the Munich Philharmonic under Rieger on Mercury MG 10116 . . . Mozart's Divertimentos Nos. 2 & 3, K. Anh. 229, Karl Oehlberger with two clarinets on Westminster WL 5022 & WL 5020 respectively . . . and Alec Wilder's Air for Bassoon, Harold Goltzer with string orch. under Frank Sinatra, Columbia ML 4271 . . .

Chamber Works

Chamber Works Featuring the Bassoon: Maurice C. P. E. Bach's Trio-Sonatas in E flat & B flat, Allard with clarinet & harpsichord, Concert Hall CHS 1074 . . . Beethoven's Trio in G Major (G. 259), P. Hongue with flute & piano, Selmer (France) LPG 8002 . . . Glinka's Trio Pathetique, Karl Oehlberger with clarinet & piano, Westminster WL 5019 . . . Hindemith's Bassoon Sonata (1938), Bernard Garfield with piano Elaine EMS 4, also by Leonard Sharrow with piano, Oxford 103 . . . Poulenc's Sonata for Clarinet & Bassoon and Trio for Piano, Oboe & Bassoon, Leonard Sharrow, etc., REB 7 . . .

For orchestral works with prominent bassoon solos, Duka's Sorcerer's Apprentice probably is the best known, but others that might be singled out include: Beethoven's 4th (finale) and 5th (2nd mvt.) Symphonies . . . Grieg's Peer Gynt (Hall of the Mountain King) . . . Meyerbeer's Robert the Devil (Act 3 bassoon duo) and Hugenots (Act 2) . . . Stravinsky's Sacre (opening) . . . and Tchaikovsky's Marche slave, Nutcracker Suite (Danse chinoise), 5th Symphony (1st and Waltz mvts.) and Pathetique (Allegro con grazia and last mvts.) . . .

Finally, there's the deep voice of the Double Bassoon, heard best perhaps in the Beauty and the Beast movement of Ravel's Mother Goose Suite . . . Also in Beethoven's Fidelio (grave-digging scene) and 9th Symphony (finale) . . . and in Richard Strauss' Death and Transfiguration . . . among, of course, many other symphonic works, particularly by modern composers.

RCA, Lanza Set At Last

New York—Mario Lanza, after several months of haggling which resulted among other things in severing his affiliation with manager Sam Weiler, finally signed a new five year recording contract with RCA Victor.

His new contract gives him none of the million dollar plus guarantee he originally asked, but does provide for as much as a 10 percent royalty on his records, each of which sell for a minimum of a buck. He sold several million of them a year or so ago with Be My Love. Loveliest Night Of The Year, etc.

Advertisement for Excelsior Symphonies Grand featuring a photo of Joe Biviano and an Excelsior accordion. Text: 'Ownership of an Excelsior identifies you with America's finest accordionists'. 'JOE BIVIANO heads one of New York's most popular accordion studios. He is noted as a teacher, radio and recording artist—and has played an Excelsior for more than 25 years!'.

Advertisement for Chiron Vibrator Reeds. Text: 'Chiron Vibrator For Saxophone and Clarinet Reeds'. 'This distinctive product is made of GENUINE FRENCH CANE, grown and aged in the discriminating tradition of old world fine reed making.' 'Manufactured in France WITH A VIBRATOR . . . YOU'RE SURE . . . Ask your dealer'. 'H. Chiron Co., Inc. 1650 Broadway, N.Y.C.'

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Caught In The Act

Don Cornell, Trudy Richards, Elliot Lawrence Orchestra; Paramount, NYC

Don Cornell, in making his first major Gotham appearance since he fell into three consecutive hit records, honest and truly killed the people at the Paramount. The reception to his work was second in recent years only to that accorded Johnnie Ray at this same theater. He had to do a legitimate encore to get off the stage and allow the Paramount projection room to stay on schedule with the Martin and Lewis picture that was showing. Cornell is quite a showman. Doesn't appear to be destined to a flash-in-the-platter, has a likeable personality on stage, is a whale of an actor, can sing loud to meet the standard of the day, and is a tremendous song salesman. He did all of his hits, a couple of material bits, took a small fling at intimate comedy built around lasagna, the Bronx, and his Italian descent. All told, it was successful bigtime showing for Cornell. Trudy Richards, too, was making her Broadway debut. Trudy's a capable enough singer, a respectable performer, but isn't as convincing as she might be. Her arrangements, all by Sy Oliver, are standout things but were tough for the Lawrence band to cut, will probably be near impossible for the average theater house band to make. She did a couple of her records—*I Waited A Little Too Long* and *I May Hate Myself In The Morning*—and closed with a real fancy to-do on *St. Louis Blues*. Elliot's band sounded fine on its opening and sole number, cut a fine show. Elliot's molars seemed to be in fine shape from our vantage point in the mezzanine. —seeb

Toni Arden, Erroll Garner Trio, and Bobby Wayne. Chicago Theater, Chicago.



Toni Arden, Erroll Garner

Toni Arden can come back anytime she wants to. On this, her first Chicago appearance, her big voice, consummate ease, and bright personality sparked the whole show, as she belted hard through five tunes. She opened with a jumping *When You're Smiling*, followed

with a passionate *I'm Yours*, swung through *Lover*, did *Take My Heart*, and closed with a great *Kiss of Fire*. Here is a star of first-class magnitude in the making.

Erroll had a little opening day trouble with the mike setup, nevertheless registered solidly as the trio bounced through *The Moon*, reworked *Laura*, and sounded really brilliant on *Honeyuckle Rose* as Erroll was at once charming, inventive, and humorous. A warm *Tenderly* and a very funny *You're Just in Love* did it up.

Bobby Wayne, another singer whose fortunes were upped considerably by a waxing of *Wheel of Fortune*, had the fan clubbers and bobbysoxers panting at his good looks before he sang a note. He sailed through four pops in pleasant style and retired with a big hand.

Show was emceed by three of the top local disc jockeys (Howard Miller, Jim Lounsbury and Fred Reynolds) and Jack Eigen. They handled it capably. —jack

Neal Hefti-Frances Wayne Orchestra, The Modernaires, Paramount, NYC

Less than two months after they got their feet wet in the band business, the Heftis, whose organization was enthusiastically reviewed in the *Beat* (June 18), provided us with still another surprise.

Neal, never before a leader, proved to be a real ham, in addition to fully living up to his first appearance as a front man. He's one of the most likeable emcees to make an appearance on a local stage in some time. In addition, he fully capitalized on the one number, the opener, which was allocated to the band. He did a production piece built around his *Coral Reef* opening with tom-toms and brass and winding up with all his horns lined up across the Paramount stage.

Frances, always a delightful singer, held down the number two spot on the show, quite unusual treatment considering her affiliation with the band. And she really

filled the spot well, garnering a warm reception from the several audiences we were part of during the two weeks of the engagement. She opened with a busy *Hallelujah*, walked off on the record arrangement of *Lonesome and Blue*, and closed to an ovation for her sock treatment of *That Old Black Magic*. The band played superbly behind her; they did likewise for the other acts on the bill.

The Modernaires, the vocal group graduates of the late Glenn Miller's pre-war band, have through the years acquired a skill and polish which is more suited to night clubs or TV than it is on a stage. At any rate, the group pranced and wound its way through a series of material arrangements, a modernized *Juke Box Saturday Night*, and a couple of current recordings, *Bugle Call Rag* and *Dipsy Doodle*. —seeb

Arnett Cobb Orch., Birdland, NYC

One of the few combos around that can make the grade commercially without forgetting the boundaries of good taste musically, this surprisingly good band is loaded with talent.

Arnett, miraculously restored to health after years on his back, is blowing some big-sounding, exciting tenor, and gets his point across without ever removing his shirt or lying down on the stage or jumping six feet in the air. His baritone man, Charlie Ferguson, also plays some good tenor, notably on such pretty tunes as *Prelude To A Kiss*.

Ed Lewis, the trumpet man (not the ex-Basie Ed) is one of the best young modernists around. His tone, ad lib style and taste are outstanding. Dickie Harris is still blowing the unusual trombone style that first came to our at-

tention in the old J.C. Heard band.

This fine front line is well served by the arrangements of pianist George Rhodes, who gets a lot of value out of the four-horn set-up. Other arrangements are the work of George Duvivier, several of whose originals are on the band's Okeh discs; and Bill Sanford, whose *Linger Awhile* gives the unit a Luncefordian sound.

The band has a couple of novelties that are stale, like *Big Fat Batteredly*; but it has many instrumentals that are strong, like *Smooth Sailing*, which Cobb wrote and was first to record. And with Gene Wright's bass and Al Walker's drums completing the rhythm team, the outfit swings. All this from one band makes a pretty neat bargain. —jim

Jazz Isn't Meant To Continue As Dance Music, Says Kenton

(Jumped from Page 1) with 13 men like Shelly and Art Pepper and Cooper gone, the same cry goes up.

No Excitement?

"So people come up and say the band has no excitement. It's just that they aren't yet familiar with the guys in the band. When they are, they'll feel differently. This band will really roll in a few weeks. Let me tell you—and this isn't just publicity talk—this is the best band I've ever had. Listen to them. With men like Buddy Childers, Conte Candoli, Stan Levey, Don Bagley, George Roberts and Frank Rosolino, how can you miss?"

"I will say, though, that we're operating on a new theory. For the past six years, I had thought it was possible to build a band with a popular following by playing the kind of music we play at dances and then changing gradually into advanced forms, bringing the people with us. But the popular following won't go with you, and the people with the ears to appreciate what you hope to do, won't wait for you to reach your goal, and criticize you on the basis of incomplete returns. And there seems to be no way for the two groups to meet.

Concerts Delayed

"So we operate now on the theory that it takes the more popular kind of music to keep the other going, and will for quite a while. We've put off our concert tour until next spring. On recordings, we'll keep issuing singles like *Delicado* and put the advanced material in album form.

"There's one coming out soon, *City of Glass*, compositions by Bob Greetinger, an extremely important figure in modern writing. "It's an example of the kind of music jazz is going to become. Jazz for a long time was mixed up with pop music. Now, as it has always been in Europe, jazz is being differentiated from pop music as well as classical music. The modernists deserve the credit for proving that jazz doesn't have to be danced to.

Jazz Vs. Pop

"As a matter of fact, "Kenton



STAN KENTON'S GREETINGS help to make the Maynard Fergusons feel at home as the talented trumpeter returns to the Kenton crew, joined this time by his movie starlet wife, Kay Brown. Fergusons gave up their own orchestra plans to throw in their lot with Stan.

warmed up, "I don't think jazz was meant to continue as dance music. People got the idea just because it was confused with pop music. Critics have written a lot of nonsense about whether a band swings or not. That's silly. Jazz is a matter of sound too. And jazz has to develop; it can't always remain just functional dance music.

"And there's another fallacy—that jazz can only be played in small combos. What about Dizzy's big band, for one? It was a tragedy that band had to be broken up. The reason that jazz is blown mostly in small combos nowadays is purely economic, though Woody seems to be countering that trend.

"In any case, what jazz is going to evolve into is an American style of—if I can use the word—classical music. And that's what we're trying to do."

Maynard Can Make It

Stan had one more thing to

say—on the subject of Maynard Ferguson. "He's been put down unjustly. Sure, there was some amount of exhibitionism in what he was doing. But don't forget, he was young; he wanted to attract attention. And the high register itself can be perfectly valid. There's a tension in the sound up there which can be very exciting. And also, don't forget he's not only a tremendous first-trumpet man, but he can blow a lot of jazz.

"One mistake we both made," Kenton concluded, "was that during the last months he was with us, we didn't record anything that showed he can really blow jazz.

"Well," said Stan on his way to the Revere Rollaway and a battle of music with Duke Ellington, "I figure we have two years to build on this NBC break and what we can accomplish in TV so that we can finally do what we want to do and forget the ballroom circuit."

(Advertisement)

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TV Program Is Aired From Clubs

San Francisco—The first TV program to bring night club acts direct from the club to the screen premiered here in mid-July over KPIX. Titled "San Francisco at Night" and emceed by Leel Giroux, the show goes into a local night spot each week and puts the customers, the band and the show on the TV screen direct from the club. It is expected to be the greatest boon to the local night club situation since record. First show was from the Hawaiian Village with follow-up originations from the Italian Village and the Hangover Club.

Dick Todd Is Set At Decca

New York—Dick Todd, onetime competitor supreme to Bing Crosby, has joined forces with The Groaner—at least with regard to record companies. Todd, who has had sporadic small successes on records in the past few years, was signed by Decca and recorded for the discery's oat department with Grady Martin's *Slewfoot Five*.

Oriental Reopens

Chicago—The Oriental theater, dark since June, reopened on July 31 and will again follow its former policy of using just occasional stage shows.



COLUMBIA RECORDS' FIRST effort to set up a dance band of its own was described in the August 13 Beat; the first session resulting from this idea produced the pictures shown here. At left are Norman Leyden who wrote ar-

rangements for the session; Art Lowry, lucky bandleader selected for the buildup, and Mitch Miller, of Columbia. Second shot shows Lowry and shot at right is unusual view of some of the band. First records are due for re-

lease this week. Lowry, before making this auspicious debut, has been known mostly as a leader of various combos in smart society spots around Manhattan.

Music In The Air

Eddy Arnold Show. CBS-TV, Mon.-Wed.-Fri., 7:15 p.m. EDT.

Perry Como's six-week summer replacement, Eddy Arnold, manages to bridge successfully whatever gap there may be left between country music and the pop field. There were no elaborate settings on the show caught. The opening number suggested a small-town small-store background but concentrated mainly on Eddy himself. The guest Georgia Gibbs, did her hit record *Kiss Of Fire* and made us wish that TV producers would find some alternative for that flames-in-the-foreground

effect that so many cameras have faced since this song became popular. But Georgia looked and sounded fine. The closing item, a religious-type opus, was a little more elaborate, with a church setting, and the Ray Charles group assisting Russ Case's orchestra. Just as the Minister started to shake hands with the congregants fling out in the background, Eddy reminded us all to buy Chesterfields and we were back in the lay world and the show was over.

Summer Serenade. NBC radio, daily, 7 p.m.

Just for the record: this Guy Lombardo show, which may have mystified you with its concentration on standards and absence of current pop hits, actually consists of a series of old transcriptions cut several years ago for Ziv. It's now sponsored by Rheingold.

There's not much to the show—just a string of familiar songs and medleys, with an occasional Don Rodney or Kenny Gardner vocal. Some of the numbers get a poetic-type introduction that would almost do justice to a Nick Kenny. —len

Strictly Skitch. WNBT, Daily, 6:15 p.m. EDT.

Skitch Henderson, that master of continental suavity (we refer, of course, to the Continental United States) has now extended his multiple aerial activities to include this 15-minute TV show.

for a gimmick, the creators of this short stanza have come up with this: listeners send in things. The things suggest subjects for Skitch, give him ideas for songs. It's a harmless gimmick and a harmless show, smoothly directed by Ted Nathanson, and it's aided considerably by the fact that Skitch has a string section to give him some tasteful assistance. —len

Basically, all that happens on it is that Skitch plays some of his pleasant, music-to-be-read-by piano, but of course there always has to be more to a show than that. So, digging deep into their skulls

Counterpoint

Patronizing The Arts

By NAT HENTOFF

How would you like to become a musical patron?

This is the story of an idea—a tremendously exciting one for everybody interested in music. It will be put into practice this fall in Boston, and if it works, it should spread throughout the United States within the next few years and profoundly affect American music, its creators and performers.

Though the idea presently concerns the young composer, variants of it, as I shall indicate, can be used to aid and encourage the young creative jazzman.

An organization has been formed called Creative Concerts Guild, Inc. It's a non-profit corporation; all its directors and numerous anonymous assistants serve without pay. Its membership is composed of young Bostonians intimately concerned with music—teachers, composers, musicologists and active listeners. The Guild's main function will be to commission new works from young composers each season.

As you know, the American composer is in perhaps the least enviable position of any American artist. A painter or a poet or a novelist can at least show his completed work to friends and in many cases, to a larger circle through exhibitions, or in the case of the writer, through the small magazines. A jazzman can communicate to others via jam sessions, if not always on the job. But a composer has to have his work performed, and that has become an extremely difficult under-

taking. Even in the rare instances when it occurs, the composer usually gets only a \$100 fee, out of which he has to pay for the copying of parts.

This is the way musicologist Allen Sapp of Harvard, who is vice-president of the Guild, explains the goals of the group:

"The project has the germs of several vitally important ideas. First, it will tend to make composers work together to help each other. It will make composers realize that it is up to them to organize similar groups to create additional commissions. Secondly, it will tend to decentralize on a regional or metropolitan basis the sponsorship of good music. For a good many years, composers have waited for the League in New York to arrange for performances, or for the Composers Forum there to issue an invitation. While a hearing in New York is wonderful on any count, it shouldn't be the only channel of repute.

"Thirdly, it will tend to create a sense of community responsibility for sponsoring new music. It is high time that the musical population of large regions became

the musical patrons—and I am using 'patron' in a classical sense. Too long have large foundations, wealthy private individuals and a few isolated musical organizations been the source of commissions for composers. These commissions have inclined toward the well-established, 'safe' composers rather than the young aspirant ones. In fact, the commissions have tended to favor certain ones to an excessive degree. We propose that it is the listening audience which ought to pay and initiate new music."

The Creative Concerts Guild has commissioned for the first season a chamber work by Luigi Dallapiccola of Italy, a song cycle by Irving Fine of Boston, a cantata by Robert Moews of Wisconsin and a string quartet by Andrew Imbrie of Berkeley, California.

The Price is Right

These commissions will be financed solely by public subscription. Anyone interested in the project can join for what is a nominal sum, \$8.40, in return for which he will receive tickets to the four concerts at which these works will be performed and to any other events of the Guild. He will also have the knowledge that he is actively supporting the creation of vigorous, new music.

How can this idea apply to jazz? I'll only sketch a few ideas because each community has its own musical context and those of you who live in Chicago or Minneapolis or Dallas will know best how to apply the idea in your own city.

Let me take Boston. Two years ago Nat Pierce's brilliant experimental band had to be dissolved because of a complete absence of work. For months before the end, the band held regular afternoon rehearsals in a night club. The rehearsals were attended by scores of interested musicians, collectors and devotees of jazz. Had the rehearsals been publicized and a reasonable admission fee charged, I think it might have been possible to provide at least some financial groundwork for the continuance of the band.

There have been and still are other experimental "rehearsal" bands which can be encouraged the same way. Also it's highly feasible for subscription concerts to be set up at which new ideas by musicians like Lennie Tristano, Charlie Mingus, Miles Davis or Tiny Kahn could be heard. This might be done solely on a single concert basis, on the idea of a series, or on the basis of an informal course on jazz combined with live illustrations of the music.

It all amounts to this: instead of bewailing the fact that so little creative jazz can be heard outside a few of the large cities, it's up to the listener—and to the musician—to do something about it. These active listeners and musicians in the Creative Concert Guild have shown you how to begin. I'd like to hear what you think about the idea and what musicians like Lennie Tristano and Charlie Mingus, whom it directly affects, think about it. I'm convinced it can work.

Merit-orious Denny

New York—Denny Vaughan, English pianist and singer who has been free-lancing around town, is now being managed by British song-writer Joe Lubin and is recording for Lubin's newly-formed outfit, Merit Records.

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The Hot Box

New York Style Explored In Paramount LP Reissue

By GEORGE HOEFER

Jazz literature is full of references to New Orleans Style, Chicago Style, and Kansas City Style. Occasionally there is mention of the New York Style. Jazz music originated in New Orleans—the outlander styles are all local interpretations of the original. It's as simple as that.

When these various styles were once mentioned to the late Jelly Roll Morton, he exploded, "It's all Jelly Roll Style."

John Steiner of Chicago, who purchased the rights to the old Paramount Record masters and has been re-issuing many old items on a replica of the old Paramount label, decided to do an LP of New York Style jazz as defined by its originators. It is now available on Paramount RS 201.

The sides included are Sidewalk Blues, Stockholm Stomp, I Ain't Got Nobody, Static Strut, and Third Rail, as recorded by New York studio groups with the Dorsey's, Red Nichols, Miff Mole, Rollini, and Chelsea Quealey performing, among others. They are accredited as the Original New York Jazzmen.

Old Edisons

These re-issues are not identified on the LP cover, although their original master numbers are shown. Research identifies the originals to be old Edison records by the Golden Gate Orchestra. They represent just about the entire jazz catalogue on the late Thomas Edison's company label. Edison himself was very anti-jazz and would not allow his recording directors to make what he thought was an inferior music.

The cover notes reveal that these masters run about five minutes long, rather than the usual three minute time. They also point out that the jazz developed in the East during the early twenties had a minimum of New Orleans influence. It is quite interesting to listen to the sides and compare them with the more virile jazz emanating from the Crescent City at the time.

These sides were made in the 1925-26-27 period in New York when the jazz interpretations of Miff Mole, Red Nichols, and arranger Fud Livingston were heard and felt in all the Nichola, California Ramblers, Red Heads, Goofus Five, Arkansas Travelers, etc., sides. Another identifying factor was the bass sax work of Adri-an Rollini.

Rumor Denied

MISCELLANY: Eugene Smith, Sultan of the Ivories, recently signed with Prestige Records and will have an LP of piano solos on the market. We heard Gene play one afternoon in a room at the Prescott Hotel in New York and noted that he was a fine jazz pianist as well as a dynamic performer at the keyboard. His Late Hour Boogie (an original tune recorded on Prestige) was fine and it was interesting to note he used his right foot in lieu of drums and bass to fill out his performance. Gene is from Chicago and there has been a rumor afloat that he was the son of the late Pine Top Smith. This rumor he says is not true.

Tomes for Sale

Nestor R. Ortiz Oderigo of Buenos Aires has recently published a new book on jazz entitled Estetica Del Jazz. Translated to English this title is Jazz Aesthetics. Contents contain chapters on Boogie Woogie, The Blues, Ragtime, New Orleans School, Jazz Orchestra, Jazz Africanisms, Improvisation, Rhythm, Swing, Timbre, Thematic Material, Bibliography, and Discography. Irving L. Jacobs of San Diego, Calif. in collaboration with George C. Davis has completed work on an Ellington Discography. The listings begin in 1925 and come up to date. In addition there is included a wealth of rare photos of the band in the 20's and 30's. El-

lington V-Discs, Standard, World, and Capitol transcriptions are covered as well as movie films the band has made. They need an "angel" to get it published. Anyone interested?

The Mail Box

COLLECTORS CATALOG: Muster, Alexander Ljubljana, Trsaaka 42, Yugoslavia, Europe. Says it is impossible to buy American jazz records in Yugoslavia and would like to trade Yugoslavia jazz and folk song discs for some Dizzy

Gillespie and Louis Armstrong sides. He plays trumpet.

Dixon, R. C., 2725 Parkview, Knoxville, Tenn. Has 100 records from his collection of 1000 he would trade with foreign or U. S. collectors. Wants 1930-1940 Swing, small Ellington groups, and Basie. Manifold, Margaret, Ferry House, Higher Ferry, Sealand, No. Chester, England. Wishes to have a pen-friend in America with whom she can correspond concerning jazz.

Fremer, Bjorn, Nygatan 1F, Lund, Sweden. Interested in jazz by Parker, Diz, Getz, Ellington, Basie, Peterson, and Lester Young. Wants to correspond with someone who would like to discuss jazz and trade for Swedish jazz records. He plays trombone and is also desirous of discussing politics and social welfare legislation. Born in Dutch East India and hates women.

Palmer, S. W. Pfc. U. S. 55131367, "A" Co. 62 E.C.B. APO-301-c/o PM San Francisco, Cal. A G.I. in Korea who misses Shearing, Les Brown, Billie Holiday and Billy Eckstine. Desires a feminine pen pal.

Nelson Riddle's Ultimate Aim Is To Write For Movies, TV

(Jumped from Page 3)

went to work as a staff arranger for NBC here) it was the setting he did for Ella Mae's Blacksmith Blues that started the big buzzing on Vine St., Hollywood's "Music Row."

Take A Guess

Recalling that date, he says: "The Capitol men figured that Ella, who had been in obscurity for a good many years, was strictly a gamble and they didn't want to risk any more money on that session than necessary. I decided on that 12-piece format not only to keep the band down in size but because the scale for arrangers takes a big jump when you add even one instrument at that point and it becomes 13. So it was kind of an accident that I hit what I now regard as a kind of ideal 12-piece combination—one from which I can achieve a big-band sound on an economical basis."

(NOTE: The instrumentation of the band used on the Blacksmith Blues session is something of a "trade secret" to Riddle. So many listeners have guessed wrong on it, he suggests that readers of Down Beat attempt to decipher it. Address him c/o Down Beat—Hollywood, 6124 Santa Monica Blvd., Los Angeles 38.)

Flexibility

But Riddle isn't holding still for the idea that all of his sessions be done with 12-piece bands. He says:

"I insist upon a certain degree of flexibility because nowadays, as never before, the proper musical backing for a singer is all important. You can't even use exactly the same kind of backing on every date with the same singer. The song—particularly the lyrics, I always study them first—the singer's voice, the market we are trying to reach with the record—all of those factors must be taken into consideration. I have nothing

to say as to the selection of material and don't want to. That's not my department."

Dad Taught Him

Riddle received his early musical education from his father, who played trombone in military-style bands around New Jersey where Nelson was born. He started his professional career while still in high school, joined Jerry Wald almost immediately after his graduation in 1940. During the War, he did stretches with both the Merchant Marine and the Army, joined Tommy Dorsey as arranger and trombonist following his discharge in 1946.

How did he become an arranger? He says:

"When I was a kid, my background as a trombone player was largely in military-style bands. I went to Bill Finegan, who is still my favorite among arrangers, to learn about the harmonic structure of jazz in order to improve my solo work. Bill would analyze chords for me and play them on the piano. From there to arranging was a natural step."

Background Music

He has just about realized his life's ambition—that of being a successful all-around arranger, but ultimately he hopes to devote most of his time to writing background music for motion picture and television productions. But the old bug is still there, for in talking about his aims he says, somewhat dreamily:

"Just for fun I'd like to take a 12-piece band such as I used on the Blacksmith Blues session into a real class-A hotel supper room. Just to show what can be done with that kind of band; to show that it's possible to play good commercial dance music, even where they like it soft and soothing, without making it cheap and corny."



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New Orleans Hotels Miss Collegiate Biz

New Orleans—Competition in the Crescent City's hotel supper club dine-and-dance set has sharpened considerably since the Jung Hotel opened here some months ago to provide the Hotel Roosevelt with a direct business opponent. With some 10,000 college students in the locale (Loyola and Tulane) and thousands of others within easy reach from Louisiana, Texas, Mississippi, and Tennessee, this type of business should be lush in this area.

However, up to this point, the Jung has fumbled the ball by playing acts with hardly the collegiate gleam. After a great opening with Rosemary Clooney, the management went for Buddy Rogers, Rudy Vallee, etc., and these vets bombed out just as often as they were booked in. Perhaps the hotel will realize the value of younger disc names during the engagement

of Gisele MacKenzie, who was working there at presstime, and Eileen Barton, who follows.

Band Policy

House policy has been to run bands for four weeks, shows for two. Tommy Reed's fine crew lasted 10 weeks, the only exception to the band rule thus far. Dean Hudson recently finished there, giving way to Ran Wilde's micky mouse.

The Roosevelt, which had been show name conscious, recently drew back some collegiate coin by playing Jerry Wald's new band. Currently in the Blue Room is Ray Pearl, another midwestern "Michael" outfit. Thus, current dance fare in town is split between Pearl and Wilde, with the likelihood existing that collegians would pass them both by.

Roosevelt's main attraction is its summer ice show, emceed by singer Bob Houston. Ice show will run for eight weeks, with the final four due to be played by Hal McIntyre's band. Russ Morgan comes in in mid-September.

Tommy Dorsey, who hasn't been in New Orleans for an extended run in some time, is pencilled in for January at the Roosevelt.

THE VIOLIN THAT STARTED A DRUM BUSINESS*



When, at the age of eight Wm. F. Ludwig confided to his father a desire to study drums, he met with a cool reception... the father, a professional musician, had envisioned his son as a violinist... The boy's pleading was irresistible, however, and eventually the father offered a compromise: Bill could take up drumming provided he studied the violin as a major instrument... Thus did a violin become the medium through which a boy first became a drummer and then, after a brilliant 20-year professional career, a drum manufacturer... His initials—WFL—are the mark of drums made under his personal supervision—truly fine drums and drum outfits used by thousands of drummers the world over.

*The facts in this narrative are taken from the book "My Life at the Drums" by Wm. F. Ludwig. Write for your free copy of the latest edition today. CLIP AND MAIL THIS COUPON TODAY!

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A NORMAN GRANZ jam session de luxe brought together the top three jazz alto men—Benny Carter, Johnny Hodges and Charlie Parker—and as well as the other stars seen in these six pix: Flip, Ben Webster, Oscar Peterson, Barney Kessel, J.C. Heard, Ray Brown, and Charlie Shavers. That's Granz in pic at left. Date was cut on west coast, will be on Mercury LP.



UNUSUAL RECORD-DATE-CUM-CONCERT entitled Jazz Time USA was assembled by the Coral's Bob Thiele at midtown Coral studios recently. Top left are Don Elliott, Terry Gibbs, Allen Eager, Phil Urso, Howard McGhee, Kai Winding, George Duvivier, Chuck Wayne. Audience went wild for vibes

duet by Gibbs and Elliott, upper right, and cello specialty by Oscar Pettiford, lower left. Bottom right pic shows Morris Lane, Harold Baker, Vic Dickenson, Newell John, Don Lamond, Ed Safranaki, and Mary Lou Williams. (Warren Rothschild pix.)

DOWN BEAT

(Trademark Registered U. S. Patent Office)

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 (##).

Ames Brothers

- ★★ *Absence Makes the Heart Grow Fonder*
★★★ *String Along*

A lightweight entry from the brothers Ames. *Absence* is an oldie treated fluffily; *String Along* has a bit more stimulating performance, is another of those pseudo-folk novelties. Ray Bloch provides the orchestral backgrounds. (Coral 60804.)

Leroy Anderson

- ★★★ *Fiddle Fiddle*
★★★ *A Trumpeter's Lullaby*

These two sides make it a total of six that now have been reissued from Anderson's most recent eight-sided album. Among the previous four were *Blue Tango* and *Plink Plank Plunk*, reason enough to issue the latest two. *Fiddle* was a hit some years ago via both a Boston Pops and a Camarata (London) recording. Anderson's own version tingles with spark and spirit, should ring up plenty of spins.

Lullaby is another of Anderson's spritely little melodies developed effectively in orchestration. It is built around a legit trumpet solo, soloist uncredited but an excellent technician with a round ton. (Decca 28300.)

Georgie Auld

- ★★★ *Tenderly*
★★★ *Blue and Sentimental*

Georgie, whose silky tenor solos with the Jud Conlon vocal group have established him as something of a pop and r & b factor, goes it alone with only a rhythm section to produce a couple of deep mood readings of a pair of standout standards, both of which should make a mark in those areas where Georgie has caught on. Georgie plays well, sticks close to the melody most of the way, projects great soul. (Coral 60760.)

Champ Butler - Toni Arden

- ★★ *One Love Too Many*
★★ *Remembering*

A new vocal team has its merit for sound; perhaps the twosome would have better succeeded with better grade material. Neither song has much to offer; *One Love* is an adaptation from a Nick Paone opus; *Remembering* derives from an ancient Hebraic strain. The latter side projects some minor mood, should be the more successful of the two. (Columbia 39810.)

Camarata

- Puccini Arias:
Un Bel Di Vedremo from *Madame Butterfly*
O Mio Babbino Caro from *Gianni Schicchi*
Musetta's Waltz Song from *La Boheme*
Che Gelida Manina from *La Boheme*
Album rating: ★★★

You probably would know a couple of these titles better as *One Fine Day* (*Un Bel Di Vedremo*) or the current pop *You* (*Musetta*). At any rate, Camarata has extracted these operatic arias and made of them real goey, lush instrumentals. Of course, Puccini's own melodic flair ran along these same saccharine lines so Tutti didn't have to go too far to transmit this sugary feeling.

It's an interesting approach to opera, though it's not a first; Alfred Newman

did this sort of thing quite successfully for the old Majestic label.

Tutti's try has its commendable points — good performance, good recording. Though it has been issued in Decca's longhair Gold Label series, the album will likely have its greatest market among the Kostelanetz-Gould followers and should also find its way onto many a pop disc jockey's turntable, particularly the late hour guys. (Decca DL 4007.)

Camarata

- ★★ *Who Knows*
★★ *Mandolino, Mandolino*

The first is a ballad co-authored by Camarata; the pretty front strain is strongly reminiscent of *La Mer* (Trenet not Debussy). The Sunny Skylar lyric is spineless. Treated in muted fashion by a large orchestra and chorus, *Mandolino* is a tango, and surprise, Tutti forces lean heavily on mandolins. Skylar again is responsible for the lyrics. It's likely that he too would like to forget about it. (Decca 28332.)

Bing Crosby

- ★★★ *Do You Care?*
★★★ *Deep in the Heart of Texas*

A Crosby reissue, mainly due to the revival of *Do You Care?* as a current pop. But the fun on the record still is the second side. It's pretty difficult to forget that half the country was clapping hands to *Texas* about a decade ago. And it was pleasant to recall that Woody Herman's old Woodchoppers helped Bing make this record. You'll find samples of Neil Reid's trombone, Cappy Lewis' trumpet, and Woody's unmistakable clarinet, even Frankie Carlson's distinctive cymbal crashes. The surprise is that the record has held up well through the years, has a good sound, lots of spirit and tongue-in-cheek humor. (Decca 28319.)

Bing Crosby - Andrews Sisters

- ★★★ *Pu Si-Si Ya In Bahia*
★★★ *The Live Oak Tree*

A couple of production novelties from Bing's new picture score, *Just For You*, are done up in fancy dress by himself with aid from the Andrews. Not likely to have much meaning beyond what value the songs will have when the picture reaches the public. (Decca 28256.)

Bing Crosby

- ★★★ *Poinciana*
★★ *Symphony*

A reissue coupling of two sides dating to the early or mid-'40s, issued mainly because of *Poinciana*, which tune has been attracting some new attention via a Steve Lawrence waxing. Bing, as usual, should attract his share; he was in good crooning voice on both of these sides. (Decca 28303.)

Xavier Cugat

- Mambo at the Waldorf*
Cuba
Yo Quiero Un Mambo
Peanut Vendor
Mambo O.K.
Mondongo
Mambo Gallego
Jambay

Album rating: ★★★

Cugat left quite a few masters behind when he left Columbia to take his fling on the Mercury label. These are eight of them, a group of mamboes played in rather genteel style, more suited for dancing than are some of the more musically interesting mambo recordings.

However, some of these have quite a bit of life, all are played cleanly, some even stoke a bit of blood pressure. Generally though they prove that the mambo is not all gibberish, nightmarish or grunts and groans.

Speaking of mambo, whatever happened

to Perez Prado? (Columbia CL 6213.)

Xavier Cugat

- Blue Tango*
Miami Beach Rhumba
Siboney
Acapulco Polka
Babalú
Donde Estabas Tu
Festival
Chiu Chiu

Album rating: ★★★

This is a collection of (1) single sides previously issued by Mercury and (2) recordings of Cugat hits from his Columbia and Victor days. There are several vocals, none of them credited or billed. Richard Hayes did the *Babalú* and Abbe Lane, who could just as well go un-billed as a singer, does *Chiu Chiu* and *Miami Beach*.

It's a slick collection of Latin styled dance music, especially well suited to the strict tempo dancers. (Mercury MG 25149.)

Vic Damone

- You Belong to Me*
Funny
Funny Valentine
Easy to Love
April in Paris
Far Away Places
Operetta
Jump Through the Ring

Album rating: ★★★

This album is called *April in Paris*. It's distinguishing feature is that the other seven songs have hardly a thing in common to the Parisian motif which is cleverly painted onto the front cover.

Aside from that, the package is a pleasant enough collection of sides cut by Vic prior to his entry into the service, most of them previously available as single slicings. *Funny Valentine* probably will stand as one of Vic's best wax singing jobs. *You Belong to Me*, not previously released singly, could probably make a commendable pop entry on its own.

The Damone fans will find this their meat. (Mercury MG 25133.)

Marlene Dietrich

- Lilli Marlene*
Mean to Me
Annie Doesn't Live Here Any More
Surrey With the Fringe on Top
Time On My Hands
Taking a Chance on Love
Miss Otis Regrets
I Couldn't Sleep a Wink Last Night

Album Rating: ★★★

The first eight sides form an LP, sung entirely in German, recreating some songs Marlene originally cut for the Office of Strategic Services while entertaining the GIs in Germany.

Everything comes off remarkably well. Marlene's lack of vocal strength is more than compensated by the sex she gets into her voice, by the quiet efficiency of Jimmy Carroll's backgrounds, and by the novelty of hearing German lyrics set to these familiar melodies.

In all but one case, these lyrics tell a different story from the English original, so the rough translations on the album cover are a very practical added attraction. (Columbia GL 105.)

Marlene Dietrich

- ★★ *Love Me*
★ *Come Rain or Come Shine*

If you dig Marlene, this record is bound to send you clear to seventh heaven. If you don't, you may be amused by her throaty whispered whimperings. Let it be said in her defense, she seemed to be a lot more at home on some of those early



FINEGAN AND SAUTER have more surprises in store for the band business. Their first RCA Victor releases are reviewed in this issue.

recordings she made in German. And, oh, those crazy legs! (Columbia 39797.)

Four Aces

- ★★★★ *Should I*
★★★★ *There's Only Tonight*

The Aces should keep their hit streak intact with *Should I*, a movie-revived standard. The boys take it at a medium jump and wail it crisply and in corn-fed style, just the proper ingredients included along the way to make the side a big smash item.

Reverse is the umpteenth adaptation of *Cielito Lindo*, done in the Aces' familiar semi-shuffle ballad style. Should register some action because of the heat on the group, as well as because of the strength commercially of the topside. (Decca 28323.)

Jane Froman

- ★★★ *Wish You Were Here*
★★ *Mine*

Miss Froman, very much in the spotlight these days via a movie biography, puts her show-inclined pipes to advantageous use on the title of a current Broadway opus, a perfect mating of material and performer. With Eddie Fisher's reading already en route to hitdom, Miss Froman figures to grab runner-up honors. Not quite as impressive in every sense is her treatment of the Gershwin standard on the reverse. (Capitol 2154.)

Arthur Godfrey

- ★★★★ *I Like Girls*
★★ *Honey*

A couple of abrupt sides, made primarily for quick turnover on the juke. *Girls* is a rowdy-dow novelty, noisy and spirited, and should be the red head's once-a-year novelty hit. *Honey* is a pretty bad record of as simple a tune as there is in the repertoire. But Arthur does manage to get in a vital plug for his uke campaign; he braves a full solo chorus while Remo Palmieri plays rhythm guitar and Gene Traxler plucks the bass. (Columbia 39792.)

Connie Haines

- ★★ *You Nearly Lose Your Mind*
★★★ *Mississippi Mud*

Connie, who we credited with being semi-retired, has indeed been a busy little bee, mainly via television guest shots. This new recording's future will depend largely on the old Dixie standard, *Mississippi Mud*. Connie sings it spiritedly to a humorous two-beat backing featuring blues. (Coral 60799.)

Harmoniconics

- Peg O' My Heart*
Sardar March
Pettie Waltz
Harmoniconics Boogie
Latin Quarter
Roman Guitar
Sissy
Let's Fall in Love

Album rating: ★★

The Cats were the first commendable competition in their field to come along since Borrah Minnevit, so Borrah went to France and became a movie producer and left his Rascals behind to fight it out. The Rascals are doing right well, but the Cats are the champion harmonica record makers.

For those who are at all concerned about all of this, this collection of previously issued Cats' singles, some of them hits, should prove appetizing. The uninitiated would do just as well remaining uninitiated. (Mercury MG 25128.)

Hit Parade

Georgia Gibbs, Vic Damone, Patti Page, Ralph Marterie, Jan August, Richard Hayes, Eddy Howard, Rusty Draper.

- Kiss Of Fire*
Here In My Heart
Delicado
I'm Yours
I'll Walk Alone
Be Anything
Whispering Winds
Just Because

Album rating: ★★★

Designed for quick sales, this album follows a pattern taken by virtually every discery's best selling titles, with an eye toward the toppers on the Hit Parade. The potpourri this time brings forth work from every top Mercury artist and six of the sides are readings of songs which actually have made the *Hit Parade*. (Mercury MG 25166.)

DID YOU KNOW that Vaughn Monroe won second place with his trumpet playing in a national amateur musicians' contest, while he was in high school in 1926?

Israel Folk Dances

Mayim, Mayim
Hanedad
Hora Aggadati
Sherida
Im Hoopalnu
Cherkassiya

Album rating: **

An interesting collection of authentically performed and sung folk dances born and bred in the new Israel nation? This is the fifth in a series of albums issued by the Israel Music Foundation to raise money for the cultivation of the arts in Israel.

The music itself is an odd intermixture of Eastern European (mostly Romanian) and Oriental. Since these are essentially popular dances, the music is largely lively melody, some of which undoubtedly will wind up on Tin Pan Alley with English lyrics, a la Tzena.

The orchestra, confined mainly to clarinets, strings and rhythm, is conducted by Elayakum Shapira, a protege of Leonard Bernstein and now a student at Juilliard. Singers are Martha Schlamme, Mort Freeman and a chorus. Recommended as an oddity to those interested in folk music. (Israel LP 5.)

Henry Jerome

** *Il Si-Si Ya in Bahia*
 ** *I Love You So*

Jerome's pleasant Kemp-styled dance band loses some of its identity for this coupling. *Bahia* is a movie production number dolled up here with an ensemble vocal and some feathery samba suggestion. *Love* is a nice enough new ballad, written by the maestro, with a fairish vocal by Ray DeMeno. (MGM 11284.)

Billy Keith

** *Fountain of Youth*
 **** *High Noon*

Noon is an excellent job of covering on the Laine-stirred hit reading of a song used prominently in the movie of the same name. Keith has a citified folk style suited perfectly to the song; he's set against a chorus and an echo-chambered harmonica. Should draw plenty of play. *Fountain* is a straight country tune, done country style. (King 15194.)

Steve Lawrence

** *All My Love Belongs to You*
 **** *Mine and Mine Alone*

The 16-year-old Godfrey Talent Scouts winner does a nice job on the Nix-Glover ballad, opens up a la *Poinciana* on the second side, an adaptation from Saint-Saens *My Heart at Thy Sweet Voice* aria from *Samson and Delilah* by Tepper and Brodsky. The familiarity of the latter melody, plus the new achingly corny lyrics and the schmaltzy delivery could make the side a strong contender for money honors. (King 15190.)

Liberace

Star Dust
Liebestraum
Carioca
Polish Dance
Moonlight Sonata
Warsaw Concerto
As Time Goes By
Malaguena

Album rating: ****

We find in the liner notes that Liberace's given names are Wladziu Valentino. We also find that he calls himself by the single name, namely Liberace, at the behest of Paderewski. He, of course, is the young man who has set the West Coast ablaze after a few television shows.

He plays piano in a lacy manner, hardly suggestive of how Paderewski played, though familiarly how Carmen Cavallaro goes about it. This program of light classics and front-line standards could hardly be mistreated by anyone, so that the resulting music is pleasant to listen to and should no end please those who have been captured by Liberace's charms. Brother George Liberace conducts the accompanying small orchestra. (Columbia CL6217.)

Guy Lombardo

*** *Wish You Were Here*
 *** *Honky Tonk Sweetheart*

At least Lombardo can always be depended upon for nothing newer than the song he recorded. *Wish*, sung by Kenney Gardner, is the pretty hit-bound title song of the current Broadway show; *Sweetheart* is brother Carmen's latest song-writing effort (he's written some fine ones including *Coquette*). It's almost a satire of country waltzes; at least, it's corny even by Lombardo standards. Maybe that's why it could develop into what the trade calls a "sleeper," or left field hit. (Decca 28308.)

Gisele MacKenzie

*** *Darlin', You Can't Love Two*
 *** *Adios*

Adapted by Philip Kadison and Larry



FORMER BRONX SECRETARY June Valli, who hit the headlines a year or two ago as an Arthur Godfrey Talent Scout winner and has been hoping for a hit on RCA Victor since shortly after that time, came a lot closer to her goal with the recent release of *Strange Sensation*, her best seller to date.

Spier and published by the latter, *Darlin'* goes through the old arithmetical progressions as far as seven, with unison-vocal backgrounds exhortations that whistle and say la-de-da while Gisele plays it almost straight. Buddy Cole, whose combo does nicely on both sides, switches to organ for *Adios*, in which bongos provide intriguing rhythm and a unison female vocal counter-melody sets off Gisele's chanting pleasantly. (Capitol 2156.)

The Mariners

** *The Girls Are Marching*
 ** *Mighty Navy Wings*

The girl-recruiting song is going to get a lot of plays from disc jockeys who (1) feel patriotic and (2) need a record only one minute and 43 seconds long to fill a segment; but it seems an unlikely candidate for big retail sales. This and the reverse (also a bare two minutes long) are performed in the fitting spirited style, with backings by Archie Bleyer and Jimmy Carroll respectively. (Columbia 39791.)

Mills Brothers

**** *Blues and Sentimental*
 **** *Just When We're Falling in Love*

Love is Robbins Nest, the Illinois Jacques-Sir Charles Thompson ditty of some years ago written for now all-night TV host Fred Robbins, freshly set with lyrics by Bob Russell. It's a reasonably good lyric, well read by the proficient Mills boys; could make a dent.

Blues is a revival of the lovely Basie melody, originally introduced by the late Herschel Evans, done with the excellent, though rarely heard, David-Livingston lyrics. Comes off as one of the best Mills records in a long time; it gets a real relaxed feeling, an easy beat, a good mood. Spots some tasty trumpet obligato work, a simple uncluttered Sy Oliver arrangement. (Decca 28309.)

Vaughn Monroe

*** *Learn To Lose*
 ** *Dancing Girl*

Lose is a western-styled folk-type opus that falls perfectly into the Monroe vocal pattern; done in a mildly diverting production, it still doesn't come off as more than a moderately successful alicing. *Girl* has one of those snake-charmer melodies, some equally pseudo-exotic lyric ideas. Not much at all. (Victor 20-4850.)

Liza Morrow

*** *Foolish Pride*
 *** *I Ain't Got Nobody*

Liza is a good ex-band singer who's been around on records since back when you could sell 'em by just singing well. She sings well on *Foolish Pride*, the Saxon-Burns minor key opus; it may do well for her, because something of a mood is created, with the help of Sid Feller's orch. *Ain't*, done slower, also gets some neat effects across, with the original verse included. Band uses Dixie touches, build nicely. (King 15191.)

Anita O'Day

** *I Ain't Gettin' Any Younger*
 ** *What Is This Thing Called Love?*

Reissue from Signature masters of a couple of O'Day slicings of some five years ago, brought back mainly because of Anita's jazzed version of the Cole Porter standard, currently enjoying revival via a similarly fashioned modern version by Fran Warren. Anita's makes more musical sense than does Fran's, but it will be the latter that will make the bucks.

Younger is an amusing blues, co-written by Benny Carter, who probably did the very good band work on the record. Alternates Anita for a chorus with a jazz solo chorus by trombone, tenor, trumpet, and piano. (Coral 60803.)

Sy Oliver

* *The Girls Are Marching*
 * *Slick Chick*

Sy reaches some sort of low with this coupling. *Marching* is a tune written especially to promote good will for the women's divisions of the Armed Forces; certainly Decca could have done greater justice for all concerned by assigning this march to someone like Lombardo or Waring. *Tain't* for Sy, though he did what he could to inject like into the effort. *Chick* is an appropriate titular companion piece; it's a country-ish novelty which gets nowhere. Sy and a trio sing it. (Decca 28320.)

Lorry Raine

** *Why Am I Haunted*
 ** *Foolishly*

Promoted as faithfully as ever by her song-publisher husband, Tim Gayle (not to be confused with Martha Lou Harp's husband, Tim Gale) Lorry continues to do competent vocal jobs on average pop songs. We wish we could say that she's finally come up with a smash hit, but there isn't a chance of it on either of these sides. Top deck is arranged and conducted by Dennis Farnon, while Cliff Parman arranged and Herman Clebanoff conducted for the coupling. (Universal G-4006.)

David Rose

*** *Fanesta*
 *** *All The Things You Are*

Rose, daddy of the *Holiday For Strings* school, picks up on the latest offspring of the genre, which is moving rapidly into the Hit Parade via the Hugo Winterhalter recording. His version is somewhat brighter in tempo, not as rich as Hugo's in orchestration, but has hardly a variation from the original that will make it stand up as more than a coverage effort.

On the reverse, Rose proves his arranging calibre has not been overrated. He hands the Jerome Kern standard a sweeping, freshly voiced conception that's bound to attract plenty of deejay attention. (MGM 30619.)

Kay Starr

**** *Kay's Lament*
 **** *Fool, Fool, Fool*

Kay diverts quite a bit from wheels and fortunes and such to sing a couple of blues, *Lament* a rhumba blues original written for her and *Fool*, a coverage of the r & b Clovers hit waxing. *Lament* picks up drive and heat via Kay's own spirit and the work of The Lancers, a first-rate vocal group, as well as a crisp rhythm section. *Fool* is a slower blues, written by Demna Nugetre, is handed a first-rate going over by the singer and vocal group. With the heat still on for Kay, the coupling should ring up plays. (Capitol 2151.)

Danny Sutton

** *Please Open Your Heart*
 ** *Knowing You As I Do*

"And let me in" is, of course, the second line of the first song. Danny sings well aided by a vocal group. He projects well again on the other ballad and gets less obtrusive band backing here. (Federal 14004.)

Jon Tiltman

** *The Jass Me Blues*
 ** *Smoke Rings*

Here is a sad spectacle: a group of good musicians deliberately playing badly in



CAPITOL'S NEWEST DISCOVERY in the vocal field is Georgina Carr, shown here checking a lead sheet with Eddie Beal. Latter, who co-manages her with songsmith Joe Greene, played piano on her first date.

the hope of striking oil, and not even making it at that. Dick Hyman is at the Hammond organ, Harry Reser on banjo behind Tiltman's harmonica. The Belgian virtuoso might as well try playing the way he feels next time—perhaps his "uncommercial" effort will turn out to be more commercial. (MGM 11289.)

Fran Warren - Woody Herman

*** *Former Members Of The 106th Division*

*** *One For The Wonder*

Fran and Woody, with a studio orchestra led by Ralph Burns, make an amusing team as they unfold the ingeniously contrived lyric about the 99th Regimental Band. Coupling is a more conventional romantic vocal twosome. (MGM 11287.)

JAZZ

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

Louis Armstrong

Indiana
Baby It's Cold Outside
Way Down Yonder In New Orleans
Star Dust
Hucklebuck
Honeysuckle Rose
Just You Just Me
My Monday Date
You Can Depend On Me
That's A Plenty

Album Rating: ***

This is the product of a concert staged by Gene Norman at Pasadena Civic Auditorium, Jan. 30, 1951. Unlike most concert records, it retains the original onstage announcements of each tune—a good idea, since Louis himself, of course, is the announcer.

Date and *Depend* are the only sides on which Satchmo has a vocal to himself. The best over-all instrumentals by the band are *Indiana*, on which everybody gets a good solo, and *That's A Plenty*. Teagarden's solo number *Star Dust*, is good, as is Hines' *Honeysuckle*. Velma Middleton adds nothing musical to the *Hucklebuck*; on *Cold Outside* she does the vocal duet routine with Louis, which will be delightful to some, tasteless to others. *Just You*, the Bigard specialty, has an ending that runs two minutes and is two minutes too long.

Recording is good on the whole, with Arvell Shaw's bass very loud on some numbers. Available on a 12-inch LP, this is fine fodder for rabid Armstrong fans. (Decca DL 8041.)

Beryl Booker

**** *A Handful Of Stars*
 **** *You Better Go Now*

Steve Allen gave the first side a five-star rave in the July 18 *Beat* and we're with him 100 per cent. Properly handled, Beryl could be the biggest new piano star since Garner. Note, too, the fine deep sound on the ending by Budd Johnson's tenor, Don Elliott's mellophone and Slam's bowed bass.

Beryl sings in a charmingly offhand style on *Go*, an overloaded echo-chamber cuts her effectiveness. Don's mellophone interlude, interlaced by Beryl's piano, is a high spot. (Mercury 8279.)

Erroll Garner

*** *Penthouse Sonnets*
 **** *Laura*

Transfers from Columbia of two second versions, the first versions of which both were cut for Savoy. (All clear?) With John Simmons and Shadow Wilson. (Okeh 6898.)

Erroll Garner

Cocktails For Two
It Don't Mean A Thing
Chopin Impressions
Love Me Or Leave Me
With Every Breath I Take
How Come You Do Me Like You Do
Willow We
Dancing In The Dark

Album Rating: ***

Solo Flight is the title of this LP, meaning there's no bassist and no drummer. The rating on a Garner album nowadays is purely arbitrary, depending on your frame of reference. If, like us, you've heard 9,876,543 other Garner records, you may be less than staggered by what goes on between the covers here. If, on the other hand, you feel a romantic need for background music and are not yet Garner-blase, this is your melodic meat. *Willow We* is an exotic, orientally moody Garner original; the other seven items are just ungarished Garner, though Mitch Miller's program notes ingeniously makes the sessions seem like eight individual miracles. (Columbia CL 6209.)

The Blindfold Test

Patti Goes For That Old Feeling

By LEONARD FEATHER

When Patti Page's early successes brought her initial contact with the music of the big cities, she was about as indoctrinated as any singer you will find around today.

In the light of her own style this may seem surprising, but Patti had heard none of the great singers of our day, none of the acknowledged favorites of all their contemporaries, until a few years ago. Perhaps that's why she has managed to maintain a spirit of comparative detachment in judging other singers, the reaction to Bessie Smith being typically indicative. Following are her tape-recorded comments.

The Records

1. I don't know who it is—at first I heard a few things that sounded like Dinah Washington . . . whoever she was, she sang good, because she sang in tune. I was more interested in trying to figure out who it was than in trying to judge it; but I didn't think it was different—I've heard it many times before—but I liked it, and the tune was cute; had a nice beat. Three stars.

2. Maybe I shouldn't say this, 'cause it's probably a Mercury record . . . I think it's Rusty Draper. I don't like the tune. I don't particularly like the arrangement; and it sounds like Frankie Laine. What don't I like about it? Well, I guess certain tunes hit you one way and you like them immediately, or you don't like them. One star.

3. It's Helen O'Connell . . . she has a definite style; I'd have known it was her, anyway, but I'd heard this before. I think she just sings, that's all. There's no feeling . . . This is a little unfair, because when I worked at the radio station in Oklahoma, her brother-in-law played organ for me. And the only singer that he ever thought was alive was Helen O'Connell. And he always made me realize that, and put me down every chance he got; and I've never forgotten it, and the connection with her, even though I've only met her once. The arrangement is nice here, though; give this two stars.

4. I'm not quite sure which band it is, but I feel it's one of the new sounds in bands—I mean, what has been happening for the past year or so. Seems to be one of Glenn Miller's proteges. I don't think it's Ray Anthony, because you usually hear him play on any of his records . . . It sounds like something that Billy May might write. I don't think it's tremendous, but I'll give it two stars.



Patti Page

5. Frank Sinatra? At first I thought it was Vic Damone. Then when he said "walk" and when he started to reach for a high note, I was sure it was Sinatra. I think that's the best record we've heard so far. I think everybody likes this tune . . . the most important thing about singing is the feeling you put into it . . . he puts an awful lot in. I'd give it four.

6. That sounds like an old record. I've never heard this singer before, not that I recall. I don't like it. I never cared too much for Dixieland jazz, as they call it. One of my favorite artists is Louis Armstrong, but even his old records I don't like as much as the new ones. All I can say about this is, I just don't like it. One star.

7. The voice could not be mistaken; Johnnie Ray. I've heard this before. I think it is the best song he has recorded. It lends itself better to his type of singing better than *Little White Cloud or Cry*; on this I don't think he does as much, ah, over-emoting as on the others. Well, you can't put anybody down for singing the way they feel, and that's the way he sings. I'd give it two stars.

8. I think that is Mary Mayo. The reason I say that is that it sounds as if

Record Reviewed by Patti

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

1. Sunny Gale, I Laughed At Love (Victor).
2. Rusty Draper, Bouncing On The Bayou (Mercury).
3. Helen O'Connell, Body And Soul (Capitol).
4. Santos-Rinconan Orch., Goodness Pifera (Victor).
5. Frank Sinatra, You'll Never Walk Alone (Columbia).
6. Bessie Smith, Take Me For A Buggy Ride (Okah).
7. Johnnie Ray, A Sinner As I (Columbia).
8. Giselle MacKenzie, Adios (Capitol).
9. Woody Herman, Jump In The Line (Mars).
10. Ella Fitzgerald, Looking For A Boy (Dessa).

the *Adios* is being sung by the same girl (not as the one who is singing the lead voice); she's the only girl I know who can sing low and then sing high . . . so she may have dubbed it, because the voice that says *Adios* is not one, but they're the same. She sings nice, very nice, and the record, I think, is wonderful. Four stars.

9. I don't know who that is . . . I don't care for it. The song in my opinion—well, there's too much going on. I like something that you can sit down and listen to and enjoy, instead of listening for the next thing that's going to happen . . . it's too complicated; the only time it isn't complicated is when the band plays by themselves. One star.

10. There's not too much I can say about Ella or anything she records, because nothing I can say would express how I feel about how she sings. I think there will never be anybody who can sing like her. If there are any, they've never been heard from. She has been given a lot of really bad things to record, and yet to me they're wonderful because of the way she sings them. She could get ten stars on anything. She sends me out of this world. I have this album. It's great!

Afterthoughts by Patti

You know, I've only known about Ella for maybe four years. I never heard about her in Tulsa. You never hear of anything there . . . Truthfully, the only singer I ever remembered was Frances Langford because she was on the Bob Hope show, and all we had was radio. And I knew Dinah Shore because she was on the Eddie Cantor show. I never knew about records, music, jazz—anything!—until I started singing myself.

Usually people ask me whether I sang hill-billy songs—which I did. And a lot of the western songs have a lot more feeling in them than a lot of the other songs. Because they write like they feel, and most of the people who sing them sing like they feel. That's the only way to sing!

sort of bears out the stand of some *Down Beat* reviewers who have held that Kelly may indeed be a great dancer and actor, but that MGM could do better than to try to foist him off on the public as a singer.

Joe's comment: "Gene is okay, it seems, in pictures when they can see him in that technicolor setting and the audience isn't paying too much attention to what he sounds like."

The Old Heave Ho

Other comparatively recent platters that got the old heave-ho on

Snubstitution

London—American trombonist Snub Mosley has upset the Musicians' Union appellation. While the MU re-affirmed their no-Americanism-without-exchange policy, Mosley led his band of Americans before 2,000 holidaymakers at Ayr, Scotland. Mosley arrived the day before to entertain U. S. troops in Europe. For a month he will play U. S. bases in Britain.

On their arrival, the Mosley boys were billeted at the Heads of Ayr hotel, owned by holiday camp king Billy Butlin. To repay the hospitality show them, they insisted on playing to the holidaymakers at Butlin's near-by camp.

As they took the stand, the lights failed, and they had to play on by candlelight.

With Mosley are Frank Galbraith (tpt.), Budd Johnson (tr.), John Brown (bass), Willard Brown (alto), Alberta Hunter (vocal), Huey Long (gtr.), Ed Cornelius (drc.) and Kenny Bryant (pno.).

the Yocam program, and were promptly consigned by audience order to the shellac pile, were Guy Lombardo's *Honky Tonk Sweetheart*, Evelyn Knight's *Heavenly Father*, Charlie Barnett's *Cherokee Trail*, James Melton's *Toothache in My Heel*, and Flip Phillips' *Salute to Pres.*

On the latter Joe commented: "I'll admit it was unfair to Flip to do it on my show. My listeners just don't understand things like that and the only kind of jazz they'll take is old-style Dixie, or standards by bands like Kid Ory's where they can hear the melody."

Among the waxings that drew the heaviest and most enthusiastic "Take-It" votes on Joe's show on their first playings were Vinnie De Campo's *Maria Mia*, Teresa Brewer's *I Hear the Bluebells Ring*, Vera Lynn's *Auf Wiedersehen, Sweetheart*, Dorothy Collins' *So Madly in Love*, and Giselle MacKenzie's *Adios*.

The record promotion men who make it a business (quite a business, some say!) to cultivate contacts with radio's platter programmers here, sort of steer clear of Joe.

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Turning The Tables—VIII

LA Jock Caters To That Yen To Smash Nokay Discs

By AUNT ENNA

Hollywood—Those who have been seized with a compelling desire to grab a newly released record and smash it into little pieces after one hearing (and who hasn't?) experience that delightful sensation, albeit vicariously, on a relatively new platter program here. Series, *Take It or Break It*, is an afternoon show daily presented by KFWB's Joe Yocam, and it would be pretty hard to show that this particular cancer twirler is subject to any undue influence in his selection of the fare he is dishing up to his audiences, or that he is endeavoring to promote anyone's particular product except that of the sponsor.

Joe does his best to give at least one playing to just about every new release worth putting on his turntable. During the playing he says, "Okay, kids, what do we do with this thing? Take it, or break it?"

Majority Rules

Disposition of the disc is determined by how the vote goes on telephone calls received by Joe, who works with a special four-line rotary switchboard so that he can handle up to 30 or more calls per record. If the majority of the calls express disapproval, the record is smashed, right then and there, and the amateur critics get to hear the crackling destruction of the offending platter over the air.

Joe does his best to induce his listeners to judge, not the tunes,

but the particular versions thereof that he plays. Also of interest is the fact that he does not, prior to the playing, give the names of the performing band or artist.

"Of course," Joe told us, "many of the better known singers are easily recognized, but it's rather surprising how many top names seem to be riding on their publicity build-ups, and how they flop with listening audiences when the audience doesn't know how big they're supposed to be."

No Hope

One of the biggest recent flops with Joe's listeners was the Bob Hope-Jimmy Wakely duet on *There's a Cloud in My Valley of Sunshine*, which, said Joe, drew the heaviest barrage of "Break It" votes he can recall.

"They really felt strongly on that one," he related, "and most of the callers wanted to register a real complaint, with some crack like, 'Who told those guys they could sing?'"

Another platter that aroused overwhelming disapproval was Gene Kelly's *Singin' in the Rain*, taken from the soundtrack of the picture of the same name, which

Which Herd Best? Jocks Stir Debate

New Orleans—Woody Herman, unbeknown to himself, is the talk of this town. For the past few weeks, no less than five local deejays have been running a five-cornered on-the-air public debate over which of Woody's Herds was or is the best.

Frank Donaldson, WNOE, was the most recent entry into the couple-of-month-old battle and joined Dick Martin, WVL; Larry Regan, WTPS; and Roger Nash, WJMR, in favor of the First Herd (1945-6) in opposition to *Down Beat* staffer-deejay Joe Delaney, whose show sparked the debate; Delaney stood by the band that played the blues, pre-war vintage.

Woody's MGM Carnegie Hall album, as a result, received quite a spacious deejay reception and is off to a good start in the area.

The fellows got their mitts on Woody's first Mars release this week. The count was not in on the Third Herd at presstime.

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KAPPI AND JORDANETTES; Kim, 10; Leslie, 8½; Noels, 7.

This Jordan Rolls Behind Patti's Pages

By LEONARD FEATHER

New York—To many who saw the picture page in the August 13 *Beat*, the name of Kappi Jordan and the description of her as Patti Page's disc jockey exploitation gal probably meant little. Yet Kappi's job is typical of an important and lucrative phase of the music business.

In the trade, everybody knows the people who hold these jobs, but few people know anything about them. To those outside, Kappi might serve as a bright blonde sample of how a girl can succeed in the strictly-business end of the music game. (All she needs is brains, looks and luck.)

Kappi got her first schooling around Tin Pan Alley as a 19-year-old secretary to Al Brackman at Master Records, the company that made 1937 a banner year for the fans by producing a flood of small-band jazz wax. A Manhattan-born girl (despite the confusing Bronx-Brooklyn accent) she was not sure she wanted a future in the music business, and was going to designing school at night. At this time she was Pearl Kaplan, brunette; we who watched her career and her crowning glory through various vicissitudes have since known her as Pearl Karlen, Kappi Karlen, Mrs. Roy Jacobs, Mrs. Roy Jordan and Kappi Jordan.

No Broken Spirit

Kappi plunged decisively into the music game when her boss Brackman refused a job with the Andrews Sisters offered him by Lou Levy, and Kappi took it herself. Then she ran her own public relations firm for awhile, handling such diverse people as Frankie Newton and Spud Murphy. Next came marriage, to a young songwriter named Roy Jacobs (professionally Jordan), and Kappi spent most of the next five years having daughters, with a brief interruption for a fall on the street. This last broke her nose, jaw and the roof of her mouth and considerably altered her facial contours, but it didn't break her spirit! No sir!

Out of the business until 1947, bringing up her three girls and breaking up with Roy, Kappi drifted back, coming out of her New Jersey seclusion daily to run her own publishing house on Broadway, Eagle Music. The Eagle had

slow wings, and any recording of any of her tunes was a big event for Kappi, so when Buddy Weed cut *What's Good Enough For My Baby* for MGM she ran around in circles (disc jockey circles) promoting the record.

Page One

One night at a restaurant she found herself sitting next to Jack Rael, who was in town trying to promote a young singer from Oklahoma, Patti Page, who was just getting started via a Mercury record deal.

"You do such a good promotion job on Buddy Weed" said Rael, "Why can't you do that for my gal?"

"She hasn't recorded any of my tunes," said Kappi bluntly.

The meeting, and a subsequent chat with Jack and Patti, convinced Kappi that it was worth her while going to bat for this poor youngster, without payment. "She was just a scared kid," says Kappi, "and I wanted to help her."

Patti reciprocated the help by recording one of Kappi's publications, an easily-forgotten opus called 5-4-3-2. When things began to look up a little with records like *Money, Marbles and Chalk* making a mild dent, Kappi went on salary at \$35 a week. The Singing Rage at that time was a newlywed, but the alliance was never too solid, and Patti's life as Mrs. Jack Skeeba (he was a young home town boy) was ended by a divorce in less than a year.

The First Picnic

It was during 1948 that Kappi, one bright spring day suggested to Jack Rael that they go out on a picnic. Patti was away working, so the party simply comprised Kappi, Rael, the three little Jordanettes, a maid and one other companion. But Jack Rael has so much fun that he decided to give a real picnic. This time Patti's husband and sister came along, as well as Murray Luth, the Four Top-Hatters and a couple of others.

Whew!

New York—The recent record-breaking heat wave which had Easterners in a state of collapse during most of July was a pushover for the Ralph Flanagan orch.

All they had to do during one recent stretch was play Wednesday night in Atlantic City, travel to New York and make two record dates Thursday morning and afternoon, back to Atlantic City Thursday evening, back to New York for a third record date Friday; to Washington D.C. Friday evening, and back for a 9 a.m. rehearsal in New York Saturday for the TV *Dance Party* show Saturday evening.

Slight consolation was the fact that the average Flanagan sideman during that week earned between \$400 and \$500.

"There were 15 of us, in four cars," says Kappi. "By 1949 Patti had had *With My Eyes Wide Open I'm Dreaming*, and we gave a bigger picnic—Patti drove in from Philadelphia for it, and disc jockeys came in from out of town.

"By 1950 we thought of the picnic as an annual event; this time there were 78 people, 20-odd cars. In 1951, 215 in 47 cars. This year there were 350 people and 91 cars and a few of us stayed up till all hours making 1500 sandwiches. I can't imagine what it'll be like next year!"

Social Occasions

Kappi's picnics (or Patti's picnics, as many in the trade now think of them) have done more than earn publicity for Patti Page. They have brought together, on a social level, music trade folk who have literally no other opportunity for such association. ASCAP'ers have their annual dinner, song-pluggers have their Lindy's, but the picnics are the one outing to which songwriters, disc jockeys, music publishers, and a r men all get together and bring their families along.

During the 364 days between picnics each year, Patti and Kappi have grown together in stature and have become close personal friends, frequently sharing an apartment. Kappi has traveled endlessly, taking her breezy charm into radio studios all over the country, paving paths for Patti, and even doing a successful disc promotion job for other artists. She's handled Les Brown (worked on the *Love To Keep Me Warm* record), Al Martino, Jerry Wald, Vic Damone, and her one personal-management property, Burt Taylor.

Kappi has found a niche for herself in this hectic business; one that has made a nice little name for her, as well as supporting her children. She's a pretty good example of initiative well expended in the classic Dale Carnegie tradition.

Decca Expands Classical Activity

New York—Decca Records' Gold Label classic series has been expanding rapidly these past few weeks. To complement its regular line, the firm has added a low-priced 10 inch LP group, known as the 4000 series, which will feature new recordings of shorter works.

In addition, Decca has added new classical recording units. The firm has renewed an old relationship with the Los Angeles Philharmonic under its permanent conductor, Alfred Wallenstein.

Also signed to record for the company was the Stadium Concerts Orchestra, which plays annually at Lewisohn Stadium here for the summer concert season. The orchestra is comprised mainly of members of the New York Philharmonic. Conductors for recording this orchestra have not been announced.

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Chords And Discords

Overseas GIs Call For Music In Remoter Spots

San Francisco, Cal.

To the Editors: I'm taking it upon myself to write such a splendid magazine the first time and slightly from the criticizing point.

It seems that musicians, musical troupes, (a few; Bob Hope, Les Brown, Oscar Pettiford, Gene Krupa Jazz Trio and Betty Hutton) have come to Japan but to everyone's dismay go to Tokyo, Korea and then to Hawaii or the States.

It has been quoted in *Down Beat* and numerous other magazines that artists are waiting for the GIs to give them an invitation. I'm not sure who is sending out the invitations but I've been stationed here in Nagoya for two years and the only notable personalities to visit this town were Joe DiMaggio and Al Tolson.

My time remaining overseas is short but I'm sure everyone stationed here would be grateful to see at last one good band and act from stateside without traveling for about three or four hundred miles.

How about some of the big hearted people from the USA visiting the land of the Orient stop at a few of the larger towns in Japan and stop thinking Tokyo and Korea are the only places civilized people enjoy old, new, modern and progressive music and entertainment.

Name Withheld

Third Bass Hit

Decatur, Ill.

To The Editors: In the July 20 *Beat* you quote Hamp as saying he has the only two electric basses in the country.

I would like to contradict this quote, for we have been using one at the Blue Mill in Decatur, Ill. for some time. Our saxophonist, Bob Smith, picked it up the first night and knocked us all out. I will agree with Hamp that it has a great sound but ours is not two octaves below a normal bass.

In a commercial combo such as ours (piano, guitar, sax, and drums) it adds a great deal on up tempos and also is a great gimmick for that something different on the bandstand.

Lyle Harris and the Tune Jesters

You're Welcome

244 Carroll St. Patterson, N.J.

To The Editors: I am the president of Johnnie Ray's "Mr. Emotion Fan Club" with over 200 members. We all want to thank you from the bottom of our hearts for the nice article on Johnnie.

Cathy De Kamp

Silver And Goldblatt

Provincetown, Mass.

To The Editors:

Kindly allow an appalled reader to reevaluate a grotesque misconception by Nat Hentoff in the July 16 issue. The linear wizardry of David Stone Martin's visual interpretations of jazz place him at the top of the "creative album" cover set. The horde of crude imitators of this innovator easily prove his stature and influence. Let us not, however, attempt to elevate one of this horde to similar magnitude.

The cover designer has an unusual opportunity for free expression within certain ethical and esthetic bounds. The nature of album cover art, however, is primarily interpretative rather than purely creative... Martin's brilliant integration of drawing and design allow him to be simultaneously specific and atmospheric, subtle. He has taken cover design in a fierce grip—and only he can still convey jazz visually in that particular manner of adroit calligraphy, humor, imagination and

economy, which may be justly termed creative.

Agonizing Figures

Goldblatt does none of this. His color is quite obvious, fashionable, and usually uninteresting. He cannot draw, other than an artificial stylization, based on cliches based on Martin. His treatment of figures is usually agonizing—witness the Goodman quartet cover: a humpbacked, gnarled Benny blowing a pattern of bubbles. What does that express about his music?

Goldblatt's work is relatively adequate commercial album cover design, but please don't call it creative art. This comparison resembles one of, say, Liberace and Tatum.

David Young

Smith's A Cad

So. Portland, Me.

To the Editors: I have been a faithful reader of *Down Beat* approximately 15 years. However, this is the first time that I have ever written to you.

After reading J. Smith's letter of Waseca, Minn. in your July 30 issue where he puts down the new Stan Kenton Band, I find that I must write in defense of my man Stan.

I have just finished my vacation where I had a chance to dig all the bands of any jazz value in the New England area. I was fortunate enough to catch the Kenton Aggregation four times. From Canobie Lake, N. H. thru Waterville, Maine & Old Orchard Beach, Maine to Revere Beach, Mass. I find this is the only way for anyone to judge a band. By seeing it more than once, as any band can have an off night.

The Kenton Band was the swingiest band I saw on my vacation. I believe this will be the greatest group that Stan has ever had. I was greatly impressed by Sal Salvador, Bill Holman, Frank Rosolino, Vinnie Dean, and Stan Levey, who really boots the band with his drums.

I think that if the gentleman from Minn. gets a chance to dig this band in person he will join me in voting them the Band of the Year.

Don Ferguson

We're Blushing

Philadelphia, Pa

To The Editors:

Wot hoppin to your letters to the editors feature? Ever since you've revolutionized the paper I've been wanting to write a letter to praise the new set-up, but was hesitant due to the fact that I didn't see any letters published. The new features are the greatest. I especially like the *Songs For Sale* column. You've expanded so as to interest the laymen in the field. The paper is so interesting that my bosses even pick it up to read. They are lawyers and don't have too much time for reading things other than old stuffy law books, so you can see how you've appealed to everyone lately.

The candid pictures are terrific and there are so many of them. The coverage from pop to long-hair can't be beat. Don't mind the way I am rambling on, but I am so enthusiastic about it, I can't help myself. People come into my house and they see the *Beat* lying around and when they pick it up to read it, they want to take it home with them. Of course I ask them to buy their own, because I save them and use them as a source of information at later dates.

If this letter means absolutely nothing to you because you've had these praises sung over and over again, please accept it anyway with my heartfelt congratulations on a wonderful job well done.

Esther Fox

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Benny Carter Sifts LA Union Issues As Interracial Merger Meets Delays

(Ed. Note: The campaign to merge the AFM's racially segregated Los Angeles Local 767, for Negroes only, with "all white" Local 47 in the same city has attracted much attention in trade and other national magazines. The following article on the subject was especially written for Down Beat by Benny Carter, long one of the most respected members of the musical profession in both U.S. and European circles.)

By BENNY CARTER

As chairman of the committee of members of AFM Local 767 elected by our own membership to bring about the merger of the white and Negro locals of the American Federation of Musicians in Los Angeles, I have been asked to tell the readers of Down Beat about this movement and its aims and purposes. This I am glad to do because it presents an opportunity to clarify some of the issues involved, particularly for those unfamiliar with the rapid advances in race relations that have been made during the past 25 years.



Benny Carter

The movement, that is, the idea of taking practical steps to eliminate racial segregation from the musicians' union as it exists in this territory, began among members of both Local 47 and Local 767, the AFM's Negro local here, early in 1951. Over 1,000 members of Local 47 signed petitions showing they backed the merger proposal. We are sure that many, many other members of Local 47 who have not been contacted support the plan. The "Committee for Amalgamation of Local 47 and Local 767," as it is called, is comprised of members of both unions. It is a completely informal and unofficial organization and is not associated with any other faction or group in either local.

Resolution Approved

I am not referring above to our own Local 767 committee of which I am chairman. This committee, comprised of myself and other board members and officials of Local 767, was elected following a meeting of our own union at which a resolution calling for the merger of our union with Local 47 was given official approval by majority vote of those present. We, therefore, are acting under an official instructive from our own members.

Now, speaking not only for members of our own group but also for the members of Local 47 who have been working so hard to bring about the merger, I would like to touch upon, in hope of clarifying some of the issues involved.

No Social Aims

We are completely aware of the deep-rooted feelings with regard to racial barriers that though rapidly disappearing, still exist in our society, and probably among some members of Local 47. We have neither the hope nor intention of trying to force such persons to change the patterns of their social or professional lives.

This also holds true for members of our own Local 767 who either do not approve of, or are not working actively for merger plan.

We know that the merger of the white and Negro unions here will not, of itself, immediately eliminate discrimination. We also know that membership in a racially-integrated union will not immediately open the doorway to fields of employment in which some of our Local 767 members feel they do not now have equal opportunity for employment. Negro musicians are not now restricted from any field of employment here under the present segregation of Negro musicians into a subsidiary union. (But only one Negro, drummer Lee Young, has been employed in a film studio contract staff orchestra, and only one, Buddy Collette (sax and flute) has ever been employed regularly on a network show from here.—Ed.)

No Special Representation

Those who are unfamiliar with the psychology of the subject should understand that Negro musicians, as full members of Local 47, or any other union body would neither expect nor desire any "special representation." As a member of Local 47 a Negro musician would have the same right—but no more right—to become a candidate for office as any other member. He could expect to receive the support in an election of part—not necessarily all—of his fellow Negro members. He would receive the support—if he warranted it—of his white fellow-union members. We feel quite sure we would always receive full and equal treatment from the present officers of Local 47 or any who might be elected in the future.

Our sole aim is the elimination of segregation along racial lines from the structure of our own union organization, because we believe that such a move will create a stronger union of greater benefit to all of its members—white and Negro. Speaking for myself, and many of my associates, racial discrimination along social and professional lines is already almost a thing of the past.

Youth's "No" To Jim Crow

It is important to mention that among the young Negro musicians in high schools and colleges here, few if any wish to become affiliated with the American Federation of

Musicians by way of the present segregated AFM local for Negro musicians. In this our members, and Local 47 members, face a threat of increasing non-union musical activity.

Our campaign for the merger of Local 767 with Local 47 has struck an obstacle at the moment because Local 47 officials, who have gone on record as saying they support the merger plan "in principle," now contend that to accept our members in a body would involve financial risk to their organization.

Will Turn Over Assets

Inasmuch as we have offered to turn over the assets of Local 767 (close to \$20,000), which will virtually cover the dollar value of new initiation fees, and our members, upon affiliation, will immediately begin paying the same dues and taxes on engagements as all other Local 47 members, there can be no sound basis for this stand—unless Local 47's present methods of operation are financially unsound, and we see no evidence to that effect.

If the officials of Local 47 are sincere in their statements to the effect that they honestly favor

Dutch Leonard And Jazz

Fresno, Calif.—When Dutch Leonard, the famous old-time pitcher, died here recently, the press completely overlooked one of the interesting facts of the one-time mound ace.

Dutch was probably the world's leading record collector, and an avid jazz fan. At his place near here, he had around 80,000 platters. At one time, he employed a couple of girl assistants, full time, cataloging his library.

Until illness overtook him, Dutch's extensive estate (he made a fortune in the wine business after retiring from baseball) was a kind of musical open house. Duke Ellington, Benny Carter, Louis Armstrong and many others almost always dropped off at Dutch's place when traveling between Los Angeles and San Francisco.

Started In South

Leonard first became interested in jazz, the story goes, when his team was in pre-season training down around New Orleans. That was in the early 20s, so the pitcher was one of the first laymen to become aware of America's native music. Until a heart ailment curtailed the old baseball player's activities, he spent as high as \$150 a month in one Los Angeles record shop.

Probably only a few collectors know that one of Rex Stewart's best records, his Dutch Treat (on HRS), recorded by a group of Ellington men around 1939, was recorded by Rex and the others in honor of their friend and favorite fan—Dutch Leonard.

Sharkey Bonano's Back In Business

New Orleans—A monthly meeting of the New Orleans Jazz Club

the elimination of the present racially segregated union for musicians here, they will submit our proposal to their own membership by means of the usual procedure—a special or general meeting called for this purpose.

was the occasion for the debut of Sharkey Bonano's new edition of the "Kings of Dixieland."

Vet trumpeter has been guesting on all the jock shows in town plugging his latest Capitol release, Auf Wiederseh'n Sweetheart, and plugging the new band which is now working out the kinks at L' Enfants, one of the few places in the Crescent City where you can get a good meal in addition to hearing some of the best in two-beat.

Some resentment is felt in local circles toward raiding tactics allegedly employed by Sharkey in assembling his new crew.

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Louis Goes Back Home



NEW ORLEANS GABFEST was staged by Tony Almerico on his WJMR program recently when visitors included the city's favorite son, Louis Armstrong, and Mrs. Myra Menville, socialite member of the New Orleans Jazz Club.

Swingin' The Golden Gate

Librarians Control Jocks, Hungry For Instrumentals

By RALPH J. GLEASON

San Francisco—"One of the reasons there has been a lack of dancing on the part of the kids of today," Harry James told us during a recent one-nighter in Oakland, "is because the younger kids have been brought up on a diet of vocals by the disc jockeys. They simply don't know about bands."

Now you must admit that Harry has a point there, and it's a point that carries with it a corollary I've heard a lot recently from music librarians in radio stations. I don't know how it is with the rest of the country, but in Northern California at least, more and more stations are tending to increase the responsibilities of music librarians and let them, rather than the jockey-cum-announcer, pick the tunes and program the shows.

And one of the greatest beefs of the music librarians is the fact that there are very few instrumentals released these days by the record companies. It seems to be true that practically every station, except the larger network outlets, features one or more programs a week under titles like *Young Man With a Band* or *Band of the Week* and they have a hard time finding enough good discs sans vocals to put together a decent show.

They can't use too many of the awing screamers, and of course they do use plenty of May and Anthony and Flanagan, but the Tex Benekes, the Woody Hermans, the Harry Jameses, the Jimmy Dorseys, and the Tommy Dorseys and the rest of the big bands almost always throw in a singer or a vocal group. It's real easy to program Dave Rose and Hugo Winterhalter instrumentals, but suppose you want to use a name band built around one man and write a little copy to tell a story. Who are you going to use?

It's a real problem, the librarians tell me, and one that may be equally responsible with Harry James theory for the dearth of dancing-minded youngsters. Woody Herman once remarked that you used to be able to cut an instrumental and know it would sell, but those days are gone. Maybe the reason they went is because of the jocks, but the truth is that nowadays there exists a real market in radio programs for instrumentals and they are, by and large, on the rare side.

The swing bands have left the instrumental field pretty much to the Roses and Winterhalters in recent years and a look at the hit parade over a period of a couple of months will show that instrumentals can sell just as well as vocals. The vocalists have no monopoly on hits. Jimmy Dorsey's *Winoweh*, far from the best instrumental he ever made, was a fairly solid seller.

The jockeys are becoming more and more captive of the music librarians in areas like this. And record librarians are looking for good instrumentals. They've been programming Rose and Leroy Anderson for years. They would like to get on another kick. Maybe it's time for the dance band leaders to start backing sides that feature a vocal with a straight instrumental—not necessarily a blasting jazz tour de force, but a good instrumental treatment of the thousands of great tunes that are ever and always green. Could work, you know.

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Strictly Ad Lib

(Jumped from Page 3)

DOTTED NOTES: Ben Pollack announces Saturday afternoon sessions for Dixiecrats to start Aug. 9 at his Sunset Strip eatery, the Streetcombers. Says he'll have bop sessions going on Sunday afternoons within next few weeks . . . Frankie Trumbauer in Hollywood briefly for confabs with impresarios Frank Bull and Gene Norman, who plan to bring him out of musical retirement to headline a "Tribute to Bix Beiderbecke" event here as part of their Annual Dixieland Jubilee slated for Shrine auditorium in October this year . . . Andre Previn subbed for ailing Oscar Levant in all-Gershwin concert presented at Hollywood Bowl on July 26 under baton of Johnny Green . . . Ace Cain, oldtime movie stunt man who recently transformed his Hollywood nitery into a dancehall, broke out this sign, in large letters, when the venture floundered: "NO ADMISSION—NO BAND—NO BUSINESS."

Johnnie Ray's Hollywood nitery debut will be at Ciro's this fall. Ciro's is across the street from, and chief competitor of Mocambo, operated by Johnnie's new father-in-law, Charlie Morrison. . . Carlos Molina putting together a Local 47 crew to be headed by Mexico's Luis Arcaraz, who tours the West Coast this month, with a local stand at L.A.'s Zenda Ballroom.

KEYSPOTTING: Red Norvo Trio (Tal Farlow, guitar; Red Mitchell, bass) opened at the Haig starting July 17. Haig's Tuesday nite jazz sessions, presented by Discovery Records' Dick Bock and currently featuring Gerry Mulligan, continue. . . Paul Smith Trio (Gene Englund, bass; Lou Paino, drums) took over Norvos stand at Encore Room. . . Joe Venuti Trio (Barney Kappich, piano; Hi Lesnick, bass) back in town for date at the Devonshire Inn. . . Stan Getz announced to follow Louis Jordan Aug. 14 at Tiffany Club. . . Morty Corb, bass, a refugee from radio during the summer slump, catching some kicks as a member of Jack Teagarden's crew at Royal Room.

Peggy Lee, reporting to Warner Brothers this month for pre-recording on her *Jazz Singer* role, plans to use the quartet which backed her on recent date at Ciro's—Jimmy Rowles, piano; Pete Candoli, trumpet; Joe Mondragon, bass; Bill Richmond, drums. . . Harry Babasin's jazz sessions at Inglewood's Trade Winds, started as Monday night affairs, are now running Sunday and Monday to handle over-flow business. . . Nat Cole set for a song sequence in MGM's forthcoming *Small Town Girl* (Jane Powell, Farley Granger). . . Barclay Allen passed another milestone in his great comeback with a TV appearance on Dede Martin's KTT-Videoop here. The guy looked strong (though still in a wheel chair) and seemed to have regained complete mastery of the keyboard.

LONDON

Six of the Musicians' Union members who defied their Union's ruling and appeared with foreign jazzmen at the Royal Festival Hall have been charged with action detrimental to the Union. The MU have deferred judgement on the offenders. . . Ralph Sutton and Phil Moore have left to return together to the States. Ralph was here for the Festival Hall and Swiss jazz concerts; Phil accompanied Julie Wilson in cabaret at the Bagatelle. . . Muggsy Spanier, Kid Ory and Jimmy Archy were expected to tour Europe with their bands before next summer.

A British version of *Jazz At The Phil* starts its initial tour at the Royal Festival Hall on August 8. Line-up comprises Kenny Baker (apt.), Jimmy Skidmore, Bob Burns, Tommy Whittle (trns.), Dill Jones (pno.), Jack Fallon, Lennie Bush (basses), and Tony Kinsey and Tony Crombie (drs.). . . Several Latin-American bands have been displaced in West End night clubs and restaurants within the past few weeks. "This is not due to a dying of interest in rumba music" says rumba king Edmundo Ros. "It's just that the public wants good rumba music."

Swedish journalist and disc-jockey Arthur Osterwall has told British reporters that Britain's jazz is not so good now as it was when Glenn Miller's AEP Band was in London. . . "You can keep British name bands" says the man responsible for booking attractions into the USAF base at Burtonwood. Reason? "Bop haircuts, coloured socks and heavy brown shoes with tuzedos, soiled shirts and stained suits."

BOSTON

Storyville hopes to open in September at the Hotel Buckminster with Nat Cole, though the deal isn't set yet. Sarah Vaughan and Billie Holiday, however, are signed for September along with balladier Richard Dyer-Bennett. . . Dave Brubeck is due in October. . . The New Haven Storyville hasn't been making it financially so far. Mary Ann McCall was there the July 4 weekend, with Betty McLaurin following.

The thriving summer theater circuit is giving local musicians work. John Field took a leave of absence from Storyville in East Gloucester to fill theater commitments. . . Jazz trombonist Dick LeFave was in the band backing Johnnie Ray at the Metropolitan Theater the week of July 21. Ray's arranger-leader Joe Reisman had asked for other local jazz-orientated sidemen, but the hiring had been done weeks before. . . On opening day, the Met's patrons cried even louder than Johnnie as someone set off a tear gas bomb in the theater, sending 4,000 into the

street. Two women were hospitalized. Local cynics suspected press agency.

Woody Herman swung through quickly with dates at New Bedford July 17 and Marshfield the following night. . . His pianist, Boston's Nat Pierce, recorded in New York with several Herdman and trombonist Sonny Truitt. . . Chico and his Rhumba band are at the Hi-Hat with prospects of an indefinite stay. . . Trumpeter Phil Edmunds has been filling gigs at Nantucket and Martha's Vineyard in the non-Marshall territory. . . Maurice Rocco did well at Sugar Hill, which seems to prosper with the heat.

NEW ORLEANS

New Orleans Jazz Club is in high gear in an effort to sell out its annual jazz festival well in advance after learning that Johnnie Ray will play two concerts at the same hall the day after the festival. . . Record business reported better in town, but still not good, even by summer standards. . . First Okeh reissues are stirring local interest, especially among collectors. . . Papa Celestin and his original Tuxedo Band back on Bourbon Street. . . Tony Alamo, ex-Sammy Kaye Warbler, was a surprise booking at a strip joint. Tony is singing, of course. . . Sam Bottero's tenor sax and rhythm moved into Hyp Guinle's Famous Door to share the stand with Frankie Asunto's Dukes of Dixieland.

Smiling Joe and his blues trio, which preceded Bottero at Hyp's transferred belongings (and audience) next door to Sid Davilla's Mardi Gras Lounge, joining the powerful Lizzie Miles and Freddie Kohlman's band. . . Paul Barbarin in town for a few weeks after visiting relatives in Chicago; he'll play a return engagement at the Savoy in Boston as reopening attraction opening August 29. . . New Orleans Dixieland Jazz Saints, a kid combo, did mighty well on the Ted Mack TV show; they're back in town and are loaded with offers they can't accept—too young. . . George Lewis reports that he is earning more playing special jobs and private parties than he and band could on a weekly basis on Bourbon Street.

Freddie Crane, one of the few modernists who work hereabouts, backing Christine Martin at the Brass Rail on Canal Street. . . Ernie Sentino Trio, probably the best of local progressives, holding on at the Texas Lounge, which kicked away a golden opportunity by attracting localites first, and then launched a tourist-styled show. . . Doctor Edward Souchon, N.O. Jazz Club leader and jazzophile, concluded three successful years as host of the Jazz Club air show. Joe Mares, who has a weekly show via WSMB-TV ABC; he may have his time increased due to a growing audience response. . . Local jazz fans concerned over the failure of WDSU to name a successor to Roger Wolfe for Roger's Saturday night show; show, though sponsored, may be dropped due to lack of informed personnel at the station.

SAN FRANCISCO

Xavier Cugat bombed at the Fox Theater early in July but it wasn't his fault. Masterful booking put him opposite the Republican convention on TV and everybody stayed home, natch. . . Cugie was dicker-ing at press time for a three week gig at the Fairmont Hotel in August, with MCA picking up Miguelito Valdes' contract, which originally ran through that period, and taking him out on one-nighters to make room for Cugie. . . Rosemary Clooney makes her first appearance in San Francisco since her one-nighter days with Tony Pastor, when she opens at the Fairmont for a week at the end of August. . . Michael Donn Random, KIX music librarian and programmer, featured interviews with Darius Milhaud and Dave Brubeck on succeeding Sundays. . .

Johnny Wittwer, long-time pianist at the Hangover Club was robbed and slugged after the job one mild June night. Lost a week's pay, a week's work and gained four stitches in his scalp. . . Wittwer took over the Sunday night disc jockey show on KRE in Berkeley for three weeks in August while Bill Dier, regular deejay, vacationed. . . Dr. S. I. Hayakawa, semanticist and jazz fan, used the Vernon Alley band and the Turk Murphy drumless two-beaters to illustrate a talk on jazz in July. . . Yma Sumac opened the newly decorated and renovated Peacock Court of the Mark Hopkins in July. . . Anson Weeks back selling cars in Santa Rosa. . . Peggy Mann guesting on local TV shows. . . Del Courtney about to go into the record business again with a session upcoming on Cavalair.

Helen Humes and the Emanon Trio took over at Fack's for Helen's second stand at the club this year. . . Peanuts Hucko took over the clarinet chair in the Joe Sullivan band at the Hangover for Bob McCracken, who left to join Louis Armstrong for a European tour. . . Dick Oxtol taking a dixie band into Rajax's in Millbrae featuring pianist Burt Bales, clarinetist Vince Catolica and trombonist Bill Badin. . . The Harry James band returned to the Bay Area for successful one-nighters at Napa, Santa Rosa, Los Altos and San Francisco after their whopping big crowd at Sweets.

Sunday morning breakfast sessions at the Lincoln Theater in Oakland continuing with Bill Hathaway, Chuck Travis and other local musicians being featured. . . Rusty Draper back after a quick two weeks in New York where he recorded with Patti Page, and by himself, a batch of sides for Mercury and also guested on the Ed Sullivan and Patti Page TV shows.

Feather's Nest

By LEONARD FEATHER

A recent story in one of the trade papers made an interesting claim. It stated that the success of an infringement suit on *Moody Mood For Love* proved that you can copyright a chord sequence and that you aren't legally entitled to swipe one.

This sentence needs a little amplification for the benefit of those who don't know what *Moody Mood For Love* was. This is the title of a record that created quite a stir in rhythm-and-blues circles for a couple of months; in fact, it has only recently dropped off the r & b best-seller lists.

The record was born when a gentleman who calls himself King Pleasure listened to James Moody's record of *I'm In The Mood For Love* and decided to fit lyrics to the entire tenor saxophone solo.

Personally, I felt that Mr. Pleasure would have been better off if he'd submitted his ingenious idea to somebody who could interpret it more completely, for his own vocal qualities are limited. But that's beside the point. The main thing is, for the first time, somebody had translated actual jazz improvisation into terms of the English language, instead of merely bopping it or uttering a string of meaningless words without continuity.

And that brings back the original point, about whether or not you can copyright a chord sequence. Admittedly Moody's record used only the changes, not the melody, of the Jimmy McHugh standard; but King Pleasure's lyrics did bear at least a vague resemblance to the general contours of the Dorothy Fields original. So the action taken by the publishers of *I'm In The Mood For Love* was not based on any similarity or chord patterns, but on the similarity of lyrics and titles, plus the fact that both records used the identical melodic line and the original (Moody) version tipped its mitt by calling itself *I'm In The Mood For Love*.

Where's The Evidence

So you're back where you started, and nobody has yet proved in a court of law, or at an ASCAP meeting, or even at an argument between musicians at a 6 a.m. party, that a man who plays 16 choruses based on the changes of *I Got Rhythm* is defiling Gershwin's grave, or that when Charlie Parker wrote *Donna Lee* he was stepping across the legal border into Indiana.

It's the trickiest problem in all of jazz, and one that defies settlement in a court, for one very simple reason: no matter how big a barrage of music experts you can produce, all of whom may be willing to swear that *Hot House* was taken from *What Is This Thing Called Love* or *Groovin' High* from *Whispering*, you still can't show a judge one iota of evidence that the melodies have been stolen—because they haven't.

All right, so let's disregard the melody for a moment and consider a string of chords. How original does it have to be to deserve protection.

Too Commonplace

Certainly, it would seem to me, something like *I Got Rhythm*, or anything with a basic, we-want-Cantor bass line, is too commonplace, has been used in too many hundreds of pop songs, to claim any proprietary rights.

On the other hand, walk up to any musician and say the magic words "G, G Minor 7th, C 7th, F, F Minor 7th, B Flat 7th, E Flat, etc. and, be he bopper or fig, American or Japanese, if he's ever played jazz his ears will immediately tell him *How High The Moon*, before a note of melody has been uttered.

But does that prove that anything which goes G, G Minor 7th etc. belongs to Morgan Lewis? Maybe this will surprise you: once when I did a special series of broadcasts, all consisting entirely of *How High The Moon* and variants thereon, Mr. Lewis was completely unable to identify his brainchild with such bop tunes as *Ornithology*, *Slightly Dizzy*, *Hopscotch* et al.

Complete Identification

When a leader of a small modern combo calls out *How High The Moon*, the men are as likely as not to go into *Ornithology*, or even a counterpoint between *Ornithology* and *How High*, so closely are the two interwoven in their minds. Yet *Ornithology* has separate composers (Benny Harris and Charlie Parker), a separate publisher, and a separate little career all its own, despite the fact that without *How High* it would never have existed.

Morgan Lewis, though his popular song was turned into a popular standard by musicians who unwittingly immortalized him, lives in a world so different from the world of improvising musicians that one can understand his confusion on being confronted with an *Ornithology*, just as one can sympathize with a Ray Noble who hears Parker's *Ko-Ko*, or any of the other originals based on his *Cherokee*, without immediately bridling and reaching for the phone to call his lawyer. People whose songs and lives have taken them far from the world of jazz can at best be remotely aware that any borrowing has taken place, for they think in terms of melody rather than of chord changes.

Adaptor or Composers?

An ironic aspect of the whole thing is that many of the writers of these adaptations have earned considerable kudos as composers. Coleman Hawkins, whose recently released *Bean Soup* turned out to be nothing but some riffing on *Tea For Two*, is one of the most consistent adaptors of chord sequences. And while Shorty Rogers and Ralph Burns did a wonderful job of making *Keen* and *Peachy* out of *Fine and Dandy*, it might seem fairer to describe them as arrangers, especially since it's an acknowledged fact in this kind of music that the arrangement, rather than the tune itself, is what counts.

But then again, perhaps these composers do deserve the credit (and the cash) since it may be argued that the slim line of harmonic progressions they borrowed was of little importance compared with the new product they created out of it.

Here's The Evidence!

Having been guilty of perpetrating the familiar process several times myself, I might naturally be expected to favor the latter theory. There's one amusing bit of evidence in support of this. A few years ago I wrote an instrumental called *Jumping For Jane* which Coleman Hawkins recorded for Victor and Ed Safran for Atlantic. The main eight-bar phrase was based on the changes of a very famous old song; yet after playing it for dozens of musicians I couldn't find one who could identify the derivation. I had a similar experience with a thing called *Bebob's Fables* which George Shearing cut on the Discovery date.

What does that prove? That the new tunes were original and the chord resemblance secondary? Or merely that I'd done a good cover-up job? It's your guess. But my guess is that no judge in the United States will ever rule that *Ornithology* infringes on *How High The Moon* until we gets judges who dig chord changes. That day won't arrive until the musical utopia is here—and the musical utopia is another subject for another column.

Sidemen Switches

Ralph Marterie—Yano Salto, tenor for Boyd Rolando . . . Buddy Morrow—Lin Blaisdell, lead tpt. for Sam Scavone; Joan Hovis, vocals for Barbara Nelson; Bill Spano, tpt. for Bill Graham (to work around NYC); Amy Nazzaro, alto for Shelly Gold . . . Chittison Trio—Carl Powell, bass for Bill Brock Pemberton . . . Duke Ellington—Hilton Jefferson, lead alto for Porter Kilbert . . . Louis Prima—Johnny Trimble, bass for Vic Pierce (to Don Rodney); Bob Kirkwood, piano for Ted Stoller . . . Bobby Hackett—Ted Parker, drums for Gary Chester (to Herbie Fields) . . . Noro Morales—Ed Badgely, tpt. for Sal Haldi; Wally Betman, bari. for Irv. Butler . . . Tommy Reynolds (Roseland)—Jimmy Blake, tpt. for Norman Genanther . . . Hal McIntyre—Tom Montgomery, drums for Frank Divito (to Teddy Charles Trio, added); Lenny Sinigalli, alto for Byron Lavoy; Dave Barnet, tenor for Johnny Hayes (back home to Ticonderoga).

Neal Hefti—Frank Capp, drums for Lee Rocky; Jack Logue, tpt. added for Cavaliers voc. group; Nick Russo, tpt. for Julie Hochman; Benny Weeks, guitar, out; Ray Winslow, tro. for Sonny Truitt; Stew Saunders, tro for Lee Gifford . . . Lionel Hampton—Vinnie Tano, tpt. for Benny Bailey . . . Woody Herman—Lee Forche, tpt. for Jack Scards; Chubby Jackson, bass out.

Pleasure Treasure Measure Is Small Despite 'Moody Mood'

New York—There's an old saying along Tin Pan Alley that goes: Scratch a hit record and you find a lawsuit. And it was never truer than in the case of *Moody Mood for Love*, the weird vocal by one King Pleasure which got as high as the No. 1 spot in several northern Hit Parade listings.

The record had not been out long when Robbins Music started an action against Prestige records, alleging infringement on *I'm in*



MISS BLOSSOM DEARIE is the professional name of the comely blonde whose voice played a small role in the success of King Pleasure's *Moody Mood For Love*.

the Mood for Love; James Moody threatened to sue for being left out in the cold though his name was used in the title; and King Pleasure himself, almost a forgotten man in the whole affair and still not working despite the fabulous success of his brainchild, told the *Beat* he had three lawyers working on various angles for him.

King Pleasure also wants it known emphatically that there is such a person as he; that he is not Babs Gonzales, as has been assumed on several occasions recently. "Babs has been going around playing dates as King Of Pleasure," he added, "with the *Of* so small that you need a magnifying glass; and he's been making records under the name of Prince Happiness. I have to straighten out a few things, like joining AGVA, so I can get something out of this mess."

King Pleasure has sung his song on one TV show, the Ralph Cooper program, together with Blossom Dearie, who made the record with him. He also appeared briefly at a night club in Philadelphia; aside from this, he has not cashed in on the disc for any in-person purposes . . . though he states he has signed with Joe Glaser, and wants to get a disc deal with a major label.

King Pleasure is 30 years old and his birth certificate knew him as Clarence Beeks. He has not been in the music business, but declares he has had a "wide variety" of jobs, including driving a truck.

He just likes to knock himself out setting lyrics to jazz solos, and that was how *Moody Mood for Love* was born. He has similar routines available on Stan Getz's *Diaper Pin*, Lester Young's *Sometimes I'm Happy* and a dozen or so other solos, and if you'd care to have him sing any or all of them at picnics, balls or barmitzvas, just call him at the Hotel America; but don't disturb him before 6 p.m. He might be busy working up a new masterpiece from a chorus by Illinois Jacquet.

—len

Leo 'Mad Lad' Parker Is Mild, No Longer Wild

The Mad Lad is still mad. But mostly at himself for drifting deep into anonymity the last couple of years and letting the music scene just about pass him by completely.

So Leo Parker is starting from the beginning again. He has rid himself of the frustrations and insecurities that made him the



Leo Parker

frantic Leo of old and is now working hard with his own quintet—a group he promises will be of top caliber with further work, rehearsals, and a couple of personnel changes.

And probably the most succinct way of pointing out the change in him is to mention that a few years ago he made a descriptively-titled record called *Wild Leo*. His most recent cutting is a side proudly designated *Cool Leo*.

Credit

A generous share of the credit for ridding Leo of his troubles and showing him he was getting nowhere speedily must go to his new manager, George Hill, who also works for the Chicago *Defender*.

After Parker left Illinois Jac-

quet in 1950 he drifted awhile, then came to Chicago. He worked rarely, floated in and out of town. Then Hill met him, squared him away, took over his affairs, and booked Parker with a combo into the Boulevard Room in Kansas City a couple of months ago. With the added impetus of Roy Eldridge on trumpet, the band did beautifully and stayed on through a couple of options.

Then the owner of the K.C. Latin Quarter, which had been booking top units like the Dorseys, Guy Lombardo, etc., brought the band in for two weeks, marking the first time a colored unit had played the place.

Good Show

The band did excellently, then moved into a string of one-nighters that ended with his current two-weeker plus options at Grady's, in Nashville.

And his recent records for Chess have been moving well, especially on r. and b. jukes, and it appears that once more the former altar boy from Washington D.C. is on his way to the rewards his large talent should reap.

—Jack

Danny Francis Ordered To Rest, Leaves JD

Denver—Danny Francis, manager of the Jimmy Dorsey band for the past year and a half, has been ordered by doctors to take a rest and will cut loose from his duties with JD as soon as possible and return to the East coast for a rest of several months. Francis has been suffering from a heart condition for some time. He will remain active in the music business without taking road assignments.

Howard Rumsey Conducts

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Apollo Dark: Too Hot And No Talent

New York—The Apollo Theatre, one of New York's few remaining stage strongholds of name bands, closed in mid-July.

Reason was a combination of the heatwave and an alleged dearth of name acts that could counteract the climate.

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Adams, Jimmy (Indiana Beach) Lake Shafter, Ind., 8/11-17, b
Albert, Abbey (Stork) NYC, nc
Anthony, Ray (On Tour) GAC Atchison, Tex (On Tour) JKA

Beir, Buddy (On Tour) Dave Brummitt Agency
Barron, Blue (Peony Park) Omaha, Neb., 8/26-31, b; (Statler) Buffalo, 11/4-16, b
Basis, Count (Savoy) NYC, 8/7-20, b
Beckner, Denny (Sheppard AFB) Wichita Falls, Tex., Out 8/18; (Jung) New Orleans, 8/20-9/18, b; (Tulsa State Fair) Tulsa, Okla., 10/8-9
Bell, Curt (Sagamore) Lake George, N.Y., h

Beneke, Tex (Rio Nido) Rio Nido, Calif., Out 8/17, b; (St. Francis) San Francisco, 9/9-10/8, h
Bishop, Billy (Pleasure Pier) Galveston, Tex., 8/15-9/1; (Aragon) Chicago, b
Borr, Miascha (Waldorf-Astoria) NYC, Out 9/1, h
Bohle, Russ (Paradise) Chicago, b
Brandwynne, Nat (Shamrock) Houston, Tex., b; (St. Anthony) San Antonio, Tex., 9/16-28; (Palmer House) Chicago, 10/8-12/31, h
Brown, Les (Palladium) Los Angeles, 8/12-9-16, h
Bue, John (Centennial Terrace) Toledo, Ohio, 8/15-17, b

Carpenter, Ike (Flamingo) Las Vegas, b
Carson, Sal (Hobers) Lake County, Calif., h
Chamblee, Eddy (Peps) Philadelphia, 8/18-25
Clancy, Lou (Plaza) Panama City Beach, Fla., nc
Clifford, Bill (Aragon) Chicago, 10/21-11/30, b
Crom, Bob (Heidelberg) Jackson, Miss., Out 9/7, b; (Jung) New Orleans, 9/17-10/14, h
Cugat, Xavier (Paramount) Los Angeles, 8/14-16, t; (Statler) Los Angeles, In 9/23, h
Cummins, Bernie (New Yorker) NYC, h

D'Pardo, Tony (Eddy's) Kansas City, Mo., r
Dorney, Jimmy (On Tour) GAC
Dorey, Tommy (Statler) NYC, In 8/19, h
Duchin, Alex (Muehlebach) Kansas City, Mo., h
Duro, Michael (Copacabana) NYC, nc

Ellington, Duke (Blue Note) Chicago, Out 8/14, nc; (Casino) Toronto, 8/28-9/8, nc
Eman, Ziggy (Radio appearances West Coast) MCA

Fields, Herbie (Surf) Wildwood, N.J., Out 9/1, nc
Fields, Shep (Coney Island) Cincinnati, 8/15-21, b; (Vogue Terrace) McKeesport, Pa., 9/12-18; (Oakhurst Tea Room) Somerset, Pa., 9/20-25
Fina, Jack (St. Francis) San Francisco, b
Flak, Charlie (Chase) St. Louis, b; (Syracuse) Syracuse, N.Y., 9/16-10/4, h; (Statler) Washington, D.C., In 10/8, h
Fitzpatrick, Eddie (Mapes) Reno, Nev., b
Flanagan, Ralph (Edgewater Beach) Chicago, 8/8-9/4, h
Forrest, Jimmy (Peps) Philadelphia, 8/18-25
Foster, Chuck (Peabody) Memphis, 8/25-9/20, h
Fotina, Larry (On Tour) ABC

Garber, Jan (On Tour) GAC
Garrett, Tommy (Cavallaro) Charleston, S.C., r
Gillespie, Dizzy (Celebrity) Providence, R.I., 8/11-18, nc
Goodman, Benny (Blue Note) Chicago, 8/15-28, nc
Grave, Tony (Tip-Top) Flushing, N.Y., nc

Hampton, Lionel (On Tour) ABC
Hawkins, Coleman-Roy Eldridge (Preview) Chicago, nc
Hawkins, Erakine (On Tour) MG
Hayes, Carlton (Desert Inn) Las Vegas, Nev., h
Hayes, Sherman (Muehlebach) Kansas City, Mo., h
Heckscher, Ernie (Cal-Neva) Lake Tahoe, Nev., Out 9/18, b; (Fairmont) San Francisco, 9/18-18/8, h
Heftli, Neal & Frances Wayne (Forest Park Highlands) St. Louis, Out 8/14; (Peabody) Memphis, 8/18-28, h; (Blue Note) Chicago, 9/12-28, nc

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Holmes, Jack (On Tour) JKA
Houston, Joe (On Tour) RMA
Howard, Eddy (On Tour) MCA
Hudson, Dean (Rice) Houston, Tex., Out 9/3, b
Hunt, Pee Wee (Syracuse) Syracuse, N.Y., h

Jaquet, Illinois (Birdland) NYC, Out 8/14, nc
James, Harry (On Tour) MCA
Jerome, Henry (On Tour) MCA; (Claridge) Memphis, 9/19-10/9, h
Johnson, Buddy (On Tour) MG; (Riviera) St. Louis, 8/30-9/7, nc
Jones, Spike (Flamingo) Las Vegas, Nev., Out 8/20, h
Jordan, Louis (Beachcomber) Wildwood, 8/14-21, nc

Kaye, Sammy (Steel Pier) Atlantic City, 8/22-28, b
Keene, Bob (Palladium) Hollywood, b
Kenton, Stan (On Tour) GAC; (Blue Note) Chicago, In 8/29, nc
Kerns, Jack (McCurdy) Evansville, Ind., Out 8/23, h
King, Wayne (State Line) Lake Tahoe, Nev., 8/11-9/1, nc; (Shamrock) Houston, Tex., 11/11-12/2/58, h

La Salle, Dick (Statler) Washington, D.C., b; (Plaza) NYC, In 9/18, h
Lamb, Drexel (Blue Lantern) Brighton, Mich., b
Larson, Herb (Cresmont) Orange, N.J., Out 9/8, cc
Lawrence, Elliott (Paramount) NYC, t
Lewis, Ted (New Airport) Pittsburgh, 8/18-31; (Skyway) Cleveland, 9/1-18, nc
Lloyd, 9/5-7; (Mitchell Palace) Mitchell, S.D., 9/21-27
Long, Johnny (Casino) Walled Lake, Mich., 8/13-17, b

McCoy, Clyde (On Tour) GAC
McIntyre, Hal (Peabody) Memphis, Out 8/17, h
McKinley, Ray (On Tour) WA
Marteric, Ralph (On Tour) GAC
Martin, Freddy (Ambassador) Los Angeles, Out 10/29, b
Masters, Frankie (Conrad Hilton) Chicago, b
Masters, Freddie (Beachcomber) Wildwood, N.J., nc
May, Billy (On Tour) GAC
Minnis, Bob (NCO Club) Sacramento, Calif., Out 8/15; (On Tour) JKA
Monroe, Vaughn (On Tour) WA; (Waldorf-Astoria) NYC, In 9/1, h
Mooney, Art (Steel Pier) Atlantic City, Out 8/16
Morgan, Frank (On Tour) JKA
Morgan, Russ (Claridge) Memphis, Out 8/15, h; (On Tour) MAC
Morrow, Buddy (On Tour) GAC

Neighbors, Paul (Aragon) Chicago, Out 8/17, b; (Sheppard AFB) Wichita Falls, Tex., 9/7-14; (Shamrock) Houston, Tex., 11/19, b; (Roosevelt) New Orleans, 11/18-1/7/58, h

O'Neal, Eddie (Palmer House) Chicago, Out 9/17, h
Osborne, Will (Flamingo) Las Vegas, Nev., h
Ott, Hal (Gaiety Bar) Chevy Chase, Mich. Overland, A (The Flame) Phoenix, Ariz., nc

Palmer, Jimmy (On Tour) GAC
Pastor, Tony (On Tour) GAC
Perrault, Clair (Ocean Forest) Myrtle Beach, S.C., b
Perry, King (On Tour) RMA
Petti, Emil (Versailles) NYC, nc
Phillips, Teddy (Jung) New Orleans, 11/28-12/31, h
Prima, Louisa (Statler) NYC, 12/15-1/11/58, h
Prince, Tony (Bledsoe Brothers Beach) Lake James, Ind., Out 9/1, b

Ranch, Harry (Standish Hall) Quebec, Out 8/15, h
Ravel, Arthur (Club Bolero) Wildwood, N.Y., Out 8/21
Reed, Tommy (Oh Henry) Willow Springs, Ill., In 9/3, b
Reney, George (Fernwood) Bushkill, Pa., Out 9/20, nc
Reynolds, Tommy (Roseland) NYC, b

Scott, Stewart (President) Kansas City, Mo., Out 10/4, b
Shafer, Freddy (Iroquois Gardens) Louisville, Out 8/17
Smith, Jesse (King Philip) Wrentham, Mass., b
Spencer, Red (Bondell Club) Dayton, 8/18-9/1, h
Spivak, Charlie (Steel Pier) Atlantic City, 8/16-21; (Statler) NYC, 1/12/52-2/8/53, h
Still, Jack (Pleasure Beach Park) Bridgeport, Conn., Out 8/2, b
Sullivan, John (Town Lounge) Houston, Tex., nc

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, 1720, New York 17, N.Y.

Tucker, Orrin (Claremont) Berkeley, Calif., Out 9/14, h

Watkins, Sammy (Statler) Cleveland, h
Williams, Grier (Iroquois Gardens) Louisville, Ky., Out 8/18
Williams, Keith (On Tour) JKA
Williams, Sherman (On Tour) RMA
Williams, Les (Excelsior) Excelsior, Minn., Out 9/8, h
Winburn, Anna Mae (On Tour) RMA

Combos

Armstrong, Louis (Three Rivers Inn) Syracuse, N.Y., 8/12-18; (Paramount) NYC, In 8/20 or 8/27, t

Brown, Charles (On Tour) SAC
Brubeck, Dave (Black Hawk) San Francisco, 8/12-9/8, nc
Buckner Trio, Millt, Columbus, Ohio, 8/25-9/8

Coceres, Emilio (Tropics) San Antonio, Tex., nc
Carle Trio, Betta (Sylvania Club) Ottumwa, Iowa
Carroll, Barbara (Embers) NYC, nc
Cawley, Bob (Town House) Tulsa, Okla., In 9/30, r
Continental (Flamingo) La Crosse, Wis., nc

Dante Trio (Neptune Room) Washington, D.C., Out 8/28
Davis Trio, Bill (Birdland) NYC, 8/28-9/3, nc
Dean, Danny (Cipagoo Club) Dallas, Tex., nc

Dee Trio, Johnny (Soper's Lounge) Windham, N.Y., Out 9/1
Dominoes (Apollo) NYC, 8/15-22, r; (Michigan State Fair) Detroit, 8/29-9/3

Fonte Trio, Jack (Michigan Beach) South Haven, Mich., Out 8/31, h; (Sky Club) Battle Creek, Mich., In 9/8, nc
Franklin Quartet, Marty (Airport) Brooklyn, N.Y., nc
Fulson, Lowell (On Tour) SAC

Gentlemen of Note (Dome Room) Shreveport, La., Out 8/15, nc
Gertrude-Nell Duo (Arnie's) Winona, Minn.
Gibbs Quartet, Ralph (Stables) Biloxi, Miss., nc
Godbers (Martini) Wildwood, N.J., nc
Gordon, Roscoe (On Tour) SAC
Greer, Big John (On Tour) MG
Griffin Brothers (On Tour) SAC

Harlan Trio, Leo (Beckers) Green Bay, Wisc., nc
Herman, Lenny (Roosevelt) NYC, b
Herrington, Bob (Clermont) Atlanta, Ga., Out 12/5/58, h
Herth, Milt (Ficadilly) NYC, b
Hines Trio, Freddie (The Klondike) Minneapolis, d
Hodge, Johnny (Gleason's) Cleveland, 8/25-31
Hunter, Ivory Joe (On Tour) MG

Jackson, Bull Moose (Weekes) Atlantic City, 8/15-9/1
Jamal, Ahmad (Bangasi) Washington, 8/9-22, nc
Jasen Trio, Stan (Mayflower) Washington, h

Kacher's Novel-Ayres Trio, Ned (Sky Club) Roseburg, Oreg., nc
Kaye, George Trio (Crazy House) Flushing, L.I.
Kent Trio, Ronnie (Elk's Club) Walla Walla, Wash.

Krupa Trio, Gene, Stockholm, Sweden
Kuzak's Rhythmaires Trio, Wally (San Carlos) Yuma, Ariz., h

Lee, Vicky (Dunes) Atlantic Beach, N.C., nc
Lewinson, Lee and the Velvet Tones (Noddemans Angelus) South Haven, Mich., Out 9/1, r
Lynn Trio, June (Sarnes) Hollywood, r

Mann, Mickey (Sky Club) Battle Creek, Mich., Out 9/6, nc
McGuire, Betty (Riverside) Sank City, Wisc., h
McKinley Quartet, Red (Melody Inn) Roseburg, Oreg., nc
Melis, Jose (Club One Two) Toronto, 8/8-27
Meyer, Ricky (Famous Tap) Chicago, nc
Milburn, Amos (On Tour) SAC
Morris, Joe (On Tour) SAC

New Yorkers (Fallside Park) Fallside, N.J.
Nocturnes (Statler) NYC, h

Orieles (On Tour) SAC

Parker, Charlie (Say When) San Francisco, nc
Parker Trio, Howard (Navajo Hogan) Colorado Springs, Colo., nc
Paul, Les-Mary Ford (Palladium) London, In 9/15
Peterson Trio, Oscar (Colonial Inn) Toronto, In 8/24, nc
Phillips, Flip (Say When) San Francisco, nc
Powers, Pete (Melville) Halifax, Nova Scotia, nc; (Tona) Hubbards, Nova Scotia, nc

Rico Serenaders (Elks Lounge) BPOE #138) Duluth, Minn.
Rist Bros. Trio (Willard Clark's Desert Inn) Las Vegas
Rocco Trio, Buddy (Glenn Schmidt's) Newport, Ky., cl.

July Biz Big In Storyville

East Gloucester — Sarah Vaughn headlined at the Hawthorne Inn at East Gloucester the week of July 28, marking the first name attraction in the two-year history of the Boston Storyville's summer residence. Business this year is so good that Jimmy and Marian McPartland, Lee Wiley and Lee Konitz may follow.

Community interest in Storyville increased sharply when the resident Dixieland band was invited to participate in the Cape Ann Festival of the Arts. Over 200 listeners, many hearing jazz for the first time, thronged the club to hear a symposium on jazz.

Lisztening

(Jumped from Page 4)
singular originality of both thought and pianistic technique with which this big work is so liberally endowed. And for good measure she adds, override, a first phono-edition of seven out of twelve Christmas Tree pieces of 1875—delightfully fresh and vivid little tone pictures that should do much to restore a new feeling toward and keener appreciation of the "greater" Liszt.

Great Recording
Yet for all the considerable merits of her performances and the even mightier worth of the music here, it is the recording (in which young Peter Bartok outdoes even his previous successes) that is the hottest news... Impressively ringing, superbly solid, and immaculately clean, it easily surpasses even the Sandor and Kempff discs mentioned above as the finest

Rollini Trio, Adrian (New Yorker) NYC, h
Ronalds Bros. Trio (Preview Lounge) Chicago
Roth Trio, Don (Broadmoor) Colorado Springs, Colo., h
Schenk, Frankie (Paramount) Albany, Ga., nc
Slanton, Bill (Dome Room) Shreveport, La., nc
Startones (Sherman) San Diego, h

Thompson Trio, Bill (Colonial) Hagerstown, Md., h
Three Sharps (Bogert's Harma Buffet) Rock Island, Ill.
Tunemixers (Dream Castle) Clearlake, Calif., Out 8/31; (Buddy Beer's) Sacramento, Calif., 9/1-20
Two Beaux and a Peep (On Tour) MCA

Veratones (Officer's Club) Sacramento, Calif., Out 8/15
Washburn Trio, Charlene & Milt (Moose Club) Spokane, Wash., nc

Singles

Belafonte, Harry (Thunderbird) Las Vegas, 8/28-9/17, h
Bennett, Tony (Copacabana) NYC, In 9/4, nc
Cole, Nat (Cal-Neva) Lake Tahoe, Nev., In 8/14, h
Cornell, Don (Paramount) NYC, t
Damone, Vic (U.S. Army)
Daniels, Billy (El Rancho) Las Vegas, h; (Casino) Toronto, In 8/31, nc; (Berlita) Toronto, In 8/28, t
Eckstine, Billy (Casino) Toronto, In 8/14, nc; (Apollo) NYC, In 8/29, t
Fitzgerald, Ella (Birdland) NYC, 8/14-31, nc
Gaillard, Slim (Birdland) NYC, 8/28-9/8, nc
Gomes, Vicente (La Zambra) NYC, nc
Hamilton, Sam (Byline) NYC, nc
Hastlewood, Marjorie (Salem House Cafe) Beverly Hills, Calif.
Holiday, Billie (Weekes) Atlantic City, 8/22-28
Hug, Armand (Wohl) New Orleans, h
Laine, Frankie (Palladium) London, England, 8/18-31, t; Glasgow, Scotland, 9/8-15
Mercer, Mabel (Byline) NYC, nc
Miller, Oliveette (Harlem) Atlantic City, On 9/8, nc
Prysock, Arthur (Poinciana) Atlanta, Out 8/18, nc
Robb, Chet (Sherman) Chicago, h
Rogers, Nina (Pamron Room) Modesto, Calif.
Royce, Joanna (Piano Bar) Long Branch, N.J.
Russell, Jack (Crown Room) Los Angeles, h
Sutton, Ralph (Condon's) NYC, nc
Vaughan, Sarah (Birdland) NYC, 8/21-9/4, nc
Walter, Cy (Little Club) NYC, nc

example of recorded piano tone I've ever heard on LP. So while the Hungarian Rhapsodies release is ranked with only two stars for performance and recording, the Foides disc with three each, the Bachauer and Kempff issues with four each (perhaps four and a half for the latter), this last and best of the batch, while perhaps limited to four for performance, where recording is concerned wins the Big Five Stars without any hesitation on my part.

DID YOU KNOW that Fran Warren made her first New York appearance as a solo artist at a Town Hall jazz concert presented by WNEW's Milkman, Art Ford?

Beethoven 9th By Tosci Due

New York—After trying five times to the tune of about \$20,000 per attempt, RCA Victor has finally got Arturo Toscanini's stamp of release approval on The Maestro's reading of Beethoven's Ninth Symphony.

The company will issue the Ninth in the fall on two LP's, the fourth side is filled with Beethoven's First. The release will be hailed with a giant promotion.

DID YOU KNOW that Georgia Gibbs made her first record as vocalist with the Hudson-DeLange Orchestra, under the name of Fredda Gibson?

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Record Reviews

(Jumped from Page 11)
Benny Goodman

China Boy
Body and Soul
Runnin' Wild
After You've Gone
On the Sunny Side of the Street
Basin Street Blues
Rosa Room
Honeysuckle Rose
I Found a New Baby
One O'Clock Jump

Album Rating: ★★★★★

Played by the Goodman Trio and other combos up to septet size, this 12-inch LP is taken from a WNEW broadcast on Martin Block's show. Discs were original issued in a limited edition and sold through the station, the proceeds going to help the ailing Fletcher Henderson, veteran Goodman arranger.

Because it was monitored by radio engineers and because the studio audience was limited to a few dozen, this is an orderly, well-balanced presentation of some music that could have been recorded in the 1930s as well as in April 1951—with the sole exception of Johnny Smith's modern guitar.

Benny, Teddy Wilson, Gene Krupa, Buck Clayton, Lou McGarrity and Safranicki all play excellently. Taken all around, this is reasonably ageless music. (Columbia GL 516.)

Lionel Hampton

★★★ *Lady Be Good*
★★ *Cryin'*

Lady, by the full band, is the kind of thing that can be tremendously exciting (and probably 11 minutes long) in person, but loses much of its value on records. To aggravate the impersonality, MGM fails to give label credit to any of the soloists or the arranger. *Cryin'* has Sonnie Parker, the band's blues singing specialists, with the Hamp-tones, doing a number credited to Mrs. Hampton. (MGM 11285.)

Ahmad Jamal

★★★ *Billy Boy*
★★★ *Perfidia*

Two lightly swinging side by Jamal's Three Strings, with good piano and guitar work. (Okeh 6889.)

Kid Ory

★★ *Oh Didn't He Ramble*
★★★ *Maryland My Maryland*

The trombone veteran, surrounding himself with clarinetist Darnell Howard, trumpet Mutt Carey and four rhythm, was in fair form when he cut these two sides. *Ramble* goes through the customary New Orleans funeral routine with Ory singing. (Good Time Jazz 65.)

Sauter-Finegan

★★★★ *Doodletown Fifers*
★★★★ *Asure-To*
★★★★ *Rain*
★★★ *Stop! Sit Down! Relax! Think!*

Seven brass, five reeds, five rhythm (with tuba), harp and three percussion make up this much-heralded band, details of which you may have read in the *Beat* of July 16.

It was unlikely that two such minds as Eddie Sauter's and Bill Finegan's, left on their own, would come up with anything trite. Instead of having a distinctive sound (which too often nowadays becomes a monotonous manner) they rely on tonal variety, through such effects as the winds and generally more imaginative triple-play percussion, odd use of wood-scoring that you usually find in a swinging dance band, which is what this is basically.

Doodletown is the most commercial side.

Based on a traditional air called *Kingdom Come*, it uses piccolos for the pseudo-Caledonian touch and swings mightily most of the way. But *Azure-Te* is the musical side of the four; the melody exposed on that confusingly-named instrument, the recorder, and extended through a lovely trombone duet by Bill Harris and Vern Friley.

Rain is the old tune redecorated in a colorful maze of tonal variety. *Stop!* a flimsy Herb Magidson novelty, has Luncefordian moments but is as protean in its palette as any of the three others.

The band, you'll observe, doesn't rely on improvised jazz solos to any appreciable degree—in fact, it might be even more successful if it did so occasionally; but there's so much else going on that you



VIC DICKENSON'S DATE for Blue Note records recently also featured guitarist John Collins, taking time out from his Nat Cole chores; drummer Jo Jones, both seen with him here; plus "Big Dog" at the Hammond organ.

hardly miss them. The Sauter-Finegan idea is a musical success. It will take a little propaganda, maybe by *Down Beat* readers, to make it the commercial hit it deserves to be too. (Victor 20-4866, 4867.)

Bob Scobey

★★ *Melancholy*
★★ *South*
★★ *Blues My Naughtie Sweetie Gives To Me*

★★★ *Do You Know What It Means To Miss New Orleans*

Scobey, playing good trumpet in the Armstrong tradition, leads his Fricaco band through four numbers that are limited mainly by the vocals, on every side, of banjoist Clancy Hayes. He's no more than a competent commercial singer, a sort of sub Johnny Mercer, and as such lessens the value of the sides for the authentic-jazz fans. (Good Time Jazz 60, 66.)

George Shearing

★★★ *Five O'Clock Whistle*
★★★ *Simplicity?*

Two sides that are above the recent Shearing average, since they don't stick too closely to the quintet's formula. *Whistle*, the 1940 pop hit, and *Simplicity*, an original by bassist Al McKibbin, come off about equally well. These were cut back in the Chuck Wayne-Don Elliott era, and both of them emerge from the ensemble for solos on both sides. (MGM 11282.)

Dan Terry

★★ *Wail-Tail*
★★★ *Autumn in New York*

A pleasantly surprising record this! Terry, an extremely good looking young trumpet player and onetime leader of a prominent teen-ager band, makes his record debut to show off a clean, modern

dance band. Bulk of the credit for these very pleasant and musical sides should go to arranger Marty Paich, who is rightfully given full label credit for his efforts.

Wail-Tail is a modern-designed medium instrumental in modified pop idiom, spotting some very good trombone, Terry's nice-toned forced modern trumpet jazz, and a bit of tasty piano. Ensembles are related to the various late Herds, are cleanly played to a rhythm section that is just a bit too delicate.

Autumn is the beautiful Vernon Duke standard designed as a Jamesian trumpet solo for the leader with some interesting woodwind scoring. Very pleasant dance record. Both sides are surprisingly well recorded. Vita, the Pasadena, Calif., discery responsible for these sides, certainly has come a long way from Korla Pandit. (Vita V-1008.)

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 (##).

Duke Bayou

★★ *Rub A Little Boogie*
★★ *Doomed*

The Duke and his so-called Mystic Six are a southern-style outfit on the primitive side, with copious singing on both sides. First is a fair boogie blues, second a slow blues with prominent old-fashioned guitar and piano work. (Apollo 440.)

Savannah Churchill

★★ *I'm Waiting For A Guy Named Joe*
★★★★ *Don't Worry 'Bout Me*

Savannah sounds a little lackluster, and the balance with the vocal group isn't all it could be, on the Biggs-Thoman *Joe*, a slow tear-jerker. The standard overleaf is just as slow, but not as lousy. Should get plenty of plays. (Victor 20-4773.)

Damita Jo

★★ *Wandering The Streets*
★★ *Way Up High*

Jo sings two esoteric songs with uncommercial melodies and uninspired lyrics. There's a pretty band intro, featuring piano, on *High*, which gets a fairly good mood, but *Streets* is too complex and the band (Armando Solia) sounds Kentonish. (Hollywood 182.)

Steve Gibson

★★★★ *I Went To Your Wedding*
★★★★ *Wait*

"Your father was crying, your mother was crying, and I was crying, too," says Damita Jo in this account of a Johnnie Ray-type ceremony. The lyric tells a suitably sentimental story, is well sung and supported. Emmett Matthews sings the Biggs-Thoman *Wait*, and this time it's the singer, even more than the song, that suggests Mr. Ray. The Red Caps, with their guitar showing, back Emmett suitably. (Victor 20-4835.)

Wynonie Harris

★★★★ *Do It Again Please*
★★★★ *Night Train*

Top deck recalls something Ethel Waters recorded some 25 years ago, *Do What You Did Last Night*, but is less subtle suggestiveness. The band is big, brassy and efficient. Coupling shows how Jimmy Forrest's *Night Train* has been set to lyrics. Wynonie's gutty shouting puts both sides across. (King 4555.)

Coleman Hawkins

★★★★ *Midnight Sun*
★★★★ *Spellbound*

The Hawk continues on his strict commercial kick, giving forth with hard rasy tones from his once rich, fluffy tenor. This time, fortunately, there are no wailing guitars; rather, some lackluster string-heavy orchestral backing by Danny Mendelsohn. *Sun*, the pretty Sonny Burke-Hampton tune, is the better played of the two; *Spellbound* the more commercial. (Decca 28311.)

Moose Jackson

★★★★ *There Is No Greater Love*
★★★★ *Bearcat Blues*

Love, the vocal side, should step out. Moose is accompanied by celeste and rhythm; the Isham Jones standard is well suited to rhythm-and-blues interpretation. (King 4551.)

Sarah McLawler

★★★★ *Please Try to Love Me*
★★★★ *Ready, Willing, & Able*

These two sides have all the ingredients. Sarah sings out the ballad side with as much volume as presence, and the group with her is groovy. *Ready* is a jump blues on which she indulges, it would seem, in some multi-taping. (King 4549.)

Johnny Otis

★★★★ *Call Operator 210*
★★★★ *Baby Baby Blues*

Already a hit by Floyd Dixon on Aladdin, the telephonic blues is excellently sung by Mel Walker, with Otis' vibes, his pianist and guitar providing fine moody settings. *Baby* is a rocking blues with average lyrics, more fine mood by Walker, honking tenor and good piano. As usual, Otis has composed and presented a first-class product of its type. (Mercury 8289.)

Leo Parker

★★★ *Reed Rock*
★★★ *Candlelight Serenade*

Take the first side for musical value, the second for juke-box appeal. *Rock* alternates Parker's good baritone with a Ben Websterish tenor, is some fine slow blues. *Candlelight*, which is as unlike its title as possible, has a Hammond organ, a stop-beat effect with the tenor, some honking near the end and some repetitious riffing that will appeal to r & b fans. (Chess 1477.)

The Royals

★★★ *Fifth Street Blues*
★★★★ *Moonrise*

The vocal group jumps a good blues, makes way for a gutty tenor, returns to chant some trite lyrics. Alonzo Tucker's *Moonrise* is hardly an original song, either, but the tenor who sings it, and the mood conjured up by the accompaniment, give this a chance as an r & b ballad potential. (Federal 12886.)

Tab Smith

★★★ *On the Sunny Side of the Street*
★★★ *Tab's Purple Heart*

Bought up from a small label and re-issued, these two sides present the fast-fingered medium-tempo Tab and the pretty, slow-melody Tab respectively. (King 4546.)

Jimmy Witherspoon

★★★★ *Two Little Girls*
★★★★ *Footish Prayer*

One of the little girls rocks Jimmy to sleep, the other puts him to bed; and when he's not feeling good, they both rub his head. Jimmy always sings good blues, and the band rocks on this side. Overleaf it gets a Billy May sound in the intro, after which Jimmy sings a duet with himself on a bluesy eight-bar strain. (Federal 12095.)

RAGTIME MARCHES ON

NEW NUMBERS

JACOBS—A daughter, Jennifer, to Mr. and Mrs. Dave Jacobs, July 10 in Dayton, Ohio. Dad is disc jockey on WONE in Dayton.

JIMMA—A son, Joseph Jr., to Mr. and Mrs. Joseph Jimma, July 8 in New York. Mother is Met opera star Licia Albanese.

KANNER—A daughter to Mr. and Mrs. Hal Kanner, July 17 in New York. Mom is Joanne Whalley, soloist with the Fred Waring TV show; Dad is a music arranger.

PALEY—A daughter to Mr. and Mrs. Irving Paley, July 19 in Santa Monica. Dad is an agent at Music Corporation of America.

PEACOCK—A son to Mr. and Mrs. Joseph P. Peacock, Jr., July 14 in New

York. Mother is former operetta singer Virginia Renaud; father is sideman-vocalist with Ted Houston orch.

TIED NOTES

CARNEY-MC CAULIFFE—Anthony Carney, musician, and Lee (McCall) McAuliffe, singer and vaudeville performer, July 18 in Bridgeport, Conn.

COHEN-CHIARO—Zolman "Porky" Cohen, trombone, last with Charlie Barnet, Lucky Millinder, Artie Shaw, and Esther Chiario, record buyer for Central Radio, April 17 in Providence, R. I.

DWORKIN-KAPLAN—Myron L. Dworkin and Carol Marot Kaplan, harpist with the New Haven Symphony Orchestra and the Connecticut Symphony Orchestra, July 4 in Bridgeport, Conn.

FELICE-PAUL—Johnny Felice, accordionist, presently with the U. S. Navy Band, and Dottie Paul, night club singer, July 19 in Philadelphia.

PETASHNIK-SENSON—Ted Petashnik to Barbara Benson, singer, August 31, at the Hotel Astor, New York. Barbara last sang with Sammy Kaye.

FINAL BAR

BLAIR—Harry J. Blair, 63, July 20 in New York. He had been a distributor of professional music copy for organists for the past 20 years. At one time was associated with Broadway Music and Shapiro-Bernstein, music publishers.

BRAMAM—George Bramam, 67, former bandleader and composer, July 19 in New York.

BOWLES—Mrs. Lillian Bowles, 69, former concert singer and vocal coach, July 16 in Los Angeles.

FORD—John J. Ford, 53, musician and a member of Local 611, AFM, July 7 in Atlantic City.

GAMBLE—Mrs. Ernest Gamble, Sr., 70, retired concert violinist, July 8 in Langhorne, Pa.

GLATT—Abe Glatt, 59, booker, musician and songwriter, July 13 in Chicago.

GLISSON—James Y. Glisson, 94, former light opera tenor, July 19 in Philadelphia.

HARPER—Mrs. Cornelia Wright Harper, 79, former singer with the N.Y. Philharmonic Orchestra and John Philip Sousa's band, July 21 in Peapack-Gladstone, N. J.

LANG—Clara Lang, lyric soprano, July 14 in Philadelphia.

MONTALVO—Herberto Alcino Montalvo, 32, composer and pianist, June 30 in Mexico City.

MOSES—Laura S. Moses, 86, for many years organist with Phil Spitalny's orchestra, July 9 in Massillon, O.

PISTY—Al Pisty (Christie), 41, trumpet player and bandleader, July 2 in Milford, Conn.

ROSE—Waldemar H. Rose, former exec of Columbia Records, and founder and president of the Sapphire Group, July 20 in New York.

SAND—Zella Brigham Sand, 90, musician and conductor, July 6 in Toledo.

WILLIAMS—Warner C. Williams, 71, musician, July 1 in Indianapolis. Before World War I he was a noted music arranger and operated a music publishing business.

W. Alexander Signs Ex-Goodman Singer

New York—Russ Arno, young singing star from the west coast, has signed a contract with the Willard Alexander office.

Arno, whose career was held up by a long stretch in the Army, was with Benny Goodman's orchestra in the mid-1940s.

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 DRUM INSTRUCTION

Sandy Solo To Get Break: Records Out

New York—Biggest local vocal star since Al Martino has been inspired by a lad named Sandy Solo. Sandy has been making the rounds for several years without much success. He finally landed a chance with Abbey Records and his first release, *I'm Through With Love and La Rosita*.

Sandy, a modification of Sam, is an amputee. He lost both arms during World War II in a plane crash. He began his singing career in Army hospitals, was caught by a radio exec in California, got a show, was heard by Meredith Willson, worked a radio show with him, came to New York, and Godfrey's Talent Scouts show, and followed that with a number of radio and TV appearances. Now he has a record contract and a warm reception from the disc jockeys, as Sandy's on the run in the direction of the show business jackpot.

Uphold J. Richards Claim Vs. Savage

Hollywood—Local 47 sustained a claim for \$923.60 filed against singer Bob Savage by arranger-conductor Johnny Richards, now assistant to Stan Kenton. Richards charged the money was due him for arranging and conducting recording sessions, \$131.35, which had been impounded by the union's business office, was turned over to Richards, leaving a balance of \$792.35.

New York—Barbara Nelson, who plays clarinet, bass clarinet, alto and flute and has headed male bands here and on the west coast, opened at the Orchard Restaurant in Jackson Heights with Doug Mettome, trumpet; Bill Triglia, piano; Jack Moffit, drums. Barbara is a former student of Benny Carter.

Geordie Hormel Is Bandleader Now

Hollywood—Geordie Hormel, the pianist-singer who multitaped his way into the headlines via records but discovered (as have other multitapers) that something else is required on in-person dates (see *Caught in the Act*, *Down Beat* July 16), is about to break out with a band.

And those who were moved by Geordie's records ought to be literally shaken from their moorings by Geordie's forthcoming contribution to the realm of musical art. Herewith the format:

Five standard guitars, one steel guitar, one mandolin (all amplified), harp (Corky Hecht, of *Down Beat's* "Girls in Jazz" series), a vocal group headed by ex-Pied Piper Clark Yocum, and a conventional rhythm section of piano, bass and drums. Paul Villepique is doing most of the arrangements.

Randy Brooks OK, Will Be Teacher

Hollywood—Randy Brooks, ace trumpet man who suffered a severe stroke here two years ago, has been pronounced "completely recovered" by his doctors but he's abandoned plans for a return to the band business in favor of opening a music school in North Hollywood.

Randy, who has had a band in rehearsal off and on in preparation for a come-back says:

"I'm feeling great, but as things are today I just don't think it would be worth the effort involved in hitting the road with the usual string of one-niters and that stuff. Ina (Ina Ray Hutton) and I have a swell place here in the Valley, just like a little farm. I'm going to settle down and make teaching my principal work from now on."

DID YOU KNOW that the first jazz records with strings were made by Artie Shaw in June 1936?

Spinning

(Jumped from Page 1)

on radio, in theatres, etc. and collects a fee for the performance. In turn, from a pot, the money is distributed to writers and publishers in ratio to number of performances, longevity (or availability) of their accumulated copyrights, and seniority in ASCAP. ASCAP is not as simple as all that, but for a nutshell description this will do.

ASCAP, thus, is quite an important organization to many people in the music trade. Its functions provide something equivalent to annuities to encourage the continuing effort of musical minds to produce new material, new art.

But ASCAP's entire concept appears to be crumbling. Whereas the society was designed to safeguard its members more or less for their life span, ASCAP today is breaking down its method of payment, in fact its entire concept of writer relationships, to favor the moment rather than the past years and, more important, the coming years. The society already has conceded it its membership a method of payment based primarily on performances. It appears that in giving the finger, the society will shortly have to give an arm. And, eventually, when the arm goes, what's left of the body will be sacrificed as well.

No Insurance
 With confusion in dominance, and at the pace being set by its inner elements, ASCAP appears headed toward an eventual disintegration of the purposes if its founders. It is heading toward payment based 100 percent on performances to writers and publishers. That means the money will be made today, and there will be no insurance for tomorrow.

It's a sad thing to even have to think that an ASCAP can fade away. It will take considerable soul-searching, and a large amount of unselfish planning to avoid this eventuality. It will take breaking down inside political haggling. It will take unified action. Above all, it will require fast action. For if the eventuality becomes a fact, the greatest bulwark of American music will be destroyed.

Petrillo Acts Vs. Overseas Record Dates

New York—Considerable talk, but not much action, was engendered here by a recent letter from James C. Petrillo to all record companies, pointing out their agreement with the AFM specifically forbids them to use non-AMF musicians on any of their recordings.

The letter was aimed at stopping the practice of recording abroad with foreign musicians. On previous occasions Artur Rodzinski, Andre Kostelanetz and Artie Shaw were among those forbidden to make European recordings.

Several major labels are now studying how this will affect their activities. In the pop fields the impact will be negligible. During this year no pop artists have gone abroad deliberately to record with cheaper musicians, but a few jazz artists such as Dizzy Gillespie, Arnold Ross and Charlie Parker have cut sides while they happened to be touring in Europe.

In addition, Petrillo has announced that he is studying the television situation to determine how far "canned music" is replacing live talent in this field.

Europe

(Jumped from Page 1)

One result is that Billie Holiday, long a top favorite of British jazz fans, has been set for her first Transatlantic tour. She will do 30 days of concerts in Great Britain, starting Oct. 12, probably followed by Continental dates.

Dick Haymes Set

Dick Haymes, too, has been set for a month's work, opening Sept. 14 at London's famed Albert Hall. Kinn has deals pending for Teresa Brewer to open in November, Connie Boswell in January, Carmen Cavallaro and George Shearing next spring—the latter making his first return home since he clicked here in 1949.

Kinn has also been dicking with MCA for Mario Lanza, offering him a staggering \$45,000 a week.

Sarah Vaughan often rumored, long delayed trip overseas has finally been fixed. She will leave in late January for London, will probably play a tour of Great Britain and the Continent.

Count Basie, whose immediate advent has been prematurely reported by European jazz magazines, has had numerous big offers to take his whole band over. Because of commitments here, Willard Alexander now doesn't expect to send him across until January, when he will probably play Scandinavia.

Bookings Galore

Other present and future bookings include the Les Pauls (Palladium, Sept. 15), Frankie Laine (Palladium, Aug. 18), Billy Eckstine, (Palladium next April), and such jazz stars as Gene Krupa (now a big hit in Sweden), Louis Armstrong (another European tour within the next three months), Hot Lips Page and Zutty Singleton (now a hit in Knoch, Belgium), and countless others, some of whom have been booked through major agencies while others have gone across primarily on a business-pleasure trip and have wound up staying indefinitely.

Basie Great!

(Jumped from Page 2)

so much wonderful music. And of course Charlie Fowlkes' baritone pegs down this section as beautifully as it has so many others.

Great Rhythm Team

The rhythm section needs no comment from us. As long as there has been a Basie band, it has been synonymous with a great rhythm team. Let's just put in a special word for the superb underlining of drummer Gus Johnson, and for the perennial ageless humor of Basie himself, mostly at the piano but now and then at the Hammond organ.

We didn't hear any vocals during two lengthy visits, and if the Count still had a gal, or didn't, it mattered little. Though he had great singers in the old days, nobody came to hear any vocals with the present band. They came because they'd heard that this is the kind of band that should bring the band business back; and they were right.

Best Brass

Arranging credits go principally to Buster Harding, alto man Ernie Wilkins, Neal Hefti and a couple of guys in the band, but basically they're simple, well-voiced riff music, performed with perfect precision—and with the best brass section in the business. Muted or open, swinging loud or swinging light, jumping the blues or cooling the blues, it's all basic, timeless proof of the level of inspiration that can be reached in big band jazz in 1952.

—The Editors

Buddy Baker Will Unveil New Band

Hollywood—Buddy Baker, one-time music director for Exclusive record company, who did the music setting for Herb Jeffries' *Basin Street, Solitude, Flamingo* and other solid successes, will introduce his new unit on a series of one-niters and short location stands now being lined up for late August and early September. Carlos Molina office (formerly Molina-Dega) is setting the dates.

Petrillo

(Jumped from Page 1)

Productions.
 Lou Snader's Teletcriptions Inc., which introduced the 5% royalty plan and turned out a large number of three-minute musical shorts was not in production at writing.

Meantime, it's common knowledge here that most of the major TV programs originating in Hollywood will go on film when they return in the fall. Most producers and agencies in this field have announced they will not employ orchestras unless the five percent royalty formula is revised.

Lane To Preview

Chicago—Johnny Lane, Dixie clarinetist who just finished a 2½ year run at the 111 club, moved to the Loop this month to begin an indefinite date at the Preview. His band includes pianist Don Ewell and tramist Floyd O'Brien. Also at the nitery are the Ronalds Brothers, comedy trio.

May On Ray

(Jumped from Page 2)

Musicians to like him—at first he wanted to know why they fluffed him off, and I had to explain that they weren't fluffing him, just that the star doesn't usually mingle with the musicians. He said to tell them to come down to his dressing room for a case of beer after the next show.

Hearing Johnnie sing around the dressing room, we came to realize what a good understanding and feeling he has for jazz. A lot of musicians don't like his style of singing, but I got to like it—not so much the things like *Cry*, but the way he sang around the dressing rooms, informally. Sure, he may have a little exaggerated gimmick that's making him money—well, that's what we're all in this business for, and I'm for that too!

Another thing—Johnnie couldn't have been nicer to me in announcing my things at the Paramount. That kind of cooperation helps all of us.

Huge Crowd Hears Sarah

New York—An audience of 16,750 people heard Sarah Vaughan when she appeared with the New Haven Symphony at the Yale Bowl recently. A similar previous appearance was made by Sarah three years ago when a 99-piece symphony orchestra backed her at Robin Hood Dell in Philadelphia.

Other dates set for La Vaughan include the Apollo for Sept. 5 week, the Blue Note in Chicago following her concert tour with Cole and Kenton; and probably a Paramount date in January before she leaves for England.

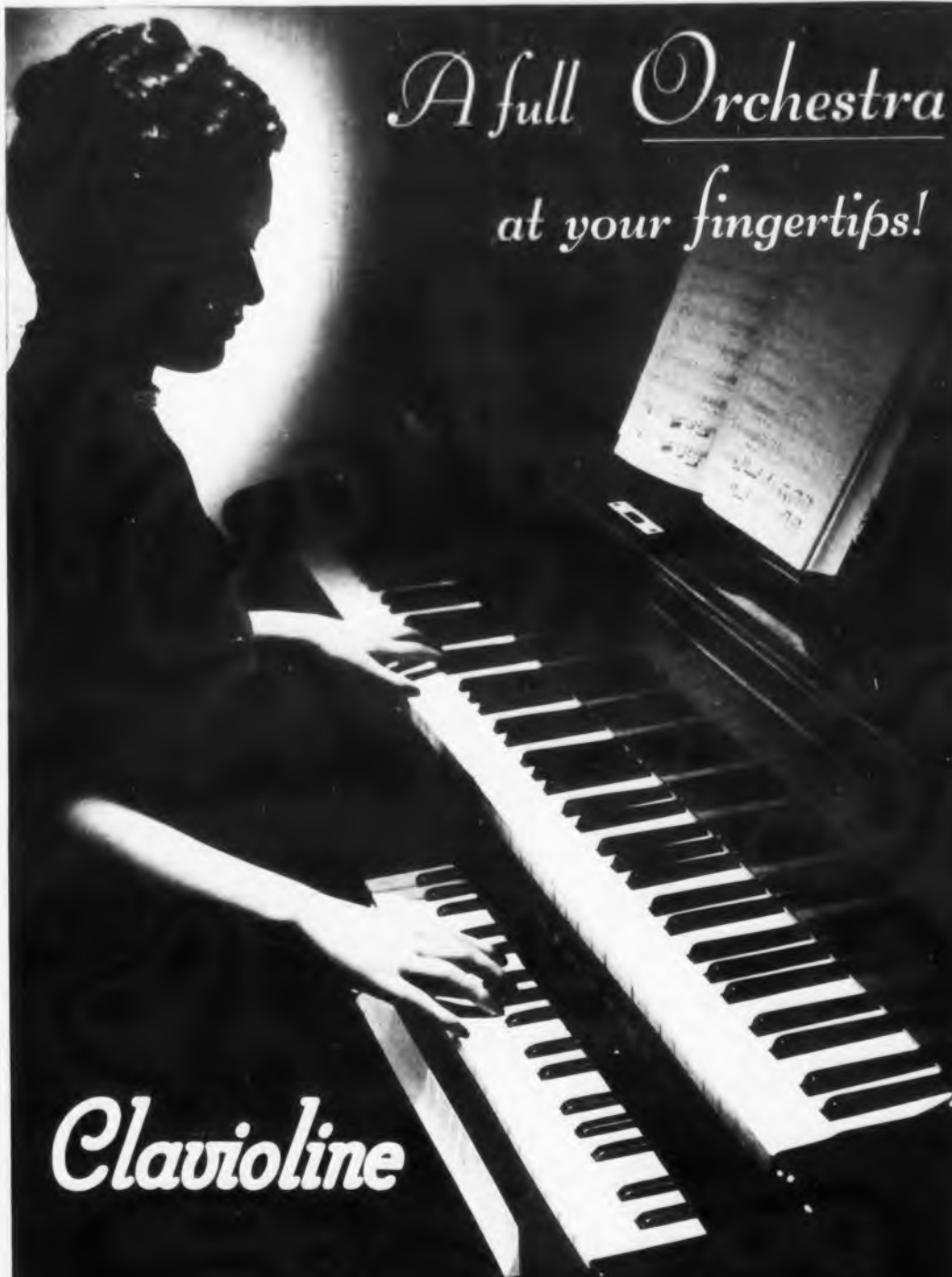
During a recent stay in New York, Sarah recorded some new Columbia sides with Percy Faith and a 29-piece orchestra and chorus.

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DOWN BEAT

August 27, 1952



Billy May On Johnnie Ray

(See Page 2)

★ ★ ★

Stan Kenton Sounds Off

(See Page 1)

★ ★ ★

Patti Page Blindfolded

(See Page 12)

★ ★ ★

Basie's Band Sensational

(See Page 2)

★ ★ ★

On The Cover
**Vaughn
Monroe**

25

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