

The Astaire Story' Another Milestone In Granz' Career

By Leonard Feather

New York—Norman Granz, who can never be relied upon to come up with anything dull, displayed the most ambitious venture of his decade-long recording career when he launched *The Astaire Story*, on the high Cs of the record market, with a \$50 splash last month.

Although the music is obtainable on four 12-inch LPs available separately at \$5.95 apiece, the main excitement about *The Astaire Story* is its release in a deluxe \$50 album, a limited edition variously described in the press releases as comprising 1,188 copies, in the album itself as 1,384, indicating that Mr. Astaire inscribed his personal signature well over 1,000 times.

Without Precedent

This album is without precedent in every respect. It dwarfs *The Jazz Scene* not only in price (double), but in lavishness, in beauty, and most important, in musical success.

In its use of great jazz musicians to back a veteran musical comedy and movie artist in a retrospective anthology of his type, it is without precedent. It will sell Oscar Peterson, Charlie Shavers, Flip Phillips, Barney Kessel, Ray Brown, and Alvin Stoller to Astaire fans who had never heard of them, who after enjoying this album will now go out and buy records made by Peterson et al without Astaire. (Mrs. Astaire, previously anti-jazz, reacted precisely this way.)

The story of how Norman realized this project, so significantly different from any previous Granz venture, was described to this reporter when Norman brought over the first copy of the album last

month. "I was always an Astaire fan; used to buy his old Brunswick records with Johnny Green. I did a lot of research on Fred, and I found that he'd introduced more tunes that became standards than anybody, even including Crosby. After all, he performed in an era when there were so many great tunes.

"I'd never met Astaire, but I got this idea and decided I had to reach him. Mel Ferrer got me his phone number. I had prepared a whole layout of my idea and

told him I'd like to show it to him. He'd never heard about me; said he wasn't interested, but was curious as to why I wanted to do it. Well, he said he was going out of town for the weekend but to call him on Tuesday. When I hung up I knew I was dead and nothing would come of it.

"Well, that same night, Ellington played the Shrine auditorium in L.A.; I had nothing to do, it was a rainy night, and I went there. During intermission I looked around and there right behind

(Turn to Page 23)



Ralph Marterie and his drummer, Henry Rigg.

'Down Beat's' Big Dance Campaign Gets Underway

The program to bring dancing back to its former heights which *Down Beat* announced in its last issue has taken on added emphasis with the setting up of a comprehensive drive in the ballroom field during the summer of 1953. This move

into the danceries will be paced by Ralph Marterie and his *Down Beat* orchestra, and will include one of the most comprehensive campaigns ever attempted to attract dancers to each of the orchestra's appearances.

The coast-to-coast ballroom tour will tee-off on the east coast, travel west to California, then reverse itself back to New York. In addition to the heavy publicity program which will be conducted, General Artists Corporation, who will setup the tour, Mercury Records and the National Ballroom Operators Association will all participate with the *Beat* in this phase of the program.

Each of the ballroom dates will be preceded by a local celebration, with a special promotion team in charge. Radio appearances by Marterie and tie-ins with local disc jockeys will dovetail with each date. In addition, records will be given away to customers who attend the dances, and each of the promotions will be thoroughly covered by the *Beat*.

Another step in the major program, which will start at the college and high school level, gets underway in the next issue of *Down Beat*. This will be the most ambitious program ever attempted in the music business, one which will blanket the high schools and colleges of the nation. Look for its

announcement in the next issue.

Appearance of the Marterie *Down Beat* orchestra at the Casa Loma ballroom in St. Louis this week (January 13-18) marks the first public appearance of the group in its role as spearhead for the "get 'em dancing" campaign. Local industry in that city has been marshalled behind the appearance, and a series of big promotions have been setup to run through the entire date. This marks the first time in recent years that a major recording firm, radio, newspapers, internal industry, and the press have been behind a dance promotion.

Birdland Booking Balks Trip To Europe For Stan Kenton

New York—Stan Kenton has been set for his first engagement at Birdland. The Kenton crew, which will be the largest outfit ever to play the spot, moves in April 23 for a two-week stay, with nightly broadcasts over NBC.

Because of this booking, a projected European tour for the Kentonians, which had been under consideration for an April jumpoff, may be postponed until the fall. But it is virtually certain that Stan and his entire ensemble will make their first trek to Europe in 1953.

Nat Cole, Louis Jordan, and Stan have been set as a unit that will play one week of auditorium dates up and down the west coast starting Feb. 3.

Merc Re-Signs Patti

Chicago—Mercury has announced the re-signing of Patti Page, its top-selling artist, to a five-year contract. Deal calls for 16 sides a year.



Fred Astaire dances for his new album as Oscar Peterson, Ray Brown, and Barney Kessel supply the background.

Crazy, Man

San Francisco—Babs Gonzales, who now operates his own label called, oddly enough Babs records, is planning to release two sides he cut in Egypt early this year with James Moody and Don Byas. But the kicker in this one is the accompaniment. The two tenors are backed by an eight-man Egyptian reed section: "And, man, they use native instruments. Reeds that grow in the Nile. They cut them and hang them to dry and man, I dig it!" says Babs.

Miller Role To Jimmy Stewart

Hollywood—James Stewart will play the role of Glenn Miller in Universal-International's biofilm based on the life and music of the late bandleader.

Dan Dailey, who led all others as the choice of *Down Beat* readers in an "informal poll" made at the request of the film company, said:

"Extend my thanks for the many letters. I would have been happy to do the role but my commitments on other pictures this year would have made it impossible. Jimmy will do a great job. He is one of the finest actors in Hollywood or anywhere."

Stewart could not be reached for comment, but Sernie Williams, his representative said:

"Jimmy was one of Miller's greatest fans. He's still collecting records and feels this will be one of the finest things he has done in pictures."

The picture, tentatively titled *Moonlight Serenade*, will not go into production until March in all probability.

Peggy Lee, Actor Wed

Los Angeles—Peggy Lee, headed for the most successful and eventful year of her career, was married Jan. 4 to Brad Dexter, young movie actor with whom her name had been linked romantically for several months.

Peggy and her groom were due in New York this week for the Eastern premiere of her first Warner Bros. vehicle, *The Jazz Singer*.

Throat Operation Beds Ella

New York—Ella Fitzgerald was resting comfortably at presstime in St. Vincent's hospital here following a throat operation similar to the one undergone by Frankie Laine last spring, and performed by the same doctor.

Ella flew back here suddenly after canceling a date in Omaha, Neb. She had been plagued for some time by a sore throat.

Doctors predicted she would be able to resume work within two or three weeks.

'Down Beat's' Five Star Discs

The following records represent the cream of the past two weeks' crop. See Page 12 for complete record reviews.

POPULAR

- BOBBY ARNOLD..... *Condemned Without Trial* (Victor 20-5108).
- FRED ASTAIRE..... *The Astaire Story* (Mercury MGC 1001-2,-3,-4)
- HEDDIE FISHER..... *Even Now* (Victor 20-5016).
- JONI JAMES..... *Have You Heard* (MGM 11390).
- DANNY KAYE..... *Hans Christian Andersen* album (Decca DL 5433).

JAZZ

- JOHNNY SMITH QUINTET..... *Ghost of a Chance* (Roost 558).
- SWINGING SWEDES..... *Pick Yourself Up* (Blue Note 1600).

RHYTHM AND BLUES

- SISTER ROSETTA THARPE-MARIE KNIGHT..... *Highway to Heaven* (Decca 28509).
- JOE TURNER..... *Still in Love* (Atlantic 982).

Spring To Bring Rash Of Concerts

New York—Concert packages will bloom like flowers this spring.

Ella Fitzgerald and Sarah Vaughan will jump in the line as soon as they return from their European tours. Ella is set to join the Woody Herman-Frankie Laine team, which kicks off April 4 in California, then works its way east on a five-week jaunt.

Sarah is tentatively set for a unit with Billy May's orchestra and Nat Cole, assembled by Cress Courtney and Carlos Gastel. This threesome will make its Carnegie Hall bow April 5, sponsored by Patricia Music, and will proceed westward on a four-week tour.

Starting In The Next Issue—Big, New RECORDS, HI-FI Section

I Want To Prove I Can Sing Ballads, Too, Protests Champ

By Charles Emge

Hollywood—"Maybe it means I'll be back on my old job parking cars at the Mocambo, but I'm determined to prove that I can sing good straight ballads as well as those Dixie takeoffs and jazzed-up rhythm numbers."

The speaker was Champ Butler, caught by a *Down Beat* reporter shortly before he pulled out from here for a camp show tour of the Pacific fighting fronts.

Who Parked the Cars?

Champ, it should be recalled, is the freckle-faced young singer who was a parking lot attendant at the Mocambo one night and vocal headliner at the Sunset Strip swankspot the next. And while this story, as given out by the Mocambo's publicity-wise operator Charlie Morrison, might not endure careful investigation, the main facts on Champ's curious career will.

At the start of 1952 he was coming up so fast on the strength of his razz-a-ma-tazz treatments of *Down Yonder*, *Them There Eyes*, and the like, that it appeared he might well be the "New Star of 1952." Then Champ decided to demonstrate that he was also a good singer of straight ballads.

And what happened? He didn't get enough votes to get his name mentioned in the *Down Beat* poll

for 1952, even though toward the end of the year he knocked out another ricky-tick ragtime ripper in his *Cakewalk Rag*, a platter that was pushing right up on the sales charts at this deadline.

Too Late

But the *Cakewalk Rag* click was too late to do Champ any good in the 1952 standings. Or maybe *Down Beat* readers aren't carried away by Champ's takeoffs on the oldtime "jazz singers." Champ isn't, that's certain. He says:

"I did those *Down Yonder* and *Them There Eyes* things because they were assigned to me and that treatment was the only way to make anything out of them. Oh, I get a lot of fun out of singing that way, I'll admit. But I know I can put over a good straight ballad because I'm doing it regularly on my nightclub dates. Club audiences seem to enjoy variety, but record buyers get you stamped with a certain style and you're stuck with it.

"But I know I can break away from it, and I'm counting on my album, which will be out next month, to do the trick. I'm doing a set of great old standards. Columbia even let me pick the tunes. And I'm backed by this great little trio of Joey Castro's with which I've been working around



Champ Butler

here on coast dates. They give that nice, smooth, intimate but swinging background with an up-to-date sound. That backing will be a big help in getting record buyers to realize that the Champ Butler of *Down Yonder* is not the only Champ Butler.

"I'm going to make it this time as a good, all-around singer—trick stuff is on the way out anyway—even if I have to start all over by parking cars."

Caught In The Act

Ray Bolger, NBC-TV Comedy Hour

Just a couple of Sundays ago, a rather memorable occasion took place on television. One Ray Bolger, a song and dance man of considerable renown, took to the TV waves, and, after putting on one of the best musical hours seen on the medium in a long while, very humbly thanked his audience for looking in. Actually, to many people the shoe was on the other foot.

Bolger, one of the true greats of show business, hasn't been known primarily as a singer, yet his *Amy* platter ranks with the all-time best sellers, and when he used the tune as his closer, he left many viewers eagerly awaiting his Easter Sunday show.

Overall, the Bolger show was one of music—the type of music which practically anyone could listen to and really enjoy. And when he brought on Rise Stevens, who is far more at home in the halls of the Metropolitan, and revealed a warm, talented performer in the pop medium as well as the classics, Bolger seemed just as pleased as the audience.

The video world has been a tough one for many musical shows, actually subordinating music to personalities ranging from puppets to gun-slinging cowboys. Yet behind all shows, even those stressing news, somewhere in the background there is music.

Now it seems that television is beginning to realize that music



Ray Bolger

can be a major lure for listenership. Jimmy Durante, as fine a comedian as there is in show business today, has turned more and more to music on his shows. And now, with Ray Bolger apparently destined to an even greater career in this field than he has ever known in the past, we can look forward to some more of the type of entertainment which gets a great big nod of approval from the entire family viewing circle.

Lisa Kirk Turns Shouter To Sing Jazz Evergreen

By Don Freeman

Las Vegas, Nev.—In this fantastic town composed of houses that jack built—yours and mine—a new hotel named the Sahara recently had Lisa Kirk on the program. Miss Kirk, of course, was the star of *Kiss Me, Kate* and her songs from the musical were featured. But an even greater response was gained from *How Come You Do Me Like You Do*. As on her RCA-Victor record, she sings this jazz evergreen with plenty of sock.

Miss Kirk sings the song not as a Broadway star, but in an old tradition, that of the blues shouter. It's a tradition that stems from Chippie Hill and Ma Rainey and Bessie Smith. And you can add



Lisa Kirk

Louis Armstrong to the list. "I was trying for something I wasn't certain I could do," Miss Kirk told us later. "I was trying for a really low down jazz quality. I was recapturing something I had once, back when I was singing with bands in Pennsylvania. You know, my favorite singer of them all is not a Broadway star, but a great jazz singer—the greatest, Ella Fitzgerald."

At the recording session of *How Come You Do Me*, she went on, they had some difficulty. Her arrangers, Eddie Sauter and Bill Finegan, were at a loss how to open the song. She wanted an exciting, novel beginning. They couldn't provide exactly what she wanted.

"Then," said Lisa, "I got up kind of restlessly and sang out, 'Well, do it!' We just looked at each all at once and knew that was it. That was the way to begin the song. After that, it was easy."

It is regarded in our set as a rather sexy song, we suggested.

"Yes, it is," she said. "I made sure of that."

La Rosa To New Label

New York—Singer Julius LaRosa is the first artist to be signed by the new Cadence label, a company organized by Archie Bleyer, leader on the Godfrey shows.

The Trouble With Cinderella

By Arrangement With Farrar, Straus And Young Inc.

(Editor's Note: This is the third installment of Artie Shaw's book. Earlier chapters described his infancy on New York's lower East Side, and his parents' move, in his eighth year, to New Haven, where he practiced on his first saxophone and earned \$5 for playing in an amateur show.)

By ARTIE SHAW

At that stage of my musical development I couldn't find any orchestra that would be willing to have me as a gift. So I did the next best thing. I teamed up with another high school lad about my age, who, no doubt for his own misguided reasons, had learned to produce several lugubrious chords on the banjo. Through my one experience in winning first prize at the Amateur Night performance, I had learned that there was a regular little Amateur Night circuit, handled and booked by a man named Johnny Goggins, an agent of sorts, with an office in the same building as Poli's Palace. I had been told about this man by another amateur performer with whom I had talked for a moment before going out onto the stage that first time, and now I went to see Goggins to inquire about the possibilities of getting some bookings for our newly-organized saxophone and banjo duo.

Professional Amateurs

Goggins consented to put us in with a couple of other of his "amateurs"—a term which I now began to discover had many shades and degrees of meaning. For these were what I can only call, for want of a better name, "professional" amateurs. During the course of the average Amateur Night, the level of performance was apt to go so low that it ceased to be even funny—which made it pretty low indeed. In order, therefore, to keep the customers amused and prevent them from becoming so bored as to break up the joint, or walk out and never come back again, various theatre managers resorted to professional "amateur" acts supplied by Goggins. In this way the customers were given an occasional performance which was at least not too bad (although plenty bad enough to avoid undue suspicion as to the amateur status of the performers). The "amateur" performers received five dollars or so

apiece, Goggins pocketed the difference between what he got from the theatre managers and what he had to pay out for his acts, and, presumably, everybody was happy.

In the course of the next few weeks my banjo-playing partner-in-crime and I appeared in ten or twelve such semi-black-market Amateur Night shows. Now and then we even traveled as far afield as Meriden or Waterbury. All this was fine, as far as it went, but after a short time I looked ahead and saw that it was only a question of how long it would take before we had made the complete round of the circuit—after which it would obviously be impossible for us to play any return engagements without giving away the whole skullduggery. Although we were managing to make a few dollars, this was leading nowhere at all so far as My Career was concerned.

What I needed, still, was work with an orchestra. And, since I could not beg, borrow, or steal my way into any orchestra I knew of, I started to look around school for other kids who played instruments and might be willing to join me in forming a little orchestra of our own.

I took to attending the Saturday afternoon dances at Hillhouse High School and hanging out around the bandstand. I was far too bashful to have ever learned how to dance. So I spent my time listening critically to the amateur band that played for these dances. I used to stand over to one side and sneer to myself at the way the saxophonist played certain songs which were part of my repertoire; but inwardly I was green with envy at his being in a band that was at least able to get a dance to play at.

Sooner or later, it was inevitable that I should run into other aspiring orchestra musicians. I can't remember exactly how it happened but eventually I teamed up with

Again ???

Metropolis, Ill.—It's happened again—that story of the one request too many that broke the bundleleader's back, and boomeranged right back on the requester.

Vernon O'Daniel, an atomic plant engineer, liked a song called *Behind The Eight Ball*. He requested it in a night club near here. Al Robinson, the bundleleader, played it. O'Daniel requested it again. Robinson played it again.

O'Daniel requested it a third time. Robinson shot him. O'Daniel died on his way to the hospital. Police all over the state were hunting for Robinson as *Down Beat*, whose staff has learned never to make requests, went to press.

three other twisted lads who had the same general idea about forming an orchestra; and at that time musical history of some sort was made. For, if this was not the best four-piece dance band that had ever come along in New Haven, it could at least claim the distinction of being close to the worst.

We called ourselves the Peter Pan Novelty Orchestra and oddly enough managed to get ourselves engaged here and there. We got eight bucks a night, two bucks apiece, playing at occasional lineal showers and weddings held by members of our immediate families and those of their friends and acquaintances who could be bludgeoned into hiring us. After hearing us play, some of them actually had to be threatened before they would pay us anything at all, let alone the eight bucks we demanded for our earnest efforts to make the night hideous.

Who Was the Leader?

Incidentally, throughout the entire life of this musical aggregation, the matter of leadership was never fully or firmly established. There was a lad in the outfit who played fiddle, and to the bitter end

(Turn to Page 9)

DOWN BEAT

T. M. REG. U.S. PATENT OFFICE VOL. 28, NO. 2 JANUARY 28, 1953 Published bi-weekly by Down Beat, Inc. Harold English, President

Executive and Publication Office 2001 Calumet Avenue Chicago 16, Ill. Victory 2-0310 Norman Weiser, Publisher Jack Tracy, Editor Charles Suber, Advertising Mgr. Walter Nohstadt, Jr., Circulation Mgr.

NEW YORK OFFICE 122 East 42nd Street New York 17, N. Y. Lexington 2-4562 Leonard Feather, Associate Editor Mel Mendel, Advertising Hannah Altbush, Editorial

WEST COAST OFFICE 6124 Santa Monica Blvd. Los Angeles, Calif. Granite 5002 Charles Emge, Manager

Subscription rates \$5 a year, \$8 two years, \$11 three years in advance. Add \$1 per year to these prices for foreign subscription. Special school, library rates \$4 a year. Change of address notice must reach us before date effective. Send old address with your new. Duplicate copies cannot be sent and post office will not forward copies. Circulation Dept., 2001 Calumet Ave., Chicago 16, Illinois. Printed in U.S.A. Entered as second class matter October 6, 1935 at the post office in Chicago, Illinois, under the act of March 3, 1879. Re-entered as second class matter February 25, 1948. Copyright, 1953 by Down Beat, Inc. Trade-mark registered U. S. Patent Office 1949. On sale every other Wednesday.

The Real Reason Nat Cole Cut His Piano-Only Album

At what appears to be his peak as a vocalist, Nat Cole has turned out a long-playing record of piano solos for Capitol. This may seem a curious bit of timing—curious enough, in fact, to prompt us to put the question to Nat. Why did he do it?

The answer is simple. Nat Cole simply wanted to jog a few memories.

Don't Forget

Specifically, he doesn't want it forgotten that Nat Cole was once a spectacularly efficient pianist with a lode of jazz ideas.

"Everybody seems to have forgotten about my piano," said Nat. "Just as they forget that Billy Eckstine was a pretty fair musician and bandleader, people think I've always been a vocalist."

"The young kids more than anyone else, they're even surprised that I play a piano at all. I mean the kids who started buying records a few years ago when *Mona Lisa* was popular. All they've ever heard me do is sing with big bands and strings in the background."

Nat also aimed his new piano collection at some of his critics,

some of whom are shaking their heads at his apparent forsaking of jazz in favor of lushly arranged vocals—plus the accompanying dollar.

I'll Never Leave

"People who know me know I'll never leave jazz," said Nat. "My roots are in jazz and that's the music I love. But I can please a lot of people with other kinds of music and also throw in some jazz—and they like it because they've accepted me as a popular performer."

That, contends Nat, is the way to serve jazz to the general public, in gentle, sugar-coated doses—in opposition to the pour-it-down-the-squares'-throats school.

The view here is that Nat Cole—an excellent jazz pianist and just as good a popular singer—is very right.

—Don Freeman



Nat Cole

B²

Pittsburgh—Nobody ever called Billy Eckstine a square, but the converse is not true. Somebody just called a square Billy Eckstine.

Part of the week-long celebration here honoring Pittsburgh's local vocal son included the renaming of Fullerton street as Billy Eckstine Square.

Satchmo Storms Boston; Gets Plaque, Scroll, Etc.

Boston—Louis Armstrong hit Boston with an impact not dissimilar to the hurricane of '38. It began when Muggsy Spanier's band—with instruments—met him at Back Bay station the morning of Wednesday, Dec. 10.

Thence Louis was trundled to City Hall, where he was officially welcomed by Mayor John B. Hynes. That night, right after his first set at Storyville, Louis and Sugar Ray Robinson performed for servicemen at the Buddies' club on Boston Common.

Gets Scroll

On Sunday afternoon, the 14th, Louis was presented at Storyville with a scroll by the New England All-College Conference, an organization comprising every major college and university in New England. The idea of the scroll originated with Reverend Norman O'Connor, Catholic chaplain at Boston university.

Tallulah Bankhead had been scheduled to present the award personally, but last-minute TV production hassles prevented her coming. She sent a recording, however, and as the packed room was darkened, her lustily husky voice throbbed a tribute to Louis in the course of which she quoted from her recent *Ebony* article on him.

Then Richard T. Watson, Chairman of the New England All-College Conference, presented the scroll to Louis—the first academic honor Louis has collected among all his other accolades.

Meet the Press

That evening Louis was transported to a Boston university fraternity house where for a half-hour he mesmerized a press conference composed of the editors of all the major New England college newspapers. After a serenade by a local Dixieland band, Louis was ushered into an upstairs conference room where he sat at the head of a press table. Instead of asking him questions, the editors simply said, "Talk." And he did.

Louis himself was much moved by the proceedings and said later that night, "Man, today for me was my highlight of 1952." Nor will Boston soon forget Pops.

(Ed. Note: See page 11 for pictures of Louis in Boston.)

Hayes in Musical Role

New York—Bill Hayes, singer on *Show of Shows* and MGM records, will have a role in the upcoming Rodgers and Hart musical, *Me and Juliet*. Show opens in March.

New Nitery Makes Broadway Look Like 52nd St. Used To

New York—Iceland, right next door to Birdland, has become the Band Box—and the booking agents, notably those who control the big jazz attractions, are licking their chops over what promises to be the most keenly-fought contest for talent since 52nd St. days.

The Band Box will differ from Birdland in several ways. It is much larger (1,000 capacity) and can therefore book more big bands; it will also lean more heavily on name singers. It will have no admission price.

Monte Kay, the young jazz aficionado who was a key figure in the founding of the Royal Roost, Bop City, Birdland, and the Rhythm Room in that order and only recently severed his connection with the last-named, will be talent consultant to operator Bill Levine on the new venture.

The club opens Jan. 16 with a

group of JATP stars including Flip Phillips, Buddy Rich, and the Oscar Peterson trio. A name singer will also be included in the opening bill, which will hold for two weeks.

A deejay show, competing with Bob Garrity's nightly six-hour stint for Birdland from the WJZ studios, will be broadcast from the Band Box premises nightly from 2 to 5 a.m. over WOR, with the jockey to be Slim Gaillard.

Meanwhile Birdland continues to do a thriving business, and has prepared for the new situation by signing up talent as far ahead as next October.

Joey Bishop Repays A Debt

Just about four years ago a young, comic nervously stepped out on the tiny floor of Chicago's Vine Gardens night club, took one long look at the packed house, then went into his routine. Even on the small stage Joey Bishop looked lost, for his diminutive size and sad expression belied the load of talent he possessed.

What started out as a trial run at the Vine Gardens for Joey, set up by owner Jimmy Pappas who had given more than one present-day star his start in show business, turned into a 48-week stand. And when Bishop finally moved on to greener pastures which included the Chez Paree, New York's Latin Quarter, and Milwaukee's noted Tic Toc club, he left behind one of the largest groups of fans ever built up through sheer hard work, a bit of singing, a few soft shoe steps, and some good, sharp comedy routines.

A few weeks ago Bishop, working night clubs and television in New York, his salary now up in the four figures a week bracket, heard that Pappas was in the hospital, seriously ill, and that the Vine Gardens, which had slipped from a "name" policy to semi-names, then on down the ladder, was in precarious shape.

A quick call to Chicago, then some long hours with his agent, and Bishop was on his way back to the Windy City.

"Just pay me what you can, Jimmy," Bishop told Pappas at the hospital, and don't worry.

Then Joey went back to the Vine Gardens.

For the first time in months there were lines waiting to get in the Vine Gardens, and Bishop, who was never better, gave the customers more than they could possibly have anticipated.

One of America's young show business greats had paid back a debt that few other performers would have thought they even owed.

—sciser

Strictly Ad Lib

NEW YORK

Joe Roland is the latest sideman to quit the George Shearing Quintet. The vibes star handed in his notice during the group's recent Birdland stint and was to be replaced by Cal Tjader . . . Fletcher Henderson is making slow progress following a second heart attack suffered recently . . . Hazel Scott decided to return to the night club whirl, bowing in at Monte Proser's La Vie En Rose . . . Specs Powell, CBS staff drummer, underwent a serious eye operation and was in the hospital at presstime.

Richard Hayes' out of hospital following surgery necessitated by injuries sustained in a Brooklyn mugging some time ago . . . Henry (Hotlips) Levine, trumpeter and network bandleader, best known as original maestro of the Lower Basin Street show, to Cleveland as director of the WTAM house band effective Jan. 16, succeeding Seth Carey . . . Doug Duke opens at the Meadowbrook Jan. 16 with a trio (himself, drums, and bass) . . . Candido, Cuban-bongo-conga sensation discovered by the Rhythm Room and now almost an institution there, plays his first theater week at the Apollo Jan. 16.

Rudy Vallee and Cass Harrison's New Yorkers, the latter featuring blonde songstress Sherri Rogers, to Panama to open Jan. 16 at the Hotel El Panama . . . Rosita Davis, who sang with Duke Ellington's 1945 band, has changed her name to Rosetta and signed with Shaw Artists for a buildup as a single . . . Bull Ruther, former Brubeck bassist, and Fats Heard, Cleveland drummer, have joined Erroll Garner to form the latest Garner Trio . . . Harry Belafonte spent an unexpected Christmas in New York when Ciro's in Miami Beach folded just as he was due to open there.

CHICAGO

Things were booming here for the first time in weeks as the new year came in. Duke Ellington rocked the Blue Note, followed on Jan. 2 by Dave Brubeck and Buddy DeFranco, then George Shearing, due on the 16th. Herbie Fields continued at the Silhouette, as did Serge Chaloff at the far south Pla-Bowl. Josh White and Jeri Southern opened the Black Orchid (formerly the Gotham) on Dec. 30, while Ralph Marterie was at the Melody Mill ballroom.

Former band singers Buddy DiVito and Harry Cool at the Melody Manor and Silver Dome respectively; Yma Sumac at the Edgewater Beach hotel, to be trailed by Denise Darcel; Ronalds Brothers stet at the Cairo, where they've been for weeks; Stan Free's modern trio stays at the Sheraton lounge of that hotel, and the perennial Red Saunders of course remains at the DeLuxe.

Dixieland still a big thing hereabouts, with Art Hodes at the Capitol; Jimmy Ille at the Brass Rail; Miff Mole at Jazz Ltd.; Johnny Lane, whose band includes Floyd O'Brien, at the Famous Tap, and Booker T. Washington at the Bee Hive.

HOLLYWOOD

Ben Pollack, veteran bandsman now serving up meals instead of music, inaugurated his long-promised Sunday sessions for two-beatouters at his Sunset Strip nook, the Streetcombers. Jazzmen of long standing (and still going strong) who blew out 1952 at the head of their own outfits hereabouts included Jack Teagarden (Royal Room), Kid Ory (Beverly Cavern), Red Nichols (Mike Lyman's), Joe Venuti (Lindy's), Nappy Lamare (Astor's), Pete Daily (Malabar), and Rosy McHargue (Hangover) . . . For avantists, the best was Jerry Mulligan and his quartet, who have been building a real following at the Haig; and, of course, Rumsey's Lighthouse lads at Hermosa Beach.

Looks like wedding bells in the offing for Rosemary Clooney and Jose Ferrer . . . Staffer on an I.A. daily paper who has been essaying a weekly column, "The Jazz Beat," had good words for Julius Gubenko's vibes on Woody's *Keeper of the Flame*—but obviously didn't know that Julius Gubenko is Terry Gibbs . . . Neil Cunningham, hailed by newspapers as "prominent arranger for many famous name bands," in trouble here on the usual charge.

BOSTON

Louis broke all house records at Storyville despite a \$1.80 admission . . . Garner and Shearing completed the month there . . . Muggsy Spanier's business at Mahogany Hall held up during Louis' week. Muggsy's crew was followed on Dec. 22 by Vic Dickenson's band with Doc Cheatham, Buzzy Drootin, Sam Margolis, John Field, and George Wein . . . Red Allen's unit finished out the year at the Savoy.

After two weeks of Slim Gaillard and Mill Buckner, the *Hi-Hat* returned to normal sound level with Stan Getz on Jan. 5. Arnett Cobb was tentatively set for the 12th with Oscar Peterson on the 19th . . . Bassist Bonnie Wetzel still in town with the Soft Winds at the plush Darbury Room. She's been there six months . . . Ernie Anderson, now Jose Ferrer's personal manager, returned briefly to the jazz concert field by bringing the Condon band plus assorted guest stars to Symphony Hall on Jan. 11.

SAN FRANCISCO

Vido Musso brought a small band into the Black Hawk during the Christmas holidays and added Allen Smith and Charles Etter, on trumpet and trombone. The club also has signed Coleman Hawkins' and Roy Eldridge's group to follow Arthur Prysock into the club at the end of January . . . Shearing, Garner, Earl Bostic, and Ben Light are all slated for appearances at the spot later in the spring.

Wild Bill Davison opened with his own band at the Hangover Jan. 5 for three weeks with options. Louis Armstrong is expected to follow Wild Bill in February . . . Nick Esposito joined the Cal Tjader group at Fack's . . . Pianist Donn Trenner, long a local favorite, recently recorded with Georgie Auld's group for Coral.

MONTREAL

Larry Adler appears at Her Majesty's theater on Jan. 26th as part of *Fasten Your Belts* . . . Frank Sinatra finally inked to an appearance at the Chez Paree starting Feb. 6 . . . George Owen and Frank Murray finished out the year for Ruby Foo's eatery on Montreal's version of the Sunset Strip, Decarie boulevard . . . Vocalist Joan Howe, still in her teens, being hailed as "most talented Canadian vocal find since Gisele." Not quite, but on her way.

LONDON

The MU has lifted its ban on British bands playing Holland. Reciprocal exchanges may now be resumed . . . The BBC plans to restore regular band shows nightly . . . Lita Roza's sister, Alma Warren, is Gerardo's new singer . . . Peter Coleman, drum star with Vic Lewis for six years, has left to join Jack Nathan at the Coconut Grove . . . Traditional leader Freddy Randall is borrowing scores written for the old Cyril Stapleton band for a big band he takes on tour this month.

Thank You



**FOR MAKING IT POSSIBLE
BEST GUITARIST - 1952**

Les Paul & Mary Ford



Chi
Gr
C
T
GR
1132
I
Ye
rug
aro
rax
seril
ed
soft
the
B
and
you
fun
gre
pitc
a p
hou
Y
wh
wit
Gla
ing
and
ph
a j
A
(ex
Da
mo
ern
Sci
blo
the
led
Gr
nov
das
con
R
T
W
NA
sp
bu
let
do
sis
of
Wl
tor
ca
wit
mi
mi
on
pl
to
elt
th
Bv
en
ta
mu
sa
th
ev
fo
yo
m
th
le
Ll
ar
w
F
m
w
B
th
a
pi
di
a
se
ft
th

Graettinger Hailed

'City Of Glass' Gets Great Treatment On Kenton LP

GRAETTINGER: *City of Glass*. Augmented Stan Kenton orchestra. CAPITOL 11385 10". Performance ***; Recording ***.

By ROB DARRELL

If your nerves are still raw and twitchin' from New Year's . . . If a kitten daintily padding across an inch-deep rug-nap sets you groanin' "Pul-lease quit that stompin' around!" . . . Then you're in no fitten shape for such rackety-raz aural calisthenics as I'm prescribing today. For I've got a rugged workout for ya, man, and no softies or kids are gonna stand the gaff.

But if you've got tough ears and constitutions, I can promise you an adventure in new sound you'll never forget . . . and more fun than you've had since that great day when you learned to pitch sliders and knucklers with a pile of rocks in grandpaw's hot-house!

You'll be feeling no pane either when Stan Kenton gets through with Bob Graettinger's *City of Glass*—probably the most exciting, maybe one of the most vital, and certainly the noisiest symphonic experiment yet achieved by a jazz composer and conductor.

Actually, there's no jazz in it (except for an echo or two in the *Dance Before a Mirror* third movement) but it sure is as "modern" as you can get. It's out of Schoenbergian and Bartokian blood-lines, perhaps, as far as the music itself goes, but all dolled up with the very latest in Graettinger and Kenton-style innovations where the frenzied but dazzling interplay of sonorities is concerned.

It's almost intolerably harsh and shrill in stretches. Some of the stunts are beaten to exhaustion, a few are thrown away before they really get going, and oftentimes the use of too many effects at once tends to cancel out much of their impact. I wish Graettinger were as clever a dramatic psychologist as he is a sound-pattern weaver, for his work needs more astute editing and organization. Yet, for all that, he's got something here that's brashly alive and at its best tremendously exciting.

Many of his strictly musical ideas might have come straight out of the futurism experiments of the symphonic *enfant terrible* of the '20s—and he could profit by a refresher course in Stravinsky's later works to learn more about thinning out these ideas and developing the best of them either more tersely or more fully, according to their demands.

But in clothing these ideas in brittle, acrid, but always electrifying sounds, Graettinger is a genuine pioneer in his own right. And in capturing Stan's intensely driving performance on LP, Capitol makes a sizzling contribution of its own.

Rob Concocts Rx For Tonal Diet Deficiencies

BACH: Six Brandenburg Concertos. London Baroque Ensemble—Haas. WESTMINSTER WAL509, 3-12". Performance ***; Recording ***.
 PURCELL: Paven & Chacony; GIBBONS: Two Fantasies; LOCKE: Concert No. 6. BARTOK BRS913, 12". Performance ***; Recording ***.

Are you troubled by high blood-pressure and depressed spirits, falling hair and arches, a Monday-morning giddyness, bunions, memory lapses, diuresis, furry tongue, obesity, flutulence, and a general feeling of lassitudinous slopitude? If so, don't reach for that economy-sized tube of chlorophyl or bottle of Dr. Glover's mange-cure . . . What you need is a change of tonal diet to some rougeage you can really chomp on . . . And along with that, a complete change in musical scenery, too, will work miracles in getting you back both on your feet and feed.

For your common rundown complaints, I can prescribe nothing to perk you up faster than the electrifying jolts you can get from the iron and dynamite packed *Brandenburgs*.

Ready to Leap

For myself, I can be all but creeping into a complete coma one minute, yet leap up ready to take on Zatopek in the 10,000 meters after a brief workout with say the first movements alone of the *Fifth* or *First* Concertos. But every bit of all six has something for what ails us—something you just can't get from any other musical, medical, or psychological therapy.

Here they are again, for at least the fifth time in complete LPs, as dished up by Karl Haas and his Baroque Londoners. I wrote at some length about the *Fourth* and *Second* (the latter misprinted as "Fifth") when they were released separately and *Beat*-reviewed last Oct. 8, so there isn't too much to add now that his edition is completed . . . and given handsome album-set publication, complete (*mirabile dictu*!) with *Lea* pocket scores.

Again the Haas-performances are rough, sometimes heavy-handed or unsteady, but always chock-full of exuberant energy. I rank them with undue severity, partly

in comparison with Muenchinger's far more precise and buoyant readings for London . . . partly in comparison with what I feel Haas is capable of doing if he took more pains and thought.

The next course is a real old-fashioned one . . . so old indeed that it'll be brand-new to most ears and pack more, if quieter, novelty than anything the latest 12-tone boys could even dream of cooking up. It's a batch of pieces originally written for what the Elizabethans called a "consort" of viols, but which prove to be legitimate ancestors of string quartets—except that very few of their descendants ever can cope with the founding fathers in either subtlety or restrained strength.

The boys that make even four strings sound good to my ears, the New Musicians, add these pieces to their historical series begun with A. Scarlatti, Tartini, and Boccherini (Bartok BRS911, *Beat*-reviewed Dec. 3). My only complaint is that they didn't dig up authentic viols and learn to play 'em as well as they do modern instruments. The music here does lose plenty by the change . . . and authority Sidney Beck, who writes the illuminating notes for this disc, has an obviously unhappy moment trying to squirm out of making the same admission. But so what! Here's the music—as fresh, imaginative, and superbly expressive as if it had been written this morning instead of more than two and a half centuries ago.

CLASSICS IN CAPSULE

Current disc album releases, with ratings and once-over-lightly commentary by classic specialist, R. R. 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
<p>BRAMS: 1st Symphony, Op. 68. NBC Symphony—Arturo Toscanini. RCA VICTOR LM1702, 12".</p>	<p>**** Performance **** Recording</p>	<p>● Pendulum-Bob, they call me! By the Beat for Oct. 22 you gotta figure me a Toscanini idolater . . . but that for Nov. 19 inhaled at least one Toscanini to dance me as a heretic, deaf-mute, and downright dumb, Well, I just gotta call 'em as I hear 'em—and I hear them all too clearly at times. So I'm back on the bandwagon again with the Mestor's <i>Brahms First</i>, like his <i>Fourth</i>, clean and expansive, free from both vehemence and grandiloquence.</p>
<p>CHOPIN: 4 Ballades, Opp. 23, 28, 47 & 52. Clarette Deyon, piano. WESTMINSTER WLS169, 12".</p>	<p>**** Performance **** Recording</p>	<p>● If I've made aside cracks about women pianist players in the past, I don't dare repeat them here, even if some of the magnificent strength of these performances was as much to the pianist as to the pianist herself. For Mlle. Deyon not only has the genuine, bold, grand manner, but a fine sense of romantic poetry and amazingly communicative eloquence.</p>
<p>CHOPIN: 3rd Sonata, Op. 58 & 10 Mazurkas. William Kapell, piano. RCA VICTOR LM1715, 12".</p>	<p>*** Performance *** Recording</p>	<p>● Kapell, from whom bold strength is to be expected, keeps himself under almost too tight control. He does a brilliantly clean job with the B minor Sonata and each of his Mazurkas is a lustreously polished gem. Yet even his touches of waywardness seem deliberately contrived and I miss a good deal of the glowing warmth demanded by the latter pieces in particular.</p>
<p>R. STRAUSS: Ein Heldenleben. Vienna Philharmonic—Glemens Krausz. LONDON L2659, 12".</p>	<p>**** Performance **** Recording</p>	<p>● Add to the admirable Krausz-London series of Stravinsky ten-piece hits this most famous of all autobiographies-in-tone . . . and credit it with being everything it should be, except youthfully impetuous. Or can it be that the old magic has gone stale, at least for me? If you don't remember <i>Hungarisch</i> or if the work's new to you, you may get much more kick out of it.</p>
<p>CHAIKOVSKY: Sleeping Beauty Ballet. Paris Conservatory Ork.—Fitenari. LONDON L2636/7, 2-12".</p>	<p>*** Performance **** Recording</p>	<p>● I doubt that this is literally "complete," but it's surely the biggest slice yet of Tchaikovsky's many-layered fruit-cake. Fitenari serves it up with all the Swedish, but I'm afraid he left it in the oven just a shade too long, for there's a heaviness here one never gets from a lighter-handed chef . . . Even so, what a superb dance and theater dish it is!</p>

RARE VINTAGES

<p>GESUALDO & MONTEVERDI: Italian Madrigals. Randolph Singers, unacc. WESTMINSTER WLS171, 12".</p>	<p>*** Performance **** Recording</p>	<p>● High time! These are the long-awaited substantial collections of mostly unfamiliar Monteverdi madrigals and the even more legendary ones of the Prince of Murderv, Gesualdo . . . thankfully with elaborate notes by langhair d. j. Randolph and complete Italian & English texts—essential keys to this astoundingly descriptive early music. The singing itself, sincere as it may be, falls considerably short of the ideal—how so you want everything?</p>
<p>MOZART: 5th Violin Concerto, K. 219. Helfata & London Symphony—Sargani. RCA VICTOR LM9014, 12".</p>	<p>*** Performance *** Recording</p>	<p>● Replacing Jascha's popular 1935 edition (with Beecham!), this "Turkish" Concerto should please those who like the slittest, most courtly and polished of Mozarts. But that's not my boy! The Beethoven <i>Romances</i> overrule for once fail to outrage me . . . they're just too blandly innocuous, despite better recording and the life Steinberg's orchestra vainly tries to pump into them.</p>
<p>MOZART: 16th Sonata, K. 576, etc. Ralph Kirkpatrick, "Chal." piano. BARTOK BRS913, 12".</p>	<p>*** Performance **** Recording</p>	<p>● Built (or reconstructed) on 18th-century principles, the instrument here boasts fascinating tone qualities—sometimes hollow, sometimes wiry and harsh, but always a pleasant delight as well as ideal for the music itself. Besides the Sonata, this includes the wonderful <i>Fantasia & Fugue, K. 394</i> and grand Handelian <i>Suite, K. 399</i>. K's performance are characteristically reserved, perhaps even precise at times, but as whole-hearted Mozartian can afford to miss this—may fail to compare it with the recent Westminster examples (<i>Beat</i> for Nov. 19) of Mozart so he may have conceded to his own day.</p>
<p>CATHEDRAL VOLUNTARIES, etc. E. Power Biggs, organ (Symphony Hall, Boston). COLUMBIA ML4063, 12".</p>	<p>*** Performance **** Recording</p>	<p>● Ingratulating and somewhat continental, as always, Biggs offers here some unusually interesting, mostly unshakened organ-fare: Britabars from Purcell to Vaughan Williams on 250 side; Germanic, for the most part, from Bach to B. Strauss, on the other; for all the pieces are conventional, but at least the recorded sound-textures for once are bright and clear.</p>

NEW DIRECTIONS

<p>BERNERS: Triumph of Neptune Ballet. Philadelphia Orchestra—COLUMBIA ML493, 12".</p>	<p>*** Performance **** Recording</p>	<p>● Ballet-humor's usually odd stuff, but the composer of <i>Fanfare March</i> for a <i>Rich Aunt</i> really got some good chuckles, along with wistful music-hall nostalgia into his <i>Triumph</i>. <i>Sir Tom</i> did it well on 78's in 1938, and now with the help of the Philadelphia does it even better, if perhaps less so. But <i>overdo</i> his <i>Pavane</i> and <i>the Child</i>, by Richard Arnold, played with the Royal Philharmonic, is long on childlike and short on punch.</p>
--	---	---

Instruments On LP—VIII

Slidin' Into The Big Trombone And The Ganged-Up Brasses

Reaching at last the noble patriarch of all horns, the trombone, it's sad to relate that we have only one concerto so far on LP: Rimsky-Korsakov's, played by Davis Shuman with the Symphonic Artists Band under Tibor Serly, on Circle L51-103 (*Beat*-reviewed June 4). However, Serly's own concerto for, and premed last summer by, Shuman may be along any day now.

Shuman also stars (with the "angular" instrument of his own devising) in Beethoven's *Sonata*, Op. 17 (originally for French horn), played with Sam Raphling, piano, and coupled with Beethoven's *Three Equals* for four trombones, with members of the Shuman brass choir, on Renaissance X31 . . . Hindemith's *Trombone Sonata*, again with Raphling at the piano, and the *Truermusik* for trombone (originally viola) and strings, with the Radio Artists Ensemble, on Circle L51-100 . . . Also Haydn's *Divertimento's* No. 6 in D and No. 82 in C, in which Shuman is backed up by Maxine Johnson, viola, and Bernard Greenhouse, cello, on Paradox 1000.

Never Redone

For the rest, there seems to be only another (and generally acclaimed better) version of the Hindemith *Sonata* above—this one by Roger Smith with Theodore

Lettvin, piano, on Elaine EMS 4 . . . plus the Villa-Lobos *Choros* No. 4, by Harold Diner, trombone, with three French horns from the Janssen Orchestra, on Capitol PB147 . . . Unfortunately, a 78 album of solo works by the Boston Symphony's first trombonist, Jacob Raichman, has never been transferred to or redone on LP's. Trumpet and Trombone

Music that stars one or two trombones with one or more trumpets includes Poulenc's *Sonata* for Trumpet, Trombone, and French Horn—probably now available on LP in a performance by Harry Glanz, Gordon Pulsis, and Arthur Berv, on Stradivari STR605 *Beat*-reviewed May 7), although it also was done once on Night Music 78's by Georges Mager, Jacob Raichman, and Willen Valkenier of the Boston Symphony . . . However, the Bostonians are well LP-represented on RCA Victor LM1078, where Lennie Bernatein conducts the Stravinsky *L'Histoire d'un Soldat* (with Roger Voisin on trumpet and Raichman on trombone) and *Octet for Wind Instruments* (including Georges Mager and Marcel Lafosse, trumpets; Raichman and John Coffey, trombones) . . .

Other Examples

Two other fine examples are Varèse's *Octandre* and *Intégrales*, too often overshadowed by the notorious *Ionisation* in that great-

est of all "demonstration" records, Elaine EMS 401. Members of the N. Y. Wind Ensemble participate in both of these—notably Armand Ghitals, trumpet, and Irwin Price, trombone, in the former; and the same men plus Theodore Weiss, second trumpet, Julian Menken, bass trombone, and William Barber, tuba, in the latter.

But mention also should go to Stravinsky's *Ragtime*, conducted by the composer on Columbia ML-4398, and played by a N. Y. Philharmonic-Symphony ensemble, including parts for cornet and trombone . . . Berg's *Concerto for Violin, Piano, and 13 Wind Instruments* (including trumpet and trombone), by the Paris Chamber Orchestra under Leibowitz, on Dial 9 . . . Francaix's *Serenade for 12 Instruments* (again including trumpet and trombone), by the Hamburg Chamber Orchestra under Jochum, on Capitol LB051

Frantic Franz

Philadelphia—When Billy Eckstine played at the century-old Academy of Music here during his recent concert tour, he sang *Jolly Jolly*. During the performance, a portrait of Franz Schubert fell gracefully from a wall.

Swingin' The Golden Gate

A Network Band Show? Why Not, Asks Gleason

By RALPH J. GLEASON

San Francisco—The phone rang late one night. It was a non-jazz guy, a lawyer, but an Ellington fan. He was pretty upset. The cause of his disturbance, it turned out, was that the local NBC station couldn't tell him whether or not the Duke Ellington Silver Jubilee concert was to be broadcast. "It's a mortal shame," he said, "when a man of Duke's stature in music, not just in jazz—is not accorded the respect he should be. And furthermore, it is a shame that he should be denied an audience for his music. With the networks broadcasting those incredible hotel bands several times a week, you would think some time could be granted for a truly great American. In fact, why is it so impossible for Duke to have a radio show all his own?"

Was Carried

Why indeed! Of course it turned out that NBC did carry the remote from Birdland the night Duke opened, but my lawyer friend has a very good point and it is, furthermore, a situation I think we can do something about. It shouldn't take a crystal ball to tell the radio industry that there is a great audience for good music.

The Stan Kenton show would remind them; the Nat Cole and Woody Herman shows for Wildroot; the great, unbelievably wonderful Treasury Show of Ellington; the Saturday night swing session; the Camel Caravan, the Coca Cola show, etc, etc, etc. Who remembers what soap opera was on in 1937, but who doesn't remember the Camel Caravan? The recent whooping grosses of JATP are a solid indication of the audience interest, too.

The nut would be high? So what. It's high for any radio show. Let the treasury department sponsor it instead of some of those ridiculous bands (oh there's occasionally a good one, I admit) they're now using. Let the AFM sponsor it as a public relations project, and brother they need some good public relations.

How?

How do we go about getting this done? Well, for one thing, I believe *Down Beat* and its readers could really start something. Just send in a card to the editor supporting a network radio show featuring Duke Ellington. Once a week. Guest stars. Maybe other bands. Whatever. Get enough of those letters and post cards in the mail and you'll get action. Way out here in San Francisco we got up petitions to have NBC carry the Herman broadcasts from the Palladium and they did it. We wrote and phoned for them to carry the Duke broadcast and they sent east for the tapes to put it on delayed.

Is it worth it to you to have Duke on, say half an hour or an hour a week? Or a weekly jazz concert coast-to-coast? Okay. Then get busy. Get petitions going and write letters. You'll be surprised how much action you can get from a little applied public pressure.

Jo Ann Greer Joins Anthony

Hollywood—Jo Ann Greer, who has been doing club dates here as a single and studio work (vocals for Rita Hayworth in *Affair in Trinidad*) left here latter part of December to take over featured vocalist's spot with Ray Anthony. She replaced Marcie Miller.

Film Score For Mottola

New York—Tony Mottola will write the score for a recently-completed movie made by Panther Productions, to be distributed by United Artists. Film is still untitled.

Frank Remarks

Korea—The Communists are playing Frank Sinatra records for front line American troops in Korea.

Almost nightly the voices of Sinatra and other popular vocalists are beamed by loudspeakers to soldiers as part of the Communist psychological warfare program, planned to make American soldiers homesick.

But the trick isn't having the effect obviously expected.

Army Cpl. Thomas B. Hill Jr., of Wichita Falls, Texas, says:

"I appreciate the music, but the records are kind of old. I sure would like to know where to send requests."

Who Buys What Records? RIAA Means To Find Out

New York—What makes Sammy run to the music store and buy records?

The answer to this and many related questions is expected to be unearthed a few months from now as a result of the latest project undertaken by the Record Industry Association of America.

After selecting an average American city of from 250,000 to 500,000 population, the RIAA will start a big campaign to sell as many record playing units of all types as they can, with manufacturers giving local cooperation for

a specified period.

A few months later the RIAA will conduct a survey among people who bought records during the test period. They'll be asked: how much have they used the phonograph since they bought it? How many and which size and speed records did they buy during the months since they bought it?

Whatever their answers, the RIAA hopes the information will help everyone to sell more records and make Sammy run more often.

only a
CONN
will do . . .

for Jan Garber's

Great Trumpet Section



Pictured above, left to right, JAN GARBER listens to praise of CONN 22B trumpets by SAM SCHRAMM, BILL KLEEB and ART TAYLOR.

.. they agree 100% on Conn 22B trumpet

Jan Garber, above, the "Idol of the Airlines" for more than twenty years, is shown with his fine trumpet section composed of Sam Schramm, Bill Kleeb and Art Taylor—all proud users of CONN 22B trumpets. All agree that CONN trumpets are tops, with just the right resistance to produce tone with a fine "edge."

This great trumpet section is noted for perfect "blend" of tone . . . that very important quality so necessary to modern playing. Much credit for their playing success is given to the fine intonation and general tone qualities of Conn trumpets. They feel that there is a great advantage in using all Conns, built to the same perfect pitch and intonation standards.



No matter what your playing requirements, you'll find a CONN instrument just right for you and your section! Try one of the many Conn models today. See your dealer, or write for free literature. CONN BAND INSTRUMENT DIVISION C. G. CONN LTD., Dept. 171 Elkhart, Indiana

Peggy Lee's Progress Shows Flair Of Ferrer

La Jolla, Calif.—It seems that Peggy Lee, always a very capable singer, has developed into an extraordinarily appealing entertainer. And an assist for the transformation should go to a versatile fellow named Mel Ferrer, an actor, also a director, a producer, guiding hand at La Jolla Playhouse here and a jazz enthusiast.

It was Ferrer who staged Peggy's appearance at Cairo's some time back, emphasizing dramatic as well as musical values, showmanship as well as songs.

Ferrer is inclined to take little credit for what appears to be a masterful stroke. He contends that he merely offered slight aid at a point in Peg's career which she had reached by her own devices. This is possible, but investigation proves it an understatement based less on facts than on modesty.

Movie Break Followed

For it is a fact that Peggy was given an important movie role after

her Giro's engagement, the role of Danny Thomas' wife in *The Jazz Singer*. The sense of drama added to her singing could have been responsible. It seems likely.

What Peggy needed more than anything else, according to Ferrer, was discipline.

"It seemed to me," said Ferrer, "that Peggy was singing too long, talking too much between songs, and not singing the right songs. Every musician liked her, but not the general public."

"Another thing, she was too fat. Right away I put her on a high protein diet, slimmed her down. She felt better, too. She had more stamina and she was able to put more into her singing."



Peggy Lee

Thus, Ferrer provided a combination of subtleties which completely altered her presentation. He taught her how to project her personality in the manner of musical comedy singers—but without losing any basic musicianship. In essence, he showed Peggy how to widen her appeal.

"A lot of little tricks," said Ferrer. "One was bridging every song in her act, kind of a segue, with Peggy talking to the audience very briefly—getting them to like her personally—and with the music in the background, changing into the key of her next song. And all in split second timing."

Mel, who used to produce Hildegarde's radio program and stage some of her other appearances, recalled how lighting helped the Milwaukee chanteuse. So he brought in an expert, Jimmy Neilson—a director at Columbia Studios—to handle lighting. This offered more intense drama.

Handy Gestures

"A lot of little things," he said. "Like having the drummer stand at certain points in her act, and having Pete Candoli—a great horn man—help out on the bongos, and Peggy's small but dramatic gestures with her hands."

"Frankly, it's a commercial move. Sure, but Peggy has a kid and she

Movie Music

'Hans Christian Andersen' Mixes Liszt And Loesser

By CHARLES EMGE

Hollywood—In *Hans Christian Andersen* (Danny Kaye, Jeanne Crain, Farley Granger) Sam Goldwyn is gambling several million dollars on the theory that, with video draining off the audience to whom quality in films mattered little, if any, there is now a bigger market for better pictures.

Few will deny that *Hans*, in which Danny Kaye enacts a completely fairy-tale incident in the life of the great teller of fairy tales, is a production Hollywood can be proud of. The simplicity of the little story on which picture is based is in its favor.

The Plot

The title character is portrayed as a cobbler with a bent for telling tall tales to children; he makes a pair of slippers for a ballerina, falls in love with her thinking—mistakenly—that the temperamental outbursts between her and her balletmaster husband indicate a broken marriage. When he learns the truth, Hans returns to mending shoes and mends his heart by pouring out more tales for the village children.

Hans Christian Andersen will stand or fall on its appeal to the eye and ear—particularly the ear. Frank Loesser, one of the few Hollywood-based songwriters still able to turn out hit-caliber songs, provided eight songs of which at least two, *Thumbelina* and *No Two People*, are bright and catchy enough to hold up for several hearings. (Kaye does virtually all of the singing.)

Highspot

Loesser's themes also were neatly woven into the background scoring by orchestrator Jerome Moross. But for the 17-minute "Little Mermaid" ballet sequence, which marks the film's musical high point, music director Walter Scharf and Moross (according to the official credit listing) came up with a very competently concocted suite utilizing some of the less familiar compositions of Franz Liszt (*Gnomesreiger*, *Tasso Lamento*, *Pas d'Amour*, et al).

needs to make money, the big money that she's capable of earning. This'll help her. Yes, I think this will really help her."

—Don Freeman

And now, having concurred with those who hold *Hans Christian Andersen* to be a notable effort at artistic achievement, we must admit that some of it is very dull entertainment.

STUDIO NOTES: There's irritation at Universal-International over fact that some former band-mates of the late Glenn Miller, when called as consultants on the forthcoming Miller biofilm, asked: "What's in this for us?" Considering how many people have made money on Miller since his death, can you blame them? . . . The Johnnie Ray picture, now figured to start at 20th-Fox around April 1, will probably concern a musician handicapped by loss of hearing (like Beethoven, maybe?) . . . Judy Garland's return to the screen in a musical re-make of *A Star is Born* now definitely on schedule at Warner Brothers, with songs by Ira Gershwin and Harold Arlen.

Heart Attack Kills Fletch Henderson

New York—Fletcher Henderson, bandleader, and poll-winning arranger for the Benny Goodman band in the 1930s, died here at Harlem hospital on Dec. 29 of a heart attack.

Henderson, who was earlier reported improving, as itemed on page 3, was 54. The full story of the Fletcher Henderson career will appear in the next (Feb. 11) issue of *Down Beat*.

Manuscripts Shown

Toledo—An exhibition of medieval and renaissance musical manuscripts, believed to be the first of its kind and scope ever held in America, opened Jan. 11 at the Toledo Museum of Art. It will continue for two months.

for finest tone . . .

Guitar design by
Lebel, Silversmith

Gibson
STRINGS

Armstrong THE NAME TO REMEMBER IN

FLUTES and PICCOLOS

Leading the Field

Matchless craftsmanship in flutes and piccolos of silver plate, or with bodies and heads of sterling silver.

W. T. ARMSTRONG COMPANY • ELKHART, INDIANA



Fred Reynolds interviews Muggsy Spanier

Turning The Tables—XVI

What Is A Disc Jockey? A DeeJay Gives His Idea

By FRED REYNOLDS

A *Down Beat* staffer and I were at a dissonant cocktail party the other day, given for I forget just whom, and among other things we discussed through the haze and mist was "Just what is a disc jockey?" Well, I'm darned if either one of us could hit on the definitive definition. But he asked me if I'd jot down some of the things I thought a deejay

(Ed. Note: Fred Reynolds is a disc jockey on WGN, Chicago. He's on for an hour five nights a week, also has a Saturday afternoon show called Collector's Corner. Too, he's the pops and jazz record reviewer for the Chicago Tribune.)

should be. So here goes nothing. First, I don't think there's anything more monotonous than those programs that simply feature the top-selling records over and over again. Apparently that happens on the majority of programs. No matter who it's by or how good it is, I like to play a record no more than once a week. Oddly enough, I enjoy old records as much—no, perhaps even more—than I do new records, and on all of my shows the old platters are mixed liberally with the very latest.

A Collector
I suppose this happens because I am essentially a record collector. I'd much rather spend my spare time at home listening to music via records and radio than I would killing it before a TV set. Because of this, I usually manage to spend several hours each day just making out programs. To me a program should have balance. It should have variety. It should have as many instrumentals as vocals, with all types of music represented. It should offer both information and entertainment.

Strangely, I thoroughly enjoy jazz. Not the so-called modern jazz, especially, but I'm learning. I think Les Brown has the best dance band in America. I find many things good in a George Shearing etching. But I cannot enjoy what Maynard Ferguson does to a melody any more than I can like Johnnie Ray's howling, Slim Whitman's *Indian Love Call*, or Patti Page's *I Went to Your Wedding*.

Choices
As I firmly believe the disc jockey should let his personal taste be his guide (how else can you be truthful?), I play many a Brown and Shearing record, never spin anything by a Ray, a Whitman, a Sammy Kaye, an Al Martino, etc.

If you happen to listen to Reynolds you'll often hear a record

Chords And Discords

After 'Blindfold', Reader Has No Faith in Faith

New York City

To The Editors:
Until recently you've had a fine magazine, but it's not going to last long if you print a few more articles like *The Blindfold Test* in which Percy Faith took part.

Leonard Feather states that Faith's comments bear an air of authority. After reading that article it is obvious Faith doesn't know what he's talking about.

On record number five (Duke Ellington) he says it's corny! Ellington corny? GET HIM!! On record number 9 (Slim Gaillard) he says it sounds like a boy who was with Mr. Cugat, and that the rest of them must be Latin fellows. NOT the rest of them, ONLY ONE of them. And this one takes the cake. After using Machito's rhythm section on a number of occasions for his recording work because these men thrilled him to no end, he says record number 10 might be by Woody or Kenton and he feels the rhythm is a little labored. What's wrong with that? Oh nothing I guess, only, THAT RECORD WAS CUT BY MACHITO AND THE VERY MEN MR. FAITH USES HIMSELF ON RECORDING DATES.

I think Mr. Feather should look up the word authority in the dictionary and see what it really means. And as for Mr. Faith, well,

can be sold, etc. These I like to receive and answer meticulously.

The 'Stories'

An item I find most interesting to do is our so-called "stories." They are major salutes to deserving composers and performers, and consist of an extensive biography intertwined with representative and related recordings. Among others who have been saluted in this form are Glenn Miller, Cole Porter, Richard Rodgers, Benny Goodman, Irving Berlin, and Bing Crosby.

Contemplated for the future are "stories" on Duke, the Dorsey Brothers, Louis Armstrong, and Johnny Mercer.

So maybe all of this is what I consider being a disc jockey means. I'm probably dead wrong, and so I'd like to hear what you think about it. But at least let's start off on one great common premise—music is wonderful and what we need is more and better of same.

I suggest he DIG a little more Latin music before claiming to be an "authority" on it.
Angelo Delfaso

Morse-Warren

Phila., Penna.

To The Editors:
We always thought show business had a code of ethics! Just who does Ella Mae Morse think she is that she can so disrespectfully criticize a fellow vocalist? Ella was very rude and crude in her attack on Fran Warren.

It appears Ella likes no one but Ella. She's a poor judge and because of her lack of ethics, Fran has won two more fans.
Nancy and John Parker

Anti-Aboriginal

New York City

To The Editors:
Thank you for your generous review of my *Ecstasy* album. May I, however, take exception to one thing—the implication that my familiarity with jazz is casual.

Years ago I used to sit in the great King Oliver's band when Louis Armstrong was playing slide trumpet with the aggregation and Louis' wife Lil Hardin played piano for the group. I have followed the foremost protagonists of jazz and have known them personally for many, many years, and if I do not use jazz in its aboriginal form it is because I feel that the best way to foster it, is to aid in its growth.

While the classics have become senile, the virility of naked jazz can be admitted to proper society only if it is properly clothed, and that was the intent in my "Symphony in Jazz."

Sincerely yours,
Otto Cesana

We're Unfair!

Drexel Hill, Penna.

To The Editors:
First you're on the "sink Sinatra kick" and now you are doing everything in your power to sink the greatest canary in the business, Fran Warren.

Really, how low can you get? For the last year or so, in practically every issue of the *Beat*, you've left go with some of the worst digs imaginable on these

two great stars. What's the bit anyhow?? I'd really like to know. You are forever giving the greatest record reviews to mediocre performers as Doris Day; Patti Page; Ella Mae Morse (who in my opinion doesn't know what the word singing means! She's from nowhere and she should go back as soon as she can!). Et cetera.

If they had just a small portion of the genuine talent, personality and showmanship that Fran Warren and Frank Sinatra possess then perhaps your reviews on these singers would be legitimate and acceptable.

As it is now, the records you have praised highly are the very lowest and worst! Their voices, deliveries, and breathing are horrible.

What exactly do Fran and Frank have to do to get your raves and orchids anyhow?? Sing and act like high school amateurs!

Barbara Coogins

Melchior Heads Big Talent Hunt For New Singers

New York—Lauritz Melchior, Paramount Pictures, and the National Federation of Music Clubs are partners in the nationwide talent hunt for new singers.


Search will be held in 104 cities where a young man and woman will be selected as guests in each town to appear with The Lauritz Melchior show, a traveling unit which is set to start a five-month tour beginning Jan. 17 in Houston, Texas.

Melchior, Rosemary Clooney and Anna Maria Alberghetti, all seen in Paramount's new Technicolor musical, *The Stars Are Singing*, head the committee that will judge the contestants from recordings and photographs. National winners will be flown to Hollywood and screen tested by Paramount.

The Melchior tour, a departure from his regular concert format, will include Shirlee Emmons and Angelina Collins, sopranos; Val Valente and Allen Werner, tenors; Michael Roberts, baritone; Edward Williams, bass, and George Roth & Ted Sadowski, duo-piano team.


DID YOU KNOW that Sy Oliver wrote many of his most famous arrangements for the Jimmie Lunceford orchestra for \$2.50 including copying?

Top Professionals Choose!



ALVIN STOLLER

Starring with BILLY MAY and his orchestra



For solid, swinging beat and superb taste, the drumming of Alvin Stoller, now starring with the sensational Billy May band, is really tops.

His drums are tops too! Like all discriminating professionals, Alvin knows that the famous WFL keystone trademark stands for the finest that money can buy.

Yes... WFL stands for Wm. F. Ludwig, the first with the finest in percussion for over fifty years.

SEND TODAY FOR GREAT NEW 1953 CATALOG!

Please rush my free copy of your new catalog. DB-4

NAME

ADDRESS

CITY..... STATE.....

WFL DRUM COMPANY
1728 NORTH DAMEN AVENUE, CHICAGO 47, ILL.

The Trouble With Cinderella

(Jumped from Page 2)

he maintained that the only proper leader for any orchestra was the fiddle-player. I, on the other hand, had several objections to this theory. In the first place I had no great appreciation for either the fiddle or the way he played it. In the second place the name of the orchestra was my idea. Somewhere along in my youth I had learned to draw a picture of what purported to be Peter Pan. Having painted it on the front of our drummer's bass drum, I thought it only fitting that we name the orchestra after this piece of undying art. Where the word "Novelty" came from I still have no idea. I suppose it must have sounded classy to us. Or something. At any rate it came to have meaning enough, for it was always an unquestionable novelty if, at the end of any engagement, we managed to get paid without too much of a squawk.

Simplicity

Anyway, we eventually contrived a rather ingenious method of settling the knotty problem of who the leader would be. It was simple enough at that, as all Great Ideas are.

The only actual difference between the leader and any other member of the orchestra consisted in the fact that the leader was allowed to stand up. And since neither the piano player nor the drummer was able to stand up while playing, that left only the fiddle player and myself. The way we finally worked it was this: if the engagement was procured by the fiddle player he was allowed to stand up and be leader for that night—if the engagement was mine, I got to stand and be leader. On any other job we got, through either of the two other members of the band—well, that night that member was the leader, but since he couldn't stand up and lead and still continue to play, we all played sitting down.

I still have a very warm place in my memories for the Peter Pan Novelty Orchestra. For although I had no way of knowing it at the time, I was never going to have as much fun playing in any orchestra again. More money, yes. More musical experience and kicks, unquestionably. But more innocent, simple pleasure—which is, after all, one of the things a fellow ought to be able to get out of playing music—and more downright fun, even in spite of the struggle to settle who was allowed to stand up and lead, I have never had since

and never expect to have again. Not as a musician anyway. . . .

During the six or seven months the Peter Pan outfit stayed together we were occasionally engaged to play at functions where we were required to furnish a five- or six-piece band. On such occasions we would get hold of some kid out of one of the other amateur dance bands around town. It didn't matter much what instruments we added, for nothing would have made us sound much better; however, at such times we were at least a good deal louder than usual—and I guess that was the whole idea in the first place.

Sometimes we'd hire my old banjo-playing sidekick of the Amateur Night circuit. When we could we would also get hold of a trumpet, although these were scarce. Halfway decent brass men were in such demand that as soon as my trumpet player was even able to hold his instrument properly he had little difficulty getting into the ranks of the professionals, which entailed joining the musicians' union and consequently not being permitted to work with amateur bands like ours.

We, of course, had to remain strictly nonunion in order to get any work at all. It wasn't that we had anything against joining the union. Far from it. We'd have been only too happy to get in. But in the first place we couldn't afford the twenty-five dollar initiation fee each of us would have had to lay out to become a member; in the second place, since we weren't good enough to demand the union minimum scale for our services, joining the union would have meant not playing at all. As I said, two bucks apiece was all we got—and even at that, not always without a scuffle—whereas union scale for the same work would have run somewhere in the neighborhood of ten or more dollars per musician. And since we knew damn well we didn't have a chance to get up into those stratospheric financial brackets, we let well enough alone and continued to scuffle around for our regular two bucks per night rather than nothing at all. Besides, we all wanted—and badly needed—the experience.

Force of Circumstances

However, since we occasionally hired some of these other musicians from similar groups, it was only natural that these groups reciprocated by hiring one of us from time to time. And since most

of these had their own nucleus of three or four instruments, which almost certainly meant that they had their own piano player and drummer—and since our fiddle player was by no means a budding Heifetz or even a Joe Venuti—that left only myself.

As a result, after several months I began to build up a small reputation in local amateur dance band circles. I worked around town with lots of these little groups, lugging my saxophone from one festive occasion to another—weddings, small local dances, lodge benefits, various charity affairs, all sorts of functions where the finances were too low to warrant the services of professional musicians.

Meantime, my playing was improving. All this practical experience was doing me a lot of good. In addition, I kept on practicing like a madman at home, listening to one record after another and patterning my style first after one and then after another of the various recording saxophonists of that era. And not only saxophonists but any other instrumentalists from whom I could pick up some little trick. In time I began to develop a sort of eclectic style of my own and was able, after a while, to improvise well enough to attract a little attention—still, of course, only on an amateur level.

By now I had learned enough to have developed a vast respect, practically a downright awe, for professional musicians. On nights when I wasn't working, I took to hanging out on the corner of Orange and Court Streets, hiding in the darkness of a store entrance across the street from the seductively-lighted local dance hall listening to one of New Haven's leading dance bands, Johnny Cavallaro's orchestra. In those days this band was made up of some of the best professional musicians in town. The name of this local dance hall, incidentally, was the Cinderella Ballroom!

So things went for a while. I continued to improve, and ultimately I must have become fairly good, for after some six or seven months, I was "discovered." Here's how that happened.

One night, while playing with one of the little amateur outfits I was now working with three or four nights every week, I noticed a fellow standing down in front of the bandstand listening intently, and occasionally grinning appreciatively at something I played. I had no idea who he was, but he seemed to grin at the right times, mostly at some little phrase I had copied from one of the records I was constantly cribbing stuff from. I figured he must know something about music. But I was too occu-

pled to pay much attention to him and after a while he disappeared. It was just as well for me that I didn't know who he was, or I'd probably have been scared stiff and unable to play anything at all. He was nothing less than one of those exalted personages for whom I had conceived such awe and respect—a professional musician.

His name was Dave Yudkin, he played the drums, and he occasionally substituted for the regular drummer in Johnny Cavallaro's orchestra, that same band I had listened to for so many nights from my little hideout across from the Cinderella Ballroom.

The Travel to Cinderella

I learned all this when he came back to pick me up after we had finished that night's stint. I was packing my saxophone into its case when he showed up again and told me who he was. I was so impressed that I stopped and stared at him, forgetting my saxophone, forgetting everything but the fact that this fellow had, for some peculiar reason, come back to talk to me.

After a few minutes he said, "Come on, kid—you're coming with me."

It was after twelve-thirty A.M. I stared at him in bewilderment. "Where?" I asked.

"Up to the Cinderella," he said calmly.

"The Cinderella—Ballroom?"

"That's right. Come on, hurry up. I just came from talking to Cavallaro"—to me, at that moment, he might just as well have told me he had been talking to God!

"You did?" I said. "Sure I did," he said impatiently. "Come on, let's go—you're going to make an audition for Cavallaro's band."

"I'm going to—what?" "You heard me. Johnny Cavallaro," he said. "Come on, come on—hurry up—pack your horn."

Fast Work

I was speechless. I was scared out of my wits. But you never saw a kid pack an instrument into a case as fast as I did.

All at the Cinderella Ballroom, Cavallaro's band was just finishing its last dance set of the evening. Hearing that much, I was even more scared, if that's possible, for, heard up close, these musicians seemed to me to be the absolute pinnacle of professional perfection. Most of them were men of twenty-five to thirty. And to me, the ease with which they handled their instruments, the completely relaxed manner in which they all went about their business up there on the bandstand—all this was simply too much. It was frightening.

I stood over to one side, gaping at them, until they were through. After they finished and straggled off the bandstand I waited around,

not knowing what to do with myself. I was panic-stricken at the thought of having to go up on the same bandstand with such musicians as these.

Presently, my "discoverer" came back, and a few seconds later we were joined by Cavallaro himself. At that time Johnny Cavallaro must have been in his late thirties, which seemed to me pretty elderly for a musician—for I had just turned fifteen. He was rather stout and very dark-skinned, with jet-black hair and a gleaming white grin.

We were introduced by my sponsor—although introduced is hardly the word. What Yudkin said was, "Here's the kid I told you about, John."

I was staring at Cavallaro as if he were some sort of supernatural phenomenon—which indeed, to me at that moment, he was.

He grinned at me and said, "Hello, kid." His manner was completely casual. He didn't seem to realize that this was probably the most momentous occasion of my entire life.

I mumbled some reply, and he chatted with Yudkin and me for a moment. Then, suddenly becoming brisk and businesslike, he turned and said, "Well—you all set?"

"—uh—guess so."

"O.K. Get out your horn and let's go." While he called the musicians together, I hurriedly unpacked my saxophone and awkwardly climbed up onto the bandstand.

Since Cavallaro played banjo and never led his own band, Si Byers, the fiddle player, acted as conductor-leader. Byers called out a tune now. As the rest of the men got out their parts, they glanced over at me with amused curiosity. Nobody bothered with any introductions. I fumbled around in the pile of saxophone parts trying to find my part for the tune Byers had called out, but I was so numb that my fingers would scarcely work. Eventually Byers himself helped me find it and spread it out on my music stand. I stared at it, hardly seeing it.

Actually it was nothing but a atock arrangement—the kind of simple printed orchestration put out by publishers of popular music in order to get their songs played by bands which cannot afford their own arrangers. But to me, at that moment, it looked formidable enough to spell out the word "doom" rather than whatever the title of the tune was.

The Reading Problem

The plain truth is that, although I had learned something about playing my instrument and had even begun to develop a fair degree of improvisational skill, no one had ever bothered to inform me that I should also try to learn something about sight-reading. In the amateur groups I'd been playing with there had never been any necessity for it, since none of the other members of these groups could read at sight either. Our method had always been to go over and over our parts, even with the simplest stock arrangement, until we were all familiar enough with them to try putting them together. If any of us had ever had to sit down cold and play some piece he had never seen before, the result would have been something pretty fearful.

And "fearful" is a good enough description for the result of this first attempt of mine to read a piece of music at sight. Naturally, I couldn't make it at all. After the first few bars I was hopelessly lost. I floundered along, trying to fake my way through, but it was no use. The rest of the men were so embarrassed for me that they didn't look up from their parts. Somewhere in the middle of the first chorus Byers stopped us. He asked me if I'd like to try it again, but I knew it was out of the question. I shook my head. I felt terrible.

The men were all quite nice about it. No one made any comment at all. But it was plain that Cavallaro, who had been standing down in front of the bandstand, had already begun to lose interest. I couldn't blame him. I was ready to call it quits myself.

(Turn to Page 10)

Chiron Vibrator

For Saxophone and Clarinet



Reeds

This distinctive product is made of GENUINE FRENCH CANE, grown and aged in the discriminating tradition of old world fine reed making.

Manufactured in France

WITH A VIBRATOR . . . YOU'RE SURE . . .

Ask your dealer

H. Chiron Co., Inc.

1650 Broadway, N.Y.C.

SPECIAL OFFER!

DOWN BEAT readers may obtain an unbridged, autographed copy of Artie Shaw's book, "The Trouble with Cinderella" by sending \$3.75 in check or money order to:

DOWN BEAT

Box AS, 2001 Calumet, Chicago, Ill.



SCHOOL OF PERCUSSION & MUSIC

SPRING SEMESTER BEGINS JAN. 19, 1953

The finest professional teaching staff in the country, coupled with over twenty years of instruction using the most modern, practical methods, assures you of the training necessary to reach your goal. The Knapp School specializes in all branches of percussion, piano, voice, theory, and all orchestral instruments.

Korea and World War II Vets Write for Information Now!

ROY C. KNAPP SCHOOL OF PERCUSSION

Ohio Bldg., 509 S. Wabash, Chicago 5, Ill.

I am interested in: GI Training Private Lessons Percussion

I am a vet of: Accordion Piano Voice

Korea Bass Reeds Brass

World War II Guitar Theory Arranging

PLEASE CHECK!

NAME _____ ADDRESS _____ CITY _____ STATE _____

Shaw's 'Cinderella'

(Jumped from Page 9)

However, my friend Yudkin was not willing to give up. I suppose, as the fellow who had brought me there in the first place, he felt involved. He spoke up and told Cavallaro that as long as we were all there he might just as well get some idea of how I played when I was on my own. "What the hell, John," he concluded optimistically, "the kid can always learn how to read, can't he? Why don't you listen to him play some jazz?"

"All right," Cavallaro finally said. "What do you want to play, kid?"

I named some tune and, without a word, the piano player went into a short introduction—four bars or so. The drummer and bass player fell in with him. This time, although I was still plenty scared, I was on familiar ground.

See What He Means?

I played three or four choruses in a row, and by that time I guess I must have been going along pretty good, or anyway not too bad, for some of the men in the band, who were not playing, began looking over at me with approval. Cavallaro himself was staring intently at Byers, as if to try to get his reaction. I went through most of my little homemade bag of tricks and, while it may not have been right up there with the best examples of *le jazz hot* being produced in that pre-Swing era, nevertheless, after I finished, I saw Byers give a slight nod in Cavallaro's direction. Yudkin, too, seemed to be quite happy about the whole thing. He stood there looking from me to Cavallaro, grinning all over his face as if to say, "See what I mean?"

When we were all through, the rest of the musicians got off the bandstand and began to wander off, smoking and talking among themselves. No one said anything to me. I got off the bandstand and started to pack my saxophone in its case. Out of the corner of my eye I could see Cavallaro talking to Yudkin, who seemed to be arguing with him about something. I couldn't tell what they were talking about, for they were off at the other end of the bandstand. After a while, about the time I had finished putting my instrument away and closing the case, they both came over to where I waited apprehensively to hear what decision had been made.

"Well, kid," said Cavallaro, "I think I could use you all right—but first you'll have to learn to read. . . . Think you can do it?" I could hardly believe what I was hearing. "You mean you'll put me in your band if I learn to read?"

"That's right," he nodded. "Boy, oh boy!" I burst out. "Just give me a month or so, will you, Mr. Cavallaro? Will that be quick enough?"

He gave me that grin of his. "Think you can do it that fast, hey?"

That fast? Was he crazy? To get into that band, I'd have been ready to learn to do a standing-sitting-one-and-a-half-with-a-triple-twist from the top of the Cinderella Ballroom roof into a thimble of sawdust! That fast? A whole month?

"Just you wait and see," I said. "I'll be back in a month, don't forget."

I grabbed my saxophone case, tore out of there, and ran like

crazy all the way home. . . .

I don't know quite how I did it. All I know is, that if I had worked hard before that, from now on I went at it like a little demon. And in just about one month from that night I again presented myself at the Cinderella Ballroom.

This time I made it. Next day Cavallaro took me over to the local headquarters of the musicians' union, where I went through my formal examination and found that it was fairly easy stuff after all. Cavallaro then advanced me the initiation fee and in a few minutes they handed me my brand-new union card. The next thing I had to do was to get outfitted. The band wore dinner jackets at work—although anyone who ever called a "tuxedo" a dinner jacket around that band would undoubtedly have been brained on the spot—so I had to get one of those, too. My first tuxedo was a number we picked up for twelve-fifty in a second-hand clothing store. It could hardly be said to have fitted me very well, and it had a bit of a shine here and there, around the hack of the coat and the seat of the pants. But to me it looked breathtakingly beautiful. For not only was it my first tuxedo but it was my first pair of long trousers as well.

I was a professional musician. . . .
(Copyright 1952 By Artie Shaw)
(To be Continued)

JATP Gets Set For Europe Trip

New York—The second European tour of Jazz at the Philharmonic will play its first date in Stockholm either Feb. 16 or 23.

This year's tour is expected to take in more territory and will last at least six weeks.

The unit will comprise Ella Fitzgerald, Roy Eldridge, Charlie Shavers, Lester Young, Flip Phillips, Buddy Rich, Gene Krupa, Oscar Peterson, Barney Kessel, Ray Brown, Hank Jones, and possibly Teddy Napoleon and Willie Smith.

Laine, Sinatra Play Rival Boston Clubs

Boston—A big larynx war is in prospect here in about a week when Frankie Laine opens at Blinstrub's on Jan. 19 and Frank Sinatra returns from his African safari to headline the show at the Latin Quarter the next day.

Laine had been booked for months, the Sinatra signing was rather sudden.

The Hollywood Beat

Joanne Gilbert, Overnight Song Star, Wary Of Wax

By HAL HOLLY

Hollywood—The old pros among this town's tripewriter tribe, for whom the biggest, and maybe the only, kick left in the business is watching a newcomer, particularly a youngster, come in from nowhere to rack up a smashing success, have had it again.

Not long ago when singer Joanne Gilbert opened for a short stand as solo attraction at the Mocambo, we inquired of each other, without too much interest: "Who's this Joanne Gilbert?"

The night after her opening,



Joanne Gilbert

everyone in Hollywood, who is concerned with such matters, was babbling about Joanne Gilbert.

When she finished her first turn on opening night, Don Hartman, the former songwriter who is now Paramount studio production chief, rushed to Joanne's dressing room to sign her up—and discovered she was already under contract to Paramount. This part of the story may be a trifle exaggerated, but it still makes a good story. Until all this happened Paramount certainly was barely aware of Joanne Gilbert, and that's for certain, because when the rush started the studio's publicity department was hard pressed to dig up a few publicity photos.

Opposite O'Connor
After Hartman announced that Joanne, whose previous film experience consisted of minor parts in two unreleased pictures, would be starred opposite Donald O'Connor in his first Paramount opus, *The Big Song and Dance Man*,

things really started to happen.

If, as now seems more than probable, Joanne Gilbert is the next musical personality to become a top bracket screen performer, the most interesting aspect is that she will be the first recently to make it with no assistance from the phonograph record industry. And now, she's just not too interested in offers from the platter factories. "The recording companies want their singers to be highly stylized, but easily-typed singers who fall naturally into a pre-conceived idea of what the public will buy," Joanne told us in a brief chat. "But you can be sure I'll be happy to try anything that Dad thinks is right for me."

Dad Knows Best

Joanne's dad ought to know. He is Ray Gilbert, successful songwriter (*You Belong to My Heart*, *Bahia*, *Zip-A-Dee-Do-Dee* et al), and coach who has developed the personal-appearance acts of sing-

ers from Carmen Miranda to Tony Martin. For Joanne's Mocambo date, her first nitery appearance with the exception of a benefit there some weeks before that led to the big break, Ray not only provided the special material that makes every one of her numbers a dramatic production in miniature, but arranged the music settings played by Eddie Olive's house orchestra, to which Mocambo operator Charlie Morrison, though gambling on a complete unknown, had been moved by his enthusiasm to add a string section for Joanne.

Most assumed that Joanne, who has just turned 20, had been trained by her dad from childhood. We were surprised when Ray told us:

'Tain't So!

"Joanne picked up most of what she knows by just being around my studio. I never tried to push her into this kind of career. I guess I had seen so many others go through the rough side of this business that I didn't want her to be exposed to it. But when she wanted to make a try at it, I felt she should have the chance. She had, all told, about 14 hours of training for this appearance at the Mocambo. She had always been so shy and self-conscious around the house, I just didn't think she was the type for this sort of thing. I was even more amazed than anyone else at what happened to her when she got out there in front of the band with the spotlight on her. She's just a different person. Then when the act is over—she's herself again, rather shy and retiring, even a bit timid."

YOU CAN BE A PROFESSIONAL SINGER

WITH THE MOST AUTHORITATIVE AND COMPLETE BOOK ON POPULAR SINGING EVER TO BE WRITTEN!

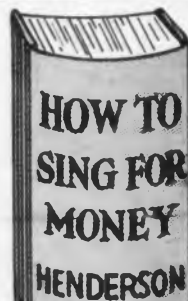
This famous book by Charles Henderson, A.S.C.A.P., former arranger for Fred Waring & Andre Kostelanetz; vocal coach to Deanna Durbin, Alice Faye, Ethel Merman, Bing Crosby and many other stars, can teach you the art and business of singing popular songs professionally. In easy to understand language, Mr. Henderson tells you how to prepare for a career; how to train your voice; tricks of technique; information on breathing, control, tempo, diction—all the fundamentals of singing for bands, radio, TV and pictures! He tells you how to get started; all about agents and publicity. Every one of the 369 pages is filled with information and help. Send for your copy of this priceless book at once. The supply is limited. The sooner you study it the sooner you can start singing as a professional!

HERE ARE JUST A FEW CHAPTERS!

- What To Do About Your Voice
- Six Spotlights of Singing
- How To Shape A New Song
- Phrasing And Breathing
- Tempo And Pace
- Sings Singing
- How To Pick Your Songs
- Singing For Radio
- Records & Television
- Singing For Pictures
- Getting A Start
- Staying On Top
- How To Audition
- This Matter Of Agents

SATISFACTION GUARANTEED OR MONEY WILL BE REFUNDED

RUSH ORDER TO R & M SUPPLY CO., 82 VIENNA ST., ROCHESTER 5, N.Y.



369 PAGES!

BARGAIN OFFER

Regularly \$3.85
NOW ONLY \$2.95

No mailing charge with check or money order.

The Amazing Buddy Rich Likes The New Sound of K. Zildjian Cymbals

For his TV and personal appearance work, tremendous drummer Buddy Rich says there's never been anything to compare with the modern sound of these great K. Zildjian cymbals. Buddy, whose dazzle, drive, variety and reputation are equally incomparable, is quick to credit the importance of good cymbals for good cymbal work: "The greatest cymbal rhythm in the world just won't come off if the cymbal's natural tone isn't there," says Buddy. "So make sure you're using the best cymbals money can buy. Personally, K. Zildjian's have the sound I like."

And, in buying Zildjians, ask to see the initial "K" on the cymbal. That initial means "made in Turkey," where the true Turkish quality and tone come from. K. Zildjian cymbals come in all popular sizes and weights. But remember, to get the cymbals Buddy Rich plays, be sure to spot that "K" before the "Z"! FREE—to make the most spectacular use of your cymbals just write for "K. Zildjian Cymbal Tips"—Dept. DB12853, Fred. Gretsch, 60 Broadway, Brooklyn 11, N. Y.



BUDDY RICH and his K. Zildjians. Buddy's set-up consists of 1 PC 26" Medium Ride, 1 PC 17" Medium Ride-Crash, 1 PC 15" Medium Crash, 1 PR 12" Hi-Hats.

no. 1 mute with the no. 1 bands . . .



Blend excellently in the section. We consider them Number One Mutes.

—RALPH FLANAGAN

HARMON Pro-Fibe

LOOK FOR THE ZEBRA STRIP

3
-
y
ce
nt
ed
o-
at
a
e,
gs
k,
r-
on
en
a

no
en
d.
ld

at
nd
sh
ss
go
his
to
he
elt
he
of
he
so
he
was
I
ny-
ner
ont
on.
e's
re-

O
R
Y
N





THE MISSING MEMBER of Gerry Mulligan's quartet, pictured at left, is drummer Chico Hamilton. Otherwise it's the same group whose recent provocative records on the Fantasy label have stirred up so much comment. Above, Terry Gibbs gets his plaque for winning the *Down Beat* poll on vibes from Chicago disc jockey Jim Lounsbury. Terry's wife Donna looks on. Scene was the Blue Note.



A MARATHON AUDITION for a girl vocalist was held in Hollywood recently by Freddy Martin to find the first girl singer ever to be featured with his band. Joan and Jean Swift, at far left, were two of the contestants. Auditions lasted 13 hours, thus the need for sustenance by Freddy at left. With only one break of an hour for rest and refreshment, pianist Cap de Caillaux gave a real helping hand to all comers. He's with one of the most promising contenders (winner hadn't been named at deadline) above, Dorothy Moore.



DOWN BY THE STATION waitin' for Louis were Muggsy Spanier and his band when Louis played Boston recently. The town went all out for him, giving him awards, dinners, etc. (see story on page 3). He even got the keys of the city from Mayor John B. Hynes and signed the guest book, at right. Members of the Spanier crew are Darnell Howard (left), Truck Parham, bass, and Ralph Hutchinson,

trombone. That's Storyville owner George Wein front and center helping to welcome Satch. Louis went on to provide Boston with some of the best musical kicks it had in weeks, even though he played part of the engagement handicapped with a severe fever blister. Other members of the Satchmo troupe included Trummy Young, Bob McCracken Marty Napoleon, Arvell Shaw, and Cozy Cole.

DOWN BEAT

(Trademark Registered U. S. Patent Office)

Record Reviews

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

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

Ratings

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

POPULAR

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

Andrews Sisters

- ★ *The Cockeyed Mayor of Kaunakakai*
★ *King's Serenade*

A pair of routine Hawaiian offerings from the girls—a novelty and a ballad. They're joined on the latter by singer Alfred Apaka, get backing on both from Danny Stewart's Islanders. (Decca 28295.)

Fred Astaire

- ★★★★★ *The Astaire Story*

In this issue you'll read the whole story of this unique collection. You can get all the music in the pop edition of four LPs the only difference from the deluxe \$50 illustrated set being the elimination of most of Astaire's spoken introductions.

If you're an Astaire fan, you'll be touched by the nostalgia of the 34 tunes, practically all great songs that have become standards; and you'll be moved by the disarming simplicity both of the interpretation and the accompaniment.

If you're a jazz fan, you'll be astonished by the quantity and quality of great jazz here—the exquisite muted trumpet obligatos of Shavers; Peterson's piano at its Nat Colemost, and his celeste on such items as *No Strings*; the bowed bass melody with which Ray Brown launches *Lady Be Good*; the tasteful work of Barney Kessel and Flip Phillips throughout. And on the last disc you'll hear a long stretch of unadulterated jazz, as Fred steps aside to let the boys conclude the series with a long and wonderful jam session on the blues. The band is prominent, too, in the three dance numbers, all featuring ad lib music at various tempos.

Not My Girl features Astaire himself playing some ragtime piano for the first chorus, and later, an amusingly Fats Wallerish piano chorus by Peterson.

If you want to carp, you might say that Fred's vocal quality is weak, his intonation wobbly; in fact, there is nothing right with his voice except the way it sounds. And with the kind of songs he has to work with—two of his own, eight Gershwins, four Kerns, three Schwartz, plus Youmans, Con Conrad, Berlin and Porter—he can't go far wrong. Neither can you, for that matter, by investing \$24 for all four LPs. (Mercury MGC 1001-2-3-4.)

Winifred Atwell

- ★★ *Taboo*
★★ *Lady of Spain*

Spain is coverage and *Taboo* makes this a standard coupling which should attract a certain amount of juke box attention. Miss Atwell delivers both in her not particularly extraordinary driving piano style. (London 1278.)

Tony Bennett

- ★★★★★ *Congratulations to Someone*
★★★★ *Take Me*

"I wish that someone was me,"

intoned Tony. If he'd watched his grammar and said "were I," he'd have been in trouble; as it is, this looks like a ballad with hit possibilities. *Take Me*, a great Rube Bloom-Mack David opus of a decade ago, was well worth reviving, though we feel both Bennett's voice and Percy Faith's background could have produced more of a soulful mood from it. (Columbia 39910.)

Dorothy Carless

Let's Fall in Love
Last Night When We Were Young
In the Shade of the New Apple Tree
My Shining Hour
My Ship
This Is New
It Never Was You
Foolish Heart

Album Rating: ★★

Dorothy Carless Sings Informally is the apt name of this LP, in which the tall blonde Englishwoman, whose pseudo-commercial efforts on Decca were a deserved flop, has a deserved success in some charmingly quiet performances of four Harold Arlen songs and four by Kurt Weill. The only accompaniment is her own eloquent piano work. There are moments of Lee Wileyish charm and others that are purely personal to Dorothy. This music is too restrained and tasteful to sell much in today's market, but it should sell slowly and surely for quite a long while. (Commodore FL 20026.)

Lily Ann Carol

- ★★★★★ *The Things I Might Have Been*

★★★ *A Tear Can Fall*

Lily Ann's most convincing singing job to date (since she started with Victor) is her feelingful reading of *Things*, a good and substantial ballad several notches above the average. There's a matching amount of sincerity in her effort on the overleaf. (Victor 20-5081.)



HERE'S THE GUY who sold all the records during the Christmas season—Jimmy Boyd, whose *I Saw Mommy Kissing Santa Claus*, recorded last June, stole the whole show. Sales on the record went over a million in the month between Thanksgiving and Christmas.

Don Cherry

- ★★★★ *The Second Star to the Right*
★★★★ *How Long*

Cherry is in good voice for a pair of ballads. *Star* is from Disney *Peter Pan* score, is a pleasant song. *Long* is a solid Tin Pan Alley tune, a reasonably fetching ballad enriched by the Cherry vocal. (Decca 28477.)

Nat Cole

- ★★★★★ *Strange*
★★★★★ *How*

Aided by Nelson Riddle's orch., Nat applies his tonsils effectively to a Latin-flavored ballad by John LaTouche, coupled with a new product of Irving (*Be Anything*) Gordon. (Capitol 2309.)

Joe Costa

- ★★ *Please Don't Talk About Me When I'm Gone*
★★ *Tonight You Belong to Me*

Joe cut these quite some time ago; their belated release was forced by the slight noise he's been stirring with his more recent Victor cuttings. These two arrangements, in straight tempo, offer nothing to raise your blood pressure, though you may go for Joe's faintly Eckstineish sound. (MGM 11389.)

Bing Crosby

- ★★★ *Open Up Your Heart*
★★★ *You Don't Know What Lonesome Is*

Open is a rousing little oater composed in part by Country Washburne on which Bing is relaxed and in good voice. Could be another *Good Friends and Gentle People* for the Groaner with some push.

You Don't Know What Lonesome Is sounds like the first line to a romantic lament. It's followed, however, by "Till you get to herding cows." It's an interesting side, though, marked by some out-of-the-ordinary construction. The Cass County Boys and the King's Men help out. (Decca 28470.)

Damiron

- ★★★ *Anabacoa*
★★★ *5 Vocals and 1 Mambo*

Anabacoa, a Son-Guaracha, has a vocal by Chapuseaux and Silvia De Grasse and is a superior performance of its type. The oddly titled flip side has a touch of vocal, some trumpet work by Millan; there is nothing in the music to explain the title, as far as we can hear. (Atlantic 983.)

Delta Rhythm Boys

- ★★★★ *I'll Never Get Out of This World Alive*
★★★ *I'm Used to You*

The Deltas could have a big one in *World*. It's another Hank Williams tune that looks like money in the bank for Hank. The boys sing splendidly and spiritedly, get swinging, uncredited backing from Henri Rene.

The reverse is another good effort, marked by some growl trumpet, fine group and solo singing, and more excellent band work. But it's *World* that will make the noise. (Victor 20-5094.)

Ricky Hale

- ★★★★ *If You Love Me*
★★★★ *Open Your Heart*

Ricky, from the Don Cornell, Al Martino, et al, school, does a highly pleasing job on *Loves Me*, a song with lots of potential. Side should get plenty of spins.

The flip, another heart song, was penned by Agustin Lara and Ben Carroll, is the weaker of the two. (Decca 28521.)

Les Helsdon-Lyn Avalon

- ★★ *Missin' Your Kissin'*
★★ *Why Did I Let You Slip Through My Fingers?*

On a bigger label, and with promotion behind the songs and artists, these might have a good chance. Both tunes, by Harry Siegel, are average pop fare; both singers are capable performers. The big band, credited to Dick Taylor on the second side, enjoys good recording and arrangements. (Skylark 547.)



BETTY HUTTON'S HAPPY as she contemplates the success of her recent movie based on the lives of the two persons with her here, Blossom Seeley and Benny Fields. Next flick for Betty is a biography of Sophie Tucker.

June Hutton-Axel Stordahl

- ★★★★ *Keep It A Secret*
★★★★ *I Miss You So*

Axel contributes wisely to wife Hutton's effort by working her in and out of a Pied Pipers-type vocal group. She's a wonderful group lead voice, is not quite as effective alone. Pleasant sides, good for dancing. (Capitol 2268.)

Joni James

- ★★★★ *Have You Heard?*
★★★★ *Wishing Ring*

Have you heard *Have You Heard?* If so (and the millions of jukebox and disc jockey plays it's had for the past month make it unlikely you haven't) you must know by now whether or not you consider it a worthy successor to *Why Don't You Believe Me*, which sold in such egregious quantities. It's another ballad, with the Jack Halloran Choir and Lew Douglas' orch backing Joni well. Coupling is another ballad, with no choir but no essential difference in style. (MGM 11390.)

Roberta Lee-Jerry Gray

- ★★★★ *Hold Me, Thrill Me, Kiss Me*
★★★★ *Do You Know Why?*

Roberta ducked away from Red Foley long enough to remind us that she is one of our better pop singers on a coverage of *Hold Me*, an extremely pleasing ballad stirred by a Karen Chandler record. Reverse is a puffy Henry Nemo ditty, delivered well by Miss Lee. Gray's band gets very little to do and does it well. (Decca 28520.)

Bobby Mar Trio

- ★★★ *You Can Live with a Broken Heart*

★★★ *So*

A pair of surprisingly effective ballad performances sung by Bobby Mar Nat Cole, with a setting redolent of the old Cole trio. So was penned by the writer of *Cry*, but we give a slight edge to the other side. Both make very agreeable listening. (Derby 815.)

Billy May

- ★ *Driftwood*
★★★ *A Cute Piece of Property*

Larry Cramer's instrumental is pretty routine stuff, with nothing memorable either in the arrangement or the performance. Reverse is a neat Guy Wood-Ben Raleigh novelty on which the Encores vocal group gets a warm blend. But maybe a song on which the word *connoisseur* is pronounced correctly won't have a chance commercially. (Capitol 2297.)

Russ Morgan

- ★★ *Till I Waltz Again with You*
★★ *Must I Cry Again*

A couple of harmless, innocuous bits of fluff from Ruas. He sings both, also plays prettily on the former. *Waltz*, by the way, is in 4/4. (Decca 28539.)

Mary Osborne

- ★★★★ *Twilight on the Trail*
★★★ *Easy to Love*

Mary moves to the MGM label in

another effort to find a hit for her warm-toned, well phrased singing. She's modestly backed by cello, her own guitar, and rhythm. *Trail* is the more successful side; the other is a little too gimmicked up for comfort, lacking a continuous mood. (MGM 11387.)

Johnnie Ray

- ★★★★ *I'm Gonna Walk and Talk with My Lord*
★★★★ *The Touch of God's Hand*

With the Buddy Cole quartet and the Four Lads, Mr. Weepers makes a quasi-revivalist meeting out of *Walk*. He's in sober mood, and stripped of the Lads, on *Hand*, a quiet side with Buddy at the organ. (Columbia 39908.)

Lita Roza

- ★★★ *I Woke Up Crying*
★★★ *Tears*

The British poll-winning thrush sings quite ably a couple of average pop ditties. (London 1281.)

Felicia Sanders

- ★★★ *Please Be Good While I'm Gone*
★★★ *People in Love Can Be Lonely*

Mitch Miller has every right to be excited about his new find, Felicia Sanders. She's an impressive newcomer possessed of a rich quality and sensitivity. Unfortunately the songs she has to do on her first coupling are no equal to her apparently sizeable talents. (Columbia 39900.)

Anne Shelton

- ★★★★ *The Wallflower Waltz*
★★★★ *Little Drops of Water*

Miss Shelton sings with straightforward effectiveness on *Waltz*, a tune in the mode of the day. She does a multi-taped duet to close the side. Reverse is a good semi-folk piece, treated for mood and feeling. (London 1264.)

Fred Waring

- ★★★ *Where in the World But in America*
★★★ *God Bless America*

Fred has a better and more willing group to sing *Where in the World* than he did at Eisenhower headquarters on election night, and the Pennsylvanians perform in their usual precise manner. Lots of stars and stripes and red and white and blue all neatly wrapped up in this package. (Decca 28512.)

Florian Zabach

- ★ *Gypsy Fiddler*
★★ *Meditation*

Florian swoops and dips and twitters and flutters all over the strings on *Gypsy*. It sounds like a powerful lot of work, we'll admit, but really doesn't prove much.

As the title implies, *Meditation* is a bit more relaxed and less flagwaverish. We may be all wet, but it's hard to see where there's much of a market for this sort of stuff. After all, how many times can you make a noise like a canary? (Decca 28507.)



LONG PLAYING
**MERCURY
CLASSICS**

**THE FINEST IN RECORDED MUSIC
ELEVEN SUPERB SELECTIONS
BY THE
CHICAGO AND MINNEAPOLIS
SYMPHONY ORCHESTRAS**



Moussorgsky-Ravel. PICTURES AT AN EXHIBITION. Rafael Kubelik conducting The Chicago Symphony Orchestra—MG 50000.



Rimsky Korsakov. SCHEHERAZADE, Symphonic Suite, Op. 35. Antal Dorati conducting The Minneapolis Symphony Orchestra—MG 50009.



Dvorak. Symphony No. 5 ["From the New World"]. Rafael Kubelik conducting The Chicago Symphony Orchestra—MG 50002.



Tchaikovsky. SYMPHONY No. 6 IN B MINOR ["Pathétique"]. Rafael Kubelik conducting The Chicago Symphony Orchestra—MG 50006.



Mendelssohn. SYMPHONY No. 4 ["Italian"]. Mozart. SYMPHONY No. 40 IN G MINOR. Antal Dorati conducting The Minneapolis Symphony Orchestra—MG 50010.



Bartok. MUSIC FOR STRINGS, PERCUSSION AND CELESTA. Bloch. CONCERTO GROSSO. Rafael Kubelik conducting The Chicago Symphony Orchestra—MG 50001.



Tchaikovsky. SYMPHONY No. 4 IN F MINOR. Rafael Kubelik conducting The Chicago Symphony Orchestra—MG 50003.



Tchaikovsky. SYMPHONY No. 5 IN E MINOR. Antal Dorati conducting The Minneapolis Symphony Orchestra—MG 50008.



Brahms. SYMPHONY No. 1 IN C MINOR. Rafael Kubelik conducting The Chicago Symphony Orchestra—MG 50007.



Borodin. SYMPHONY No. 2 IN B MINOR. Stravinsky. FIRE BIRD-BALLET SUITE. Antal Dorati conducting The Minneapolis Symphony Orchestra—MG 50004.



Berlioz. ROMAN CARNIVAL OVERTURE. Ravel. PAVANE POUR UNE INFANTE DEFUNTE, ALBORADA DEL GRACIOSO. Debussy. THREE NOCTURNES-NUAGES, FETES, SIRENES. Antal Dorati conducting The Minneapolis Symphony Orchestra—MG 50005.

GIVE YOURSELF A REAL TREAT. AVAILABLE AT YOUR FAVORITE RECORD DEALER



MERCURY RECORDS, CHICAGO, ILLINOIS



MERCURY RECORDS OF CANADA LTD, TORONTO, CANADA

JAZZ

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

Charlie Barnet

- **** Fur Trapper's Boogie
**** Wosie-Wosie
**** Let's Blow the Blues
**** Durango

Charlie's return to big band recording provides plenty of kicks; especially the first side, an Andy Gibson arrangement strongly reminiscent of the great Barnet band of 1940.

Blues, label-credited to "Paland," is actually a Gene Roland original, with some more fine Shavers. The piano solo is by Hank Jones...

Beryl Booker

- **** When a Woman Loves a Man
**** Why Do I Love You

Both sides are labeled "Vocal by Beryl Booker." Neither side has a vocal; they're piano solos. And delightful ones.

Eddie Lockjaw Davis

- **** Blues in My Heart
**** Please Don't Talk About Me When I'm Gone

The old Benny Carter tune, wrapped up in a simple but apt routine, makes good fodder for Eddie's unlocked jaw.

Lou Donaldson

- **** Lou's Blues
**** The Things We Did Last Summer

Horace Silver, Gene Ramey, and Arthur Taylor support Lou in a very simple but infectious blues riff, well developed with solos by Lou and Horace.

Duke Ellington

- **** Perdido
**** Take the 'A' Train

This EP record (seven minutes to each side) has the same faults as the overlong, overarranged versions of Solitude, Mood Indigo and Sophisticated Lady last year in an LP on the same label.

Perdido has solos by Ray Nance and Clark Terry (the later apparently trying to establish himself as the Rex Stewart of bop) and some "fours" with Nance, Cat Anderson, Willie Cook, Terry, and Britt Woodman.

Duke made his first versions of these tunes more than a decade ago, and each was a five-star lulu. These two sides prove that you can't gild the lulu. (Columbia B-1546.)

Dizzy Gillespie

- **** Oh-Sho-Be-Do-Be
**** Sunny Side of the Street

First side is an amusing bop novelty, since adopted and recorded by Woody Herman. Joe Carroll sings it with help from the band. Street was previously issued in the LP. It has Stuff Smith's violin and a hilarious vocal by the group.



ANOTHER ALBUM by George Wallington is reviewed on this page. Though it's one star short of the five-star rating the first one received, it still contains some mighty interesting moments.

Al Grey

- **** Over and Under
**** Trombone Interlude

Over is one of those sides that might just as well be reviewed under Rhythm & Blues. It's a catchy one-note jump blues theme which builds well, has a good jazz trombone solo by Grey with an odd two-beat background.

Woody Herman

- **** Stompin' at the Savoy
**** Blues in Advance
**** Terrissia
**** Perdido
**** Early Autumn
**** Jump in the Line
**** Baby Clementine
**** Celestial Blues

Album Rating: ****
Woody's first four single records on Mars, already reviewed in these pages, have now been combined into an LP. (MRLP-1.)

Mambo Jazz

- **** Cuban Nightingale
**** Donde
**** Joe Black Mambo
**** Serenata
**** Cool Mambo
**** Blue Mambo
**** Mambo Bounce
**** Pina Colada

There isn't quite as much authentic mambo as you'd expect in this LP; in fact, a dyed-in-the-mambo Latin music fan might not consider the title cricket. All four numbers on the first side are by Joe Holiday. Overleaf two by Sonny Stitt, next by Sonny Rollins, and the last by a British group, known in England as Kenny Graham's Afro-Cubists.

Howard McGhee

- **** Meciendo
**** I'll Remember April
**** Lo-Flame
**** Fugetta
**** Fluid Drive
**** Donnellon Square
**** Boporation
**** The Skunk

Album Rating: ***
Stardust
Guamania
How High the Moon
Stormy Weather
12th St. Rag
Stompin' at the Savoy

First eight sides are reissues of singles made a few years ago.

McGhee, J. J. Johnson, Brew Moore, and Kenny Drew have good solos on the first six; last pair have the added luster of Fats Navarro in contest with Howard. (Blue Note LP 5012.)

Next list is another Jazz Goes to the Battlefront LP, recorded in Guam. Guamania is the usual bop version of Lady Be Good; Weather is an interesting but inconclusive J. J. solo. Rag is a gag. How High and Savoy have some good solos; Stardust is Howard in more melodic mood. Rudy Williams' tenor weakens the overall value here. (Hi-Lo LP 6002.)

Marian McPartland

- **** It's Only a Paper Moon
**** Moonlight in Vermont
**** Hallelujah
**** Lullaby of Birdland
**** A Nightingale Sang in Berkeley Square
**** Limehouse Blues

Album Rating: ***
Marian's at her best in such relaxed surroundings as Berkeley Square and Vermont. She gets a nice medium beat on Paper and in Birdland. The fast track is the last track, and the least track, on each side of this LP.

Paul Quinichette

- **** Samie
**** Paul's Bunion

Although these sides were made on the same session as earlier releases with Count Basie on piano and organ, they lack the spark. Bunion is based on a clumsy, stale riff; the coupling is an uninventive blues. Buck Clayton, too, has played better. They are pleasantly listenable, not more. (Mercury 70020.)

Johnny Smith

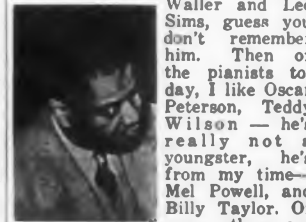
- **** Ghost of a Chance
**** Where or When

Guitarist Smith, whose only previous release (Moonlight in Vermont) won the #2 spot in readers' estimates of Jazz Records of the Year, has done it again in Ghost, at least in this reviewer's estimate. It's a guitar solo all the way, beautifully relaxed, with a subdued mood that never lets the slow tempo sound draggy.

Look, Ma, No Left Hands

"There's a whole lot of kids around today who can play a whole lot of right hand piano but no left hand at all" says Art Tatum.

Art was reminiscing. "Pianists who influenced me? Well, there was James P. Johnson and Fats Waller and Lee Sims, guess you don't remember him. Then of the pianists today, I like Oscar Peterson, Teddy Wilson—he's really not a youngster, he's from my time—Mel Powell, and Billy Taylor. Of course there are a lot of pianists I haven't heard. Mostly I like something about every pianist, too. But too many of today's pianists don't play enough left hand."



The piano is a solo instrument to Art, he says, and it's a full-time job with both hands and all 10 fingers. What's been his biggest thrill of a lifetime of playing the piano? "Well, that time we played at the Metropolitan Opera House in New York with Louis Armstrong. I really got a kick out of that," Art recalls.

"Which of my records do I like best? Well, I think I did a pretty good job on Humoresque on Decca and I like my Deep Purple, too."

There were a couple of other pianists Tatum mentioned favor-

Sonny Stitt

- **** Symphony Hall Swing
**** Why Do I Love You

Swing uses a familiar and catchy riff, but both sides are cliché tenor performances, a far cry from the day when Stitt was one of the brightest young altos around. (Roost 560.)

Billy Taylor

- **** They Can't Take That Away From Me
**** All Too Soon
**** Give Me the Simple Life
**** Accent on Youth

One of the most satisfying trios in jazz (Earl May is the bassist, Charlie Smith the drummer) gets a refreshing workout on four finely-fitted tunes in its Prestige debut. The slow sides, especially Ellington's beautiful Soon tune, are especially effective. (Prestige 796, 797.)

George Wallington

- **** Love Beat
**** Summer Rain
**** Escalating
**** Laura
**** Tenderly
**** When Your Old Wedding Ring Was New
**** Red, White, and Blue
**** Arrivederci

Album Rating: ****
The unprecedented impact of Wallington's first LP isn't quite duplicated, though there are many interesting moments here. Love and Red (former featuring Chuck Wayne on mandola) were reviewed here as a single disc. Rain is a slow, pretty original; Escalating some frantic investigations of the Cherokee changes. Laura, a clumsy performance studded with deliberate dissonances, seems like a conscious rejection of the tune's beauty. Tenderly suffers from too much competition on this tune.

Ring swings. Arrivederci is a jumping original. George is excellently supported by Charlie Mingus and Max Roach on the first side, Pettiford and Roach on the second. (Prestige 136.)

Kai Winding

- **** The Boy Next Door
**** Speak Low

Kai, aided by Lou Stein, Ed Safranski and Tiny Kahn, should have done much better with these two. Sounds like Bill Harris on an off day. Stein's piano solo on Boy is worth a spin, however, and Kai gets a slightly better mood here. (Savoy 969.)

MUSICIANS!

PIANISTS
64-PROGRESSIVE PIANO HARMONIZATIONS. The modern way of harmonizing any melody note using unconventional chord formations... \$5.00
65-PROGRESSIONS IN 3/4 & 4/4 CHORDS. Examples and exercises showing all variations of 13th chords as used in modern music... \$5.00
66-MODERN PARALLEL CHORD PROGRESSIONS. The harmonic background for modern piano styles. How to create the "New Sound" in harmonizing basic scales... \$5.00
67-NEW CHORD STRUCTURES. This chart shows the basis for 112 unorthodox modern chord structures that can be used in place of conventional chords... \$5.00
68-PIANO BASS PATTERNS. A variety of left-hand figures on all chords... \$7.50
69-PIANO ENDINGS. Two and one measure endings in all popular keys... \$5.00
70-SOLOVO COMBINATIONS. Chart of instrumental imitations for the Hammond Solovox... \$5.00
71-MODERN PIANO INTRODUCTIONS. in all popular keys... \$1.00
72-MODERN PIANO RIMS. 100 professional runs on all chords... \$1.00
73-MODULATIONS, 2 and 4 measure bridges leading from and to all popular keys... \$1.00
74-HOW TO PLAY A GOOD PIANO SOLO. Including authentic solos as illustrations... \$1.00
75-CHORD SYSTEM OF POPULAR PIANO PLAYING. 24 years of piano background (required.) A complete 16 lesson course teaching how to improvise popular music, using only chord diagrams and melody... \$5.95
GUITARISTS
72-GUITAR CHORDS. over 300 chords in diagram as well as musical notation. Also includes correct fingering, guitar breaks and transposing instructions... \$1.25
73-ULTRA-MODERN BOOK FOR THE GUITAR. Professional runs, breaks, fill-ins, endings, modulations, introductions and accompaniments... \$2.00
ORGANISTS
74-CHORD SYSTEM OF POPULAR ORGAN PLAYING. Explaining the principles of popular organ improvisation, using only melody and chord diagrams... \$5.00
75-EFFECTIVE HAMMOND ORGAN COMBINATIONS. chart of special sound effects and novel tone combinations... \$5.00
76-HARMONIC NOVELTY EFFECTS. a collection of amusing trick imitations for "enter-taining" organists... \$7.50
77-COMPLETE DICTIONARY OF HAMMOND STOPS. correct interpretation of organ sounds... \$7.50
FOR ALL INSTRUMENTS
78-MODERN BREAKS. Up-to-date breaks in all popular keys. (For all treble clef instruments)... \$5.00
79-DICTIONARY OF 4-PART HARMONY... \$5.00
80-HOW TO PLAY B-BOP. Full analysis, theory and many examples... \$1.50
81-IMPROVISING and HOT PLAYING. Hundreds of improvisation patterns shown on all chords. A chord index locates many jazz phrases for any chord combinations... \$1.00
82-MODERN CHORD SUBSTITUTIONS. chart of chords that may be used in place of any regular major, minor, and 7th chords... \$5.00
83-HOW TO MEMORIZE MUSIC. A scientific method with exercises that develop and improve the capacity for memorizing music... \$5.00
84-16 IMPROVISING and HOT PLAYING. How to find the correct bass notes from popular sheet music diagrams... \$5.00
85-TRANSPOSING CHART. changing music to any melody... \$1.00
86-CHART OF MODERN CHORDS. 204 practical 9th, 11th and 13th chords... \$1.00
87-HARMONIZATION CHART. 372 ways to harmonize any melody note... \$1.00
88-CHORD CHART. 132 popular sheet music chords... \$5.00
89-TWO PART HARMONIZING BY CHORDS. The chord system for finding harmony notes for any melody in any key... \$5.00
90-CHORD CONSTRUCTION AND ANALYSIS. How to use chords as fill-in background for correct improvising etc... \$1.00
91-HOW TO HARMONIZE MELODIES. The principles of improvising correct harmonic progressions for any melody... \$1.00
92-LATIN-AMERICAN RHYTHMS. Authentic variations of the 39 most popular rhythms and how to play Latin-American instruments \$1.25
93-HOW TO TRANSCRIBE MUSIC. Including special exercises to practice transposing at sight... \$1.50
-Money-Back Guarantee on EveryTHING- PLEASE ORDER BY NUMBER C.O.D. SERVICE
FREE CATALOG
WALTER STUART
Music Studio
1227-B Morris Avenue, Union, N. J.

The Hot Box

By GEORGE HOEFER

Jazz music, players of jazz, and the myriad followers of jazz, constitute an art pregnant with individual creation, non-conformity, and unusual occurrences of a startling nature. Nothing in jazz, or for that matter in any art or profession, has happened to compare with the fantastic comeback of the late William Geary Johnson, a pioneer New Orleans trumpet player, in his middle 60s.

Johnson, lovingly known as Bunk, returned to the fast-paced jazz field full of its insecurity and frantic living, to prove a point. Bunk's premise was that jazz was dance music, a dance music that progressed with the times. These two Bunkiams were diametrically opposed to the ideas of those who sponsored his return. They felt that jazz was listening concert music and should be confined to recreating the musical era of Bunk's youth.

Last Date

The proof that Bunk was right was made at a record date in December, 1947. This date was the last time Bunk played his horn for public consumption. The three days it took to make the 12 sides were turned completely over to Bunk, who selected his band and picked the numbers they were to play. This December of 1952, five years later, those records are available to all on the Columbia label due to the fine efforts of George Avakian. The set on 12-inch LP is aptly titled *The Last Testament of a Great*

New Orleans Jazzman

Those who were fortunate enough to know Bunk personally will always remember him as a man of great charm, leadership qualities, and a musical talent highlighted by a trumpet tone of rare beauty. He could be childish at times and possessed a good share of the human failings that plague all artistic people with the ability to feel deeply.

There were many misunderstandings and mishandlings during Bunk's revival. There was too much fanaticism involved from the time he was discovered in the rice fields of Louisiana without a horn to play or a set of teeth to play it with. The late Gene Williams was astounded when Bunk wanted to play *Deep in the Heart of Texas* on his first recording date instead of numbers like *High Society* and *Saints*. Bunk liked *Texas* and would have played it in his own jazz style. It could possibly be an item today, more so, than the group of old numbers Bunk had forgotten and had to learn over to record.

Didn't Like Concerts

Then in a similar vein, there is the matter of formal concerts. Bunk sincerely believed jazz was music incomplete without dancers

to enjoy and participate in it. John Schenck of Chicago helped to prove this point by booking Bunk for several dance dates after the famous Schenck fiasco at Orchestra Hall when at curtain time Bunk was in Cairo, Ill., on his way to Chicago. He wasn't in any hurry because he didn't particularly care for the band that had been selected to play with him. On the dance dates Bunk played creatively and at ease with the world. The music flowed with much more satisfaction to the listener than was possible at most of his more formal appearances.

It can't be said that Bunk's revival in San Francisco, New York and Chicago was all frustration. He loved a good deal of the turmoil and the attendant lionizing.

There were childish outbreaks from time to time caused by a lack of judgment on the part of those looking after Bunk. He was misplaced in Boston with Sidney Bechet, who as a child had followed Bunk in the early New Orleans days, but through the years became a leader and big jazz name in his own right. It was a case of two leaders vying for attention and the spotlight. It didn't last a week, and fell apart when Bunk told Sidney, "stop playing that sewer pipe (Sidney's soprano sax), and let me blow."

Carnegie Waxing

Credit for the final discovery and understanding of Bunk Johnson is due Harold Drop of New York and Robert Stendahl of Chicago. They were the boys who with the help of Bill Loughborough and his wife Pam were responsible for making Bunk's last will and testament in music possible. They raised the necessary funds to let Bunk hire a band of his own choice and rent a studio in Carnegie Hall. They engineered a pickup that gave an authentic hall sound (one microphone and the recording equipment up in the balcony). Consequently you hear Bunk's band on these records as though you were in a dance hall listening.

Bunk picked a good band. You'll hear finer choruses from the musicians accompanying Bunk, and in turn I think finer solos and

Counterpoint

By NAT HENTOFF

"When I recorded with strings," said Charlie Parker, "some of my friends said, 'Oh, Bird is getting commercial.' That wasn't it at all. I was looking for new ways of saying things musically. New sound combinations.

"Why, I asked for strings as far back as 1941 and then, years later, when I went with Norman, he okayed it. I liked Joe Lipman's fine arrangements on the second session and I think they didn't turn out too badly.



Parker

"Now," said the always far-ranging Bird, "I'd like to do a session with five or six woodwinds, a harp, a choral group, and full rhythm section. Something on the line of Hindemith's *Kleine Kammermusik*. Not a copy or anything like that. I don't want ever to copy. But that sort of thing."

Charlie is really in love with the classics and unlike a number of people who say they are, Charlie knows them intimately. "I first began listening seven or eight years ago. First I heard Stravinsky's *Firebird Suite*. In the vernacular of the streets, I flipped. I guess Bartok has become my favorite. I dig all the moderns. And also the classical men, Bach, Beethoven, etc.

"It's a funny thing, listening to music, any kind," Bird went on. "What you hear depends on so many things in yourself. Like I heard Bartok's *Second Piano Concerto* over here and later, I heard it again in France. I was more acclimated to life, then, and I heard things in it I never heard before. You never know what's going to happen when you listen to music. All kinds of things can suddenly open up."

Charlie doesn't feel, as some musicians do, that modern jazz and classical music are becoming too closely interrelated. "They're different ways of saying things musically, and don't forget, classical music has that long tradition. But in 50 or 75 years, the contributions of present-day jazz will be taken as seriously as classical music. You wait and see."

The Bird went on to talk about some of the men in contemporary jazz he especially admires. "As long as I live, I'll appreciate the accomplishments of Thelonious Monk. And Bud Powell plays so much.

"As for Lennie Tristano, I'd like to go on record as saying I endorse his work in every particular. They say he's cold. They're wrong. He has a big heart and it's in his music. Obviously, he also has tremendous technical ability and you know, he can play anywhere with anybody. He's a tremendous musician. I call him the great acclimatizer.

"And I like Brubeck. He's a perfectionist as I try to be. And I'm very moved by his altoist, Paul Desmond."

Talk of perfectionism led Charlie to ruminate about his records. "Every time I hear a record I've made, I hear all kinds of things I could improve on, things I should have done. There's always so much more to be done in music. It's so vast. And that's why I'm always trying to develop, to find new and better ways of saying things musically."

And that is also why Charlie Parker has become so respected here and abroad as one of the focal figures in the evolutionary history of jazz.

Bobby Sherwood Gets Radio Show

New York—Bobby Sherwood, riding high since his addition to the regular cast of the Milton Berle TV show, has added a major daily radio show to his chores.

He's now heard, both as a live performer and deejaying, over WJZ, local ABC outlet, every morning from 6:30 to 8:15 EST.

CONG DRUMS

30" High
Male Skin Heads
In Red, Green,
Black or Yellow
USED BY MANY
HOLLYWOOD
DRUMMERS
List Price—\$36.00
Send for nearest Brochure

DRUM CITY

Hollywood Headquarters I.A.M.D.
6124 Santa Monica Blvd., Hollywood Cal.

a new sensation
in mutes

by the makers
of the
famous
Harmon
"Wow-Wow" *
**HARMON
PRO-FIBE**



... the mute with perfect intonation

Harmon brings you a complete new line of smartly styled, vulcanized fibre mutes—new tonal effects, playing in absolute pitch in all registers, instantly responsive

A new feature, the Harmon Lifetime Resonator—recessed for protection and permanently sealed—adds tonal depth and color, gives a variety of expression unique in fibre mutes

Immediately acclaimed the New Number One Mute by the biggest names in modern music

* Reg. U.S. Patent Office

WIDE RANGE OF
MODELS FOR TRUMPET
AND TROMBONE

STRAIGHT, DUPL-TONE, CUP,
TRIPL-PLAY—3 mutes in 1, fibre
or metal cup, MUSH-CUP
—for broadcasting, PLUNGER,
SNUB-TONE, DERBY

HARMON MUTE CO.

543 NORTH CICERO AVE.
CHICAGO 44, ILLINOIS

Available at
all leading
music stores

Write for folder
showing the complete
line with prices

**THE
Great
HARRY
JAMES**
says:

"KING trumpets
are wonderful.
My preference is
the new Super-20
Symphony model
dual-bore trumpet
with sterling silver
bell—it has
everything!"

KING
THE WORLD'S FINEST

PROFESSIONAL MUSICIANS LOOK TO KING FOR BETTER INSTRUMENTS

The H. N. WHITE Co.
Band and Orchestra Instruments
2822 SUPERIOR AVE. • CLEVELAND, OHIO

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 (##).

Arnett Cobb

- ★★ *Linger Achille*
- ★★ *Lil Sonny*

Still hovering between the jazz and r & b fields, Arnett does *Linger* in the Lunceford tradition, with a half-whispered unison vocal. His pianist, George Rhodes, wrote the instrumental overleaf, a well-punched medium-rock blues with solos by baritone, drums and Arnett's tenor. (Okeh 6928.)

The Diamonds

- ★★★ *Call, Baby, Call*
- ★★★ *A Beggar for Your Kisses*

This vocal quartet, with vibes and rhythm, shouts the blues on *Baby*, a strangely fascinating jump side. *Beggar*, although also listed as a quartet number, features a high solo male voice throughout in a ballad that you may find interesting. (Atlantic 981.)

Rudy Ferguson

- ★★ *Baby, Baby, I Need You So*
- ★★★★ *Cool Goofin'*

Teacho Wiltshire, who leads the combo, and Joel Turnero, who gets supervisor credit, provided Rudy with some odd material in which the titles of dozens of other records are ingeniously combined. It's well enough played and sung, but a little too hip for some customers in this field. (Prestige 798.)

B. B. King

- ★★★★ *Story from My Heart and Soul*
- ★★★ *Boogie Woogie Women*

King is one of the hottest r & b artists around, should rack up big sales on *Heart and Soul*, a soulfully shouted slow blues with a couple of good lyric punches. *Women* is fairly pedestrian racehorse boogie. (RPM 374.)

Saunders King

- ★★★★ *New S.K. Blues (Pts. I & II)*

Two-sided slow rocking blues, one side heavy on vocal and the reverse largely instrumental. King's little crew keeps a crisp beat, plays with more musicality than most r & b type bands. King's vocalizing of familiar, though commercially proven, lyrics is on the passable side. (RPM 375.)

Sister Rosetta Tharpe-Marie Knight

- ★★★★ *Highway to Heaven*
- ★★★★ *I'm Bound for Higher Ground*

Two swinging, contagious spirituals from Sister Tharpe and Miss Knight that start rocking from the first grooves and just don't quit. *Highway* gets the extra star because of better rapport between the girls, but they're both most infectious and convincing performances. Listen to these.

Jimmy Root's trio and Al Miller at the organ accompany. (Decca 28509.)

The Tilters

- ★★★★ *Eo-Til-Ya-Do*
- ★★★ *La Cumbanchero*

This group is nothing if not versatile. The first side is a lively jump vocal blues with a strong beat and a forceful tenor man. The backing is an instrumental side in the mambo vein, somewhat weak on intonation, but you may still find it attractive. (Atlantic 979.)

Treniers

- ★★★★ *Poon Tang*
- ★★★ *Hi-Yo Silver*

The twins cover themselves by stating that poon means a hug and tang means a kiss (that ain't the way we heard it down south). The

usual jump blues, shouting vocal, and wild alto by Don (Mount Everest) Hill make this a strong side for the boys. *Silver* is a medium rocking blues. (Okeh 6932.)



CHARLES BROWN may have another hit in the making with his new Aladdin slicing of *Moonrise and Evening Shadows*. It'll be reviewed in the next *Beat*.

Joe Turner

- ★★★★ *Still in Love*
 - ★★★★ *Baby, I Still Want You*
- The dean of Kansas City blues shouters is still in form. He teams with Van (Piano Man) Walls to make one of his strongest recent sides in *Love*, written by Brooklyn blues shouter Doc Pomus. The reverse side, a 32-bar blues, is slightly less typical of Turner at his best. (Atlantic 982.)

Van (Piano Man) Walls

- ★★★★ *After Midnight*
 - ★★★★ *Blue Sender*
- Midnight* is a slow busy piano blues in the Avery Parrish *After Hours* tradition with the crisp metallic piano sound that seems to go with this kind of performance. The other side is slightly faster, with a one-note-type tenor solo. (Atlantic 980.)

'Down Beat' Predicts

Johnny Otis Find To Become A Hit

New York—When Johnny Otis introduced his new singer, Sally Blair, to the Apollo audience, everybody probably expected another blues singer. But when Sally Blair leapt into a semi-operatic, full-blooded soprano treatment of *Love Is Where You Find It*, done the way her favorite, Kathryn Grayson, might have done it, the audience was flabbergasted, yelled for more — and Sally switched to a sweet, sensitive ballad. Later, in the dressing room, Sally showed us that she can sing the blues, too; and when she asked us to name any subject and she'd sit at the piano and improvise lyrics and music on the topic suggested, we called her bluff and she ad libbed with amazing coherence.

Tiny Chick

There's very little about Sally that isn't amazing. She's a shapely and perfect picture of health—yet when she was born (in New Orleans) she weighed 1 lb. 9 oz. She has a sense of stage presence lacking in many veteran performers; but this was her first appearance in a theater and she's 18 years old. She has the mixed origin that her blonde hair and lovely features betoken. She talks her father's language, Spanish, fluently.

She's still going to school—just took Thanksgiving week off to make the Apollo with Otis, who had known her since she was a kid, visiting backstage with her mother, when Johnny played the Royal in Baltimore. Raised in the latter city, she graduates from Douglass High School there Feb. 1 and will join the band right afterward.

Security

"I feel more secure with the band; I'd like to stay with John-

New Orleans Beginning To Challenge Chicago, Nashville As Waxing Center

By JOE DELANEY

New Orleans, long an important center for rhythm and blues recording activity, may develop as the next "Nashville," with all companies, major or otherwise, cutting here. This conclusion is supported by the breaking down and eventual disappearance of that artificial line which separated pop records from those slanted for the r & b field. Dissolution of the barrier between pop and country music has been an accomplished fact for several years now. The dual success enjoyed by *Half As Much* and *Jambalaya* refutes any argument.

As early as 1949, visits to the N.O. dealers, operators, and disc jocks by record company reps constituted a postwar "first" in this respect. Since then, each company has sent a national or territorial rep through the south at least three or four times a year. Music publishing house contact men have joined the parade and today, scarcely a week goes past without at least one music business figure of some import making the rounds.

Windy City Hit Men

During these four years, Chicago has developed as a recording center largely through the hit-producing proclivities of one Bill Putnam, of Universal recording studios. Important figures who at times have worked with Bill include James Martin (manufacturer and distrib) and Dick (Bewitched) Bradley of Tower records, now defunct. Most recent effort of the Martin-Putnam combine is the current No. 1 best seller by Joni James, *Why Don't You Believe Me!* In addition, most of the majors do their midwest record dates at Universal.

Cincinnati enjoyed a brief spell

in the recording spotlight when Decca's Paul Cohen (and then practically everyone else) began making country records at the Herzog studio. Top hillbilly names would trek from Nashville to Cincy for the dates.

Red Foley and Eddy Arnold were prime factors in the inevitable movement to Nashville which followed. Both had many records which sold nearly as well in the predominantly pop record territories as they did in the rural areas. It should be a long time before Nashville's dominance in the country music field is challenged.

R & B To Morrow

Retail record sales and juke box activity today suggest that in 1953, pop artists will be recording more and more material which in previous years would have been confined solely to the rhythm and blues market. At present, RCA has had much success doing just that with the Buddy Morrow band. Buddy's released during 1952 covered many of the numbers which were top r & b sellers.

Eileen Barton, while here at the Jung hotel Cottillion Room, covered two r & b tunes for the Coral label waxing *Some Folks Do* and *Easy, Easy Baby* to the accompaniment of a mixed group of local musicians.

Kelner Cried With Woody

MGM purchased and recently released two sides by Woody Herman accompanied by localite Leon Kelner and his Roosevelt Fountain lounge orchestra made for kicks while Woody was playing the Blue Room. One side, *I Cried for You*, has excited some favorable comment.

Dixieland music has long been the number one musical export of the Crescent city. Dave Dexter of Capitol was for a time the only active major rep, coming in several times a year to record vet trumpeter Sharkey Bonano and his Kings of Dixieland. Last trip in, Dave signed term pacts and did four sides apiece (backed by Sharkey's crew) with Lizzie Miles, blues singer, coming back strongly as she approaches her 60th birthday, and Buglin' Sam Dekemel, who plays a regulation army bugle when not shouting his own lyric version of great jazz standards.

Okeh's Danny Kessler signed a longterm agreement for Columbia subsid, Okeh, to record Frank and Fred Assunto and their Dukes of

Dixieland plus "Duchess" Betty Owens and is due in for several sessions with the youngsters. Another group the Basin Street Six, has been active for several years on Mercury.

Ideal Center

New Orleans is the geographical center and ideal as a headquarters for recording activities. In fact, the Mardi Gras city is centrally located with respect to the entire country, accessible by plane easily from anywhere. Top recording names are here regularly for one-nights as well as two to four-week stints at the Roosevelt, Jung, and Montealeone hotels.

Most of the pop and some of the jazz has been cut at radio station WDSU, where engineer Louie Wachtei has developed to the point where he is being specifically requested. J & M Music, local retail outlet, is the scene for most r & b sessions, with a setup sufficient for the less discriminating (technical-) tastes of the average r & b buyer.

Full scale recording activities would require the setting aside of one studio for just that purpose by WDSU or some other radio outlet; expansion and improvement of the J & M facilities; and/or creation of a new studio designed for commercial recording purposes as a Putnam's Chicago studio.

'I Wuz Robbed,' Moans Moody

"I wish that whole thing had never happened!" James Moody said as he came off the stand after playing *Moody Mood for Love*.

"Of course," he continued, "it's been great for us. Got the band a lot of publicity and everybody knows us now. But it's been a bug, too. You have to play it all the time. And you know, I never got a dime out of that deal. When I made those records in Europe, I wasn't making them for American distribution. Just for Europe. I don't think I got a very fair deal."

Moody, whose small Gillespie-type band swung through two weeks of good business at the Black Hawk this fall, really isn't sore at anybody, but he does think that it's a shame he started something which has made money for everybody but him.

Although the tenor sax man has recently purchased a home in New Jersey and signed with Mercury, he plans to return to Paris again. He has been very happy over there. "You can live like a man," he says simply. —Ralph J. Gleason



Moody

here comes that

"JUKE" man . . .

LITTLE WALTER

with an even greater hit than his famous "Juke"

"SAD HOURS"
Checker #764

(Backed With)

"MEAN OLD WORLD"

and for another great hit

WILLIE MABON'S

"I DON'T KNOW"
Chess #1531

CHECKER RECORD CO.
750 East 49th Street
Chicago, Illinois

MARIMBAS

CELESTA

JoN-Co

AT ALL MUSIC STORES

GUARANTEED QUALITY INSTRUMENTS

CELESTETTE

GLOCKENSPIEL

VIBES

CHIMES



Sally Blair

Feather's Nest

By LEONARD FEATHER

The Annie Ross record of *Twisted* on Prestige has caused more talk and tumult around Feather's nest than any other performance since Dizzy Gillespie unleashed a provocative revelation aptly entitled *Bebop* some eight years ago.

This reflects considerable credit on Annie, for when you are a critic and have been listening for many years to every record of any importance that reaches the public, you find it increasingly hard to be impressed to this degree by anything.

Twisted is worthy of examination from several points of view: musical, sociological, psychological. To make the examination clearer to you, and to show you how I knock myself out for this column, I've gone to the trouble of taking down the lyrics directly off the record. This was no cinch; Annie had to write so many long and complex lines, to follow the pattern of Wardell Gray's original tenor solo, that even her excellent diction underwent a considerable strain.

Uses Moody Approach

As you probably know, *Twisted* uses the same technique originated by King Pleasure and employed by him for *Moody Mood for Love*, but it begins where the latter left off. As the first performance in this genre that is both expertly written and expertly performed, it shows that this new vocal offshoot of bop may be the most important new development in jazz since bop itself. For want of a better word let's christen it *Vocalese* (from the French *vocalise*, a vocal exercise).

Vocalese is a direct descendant of bop singing (a la *Oop Bop Sh' Bam*, *Oo-Pa-Pa-Da*, etc.), which in turn was a derivative of scat singing.

The story, probably apocryphal, about the origin of scat singing is that Louis Armstrong forgot the words while recording *Heebie Jeebies* in 1926 and lapsed into meaningless syllables. Scat singing was brought to its highest peak by the late Leo Watson, who sang superbly witty solos as if his voice were a trombone. Unlike most of his contemporaries, he mixed real words in the nonsense, and sometimes they had a crazy continuity in a James Joycean way.

Scat singing, however, was completely ad lib. Thus it was possible to create with the human voice an equivalent of the ad lib jazz solo, but it was impossible, at the same time, to create continuous ad lib lyrical lines. In other words, you can't make up a melody as you go along, and at the same time make up a story that rhymes, scans and make sense.

Vocalese has overcome this problem.

Vocalese takes a jazz solo already established through an improvisation on records (in this instance, Wardell Gray's record of *Twisted*, which was completely extemporaneous except for the opening and closing theme) and recreates this solo, adding lyrics to it. The result,

when the job has been done by a skilled creator and interpreter, combines the original ad lib excitement of the solo with the kick of hearing it set to lyrics.

Disproves a Fallacy

Among other accomplishments, *Vocalese* thus destroys the popular fallacy that jazz improvisation in general, and bop in particular have "no melody." Far from having no melody, you can now point out, a bop solo has so much melody that it takes an exceptional talent to invent a word pattern that will follow its ingenious contours.

Annie Ross' *Twisted* should make it clear to the most stubborn listener that whether they like it or not, it has infinitely more melody, say, than *I Went to Your Wedding*, even if your aunt can't hum it. To perform it, you need more qualifications than most popular singers today possess: a range as broad as that of the tenor sax itself, a natural feeling for chord changes, surety of pitch, and a beat. Annie Ross has 'em all.

Lyrical, the story she unfolds here is a reflection of the neurotic times in which we live. To many, it will be offensive and depressing. The picture of the 3-year-old child swilling down the fifth of vodka, developing delusions of grandeur, rejecting double-decker busses because there's no driver on the top, and winding up on an analyst's couch explaining that she has two heads, is not a pretty one, any more than a Miles Davis solo is "pretty" by any generally accepted standard. It is, however, a perfect lyrical parallel to the sordid underworld from which so much of bop derives.

A close relative of mine who listened to *Twisted* went through three phases with it. First she was indifferent; then morbidly fascinated; then, because I played it so much around the house and discussed it with every guest, she became bored. But she still finds herself humming it all day long.

A Valuable Work

Sure, *Twisted* is depressing if you become too subjective about it, if you start worrying whether Annie Ross is really that kind of a girl. But there have been great painters who lived in squalor and painted scenes of squalor; great writers like Henry Miller whose life, as depicted in his writings, we would not dream of emulating, but whose prose moves us with its starkness. Personally, I know nothing about Annie Ross, except that I have been told she helps old ladies across the street and believes in milk for babies; but whatever her personal standards, I think she has created a social and musical document of true value.

Will *Vocalese* be abused to death, just as the endless repetition of bop clichés did bop so much harm? I doubt it; for there are not many Annie Rosses around, and it takes so much time, patience and resourcefulness to create even one of these performances that it seems improbable the market will be flooded with them.

I certainly hope not, for at the moment *Twisted* is a unique record, representing an idea too good to be driven into the ground through overwork. And I am deeply indebted to Miss Ross' two attractive heads for providing me with food for so much honest contemplation.

Twisted

By Annie Ross (to music by Wardell Gray)
Reproduced by Permission of Prestige Music Co.

My analyst told me
That I was right out of my head
The way he described it
He said I'd be better dead
Than 'live
I never listened to his jive
I knew all along that he was all wrong
And I knew that he thought
I was crazy—but I'm not, oh no . . .

My analyst told me
That I was right out of my head
He said I need treatment
But I'm not that easily led
He said
I was the type that was most inclined
When out of his sight to be out of my mind
And he thought I was nuts
No more ifs or and or buts, oh no . . .

They say as a child
I appeared a little bit wild
With all my crazy ideas
But I knew what was happening
I knew I was a genius
What's so strange if you know
That you're a wizard at three
I knew that this was meant for me

I heard little children were supposed to sleep tight
That's why I drank a fifth of vodka one night
My parents got frantic, didn't know what to do
But I saw some crazy scenes before I came to
Now do you think I was crazy?
I may have been only three but I was swingin'

They all laughed at A. Graham Bell
They all laughed at Edison and also at Einstein
So why should I be sorry
If they just couldn't understand
The reasoning and the logic that went in my head
I had a brain, it was insane,
So it just let them laugh at me
When I refused to ride
On all those double decker busses
Just because there was no driver on the top.

(REPEAT FIRST VERSE; THEN AS FOLLOWS.)

My analyst told me
That I was right out of my head
But I said "Dear Doctor,
I think that it's you instead
'Cause I have got a brain that's unique and new
It proves that I'll have the last laugh on you
'Cause instead of one head . . . huh, huh, I got two
And you know two heads are better than one!"

Who Blows There?

STAN GETZ' QUINTET (Mercury, 12/12/52). Stan Getz, tenor; Jimmy Raney, guitar; Duke Jordan, piano; Bill Crow, bass, and Frank Iola, drums.
You Turned the Tables on Me; Stars Fall on Alabama; Body and Soul; These Foolish Things; Love, Come Back to Me; Stella By Starlight; The Way You Look Tonight; and Time on My Hands.

FREDDY COLE with JOE REISMANN'S ORK (Decca, 12/10/52). John Burrows, French horn; Max Coppers, Paul Winter, Harry Urbant, Sid Brocher, and Lucien Schmitt, strings; Jimmy Lyon, piano; Ed Sufanski, bass; Al Caisio, guitar, and Maxy Wilson, drums.
The Chance of a Lifetime; Love Me Tender; Whispering Grass; and I Give You Everything.

BUDDY MORROW'S ORK (Victor, 12/9/52). Trumpets—Red Solomon, Lynn Hilsedell, Mickey Palmer; and John Demmesia; trombones—Paul Gilmore, Burke Alexander, and George Shear; sax—Hal Tenayson, Amy Nazaro, Fred Grosswall, Buddy Froot, piano; Danny Park, guitar; Frank Sivo, bass, Bill Chamant, drums, and Octavio Mendosa, bongos. Frankie Lester vocals.
I Can't Get Started; I Don't Know, and Hey, Mrs. Jones.

GENE KRUPA'S ORK (Mercury, 12/9/52). Trumpets—Bernie Glow, Steve Lipkins, Carlo Griffin, and Charlie Shavers; trombones—Lobby Byers, Kai Winding, Jack Satterfield, and Chuck Evans; reeds—Tacia Mandella, Lennie Hambro, Stevie McKay, Sula Fragnoni, Al Howard, and Bonnie Ross; a string section; rhythm—Doc Goldberg and George Torke, basses; Johnny Smith, guitar; Les Simon, tuba, and Gene Krupa, drums.
Solera (Ravel) Part I.
(12/10/52).
Solera, Part II.

JOHNNY RICHARDS' ORK (Jubilee, 11/25/52). Trumpets—Bernie Glow, Sam Fishelson, Ed Badgley, and Don Light; trombones—Bob Alexander, Billy Byers, and Dave Pinnas; reeds—Bernie Kaufman, Jesse Berkman, Jack Greenberg, George Berg, and Sid Brown; rhythm—Billy Taylor, piano; Ed Sufanski, bass; Don Lamond, drums; Reinhardt Keller, harp.
Ain't Nothing Wrong; Out of My Mind; What's Ya Do, Eh, Jeep, and THE You Say You'll Be Mine.

AL ROMERO'S ORK (Victor, 11/25/52). Trumpets—Al DeBlasi, Rusty Dodrick, Jack Meets, Emil Bove, and I Red Mead; trombones—Freddie Zito, Eddie Bert, Bert Varselona, and Vern Filley; reeds—Lennie Hambro, Bob McAllister, Joe Don, John Anderson, and Tony Ferraro; rhythm—Al Romero, piano; Mike Caruso, George Berg, and Sid Brown; percussion—Lola Sabu Martinez, conga, and Ray Rivera, bongos.
Mambokey; Angel Falls; Two Hot; That Face in the Night, and Compadre.

TAMARA HAYES and JACKIE PARME with RALPH BURNS' ORK (Vista, 11/18/52). Bernie Glow and Stan Fishelson, trumpets; Vern Filley, trombone; Sam Marowitz, George Berg, Peis Mondello, and Danny Bank, sax; Tony Allen, piano; Arnold Fishkin, bass, and Don Lamond, drums.
The Chance of a Lifetime and I Miss You So.

MACHITO'S ORK (Columbia, 11/18/52). Trumpets—Mario Basco, Bobby Woodlin, Paquito Davila, and Ed Medina; trombones—Fred Zito, Vern Filley, and Eddie Bert; reeds—Lennie Hambro, Gene Johnson, Leslie Johnson, Joe Nader, and Freddie Skeritt; rhythm—Bernie Kaufman, piano; Bob Rodriguez, bass; Jose Mangual, bongos; Luis Ralph Miranda, conga; Uba Nieto, timbales, and Machito, maracas.
Macho Nucha Mamba; Bolla Moya; Adi, and Negro No No Mhora.

SAUTER-FINEGAN ORCH. featuring JOE MOONEY, vocals with Ray Charles Singers (Victor 11/11/52). Nick Travis, Bobby Red Nichols (solo), Joe Ferraro, piano; Bill Harris, Vern Filley, reeds; Bert Varselona, bass; reeds—Sid Cooper, Al Klink, recorders & reeds; Charlie Albertine, Joe Palmer, Sal Schlinger, reeds; Don Lamond, drums & effects; Ralph Burns, piano & soloist; Mardell Lewis, guitar; Eddie Sauter, tenor (on Love); Verly Arlen Mills, harp; Dick Ridgely & Phil Kraus, percussion; Bill Barber, tuba; Ray Charles Singers: Sally Sweetland, Lillian Clark, Artie Malvin, Steve Stark, Gene Lovell, & Joe Honeoy, vocals.
Nina Never Knew; Love Is a Simple Thing; Dreamland.

REINHOLD SWERINSON QUINTET (Swedish Metronome, to be released on Prestige U.S.A., 9/19/52). Reinhold Swerinson, piano; Bo Kallstrom, vibas; Rolf Berg, guitar; Gunnar Alonstet, bass; Andrew Bergman, drums.
Tasty Pastry.

Some as above except Patsy Wickman, clarinet added.
Because of George.

BENGT HALLBERG TRIO (Swedish Metronome, 10/27/52, to be released on Prestige U.S.A.). Bengt Hallberg, piano; Yngve Akersberg, bass; Jack Noren, drums.
Tip-Toe; Cynthia's in Love.

Some as above except Arno Domarous, also added.
Coast to Coast; Flying Saucer.

Exclusive Photos BANDS IN ACTION
Action pictures of all name leaders, musicians, vocalists. Exclusive candid! Glossy, 8x10. Unobtainable elsewhere. Guaranteed in place or money refunded. No cash; 2 for \$1.
ARSDINE STUDIOS
1222-D BROADWAY, N. Y., N. Y.

SUBSCRIBE to DOWN BEAT

- You save \$1.50 over the single copies cost
- You never miss an issue
- DOWN BEAT is better than ever*

SUBSCRIBE TODAY

*With these regular features:

- ★ The Blindfold Test
- ★ Record Reviews and News
- ★ Band and Vocalist Reviews
- ★ The most interesting, intimate news on the field of popular music

DOWN BEAT INC.
2001 Calumet Ave.
Chicago 16, Ill.

Please enter my DOWN BEAT subscription

1 year (26 issues) \$5 2 years (52 issues) \$8
(\$1.00 per Year Extra for Foreign)

Name _____
Street & No. _____
City & Zone _____ State _____
 Check Enclosed Cash Enclosed 1-28-53

Sashayin' Round

By DEL WARD



Tennessee Ernie and Helen O'Connell at a recent recording session for Capitol.

Some folks are just crazy about cornbread and butterbeans. I'm like that. I always pass my plate for a second helping. But I tell you this, if I had to choose what I like best of all I'd say, "Believe I'll just take Tennessee Ernie if you don't mind!"

Like I said about cornbread and butterbeans, from what

I can gather Tennessee Ernie likes that old fashion home cooking. Some of those "lickin' good" eatin' recipes he gives out with sound mighty fine. And judging from the kind of food that Ernie loves, well, I reckon he's just as plain as you and me and the next door neighbor. Being a top western star doesn't keep you from having a notion you like blackeyed peas, grits, gravy, and fried catfish.

Friendly

Everybody who has ever worked with Tennessee Ernie—Kay Starr, Helen O'Connell, all the big stars—say that just as soon as you shake Ernie's hand you like him. He has recorded many hit songs with these gals, but he does all right by himself, too. Look at the hits he's had when he sings alone—Mule Train, Cry of the Wild Goose, Shotgun Boogie, and Blackberry Boogie just to name a few.

Don't have to tell you what state he comes from. But maybe you didn't know that his real name is Ernie Ford and he was born in Bristol, Tenn., Feb. 13, 1919. Before becoming a well-known folk singer he was a leading disc jockey. He likes to collect records and his hobbies are horses, hunting, and fishing.

Personally the gals just say, "Tennessee Ernie is 6 feet tall, weighs 180 pounds, has brown eyes and black hair, and who cares if he can sing anyway, he looks awful purty."

in Secaucus, N. J., Shorty Warren

has opened a new place called Shorty Warren's Copa club . . . Charlie Walker, owner of San Antonio's The Barn, has had some topnotch talent there recently. Johnny and Jack and Ray Price to name a couple . . . Pretty Kitty Wells, who popularized *It Wasn't God Who Made Honky Tonk Angels*, sings in her own church choir. No wonder Carl Smith sings with such sincerity when he sings *Our Honeymoon* Carl recently married talented June Carter . . . Congratulations to Arthur (Guitar) Smith and the Cracker Jacks on their new five-time-a-week radio show for Proctor and Gamble . . . Reed Harper, Capitol records' sacred artist, went to Hollywood recently to record a song which will be a part of the Billy Graham album on his picture, *Oil Town U.S.A.* RCA Victor is putting the album out.

Talk Dept.

Hollywood—Jimmy Wakely is launching a new CBS show from here and using a different gimmick. Along with playing records, he's using disc jockeys as guests. A new twist.

Films Sign Abbe Lane

Hollywood—Abbe Lane, singer with the Xavier Cugat band and Mrs. Cugat in private life, has been signed to a term contract by Universal-International Pictures. She'll make her screen debut in a non-musical role opposite Glenn Ford in *Wings of the Hawk*, starting in February.

Cugat, currently on tour, has not announced a replacement.

Fifteen Years On The Road, Or What I Know About Women, By Chubby

By Chubby Jackson

Have you ever wondered what makes our little trumpet players or the wildman drummer boy tick? Well! it's one of four things—all of them a woman. I'll list them for you—the wife, the mother, the girl band vocalist, and the band chaser. There they are—put together, they all spell mother. Let's back-track a little bit and take the scene apart. We will dwell on each character, but let's begin with the band wife!

As in everything else, they exert good and less good influences. Let's even break this down and list all the little niceties that the not-so-fair sex possesses.

The greatest thing, perhaps, of the wives' presence in a band is that it establishes a real family thought. All the world loves lovers—more so musicians! Little children dashing hither and thither make each individual musician feel like he's an uncle to something. At times he recognizes in another's wife a sister or a female relative of sort. Intuitive respect, let's call it—the guys completely watch themselves—less cuss words—less scene of negative natures! When a long trip could be terribly lonesome, the right woman lends a much needed compatibility to the musician male animal, I for one, prescribe it one thousand per cent!

Have In Skirts

Aha! Let's turn now to the wives spelled with a small w. When these little chickens have faults, they reach into unsurmountable limitless heights that make even dire aggravation a pleasure. They can upset the structure of a band in less time than it takes one to whisper "Good evening, Miss Fleischman, how are you?" Permit me to list a few little cutie-pies that this particular jeezabul attempts to motivate.

A. The chick whose best buddy in the band may become her next husband in another band. She screams, "I love my husband desperately, but gosh, ain't that other guy the cutest? Oh yeh, I did love my husband desperately, but that's life"—Hee!Hee!

B. The little know-it-all who is always present comes what may—the type who puts everybody down but her husband, and also makes inquiries or statements to the leader, things her own husband is afraid to say.

C. The 'lil darlin' that casually sits in an improvised office on a one-night stand reading a newspaper or magazine, while the manager is paying the boys their weekly salaries. In this way, she can find out what everybody makes.

More guys have quit bands because their wives have told them that so-and-so in the brass section makes more money than you might believe.

Jalousie

D. How 'bout the wife who thinks her husband is flirting with all the "Mollies" in the audience, and eats him out about it every five minutes. Most of this clan despise the poor girl singer! Firstly all of them think they can sing greater, secondly they don't like the hair-do, make-up, the attire or anything that goes with the setup because, frankly, they're not the ones involved in that glamour department.

The get-together of all these type wives is something to behold.



Chubby Jackson, cowboy

There is an international headquarters and as much as their association together treads on thin ice, when in trouble, there's a glue-like affinity.

They'll go to all lengths to help one another out. These little meetings practically run the band. They seem to know where the band is going before the boys do.

In the category of musicians' wives, good or bad, we must mention the attitude of the leaders' wife. Hers is an easy proposition—affix a charming smile for those her husband has told her to be charming to, and coolly naive otherwise. Always one thing to remember—even from a non-sober point of view: The musician cannot voice his opinion of the leader to the leader's wife if he wishes to remain with that leader for any length of time.

Mom

Of course, the mother influence is always the nicest! Seems like the word mother holds such a gigantic tenderness and understanding for the boy musicians. Anybody's mother represents their own home immediately!

And then we come to the poor girl singer—two words describe her deeper feelings—lonely and stark! The unwritten law within bands brings forth a platform of convention as far as the gal is concerned. The boys in the band look upon the girl singer as almost their own little kid sister. They disallow promiscuity on her part—she never really gets a chance to meet a fellow outside the band—she just can't go out with any Tom, Dick or Hymie! Can you imagine any pretty girl like that sitting in a drugstore sipping a chocolate soda alone, or enduring the entertainment of a phone call from a tired publisher looking for her to do his hit parade tune?

Ah! but let's look further into this scene—comes the time when she can no longer endure this chastity and surveillance . . . She

calmly, but with deadly accuracy, looks the band over, and nine times out of ten comes up with a gem. We'll say, for argument's sake, a little trumpet player who doesn't know why he is on the band, or why he is on the road, or just why, period!

Them That Has—Gets!

In her own coy little manner she makes him go for her and that's usually the beginning of the finish. She's fired, he quits! He's fired, she quits! Or she might change her luck and go for a stomping, honking tenor player, who holds his horn like Stan Getz! A usually modest bandleader takes just so much of this routine, then he has to become a combination high school principal—worried daddy type. Everybody concerned has a good cry-spell, then on to the next gig!

On the other hand, the gal may successfully get married to a rich man, the boy next door, or the above-mentioned musician. Funny—they never really leave the music business. Seems like every now and then a married hen pops up like a good penny. Then again, she may be so talented, that she earns so much bread that she is in a position to have anything she may want!

Last Type

Last and least, the type female that is usually terribly frowned upon by the more secure women in the band is the band chaser, who is positively hooked on band chasing.

One is the local pretty that usually has a steady musician boyfriend—some sax or piano player, but never misses when a name band appears at the nearest ballroom. They wear that indignant look upon their faces, as if to say defiantly, "Well! Some chicks like ball players and whatcha want from me?" like. They excite the lads and incite the wives—ya' never know what does happen to some of our married boys with these babies. The little cuties don't mean any harm, and all is fun in fun anyway!

Then there's also the femme that follows you from town to town, madly in love they avow! fighting like all get-out to join the sorority of the band. They hang out with the married girls and imitate the sureness that the ring-on-the-finger ones possess.

Oh yeh! then there's the style that goes for the instrument, not the guy! Week after week they visit their favorite ballroom and just stare at the chap that's manipulating, let's say, the bass violin!

IMMEDIATE EFFECTIVE RELIEF FOR COLD SORES FEVER BLISTERS CHAPPED LIPS

LEARN to make your OWN arrangements

Give your band or combo personality

The difference between mediocre outfits and those that really get to the top is the difference between stock arrangements and personal arrangements which create a style—a trademark. You can learn to make these popularity-building arrangements by studying our convenient HOME STUDY Harmony and Arranging Courses. Send today for free catalog and lesson! Check courses that interest you.



UNIVERSITY EXTENSION CONSERVATORY

Dept. E-415 200 South Michigan Ave., Chicago 16, Ill.

- Piano, Teacher's Normal Course
 - Piano, Student's Course
 - Public School Mus.—Beginner's
 - Public School Mus.—Supervisor's
 - Advanced Composition
 - Ear Training & Sight Singing
 - Choral Conducting
 - DANCE BAND ARRANGING
 - History & Analysis of Music
 - Cornet—Trumpet
 - Clarinet
 - Saxophone
 - Harmonium
 - Guitar
 - Mandolin
 - Violin
 - Double Counterpoint
- Name..... City..... State.....
- Street.....
- Would you like to earn the Bachelor of Music Degree?.....

no. 1 mute with the no. 1 bands . . .



We get fine new effects plus excellent blend and intonation.

— JIMMY DORSEY

HARMON Pro-Fibe
LOOK FOR THE ZEBRA STRIPES

Wm. S. Haynes Co.

MAKERS OF HIGH GRADE BOEHM FLUTES

100 MASSACHUSETTS AVE. BOSTON, MASS.

THE Tone Heard 'Round the World

Bassist Crotty Rejoins Brubeck

San Francisco—Bassist Ron Crotty, who has been in the army the last two years, has rejoined the Dave Brubeck quartet.

Jennings Quits Davis

New York—Guitarist Bill Jennings has left the Wild Bill Davis trio to form a group of his own.

Wallington One Of Initial Pianists In Bop Movement

By SHARON A. PEASE

George Wallington, accomplished pianist, composer, and arranger, has been closely associated with the progressive jazz movement since the mid-'40s when this new phase of American music was being nurtured in New York's Harlem and along 52nd St.

During that period, the pianists' most important contributions to the new idiom were harmonic alterations of basic sequential patterns and standard forms—that is, changing the usual harmonic structure and chordal sequence so as to

enhance the melodic creations of the soloists.

Wallington's important contributions have reflected his innate creative ability and his inherent talent has since enabled him to establish himself as an outstanding composer in the progressive field.

Wallington (whose real name is Figlia) was born in Palermo, on the island of Sicily, in 1924. A year later he sailed, with his parents, to New York where his father, Peter Figlia, enjoyed a successful career as an opera singer.

George says, "I wasn't too much impressed with jazz until I heard Lester Young. He was saying something musically that I really appreciated. From then on I became an enthusiastic progressive."

Off The Floor

The ink had hardly dried on the first Off the Floor column when Ray Pearl was on hand to set forth his ideas on how a revival of a dancing America could be accomplished.

Ray, who while still a high school student formed his own band, then talked his Johnstown, Pa., school principal into organizing dancing classes during the lunch hours.

Chicago dancers will get a new type of dance temple next week when Bill Bailey, one of the major artists in the country and western field, starts his "Western Frolics" at the Ashland auditorium in that city.

sets. Big Bill, who records on the Mercury label, and who has been featured as the star of the TV Old American Barn Dances and other video series, already has the standing room only sign out for his first promotion, which will get 45-minutes of TV time for mid-western viewers.

Tiny Hill, one of the dancers' favorite bands, will take time off from his regular tour next spring in order to play a featured role in the Pine-Thomas Paramount picture, Sangaree.

MUSICIANS ATTENTION!

Improve your ability and earning power by ordering these great pamphlets at prices so low you can't afford to pass it up.

- FOR THE ARRANGER
A1. How To Harmonize Passing Tones.
A2. Progressive Jazz Voicing.
A3. A Complete Range And Transposition Chart.
A4. How To Voice For Any Three Instruments.
A5. How To Voice For Any Four Instruments.
A6. Three Methods Of Voicing Five Saxes.
A7. Five Ways To Arrange Vocal Backgrounds.
A8. How To Form The One Chord Modulation.
A9. How To Voice A Lead Tenor Band.
A10. An Easy System of Modulation.
A11. The Secret of Chord Substitution.
A12. Elementary Theory for the Arranger.
A13. Chord Construction Simplified.
A14. Simplified Ensemble Voicing.
A15. How To Routine An Arrangement.
A16. How To Construct And Use Color Chords.
A17. How To Get The Modern Ensemble Sound.
A18. How To Get Seventh Chord Motion.
A19. How To Get Different Combo Voicings.

Clip Coupon Below and Mail Today
1619 Broadway, New York 19, N.Y.
Please send the following pamphlets which I have circled.
A1 A2 A3 A4 A5 A6 A7 A8 A9 A10 A11 A12 A13
A14 A15 A16 A17 A18 A19 A20 A21 A22 A23 A24 A25
A26 A27 S1 S2 P1 D1 D2 C1 T1 T2 B1 M1 M2
Total Enclosed..... Send C.O.D.
We pay postage on all orders except C.O.D.'s.
Send information on home study courses in arranging.
NAME
STREET
CITY, STATE

George Wallington's Solo On 'Hyacinth'

Musical score for 'Hyacinth' by George Wallington. Includes sections A (Medium Tempo), B, C, E, and D. Features piano and bass staves with complex rhythmic patterns and chord progressions.

Copyright by George Wallington. Used by permission.

ample is from one of the originals, Hyacinth. Section A is the four-measure introduction. Section BCE is the principal theme which, when combined with section D (the bridge), forms a transcript of the final chorus, as recorded.

The introduction, even though only four measures in length, is a rhythmic model for the purposefully disturbed pulsation that characterizes the chorus. Because the jumpy delayed contrasting accentuations of this idiom are beyond the means of our standard notation system, it is certainly an advantage if not a necessity to hear the recordings of medium and slow tempo bop in order to accurately copy the elusive beats and dynamic contrasts.

This advice is especially true of Wallington's work because his conscious effort to create new sounds through harmonic melodic atonality, dissonance, and chromatic voicing, seems to depend upon the pulse accent formula as the means of conveying his serious but elusive moods. George and his fellow advocates of progressive music have earned the respect of all serious musicians.

Wallington is a capable well-trained performer who seriously believes that this idiom satisfies an emotional need of our modern world. The impelling urge that drives this young artist through hard work and study is not fame and fortune but rather a desire to fulfill this need.

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



EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club. NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Giasari), 745 Fifth Avenue, NYC; AF—Allbrook-Pumphrey, Richmond, Va.; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; McC—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 570 Madison Ave., NYC; MG—Moe Gale, 40 West 48th St., NYC; RMA—Reg Marshall Agency, 4671 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 565 Fifth Ave., NYC; UA—Universal Attractions, 347 Madison Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WHA—William Morris Agency, 1740 Broadway, NYC.

Albert, Abbey (Statler) Boston, h
Alston, Alec (Waldorf-Astoria) NYC, h
Anthony, Ray (Statler) NYC, In 1/26, h
Armstrong, Bob (Sky Club) Chicago, b
Atchison, Tex (On Tour) JKA
A
Barron, Blue (On Tour) MCA
Basie, Count (Celebrity) Providence, R. I., 1/15-21, nc; (Blue Note) Chicago, In 1/28, nc
Beebe, Tex (On Tour) MCA
Beeble, Russ (Paradise) Chicago, b
Brandwynne, Nat (Waldorf-Astoria) NYC, h
Brown, Les (On Tour) ABC
C
Cahot, Chuck (On Tour) GAC
Caceres, Emilio (Mi Cafetal) San Antonio, Tex., nc
Carle, Frankie (Statler) Los Angeles, Out 2/18, h
Chastler, Bob (Van Cleve) Dayton, O., h
Clifford, Bill (Fairmont) San Francisco, h
Crest, Dick (Palomar Gardens) San Jose, Calif., 1/10-4/11, nc
Cugat, Xavier (Last Frontier) Las Vegas, Out 1/19, (Tan Pacific Aud.) Los Angeles, 1/30-2/8
Cammisa, Bernie (On Tour) GAC
D
Di Pardo, Tony (Eddy's) Kansas City, Mo., h
Dunahue, Al (On Tour) MCA
Dorsey, Jimmy (On Tour) GAC; (Claridge) Memphis, In 1/23, b
Drake, Charles (The Club) Birmingham, Ala.
Duro, Michael (Copacabana) NYC, nc
E
Ellington, Duke (Regal) Chicago, 1/9-15, t
F
Ferguson, Danny (Commodore Perry) Toledo, O., Out 1/31/53, h
Feilda, Herbie (Snookies) NYC, 1/26-2/8, nc
Feilda, Shep (On Tour) MCA
Fifer, Jerry (Madura Dancehall) Whiting, Ind., h
Fina, Jack (On Tour) MCA
Fitzpatrick, Eddie (Mapes) Reno, Nev., b
Flanagan, Ralph (On Tour) GAC
Foster, Chuck (Rice) Houston, Tex., Out 2/8, h; (Aragon) Chicago, 2/10-4/5, b
Foster, Sidney (Elbow Beach Surf) Paget, Bermuda, h
G
Garber, Jan (Roosevelt) New Orleans, h
George, Chuck (Stork Club) Shreveport, La., 1/12-2/28, nc
Gillespie, Dixie (Snookies) NYC, Out 1/28, nc
Glammer, Don (Colony Club) McClure, Ill., nc
Grosser, Paul (Roseland) Winnipeg, Canada, nc
H
Hampton, Lionel (On Tour) ABC

Harrison, Cass (El Panama) Republic of Panama, Out 4/1, h
Hawkins, Coleman-Roy Eldridge (Times Square) Rochester, 1/18-24, nc
Hawkins, Erskine (On Tour) MG
Hayes, Carlton (Desert Inn) Las Vegas, Nev., h
Hayes, Sherman (Detroit Athletic Club) Detroit, Out 2/14
Herman, Woody (On Tour) GAC
Hill, Tiny (On Tour) ABC
Howard, Eddy (Aragon) Chicago, Out 1/25, b
Hudson, Dean (Statler) Buffalo, Out 1/18, h
Hunt, Pee Wee (On Tour) GAC
J
James, Harry (Ambassador) Los Angeles, Out 1/19, h
Jerome, Henry (Edison) NYC, h
Johnson, Buddy (Savoy) NYC, In 1/17, b
Jones, Spike (On Tour) MCA
Jordan, Louis (On Tour) GAC
K
Kase, Sammy (Statler) Washington, D. C., 1/12-24, h
Kenton, Stan (Palladium) Hollywood, 1/6-2/2, b
Kerns, Jack (Van Orman) Ft. Wayne, Ind., Out 1/31
King, Henry (Shamrock) Houston, Tex., Out 2/2, h
King, Wayne (On Tour) MCA
L
Lande, Jules (Ambassador) NYC, h
Larson, Herb (Crescent) Orange, N. J., Out 2/20, nc
La Salle, Dick (Plaza) NYC, h
Lewis, Ted (On Tour) MCA
Lombardo, Guy (Roosevelt) NYC, h
Long, Johnny (On Tour) GAC
M
McCoy, Clyde (On Tour) MCA
McIntyre, Hal (On Tour) GAC
Marterie, Ralph (Casa Loma) St. Louis, Mo., 1/18-19, b; (On Tour) GAC
Masters, Frank (Coarad Hilton) Chicago, h
May, Billy (On Tour) GAC
Monroe, Vaughn (On Tour) WA

Morgan, Russ (On Tour) WA
Morrow, Buddy (Statler) Buffalo, 1/20-2/2, h
N
Neighbors, Paul (Chase) St. Louis, Mo., 1/16-29, h
O
O'Neal, Eddie (Statler) Los Angeles, Out 1/24, h
Overend, Al (The Flame) Phoenix, Ariz., nc
P
Palmer, Jimmy (Peabody) Memphis, Tenn., Out 2/5, b
Pastor, Tony (Statler) NYC, 1/12-25, h
Prima, Louis (Chubby's) Camden, N. J., 2/2-3, nc; (Statler) NYC, 2/9-3/7, h
R
Ranch, Harry (Colony Club) McClure, Ill., nc
Reed, Tommy (Jung) New Orleans, Out 1/23, h
Reynolds, Tommy (Roseland) NYC, b
Rich, Buddy (Capitol) Washington, D. C., Out 1/30, nc
Rudy, Ernie (On Tour) GAC
S
Spivak, Charlie (Statler) NYC, Out 1/10, h
Spanler, Mugsy (Colonial Tavern) Toronto, 1/12-24, nc
Still, Jack (Champ Shorehouse) Bridgeport, Conn., r
Strong, Benny (Trianon) South Gate, Calif., b
Sody, Joseph (Mayflower) Washington, D. C., h
Sullivan, John (Town Lounge) Houston, Tex., nc
T
Thornhill, Claude (On Tour) MCA
W
Wald, Jerry (On Tour) GAC
Waples, Buddy (Saginaw Recreation Center) Saginaw, Mich., nc
Watkins (Statler) Cleveland, h
Weems, Ted (On Tour) MCA
Williams, Griff (Edgewater Beach) Chicago, h

Combos

Adams, Jig (Dixieland) Corpus Christi, Tex., nc
Ammons, Gene (Apollo) NYC, In 1/23, t
Anthony, Al (On Tour) MCA
Armstrong, Louis (Seville) Montreal, 1/29-2/4, t
B
Barduhn, Art (The Grove) Seattle, Wash., nc
Barker Band, Danny (Jimmy Ryan's) NYC, nc
Betty & Jim Duo (Pere Marquette) Peoria, Ill., h
Blue Notes Trio (Leighton's Half Way House) Elmsford, N. Y.
Brubeck, Dave (Blue Note) Chicago, Out 1/15, nc; (Birdland) NYC, 1/16-2/8, nc
C
Carroll, Barbara (Embers) NYC, nc
Cawley, Bob (Town House) Tulsa, Okla., nc
Clovers (On Tour) SAC
Colella Quintette, Stan (Green Acres) Auburn, N. Y., nc
Coleman Trio, Sy (Cafe Society) NYC, nc
Conte, Al (Sberaton) St. Louis, Mo., h
D
Dante Trio (Neptune Room) Washington, D. C., Out 4/8
Davis Trio, Bill (Colonial) Toronto, 1/28-31, nc
Dee Trio, Johnny (Hour Glass) Newark, N. J., nc
De Paris Brothers (Jimmy Ryan's) NYC, nc
Dixieland Ragpickers (Vagabond) Miami, Fla., nc
Dominoes (On Tour) ABC
E
Elliott, Don (Blue Note) Philadelphia, 1/19-24, nc
F
Four Brothers (Plewaski Legion Post) Buffalo, N. Y., nc

Franklin Quartet, Marty (Airport) Brooklyn, N. Y., nc
Frees Trio, Stan (Sberaton) Chicago, h
Furniss Bros. (Silver Hall) Toronto, In 2/2, nc
G
Gaillard, Slim (Birdland) NYC, 1/22-2/26, nc
Gibbs Musical Notes, Ralph (Lotus Club) Birmingham, Ala., nc
Gordon, Rojoco (On Tour) SAC
Greene, Hal (Brass Rail Steak House) Great Falls, Mont., nc
Groener Trio, Duke (Perabing) Chicago, cl
H
Harlan Trio, Lee (Walt's Rest) La Crosse, Wis.
Harris, Ace (Malayan Lounge) Miami Beach, 1/18-2/2, nc
Herman, Lenny (Warwick) Philadelphia, h
Haywood Trio, Eddy (Embers) NYC, 1/6-2/1, nc
Hines Trio, Freddie (Rose) Grand Rapids, Mich., h
Holliday, Joe (Apollo) NYC, t
Hope, Lynn (Gleason's) Cleveland, 1/18-24, nc
Hunter, Ivory Joe (On Tour) MG
I
Ink Spots (Don Carlos) Winnipeg, Canada, 1/19-24, nc
Izzo, Chris (Ford Plaza) St. Louis, Mo., cl
J
Jackson, Bull Moose (Showboat) Philadelphia, In 1/26, nc
Jackson, Dewey (Playdium Centerfield) East St. Louis, Ill., cl
Jackson Quartette, Milt (La Downbeat) NYC, Out 1/15, nc
Jamal, Ahmad (On Tour) ABC
James, George (Cbes Zisi) NYC, nc
K
Kole Quartet, Ronnie (On Tour)
L
Lee, Vicky (Palm Garden) Lawrenceville, Va., nc
Leighton, Johnny (Hollenden) Cleveland, O., Out 3/30, h
M
McGuire, Betty (Old Heidelberg) Chicago, Out 1/24; (Prince George) Toronto, In 1/24, h
McPartland, Jimmy (Terras's) NYC, nc
McPartland, Marian (Hickory House) NYC, nc
Marsala, Marty (Hangover) San Francisco, nc
Masters Dream-Altes, Vick (Flamingo) San Bernardino, Calif., nc
Melba, Stanley (Pierre) NYC, h
Meyer, Ricky (Famous Tap) Chicago, nc
Mid-Knights (Claryville Inn) Claryville, Md., nc
Morris, Joe (On Tour) SAC
Morrison, Charlie (Melody Inn) Harrisburg, Pa., nc
N
Napoleon, Andy (Pastor's) NYC, nc
(Turn to Page 23)

THE GENE NORMAN SHOW
KHS-TV... CHICAGO, ILL.
1915 NORTH VINE STREET, HOLLYWOOD 28, CALIFORNIA
NEW BUREAU OFFICE: BOSTON 1953

December 15, 1952

Mr. Norman Weiser
Down Beat
2001 Calumet Ave.
Chicago, Illinois

Dear Norman:

This is just to let you know how much I enjoy the "new" information for me as well as interesting reading, and look forward eagerly to each issue.
May I take this opportunity to wish you and the staff of Down Beat the very best in 1953.

Sincerely,
Gene Norman



America's
Leading
Disc Jockeys
agree

Down Beat
is
invaluable

The Blindfold Test

By Leonard Feather

Brubeck, Basie Kill Kilgallen

Anyone who has ever watched What's My Line must know that Mrs. Richard Kollmar (Dorothy Kilgallen) has one of the sharpest minds in television. Having heard through mutual friends that her wit was no less acute when applied to music, I set up a blindfold interview.

The columnist-panelist didn't disappoint. Confronted with a broad assortment of musicians, she responded with obviously keen interest to every item. As usual, no information whatever was given about the records played, either before or during the test.

The Records

1. Billy May. High Noon (Capitol).

I must say that's a great improvement. Did you happen to know that I loathe that song? Not hearing the lyrics was such an improvement, and the band had a nice solid beat. I hate those corny lyrics so much that I wouldn't go to see the picture! And the score of High Noon was written by someone I really respect—Dimitri Tiomkin.

I was told that they integrated it well into the picture and it was fairly painless; but I just can't stand hillbilly and cowboy songs. If this record were the first time I'd heard this tune I'd like it very much, but I can't disassociate it from those lyrics. So whoever this is, it's not his fault that I can hear them in my head even while I listen to this instrumental version. I'll give it three.

2. Frankie Laine. I'm Just A Poor Bachelor (Columbia).

You're just out to ruin me, Leonard! I told you I don't like hillbilly songs—and now this combination of a drinking song, which is basically a silly form, and a hillbilly song, is incredible! This is so depressing, don't you think—well, I shouldn't ask you because you're not being interviewed; but to me that wail, that undercurrent—I just can't bear listening to it. Who is it? It's somebody I don't like, but I can't place the voice. Is it Frankie Laine? He and Phil Harris can pick more songs that I can't stand, with the possible exception of Vaughn Monroe. I would rate that minus zero.

3. Rodzinski-Philharmonic Symphony of NY. Milhaud's Suite Francaise—Bretagne (Columbia).

Now that I liked. More my type, shall we say? I like the way it was played, and it had a great deal of mood; a lovely melodic quality . . . with that very exciting interruption. I would give it next to the highest—four stars—and if it's part of a longer work I'd like to hear the rest some time!

4. Dave Brubeck. How High The Moon (Fantasy).

Oh, that's wonderful! Whoever that is, I'd like to get that record. He's obviously a modern pianist, but what he did there in his progressions reminds me of a Scarlatti Toccata, especially toward the end; he became very 17th or 18th Century. Could that be Dave Brubeck? Gee, I just love him! I heard him down at Birdland and thought he was great. You know, sometimes when a modern pianist takes a pop tune and does a lot of departures from it, they seem forced and artificial. But the way he does it, you forget that isn't the way the composer really wrote it. He elaborates on the theme without destroying. Five stars!



Dorothy Kilgallen

5. Mindy Carson. Barrels & Barrels Of Roses (Columbia). Comp. Bob Merrill.

Where did you get that? It might make a good football song for some small college. It has a nice march tempo . . . but those lyrics! It's not exactly up to the lyrical standard to which I wish most composers of popular songs would aspire. It's just not subtle or beautiful or pretty or funny. It's just irritating to me. I'd give that one star, grudgingly.

6. Count Basie. Paradise Squat (Mercury).

That's for me! If that isn't Wild Bill Davis, then there are two of them! He was rocking—the only one who can make an organ sound like Count Basie. It's wild, wonderful and exciting—this is the only way I like organ music except in church. I have an absolute phobia about organ music on weekdays. It depresses me terribly—if I'm sitting at my typewriter and organ music comes on the radio, I have to turn it off—it's like somebody walking over my grave. Even at the Paramount I can't stand it, when the man plays the bouncing ball tunes. But this has such a wonderful beat—you wouldn't think an organ capable of that kind of rhythm, and that bigness like the Count Basie band. Give it five.

7. Rodzinski-Columbia Symphony. Tchaikovsky: Waltz (from Serenade For Strings, Op. 48) (Columbia).

That's bullet type music. I like. It's lovely—pretty but not corny . . . I think especially people who like jazz too are inclined to forget that music can be pretty and at the same time have quality. This could be Delibes, it could be Tchaikovsky—I can't recall; but it sounds real pretty to me, and I'd rate it four.

8. Buddy DeFranco. Street Scene (MGM).

I could sit and listen to that all day. Isn't that the music from Street Scene? It's one of the most beautiful things that have been written by modern composers. It compares with Dick Rodgers' theme in Slaughter on Tenth Avenue. It has that same wonderful, haunting, passionate quality. And that band doesn't hurt it any! Which one is it, Benny

or Artie Or somebody I don't even know? I could put this right on the changer and let it keep repeating. I wish I could give that ten stars!

9. Vaughn Monroe-Sunny Gale. So-So (Victor). Comp. Richard Adler-Jerry Ross.

You're going to think I have very violent opinions about vocal records, and I have. A very so-so record, I would say. That has to be Vaughn Monroe. That's the kind of a song he would pick out. If it isn't Vaughn Monroe he's got a cousin. He always has those stories in his lyrics in which people tell each other what they did last night, even though they were together and both know perfectly well already what they did. He says "I met you at the dance" and she says "You kissed me" and "I thought you were so-so." It's so ridiculous! And that line about "I played the game to be polite"—nobody but Noel Coward should ever write lines about I Played the Game. And that rhyme—came the dawn, my heart was gawn! Or real gawn! Oh, no—that has to go. That's a baddie. That's no stars.

10. Benny Goodman. Clarinet Marmalade (Columbia).

That's what I call nice, old fashioned jazz that anybody can understand. Loud and good, and everybody knows how to play their instrument. Also rather nice clarinet coming through in spots—is that a Benny Goodman type clarinet? I'd call that a four star record—I'm not as mad for it, say, as I am for the Brubeck, but I loved it.

Afterthoughts By Dorothy

I've been a fan, collecting records, for about 15 years. When we moved recently I had an awful time trying to decide to get rid of some of my collection; Dick said where are you going to put them all? and I said never mind, don't heckle me, just don't ask me to part with them. So the carpenter is now building shelves.

I have everything from old Casper Reardon harp records on Liberty, Teddy Lynch doing The Lady Is a Tramp, Ethel Merman doing Down in the Depths on the Ninetieth Floor; Mozart albums—old Bix Beiderbeckes—and Artie Shaw.

Did you know that Dick and I are married because of Artie Shaw? In January 1939 Dick was in Kniekerbocker Holiday. We had a mutual friend who thought that Dick would be just lovely for my sister. She was going to Juilliard—a longhair, which she still is. Half an hour at Birdland would drive her out of her mind. So my sister and I were supposed to have lunch with this friend and Dick.

The day of the luncheon my sister had to go to Washington. So the friend and I kept the date anyway. I met Dick; we got to talking about music, and he said, "Say, I've heard the greatest band on the radio, from the Lincoln Blue Room." I said "Artie Shaw? I've heard it too, and I think it's just wonderful!" So he said "Well what are you doing tonight? Meet me after the show."

Well, I'd promised my mother to be home early and get a long night's sleep, but I couldn't resist, I was so anxious to hear this band. So that night we went to the Blue Room, hung around the bandstand like all the other creeps; and that was our first date. Six dates later we were engaged.

So you see, we have Artie to thank for the whole thing; because if Dick had said "Would you like to go and hear Guy Lombardo?" I would have said "Thanks, but I promised mother I'd be home early . . ." and the whole thing would never have happened!

Hefti Re-Forms Soon; Frances To Do A Single

New York—Neal Hefti, his band temporarily broken up, left here shortly before Christmas to join his wife, Frances Wayne, and their daughter in Boston.

Coral will release an album of Hefti originals Jan. 20. Album is titled Swinging on a Coral Reef, after Neal's tune of that name. A second album, featuring Frances, with Neal providing the band backing, will be recorded shortly. It will be called A Tribute to Ethel Waters and will feature Happiness Is Just a Thing Called Joe and others hits originally made famous by Miss Waters.

Neal will then reorganize and go on the road again for MCA with a new vocalist, while Frances continues working as a single, probably in March.

Laine TV Shows Being Prepped

Hollywood—Scoring of Frankie Laine's forthcoming series of telefilms, of which visual portions were photographed during the singer's recent European tour, was scheduled to start here Jan. 2. Carl Fischer is handling the music direction.

The series, to be distributed by the NBC television net in a tie-up with GAC, will be made as a string of 26 half-hour shorts, but each will be split so that they may be sold in 15-minute periods. Laine will introduce a large number of acts picked from the European music hall circuit, which he describes as the "greatest pool of live entertainment in the world."

His own numbers will consist of reprises of many of his big recording hits, plus some 20 to 25 new songs.

Daniels TVer Dropped

New York—Rybutol, sponsors of Billy Daniels' Sunday evening television show, dropped the program after the first 13 weeks. Reason was allegedly the difficulty of leasing coaxial cables. Last program was aired Dec. 28.

CHRISTENSEN PIANO METHOD Successful through the years for Swing, Jazz, Ragtime, Boogie, Blues, Breaks, keyboard harmony, etc. At your dealer or sent postpaid for \$2.50. Send 25c for current monthly bulletin of breaks and fill-ins for hit songs, or \$2 for 12 months. Mention if teacher. The Axel Christensen Method Studio D—P.O. Box 427, Ojai, California

NEW! Firebrite LUMINOUS COLORS Amazing! Startling! NOW AVAILABLE FOR . . .

DANCE ORCHESTRA POSTERS and CARDS WRITE NOW FOR SAMPLES DATE BOOK and PRICE LIST CENTRAL SHOW PRINTING CO. MASON CITY, IOWA

Next Blindfolded: Illinois Jacquet

BMI PUBLISHERS' ROW BMI THE GIRL WITHOUT A NAME (From The Hit Broadway Show—"The Seven Year Itch") As performed by ART LOWRY—COLUMBIA E. B. MARKS MUSIC 1290 6th Avenue New York City, N.Y. TWILIGHT BOOGIE A new RCA Victor record by THE THREE SUMS REGENT MUSIC 1619 Broadway New York City, N.Y. LAZY RIVER THE MILLS BROTHERS — DECCA PEER INTERNATIONAL CORP. 1619 Broadway, New York City, N.Y. A CUTE PIECE OF PROPERTY Billy May Capitol #2297 DUCHESS 1270 51st Ave., New York City, N.Y. MIDNIGHT Red Foley Decca #28420 TANNEN MUSIC 146 W. 54th Street New York City, N.Y.

Hi-Fi Flashes

A new table model, high fidelity phonograph with a full wide-range sound system that will retail for \$139.50 (including tax) has been designed by Columbia and will go on sale nationwide on Jan. 20. The player, called the "360" has tonal range extending cleanly some two octaves beyond that of most open-backed, floor-model radio-phonograph combinations, yet has its sound system in an enclosure the size of a hat box.

The "360" was designed by Dr. Peter Goldmark, electronics authority who also developed the long playing microgroove record. It measures 16 7/8 inches by 12 1/2 inches by 10 inches, is constructed of wood twice as thick as that used in conventional instruments to prevent resonant vibration.

Other features include: A dual speaker system, an amplifier with negligible distortion, and a metal tone arm with ceramic cartridge and a new type of needle.

The two speakers are at the sides rather than the front of the cabinet; the amplifier reproduces the entire recording hearing range from 50 to 12,000 cycles with minimum distortion; the cartridge is specially designed for the "360" tone arm, using a sapphire needle and a flip-over lever which easily converts from 78 to 33 1/3 speeds, and the three-speed changer plays seven, 10, and 12-inch records.

The "360" will be available in walnut, mahogany, and limed oak.



The Columbia "360"

A test record which will enable hi-fans to adjust their phonographs so that they can take fullest advantage of "New Orthophonic Sound" has been made available on both 45 and 33 1/3 rpm by RCA Victor. Priced at \$1.50, the records are packaged with instructions which advise the hi-f enthusiast how to check his phono equipment with the record.

White Sound, Inc., of Chicago announces the production of a new line of cabinet speakers based upon development of an exponential horn, compactly folded within an enclosure. These horns are said to be within 2 percent of a true exponential formula. The cabinets are complete with speakers to give a complete sound unit ready for connection to amplifiers.

A free booklet on high fidelity and how to best enjoy it is available from Hallcrafters, Dept. DB, 4400 W. Fifth Avenue, Chicago, Ill.

The DeMambo Radio Supply Co. of Boston is distributing a new 220-page catalog that contains a complete listing of sound equipment. Write to Electronic Publishing Co., One N. LaSalle Street, Chicago, Illinois.

The Hi-Fidelity Manufacturing Corp. is establishing a new plant in West Palm Beach, Fla., to manufacture tuners and amplifiers for the Radio Craftsmen Co.

Audio, Video Exhibit Set

Bud Powell To Birdland

Chicago—The first International Sight and Sound exposition will be held at the Palmer House, Chicago, from Sept. 1-3.

The exposition will have exhibits of all types of high fidelity audio equipment, along with television and radio displays. It will be open to the public and plans are already being made for demonstration rooms where persons may examine all types of sound equipment.

It's sponsored by manufacturers and distributors of audio and video equipment.

Webster, Emerson Firms To Merge

Chicago—The presidents of the Emerson Corp. and the Webster-Chicago Corp. have announced that they have taken action recommending that the two firms be merged.

The surviving corporation will be called the Emerson Radio and Phonograph Corp. The merger must still be approved by stockholders.

SEMPER HI-FIDELIS

By Rob Darrell

WHAT EVERY YOUNG HI-FI FAN SHOULD KNOW (1). Most of the basic facts of audio, like those of life itself, are so obvious once you're familiar with them that you marvel how you ever failed to catch on earlier. Indeed, they're so simple that they're generally less important in themselves (like the mere existence of two sexes) than in their eternally surprising and complicated consequences. . . .

Anyway, both our listening pleasure and the progress of our education in sound qualities are vitally affected by one basic fact: every sound we hear from records or broadcasts is not produced by Beethoven or any other composer, Toscanini's or any other orchestra—but solely and directly by our own loudspeaker!

No matter how fine the performance or its recording or broadcasting . . . or even how good the rest of our phono-radio equipment may be . . . how the music sounds to us is primarily determined by the kind, quality, and condition of the speaker we have. I don't think I'm exaggerating in claiming that up to 90 percent of any sound-reproducing gear's overall effectiveness, at least insofar as our ears are concerned, must be ascribed to the loudspeaker and to where and how it is located, mounted, and enclosed.

Cheap Speakers

Yet in most old-fashioned, one-piece "sets" the speaker is one of the cheapest and most neglected components . . . undersize to begin with, and then stuck away wherever's most convenient, without regard for the fact that it should be entirely separate from the rest of the equipment . . . and given its own solid and roomy housing for any kind of real acoustical efficiency. Getting the speaker out of the unit-set box and off by itself is the essential first step in obtaining sounds better fit for

our ears . . . The second is getting a bigger, better speaker, mounting it in a properly designed enclosure, and locating it as far away as possible (preferably in a corner) from where we usually sit in our listening-living room.

Nothing you can do or spend in the way of achieving better sound ever can bring in more immediate or greater returns than speaker improvements. Even if you can't yet find dough or space enough for one of the big two- or multiple-way speaker systems (demanded for really good, wide-range sound reproduction), you still can make remarkable progress simply by hitching up your present radio or phonograph to any kind of external speaker . . . And if that external speaker's considerably better and bigger than the feeble peewee you have now, it'll work amazing listening miracles . . .

Take a Look

Small wonder, then, that the center of attention at every audio fair and every audio-components shop is the loudspeaker line. Take a good look—and an even closer listen—to what's available now—a days . . . then turn around or open up your present set and skeptically size up whatever miserable excuse for a speaker you've been stuck with up to now. Measure it. Four or six inches? . . . maybe eight or 10, if you've been lucky? . . . Yet you expect to filter a whole symphony orchestra through that splintery knothole?

How come we let our ears be gypped so crudely, while we invariably insist the biggest and best buys for our eyes? Why, even a village videot can't be happy nowadays with anything less than a 21-inch viewing screen!

Reiner To Baton Chicago Symphony

Chicago—Dr. Erich Oldberg, prexy of the Chicago Symphony Orchestral association, has announced the signing of Fritz Reiner as conductor of the Chicago Symphony, starting with the 1953 fall season.

Reiner, a conductor of the Metropolitan Opera since 1948, and director of the Met's historic closed-circuit theater telecast of *Carmen* last month, has conducted the Cincinnati, Philadelphia Curtis Institute, Pittsburgh, and other symphony orchestras during the 30 years since he came to this country.

Teddy Wilson Cuts; Trio Includes Rich

New York—Teddy Wilson, one of the most prolific recording artists of the 1930s but almost inactive on discs in the past few years, has returned via Norman Granz and Mercury records.

The famed pianist signed a contract with Granz shortly before Christmas and recorded his first slides immediately. They were trio numbers with Buddy Rich and John Simmons completing the threesome.

Teddy, who recently became a *Down Beat* columnist, is now teaching and freelancing in New York.

DID YOU KNOW that Hugo Winterhalter wrote Perry Como's arrangement of *Temptation* in 1944 for \$35?

DeArmond

MICROPHONES FOR STRINGED INSTRUMENTS

... UNDISTORTED POWER VOLUME!

ROUHE Industries

1702 WAYNE ST. TOLEDO 9, OHIO

FINEST QUALITY HARD RUBBER

Most careful workmanship. Accuracy of intonation. Great variety of facings and chambers, add up to

THE WORLD'S FINEST

MEYER BROS.

Ask your dealer to show you these fine mouthpieces for clarinet and saxophone.

For free circulars write to:

BOX 145 QUEENS VILLAGE, N.Y.

PIANIST . . . MODERNIZE!

16 Block Chord Exercises to develop style as played by all top BChs

Send \$2 postal or money order only to

SAM SAXE

6512 DeLongpre Ave. Hollywood 28, Calif.

LOUIE "SATCHMO" ARMSTRONG AND THE ALL STARS

Celebrity Club, Providence, R. I. Week of Jan. 5

Rendezvous Room, Philadelphia, Pa. 2 weeks starting Jan. 14

Seville Theater, Montreal, Can. Week of Jan. 29

Casino Theater, Toronto, Can. Week of Feb. 5

Exclusive Management
ASSOCIATED BOOKING CORPORATION

JOE GLASER, Pres.

New York | Chicago | Hollywood
745 5th Ave. Pl. 9-4600 | 203 No. Wabash | 8619 Sunset Bl.-d

Rep Glasses \$2.25 Pair

Clear or Tinted Lenses (Men & Ladies)

Case Free

Brows or Black Frames

Rep. Tins. . . \$1.00 on.

BRYTON SALES CO. Dept. D
1168 E. 149th St. Brooklyn 30, N. Y.
C.O.D.'s accepted

NOW! the new EMCEE magazine

Contains original material. Memograms, Parodies, Band Novelties, Skits, Dialogues, Songs, Cartoons, Gags, Jokes.

Subscriptions, \$2. Add \$1 for 4 packaged back issues.

EMCEE - Desk 2

P.O. Box 983 Chicago 90, Ill.

CLASSIFIED

Twenty-five Cents per Word—Minimum 10 Words

Remittance Must Accompany Copy
(Count Name, Address, City and State)

Classified Deadline—Five Weeks
Prior to Date of Publication

ARRANGEMENTS

WING DRUMMING BY EAR—Fast, Solid beginner Books. \$1.00 Rick Shores, 2411 N. Lincoln St., Chicago, Ill.

ISLAND ARRANGEMENTS—Five per arrangement. Zep Meisner, 5015 Hilox, North Hollywood, Calif.

MEMO SPECIALS—Written to order for any 2, 3 or 4-front line. Reasonable. Arranging Service, 334 Monroe Ave., Rochester, New York.

COMPLETE PIANOSCORE arranged, \$6.00. Malcolm Lee, 344 Primrose, Syracuse, N.Y.

JAZZ—4 choruses \$1.00—20 straight melody, \$3.00. 20 jazz breaks, \$1.00—Combo "specials" \$1.00 per instrument. Your tunes. Rick Shores, 2411 N. Lincoln St., Chicago, Ill.

MISCELLANEOUS

WITE SONGS? Read "Songwriter's Review" Magazine, 1650-DB Broadway, New York 19. 25¢ copy; \$2 year.

FREE LIST band instrument closets. Berg Larson Mouthpieces, Loma Cooper, 63 E. Grand Ave., Chicago.

COMEDY SONG TITLES \$1. Marv's Humor House, 387 29th Ave., San Francisco, Calif.

ORCHESTRA STATIONERY: Cards, Ad-cards, Samples, W. J. Katerbach, P.O. Box 664, Pottstown, Pa.

Another First!
The new STAN KENTON TIE,
Styled by Stan, tailored by

FOX BROS.

A narrow woven tie with creased design. Reg. \$2.50—only **\$1.50**

"Try one on my say so. Send \$1.50 and name your color."—Hal

Sorry, no C.O.D.'s
FOX BROS. TAILORS

"We Create—Others Imitate"
712 Roosevelt Rd. Chicago 7, Ill.

PHONO RECORDS

MANY RECORDS, jazz, sweet, Free list. R. Kinkle, 636 South Rotherwood, Evansville, Indiana.

RAY AVERY'S BARE RECORDS for Modern Jazz. Dixieland and old records. 6631 Hollywood Blvd., Hollywood, Calif.

WANTED: TRANSCRIPTIONS, A rmed forces Radio Service recordings by "Sammy Kaye" & "Ink Spots" money no object. Pat Adams, 38 Vienna Ave., Niles, Ohio.

HELP WANTED

MUSICIANS for traveling orchestra. Guaranteed Salary. Gordon Dooley Orchestra, 5069 Leavenworth, Omaha, Nebraska.

GIRL MUSICIANS, VOCALISTS, for organizing traveling dance band. State experience: enclose recent photo, recording if possible. Box A-678, Down Beat, Chicago.

AT LIBERTY

DRUMMER—Free to go anywhere. Sober. Age 23. Road experience. Strictly Fake. Terrific. Prefers Combo work. Write or phone: Bill Lewis, Phone 5940, 1616 East Clinton, Frankfort, Indiana.

TAILOR MADE SCORES

Symphonic Bands, Concert Orchestras, Dance Bands, Combos, Choirs, Choral Groups, Vocal Groups
WRITE FOR PARTICULARS
Addressed Arranging Service
P.O. Box 165, Amsterdam, N. Y.

INSTRUCTIONS IN SAXOPHONE CLARINET & BASS

Send for AD-LIB books
I & II Each \$1.00
117 W. 48th St. New York, N.Y.

JAZZ RECORD CORNER

(45) means available on both 45 & 78 speeds

- THIMONIOUS MONK**
 - Bye-ya/Sweet & Lovely (45) . . . \$.89
 - Four in One/Straight No Chaser (45) \$.89
 - Crisis Cross/Eronel (45) \$.89
 - Monte's Mood/Who Knows (45) \$.89
 - Buenos L.P. Vol. 1 & 2 ea. \$ 3.85
- BILLY YAGNER**
 - Give Me Simple Life/Accent On Youth (45) \$.89
 - They Can't Take That Away From Me/All Too Soon (45) \$.89
 - Cu-Blu/Squeeze Me (45) \$.89
 - Cuban Nightingale/Makin' Whoopee (45) \$.89
 - Atlantic LP \$ 3.00
- GEORGE WALLINGTON**
 - Love Boat/Red, White & Blue (45) \$.89
 - Prestige LP \$ 3.35
- GERRY MULLIGAN**
 - Funhouse Mulligan (45) \$.89
 - Ida's Side/Roundhouse (45) \$.89
 - Kaper/Bwehida Bobbida (45) \$.89
 - Bernie's Tune/Lullaby of Leaves (45) \$.89
 - Mulligan-Eager LP \$ 3.35
- LEE KONITZ**
 - Palo Alto You Got To My Head Teulogy/Sound Leo (45) \$.89
 - Marshmallow/Fishin' Around (45) \$.89
 - Rebecca/Ice Cream Konitz (45) \$.89
 - Odyssey/Indian Summer (45) \$.89
 - Yesterday's Duet (45) \$.89
 - Ezz-Helic/Hiback (45) \$.89
 - Subconscious Leo/Judy Retrospection/Progression (45) \$.89
 - Pragmatism (w/Mingus) (45) \$.89
 - Extraneous Perception (45) \$.89
 - Tristano-Konitz LP \$ 3.35
 - Konitz-Getz LP \$ 3.35
 - Konitz-Davis LP \$ 3.35
 - Free Forms LP \$ 3.85
- SONNY STITT**
 - "S" wonderful (tenor) \$.89
 - Stitt's H/Compassin' (45) \$.89
 - Prestige LP 126 \$ 3.35
- WARDELL GRAY**
 - Farmer's Market (45) \$.89
 - Jazz on Sunset Pts. 1 & 2 \$.89
 - Jazz on Sunset Pts. 3 & 4 \$.89
 - Kiddo Pts. 1 & 2 \$.89
 - Kiddo Pts. 3 & 4 \$.89
 - Prestige LP 115 \$ 3.35
 - Prestige Concert LP 128 \$ 3.35
 - Twisted/Easy Living (45) \$.89
- ANNIE ROSS**
 - Twisted/Anna's Lament (45) \$.89
- LARS GULLIN**
 - Coolin' on the S.S. Cool \$.89
 - That's It/All Yours \$.89
 - New Sounds Sweden LP 121 \$ 3.35
- ARNE DOMNERUS**
 - Clarinet solos LP 134 \$ 3.35
 - New Sounds Sweden LP 133 \$ 3.35
 - New Sounds Sweden LP 119 \$ 3.35
- BENNIE GREEN**
 - Serenade To Love (Strings) (45) \$.89
 - Trombone LP 123 \$ 3.35

- SONNY ROLLINS**
 - Shadrack—Song In My Heart (45) \$.89
 - PRES LP 137 \$ 3.35
- MILES DAVIS**
 - Dig (Pts. 1 & 2) \$.89
 - Change In Masters (45) \$.89
 - Wouldn't You—Dear Old Stockholm \$.89
 - Prestige LP 124 \$ 3.35
- ZOBY SIMS**
 - It Had To Be You/I Wonder Who \$.89
 - Swingin' With Zoot LP \$ 3.35
 - Prestige LP 118 \$ 3.35
 - Sims-Cohn LP 136 \$ 3.35
- JOE HOLIDAY**
 - Dando/Joe Black Mambo (45) \$.89
 - Serenade/Cuban Nightingale (45) \$.89
 - Prestige LP 131 \$ 3.35
 - Mambo Jazz LP 135 \$ 3.35
- MISCELLANEOUS RECORDS**
 - Kenton—Cool Eyes (45) \$.89
 - Bruback—Look For Silver Lining (45) \$.89
 - Jacquet—Port of Rico (45) \$.89
 - Kenton—Taboo (45) \$.89
 - Kenton—Beehive (45) \$.89
 - Kenton—Cool Eyes (45) \$.89
 - Kenton—City of Glass LP \$ 3.00
 - Krupa—Perdido (45) \$.89
 - Krupa—Drumboogie (new) (45) \$.89
 - Krupa—St. Louis Blues (45) \$.89
 - Sheets—Paradise Squat (45) \$.89
 - Wanna—Pooch McGooch (45) \$.89
 - McGhee—How Hi the Moon \$.89
 - McGhee—Stardust \$.89
 - McGhee—24th St. Hop \$.89
 - McGhee—Korea Jazz LP Vol. 1, 2 Ea. \$ 3.85
 - Marian McPartland—Gypsy in My Soul \$.89
 - McPartland—Love Is Here To Stay \$.89
 - Stan Getz—Indian Summer (45) \$.89
 - Getz—Too Marvelous For Words (45) \$.89
 - Getz—Small Hotel (45) \$.89
 - Getz—Judy in Red (45) \$.89
 - Getz—Free Brothers (45) \$.89
 - James Moody—Foolish Things (45) \$.89
 - Moody—Pennies From Heaven (Strings) (45) \$.89
 - Moody—Boys & Soul (45) \$.89
 - Moody—Mood For Love (45) \$.89
 - Moody—Lester Leaps In \$.89
 - Chico O'Farrill—Caricoe (45) \$.89
 - O'Farrill—Guess What (45) \$.89
 - O'Farrill—JATP Mambo (45) \$.89
 - Bird—Temptation (45) \$ 1.15
 - Bird—Lover (45) \$ 1.15
 - Bird—Tico Tico (45) \$ 1.15
 - Bird—Mama Inez (45) \$ 1.15
 - Bird—La Cucuracha (45) \$ 1.15
 - Bird—Begin the Beguine (45) \$ 1.15
 - Bird—South of the Border LP \$ 3.85
 - Peterson—Blue Moon (45) \$.89
 - Peterson—East of the Sun (45) \$.89

C.O.D. orders send \$1 deposit. Prepaid orders add 50¢ for shipping. These are latest releases. You can add on other records as we carry all the old and new modern jazz records. Delay in new catalog. Issued shortly.



Astaire Story

(Jumped from Page 1)

me, out of all those thousands of people, were Astaire and his son.

He Thawed

"Fred Jr. was around 16; when I introduced myself as the guy who'd talked to Fred Sr. on the phone that day, the kid said 'I've got all your JATP albums!' So Fred thawed right away, and he started to talk about the concert—turned out he'd been a big jazz fan for years—and he remembered my stuff from hearing his son play it at home.

"Later, at his house, I showed him *The Jazz Scene* and my layout, and he was sold.

"I practically lived with him for weeks after that, doing re-

search on every song he'd ever done.

"First I thought of flying in Joe Lipman to do certain tunes as big band numbers; but the more I dug Astaire the more I realized that the small group format was for him. I flew in Oscar, Ray and Flip; Shavers was in town with Dorsey; Kessel and Stoller were working in L.A.

In a Month

"Fred went along with practically all my suggestions, except for a couple of tunes (*Let's Face the Music* and *The Piccolino*) that I felt should have been included. We made the entire series of about 16 sessions over a period of a month, all at Radio Records, and all without any written arrangements.

"I never had any intention of releasing the records commercially; I just wanted to make a small limited edition for friends, for kicks. It was just something I loved doing. But as the thing kept growing and kept getting more expensive, I thought of the idea we wound up with—the album and the pop edition."

The dancing was a slight problem, Granz recalls; he didn't want it to sound corny, so they just let the fellows jam and had Fred come in as if he were an instrument, and ad lib along with them. Gjon Mili did his shooting while they recorded, and David Stone Martin his sketching, for the 20 pages of wonderful candida and the portfolio of sketches that are included in the deluxe edition.

The Astaire spoken introductions to some of the tunes were written and recorded later. "We didn't arrange the tunes chronologically because the high points didn't come chronologically," says Norman. "I routed each LP almost as a deejay would, so that you hear a logical sequence for contrast."

High Praise

Granz played the records for Cole Porter, who has four songs in the album, and Astaire played them for Irving Berlin, who has 10. Both reacted glowingly.

"It knocked me out," Norman smiled, because, as skeptical as I am of the music business—well, these are big cats.

And now it remains to be seen whether the reaction of the big cats like Berlin and Porter will be multiplied by those of the lesser kittens who will be exposed to *The Astaire Story* as it reaches across the country. It's my guess that this great Granz gamble will justify itself very amply in the returns, and will long be remembered as a milestone in the history of recorded music right along with *Jazz at the Philharmonic Volume 1*.

Sidemen Switches

Tex Beneke—Billy Mullins, trumpet, for Dick Hoffman, and Lou Pagani, piano, for Al Haig . . . Charlie Spivak—Rolf Ericson, trumpet, for Flen Campbell (to Tommy Dorsey); Joe Bennett, trombone, for Vince Forschetti (to Ray Anthony); Hal McCormick, bass, for Bill Anthony; Ernie DiFallo, trumpet, for Buddy Yannon, and Dick Johnson, alto, for Vicky Powell . . . Raymond Scott (*Hit Parade* show)—Al Porcino, trumpet, added.

Hal McIntyre—Mike Berrens, trombone, for Fred Angst (to army), and Dean Hinkle, trumpet, for Toby Taubinson (to Paul Neighbors) . . . Tommy Tucker—Jim McArde, drums, for Jimmy Campbell . . . Ralph Flanagan—Bob Kaescher, tenor, for Ray Migacz.

Band Routes

(Jumped from Page 20)

Napoleon, Trio, Teddy (Hickory House) NYC, nc
Napoleon's Memphis Five, Phil (Nick's) NYC, nc
Nocturns (Statler) NYC, h
Orloles (Trocazeria) Columbus 1/15-18
Palmer, Jack (#8 Club) NYC, nc
Parker, Charlie (Times Square) Rochester, N. Y., in 1/27, nc
Peterson Trio, Oscar (Hi Hat) Boston, 1/19-25, nc; (Celebrity) Providence, R. I., 1/26-27, nc
Powers, Pete (Melville) Halifax, Nova Scotia, nc; (Tona) Hubbards, Nova Scotia, nc
Rico Serenaders (Green's Crystal Terrace) Duluth, Minn., cl
Rocco Trio, Buddy (Kentucky) Louisville, Ky., h
Ronalds Bros. Trio (Cairo) Chicago, nc
Roth Trio, Don (Maxwell Field) Montgomery, Ala., nc
Royal Hussars (Toomey's Bar) Galesburg, Mich., cl

Schenk, Frankie (Paramount) Albany, Ga., nc
Scotts, Stewart (President) Kansas City, Mo., cl
Shackelford, Lester (Anchorage) Old Town, Me., Oct 2/28, h
Shearing, George (Blue Note) Chicago, 1/16-29, nc
Simmons, Del (Village Barn) NYC, nc
Sirtoli, Al (El Patio) Orlando, Fla., nc
Sparks Duo, Dick (Uptown Park) Marshfield, Wis.
Sturtones (Wheel) Oceanside, Calif., nc
Stutt, Sonny (Showboat) Philadelphia, 1/19-24, nc
Stylists (Eddie's Bistro) San Diego, Calif.

Thompson Trio, Bill (Colonial) Hagerstown, Md., h
Two Marks (Louis Joliet) Joliet, Ill., h
Victor, Bob (Post Time) Chicago, nc

Williams Trio, Clarence (Vanguard) NYC, nc
Windy City Six (Pin-Up Room) St. Louis, Mo., cl
Wood Trio, Mary (Marie Antoinette) Fort Lauderdale, Fla., h

Yaged, Sol (Somerset) NYC, r
Young, Cecil (Comedy Club) Baltimore, Md., 1/19-27, nc
Young, Lester (Birdland) NYC, Oct 1/21, nc; (Hi-Hat) Boston, in 1/26, nc

Learn Not Playing

Quick course to players of all instruments—make your own arrangements of "Hot" breaks, choruses, obbligatos, embellishments, etc. . . . drum, trio, quartet and ensemble—special choruses—modulation to other keys—suspensions—anticipations—organ pedals—solo effects.
ELMER E. PUCHS
335 E. 12th St. Brooklyn 26, N. Y.

SONGWRTITERS

PROTECT YOUR IDEAS!
HOLD ALL SONGS, POEMS!
Write for safe, correct procedure!
SONG SERVICE
Dept. DB, 333 W. 56th St., N. Y. 19, N. Y.

DRUMMERS

Learn to Play Progressively!
DRUMS VIBRAHARP TYMPANI
Private lessons and ensemble work. Send for "Street Beats & Tom Riffs!"

CLARENCE CARLSON
Cosmopolitan School of Music
1625 Kimball Building, Chicago 4
Harrison 7-4686

NEW NUMBERS

CHARLES—A son to Mr. and Mrs. Milton Charles, Dec. 9 in Burbank, Calif. Dad is organist on the *Dr. Christian* radio show.
COLEMAN—A daughter, Teresa Ann, recently in Tulsa, Okla., to Mr. and Mrs. David Coleman. Father is drummer with Leon McLaughlin.
D'ONOFRIO—A son 6 lbs. 6 oz., Dino Jay, on Dec. 10 in Rochester, Minn., to Tony and Ardelle D'Onofrio. Pop is drummer with Stewart Scott's ork at the President hotel in Kansas City.
MABER—A daughter to Mr. and Mrs. Burt Haber, Dec. 17 in New York. Dad is contact man with Jack Gold Music.

JORDANN—A son to Mr. and Mrs. Blackie Jordann, Dec. 17 in New York. Dad is singer.
LANZA—A son to Mr. and Mrs. Mario Lanza, Dec. 12 in Hollywood. Dad is singer.
McCORMICK—A son to Mr. and Mrs. Eddie McCormick, Dec. 6 in Pittsburgh. Dad is with Bobby Dale orchestra.
RICHARDS—A daughter, Robin Leslie (8 lbs. 4½ oz.) to Mr. and Mrs. Kenny Richards, Dec. 9 in Longview, Wash. Dad is bass man with Billy Tipton trio, currently at the Monkey Room, Spokane, Wash.

ROBINSON—A son to Mr. and Mrs. Peter Robinson, Dec. 16 in Chicago. Dad is disc jockey at WMAQ.
TUROFF—A daughter to Mr. and Mrs. Mel Turoff, Dec. 18 in New York. Dad is with Music Publishers Holding Corp.

FINAL BAR

BRIDLE—Augustus Bridle, 83, dramatist and music critic of the Toronto Daily Star, Dec. 21 in Toronto.
ELMORE—William E. (Billy) Elmore, 52, bandleader, Dec. 20 in New York.
JEAN—William Jean, 61, musician, Dec. 7 in Dayton, Ohio. He was a member of the John Lytle and Don Hasselt orchestras and the Dayton Philharmonic.

LUKS—William D. Luk, 84, former yauze singing comedian, Dec. 15 in New York.
OCHS—Peter Ochs, 58, founder and owner-operator of the Ochs House of Music, instrument and phonograph record shop, Dec. 3 in Milwaukee, Wis.
VALEN—Karatene Valen, 65, Norwegian composer, Nov. 14 in Oslo.
VITALE—Angelo Vitale, 56, bandleader, Dec. 14 in Cleveland.

TIED NOTES

MARTIN-THOMPSON—Dude Martin, bandleader, and Sue Thompson, vocalist, Dec. 16 in Las Vegas.

Goldberg Joins WOR

New York—Doc Goldberg, former bassist with Glenn Miller, Will Bradley, and others, has been added to the staff of WOR, WOR-TV here, also plans to open teaching studios shortly.

SAVE MONEY on YOUR INCOME TAX

Federal & State Tax Returns
Low Cost Service
25% Discount to Members:
A.F.M.—A.G.V.A.—A.G.M.A.—A.E.A.—S.C.E.A.
DONALD HILLIARD
Tax Accountant
1450 Broadway (at 51st St.) N. Y. Judson 4-7484

ACTION PHOTOS OF AMERICA'S GREATEST MODERN ORCHESTRA!

STAN KENTON
and HIS NEW "ARTISTRY IN RHYTHM"
ACTION SHOTS OF STAN KENTON, LEO KOTIK, MAYNARD FERGUSON, KAY BROWN, FRANK ROSOLINO, STAN LEVEY, DON BAGLEY, SAL SALVADORA, CONTE CANDOLI, DICK KAMUCA, BILL RUSSO, BOB COIGA, etc.
9 different photos—\$1.00
20 different—\$2.00 postpaid
RICHARD SCHAEFER
3739 Aylesboro Avenue
Cincinnati 8, Ohio

PIANO
SEND \$ 2.00 for LESSONS
Included FREE! Sensational new chord detector indicates all chords at a glance.
KARL BERRY
P.O. Box 2363-B Salt Lake City, Utah

STOP 'N' READ!

MANUS. PAPER—40-50% saving! Durable. 12 long (over 8½") staves. DOUBLE sheets 44/3100. 6¢ postage/44.
MOTEL-RESTAURANT—Guide-A-Log! Accurate work finder. Tells type entertainment used. Covers state. \$25.
TRANSPOSHART—speedily shows starting time chord ANY key ANY instrument. \$35.
SHELDON
301 Alhambra
Brookline, Mass.

À coup sûr

(WITH SURE STROKE)

No blueprint ever drawn could delineate the sure stroke of the gifted craftsman whose inspired touch gives each Selmer Trumpet a personality of its own...and places at your fingertips a wonderful new world of musical adventure and achievement. In rough-forming the bell, for instance: what blueprint could specify how the peening hammer should feel in the craftsman's hand? Whether he should tap the brass over so lightly, or hammer it full force? Or how many hammer blows will be needed before the brass has the exactly right "feel" to his knowing hand and sensitive ear. With their tireless talent for doing a certain thing, in a certain way, *à coup sûr*, Selmer craftsmen in Paris have made a Selmer Trumpet for you that will become your most prized possession...the key to superb musicianship.



Where your talent and reputation are concerned

You Can't Afford Less Than a **Selmer**

Only a Selmer (Paris) Trumpet will do so much for your playing. In whispers of pure clear music it responds to your merest breath. Blown formally, it speaks out in glowing tones. Hit it with everything you've got and it blazes with brilliant tonal color. And those wonderful quick-action Selmer valves...instantly responsive through the fastest, trickiest playing you can give them!

No other trumpet can do so much for your tone, your technique...your talent and musical reputation: Can you afford to play anything less than a Selmer? Try one, today, at your local Selmer dealer.



With a peening hammer of peculiar shape, this man is roughing out a Selmer trumpet bell. His work surface is a giant log cut from a tree felled in the forest of Fontainebleau. What blueprint could tell why a Selmer Trumpet must be made this way to sound as it does?

This man is smoothing and graduating a trumpet bell. Here and there he actually removes metal. What blueprint could tell a man how to blend these infinite variations of thickness and thinness, hardness and softness into a bell for a trumpet that seems to come alive when you blow it?



FREE BROCHURE

describing the many outstanding features of the new Selmer (Paris) Trumpet which will help your playing as no other can. Mail the coupon now for your copy.

H. & A. SELMER INC.
Elkhart, Indiana—Dept. C-11

Please send FREE folder describing new Selmer (Paris) Trumpet

Name _____
Address _____
City _____ Zone _____



MUSIC & DRAMA
Dance Campaign Underway

DOWN BEAT



**Nat Cole
Reveals
A Secret**

(See Page 3)

**Champ Butler
Protests**

(See Page 2)

**Stewart Gets
Miller Role**

(See Page 1)

**On The Cover
Fred Astaire**

