

DOWN BEAT

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Ray Anthony, Marilyn Monroe, and Mickey Rooney

Cover Subject

Music Men Meet La Monroe As Ray Anthony Toots Horn

Marilyn Monroe's assets are plentiful, but apparently she has some which are not entirely within the visual spectrum. For Marilyn is about to make her recording debut as a singer. Presstime indications were that she would sign a contract with Capitol Records and make her debut on the label in collaboration with Ray Anthony, her cover picture companion.

The photos, both on the cover and above, were taken at a party thrown in her honor by maestro Ray at his new home in Sherman Oaks, Calif. The party was a real old-fashioned Hollywood-type blow-out, said to be one of the most successful of its genre in several years.

About 500 people attended the shindig, which was dubbed the "Meet Marilyn Party." Celebrities and preas represented the biggest bulk of the crowd with some 23 photographers making the rounds, including *Look's* staff which went so far as to shoot photos from a helicopter.

Dedicated To Marilyn

Highlights of the affair was the introduction of a new song called *Marilyn*, which obviously was written in dedication to Miss Monroe, the current female rage of Cinematland. Tune was clefted by Ervin Drake and Jimmy Shirl and will be published by Anthony's recently opened music firm.

Anthony, of course, has already recorded the song for a Capitol release in the near future. The arrangement calls for vocals by Tommy Mercer and The Skyliners group.

At the time of the party, which was held early in August, Anthony was working with his band at the Palladium Ballroom, where he did exceptionally good business and even broke a couple of attendance records.

'Down Beat's' Five Star Discs

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

POPULAR

- PEARL BAILEY *Takes Two To Tango* (Coral 60817).
- TONY BENNETT *You Could Make Me Smile Again* (Col. 39815).
- PERRY COMO *My Love And Devotion*
Sweetheart's Holiday (Victor 20-4877).
- *EDDY HOWARD *Mademoiselle* (Mercury 5998).
- *PATTI PAGE *I Went To Your Wedding* (Mercury 5899).
- LES PAUL-MARY FORD *Meet Mister Callaghan* (Capitol 2193).
- *JO STAFFORD *Jambalaya* (Columbia 39838).

RHYTHM AND BLUES

- *JOHNNY ACE *My Song* (Duke 102).
- *LITTLE CAESAR *The River* (Recorded In Hollywood 234).

CLASSICAL

- SZIGETI & LONDON PHIL.—BEECHAM *Prokofiev: Concerto 1; Mozart: Concerto 4* (Columbia ML 4533).

* Will be reviewed in next issue.

Spinning With Web

Capitol Story: A Decade Of Hits Thru Good Music

By HAL WEBMAN

New York—Capitol Records made it on music, good music! The company just finished celebrating its 10th anniversary, is more prosperous than it has ever been, and it still is thriving, on a basic policy of music, good music.

Certainly, Capitol has been a record company with initiative and objective. This was the record company that "discovered" the disc jockey in the sense that the platter whirler of the nation were the most potent record salesmen in the business. In cultivating the jocks, Capitol began the creation of a Frankenstein that has all but taken complete control of the record and music tastes of the country. But Capitol was there first, and the jockeys to this day reflect their remembrance of things past with generous treatment of the company's product.

Diet of Music

But more important, Capitol was born and raised on a diet of music and musicians. Its first hit was *Cow Cow Boogie* by the then unknown Ella Mae Morse, singing with an orchestra led by Freddy Slack, who had in 1942 stepped out on his own from the piano chair in the Bradley-McKinley *Beat Me Daddy* band.

And its early list of artists included Nat Cole and his trio, Stan Kenton, Margaret Whiting, Billy Butterfield, and Johnny Mercer, the latter a founder as well as repertoire chief at the time. It was mainly the musical soul of Mercer that guided Capitol through its early stages. He wrote songs especially for Capitol's records, he produced the recordings of them, he sang many and came up with a major share of the company's (Turn to Page 8)

The King!

New York—Nat Cole is the champ Capitol Records salesman!

Nat, with the company from its earliest days, has sold over 15,000,000 Capitol platters in his near 10 years with the firm.

Nature Boy, Too Young, Mona Lisa and For Sentimental Reasons were his biggest records.

Nat's at it again this very minute. At press time, the second biggest selling Capitol platter was his *Somewhere Along The Way*, tabbed by *Down Beat* as a winner in the June 4 issue.

Mills Bros., Garber Set For Concerts

New York—The most recently designed concert package for the fall to join an already impressive schedule (*Down Beat*, Aug. 13) will co-feature the Mills Brothers and Jan Garber's ork. The Mills' most recent concertizing was done as part of the Woody Herman spring tour this year.

The Mills-Garber package will work 18 days of midwestern dates beginning Oct. 8.

"We Love This Guy," Exclaim English; Invite Mitchell Back

New York—It was love at first sight between Guy Mitchell and Britannia. In fact, the lady was so taken with the young man that she has already invited him back; which means that perhaps as soon as October, Guy will be in England again, touring the provinces, as a result of his hit at the Palladium, where business was the biggest since the memorable visits of Danny Kaye and Jack Benny.

"Show business over there is like what they call the Good Old Days here," says Guy. "Over here, you do a 45 minute show and no matter how much people want, the movie goes on.

"Over there, if you want movies you go to a movie theatre. In a vaudeville theatre you get a full vaudeville show—my act alone ran a full half-hour. Wolfe Phillips, by the way, is one of the youngest and best conductors in the business. You put the arrangement down, and whom! They've got it! Did the show like clockwork. Norm Leyden rehearsed the choir that worked onstage with me—called the George Mitchell Choir, oddly enough—and although they had a little trouble getting the right pronunciation on words like Pittsburgh, Pennsylvania, it worked out fine."

Different Disc Hit

To Guy's surprise, some of his records that were less successful over here, like *We Won't Live In A Castle and Beggar In Love*, were among his biggest hits in England. Doing these and other disc favorites, he did so well that they often had to stop the applause and conclude the show, by playing *God Save The Queen*.

Outside his door at the Savoy, he says, the bobby-soxers were very polite; but outside the Palladium stage door they were as frantic as their US counterparts. Knocked down hobbies and virtually broke into the joint.

Socially, Guy had fun at a party (Turn to Page 21)

Lawrence And Cornell In Tour

New York—Don Cornell and the Elliot Lawrence band have been "packaged" for a six-week tour of one-nighters in ballrooms and colleges.

Bookings, made by Associated, will start Sept. 25 and will be combination dance and concert dates, with Cornell doing two half-hour sets during each evening.

Idea for the show stemmed from the hit scored by Cornell and Lawrence at the NY Paramount, where their run, extended to five weeks, was due to close yesterday (Aug. 26).

Laine May Make Movie While Abroad

New York—When Frankie Laine left here August 12 for his Palladium opening the following week, he had an entourage of six people on the plane with him.

The singer's accompanist, Carl Fischer, and Mrs. Fischer went along, as did agent Milt Kraany and Mrs. Kraany; Frankie's wife, Nan Grey, and his father. Latter, now 64, has not seen Italy since he left there at the age of 18, and will accompany Laine on a motor tour through that country in mid-September.

The Laine dates in London, Glasgow and Paris, and the Italian vacation trip, may be followed by a return to London to start shooting Sept. 29, on an American-financed film, if presstime negotiations materialize.

Martino Relights Meadowbrook

New York—Frank Dailey will reopen his Meadowbrook roadside dance spot on Sept. 5 after a summer hiatus.

Dailey, whose spot has been one of the most eminent name band rooms in the country for years, will reopen with singer Al Martino as his headliner for the first week. The band has not yet been set, but will not be a major crew.

Dailey has made no other bookings for the room thus far.

Universal Closes Deal For Movie On Glenn Miller

Hollywood—A film based on the career of the late Glenn Miller, a project that has been discussed at one time or another in virtually every studio here, will be made at Universal-International, with production expected to get under way within the next six months.

Final arrangements were completed the latter part of July by David McKay, attorney for the bandleader's widow, Helen Miller, and the Miller estate. Previous efforts to put the Glenn Miller story on film had come to nothing because of Mrs. Miller's refusal to give her approval unless she had assurance that the picture would not be "just another phony Hollywood musical."

Producer Is Set

Aaron Rosenberg, producer of top-budget films at U.I., will be in charge. The screen play will be written by Oscar Brodney, who did the film adaptation for *Harvey*.

Brodney is gathering much of his material from Don Haynes, Miller's manager and close friend; Edward Kirby, public relations official in the Air Forces unit to which Miller and his band were at-

tached; and Chummy MacGregor, pianist who worked with Miller for many years.

Will Use Original Records

Band sequences in the picture, which is to be a straight film drama with incidental music rather than a formula-type film musical, will be soundtracked with music dubbed from original Miller records and transcriptions.

There is plenty of speculation in music circles here that the role of Miller may go to Dan Dailey, whose stature as an actor has been growing constantly. Dailey is not under contract to U. I., but he recently completed one of his most important pictures to date there, *The Great Companions*. The fact that Dailey was a trombone player (he's still a member of Local 47), adds interest to this line of conjecture.

By Georgia Gibbs

Don't Need Hit Disc To Be A Star, But It Sure Helps If You Get One

It's a funny thing how people assume that I've been recording for years, and that with *Kiss Of Fire* I had finally come up with a hit. Before I talk about the record and what it's done for me, here are the facts:

I had one year on Coral, during which I made eight sides. I did six sides for Majestic. Just a few months ago I signed with Mercury. And that, except for a couple of sides with Artie Shaw, is my entire record career. In fact, I'm a whole new personality to the record scene, a brand new name to the kids who buy records. And yet, right along, I've played all the top spots in the country—Ciro's, the Waldorf, all the big TV shows—which shows you can make it without a hit record, but the record still opens up new places for you.

How It Happened

If I could analyze what made *Kiss Of Fire* a hit, I could have a million dollars and sit behind a desk. But I can make a couple of points about it. We decided that you can't do a tango for 32 bars, it sounds like a dirge. The only tango I used was on the release; the rest is in a much brighter tempo than the other versions, and with the crispness that you get from a beguine.

Also, I'm very lucky in that I have good breath control and very good diction—there was a word for every note on the record; plus the fact that today they're looking for the big open voice on wide-range songs, and this was a hard song to sing, an octave and five notes.

We only made two cuts of the number. We thought the hit of the session would be *A Lasting Thing*, because Benjamin and Weiss, who wrote it, were hot then with *Wheel Of Fortune*. But Hal Webman was at the session and said "Listen, don't sell that *Kiss Of Fire* short." And that was the one we decided to put out.

Before And After

The difference the record made was amazing to me. Before I made it, I played the Paramount. Six weeks later, after it had come out, I played the Roxy, which is unheard of in itself in New York City, but the record had hit so fast. . . . and the difference when I walked out onstage was just fantastic. I was accepted from the first moment.

Of course, all the years I spent working with people like Danny Kaye and other big comedians and performers made it much easier for me to work even a room like Bill Miller's Riviera, which is one of the toughest rooms in the country to play. I didn't need a record to put me across; it was just an added help. The important thing was that I could go out on the floor and not just sing a couple of records, I could give a perform-



Her Nibs

ance, and stay there 30 minutes.

But now, of course, in addition to rooms like the Riviera, I'm playing what they call the "record rooms," places I'd never been in, like the Three Rivers in Syracuse. GAC is putting me in a lot of other spots like that, where they get the kids that buy records. And luckily, there were older people who never buy records but bought *Kiss Of Fire* and like it because they remembered it as *El Cholo*. So I had a hit that appealed to two entirely different crowds, and I can play rooms for both of them.

Something Different

We didn't try to follow up *Kiss Of Fire* with another record in the same vein; in fact, as you know, we did something entirely different, a French waltz, *Madly In Love*, and I'm happy to say that the reaction has been wonderful.

I'm very grateful for the luck *Kiss Of Fire* has brought me, but as I say, I don't want ever to feel solely dependent upon records. After all, who knows when you're going to come up with another hit? Patti Page had the most phenomenally successful run of luck in the entire record business—one hit after another. I don't hope to be that lucky, but I certainly expect to take the best possible advantage of the luck I have had, and from the way *Madly In Love* is going at the moment, maybe I'm already lucky again!

Haymes' WNEW Job To Harrington

New York—Bill Harrington was signed and already has begun as the replacement for Bob Haymes in the five-days-a-week noontime spot on local station WNEW. Haymes' stint on that show resulted in a term contract with CBS; he began with the network Aug. 11.

Harrington has not been heard from since his stint as a *Hit Parade* singer a couple of pre-Sinatra years ago. He also is a songwriter and musician; he plays piano and accordion and will do so on the show with Roy Ross' house band as well as sing and chatter in the Haymes manner.

Poor Richard

Memphis, Tenn.—The song *Open The Door Richard* caused a murder here recently, Richard Miller told police that James Caldwell had infuriated him by continually shouting, "Open the door Richard!" Once when he locked Caldwell out after an argument, the latter came back and kept banging on the door shouting the same refrain. Miller finally did open the door—and made with a .22 caliber slug. At prestime Miller was under arrest and Dusty Fletcher had no comment.

Now It's EP—A New Groove

New York—RCA Victor has introduced an extended-play 45 rpm record which will play up to eight minutes on one side of the standard sized seven inch doughnut platter. The EP series, as the discery has labelled it, will officially hit the market this month, though the recording method has already been made available in some of the firm's Red Seal albums in recent months.

The EP singles to be released will be Red Seal short classics, and the records will sell for about \$1.50 including tax. First titles in the series will be such warhorses as *Finlandia* and the overture to *The Barber Of Seville*.

Patti May Cut With Basie, Diz

New York—Patti Page, often quoted in *Down Beat* as a long-time admirer of the Count Basie orchestra, expects to have one of her musical ambitions realized shortly. She expects to be teamed with the Basie band for a record date at Mercury.

According to Jack Rael, Patti's manager, she may also cut a session with Dizzy Gillespie.

Weeper Sets Fall Schedule

New York—A shift in Johnnie Ray's booking schedule will bring him into the Paramount Theater here for Christmas and New Year's. He originally was scheduled to work the Copacabana at that time, but the date now has been set back to after the first of the year.

Ray's next important stop will be at the Chez Paree in Chicago, where he opens for two weeks beginning Sept. 5. From there he is routed towards the Coast, where he will wind up to play Ciro's. En route he will do some concert dates.

Trumbauer Back For Dixie Jubilee

Hollywood—Frankie Trumbauer, one of the outstanding figures in jazz in the late 20's when the big names were Bix, Lang, Venuti, Nichols et al, will come out of retirement to appear as a headliner at this year's Annual Dixieland Jubilee.

Impresarios Frank Bull and Gene Norman are setting up the Jubilee—this is the fifth edition—for L.A.'s 6700-seat Shrine Auditorium Oct. 10.

SONGS FOR SALE

•• Starring ••

STEVE ALLEN



I guess all musicians, especially early in their careers, find themselves playing some pretty weird jobs in some pretty weird places.

One of the first bands I worked with was the Cecil O'Dell crew, who recorded for Wilcox-Gay and operated out of Phoenix, Arizona. I do mean "out of," too. We didn't play many dates in Phoenix, but we were very big in Gila Bend, Mesa, and Greasewood Canyon.

Probably our most memorable job was the one that took us to a little mining town called Casa Grande. It's tucked away high in the mountains and must have been founded by a lost buzzard, for the tortuous trails by which it is accessible have that fine comic quality that used to characterize the roads over which the Keystone Cops would stage chases in the old Mack Sennett comedies.

A Bad Beginning

We sobered our drummer up one windy autumn evening and took off in his car to play at the annual Casa Grande street dance, but something must have gone wrong for when we arrived, forty-five minutes late, a surly crowd of miners, Mexican Indians, and desert-rats were muttering around the band-stand. They were put out at our tardiness and since they took no pains to cloak their displeasure we all hastily clambered up to our chairs and prepared to play.

The platform was set up right on Main Street, and fortunately there was little chance of our getting lost, when, during intermissions, we wandered away from the stand, for Main Street was all there was.

Tune-Up Trouble

We laid our meager store of stock of arrangements. *720 In The Books*, *920 Special*, *Song of India*, and any other standbys that were the stock-in-trade of every small-town orchestra in the late thirties and early forties, and began tuning up. This was quite a job in itself, for the town's only available piano had been sitting in the hot Arizona sun all day long and had evidently had a strenuous life even before that, so the tenor men met with considerable difficulty in attempting to make their "A" sound even remotely like mine.

Small dark-skinned children stood sullenly in the street below us, making unflattering comments about our efforts to establish an area of agreement as regards tune, but we finally struck a compromise of sorts and got ready to provide music for the impatient dancers.

Gone With The Wind

Precisely at this moment an invigorating desert breeze came whistling in over town. It pepped us up greatly after our long dusty ride but it also blew our sheet-music all to hell and we spent the next ten minutes climbing around the bandstand trying to talk the bare-footed children who had happily retrieved it into giving it back to us. Some of the parts were never seen again, which reduced our repertoire considerably. I think we played *Song Of India* about 14 times that night.

During the first intermission we all headed for the town bar, leaving our instruments unguarded, and when we returned we found the stand over-run with children. They were blowing into the trumpets, banging the drums, and walking on the piano. I think that was the night I decided to get into radio.

Musician-Boniface Warns: Smile For The Customers!

By JACK FIELDS

(Owner, Blue Note Night Club, Philadelphia)

Philadelphia—No doubt every "jazz" musician, and I use the term with reverence, has at one time or another looked to the day when he would open his own club and no doubt make news in his clever and "different" manner of operation—and then live happily ever after.

Before you scramble your last few shekels together and throw yourself blindly into this great and noble venture, let me remind you that there is no applause or limelight as a reward for the operation of a "saloon," and as a host you are actually expected to be a personable human being. Yes, you must even smile at your customers. The Humphrey Bogart days are over!

Let's face it, fellows, we are merely servants of the public and knowing the enormous variance of taste among even our solid jazz public, we are often forced to forsake many confirmed ideals for a common goal—bread!

The Wrong Attitude

Now, going back to the personality business, I should like to dwell on the newly acquired trend or veing that many of our more recent exploiters and modernists have assumed as the mode of the day, namely that all that should be required of them during an appearance is an efficiently executed horn, regardless of their manner, presentation, carriage, or what have you? This particular attitude has already become a big dud with the arrival of some wonderful "new sound" artists on recordings, who, when called upon to make personal appearances, have laid eggs that they alone are responsible for.

Whatever happened to the happy band days when every man in an outfit gave the impression that he was actually getting kicks himself? These people were great instrumentalists and also performers in every sense of the word. I know! There were no square and stupid club owners in those days.

Come on, fellows, how about a smile. You're not really mad at those people out front who are paying your salary, are you?

Sun Sets On The Sunnybrook Terpery

Pottstown, Pa.—Sunnybrook Ballroom, for 21 years a major one-nighter stop for the leading dance bands in the country, was forced to shutter indefinitely and possibly for good as the result of a community entertainment tax which was levied on top of the 20% Federal tax.

Spot was run by promoter Ray Hartenstine, one of the most respected of the ballroom operator trade.

Heftis Heading For Blue Note

Chicago—Though Count Basie has canceled out of his scheduled Blue Note appearance in late September, big bands still hold sway at the club. Stan Kenton returns with his reshuffled crew on Aug. 29 for two weeks, then Neal Heftis and Frances Wayne wend their ways westward for a brace on Sept. 12.

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HAL WEBMAN, Editor Editorial Office 122 East 42nd Street New York 17, N. Y. Lexington 2-4562

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JACK THE BELLBOY (Ed McKenzie) of Detroit's WXYZ, and Don Cornell study a picture of Don's contemporary, Pfc. Eddie Fisher.

Fame Finally Hit Cornell --With 3 Mighty Punches

By LEONARD FEATHER

New York—"Echo chambers? I don't want 'em. I can walk away from the mike and belt it out!"

The speaker was Don Cornell; the scene, his dressing room at the Paramount, where he had just come offstage after belting it out for a packed house on a hot August morning, with youngsters hollering for more.

Don can speak with authority on the value of belting it out, and on superfluities of echo chambers and multi-taping. After three years of quiet desperation, waiting for the hit, he came up with three in a row for Coral—*I'm Yours*, *I'll Walk Alone* and *This Is The Beginning Of The End*—and is now as hot a vocal performer as any reverberator in the business.

"I've always sung in this style," he says, "but it's taken me all this time to capitalize on it—and now I'm represented by 9,000 road shows."

Although the Sammy Kaye band was a great school, he adds there was never a real chance to sing the way he wanted to, because of the band's subdued style. During a year with Kaye before his four-year hitch with the Army Air Corps, and the long stretch back with the band before he emerged as a single a couple of years ago, the first real chance to show his true vocal self, he points out, was *It Isn't Fair*.

"I was tired of the Skinny Ennis-type whispering; I sang like I wanted to, and it was the biggest of the four hit records I had with Sammy. In fact, the kids are still yelling for *It Isn't Fair*."

"After leaving Sammy I was on Victor as a single, working with Hugo Winterhalter. We made some great records, I thought, but you're only as good as the material they

Panic In British Musicians' Union

London—British jazzmen are preparing to break away from the Musicians' Union following the MU's expulsion of nine members who defied its orders and played with foreign jazz stars at the Festival Hall here in June.

"More than 30 musicians have already promised their support," said a spokesman of the break-away boys. "We'll form a new union, to be called the Dance Musicians' Union."

"What's more, it will act as a democratic body; there will be no monopoly. Our members will decide our policy, but most of us so far are in favor of controlled entry of American jazzmen."

Those axed by the Union include Ron Simpson and several members of his band, who appeared on a bill with Ralph Sutton and Lonnie Johnson.

Name One!

New York—There's been a lot of talk piddled that the new generation of singers have made it on the strength of mob money and pressure. Performers like Tony Bennett, Al Martino, Johnnie Ray etc. have been pointed to as mob-produced talents.

Newspapers, magazines, and tradespeople all have been making pointed digs at some of these youngsters with regard to alleged mob backing.

Trouble with the pitch is—nobody has ever been able to name a name from a mob who has invested in any of the talents in question.

British Bigwigs Veto Satchmo

London—The British Ministry of Labor is doing some unpredictable things these days and causing much confusion in jazz and Variety circles.

Three months ago the Ministry granted working permits to American jazzmen Lonnie Johnson and Ralph Sutton to play at a jazz concert. This, despite the Musicians' Union no-Americans policy.

Now they have effected an apparent switch by refusing Louis Armstrong a permit to work here as a *Variety* artist. And there is no dispute whatsoever between the Variety unions and the Ministry.

Louis received three offers of tours here amounting to over \$53,000, and was expected to accept them. They would have become part of his European tour starting September.

The Hollywood Beat

Film Men Hot For Music Seek Thespian Singers

By HAL HOLLY

Hollywood—The motion picture industry, or the men who run it, who have been alternately very hot or very cold to musical performers since the advent of sound pictures, are getting all steamed up again over the box office possibilities of performers with established followings in the music world.

But there is a difference this time. When such cycles hit peaks before, the tendency upon the part of the movie moguls was to sign almost everyone who slipped over a hit record and toss him or her into a picture, regardless of whether film even had a logical place for the performer's particular type of talent.

Jonie's A Pioneer

Jonie Taps, Columbia producer who has done very well with modestly budgeted little film musicals in which he exploited the pulling power of musical personalities previously "unknown," from the Hollywood viewpoint, in pictures (See *Movie Music*, this issue), is one of the first to sense the new approach.

Taps told *Down Beat*: "I am more interested than ever in using musical personalities in my pictures. An artist who has a big following among record buyers, radio listeners and the TV audience is a real attraction in the cast of a picture."

Needs Actors, Too

"However, I am searching for singers of established reputation with record buyers who can do more than appear in a few special-

ty numbers in which they merely 'play themselves.' I want musical personalities who can act, and who can be developed into top flight film attractions."

Taps made it clear that he is not launching a "new-talent" search. His statement does not mean that he is waiting with open arms for every youngster who can knock out a musical specialty, but rather for someone he can develop into another Doris Day.

NAMM Gets New President

New York—Harry E. Callaway, president of the Thearle Music Company of San Diego, was elected president of the NAMM during the recent music merchants convention here. He succeeds Ray Erlandson of San Antonio, the latter moving into the post of chairman of the board of directors.

Also elected were Russell B. Wells as vice-president; Ben F. Duvall, secretary; Parker M. Harris, treasurer; and Frank Wilking as trustee to the American Music Conference.

Strictly Ad Lib

NEW YORK

Sammy Kaye, who lost most of his sidemen in the recent Ernie Rudy (or Rudisell) revolution, has rounded out a new line-up and will start a two month one-nighter tour in October; Andy Russo will double from trumpet for comedy vocals . . . Billy May will continue to wave a baton, consequently was forced to give up his conducting post on the *Ozzie and Harriet* radio show on its return to the air . . . Dizzy Gillespie and a new combo opened at Snookie's for two weeks on August 18; scat singer Joe Carroll remains with Diz.

Al Morgan has settled down in Cincinnati to do a daily TV stint via WLW-TV, which will be carried on the network twice weekly . . . Herb Reis, vet music man, left the Walt Disney firm to work with the Frank Music firm, owned by songwriter Frank Loesser, as general professional manager; Reis was replaced by Phil Carl in Disney's NYC office . . . Ernie Rudy's band, comprised of the bolted members of Sammy Kaye's band got off to a good start; ork currently is playing a return engagement at Bill Green's in Pittsburgh, played a couple at the Surf Club, Virginia Beach, and currently is being bartered for a record contract.

Norman Granz will launch the Eckstine-Shearing-Basic concert tour from the Shrine Auditorium in L.A. on Sept. 12 and work east, while his JATP package will move east to west, possibly going as far as Honolulu; the Shrine date will be a double-header, with shows at 7 and 10 p.m. . . . Lenny Tristano was due to promote himself in an intimate concert in a midtown hall at prestine . . . Trombonist Joe Harris' best remembered for his work with the Benny Goodman band in the late '30s was killed in an auto accident in Fresno, Cal. He was 44 . . . Guy Lombardo opens his 21st year at the Hotel Roosevelt Grill on September 29.

HOLLYWOOD

Wingy Manone, following a short stand at the Bowery, local stripalace ("I just wanted to keep up my lip," says Wingy) took off with his combo for Westward Ho in Phoenix. Wingy insists the row he got into with Bowery's emcee was just part of the floorshow . . . Peggy King, singing starlet hailed by MGM's Arthur Freed as successor to Judy Garland, in debut as a single at Mocambo . . . And Capitol records, at this typing was waiting—hopefully—for Judy's signature on a waxing pact.

Ben Pollack, undaunted when his \$200,000 damage suit against sitherist Paul Mason Howard, Paul Weston and Disney Music Co. (Ben claims they used a melody he wrote in 1936 for their *Shrimp Boats*), was heaved from Federal Court here on jurisdictional grounds, immediately re-filed case in Superior Court . . . Ada Leonard and her all-gal ork snagged a location stand (a month starting Aug. 1) in the Sky Rooms of the Wilton Hotel in Long Beach.

Dan Terry, determined young trumpet man who didn't make it with a band in the East, has put together a new crew here, has some promising discs out on Vita, and registered very solidly in a one-ner at Balboa Beach backing June Christy. Says Dan, "If Billy May can make it from here (the West Coast), I don't see why we can't."

NEW ORLEANS

Local promoter Tutti Mancuso was in NYC to line up concert packages for the fall and winter. His Johnnie Ray show Sept. 29 will lead off the local concert season . . . Ray will be in Texas the week previous to his local concert and possibly may have the Ray Anthony band with him when he comes to town. Anthony, extremely popular in these parts, should prove extra powerful box office . . . Sharkey Bonano's opening at Lemfant's brought out the whole town. Consensus was "the best yet" . . . The Dukes Of Dixieland and the Basin Street Six out of the Famous Door and Perez' respectively for maneuvers with the National Guard for two weeks, thus leaving Sharkey without competition for that period.

CHICAGO

Les Paul and Mary Ford did a huge \$36,000-plus business in their first three days at the Chicago theater, cracking marks set by Martin and Lewis, Milton Berle, et al. . . . Tenorist Kenny Mann re-joined Ralph Marterie. His spot in the Red Lionberg trio at the Character club was taken by trumpeter Bobby Sutherland, who in turn has been replaced by Ira Sullivan. Kenny Frederickson continues on piano . . . Robin Roberts, the six-foot red-head chick, is pianoing at the Dome in the Sherman again.

Lee Katzman, a really splendid jazz trumpeter, now playing lead with Tommy Tucker. A sign of our times . . . George Brunis took over official leadership of the band at the 1111 club when Johnny Lane left to open at the Preview. Lenny Gollner now playing clarinet, with Bill Tinkler on trumpet; Jack Gardner, piano, and Hey-Hey Humphrey, drums . . . Danny Alvin's Dixie crew remains at Helsinki's.

SAN FRANCISCO

The Chuck Travis-Johnny Coppola band is taking a summer hiatus, Coppola and Frances Lynne, ex-Gene Krupa vocalist, were married in Reno at the end of July and promptly took off for the middle-west to join the Billy May band. With them went bassist Ralph Pina, while at least two other members of the group may have joined May by the time this hits print. This no sooner happened than the band got an offer of a month at Russian River. Just too late, as always . . . Tex Beneke played several one-nighters in the Bay Area and a stint at Russian River before opening September 9 at the St. Francis . . . Ray Anthony's band, with bookings being set by the batch of refugees from MCA headed locally by Dick Reinhardt and Milt Levy, played a dance at the Oakland Auditorium August 17 for

(Turn to Page 23)

Sundays Jumping In' New Orleans

New Orleans—Sunday afternoon two-beat sessions are developing into a big business here. Pioneered by Tony Almerico and his Dixieland All-Stars in the Parisian Room, the Sunday sessions as expanded to include the Basin Street Six, who have been doing capacity all-week business at Perez', and Sharkey Bonano's new group at Lenfanta's.

Almerico and the Basin Six rely mainly on broad comedy for their success; in fact, they come close to the "funny hat" approach. Jazz content is sadly subservient to the comedy.

Sharkey, the most recent entry, depends mainly on his music, leaving the comedy in the room to Buglin' Sam Dekamel, formerly with Almerico. Dekamel, a former waffle peddler, sings a la Louis (who doesn't, down here) and plays good jazz on a regulation Army bugle. Sharkey also employs Lizzie Miles, who at 58 is making a strong comeback, having recently come out of retirement. At her age, Lizzie sings with more enthusiasm and feeling than most moderns. —Joe

Al Miller To LA For RCA

New York—Al Miller, who has been working here in the RCA Victor rhythm and blues recording department, has been elevated to chief of the discery's Hollywood recording division.

He will replace Henri Rene, who several months ago sought to be replaced to return to his New York home.

Rene will return here to work with recording boss Dave Kapp and musical director Hugo Winterhalter.



BRUBECK AND MILHAUD got together recently when longhair jockey Michael Donn Random, of KLX in Oakland, Cal. (center), taped an interview with Darius Milhaud followed by interview with Dave Brubeck, who studied with Milhaud at Mills College here, as did Pete Rugolo.

Willy Kempff Beethoven LPs Cover The Whole Sonatafront By ROB DARRELL

With a batch of five new LPs, Decca proudly completed its monumental series of all 32 Beethoven Piano Sonatas as played by Wilhelm Kempff—certainly one of the great milestone-makers in the development of the LP repertory and in a superb blending of significant music with interpretive pianism and piano recording at their best.

I've already commented on some of the earlier releases in the *Beat* May 7, June 4, and August 13 and there's no need to repeat my unqualified praise—unless it is to remark again on Kempff's remarkable versatility in finding just the right touch for both the gentle naiveite of the very early sonatas and the eloquent, philosophical tone-dramas of the last great works. But it may be helpful to tabulate the complete series so that you can pick out individual sonatas you're particularly fond of (although I warn you, if you're a whole-hearted Beethovenian, you'll never be satisfied until the complete set stands enshrined in your library) . . .

- The 32 Beethoven Piano Sonatas:
1. F minor, Op. 2, No. 1 (DL 9583); 2. A major, Op. 2, No. 2 (DL 9585); 3. C major, Op. 2, No. 3 (DL 9583); 4. E flat major, Op. 7 (DL 9588); 5. C minor, Op. 10, No. 1 (DL 9587); 6. F major, Op. 10, No. 2 (DL 9591); 7. D major, Op. 10, No. 3 (DL 9584); 8. Pathétique, Op. 13 (DL 9578); 9. E major, Op. 14, No. 1 (DL 9588); 10. G major, Op. 14, No. 2 (DL 9592); 11. B flat major, Op. 22 (DL 9590); 12. A flat major, Op. 26 (DL 9589); 13. E flat, Op. 27, No. 1 (DL 9584); 14. Moonlight, Op. 27, No. 2 (DL 9582); 15. Pastorale, Op. 28 (DL 9585); 16. G major, Op. 31, No. 1 (DL 9589); 17. Tempest, Op. 31, No. 2 (DL 9586); 18. E flat, Op. 31, No. 3 (DL 9586); 19. G minor, Op. 49, No. 1 (DL 9590); 20. G major, Op. 49, No. 2 (DL 9590); 21. Waldstein, Op. 53 (DL 9581); 22. F major, Op. 54 (DL 9591); 23. Appassionata, Op. 57 (DL 9580); 24. F sharp, Op. 78 (DL 9578); 25. G major, Op. 79 (DL 9578); 26. Les Adieux, Op. 81a (DL 9582); 27. E minor, Op. 90 (DL 9580); 28. A major, Op. 101 (DL 9581); 29. Hammerklavier, Op. 106 (DL 9579); 30. E major, Op. 109 (DL 9591); 31. A flat, Op. 110 (DL 9592); 32. C minor, Op. 111 (DL 9587);

Topo Schnabel

The whole series takes fifteen 12" discs (as contrasted with the 12 bulky albums, each containing six or seven 78 rpm discs, that made up the Schnabel series of 1932-1938) . . . And while no one would want to deny Schnabel full credit for the first complete phono-edition, even his most fanatical admirers can hardly deny the unevenness of his performance. For me, anyway, there is no question but that Kempff is the finer interpreter, as well, of course, as befitting by almost incomparably better recording.

Finally, if you want just one disc-recommendation to sample these riches, you can hardly do better than Decca DL 9591—in which you'll get one early sonata (No. 6), one representing the "middle" period (No. 22), and one of the most endearing of the big final works—the profoundly moving No. 30, Op. 109.

Mozartian Miniatures

Those hard-working Stuttgart boys are herded back into their "Ton-Studio" for a batch of Mozart's littlest and least-known works. They're stuck with Aida Stucki in the *First and Second Violin Concertos* (Period 549) and the doubtfully authentic *Seventh Concerto*, K. 271a (Period 548), but she shows them up by playing with considerably more briskness and deftness than her accompanists. It's all pleasant enough stuff, but not of any wide, general appeal . . . And on the other side of the latter disc, conductor Gustav Lund turns to Gustav Svaerdestroem as fiddle soloist in two little *Rondos*, K. 269 and K. 373, and an *Adagio*, K. 261, which are even less substantial music, played with unpleasantly penetrating tone. But Lund can't blame his soloists, for when he strikes off alone in the *Divertimento*, K. 247, and little *March*, K. 248 (both for strings and two horns), he clearly reveals his almost amateurish lack of control and dramatic communication . . . Also on this disc (Period 545), Hans Michael swipes the baton briefly to run through, spiritedly but with little finesse, the tiny *Symphony No. 24*, K. 182.

Minor-League Bach

Since Muenchinger's probably corralled all the best players around town, Stuttgart's "Ton-Studio" orchestra has to do the best it can with second-stringers. Led by Hans Michael, with Maria van der Lyck swinging a Neupert harpsichord, the group is spirited rather than subtle in Bach's *third and fifth Clavier Concertos* (Period 547) . . . Under Hans Grischkat, the same orchestra accompanies the Swabian

CLASSICS IN CAPSULE

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

STANDARD WARHORSES

DISC DATA	RATINGS	COMMENTS
BEETHOVEN: 4th Piano Concerto. Gloecking & Philharmonic Orch.—Von Karajan. COLUMBIA ML 4535, 12".	★★★★ Performance ★★★★ Recording	● The poetic Fourth (with its dramatic piano-orch. dialogue in the slow mov.) is by far the best of B's concertos, and Gloecking's reading always has been tops to my ears. His new edition, with superior orch. acc. by Von Karajan, is better than ever, interpretatively and in performance, while the recording (made for British release last Fall) is satisfactory enough, if not up to the holder, less sensitive Barbara Vaughan (London LL 317) of last January.
BEETHOVEN: Violin Concerto. Ruggiero Ricci & London Philharmonic—Adrian Boult. LONDON LL 562, 12".	★★★★ Performance ★★★★ Recording	● Hard on the heels of its lyrical but undramatic Campoll version (LL 560), London brings still another Beethoven fiddle concerto, this with erstwhile wunderkind Ricci. Technically, he does a superb job and is given excellent acc. and FFR recording, but his version will fascinate fiddlers more than its listeners, unless I miss my guess. For all its slick merits, it remains remote, never quite coming to life with dramatic, personal impact.
BEETHOVEN: Romances 1 & 2 J. Fuchs, violin & Little Orch. Ser.—Scherma. DECCA DL 4004, 10".	★★★★ Performance ★★★★ Recording	● It's a dicy trick on Mr. B. to re-embalm these piddling trifles, turned out on a day after when his mind certainly was on something else. Fiddlers insist on playing 'em, however, and here Fuchs and Scherman do them neatly in first phono-editions, but they're still sick-makingly dull!
DVORAK: New World Symphony, No. 5. Cleveland Orchestra—George Szell. COLUMBIA ML 4541, 12".	★★★★ Performance ★★★★ Recording	● Never Sidel Dvorak short! Since 1938 George's re-stillation of the usually backhanded New World (on RCA Victor 78's) has stood unmatched—until now he supersedes it himself in a modern edition that compares favorably with his superb Dvorak 4th for London (Best-served May 21). The Clevelanders don't quite match the full-fledged piquancy of the old Czech Philharmonic, but otherwise this is a model of restraint, sunny warmth, vitality & fine recording.
FRANCK: Sym. Vars. & MOZART: Piano Concerto 23. Gloecking & orch.—Von Karajan. COLUMBIA ML 4534, 12".	★★★★ Performance ★★★★ Recording	● The Franck (a re-make) is a characteristically lyrical Gloecking reading, rather more amber and emotional than the "Variations symphoniques" usually are taken. Missing something of the music's spontaneity and verve, this is a lovely version nonetheless. The Mozart 23 (a Gloecking "First") also has more Beethovenian weight than Mozartian gusto, but there is such a wealth of melodic warmth and sunny lyricism here that even minor carping is out of order.
LISZT: Rhapsodie Espagnole, Mephisto Waltz & Consolation 3. George Sander, piano. COLUMBIA ML 2209, 10".	★★★★ Performance ★★★★ Recording	● Too late for my List article in the Aug. 27 <i>Beat</i> , this would rank close to the best discs there, for Sander has the true ardent manner & bravado for the Rhapsodie (original solo version) and the lively if no longer devilish Mephisto Waltz (Liszt's own piano-orch. arr.). The 3rd Consolation is another hot-house Liebestraum-rose under another name, but the other pieces have both driving power & scintillating virtuosity to recommend them.

RARE VINTAGES

BRAMMS: Variations & Fugue on a Theme by Handel, Op. 21. Julius Katchen, piano. LONDON LN 552, 10".	★★★★ Performance ★★★★ Recording	● Young Katchen is prodigiously gifted, but he still has far to go to emulate Kempff's superb lucidity. He captures something of the romantic glow that too often fails to warm the pyrotechnics of this music, but he lacks the true grand manner that its stature also demands. Biggest & most effective of all Brahms' piano works, this still awaits a definitive phono-edition.
LOEWE: 5 Ballades & "Ancient Church Music." Wm. Warfield, bar. with piano & orch. COLUMBIA ML 4545, 12".	★★★★ Performance ★★★★ Recording	● Warfield demonstrates again that he's one of our truly outstanding young singers: master of a big, ringing voice, a precisionist in enunciation, and above all possessor of an unerring sense of dramatic interpretative style! Except for the poetic <i>Saxxon Begonia</i> , the Loewe songs are sportive or work-heraldic run-of-the-mill Teutonic romanticism, but override the Schmitt & Hammerichmidt airs are nobly eloquent, the unacc. Perotin "conductus" is deeply moving, and the Monteverdi "Laudate" signals the show with its magnificent jubilation.
MOZART: Clarinet Quintet, K. 581. Antonio de Bavier & New Italian Quartet. LONDON LN 575, 12".	★★★★ Performance ★★★★ Recording	● In strong contrast with the straightforward lucidity of Benny Goodman's Columbia edition (Best-revised May 7), this one by Tony de Bavier and the Quartetto Italiano is super-mellow . . . played in the dramaticist of Italian moonlight . . . lovely in a ripely sentimental way. I like my Mozart cooler, more dramatic and sippier, but this is one to narcotize more emotional listeners.

NEW DIRECTIONS

PROKOFIEFF: Concerto 1 & MOZART: Concerto 1, Sibelius, vi. & London Phil.—Becham. COLUMBIA ML 4535, 12".	★★★★ Performance ★★★★ Recording	● I almost hate to five-star these superb performances, time-tested as they are, since there's nothing on the disc's label or jacket to indicate these aren't re-makes, but reissues of 1935 & 1936 78's! The recording sounds surprisingly good (or not bad) at that, and of course no one's ever played the tenderly lyrical Prokofiev First to such perfection . . . And Sibelius' (and Becham's) Mozart K. 218 is a miracle of another kind of precision, verve and irresistibly communicative feeling. Long idolized in 78s, these should win many new friends on LPs—but why not under their true colors?
PURCELL: Dido & Aeneas. Kirsten Flagstad & Mermaid Theatre Co.—Gervais Jones. HMV (U.S.) LHMV 1007, 12".	★★★★ Performance ★★★★ Recording	● I was all set for Flagstad's Wagnerizing this naive but irresistibly charming miniature opera, originally written for performance by school girls. But how she fools me! . . . She sings with exquisite restraint and tender expressiveness, as so do Elisabeth Schwarzkopf, Thomas Helmerford, and the rest of the London cast. Conductor Jones sings, fine little chorus and small orch. cum harpsichord with just the right delicacy and grace, and the recording too is admirably scaled to suit both the music and its performance.

Choral Singers in Bach's *Missa Brevis No. 1* and *Sanctus No. 1* (Renaissance X 44), *Missa Brevis No. 2* and *Sanctus No. 2* (Renaissance X 45). The performances are pretty sluggish, but there's some substantial Bachian meat here, especially in the former disc . . . All by his lonesome, Janos Starker (of the Met. Opera Orchestra) brings up the rear with the *Third and Sixth Suites* for unaccompanied cello (Period 543), in which he demonstrates a rich, almost too sweet tone in performances that seem dreamy and remote in comparison with the unforgettable Casals versions.

Mercury Signs Detroit Symph.

New York—Mercury Records has signed the Detroit Symphony Orchestra to a recording contract, thus expanding its domestic symphony exclusives to four. The others are the Chicago Symphony (under Rafael Kubelik), the Minneapolis (under Antal Dorati), and the Eastman-Rochester Symphony.

The signing of the Detroit Symphony followed closely on the heels of the appointment of Paul Paray as permanent conductor of the orchestra. First recordings will be issued in the fall.

Borscht-Circuit Strauss

Comes summer, anything goes in a pop or outdoor concert, and the platter-disher-uppers seem to think the same for discs. Out of the past come Ormandy's Minneapolis J. Strauss album of 1935 78's coupled with Fiedler's *Wine, Women, etc., Artist's Life and Emperor* waltzes from 1938 78's (RCA Victor LM 9025). Once best-sellers, always best-sellers? I doubt it, for we have higher standards nowadays, as shown even in Fricisay's Berlin Philharmonic disc of the *Blue Danube* and *Weiner Blut* (Decca DL 4009), which, while somewhat routine, at least has the Wiener swing and much more attractive recording.

Good Old Overtures

No summer concert's complete without a few stand-by overtures . . . and here we have a batch considerably better played than you'll usually hear them under the stars and mosquitoes. Fricisay with the Berlin Philharmonic does a fine deft job with Mendelssohn's *Midsummer-Nights Dream* (Decca DL 4006) and with Rossini's *Semiramide* and *L'Italiana in Algeria* (Decca DL 4010). Short of Toscanini and Beecham, he's hard to beat here. But the coupling of the former, Jochum's *Oberon* is pretty pedestrian. It's done far better and more atmospherically by Szell with the N. Y. Philharmonic-Symphony in Columbia AAL 19, which also includes a rich, rousing *Freischuetz* Overture for good measure.

Shearing Set To Record Classics

New York—George Shearing will make his bow in the longhair disc field shortly.

MGM plans to record him in a series of compositions, some of them originals and some traditional classic warhorses, for a projected classical Shearing album. Quintet will not be used for this date.



**A. Snake
On The Loose**



"WE'LL TAKE SNAKE!" is the cry as Abe Snake, runningly disguised as Stan Freberg, tries out his campaign by singing *Try* and de-shirting self at Jantzen Beach (upper left); then leads parade in downtown Portland, in 1930 Packard driven by KWJJ announcer Franklyn Bute, followed by KGON jock Sammy Taylor driving own car, with Billy Barty. Next, Snake acts as judge at midget auto contest

(P.S. everybody won); bids bonjour from atop marquee of Century newsreel theatre, flailing his party's mascot, a six foot cobra. Last two shots show him kissing winning greyhound at Portland's Multnomah Stadium (while slipping a burr under its silks for the next race) and, with sidekick Billy Barty, being sidekicked out of congress (the Congress Hotel, that is), after being found with assorted loot.

Freberg Campaign Bloom In Snake-Filled Rooms

By TED HALLOCK

Portland, Oregon—"I'll Take Snake" is the campaign cry sweeping this city. It's all Bob McAnulty's fault. We had been evidencing the usual semi-hysteria over our obvious and logical choices for the Presidency (and wagering a few bob on same, to boot), when all of a sudden appears this political Messiah, Abe Snake, with promises to install slot machines in the rotunda and in general give the nation back to the gamemaster. Naturally he was a cinch for our vote.

Snake came, saw, conquered, and was thrown out of his hotel for stealing towels—an aspirant of distinction. He kissed greyhounds, not wee bairn; wrestled with his mascot (a cobra) in the town square; posed atop the bronze deer we revere. In short, Abe Snake, a clean-cut, All-American, sporting type, swept us off our collective feet and garnered at least half a delegate for his bid at the National Rascalian Convention in Ear Muff, Minnesota on November 5 (Snake plays it safe to cover election bets).

This is McAnulty's doing, like we said, and a better, more refreshing thing couldn't have happened to U.S. politics (it couldn't have happened anywhere else). Bob is a diminutive, carrot-thatched disc jockey who has set the Rose City on its musical ear during his past two years of brandishing biscuits for KWJJ, a powerful indie here. He has played records underwater and every other way, parlaying a wonderfully subtle (and un-square) sense of humor into beaucoup financial rewards.

McAnulty started using the name "Abe Snake" a year ago, referring to odd and otherwise ob-

tuse sidemen on strange etchings as "A. Snake, guitar," etc. Like a Hawthornism, it caught on. When Portland Capitol rep Don Doust attended a regional sales meeting in L.A. he took the name with him, threw it gaily about during a somber "why-isn't Mel Torme-selling" conclave, and thereby brought it to the attention of Stan Freberg. This is the end of the story, in more ways than finis.

Freberg, searching for "John & Marsha" gimmicks, immediately became Abe Snake, Presidential candidate at large; made a record; hired a midget campaign manager (just like any normal office seeker), and began to stump the provinces.

McAnulty, no dolt with a buck, immediately booked Freberg, Billy Barty (Stan's diminutive aide de camp), and entourage for a three-night stand here to kick off the "draft." Nobody knows how many votes Snake corralled during his intelligent presentation under McAnulty's aegis (singing *Try*, and indulging in other generally emotional interpretations of what is a serious and objective viewpoint, nothing).

Statisticians do estimate that there were (seriously) 85 vehicles in the Snake campaign parade,



more (seriously) than for either Kefauver or Taft during their appearances here. This is the only in *Down Beat's* series of Presidential profiles, eye-view sketches of outstanding louts with every reason to expect overwhelming defeat on November 5, printed as a public service to Capitol records, Stan Freberg, and Bob McAnulty (a very enterprising ruy, who is installing a backwards air conditioning unit in KWJJ's Studio A to maintain a steadily replenished supply of smoke for informal caucuses).

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Prof. Hayakawa Lectures As One Thousand Cheer

By RALPH J. GLEASON

San Francisco—On a warm summer's night in August, almost 1,000 people jammed the auditorium of the Everett Junior High School to hear a lecture on jazz. That's right, almost 1,000 people.

The lecture had the added attraction, of course, of live illustration in the person of the Vernon Alley and Turk Murphy bands, but it was the prospect of the lecture itself that brought out the audience.

Students and jazz fans, people from, literally, all walks of life came to the affair. Many of them were already students at the San Francisco State College summer session where the speaker of the evening, Dr. S. I. Hayakawa, the noted semanticist, was teaching. Many of them were already taking one or more of the Hayakawa courses. But the fact is that they came and that is what I think is remarkable.

Earlier Alley

Some ten years ago, the San Francisco hot music society, a cadre of devoted jazz fans, began to hold regular meetings. The musicians they hired to demonstrate jazz forms were practically the same ones who illuminated Dr. Hayakawa's talk. And they were organized in much the same way—the Vernon Alley band of that time, and a group from the Lu Watters-Turk Murphy school.

As Peter Tamony, himself something of a semanticist and one of the original members of these meetings of a decade ago, says, "We had a hard time getting fifty people, much less a thousand." Yet the influence of those early meetings wasn't slight, for out of them grew the whole San Francisco jazz school with the Watters, Murphy, Scooby and similar bands.

The Doctor Draws

What has happened in these 10 years that an examination of the history of jazz should draw such a crowd?

To begin with, of course, Dr. Hayakawa himself is a drawing card. (One cynical witness wondered how many people would turn out to hear Artie Shaw or Duke Ellington talk on semantics.) In all of his local appearances, whether talking about jazz, art or general semantics, he has loaded the

joint. Naturally some came just because he was speaking, some others came to scoff, others still, because jazz is somewhat arty these days. But the great bulk of the attendance was people who had a genuine interest in the proceedings and who were genuinely impressed and stimulated by what they saw and heard.

Dissonance Paid Off

I think that the explanation of the magnitude of interest today is simply that the fanatics on both sides of the clef, the boppers and the figs, have done a great service in the long run by stirring up interest in jazz in general. Every anguished outcry that a goatee, a beret, a washboard or a pre-1929 tune isn't jazz per se has helped. We in the business may deplore the lunatic fringe (as we may think nothing new was said at such a lecture) but we forget that our familiarity is not shared by the general public.

It seems to me that the interest shown in the last couple of years by universities and colleges in serious discussion of jazz history and analysis of its forms has been felt in other than academic circles. There are many young musicians all over the country who are seriously interested in all forms of jazz.

Double Standard?

I watched a teen-age clarinet player buy a record by Miles Davis and one by George Lewis recently and act excited at the prospect of playing each of them at his leisure. More and more musicians seem able to double from dixieland to progressive and back. A local drummer worked with Dave Brubeck and Jack Sheedy on successive nights recently and fitted in well and easily with both.

It's hard to think of a better state of affairs. Maybe the cold war in music is about over. And maybe the general public's interest—as shown sporadically—could be taken as cue by radio and TV.



JANE RUSSELL cuts a mean figure as she dances western style in her new flick with Bob Hope, *Son of Paleface*.

Capitol Office Gets Jolly Good Feller

New York—Sid Feller, up to some months ago a music director in the local Capitol Records office, has resumed a recording department post with the discery.

He will fill the gap left open by the departure of Dave Cavanaugh to take over the Capitol kidisc recording division in Hollywood. Dick Jones heads eastern recording for the company.

If CBS could run the Saturday Night Swing Sessions in the 30s, 1952 might be a good year to start a network jazz show all over again. And when you look at the concert grosses from last year, it's obvious there is broad interest in jazz. This may be wishful thinking, but I am convinced that the day is soon coming when jazz—in all its forms—will be back on the air and, I hope, replacing those miserable hotel band remotes that curdle the Saturday afternoon air.

Miller-Diller

New York—There's a guy named Dave Miller in Philadelphia who is rapidly becoming the ace talent finder in the country. By admission of his competitors, and these include all the major record companies, Miller has found a promotion technique and method that is as near to perfection as such a thing can get.

First Miller came up with the Four Aces. He produced the Aces' Victoria recording of *Sin*, made it a hit, made his money, and allowed the Aces to slip away to Decca Records and move on to their current eminence.

Then he came up with *Here In My Heart* and Al Martino. The story ran about the same, except that Martino wound up with Capitol Records.

So one has to be wary, for Miller has a new "boy," a youngster named Dick Lee. Lee is a handsome blond lad who was unveiled by Miller here at the NAMM Convention. Five minutes after the kid showed, he was being tailed by adoring teenage bobby soxers. Of course, there's a record involved called *Eternally*. Miller has been busily lining up disc jockey promotion for the record and already has stimulated big trade talk about his new singer.

There's a catch to the new lad though. He won't slip away because Miller has Lee under his own personal management contract.

Concerts, Orks, Singles All Aim At New Orleans

New Orleans—Early indications show that the fall season in the Crescent City will be one of the biggest music entertainment periods in recent history. The major name activity will be focused on the New Orleans hotel rooms.

The reopening of the Swan Room of the Hotel Monteleone Sept. 23, will send the season off to a flying start. Scheduled for the opening is Liberace, who has been bowling them over on the West Coast. Tito Guizar, a major attraction hereabouts, and April Stevens also are due in the Swan Room during the fall.

The Blue Room of the Hotel Roosevelt, which has been coasting with a semi-name policy through the summer, will resume its top orchestra bookings with Russ Morgan and Tommy Dorsey among those slated for the spot. Current in the room are Hal McIntyre and an ice show.

Rosemary Clooney will head the list of record names who have been booked into the Cotillion Room of the Jung Hotel. Current in the room is Eileen Barton.

In addition to these spots, the town will be treated to a flow of concert presentations to be led off by Johnny Ray on Sept. 25. And the jazz spots and stripperies continue to flourish.

Auld Bills MGM For Billing Slip

Hollywood—Georgie Auld filed suit here against MGM Records for \$150,000 damages and a restraining injunction which would force the discery to take off the market its recently released Sarah Vaughan album.

Auld claims that two sides in the album, *You're Blase* and *A Hundred Years From Today*, originally made on one of his dates for the now defunct Musicraft label with Sarah employed by him as vocalist (at \$40 for the session) were released by MGM under Sarah's name with anonymous "Orchestral Accompaniment" billing.

Hassle Starts Re Bands At British Bases

London—British bandleaders have registered a complaint with United States Air Force authorities here following allegations that British bands were in the main too bad to book for their camps.

The allegations were made by a British civilian, Phil Cohen, who books bands to play for American officers and men at Burtonwood Camp in Lancashire.

Cohen described some of the musicians as "disreputable," adding: "Bop haircuts, colored socks and heavy brown shoes worn with dinner jackets, soiled shirts and stained suits—we've had the lot. In future, you can keep name bands."

Among the top outfits that have appeared at Burtonwood are those of Ted Heath, Johnny Dankworth, Harry Gold, Ray Ellington, Eric Winstone, Ralph Sharon, Sid Phillips and Roy Fox.

The Music Directors' Association, which represents British bandleaders, is furious, and has called on Cohen to apologize.

60 Church Choirs To Sing With Ella

Detroit—Ella Fitzgerald will step out of her usual role of pop singer when she appears here Aug. 31, at the Michigan State Fair.

Appearing in the band shell at the event, Ella will be joined in her performance by the choirs from 60 churches, assembled from all over the midwest by the Council of Churches. Her song selections will, needless to say, be suited to the religious occasion.

Burton's Flirtin' With Management Again

Hollywood—Bill Burton, who piloted Jimmy Dorsey and others to the top during the heyday of the swing era, is back in the personal management business after a turn as manager of a radio station in Arizona. He's starting with a roster that includes the Mary Kaye Trio, Helen O'Connell, GiGi (formerly Jo Ann) Greer, arranger-conductor Nelson Riddle, and Johnny Holiday.

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Basie Band Best In Biz

By JOHN HAMMOND

It was 16 years ago that your reporter first haunted the confines of Kansas City's Reno Club to hear Count Basie's fabulous nine-piece band. The best thing to be said about the subsequent Basie bands was that they almost approached the original small group in imagination and excitement.

The new Basie band of 1952 has already received lavish praise from *Down Beat*, and much of it is deserved. During its stay at Birdland it rocked New York with its volume, precision, and beat. Many of the middle-aged fans, who as kids were nightly visitors to the old Famous Door in 1937, braved the confusion that is Birdland to recapture memories no other band has ever been able to weave. Basie's boys are wonderful, the best that the new music business has to offer; but most of the magic vanished with the draft which decimated the old band.

Rhythm Relationship

The rhythm section was the foundation of the Kansas City group, which in those days consisted of Basie, Jo Jones, and Walter Page. There was a special relationship between these three men that no substitutes have ever been able to match. Freddie Green, who first joined the Count in 1937 with his incomparable guitar, is there as link between past and present, but the vastly improved drumming of Gus Johnson fails to provide Basie with the stimulus he needs to shine as a soloist. Very much in the way is the loud and insensitive bass of Jimmy Lewis, which effectively destroys the balance of the section.

All the old soloists are gone, and in their place is a very respectable group of virtuosi, headed by Paul Quinichette on tenor, Joe Newman,

trumpet, and Henry Coker, trombone. But the sorcery of the old Basie reed and brass sections was in their ability to provide seemingly improvised riffs to stimulate the soloists.

It's Still Young

Little of that goes on today, but there is always the chance for it in the future. This band is still young and fresh. The only reason for these carping remarks is that fact that the new Basie band is probably the best in the business. Its intonation, thanks to the discipline of Marshall Royal, is excellent, and the ensemble playing has both freedom and precision. The only things lacking are those sparks of genius that used to differentiate Basie from all the other bands. If these are provided, the Count might easily recapture his former glory.

'More Like Pres Than Pres Himself': Meet Mr. Quinichette

New York—Paul Quinichette is the "new" tenor star on Mercury records and the "new" sensation of the Count Basie band—but jazz fans with their ears to the ground are unmazed. Especially if the ears were on Chicago ground, almost a decade ago, when Paul played at the Band Box with Shorty Sherock's quintet; or in Denver, where Paul was born, went to Denver University and spent many of his early professional days.

The quick-fingered Quinichette, who according to some listeners may be to "Pres" Young what Stevenson may be to Truman, has sprung into prominence through two lucky breaks. First, Wardell Gray recommended him for the job with Basie's band. Second, he so impressed Mercury's Bob Shad, playing on the Dinah Washington session (*Blowtop Blues, Cold Cold Heart*) that Shad gave him his own date, with Basie as an eager sideman. Thus *Prevue, Sequel* and *Shad Roe*, with more to come.

"I became a musician in spite of my family," says Paul. "My mother used to hide the horns."

(Jumped to Page 14)

He
Rocked the Roxy!
and the Public gave...
Tony Bennett
a NEW name — it's —
"DREAMBOAT"

"... Tony Bennett has no Achilles heel... week after week, we hear of a half dozen new singing sensations... but Tony is different... that's because a vocalist who has become famous via recordings, radio and television builds up a desire on the part of his fans to see him. They want to sit in a theatre and watch him on the stage. Here's where nine out of ten of these sudden sensations fail. They lack the voice, the personality, or both, to get over. But not Tony. He has come through. The net result of this is the Big Payoff. It came to Bennett when he closed the Roxy Theatre in N.Y. at one of the highest salaries ever paid to a singer..."
—Ben Gross, N.Y. Daily News.

"... Tony Bennett seems to be concentrating more on genuine singing... there's more vigor, taste and a greater feeling for music and lyrics in his emancipated style... there's still a heavy reliance on the disc tunes that brought him to prominence on the Columbia label but the latter day issues, such as "Since My Love Has Gone," has a fragile delicacy and charm... "Blues in The Night" gets a good going over in a bluesy style, and a reprise of "Because of You" carbonated from his disc, shows a contrast between his old and new singing patterns..."
—Variety, review.

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"Please My Love"
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and
"You Could Make Me Smile Again"
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COLUMBIA RECORDS



SHOOTING MOVIES is Capitol president Glenn Wallich's hobby. He filmed and produced the one described

in Lloyd Dunn's story below, in which Billy May and Mel Blanc are the chief actors. At top left, May objects to shoot-

ing outdoors so Wallich moves inside (photo 2). That's Dunn checking script. Third shot finds everybody happy.

Wanna Buy A Record? Capitol Decennial Recalls Much Fun, Hard Work, To Vice-President

(Ed. Note: The following story was written by veep Lloyd Dunn in behalf of his cohort and Capitol Records' presy, Glenn Wallich, as a 10th anniversary message from the executives and employees of the Capitol Record Corporation.)

By LLOYD DUNN

Vice President, Capitol Records, Inc.

Wanna buy a record? There's a store within walking distance. They've got thousands of records of every type and speed. Drop in, look 'em over, play five or six selections, buy one. It's easy . . . and fun!

Matter of fact, the whole music business is fun. Starting with the writers, it's fun to create songs and lyrics, and hope they'll be hits. It's fun for the record manufacturer to audition all kinds of artists and musicians, select the ones who might have appeal, find tunes for them, record them, and keep both fingers crossed. And it's fun for the sales department to sell music rather than some dull product like tooth paste or telegraph poles.

There's only one trouble. The difference between those concerned with making records and you—the ultimate record buyer—is that we have to make money in the transaction. If we don't, there won't be any more records or bands and you'll have to depend on wandering lute-strummers like Robin Hood, for your music.

To illustrate the complexities of

making records, Capitol recently produced a motion picture called, as you might suspect, *Wanna Buy A Record?* It was produced in Hollywood, in color, and it featured Mel Blanc and Billy May.

Mel is a record dealer. Billy a customer. When Billy finally arrives at a record of his choice, and Mel tells him the cost of the record, Billy flips his lid. It's too much, he insists!

The story concerns Mel's efforts to prove that the 85 cents, plus tax, Billy will pay is not too much. We see Mel take Billy through Capitol's recording studios, where Dean Martin, Les Paul and others are at work. The specially designed studios are shown (with walls that move about to change acoustical qualities), the meetings with publishers to select songs, the battery of controls, the tape ma-

chine, the high precision lathes for cutting lacquers.

Then Mel takes Billy to the huge Capitol plant in Scranton. They go through the entire manufacturing process . . . metal masters, mothers, stampers . . . raw materials, pressing, packaging. And always, continuous testing and checking of every step. For records are precision products. Grooves must be right to the millionth of an inch.

The story finishes with Billy buying the record, of course. Only there's an added twist that winds up the picture on a chuckle. We won't tell you, because you may see it someday.

The complexities of producing records are known to few record buyers, unfortunately. Perhaps that isn't important, any more than it's important for you to know how the shoes you wear were stripped off a cow and stitched together.

Yet, amazingly enough, questions are asked like, "Why does an LP cost more than a 78?" True, they're both one record. But, artist royalties, license fees for music, AFM fee for musicians, and many other costs may be eight times the cost of a 78. And those tiny microgrooves must be perfectly pressed into flawless materials.

The initial tape recordings of Capitol's FDS (Full Dimensional Sound) classical records are passed by a committee of top engineers, musicians and executives before they are released to the plant for special processing. One slip along the way and FDS becomes an ex-classic, hillbillies, jazz—we love 'em all!

Capitol Saga's Keynotes: Initiative And Experiment

(Jumped from Page 1)

early hits including *Strip Polka*, *Accentuate The Positive* and *G. I. Jive*.

Two Heads Together

Actually it was Mercer who half-dreamed up the idea of Capitol Records. In 1941, he was unhappy with the way his songs were being treated by the record companies. At the same time, Glenn Wallich, today the president of the company, was trying to figure how to expand a custom record producing section of his record shop, Music City (above which Capitol has its headquarters today), into a bigger enterprise. The two had been close friends,

one day shared one another's plans, found the common ground, and out of it was born Liberty Records, which a few months later was redubbed Capitol Records.

The Third Man

Mercer took his plans to B.G. (Buddy) DeSylva, then a producer on Paramount Pictures' lot, formerly musician and one of the leading pop songwriters as a third of the famous Brown-Henderson-DeSylva team. DeSylva, who had been watching Wallich and Mercer work up Capitol, decided to take an active interest to the tune of \$25,000. DeSylva was the first president, Mercer veep, and Wallich, secretary-treasurer. To this day, 80% of the stock in the company is retained by the triumvirate,

distinct advertising slogan instead of a symbol of superb musical reproduction. The hi-fi buyers know!

But, as we said, maybe you don't care about what goes into a record. It's what comes out that you pay for.

You're right, of course. Our job is to tuck the music in the grooves for you. How we get it in there is our problem. Capitol has been at it for 10 years, now, and been mighty happy doing it. Because the music business is fun—a vocation and a hobby rolled into one.

Wanna buy a record? There are thousands of 'em at your command, and new ones every day. Pops,

Capitol Bop

New York—Bop found its most respectable home record-wise with Capitol Records. When bop was causing its biggest noise, the discery was bold enough to jump on the wagon by going so far as to issue a full release of bop records in lieu of standard pops, hillbillies, etc.

On that release in 1949, there were eight records including the first by the Miles Davis Octet, a bop scat with Jo Stafford and the Dave Lambert chorus, the first recordings of Benny Goodman's bop-inclined band, Tadd Dameron, Babs Gonzales, Charlie Barnet's last big band, and Lennie Tristano.

Under the daring but brief enterprise, the company put to wax such modern jazz luminaries as the late Fats Navarro, Buddy DeFranco, Teddy Charles, Lee Konitz, Max Roach, Wardell Gray, Gerry Mulligan, etc.

though the DeSylva shares have passed on to his estate since his death last year.

To dampen the company's early prospects further, one month after Capitol opened its doors, the War Production Board shut theirs. The record industry's supply of shellac was cut by 70%.

Ingenuity Pays Off

But the initiative showed early. Wallich, in a drive which he conducted through radio stations, started a promotion drive for the public to turn in old records to provide the materials for new ones. He sparked dances where the admission was an old platter or two; he drove personally to pick up old discs that were being volunteered as the result of the radio calls. In that manner, he was able to raise a sufficient amount of material to keep the young company rolling while it was enjoying its first hits, *Cow Cow* and *Strip Polka*.

It was back in those early days that Capitol began its cultivation (Turn to Page 12)



TONY De NICOLA Chooses

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WORLD'S FINEST DRUMMERS' INSTRUMENTS



THREE CAPITOL FAVORITES at top left are Margaret Whiting, long one of the label's staples; Peggy Lee, whose long tenure expired a few months ago and who produced Capitol's all-time second-biggest seller with *Manana*; and Joe Fingers Carr, alias Lou Busch, alias Mr. Maggie Whiting. At right above is the famous *Ten Cats And A Mouse*

right ar man in tenor: Sherwo of heat bass (the



through the years
we grew and grew—
our stars—we owe
a lot to you!



It's quite an accomplishment to reach the age of ten, but still, you're too young to look to the past. In celebrating this important milestone in Capitol's history, we feel confident that—*The best is yet to come!* Congratulations and good wishes are in order . . . not to us, but from us . . . to the artists, song writers, dealers, disc jockeys, operators and the members of our organization to whose friendly efforts we owe so much of the success we have achieved.





HERE'S DICK JONES with Edward Spector, until recently manager of the Pittsburgh Orch. for 25 years, and Charles Denby, President of the Pittsburgh Symphony Society.

Capitol Records Got Into The Classical Field By Accident

By RICHARD C. JONES

(Director, Classical A. & R., Capitol Records)

The history of Capitol's Classical Department had an unusual and unexpected beginning.

In the fall of 1947 the Swedish firm Telefunkenförsäljnings contacted Capitol, on behalf of its parent company Telefunken-platte in Germany, earnestly desiring to manufacture and distribute Capitol's popular catalog in Europe. The influx of American GI's during the war years had enormously heightened interest in American popular music, and among the discs most in demand were recordings by Nat (King) Cole, Stan Kenton, and other Capitol exclusives.

In reciprocation for the use of Capitol masters in Europe, the Telefunken Company suggested that Capitol might be interested in the American distribution rights to its already world-famous classical catalog. A leader in pre-war classical recordings, Telefunken offered an excellent basis for the foundation of a worthwhile classical catalog. The magnificent performances of artists like Willem Mengelberg have long been treasured by discerning collectors, and still appear today in basic lists of recommended recordings by eminent musicologists. Furthermore, Telefunken, which already had developed magnetic tape recording before the war, had resumed their recording activities with a technical know-how equal and, in some cases superior to the finest output of any recording company in the world.

Domestic Wax

With such inducements at hand, the exchange of masters between Capitol and Telefunken was initiated and in late winter of 1948, monthly Capitol classical releases began. Encouraged by an enormously gratifying response from local and national critics, Capitol, in its early summer releases a few months later, included the

first classical recordings produced under its own direction.

From the beginning these have included extremely important "firsts" to the LP catalog such as the Villa Lobos *Choros No. 10* under the direction of Werner Janssen. With the issue of Bartok's *Music for String Instruments, Percussion and Celesta*, performed by the Los Angeles Chamber Symphony Orchestra under Harold Byrns, Capitol introduced to the record world its Full Dimensional Sound recording technique (FDS).

With this inspiring beginning, Capitol has steadily increased its own classical recording activities but at the same time has not neglected to give due attention to the treasures in the memorable performances of the older Telefunken catalog. As a result of close collaboration and planning between both companies, Capitol is able to release current recordings from the Telefunken Company which measure up to its own Full Dimensional Sound standards in every respect. Representatives from both companies have established a trans-Atlantic conference schedule which results in an average of two in-person meetings each year on either side of the ocean.

In February of this year Capitol signed to a long-term exclusive contract the Pittsburgh Symphony Orchestra under its new permanent conductor William Steinberg. The public's enthusiastic acceptance of the first three releases indicates a continued position of eminence for this outstanding American musical organization. During the coming season, new issues by this orchestra will include early classic, romantic and contemporary works.

Other Exclusives

Other classical artists on Capitol's exclusive roster include Leonard Pennario, brilliant young American pianist who has just returned from his first triumphal tour of European concert centers; the Harold Byrns Chamber Symphony (formerly the Los Angeles Chamber Symphony); the Roger Wagner Chorale, and the Hollywood String Quartet.

In its less than four years of existence, Capitol's classical catalog has embraced all categories of music, and is especially notable for its representation of contemporary scores by Prokofiev, Schoenberg, Hindemith, Milhaud, Honneger and Walton. Capitol intends to present its artists in balanced and interesting repertory, divergent enough to appeal to every type of record buyer.

Among our Fall releases, in addition to regular symphonic, chamber, solo and vocal fare, Capitol will issue its first full length operas. We plan to continue our search for new American talent in all of these categories, and will also continue the advancement of the finest in recording technique already established under Full Dimensional Sound.



EARLY GET TOGETHER of Capitol stars and friends was held a few years ago on Art Ford's WNEW *Milkman's Matinee* show. Top row, Pete Rugolo, Ford, Carlos Castel, Bob (Signature then, Coral now) Thiele, and Bob (Lisa Kirk's songsmith husband) Weha. Below, June Christy, Stan Kenton, Nat Cole, Mel Torme.

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THREE CAPITOL FAVORITES at top left are Margaret Whiting, long one of the label's staples; Peggy Lee, whose long tenure expired a few months ago and who produced Capitol's all-time second-biggest seller with *Monona*; and Joe Fingers Carr, alias Lou Busch, alias Mr. Maggie Whiting. At right above is the famous *Ten Cets And A Mouse* session, on which everybody switched instruments. Left to

right are Dave Cavanaugh, tenor sax (now Capitol's a & r man in the children's records division); Benny Carter, tenor; Billy May, trombone; Eddie Miller, alto; Bobby Sherwood, trombone; Peggy Lee, drums (she got the kind of beat from which comes only borscht); Frank De Vol, bass (he gave a devastating imitation of Slam Stewart); Dave Barbour, trumpet (he grabbed one note and held on

to it like crazy); Red Norvo, piano; Paul Weston (then Capitol's, now Columbia's musical director) blowing some real gone clarinet (doubtless the greatest since Pee-Wee Russell), and bandleader Hal Derwin on guitar. This outfit gave its all on a phenomenal piece of retrogressive jazz entitled *Three O'Clock Jump*, then said its piece on the subject of *Ja-Da* and stole quietly off into oblivion.



Capitol Decade

Ten years of Capitol records' history are celebrated on this picture page. At left above are Stan Kenton and Benny Goodman, who did the vocal duet on the 1947 Hollywood Hucksters' *Happy Blues*; above is Kay Starr, one of the label's top vocal fortunes; and at right Nat Cole and Red Ingle, whose musical approach differs slightly but who have one thing in common—they're both Capitol best-sellers (*Nat's Too Young* and *Red's Temptation* were Capitol's sixth and eighth biggest ever). Center left, (*Smoke, Smoke, Smoke*) Tex Williams and Smokey Rogers; center right, Ella Mae Morse, whose *Cow-Cow Boogie* was Capitol's first big hit, in 1942 pic with personal manager (then Pvt.) Bullets Durgom and non-Capitolite Bing Crosby.



MORE CAPITOL FAVORITES seen here include, at left, recent acquisition Al Martino. Al, who signed with Capitol immediately after leaping from out of nowhere into national prominence with his *Here In My Heart* on an unknown independent label, BBS, is seen here in the studios of WAVZ, New Haven, where surrounded by youthful admirers, he did a performance in the middle of a heat wave in a studio that was not air conditioned. Between the sun

and his fans' ardor, temperature in the studio reportedly mounted beyond the 100 mark. Next pic shows Pee-Wee Hunt, whose casually recorded, semi-burlesque treatment of *Twelfth Street Rag* turned out to be the greatest sales topper in Capitol's entire history. Seen with him is drummer Glen Waller. Paul Weston and Jo Stafford, not married during their Capitol days but heard on many great records together, are seen above with Dick Jones and Jim Conk-

ling, former Capitol recording exec (now proxy of Columbia, where the Westons roost today). At the right is Nellie Lutcher, another of the many jazz-inclined artists who sprang out of virtual obscurity into nation-wide recognition with the help of the Capitol label's exploitation and distribution. Her first and biggest release was *He's A Real Gone Guy*. She followed with several other best-sellers, more recently has moved to the Okeh label.

Capitol's Great Star Roster Proof Good Music Pays Off

(Jumped from Page 8)

of the disc jockey, a practice scoffed at by the major companies, who later were forced to follow in Cap's footsteps. Mercer, Wallichs, and sales manager Floyd Bittaker took the records personally to the jocks.

Dex's Role

One of the early employees was Dave Dexter, former *Beat* editor. He prepared an unprecedented house organ, *Capitol News*, designed as a throwaway which carefully spread Capitol propaganda while covering without prejudice other sectors of the music-record business. At the same time, Dex

exercised a certain amount of artist and repertoire influence, mainly due to the respect garnered from his years as a critic and connoisseur. He is credited with some or all of the responsibility for bringing to the label Cole, Kenton, Nellie Lutcher, Julia Lee, and others. Today Dex is a fulltime recording man, operating in the pop department while still devoting part of his time toward recording jazz, mainly dixieland these days.

Survived Ban

When the record company's popular catalog caught on, after it had

survived the first Petrillo-AFM recording ban, Capitol began to expand. The first expansion recording-wise was the beginnings of its children's records department under the guidance of Alan Livingston, who today is the firm's vice-pee in charge of all recording. In 1946, "Bozo" was born and as he grew, so grew the kidisc business not only for Capitol but for the

Capitol Killing

Capitol's all-time best-seller was a freak hit with a unique background. Pee-Wee Hunt, one-time Casa Loma band trombonist, cut *Twelfth Street Rag* as one of a flock of numbers made, not for records but for radio transcription use, during the rush preceding the 1948 recording ban.

Even the transcription might never have been issued but for the fact that a substitute was needed for a number on which there were lyrics that were considered too blue for radio use.

When the transcription started causing comment from a few small radio stations, Lee Gillette and his fellow a & r men decided, if only "just for laughs," to put the *Rag* out as a regular record. It was, of course, a million-sale disc and helped to make 1948 Capitol's biggest year ever.

entire record industry. But, even when it came to "Bozo" and the kiddie line, there was music, good music. For with "Bozo," the kids were the first to discover that Billy May was a potential band leader.

Roster Grows

Meantime, Capitol's artist roster began to swell. Jo Stafford and the Pied Pipers with June Hutton had broken from Tommy Dorsey and had joined the enterprising company. And Betty Hutton, a budding movie starlet, recorded too. Her first one was *Doctor, Lawyer, Indian Chief*. And Peggy Lee came to Capitol from Benny Goodman



CAPITOL RECORDS EXECUTIVES, headed by Glenn Wallichs (left) are greeted at Scranton station as they arrive for the finale of a week of celebrations of the company's tenth anniversary. Mac Hardy, Capitol's plant manager, right, shakes hands with Glenn. Others, from top to bottom, are Al Levine, New York branch manager; Gene Becker, Capitol promotion chief; Mel Blanc (left center) Dan Bonbright, secretary-counsel.

along with her husband, Dave Barbour. And, during the war, Paul Weston left Tommy to become musical director for Capitol. And there were Sam Donahue and Andy Russell and Benny Carter. And along the line there had been Paul Whiteman and Billie Holiday, who melded to make *Travelin' Light*.

First Pure Jazz

In 1944, Dexter undertook Capitol's first major pure jazz venture, an album of *Modern American Jazz*. For that album he got Peggy to do her first Capitol vocals; and Jack Teagarden was there, Heinie Beau, Zutty Singleton, Joe Sullivan, Dave Matthews, Billy May, Taft Jordan, Sonny Greer, Barney Bigard, and many others. A couple of years later, Dex went to work on Capitol's four-volume *History of Jazz*.

In 1945, Mercer decided to retire

to the confines of the front office and a recording director was hired. He was Jim Conkling, introduced to the company as an old friend by Paul Weston, whose outstanding work for Capitol resulted in his being appointed president of Columbia Records last year at the age of 35.

When Conkling went to work, the company formally moved into virtually every phase of the record business. A small portion of the company's early business was dedicated to country and hillbilly records. Under Conkling, this department was developed and built into a strong factor with such stars as Tex Ritter, Jimmy Wakely, Tex Williams, and others. And Conkling encouraged the development of a rhythm-and-blues department, mostly under the aegis of Dexter.

(Turn to Page 13)



CAPITOL'S ORIGINAL BACKER and Capitol's first president looked happy about whatever plans they were discussing here. The late Buddy De Sylva (left), who entered the music biz as a ukulele player and rose to the top as songwriter, publisher and movie producer, supplied the loot that helped put Capitol in business; Johnny Mercer, original Cap proxy, supplied songs, talent, ideas for many great dates after the outfit's birth in 1942. (Photo by Gene Lester.)

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IN ATLANTIC CITY recently, Les Paul and Mary Ford allegedly decided that the diving bell at the Steel Pier might be an acoustically desirable location for their next multi-tape recording session. First shot above shows them inspecting the lay-out; next, they try an experimental record with the aid of a hand-mike; right, inside the bell, Mary decides that everything is cool. Capitol now expects to have a new New Sound. Les and Mary, meanwhile, keep breaking attendance records.

Capitol's Decade Marked By Much Spirit, Initiative

(Jumped From Page 12)
This department resulted in Julia Lee and Nellie Lutcher, but was abandoned last year.
Longhair Too
In 1948, the company completed the repertoire circuit by going into the longhair business via a deal with the Telefunken company. This phase of the company's growth is discussed elsewhere in this issue by Dick Jones, who heads the firm's classical division.
And through the years, Capitol continued to pioneer. It was the first domestic company to turn fully to recording on magnetic tape. When the battle of the new speeds developed in 1948 and 1949, Capitol was the company that took the bull by the horns and was the first to produce all three

speeds simultaneously. And through the years the company employed streamlined merchandising tactics.
From 1942, Capitol has grown from 17 employees to over a thousand. From its first year's release of 43 records, Capitol in 1951 issued well over 600. From its first year's sales of \$200,000 gross, it has come up to \$13,400,000 for 1951, having come close to 17 million in 1948 when it had a phenomenal streak of hits (including Peggy Lee's *Manana*, Cole's *Nature Boy*, Margaret Whiting's *A Tree In The Meadow*, and the remarkable *Twelfth Street Rag* by Pee-Wee Hunt, the alltime Capitol best seller).
And to this day, Capitol makes it biggest with music, good music.

Certainly the company has fallen in line with the gimmick makers. In fact, it owns the champ of the gimmick makers in Les Paul. But

Top Ten

Capitol's ten best sellers through its ten years in business show a remarkable diversity of musical styles. Here's the way the list goes:

1. Pee Wee Hunt's *Twelfth Street Rag*.
2. Peggy Lee's *Manana*.
3. Margaret Whiting-Jimmy Wakely's *Slipping Around*.
4. Les Paul-Mary Ford's *How High The Moon*.
5. Tex Williams' *Smoke That Cigarette*.
6. Nat Cole's *Too Young*.
7. Kay Starr's *Wheel Of Fortune*.
8. Red Ingle-Jo Stafford's *Tim-tay-shun*.
9. Nat Cole's *Mona Lisa*.
10. Nat Cole's *Nature Boy*.

Think of the lucky guys who collected royalties from the ten tunes that happened to be on the back sides!

gimmick or no, Les Paul still is fundamentally a great musician, a jazz-conscious one at that, and his multi-taped gimmicks have never betrayed musicianship.

Lots Of Names
And there's Kay Starr, whose jazz style paved the way for Johnnie Rays and Sunny Gales.
And there's always Nat Cole.
And Stan Kenton, whose constantly flexing musical mind has been met all the way by Capitol, to the point of financing his various enterprises and experiments. There is no other discery in the business that would have put up with it.
And when the hoopla began a couple of years ago about bringing back dance bands, Capitol pitched in with a vengeance. There was first Ray Anthony and today there's Billy May.
And there was Yma Sumac. And they brought back Ella Mae Morse. And Les Baxter, Nelson Riddle, Harold Mooney, Dave Cavanaugh.
So Capitol Records is not a miracle. In 1942, the standard was set.

And through the years, the company stuck to its product and proved without a doubt that music hath many charms—all shaped like dollar bills.

Kenton Disc Used In Film Sequence

Hollywood—Dubbing of Stan Kenton's *Artistry in Percussion* platter (featuring Shelly Manne) into the sound-track of Paramount's forthcoming Crosby-Hope-Lamour starrer, *Road to Bali*, earned the musicians in the Kenton band of that period regular three-hour recording scale.
Ray Wetzel's check went to his widow, Bonnie.
Louis Lipstone, head of the Paramount music department, said that because the production was too far along when the decision to use the record was made, and the necessary clearances secured, Kenton will not get screen credit.

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The Blindfold Test

Les & Mary Vote For Segovia, Ella

By LEONARD FEATHER

Ever since the first married couple donned the blindfold many months ago, I have been hoping to find some matrimonial team, somewhere, that would differ violently on at least one of the records played for them.

It hasn't happened yet. Marriage inevitably seems to imply a wedding of musical tastes among the more prominent couples in the music business, so when Les Paul and Mary Ford dropped by for a dual interview, it wasn't surprising that the areas of disagreement were few and far between. Following were their tape-recorded comments:

The Records

1. MARY: I'm very surprised. Could it be Ernie Felice? I like it very much. I like the bass work on it. LES: I'd have to like that because so much of the stuff has been borrowed from our *Lover*. Generally speaking, I don't approve of imitations . . . when you can go out and buy the original for 39 cents, why get an imitation? M: Unless he does something unusual. It's not exactly original but I liked it. L: I think the only mistake that was made—if the rhythm was sped up, which I think it was, it should have kept the original sound—which we do. We always keep the original depth and the sincerity of a natural sound, which we can't beat, then sped up only the thrills and the fast effects in the background.

On this particular record I think the bass, clarinet and accordion were sped up. If this is the case, then the whole record sounds just fair. M: I would give it three I believe, because I liked it very much.

2. L: Wew! Who that is it would be hard to say! M: I would never guess. L: I'm not one to speak of technique because I'm in favor of it, but commercially it doesn't mean an awful lot. I know that my mother and dad wouldn't flip. If you were there in person at this particular jam session you might get enthused. But when you listen to it cold like this, it doesn't strike me as proving an awful lot. M: Of course I'm probably prejudiced, but the guitar work—I would very much rather hear Les Paul. It didn't sound clean to me. His technique wasn't very clean. L: Well, at that fast a tempo, it's hard to play. M: It was out of tune, too. L: This is more of an exhibition type thing. Trying to prove something, I guess. M: I wouldn't even know the tune. L: I think it's just an improvisation of an old standard or just a set of chords. I'd give it two. M: Two.

3. M: I'd make a guess that that's Fran Warren. It doesn't sound like her usual style but I think it might be her. I like the tune—it's beautiful. L: For a hymn style thing it—I don't think I would go out and buy it for myself. I guess I worked too long with Waring for that type of thing. I think I would give it two. M: The tune I would rate as a three but the rendition I don't think I would.

4. M: I wouldn't know who it is but I liked the beat of it. I like that type of beat and the aura. I don't care for a guitar played like that at all but I liked the arrangement. L: Almost sounds like it would be Floyd Smith playing the steel. Of course there is so little of it anybody who picks up a steel could do it. The tenor man sounds like Hawk—that style. But I would say that either Hawk could play a lot more than that or he's just holding back. I kind of hate to see a fellow or group of fellows playing like that because they can play so much more. M: I wouldn't buy the record but I'd sure like to dance to it. . . I'd give it a three for dancing and all. L: It's a good beat. Three at the most.



The Guitarocrats' candidates for President and Vice-President are clearly Les Paul and Mary Ford.

5. L: Well, there's no question about who that is—that's Mabel Fink! You'll never get Mary and I to disagree on this. M: Ella's the tops for my vote. L: Her intonation is always great—the beat is great—the background is great—the tune is great—the engineering is great. There's one you can ring up five for. M: Right!

6. M: To me it seemed just a little too slow. I think it would have been better a little bit faster and she seemed to copy Johnnie Ray a little and her words weren't together—too much echo. L: Way too much echo. And the wrong type of echo—runs together. Could be two tracks a second or two apart, except that then the intonation would be the same. I think two. M: It didn't move me. I'd give it a one.

7. L: I like it. M: I love it. That's the type of record I really like. Shall we make a guess that's T-Bone Walker? L: It's that style. The fellow singing might be T-Bone too. I've never listened to him enough to know. M: It has his tone and his style, also his playing. I would rate that a four. L: So would I.

8. L: Jenkins—Peggy. I think I'd give it a five. She's very talented—sings in key with a lot of feeling. M: I like it better than the other side. I think that's one of the best she's done in years. Some people—a lot of people—pick the other side, but I like this one. I'd give it a five also.

9. L: Whoever it is—it's good. M: It's the first guitar player I've heard today that hasn't copied us. L: I wish I could play that style. The intonation is really great, very tasty, very pretty. M: Very pretty. I don't think it's commercial. L: No, it isn't two beat or four beat Dixie! M: There was a fellow on Dave Garro-way's show. I don't know his name but he plays a lot like that. L: Well, when you get into that legit stuff it could be a lot of guys. For instance, take Segovia—if he plays something that isn't too intricate and someone else on a good day cuts a record of the same thing—unless you're real sharp it's hard to tell the difference. For all I know, it could be Segovia but usually when I hear Segovia I know I'm listening to him and then I listen to the most intricate things that he does that are very complicated. Not being too familiar with Gomez or Segovia or any of the classical things like this I couldn't very well say exactly who it was—but I like it. I would give it a four.

Records Played for the Pauls

Les and Mary were given no information whatever about the records played for them, either before or during the blindfold test.

1. Jerry Wald. *Cherokee* (Decca). (Wald playing five clarinet parts.)
2. Django Reinhardt. *Impromptu* (Decca). Reinhardt, guitar.
3. Fran Warren. *Heavenly Father* (MGM).
4. Coleman Hawkins. *Wakin'* (Decca). Hawkins, tenor; George Barnes, guitar.
5. Ella Fitzgerald. *I Hadn't Anybody Till You* (Decca).
6. Martha Lou Hary and George Barnes. *No Love, No Nothing* (Decca).
7. Pete Lewis. *Crying With The Rising Sun* (Federal). Lewis, vocal and guitar.
8. Peggy Lee - Gordon Jenkins. *Lover* (Decca).
9. Andres Segovia. *Granada* (Decca).
10. Miles Davis. *Budo* (Capitol). Davis, trumpet; Lee Konitz, alto.

10. M: I guess it's good for bop. I don't know much about bop. L: Tell you what. There's a place in the world for that type of music, and it's a good thing. It's very well done. It's very progressive, although I don't get the message a lot of times. M: I can't beat my foot to it. L: I think it's great because it's going to be a stepping stone to the future. We had to get away from the "blood and whiskey on the highway" and from the hillbilly to Benny Goodman to Dixieland, and then into jazz and the bop or real modern thing. They've got some real great sounds—their improvising doesn't seem to come on the first beat and then on the end of the phrase, the old legit way in jazz, and about when your foot's in the air they start a phrase. Makes it foreign, like listening to oriental music. But someday we are going to find that music incorporated and it's a great thing. M: Well, I think it was very good as far as bop goes. It was well-played and well arranged but I didn't get the message. L: The alto man I liked very much. M: As far as being good, I think it should have a four, but commercially I wouldn't give much.

Afterthoughts by the Pauls

L: Generally speaking we are thinking commercially most of the time, of something that we could listen to by the hour. If you put Dave Rose on by the hour, I could sit right here and read the paper, and an hour later leave it on and go to bed, and also you could put on five albums of Benny Goodman, Artie Shaw, Tommy Dorsey and I could listen to that. I don't think I could listen to five hours of that last record. I'm afraid I would become very nervous. It's nervous music. In fact, these are very nervous times, everything is confusing.

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Quinichette

(Jumped from Page 7)

Graduating from clarinet to alto to tenor, he majored in music at Tennessee State College, gigged around Omaha with Nat Towles and Lloyd Hunter.

Following a few months with the above-mentioned Sherock quintet, came a job with Jay McShann, for whom he cut his first sides (Decca never released them), and a trip to the coast, where while with the Johnny Otis band, he made a series of discs that were released, on Excelsior. Paul had a solo on *My Baby's Business* which featured Jimmy Rushing.

Other band jobs ensued with Louis Jordan ("I couldn't clown—he fired me"), Lucky Millinder and Eddie Wilcox, with the J. C. Heard Quartet at Cafe Society, with Lips Page ("had to play

Dixieland, that's his forte, and made some records for Circle"), and then, when Lips departed for Belgium, the Basie break.

Presidential Memories

To those who claim he plays more like Lester than Lester himself today, Paul replies that Young was indeed an early idol. During Paul's childhood, he remembers Pres passing through town with one Art Bronson's band. But Dick Wilson of the Andy Kirk band and Herschel Evans with Basie were influences too. Anyway, I've always been playing this way," as-

serts Mr. Q.

Does he want to go on his own? "I don't think I'm ready yet." But when he does, it will be with Basie's blessing—and a very bright jewel will be falling from the Basie crown.

—Jan

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Counterpoint

Between Two Worlds

By NAT HENTOFF

Wilder Hobson, writing in the *Saturday Review*, has touched on the fundamental problem in modern jazz. His analysis strikes me as oversimplified by far, but at least he has recognized the impending crisis for performers and listeners.

Here is what he says: "... It has seemed to me for some time that the modern jazz heroes, whether they know it or not, are entering the ranks of modern composers in general, and are bound to be considered and criticized as part of the general body of modern music.

"The moderns do a good deal of solo improvising... But centrally the new boys are interested in kinds of melodic and rhythmic elaboration, in kinds of harmonic experiment—including the atonal—which imply deliberate musical structure, which cannot be left to the chances of improvisation. Their jazz, in short, is by

and large a composed jazz... "I would merely suggest," continues Hobson, "that once jazz moves out of its classic spontaneity, out of its unique improvisatory spirit and textures, and proceeds into the area of formal composition, it moves into musical rivalry, so to speak, with all modern music from Debussy onwards..."

Planned Music

"Nor does it seem to me that modern jazz' partaking of the one characteristic common to all jazz—pervasively syncopated rhythms in common time—in any way alters the situation. If the rhythms are jazz rhythms, the fact remains that a modern jazz composition is a planned piece of modern musical architecture and as such, will invite comparison with others." Hobson would seem to have qualified support for his view

from two such diverse figures as Stan Kenton and the greatly gifted Charles Mingus. Kenton believes in the emergence from jazz of what he terms an American form of classical music, and Mingus wrote me recently that "jazz is ever getting closer to the point where one day it will be separated from classical by only a thin rhythmic line."

Is Form Inimical To Jazz?

Yet I wonder if all this is necessarily true. I wonder if a lot of us, not only the Dixieland purists, haven't fallen for the fallacy that form is necessarily inimical to jazz, that increased form must inevitably lead to the equating of modern jazz with modern classical music.

Musicians have long realized the possibility that a song can be placed in the framework of a careful arrangement and still come

out good jazz. I see no reason why Duke Ellington's *Ke-Ke*, Lennie Tristano's *Marietta* or the Miles Davis-Bud Powell *Budo* have to be compared with Bartok or Berg. The dissimilarities are so far greater than the similarities that these three examples—among many—remain basically autonomous jazz.

Race Was Right

And I agree with the English critic, Steve Race, that "although the early folk manifestations of jazz may live on as does all true folk music, there is little hope for its later development, unless someone can be found to bring worthwhile formality to jazz and still retain (in another sense) its informality." Hobson errs, I believe, in the rather absolute nature of his distinctions between what he calls the "classic spontaneity" of jazz and its modern developments. He reflects a partial inability to accept the rapid evolution of jazz as jazz. He'd rather call it something else and so, confuses nostalgia with semantics.

Not that Hobson is entirely wrong. Some musicians have been doing exactly what he describes. Bob Graettinger's *House of Strings*, recorded by Kenton, can only be judged in relation to modern classical music. But I think only Kenton would call it jazz.

Similarly, Ralph Burns' *Free Forms*, as Hobson indicates, have only a remote relationship to jazz. They're much closer to Alec Wilder, being pleasant but so eclectic that there is little vitality or originality. In short, they're neither jazz nor classical.

But what of Tristano, Brubeck (though neither likes to be coupled with the other) and Gerry Mulligan? Tristano's *Pastime*, though to me unsuccessful, is an indication of what can be done. The same is true of the more successful Brubeck Octet and the Mulligan-Davis Capitol records.

Musical Architecture

In all these there exists what Hobson calls musical architecture, and yet not only the rhythms but the textural colorations and the melodic phrasings are jazz. They're far closer to the Hot Five than to a Bartok quartet. And in all these, there is still enough freedom of improvisation within the architectural pattern so that the form is plastic, not fixed, and the spontaneity which is the essence of jazz is present in the work of each individual on the records.

Though the danger of complete assimilation does exist, I think it's much too early to send out jazz releases to the classical record reviewers. It certainly wouldn't do them any harm to hear them, but for a long while to come, jazz will go its own way—influenced but not absorbed by modern classical music.

Teddy, BG, Illinois Jump For Juilliard

New York — Teddy Wilson sprang a surprise here by presenting Benny Goodman in a concert, just two hours before the BG Sextet left for Nova Scotia. Occasion was the only jazz event in the weekly series of summer concerts held at Juilliard School of Music.

Also featured in the Wilson presentation were Illinois Jacquet, Harold Baker, Don Elliott, Terry Gibbs, Sid Bulkin, Aaron Bell, and commentator Leonard Feather.

Teddy has been teaching piano at Juilliard daily through the summer. He expects to reorganize a combo for some night club work in the fall.

Ventura Ventures Back To Chicago

Chicago—Charlie Ventura made a quick return to Chicago with his new five-piecer after his initial Silhouette appearance in July with a stand at the Preview, opposite Johnny Lane's Dixie five. He opened on Aug. 8 for what was scheduled to be at least a 24-week run.

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RECORD REVIEWS

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

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

Ratings

★★★★ Excellent, ★★★ Very Good, ★★ Good, ★ Fair, ★ Poor.

POPULAR

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

Pearl Bailey

★★★★ *Takes Two To Tango*
★★ *Let There Be Love*

Pearl should have her first real seller for Coral with *Tango*. It's an ingenious Al Hoffman-Dick Manning opus with unusual, amusing lyrics that suit her to a T. Reverse, a revival, is more conventional, but well sung. (Coral 60817.)

Tony Bennett

★★ *Roses Of Yesterday*
★★★★ *You Could Make Me Smile Again*

Bennett sings with an enormous amount of warmth and feeling on *Smile*, a ballad of considerable commercial merit. *Roses* is a dusty Irving Berlin manuscript sung sincerely. (Columbia 39815.)

Lily Ann Carol

★★★★ *It's Been So Long*
★★ *I Don't Know Any Better*

Long, always a good song, offers Lily Ann's best singing to date on records. She phrases well, sings with conviction, and is supported by a big, very effective swinging band. *Know* is an Irving Gordon tune, not as strong as his *Be Anything*, but still a likely item—more for the r & b than the pop market. (Victor 20-4852.)

Perry Como

★★★★ *My Love and Devotion*
★★★★ *Sweetheart's Holiday*

Perry explores the dramatic content of *Love* with plenty of help from Mitchell Ayres. *Sweetheart's* is a rousing 6/8 with chorus and Ayres lending festive support and a series of lyrical stanzas devoted to various seasons and holidays. Both sides will be big for Como. (Victor 20-4877.)

Alan Dale

★★ *My Thrill*
★★ *You're My Destiny*

Dale offers a couple of open-throated alicings of a couple of big-type ballads. *Thrill* is the latest adaptation of *La Paloma*, is the stronger of the two sides. Reverse is a reasonably acceptable ballad, loaded with clichés. Ray Bloch backs up handsomely. (Coral 60809.)

Doris Day

★★★★ *My Love and Devotion*
★★★★ *Make It Soon*

Milton Carson's song on the first side is treated pleasantly, with colorful and effective backing by Percy Faith but lacking the optimum appeal which La Day can reach nowadays. *Soon* is a simple, minuet-like melody in a medium slow tempo with a beat. (Columbia 39817.)

Marlene Dietrich-Rosemary Clooney

★★★★ *Too Old To Cut The Mustard*
★★ *Good For Nothin'*

Though this may sound like the team least likely to succeed, Moms Dietrich and Rosie merge remarkably well to extract the best part of the obvious vaude-type humor from *Mustard*, a country hit of a couple of years ago. The by-now familiar swinging harpsichord provides the keynote for the background.

Nothin' is special material probably written just to fill the reverse. Considering its routine nature, it was surprising to discover Alec Wilder as one of its authors. (Columbia 39812.)

Tommy Dorsey

★★ *They Didn't Believe Me*
★★ *Nobody Knows The Trouble I've Seen*

A pair of workmanlike instrumentals from TD, sound like Johnny Thompson arrangements. Tommy opens both with his silken horn and they both build from there. The Kern standard is particularly well scored, introducing modern-ish ensembles en route to the rocking ending. Excellent for dancing, pleasant listening. (Decca 28328.)

Ralph Flanagan

★★ *Espanharlem*
★★ *The Balboa*

Two effective instrumental sides. The first has Flanagan's piano predominant, but also features some slightly Millerish orchestral passages. Reverse, co-authored by singer-pianist Nancy Reed, is in a more swinging vein, with Flanagan on a surprising Hines kick and some of the fade-out-and-repeat unison sax effects in the Miller tradition. (Victor 20-4861.)

Dolores Hawkins

★★ *Each Time*
★★ *Risin' Sun*

Each Time is an acceptable ballad which Dolores sings with both fortitude and feeling as the Four Lads and the Bill Davis Trio lend her valuable assistance. The Lads and a rhythm team back her on *Sun*, a Rudolph Tombs blues on which she makes up in volume what she lacks in r & b authenticity. (Okeh 6903.)

Neal Hefti-Frances Wayne

★★★★ *Jambalaya*
★★ *Two Faced Clock*

Jambalaya is a fine piece of material for Frances to let loose on, and she gives it her all. Although it's basically a vocal side, the band gets a sort of fast-limping beat that's part of the overall charm.

Clock is a medium-paced novelty ballad; first chorus is sung by Frances, after which the band gets in some well-written, well-balanced section before Fran returns. An attractive side. (Coral 60816.)

Woody Herman

★★★★ *Jump In The Line*
★★ *Stompin' At The Savoy*

This first recording of the Third Herd doesn't quite capture the entire excitement of Woody's wonderful new band, but there's enough of it in these grooves to make it a highly desirable platter. Both sides drive tremendously, with the brass ensembles on *Jump* the swiftest moments on the record.

Jump is a Bahaman calypso by Blind Blake, has some catch lyrics chanted in slight dialect by Woody with ensemble interjections, features a brief but tidy Carl Fontana trombone solo, and the aforementioned driving ensembles sparked by drummer Sonny Igoe. *Stompin'* is the oldie dressed in a new Ralph Burns arrangement, spots Chubby Jackson anchoring a bottom line counterpoint, has brief solos by Arno Marsh on tenor and Woody on clarinet, would have been a lot more effective if the entire five-minute arrangement could have been employed.

These sides are a throwback to the 1945-46 Herd in the sense that they sacrifice very little musicality and still are designed for the commercial market. (Mars M-200.)

Louis Jordan

★★ *All Of Me*
★★ *There Goes My Heart*

A couple of leftover sides from the Jordan big band dates of six months or so ago. *All Of Me* is a timely release to coincide with the issuance of the Johnnie Ray version. Louis' is a swinging treatment with Jordan warbling the first chorus, and a new gal, Valli Ford, coming on for a

powerful last chorus. Between vocals there's some tenor sax and trombone work. A well built record from beginning to end.

Reverse has Louis bringing back an evergreen ballad in pleasant fashion, though there's nothing spectacular in the try. (Decca 28335.)

Art Lowry

★★ *Someone Else's Arms*
★★ *Hold Me In Your Heart*
★★ *What Do You Mean By Loving Somebody Else*
★★ *Down By The O-Hi-O*

The debut records by Columbia's first house band show it to be a Freddy Martin-ish piano band which bears "midwestern" band flavor at up tempo, has a pleasant society-ish flavor on slower items. Lowry shows to be a diversified keyboardist with a forthright and heavy style, not unlike that of Carmen Cavallaro.

What Do You Mean, an oldie, stacks up as the strongest single entry from a commercial point of view. The alicing has spirit and infectiousness. Gang vocal helps build the spirit, as does Lowry's lacy fingering. Lowry turns in a strong bit of tango piano in running down *Heart*, a new adaptation of *Sorrento* with lyrics, here sung by Peter Hanley.

By all odds, this Lowry crew is the most deliberately commercial house band built by any record company. It has a rather interesting sound built on three trumpet-two clarinet unison scoring. Lowry's piano work, heavily projected in the recording, has distinction. The leader's a fine time-keeper. The whole project seems to be fool-proof and figures to develop into a major dollars-and-cents proposition. (Columbia 39820, 39821.)

Guy Mitchell

★★★★ *Feet Up (Put Him On The Po-Po)*
★★ *Jenny Kissed Me*

In front of the typical rousing chorus-mit-French horns backdrop provided by Mitch Miller, Guy rips off another of his infectious efforts on a breezy folksy item about babies, *Feet Up*. Seems to be earmarked a hit. *Jenny* is a pretty new ballad, sounds like an adaptation from an English-type folk tune. (Columbia 39822.)

Buddy Morrow

★★ *One Mint Julep*
★★ *Got You On My Mind*

Morrow, since his success with *Night Train*, has gone on an r & b tune kick. He does a couple of the current r & b leaders on this new release: *Julep*, a Clovers hit, is handled instrumentally with Morrow repeating the wail trombone of Train and a weak tenor solo spotted as well; *Mind* is the Big John Greer blues ballad hit done vocally with Frankie Lester handling the solo role well and a vocal quartet doing the rest in rather dull fashion. (Victor 20-4868.)

Les Paul-Mary Ford

★★★★ *Meet Mister Callaghan*
★★★★ *Take Me In Your Arms*

Another pair of winners for the Pauls. First side is an instrumental, penned by Englishman Eric Spear, on which the multi-guitarring gets a very pretty musical sound and mood. It's one of Les' best combinations to date of musical and commercial appeal. Mary (and her multi-tape alter ego) make a charming thing out of



IN NEW YORK for the opening of her movie *Sudden Fear*, Joan Crawford stayed long enough to get together with young Steve Lawrence, who made a King record of the title song inspired by the picture.

the Cindy Walker ballad overleaf. It's not a great song, but will get plenty of play, both on the Pauls' name and on its individual merit. (Capitol 2193.)

The Rockets-Hugo Winterhalter

★★ *The Girls Are Marching*
★★ *The All-Army Team*

A couple of patriotic ditties draw appropriately rousing brass band treatment from Winterhalter. *Girls* is the official song for the women of the Armed Forces; *Team* has no known indorsement, is the better tune. The Rockets represent the chorus which handle their assignment with appropriate spirit and dash. Recording is excellent. (Victor 20-4873.)

Frank Sinatra

★★★★ *Bim Bam Baby*
★★★★ *Azure Te*

Bim Bam is Frank's most potent effort in ages. It's an old-fashioned nonsense rhythm novelty founded on a series of alliterations. It's an infectious bit, yelled rather than sung by Sinatra, driven home crisply in a punching Stordahl arrangement.

Azure Te, the Bill Davis tune, is done with the Don Wolf lyric, a suitable set of verses. Frank does well by them, and again Stordahl's backing is vigorous and energetic. Could be this coupling will pull Sinatra out of the disc doldrums. (Columbia 39819.)

Sandy Solo

★★ *I'm Through With Love*
★★ *La Rosita*

Solo, the aimless vet turned singer, has a decidedly distinctive quality as well as warmth and intimacy in his delivery to make him an important new croon entry. He impresses most on *Love*, but does well with the rarely heard lyric to *La Rosita*. Bernie Landis supplies the small string backgrounds. Deejays should look into this discing. (Abbey 15072.)

JAZZ

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

Harry Babasin Trio

★★ *Night And Day*
★★ *Where Or When*

Apparently multi-taping made a quintet out of this trio, for Babasin is heard playing bass and cello, Hamp Hawes piano, Larry Bunker drums and vibes, all at once. Arrangements are neat, modern; Hawes has an unusual crisp single-note style. Only weak spots are the cello solos; Babasin is no Pettiford, either in technique or ideas. (Discovery 163.)

Jazz At Storyville

Euphoria Is Here To Stay
Lady Is A Tramp
St. James' Infirmary

Coquette
California Here I Come

Album Rating: ★★

Pee-Wee Russell was the star of this Sunday session held at Boston's Storyville last January. Ruby Braff plays some excellent Dixie trumpet tinged with a few bopish grace notes; Ephy Resnick is on trombone, Red Richard piano, John Field bass, and Kenny John drums. The last-named takes an unconscionably long solo on *Euphoria*, which is better known as *Love Is Just Around The Corner*. Pee-Wee, we're sad to report, doesn't do anything he didn't do better 15 years ago. Nat Hentoff, of all people, wrote the cover notes. (Savoy MG 15014.)

Louis Armstrong

★★★★ *Confessin'*
★★ *If I Could Be With You*
★★ *Confessin'*
★★ *Once In A While*

A contrast in reissues: first two sides were cut in August 1930, the second *Confessin'* in 1939 and the last side in '37. The bands (Les Hite's on the first pair, Luis Russell's on the second) are uniformly atrocious; except for Louis and a couple of Lawrence Brown spots with Hite, the solos and ensembles vie with each other for mediocrity honors. But Louis rises above it all, especially in the earlier sides, when the mood and the build-up of tension took priority over the spectacular ending typified by the second *Confessin'*. (Okeh 6892, Decca 28306.)

Eddie (Lockjaw) Davis

★★ *My Blue Heaven*
★★ *Howlatchad*

The wild tenor man, who joined Basie

not long ago, is well served by two good standards, Bill Doggett's organ, and a sense of propriety that prevents him from reaching the squealing stage. (Roost 553.)

Stan Getz

★★ It Might As Well Be Spring
★★★ The Song Is You

Stan's little group works effectively with him on Song, contributions from pianist Horace Silver and guitarist Jimmy Raney being especially valuable. Reverse is a typically Getzian reading of the Rodgers-Hammerstein standard. (Roost 550.)

Bennie Green

Green Junction
Flowing River
Whirl-A-Licks
Bennie's Pennies

J. J. Johnson

Afternoon In Paris
Elora
Blue Mode
Tea Pot

Album rating: ★★★

Volume Two of Prestige's Modern Jazz Trombone series allows an LP side each to Bennie Green and J. J. Johnson. Most of the sides in the album have been available previously as singles; LP has afforded the slicings improvement in reproduction.

Both Green and Johnson have made more impressive recorded specimens of their playing. Bennie's playing is more consistent on his four selections than is J. J.'s, though Johnson turns in some interesting ideas on John Legiza's Paris. Green does his best work on Pennies, an all too literal interpretation that's closer to Heaven than to Bennie. Whirl is a racehorse-paced blues chase, with Green locking jaws with Eddie Davis. River is a slow blues; Junction a pleasant medium deal. Art Blakey, drums, and Tommy Potter, bass, are in the rhythm section.

Paris is probably the freshest single item in the album, provides good diggings for J. J. and Sonny Stitt, playing tenor, as well as composer Lewis, who was at the piano for the session along with bassist Nelson Boyd and drummer Max Roach. Elora is a pleasant medium trifle; Mode is mediocre slow blues; Tea Pot is a rather unexciting medium original. (Prestige PRLP 123.)

James Moody

Cherokee
Hey! Jim
Moody's Got Rhythm
Over The Rainbow
Am I Blue
Two Fathers
Again
Embraceable You

Album rating: ★★★

As long as Moody sticks to his tenor horn, he does surprisingly well in this set, which was originally recorded in Sweden. Surrounded by a group of good but unbilled Swede musicians, Moody does some of his best recent work, especially on the tenor, on Cherokee (done with strings).

Jim is a pleasant small group number; Two Fathers is a chase affair between Moody and unbilled tenor and baritone men. On almost every side there is a spot of excellent piano work, with the pianist uncredited.

Moody's raspy alto proves very little on the handful of occasions it gets to show off in the album. These are mainly out-and-out stabs at the r & b market, full melody readings of ballads like Blue and Again. (Prestige PRLP 125.)

Paul Quinichette

★★★ Shad Roe
★★★ The Book

Label doesn't list the personnel, doesn't even spell Paul's name correctly. (The poor guy is always mispronounced, too—he rhymes with cigarette, not with Bechet). Shad, a medium blues, has solos presumably by Basie and trombonist Dickie Wells, some fine work by Paul, and a premature ending. Book is longer but not stronger; the bread in this sandwich is a trite riff, the meat more excellent tenor by Mr. Q. (Mercury 8287.)

Bill Russo

Gloomy Sunday
Cathy
Ennai
S'Poin'
An Esthete On Clark St.
Strange Fruit
Cookie
Vignettes

Album Rating: ★★★

The Kenton trombonist-arranger leads a 19-piece outfit (including woodwinds and four French horns) in "A Recital In New American Music," some numbers from



FIRST DECCA RECORDS by John Raitt, musical comedy singer, were aliced recently under the musical guidance of Tuti Camarata, see with him here.

which were issued earlier as singles.

The two best items are those that employ only trombone, tenor and rhythm—Cathy (which is Love Me Or Leave Me) and Cookie. Kenny Mann's tenor and Lloyd Lifton's piano are interesting features here.

Of the other six offerings, three have vocals by Mrs. Russo (Shelby Davis), who seems completely unequipped with the vocal passion that enabled Billie Holiday to handle such tunes as Sunday and Fruit with such moving drama. The remaining three are instrumental originals by Russo, with some unusual scoring and intriguing use of the odd instrumentation, but little of the charm that made Ralph Burns' Free Forms experiment so much more successful. Gail Brockman has a couple of excellent trumpet spots. (Dea Gee 1001.)

Billy Taylor

★★ Cuban Nightingale
★★★ Makin' Whoopie

Bad balance loused up these ideas. Cuban

isn't much of a tune anyway, and the two drummers draw the ear away from Billy. On Whoopie his excellent piano is almost canceled out by an overloud conga drummer who plays a heavy accent on the second beat of each bar throughout. (Roost 552.)

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 (##).

Ruth Brown

★★★★ Daddy Daddy
★★★ Have A Good Time

Ruth will certainly score another bullseye with Daddy, a blues by the prolific Rudy Toombs, delivered here with Latin touches. Time is a capable r & b coverage of the pop hit, with the James vocal quintet joining celeste and rhythm, and a short tenor solo. (Atlantic 973.)

The Cardinals

★★★ She Rocks
★★★ The Bump

She Rocks may be a little too, ah, explicit for some disc jockeys, but is an adequate blues in the Ravens format. The Bump is slower, a little weak in the dictation department. (Atlantic 972.)

Joe Costa

★★★★ All The Things You Are
★★★ The World Is A Woman

This talented sfay singer hits the r & b market hard, in his Victor bow, with two extraordinary sides. Things is two parts Peggy Lee's Lover to one part Night Train. Trombones chug, girl singers chime in, tempo changes by the end you expect a small American flag to rise out-of the spindle hole. Things are almost as wierd on Woman, in which the sopranos wail and gnash while Costa's slightly Eckstayed voice declaims the clever lyrics of the Biggs-Thomas blues. Give both sides an A for effort, anyway—and they may well sell, too. (Victor 20-4865.)

(Turn to Page 21)

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Feather's Nest

By LEONARD FEATHER

The other night I dreamed of a musical utopia. It was a strange world, unlike any world I had ever seen, and as I leafed through the *Utopian Gazette*, many strange and wonderful news items came to light. Some of them seemed worth reproducing and are printed below.

Lester Leaps Out

New York—Comedian Jerry Lester has given up his TV career, and is now flying to Arabia to work as an umbrella salesman. Meanwhile, the *Saturday Night Dance Party* is undergoing a radical change of format: it will become a dance party.

U. S. Will Promote Music

Washington, D.C.—A government subsidy of one billion dollars a year was announced today for the promotion of music. Funds will be allocated for the presentation of intimate concerts in small towns that have never before enjoyed visits from name musicians. In addition, a non-profit record company will be launched for the promotion of experimental music of all kinds.

The Government grant comes on the heels of the recent Norman grants, offered by the JATP impresario for the rehabilitation of down-and-out tenor saxophonists.

The Duke Strikes Oil

New York—The Gulf Oil Company's sponsorship of Duke Ellington's orchestra in its new weekly NBC-TV series, *The Ellington Corners*, will enable the band to stay in town permanently, while Duke devotes much of his time to writing a series of concert works.

The NBC show is being written, produced and directed by Orson Welles, long a great Ellington admirer. LP discs of each show will be marketed at 99 cents apiece by the Government Record Company.

Rose Bouquet For Lady Day

New York—David Rose has been signed as musical director for the new ABC television show, *Holiday With Strings*, starring Billie Holiday. He will supply the songstress with a large string ensemble to supplement her own all-star jazz combo on the show.

53rd Street Ramparts Fall

New York—Stan Getz, Miles Davis and Dave Brubeck are among the attractions set for Le Pays Des Oiseaux, smart new East Side nitery on the site of the long-defunct Stork Club. Spot has been doing tremendous business since the recent widespread publicity resulting from the barring of Sherman Billingsley.

Kenton Makes Up Mind

Nagasaki—Stan Kenton is a sensational success on his third around-the-world tour. Japanese audiences have reacted very sympathetically to the music of his 99-piece symphony ensemble and of the miniature 19-man "chamber-jazz" band-within-the-band. June Christy and Maynard Ferguson are also with the package. Business has been so big that the unit may stay here indefinitely.

Interviewed by a *Gazette* reporter, Stan said: "I have finally made up my mind what I want to do. I want to keep changing my mind."

Thousands Helpless In U.S. Rape Of Tape

Washington, D.C.—The Government announced today that it is requestioning all magnetic tape for experimental use. As a result, all future records will be recorded on disc.

Rumors that Les Paul has threatened to join the Foreign Legion are without foundation.

Man Bites Disc

Sioux Falls, S.D.—A record fan walked into a small music store here today and asked for 12 records on 12 independent labels. They were all in stock.

Britannia Waives The Rules

London—Les Brown's orchestra opened at the Palladium today, coincident with the debut of the Ted Heath band at the New York Paramount. Another reciprocal deal between the U.S. and British Musicians' Unions will bring Jack Parnell's crack crew to Manhattan while the Woody Herman herd (currently at the Astor) tours Great Britain.

Sir Louis Comes Home

New Orleans—Sir Louis Armstrong, recently knighted by Queen Elizabeth (by arrangement with Ernie Anderson), arrived back in his home town today and will spend two weeks as a house-guest of the mayor.

Sure, we're a long way from Utopia, and the odds are mighty heavy that none of these things will ever happen in our lifetime.

If there are any items you'd like to see in the *Utopian Gazette*, send them to me c/o *Down Beat*, 122 East 42nd Street, New York 17, N.Y. What the heck, we can all dream, can't we?

New Resident Band At BBC

London—The BBC, Britain's government-sponsored broadcasting monopoly, is reestablishing a resident dance orchestra and has hired Cyril Stapleton to lead it.

Stapleton, who is disbanding his own touring band to take up this post, will commence broadcasts in October with an all-star line-up.

He will be leading the first BBC resident dance band since 1937, and has already been allocated three peak-hour spots a week. This in itself is surprising, since the BBC is noted for its negative policy toward dance music.

Fans have voted Stapleton second best commercial-band leader (to Gerald) for the past few years.

Band Clinic Sets Date

Chicago—The annual Midwest Band Clinic will be held at the Sherman hotel here December 11, 12, and 13.

In addition to panel discussions and talks on band music, six of the country's crack high school bands will appear.

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Turning The Tables—IX This Baron Brings Bop To Old World Airwaves

By M/SGT. BOB GROOVER

If the Germans are not already confused by American slang of the Armed Forces in Europe, they certainly will be if they happen to hear a DJ show called *The Hot House* on the American Forces Network.

Such words and phrases as "cool cats," "Earls of Progressive," "bopristocracy," "bopportunity," "cosbopolite," and—with perhaps a Germanic touch—"Wunderbop," "gootenbop," and "aufweiderbop," are standard equipment in letters from "gone" American soldiers in Europe who write "frantic" letters to *The Hot House* proprietor, an AFN soldier-staffer who calls himself The Baron of Bounce. The Baron prefers to remain anonymous, but he gives his listeners the same kind of words and phrases on the show, along with strictly "progressive" recordings.

Originating at AFN-Frankfurt, the show is a fifteen minutes shot aired once a week. It attracts attention not only from Americans in Europe, but from European "bop" fans as well. Some of the foreign fans get a little confused when they try to mix German phrases with the "bop" language. The results are slightly terrific—even for The Baron.

Bop Meets Pop (On AFN)

In case the reader gets the wrong idea, it should be pointed out that the American Forces Network has not gone "bop." Emphasis is still being placed on the "pop" variety of music, of which the AFN listeners get about 67 hours a week. But the troops in Europe seem to like what they hear on *The Hot House*, because letters pour in to Headquarters for the Network, at Frankfurt, Germany, asking for more of the same. One writer asked The Baron to "bust down a few of my square room-mates." Another asked him to reschedule a hillbilly program to a 4 a.m. spot. The Network, composed of six stations, operates from 6 a.m. to 1 a.m.

New Coast Label Packages Pops

Hollywood—Newest disc firm launched here, Wonder records, is using the same plan employed by Tops (*Down Beat*, July 16). Headed by Albert Rakain, brother of David (Laura) Rakain, Wonder offers "16 top hits for just \$2.98 plus postage."

Package comes on four closely-grooved 78 r.p.m. discs, squeezing two full-length selections on each side. Unlike Tops, which uses non-union men, Wonder employs up to 32 ace studio musicians.

Letters to The Baron often include such descriptions as "The Baron goes not to the Opera but to the Bopera," and "The Baron attended the Goniversity of Bopology." The Baron himself refers to the playing of a Woody Herman platter as "Hermanizing."

Stan's The Man

It seems that listeners to The

Hot House prefer the music of Stan Kenton more than any other group. But such "sounds" as those of Dizzy Gillespie, Charlie Ventura, Charlie Parker, Stan Getz, James Moody, and vocalists Sarah Vaughan and Ella Fitzgerald, stand high in the requests department. Strangely enough, The Baron has had no requests for Guy Lombardo recordings.

The Baron advertises a non-existent product called "bopcola," and many listeners write in for the recipe. They get the recipe—when The Baron spins more "bop" discs on the next edition of *The Hot House*.

One American soldier told The Baron in a recent letter: "I know you are a U. S. Man—an R. A. could never be as 'down' as you."

What the writer meant was that he believed The Baron to be a draftee, because a Regular Army man, in his opinion, could not be so "boppishly" versatile. The writer of the letter will probably never know—unless he reads this piece—that not only is The Baron an R. A. man, but a career man at that. Which proves something or other, we think.

Muffing highs?



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Albert, Abbey (Stork) NYC, ne
Anthony, Ray (On Tour) GAC
Ashison, Tex (On Tour) JKA

Barrow, Blues (Stater) Buffalo, 11/4-16, h
Basie, Count (On Tour) WA
Beckner, Denny (Jung) New Orleans, Out
9/16, h; (Tulsa State Fair) Tulsa, Okla.,
10/3-9

Beil, Curt (Sagamore) Lake George, N. Y.,
9/9-10/6, h

Benets, Tex (St. Francis) San Francisco,
9/9-10/6, h

Bishop, Billy (Ft. Snelling) Galveston,
Tex., Out 9/1; (Aragon) Chicago, b

Boyer, Misha (Waldorf-Astoria) NYC, h

Bothie, Rama (Paradise) Chicago, b

Brandwyrne, Nat (St. Anthony) San An-
tonio, 9/16-23, h; (Palmer House) Chi-
cago, 10/9-12/31, h

Brown, Les (Palladium) Los Angeles, Out
9/16, h

Cabot, Chuck (Ballroom) Galveston,
Tex., Out 9/10, pc; (Plantation) Hous-
ton, 9/22-24, nc; (Sky) Dallas, 9/25-28,
nc; Fort Sill, Okla., 10/1-7

Carte, Frankie (On Tour) MCA

Carpenter, Ike (Flamingo) Las Vegas, h

Carson, Sal (Hoberg) Lake County, Calif.

Caylor, Joy (Pony Park) Omaha, Neb.

Chambliss, Eddy (Town Casino) Cleveland,
Ohio, 9/16-23, h

Chantry, Lon (Phan) Panama City Beach,
Fla., nc

Chiffon, Bill (Aragon) Chicago, 10/21-
11/30, b

Cress, Bob (Heidelberg) Jackson, Miss.,
Out 9/7, h; (Jung) New Orleans, 9/17-
10/14, h

Cugat, Xavier (Stater) Los Angeles, In
9/23, h

Di Fardo, Tony (Eddy's) Kansas City,
Mo., r

Dorsey, Jimmy (On Tour) GAC

Dorsey, Tommy (Stater) NYC, h

Duchin, Alex (Muehlebach) Kansas City,
Mo., h

Duro, Michael (CopaCabana) NYC, nc

Ellington, Duke (Casino) Toronto, Out
9/8, nc; (Seville) Montreal, In 9/4, t

Ellan, Ziggy (Radio appearances West
Coast) MCA

Emerson, Bob (Youngs Bijou) Lake Ta-
ho, Calif., Out 9/1

Featherstone, Jimmy (Cavalier) Virginia
Beach, 9/5-30, h

Fields, Herbie (Surf) Wildwood, N. J.,
Out 9/1, nc

Fisher, Herb (Vogue Terrace) McKeesport,
Pa., 9/12-18; (Oakhurst Tea Room)
Somerset, Pa., 9/20-25

Flan, Jack (St. Francis) San Francisco, h

Fink, Charlie (Chase) St. Louis, h; (Syrac-
use) Syracuse, N. Y., 9/16-10/4, h;
(Stater) Washington, D. C., In 10/4, h

Fitzpatrick, Eddie (Mapes) Reno, Nev., h

Flanagan, Ralph (Edgewater Beach) Chi-
cago, Out 9/4, h; (On Tour) GAC

Foster, Chuck (Peabody) Memphis, Out
9/20, h

Fotline, Larry (Steel Pier) Atlantic City,
9/9-14, h

Garber, Jan (On Tour) GAC

Garrett, Tommy (Cavalero) Charleston,
S. C., r

Gillette, Dixie, Edwardsville, Pa., 9/1-6;
(Jimmy's Glam Bar) Rochester, N. Y.,
In 9/23

Hampton, Lionel (On Tour) ABC

Harrison, Cass (Ocean Forest) Myrtle
Beach, S. C., Out 9/2, h

Hawkins, Coleman-Roy Eldridge (Preview)
Chicago, nc

Hawkins, Erskine (On Tour) MG

Hayes, Carlton (Desert Inn) Las Vegas,
Nev., h

Hayes, Sherman (Muehlebach) Kansas
City, Mo., h

Heilacher, Ernie (Cal-Neva) Lake Tahoe,
Nev., Out 9/18, h; (Fairmont) San
Francisco, 9/16-12/8, h

Hefli, Neal & Frances Wayne (Blue Note)
Chicago, 9/12-25, nc

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—
rhd—house; pc—private club; NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glaser),
714 Fifth Avenue, NYC; AP—Allbrook-Pumphrey, Richmond, Va.; GAC—General Artists Corp. RKO Bldg., NYC; JKA—Jack Kurtz Agency,
245 N. Canon Dr., Beverly Hills, Calif.; McC—McConkey Artist, 1789 Broadway, NYC; MCA—Music Corp. of America, 578 Madison
Ave., NYC; MG—Moe Gale, 48 West 4th St., NYC; RMA—Ray Marshall Agency, 4571 Sunset Blvd., Hed.; SAC—Shaw Artists Corp.,
545 Fifth Ave., NYC; UA—Universal Attractions, 347 Madison Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—
William Morris Agency, 1740 Broadway, NYC.

Herman, Woody (On Tour) GAC
Hill, Tiny (On Tour) ABC
Hines, Earl (On Tour) ABC
Holmes, Jack (On Tour) JKA
Houston, Joe (On Tour) RMA
Howard, Eddy (On Tour) MCA
Hudson, Dean (Rice) Houston, Out 9/3, h
Hunt, Pee Wee (Angelo's) Omaha, In
9/12, cl

James, Harry (On Tour) MCA
Jerome, Henry (Claridge) Memphis, Tenn.,
9/19-10/9, h
Johnson, Buddy (Riviera) St. Louis, Out
9/7
Jordan, Louis (On Tour) GAC

Kanney, Jay (Palomar Gardens) San Jose,
Calif., Out 1/1/53, h
Keene, Bob (Palladium) Hollywood, b
Kenton, Stan (Blue Note) Chicago, Out
9/11, nc; (On Tour) GAC
King, Henry (Shamrock) Houston, 11/11-
2/2/53, h
King, Wayne (State Line) Lake Tahoe,
Nev., Out 9/1, nc

La Salle, Dick (Perian Room) Plaza
Hotel, NYC, In 9/18
Lamb, Drexel (Blue Lantern) Brighton,
Mich., Out 9/1
Larson, Herb (Cresmont) Orange, N. J.,
Out 9/8, cc
Lewis, Ted (Skyway) Cleveland, 9/1-13, nc
Lombardo, Guy (Michigan State Fair) Det-
roit, 9/5-7; (Mitchell) Mitchell, S. D.,
9/21-27
Long, Johnny (On Tour) GAC

McCoy, Clyde (On Tour) GAC
McIntyre, Hal (On Tour) GAC
McKinley, Ray (On Tour) WA
Marric, Ralph (Lakeside Park) Denver,
Out 9/7; (On Tour) GAC
Martin, Freddy (Ambassador) Los An-
geles, Out 10/29, h
Masters, Frankie (Conrad Hilton) Chi-
cago, h
Masters, Freddie (Beachcomber) Wild-
wood, N. J., nc

May, Billy (Thunderbird) Las Vegas, h
Merrill, Bob (On Tour) JKA
Monroe, Vaughn (Waldorf-Astoria) NYC,
In 9/1, h
Morehead, Frank (On Tour) JKA
Morgan, Russ (Baker) Dallas, Tex., 9/1-
15, h; (Roomer) New Orleans, 9/18-
30, h
Morrow, Buddy (Steel Pier) Atlantic City,
9/1-7, b; (On Tour) GAC

Neighbors, Paul (Sheppard AFB) Wichita
Falls, Tex., 9/7-14; (Shamrock) Hous-
ton, Tex., 9/16-11/9, h; (Roomer) New
Orleans, 11/18-1/7/53, h

O'Neal, Eddie (Palmer House) Chicago,
Out 9/17, h
Overend, Al (The Flame) Phoenix, Ariz.,
nc

Palmer, Jimmy (On Tour) GAC
Pastor, Tony (On Tour) GAC
Perry, King (On Tour) RMA
Petty, Emil (Versailles) NYC, nc
Phillips, Teddy (Jung) New Orleans, 11/26-
12/31, h
Prima, Louis (Stater) NYC, 12/15-1/11/53,
h
Prince, Tony (Bledsoe Brothers Beach)
Lake James, Ind., Out 9/1, b

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

Ranch, Harry (Deshler Wallich) Columbus,
9/8-10/1, h
Reed, Tommy (Oh Henry) Willow Springs,
Ill., Out 9/24, b; (Syracuse) Syracuse,
N. Y., 10/23-11/17, h; (Stater) Buf-
falo, N. Y., 11/28-12/2, h; (Jung) New
Orleans, In 12/31, h
Renay, George (Fernwood) Bushkill, Pa.,
Out 9/28, nc
Reynolds, Tommy (Roseland) NYC, b
Roesale, Edgar (Palomar Gardens) San
Jose, Calif., Out 1/1/53, b
Rudy, Ernie (Bill Green's) Pittsburgh,
Out 9/7, nc

Scott, Stewart (President) Kansas City,
Mo., Out 10/4, h
Smith, Jesse (King Philip) Wrentham,
Mass., b
Spencer, Red (Bondell) Dayton, Out 9/1, nc
Spivek, Charlie (Stater) NYC, 1/12/53-
2/8, h
Still, Jack (Pleasure Beach Park) Bridge-
port, Conn., Out 9/2, b
Sullivan, John (Town Lounge) Houston,
Tex., nc

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

Watkins, Sammy (Stater) Cleveland, b
Williams, Keith (On Tour) JKA
Williams, Sherman (On Tour) RMA
Williams, Les (Excelsior) Excelsior, Minn.,
Out 9/6, b
Winburn, Anna Mae (On Tour) RMA

Combos
Ammons, Gene (Ebony) Cleveland, 9/7-
14, nc
Armstrong, Louis (Paramount) NYC, t
Blue Notes (Blue Note) Flushing, L. I.,
b
Brown, Charles (On Tour) SAC
Brubeck, Dave (Black Hawk) San Fran-
cisco, Out 9/8, nc

Buckner Trio, Milt (Trocaeria) Colum-
bus, 9/1-7, nc
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) Washing-
ton, D. C.
Davis Trio, Bill (Birdland) NYC, Out
9/8, nc
Deane, Danny (Cipango Club) Dallas,
Tex., nc
Dee Trio, Johnny (Soper's Lounge) Wind-
ham, N. Y., Out 9/1
Dominos (Michigan State Fair) Detroit,
8/29-9/3; (On Tour) ABC

Footo Trio, Jack (Sky Club) Battle Creek,
Mich., In 9/4, nc
Franklin Quartet, Marty (Airport) Brook-
lyn, N. Y., nc
Fulson, Lowell (On Tour) SAC

Gaillard, Slim (Birdland) NYC, 9/1-17,
h
Gertrude-Nell Duo (Broons) Curtis, Mich.,
Out 9/1, h
Gibbs Quartet, Ralph (Stables) Biloxi,
Miss., nc
Gepbers (Martinique) Wildwood, N. J.,
Out 9/1, nc
Gordon, Roscoe (On Tour) SAC
Greco, Buddy (Moe's Main Street) Cleve-
land, 9/1-7
Greer, Big John (On Tour) MG
Griffin Brothers (On Tour) SAC
Groner Trio, Duke (Club Lido) Clear
Lake, Iowa, 9/25-9/14, cl; (Bar Ritz)
Chicago, 9/15-11/2, cl

Harps, Darryl (Claridge) Memphis, Tenn.,
h
Herman, Lanny (Roosevelt) NYC, b
Herrington, Bob (Clermont) Atlanta, Ga.,
Out 1/2/53, h
Herth, Milt (Pleasantly) NYC, h
Hines Trio, Freddie (The Klondike) Min-
neapolis, Minn., cl
Hodges, Johnny (Paradell) Dayton, O.,
9/1-1, nc; (Trocaeria) Columbus, 9/8-
14, nc
Hunter, Ivory Joe (On Tour) MG

Instrumental Trio (El Cortes) Las
Vegas, Nev., h
Izzo, Chris & the Mel-O-Tones (Park
Lane) Rochester, N. Y., nc

Jackson, Bull Moose (Howard) Washing-
ton, 8/29-9/5, t
Jason Trio, Stan (Mayflower) Washing-
ton, h
Kacher's Novel-Ayes Trio, Ned (Sky
Club) Roseburg, Oreg., nc
Kent Trio, Ronnie (Elk's Club) Walla
Walla, Wash.
Krupa Trio, Gene (On Tour) ABC
Kubiak's Rhythmaires Trio, Wally (San
Carlos) Yuma, Ariz., h

Lee, Vicky (Dunes Club) Atlantic Beach,
N. C., nc
Lewinson, Lee and the Velvet Tones
(Nudemans 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
Masters, Dream-Airna, Vich (Sagamu-
Club) Flagstaff, Ariz., Out 10/1, nc
McGuire, Betty (NCO Club) Cheyenne,
Wyo., 9/5-18
McKinley Quartet, Red (Melody Inn)
Roseburg, Oreg., nc
Meyer, Ricky (Famous Tap) Chicago, nc
Milburn, Ames (On Tour) SAC
Morris, Joe (On Tour) SAC

New Yorkers (Palmside Park) Palmside,
N. J., Out 9/1
Nocturnes (Stater) NYC, h
O'Brien and Evans Duo (Candlelight Inn)
Joliet, Ill., cl
Oracles (On Tour) SAC

Patterson Quartet, Pat (Air Force Club)
Moncton, N. B., Canada, pc
Paul, Les-Mary Ford (Palladium) Lon-
don, In 9/15, t
Powers, Pete (Melvill) Halifax, Nova
Scotia, nc; (Tona) Hubbards, Nova
Scotia, nc

Quebec, Ike (Tyler's) Avenel, N. J., Out
9/30, cc
Rico Sorenaders (Elks Lodge) Duluth,
Minn., pc
Rialt Bros. Trio (Wilbur Clark's Desert
Inn) Las Vegas
Rocco Trio, Buddy (Glenn Schmidt's)
Newport, Ky., cl
Rodgers Quintette, Dave (Commercial) El-
ko, Nev., h
Rollini Trio, Adrian (New Yorker) NYC,
h
Roth Trio, Don (Broadroom) Colorado
Springs, Colo., h

Shenk, Frankie (Paramount) Albany, Ga.,
nc
Shearing, George (On Tour) SAC
Silhuettes (Dust) Sault St. Marie, Mich.,
Out 9/25, h
Simmons, Del (London Chophouse) Detroit
Sing, It! (Showboat) Philadelphia, 9/1-
5, nc
Starlines (Sherman) San Diego, h

Thompson Trio, Bill (Colonial) Hagers-
town, Md., h
Tunemixers (Buddy Beer's) Sacramento,
Calif., 9/1-20
Two Beauz and a Peep (On Tour) MCA

Washburn Trio, Charlene & Milt (Moose
Club) Spokane, Wash., nc
Williams, Paul (Royal) Baltimore, Md.,
9/5-11, t; (Apollo) NYC, 9/12-18, t
Wood Trio, Mary (Muehlebach) Kansas
City, Mo., h

Young, Ceell (Comedy) Baltimore, Md.,
9/1-14, nc

Mahalia Jackson Is Set For Europe

New York—Gospel singer Mahalia Jackson will leave New York Oct. 17 for a six-week tour of England, France, Switzerland, Denmark and other countries. Singer, whose Apollo records have achieved great popularity on affiliated European labels, booked the tour through Harry Lenetska. Before leaving she will give another recital at Carnegie Hall, her third concert there.

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Record Reviews

(Jumped from Page 17)

John Greer

- ★★★ *Let Me Hold You*
- ★★★ *Tell Me So*

A clean, unusual and attractive Howard Biggs arrangement of a catchy blues melody helps make Greer's singing of *Hold You* a likely effort. Bill Doggett's interlude has a Hines-like sound. *Tell* is slower, a typical r & b ballad, well sung, with a good Joe Thomas tenor spot. (Victor 20-4858.)

Soldier Boy Houston

- ★★ *Western Rider Blues*
- ★★★ *Hug Me Baby*

Simple southern blues, just vocal and primitive guitar. The exaggerated echo makes *Hug Me* the likelier side. (Atlantic 971.)

Bubber Johnson

- ★ *I've Got An Invitation To A Dance*
- ★ *Forget If You Can*

Johnson tries to make like Nat Cole, doesn't come close on either the standard or the mediocre new ballad, *Forget*, on which he is aided by a vocal group, The Dreamers. (Mercury 8285.)

Lazy Slim Jim

- ★★★ *Georgia Woman*
- ★★ *Money Blues*

A couple of blues for the deep southern market, a notch or so better than the average slicing of this type. *Woman* is the stronger entry; reverse is a rather conventional rundown of the consequences of not having the money mentioned in the title. Jim (or is it Slim?) is an expert ex-

ponent of this type of back-home blues warbling. (Savoy 854.)

Eddie Mack

- ★★ *Key-Hole Blues*
- ★★★ *Seven Day Blues*

First side is the old story about the key that don't fit the lock no more, etc. *Seven Day* has Eddie wailing some Lee Magid blues lyrics effectively, with adequate combo support. (Savoy 853.)

Jimmy McPhail

- ★★★ *Some Folks Do And Some Folks Don't*
- ★★ *No Greater Love*

The youngsters from D.C. may have something in *Some Folks*. The lyrics don't live up to the title, but there's an intriguing limping beat, and a tenor solo corny enough to be straight out of a 1930 jazz record, yet somehow catchy. The Isham Jones standard is sung conscientiously, with a musically clean but commercially unimpressive orchestral backing. (Victor 20-4788.)

Joe Medlin

- ★★★★ *What's To Become Of Me?*
- ★★★★ *Just Yours Alone*

Medlin turns in a standout warble of the Russ Columbo tune, *Become*, on the first side, winding up with an Eckstayed tag. His best Decca try to date, and could be a sleeper. Reverse is a big ballad, handled in open-throated fashion. (Decca 28330.)

Freddy Mitchell

- ★★ *Delicado*
- ★★★ *Perfidia*

Delicado starts out as *Delicado* but is more like a blues rumba toward the end, with Freddy's tenor belting it out throughout. *Perfidia*, on the other hand,



CHATTING IN CHICAGO in this Mike Shea photo are Oscar Peterson, Mercury star who's been cutting a flock of sides lately, and Chet Roble, noted Windy City personality now with Topper records.

is taken in a straight, driving four-beat, and later a shuffle-rhythm, that may make it the more commercial side. (Mercury 8286.)

Joe Morris

- ★★★★ *Bald Head Woman*
- ★★★ *Ghost Train*

A most unifying picture of the lady in the title role is depicted vocally by Billy Mitchell, with Morris' Blues Cavalcade

offering first-class assistance. A worthy addition to the swelling library of blues songs about baldheaded women. *Train* is a slow, echoey blues with insistent triplet-bass rhythm against some good, earthy riffing and solos. (Atlantic 974.)

Ford Nelson Quintet

- ★★★ *Still Lookin' For A Change*
- ★★ *Organ Grinder's Swing*

Frank Brown sings his own blues, with just the right tinny blues piano quality in the combo supporting him, on *Change*, a conventional lyric. The old Will Hudson instrumental on the back sounds odd, as if somebody removed the lead line and left only the second part showing. Maybe it's just poor balance; anyway, nothing much happens. (Victor 20-4829.)

Harold Nicholas

- ★★ *Your Love Belongs To Me*
- ★★★ *Just Let Me Love You*

Two very slickly produced sides, both Biggs-Thomas songs. First is a slow minor affair, musically good, but the jump coupling is far more appealing for r & b fans. It has a girl trio, a tenor sax soloist (Joe Thomas), effectively simple lyrics and melody and a good beat. The Nicholas brother has a good sound of his own, too. (Victor 20-4859.)

Dossie Terry

- ★★★ *Sad, Sad Affair*
- ★★ *Lost My Head*

Terry, a Brooklynite from Georgia, sings his tale off (the sad, sad tale of a lost love) to the powerful accompaniment of Budd Johnson's tenor and alto, Howard Biggs' piano and Rene Hall's guitar. *Head* is a novelty with Latin rhythm, the traditional *Manana* melodic form, and more of Budd. (Victor 20-4864.)

Don Cornell

(Jumped from Page 3)

make a great record. Coral put me right back in the music business!"

Don Cornell is so closely identified with Sammy Kaye that his career as a successful band vocalist in other units has been virtually forgotten. He can trace his affiliations back to the days when, lacking subway fare from his Bronx home, he would walk across the bridge to work with Mickey Alpert in 1938; and to the limbo

of the 25-cent Melotone records on which, with Bobby Hayes' orch, he cut his first side (*Trust In Me*).

Many Band Jobs

There were other good band jobs, too—with Michael Zarin at the Waldorf; sharing the vocals with Linda Keene in Lennie Hayton's crew at the old Hollywood Restaurant on Times Square; with the McFarland Twins' Orchestra; and two years with Red Nichols, which he recalls as a big kick.

Don, who once played guitar in the Kaye band, still finds it invaluable to be a musician and is proud of his 802 card. He likes to work out ideas for his arrange-

ments on the guitar. He remembers calling Norm Leyden at 4 a.m. one night to show him, via guitar and telephone, a key-change idea for *I'll Walk Alone*.

Hollywood Next?

Now that he's an established best-seller, the other developments are falling in line as you might expect. During his current vacation in California he expects three pleasant interruptions in the shape of screen tests, and there can be little doubt that once again a hit record will prove to have been a gateway to Hollywood.

And when it happens, Don will still be rejoicing that he made it with his very own voice, and that no aids to nature were required.

"Bing Crosby once said 'You either sing or you don't.' And the proof of the pudding is," Don concluded, "10 years from now we'll still be hearing Crosby records, and Como records, with no gimmicks. I wouldn't have wanted to make it any other way myself!"

English Columbia Executives Bolt

London—Columbia exec Leonard Smith and Norman Newell, as well as Norrie Paramor, the label's resident musical director, are expected to switch over to Philips when that company takes over the American Columbia catalog next January.

Columbia, a subsidiary of the EMI combine, has been issuing US Columbia here for the past 26 years. Reports indicate that the company lost the US catalog because of its disinclination to enter the long-playing field.

Double trouble was averted only recently when EMI, threatened with the additional loss of the RCA Victor catalog, agreed to step up its exploitation and issue material on LP.

DID YOU KNOW that Jo Stafford made her debut with two older sisters, doing hillbilly songs?

Guy Mitchell

(Jumped from Page 1)

given by Douglas Fairbanks. After Guy had been through his whole show, one of the guests there, the Duchess of Kent, declared: "From now on I am one of his bobby-soxers." There is no truth to the rumor that the Duchess also patted him on the po-po. —Jan

Now It's JD To Statler, No TD

New York—The Cafe Rouge of the Hotel Statler will reopen Sept. 19 with Jimmy Dorsey finally set as opening attraction. There had been some question whether Jimmy or Russ Morgan would unshutter the spot after its two month summer shutdown. The Tommy Dorsey fall date, reported earlier, has been called off.

Other changes in the room's booking will bring Louis Prima's reorganized band into the spot in December, with Billy May being sought for a mid-March opening date. Ralph Flanagan will play only two weeks in the room, opening Nov. 3, and Ray Anthony still is slated for four weeks opening Jan. 12.

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Left to right: Lionel Hampton, Gil Bernal, Curtis Lowe, Ben Kynard

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Movie Music

Unpretentious New Musical Spots Laine, Daniels Well

Rainbow 'Round My Shoulder (Frankie Laine, Billy Daniels, Charlotte Austin, Arthur Franz).

Producer Jonie Taps, the former music man (publishing business) who was first to tap a market largely missed by movie makers, by building his pictures around names with big followings among record buyers, comes up with another neat little package of light entertainment here. It's his first in technicolor, and while, like his others (*Sunny Side of the Street*, *When You're Smiling*), it's not calculated, and wasn't intended, to win any awards for cinematic achievement, it's a better all-around job as a film production than its predecessors. Story is a variation of one that rarely misses. This time it deals with the youngsters who hold minor clerical jobs in the studios and think that here, right under the noses of movie bigwigs, their talent is bound to be discovered.

Charlotte Austin (vocals soundtracked by Jo Ann Greer) is the girl messenger clerk who gets her break via this method, but, true at least to the legend, only by the barest accident. Only complication is Charlotte's grandmother and guardian, Pasadena socialite with a prejudice against show business in general, who nixes the kid's career just as she is about to sign the contract.

Grandma Gives In

To the rescue come studio vocal coach Arthur Franz, stars Frankie Laine and Billy Daniels with songs and a winning argument for grandma in the form of a benefit for her favorite charity. The songs and production numbers punctuate, but never impede the action, at least not for movie goers who can thoroughly enjoy Frankie Laine in *Wrap Your Troubles in Dreams* and *Remember Me* (a whoppingly good sequence, this one), Billy Daniels in *Bye, Bye Blackbird* and *She's Funny that Way*, Charlotte Austin performs most convincingly to Miss Greer's rendition of *Ain't Misbehavin'*. George Duning's music settings are pleasingly unpretentious. Sequences representing film studio recording sessions are more authentic than usual, even though the orkaters seen in these shots are all visual-only. —gem

RAGTIME MARCHES ON NEW NUMBERS

- ALGORA—Boy, Michael (8 lbs. 11 oz.), June 26th, in N.Y.C. to Mr. and Mrs. Joe Algora. Joe plays tenor with Tom Borsa at Moroccan Village, N.Y.C.
- EDLSTEIN—A daughter to Mr. and Mrs. E. Edelstein, July 23 in Indiana. Pa. Mother is Joan Lubin, radio and TV singer.
- FELLMAN—A daughter, Brigitte Sanna Monique Marquita (7 lbs. 4 oz.) to Mr. and Mrs. Pete Fellman, Jr., July 27 in Amsterdam, The Netherlands. Dad is producer disc jockey for the V.A.R.A. Network, Hilversum.
- JOHN—Boy, Kenny William (6 lbs. 13 oz.), Aug. 4th in N.Y.C. to Betty and Kenny John. Kenny plays drums with Phil Napoleon.
- LEVY—A daughter, Jacqueline Sue (8 lbs. 8 oz.), to Lou and Ruth Levy. Dad is former Woody Herman, Georgie Auld, etc., pianist.
- LEYDEN—A son to Mr. and Mrs. Bill Leyden, July 24 in Hollywood. Father is a disc jockey at KFWB.
- LIND—A daughter to Mr. and Mrs. Dale Lind, July 19 in Chicago. Father is a member of the Lind Brothers vocal trio.
- MANN—Girl, Lorry Jean (8 lbs. 8 oz.), May 12th to Jean and Howie Mann. Howie plays drums with Barbara Nelson band and was Elliot Lawrence mainstay for many years.
- SCHILDKRAUT—Girl, Mieshla Reni (6 lbs. 11 oz.), June 29th in N.Y.C. to Gloria and Dave Schildkraut. Dave plays alto and jazz cl.; last with Buddy Rich.
- STADER—Girl, Lee Cheryl (7 lbs.) in Possona, Cal. July 17th to Willie and Bobby Stader. Willie plays drums; last with Sweethearts of Rhythm.

TIED NOTES

CASE-JENNY—Rum Case, bandleader, and Bonnie Lake Jenney, singer, July 28 in Greenwich, Conn.

GALBRAITH-LUTES—Barry Galbraith to

- Marcy Lutes, July 23rd in Greenwich, Conn. Barry plays guitar on summer Replacement for Perry Como (Ruse Case-Ork.) and Marcy sings at the Lamplighter, Valley Stream, L. I., N. Y.
- JOHNSTON-CARMEL—Johnny Johnston, singer, and Shirley Carmel, July 31 in Greenwich, Conn.
- LA MARK-WALSH—Frank La Mark, with Tommy Carlyn orch., and Ann Walsh, July 16 in Pittsburgh.
- PRIMROSE-FRENCH—William Primrose, concert viola soloist, and Alice Virginia French, July 15 in New York.
- RAEY-MIRSCH—Jimmy Roney to Lev Hirsch, June 12th in Rochester, N. Y. Jimmy plays guitar with Stan Getz Quartet.

FINAL BAR

- ARONSON—Philip Aronson, 63, retired singer who appeared with the Metropolitan Opera, July 29 in Santa Barbara, Calif.
- CHRIST—Edmund H. Christ, 79, former musician, July 22 in Philadelphia.
- EARGLE—Medilus R. Eargle, 34, musician, July 16 in Atlantic City.
- GIRARD—Armand Girard, 55, veteran radio and TV singer, July 27 in Sonoma County, Calif.
- GLISSON—James Y. Glisson, 91, former singer, July 19 in Prospect Park, Pa.
- HARRIS—Joe R. Harris, 44, who played trombone with Benny Goodman in the late 1930's, recently in Fresno, Calif.
- MARUM—Ludwig Marum, 88, violinist, concertmaster and conductor, July 29 in New York.
- MELNIKOFF—Peter Melnikoff, 52, concert pianist, July 22 in New York.
- MURRILL—Herbert H. Murrill, 43, music director of the British Broadcasting Corp., July 25 in London.
- RIVERS—Jimmy Rivers, 42, pianist, July 18 in Newark, N. J.
- ROBERTS—Mrs. Mary Roberts, of the Carl Roberts Trio, singers and dancers, July 19 in New York.
- ROTHERY—Mrs. Jane McKensie Rothery, 70, former violinist with the Plainfield Symphony Orchestra, July 23 in Westfield, N. J.
- SIMON—J. Edward Simon, 51, pianist, July 24 in Toledo, Ohio.

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Mt. Pleasant, S. Australia.

To The Editors:

As a reader of your paper since 1935, an erstwhile member of a couple of Australia's better known jazz bands and a disc jockey of some 16 years' standing in this country, I should like to record a few impressions of jazz as I found it in the first half of 1952 in your land, where my current activities as a cattle breeder have fortunately taken me of late.

My first port of call was to hear the wonderful trumpet of Bobby Hackett, my favorite jazz soloist, then to Eddie Condon's, where the band at that time was still sparked by the uniquely tremendous Wild Bill, Surely Cliff Leeman must be the most versatile drummer in the business, a great musician and an equally great fellow.

Digs Marian

A brief visit to the Hickory House left me a Marian McPartland fan for life. Her pleasantly relaxed musical style was quite in keeping with her equally gracious personality and made me feel more proud than ever to be a Britisher.

On the west coast I was particularly impressed by Marty Marsala's fine little group and Johnny Wittwer's piano at the Hangover. One of the greatest kicks of my jazz appreciation, which goes back to 1925, came from the Turk Murphy band. I never did hear the Lu Watters group but it could not have sounded much better than this.

You lucky people, you!

Kym Bonython

Salute To Duke

New Glasgow, N. S.

To The Editors:

Consult your Atlas and you'll see Nova Scotia is situated between Newfoundland and Maine, musically the very heart of the "Coast Belt." You can imagine how I feared the reception for Duke Ellington, from both sides, when he commenced his tour of the province. I expected to view a slaughter as he played for a handful of people left over from the several polka dances around town.

I was right about the crowd; it was small but enthusiastic. However the Duke and the band were absolutely the end. The Duke played every request, passed off the failure of the p.a. system easily, posed for camera fans, signed countless autographs, and emceed with a warmth and humor.

We've been visited by many name bands, and I've yet to see such a genuine interest in putting on a good showing. As people here often remark, "If anyone has a right to musical snobbery, it's the Duke." But the way he treated his New Glasgow, Nova Scotia audience was something fine to see.

Glenn Sarty

Korea Diplomat

Wonju, Korea

To The Editors:

Picked up on a copy of *Down Beat* recently and after not seeing one for ten months, I'm at a loss for words as to how much it meant to yours truly.

It was a cool kick diggin' col-

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I did for so many years before coming overseas.

Jack Cirica

She Ought To Know

Chicago, Ill.

To The Editors:

On Debbie Andrews' *I Ain't Got Nobody*, the alto solo is not rendered by Benny Carter. This solo is played by Porter Kilbert of Chicago, formerly with the Duke Ellington organization.

I agree with you—it is a "wonderful 16-bar alto solo." Suppose we give Porter Kilbert the recognition he so deserves.

If you would like to hear another of his good solos, try listening to *Cold Cold Heart* by Horace Henderson's band, featuring Porter Kilbert.

Mrs. Porter Kilbert (Modulate to Page 23)

Caught In The Act



Jimmy Iles Band, Brass Rail, Chicago

Some of the most enervating and cohesive Dixieland played in these parts can be heard at the Brass Rail these days in the person of Jimmy Iles and his band. It's swinging, modern conception of Dixie that they play, with Iles's (pronounced like Isles) Yank Lawson-like horn providing the lead and Ed Higgins' piano and Bill Pfeiffer's drums giving the rhythm form and fluidity.

Former Doc Evans trombonist Al Jenkins affords wonderful bottom and guts, while Jug Berger's clarinet weaves coolly through it all.

Pianist Higgins is not unlike

Dick Hyman in many respects. Though essentially from another school (he's played with Serge Chaloff, etc.) he lends two-fisted authority in the best Dixie style to the ensembles, then plays fleetly in the modern idiom when soloing.

Though all the men are more than capable soloists, I have a hunch you'll get the biggest kick from the happy ensemble sounds they produce. It's definitely a happy band. But then, why shouldn't it be? They opened at the Rail three months ago for a two-week date and are now scheduled to continue indefinitely. They should laugh out loud. —jack

Bell Sisters, Paramount Theater, Los Angeles

California's Cinderella kids, Cynthia and Kay (16 and 11 respectively) of Huntington Beach, Calif., refreshing and appealing as they are, didn't register as solidly on this, their first theater date, as many expected. The "sound" (and spontaneity) so notably present on their *Bermuda*, the disc that brought them to public attention, was not so evident here.

One reason is that it's not so easy to achieve such effects outside the recording studio and without the supervision of RCA-Victor's able West Coast music head, Henri Rene. This is not intended as a

reflection on backing supplied by the Dick Pierce band on this date, which was as good as could be expected on a hastily assembled stage presentation.

Aside from the above, and making due allowance for fact that this comment is based on their very first show of the run, the youngsters are just not ready for the big time, particularly on a bill, as they were here with the redoubtable Nat Cole. Nevertheless, they have real talent (and a flair for comedy). With the right coaching and proper handling they might go far. —gem

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