

Dorsey Bros. Ork Re-Forming

When Ready For Road, Would Play Dance Dates



GIVE AND TAKE—Band leader Ralph Marterie (above, left) presents *Down Beat* plaque to Tom Rockwell, president of General Artists Corporation, which received the award for helping promote nation-



wide interest in dancing. At right, Marterie gets plaque of his own as leader of one of nation's outstanding dance bands. Perry Como presented award on recent TV show.

New York—Tommy and Jimmy Dorsey are reorganizing the Dorsey Brothers orchestra. At press time, negotiations were well underway to reunite the brothers as co-leaders for the first time in 18 years. The band would be booked by Tommy's own office, Tomdor Enterprises, and a recording contract with a major label was in the offing if Jimmy could get a release from his Columbia pact, which still had considerable time to run.

Jimmy also was working on the problem of his booking contract with General Artists Corp. and was trying to make the adjustments that would allow the band to be booked by Tomdor.

No Sidemen

No band personnel had yet been selected, though several top men have already been mentioned.

The Dorseys formed their noted, if short-lived, band in 1934, after several years of working separately as crack sidemen and together in the Paul Whiteman organization. Both were highly used in the record studios.

In their first band were men like Glenn Miller, trombone, Bob Crosby, vocals, and Ray McKinley, drums. But after a little more than a year of working together, their turbulent temperaments clashed, and they split.

Big Successes

They went on to great success with their own bands. Tommy hit first with his Sy Oliver-Bunny Berigan-Edythe Wright crew, and later the one with Frank Sinatra, Jo Stafford, et al.

It took Jimmy a bit longer to click big, but when he did it was with huge impact. When his record of *Green Eyes* came out, sung by Helen O'Connell and Bob Eberly, he began his most successful era.

Could Be Big

But as the dance band business has suffered in the last few years, so have the Dorseys. Though they are still names to be reckoned with, their popularity has waned. Combined again, they could be one of the biggest things to hit the dance band business in years, for the band is not being reorganized to play a string of concerts—it will go on the road as a dance band.

(Ed. Note: See page 2 for Jimmy Dorsey's reminiscences of the early Dorsey Brothers days).

Sauter-Finegan Stick To Studio

New York—Bill Finegan and Eddie Sauter recorded the first two parts of a four-part opus to be entitled *EP Suite* for release on extended-play RCA records.

First part of the Finegan-Sauter opus was called *Horseplay*, the second *Child's Play*. Two other parts, not yet titled, were still to be recorded.

Sauter and Finegan have still not decided on a date for organizing their band. Announcements of their first bookings were, they say, premature, and for the time being the orchestra will remain strictly a pickup outfit of ace studio men.

Faith Can Move Records?

New York—Press agency must be a lot easier in London than in a phony-publicity-wary Manhattan, if the case of Jimmy Young is a typical example.

Young, a singer almost unknown in this country, has a couple of records out on London and spent two weeks here plugging them on deejay shows. A London Records rep here confirms that these were all unpaid appearances, that he did not perform on any of them, and didn't earn a cent while in the U.S.

Get this: on Young's return to England, newspapers (including the trade press) piously reported that America gave him a frantic welcome, that he has been asked to fly back for an appearance on the Perry Como show (Perry and his office know nothing about it); that his version of *Faith Can Move Mountains* has done 150,000—outselling Johnnie Ray and Nat Cole; and that Young earned \$15,000 in his two weeks here!

Closing Date Nearing In Band Contest

Chicago—Though April 30 is the closing date for the *Down Beat* "Win a Band" contest, there still is time for more schools to enter. The winning college and the winning high school each will get the Ralph Marterie *Down Beat* orchestra for a day at absolutely no cost.

The rest of the prizes are also in duplicate. They are:

Second place: a complete record library for the school.

Third place: an auditorium-type television receiver.

In addition, the student obtaining the most points in the contest, whether or not he is from the winning school, gets a \$150 world band Hallierafter's portable radio. The student garnering the most points in the winning school, along with a companion of his own choice, will be a guest of Marterie at dinner.

Points in the contest are earned by obtaining subscriptions to *Down Beat*. For further information write *Down Beat*, 2001 Calumet avenue, Chicago, Ill.

JATP 1st Stop: Scotland Yard

New York—Hank Jones, pianist long featured as Ella Fitzgerald's accompanist and a member of the JATP troupe, mysteriously failed to show up at the airport when the Grand unit left for Europe and had not been heard from at preetime.

Jones was to have worked as part of the Gene Krupa trio on this trip, in addition to accompanying Ella.

DOWN BEAT

(Trademark Registered U. S. Patent Office)
VOL. 20—No. 6 CHICAGO, MARCH 25, 1953
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Japanese Tune Heading For Hit Parade Status

Hollywood—If a song called *Gomen Nasai* is spinning its way into the top hit bracket by the time this appears, (as seemed fairly certain at deadline time) record buyers and listeners will be interested in its curious story.

Gomen Nasai (Japanese for something like "Forgive Me") was originally recorded in Tokyo for Nippon-Columbia by an ex-G.I., Richard Bowers, now believed to be living in Vauxhall, N.J. The waxing became a big favorite in Japan. A sailor brought a copy of it to Ralph Story, Hollywood platter-showman, who gave it a whirl and was immediately deluged with letters and phone calls for repeat playings.

Scramble Starts

In no time recording and publishing execs were scrambling for the ditty, an easily-remembered little song hinting at a *Madame Butterfly*-style romance. Fred Raphael of the Walt Disney Music Co. sewed up the publishing rights and also obtained a management contract with Bowers, whose original Nippon-Columbia master was taken over by the U.S. Columbia firm.

The melody to *Gomen Nasai* was whipped up by a Japanese em-

ployee of Nippon-Columbia; lyrics are by ex-G.I. Benedict Mayers, who is now teaching at Roosevelt college, Chicago. If the tune turns out to be a money-maker, lyricist Mayers' share of the proceeds reportedly will go to a Tokyo orphanage for children of Japanese girls and U.S. servicemen.

Ex-Ellington Stars Will Rejoin Duke In Coast Concerts

Hollywood—Gene Norman, KLAC platter spinner and concert impresario, will present a "Duke Ellington Festival" at Pasadena's Civic Auditorium March 30. In addition to the present Ellington band, Norman plans to assemble many former Ellington stars for the occasion, such as Herb Jeffries and Barney Bigard, who now make their homes in California.

Also on the bill will be the Herman McCoy Swing Choir, a group of UCLA students, who have done a number of TV shows here, and a group of modern ballet dancers.

Norman expects to make his "Ellington Festival" an annual event, such as L.A.'s "Annual Dixieland Jubilee" which is promoted jointly by Norman and Frank Bull.

No Europe For T. Dorsey, Basie

New York—European fans are in for two major disappointments. The projected transatlantic trips of Count Basie and Tommy Dorsey have been canceled.

Reason in both cases was the failure of the European promoters to come up with the advance cash necessary to justify the venture.

Basie will be at the Band Box on Broadway in mid-April, when he was scheduled for Sweden; Tommy will hit the road again, either with his own group or the Dorsey Brothers band.

'Down Beat's' Five Star Discs

The following records represent the cream of the past two weeks' crop. See pages 12-5 through 14-5 for complete reviews.

POPULAR

- HARRY BELAFONTE *Gomen Nasai* (Victor 20-5210)
- BETTY CLOONEY *I Idolize You* (Coral 60930)
- SAMMY KAYE *Gomen Nasai* (Columbia 39957)
- STAN KENTON *Harlem Nocturne* (Capitol 2373)
- FRANKIE LAINE-JIMMY BOYD *Tell Me a Story* (Columbia 39945)
- RALPH MALTERIE *Caravan* (Mercury 70097)
- JUNE VALLI *Congratulations to Someone* (Victor 20-5177)

JAZZ

- THE SWINGING SWEDES *Cream of the Crop* (Blue Note BLP 5019)

RHYTHM AND BLUES

- EARL BOSTIC *Steamwhistle Jump* (King 4603)
- JOHN GREER *You Played on My Piano* (Victor 20-5170)

COUNTRY AND WESTERN

- HANK SNOW *Honeymoon on a Rocket Ship* (Victor 20-5155)
- HANK THOMPSON *No Help Wanted* (Capitol 2376)

—Ralph J. Gleason

Ethel Reminds Kids: 'I'm Hip'



Ethel Waters

Boston—Ethel Waters relaxed in regal assurance after her first set on opening night at Storyville.

"Do you know why I'm back muscling in at night clubs after

all that time with *The Member of the Wedding*? It's because," she pointed at the interviewer, "I want children like you to hear me and remember what you heard."

"People of my generation remember, but those of the second and third generations have heard bits and snatches of what I started from a whole lot of other singers. Now I want to go the rounds once more and have them hear the original."

No Teacher

"Don't get me wrong. I didn't teach any of them. Some have styles that have nothing really in common with mine, and almost all of them can outsing me. But, at the time I started, I was one of the first to show people that there was an individual way of doing things with lyrics and rhythms. I showed that everyone could be an individual."

"Actually, in my own work, I don't really sing. I recite music. I want to tell that story. I want you

to feel and live it. I don't see a soul when I'm up there, and I know what I'm talking about up there. And if you know what I'm talking about, you'll get it. Otherwise, you might as well be somewhere else."

One-Woman Show

Ethel, with her accompanist, Reginald Beane, has a few more nightclub dates and then she plans to do a series of one-woman shows—"scenes from the plays I've been in and some songs. After all, I've been in the business 38 years, so I have a big enough repertoire."

"The funny thing about me going back to the nightclubs," and Ethel began to guffaw, "is when I come in to meet the owner the first day of the engagement, I look like something the Salvation Army brought. And I can see he's dragged. He's probably thinking: 'Well, I guess I have to take her from the office to get King Cole.' And he introduces me sort of apologetically to the audience. Well, in the cool of the evening," Ethel broke into laughter again, "when I've stepped down, my, how he's changed."

"Yes," said Ethel, "a lot of these children don't realize I'm hip." Rex Stewart, who had been listening in, grinned, "They will if they stick around, Ethel."

Dorsey Brothers Era Was Fun, JD Recalls

By Henry Whiston

Montreal—"When you ask me to go back 20 years you're taking a chance as far as accuracy is concerned. There has been a lot of water under the bridge since then. We've played more one-nighters than I'd care to remember."

That's what Jimmy Dorsey said, one day recently backstage at the Seville theater. The elder Dorsey was in a reminiscing mood. "You know," he went on, "We made records with people like Bing, Mildred Bailey, the Boswell Sisters, before we actually formed a band that played dance dates."



Jimmy Dorsey

"I think 1933 was when we finally decided to get a band together. We had always used sidemen who were tops in those days. The instigator of the band was none other than Glenn Miller. He arranged *Dese, Dem, And Dose, Weary Blues, Annie's Cousin Fanny*, that novelty thing. Remember

that? We had a lot of laughs out of that one."

"The first intention of the Dorsey Brothers orchestra was to play dance music, regardless of what those critics try to tell you. I know, because I was the one who helped plan those early sessions. The band was very small. We only had three saxophones, four brass, four rhythm . . . kinda easy to move around."

"Everybody used to carry his own instrument. It kinda reminds me of the Lombardo band as far as the family atmosphere is concerned. Sometimes I wish those days were back, the days when we didn't have any band boy, no nothing, no managers . . . although (and he added this as he looked his band boy straight in the eye), I guess we need a band boy at any rate," and he grinned.

"My favorite Dorsey Brothers records? Sure . . . one of the things I particularly liked was *Shim Sham Shimmy*. It was named after Dickie Wells' Shim Sham Club up in Harlem. I used to go up there and sit in with the 'snoot' band. Everybody played kazoos . . . they had a drummer . . . and a bass and a piano . . . and kazoos! You never heard such wonderful music in your life. Bunny Berigan was in my band at the time we cut this *Shim Sham Shimmy* number."

"Say, you know something . . . this is the first time someone has asked me to reminisce like this in public . . . and I kinda like it . . . reminds me of the fun I've had." And he said it as though he really meant it.

A Boy For TD

New York—Tommy and Jane Dorsey had their second child last month, an eight-pound boy they named Steven.

Guitarist Farlow Leaves Norvo

New York—Tal Farlow, guitarist who has been featured with the Red Norvo trio since 1950, last month stated that he would not return to California to rejoin Red. Instead, he said, he plans to stay around the east-free-lancing and may form a group of his own.

He has received several offers to cut his own record session.

Toot Suite

New York—When Sidney Torch recorded *Coronation Scot* (named for the train) on the British Parlophone label, he made two masters. One featured typical English train-whistle effects. The other, made especially for the American market, featured American sound effects for the train noises.

Last week Coral released the record. They rejected the special master and used the English version. More exciting, they said.

SONGS FOR SALE

Starring
STEVE ALLEN



The comedy of insult, it has always seemed to me, is funny only when it occurs in the realm of make-believe.

When a comedian in a night club says to a heckler "Is that your face or did you block a kick?" the audience roars appreciatively because they realize that the insult is, first of all, being voiced by a funny man and, secondly, that his purpose is to get a laugh. If one said the same thing to a stranger on a streetcar the incident might, after a sufficient lapse of time, become amusing in the telling but it would be supremely unfunny at the moment of its occurrence.

There are, nevertheless, certain areas wherein the humor of insult may be so delicately applied as to be genuinely laugh-provoking, and if the application can take place in such a way as to puncture a vanity the effect may be eminently satisfactory, even to the relative unfortunate who is the butt of the jest. I know.

I was the patsy one night when Scat Man Caruthers, the energetic singer, song writer, and jack-of-all-entertainment-trades, appeared on a program of mine originating from Hollywood and gave voice to just such a witticism.

First One

The preceding week, if I may indulge in a necessary digression, had seen the entirely-unmomentous premiere of what was my first (and for a long time thereafter threatened to be my last) motion picture. It was largely an undistinguished, but pleasant, hodge-podge of old Mack Sennett film footage featuring such greats as Ben Turpin, Gloria Swanson, W. C. Fields, Bing Crosby, the Keystone Cops, Franklyn Pangborn, and Mabel Normand, and my job had been to write and appear in several short scenes that would tie the potpourri together and give it some sort of "story line."

For better or for worse, the picture (called *Down Memory Lane*) was completed and released and on the strength of this rather hesitant step in the direction of a film career my agent had secured for me a booking on a popular radio dramatic program, *Hollywood Star Theater*.

Let the title seem a bit presumptuous for a program that featured relative unknowns and newcomers to the filmland fold, let me explain that a real, live Hollywood star was actually present at each broadcast.

An Advisor

This luminary, (it was Joan Bennett in the case of the particular program on which I appeared) functioned in a seemingly advisory capacity and gave evidence to the injudicious observer of somehow sponsoring the eager newcomer who was unleashed on each broadcast. In point of fact, however, the stars' legitimate function was to add glamour and name-appeal to a program that otherwise might not have enjoyed such a respectable rating.

But be that as it may, and I'm afraid it is, I was rather proud of the way I disposed myself in the role of a plain-talking cab driver who, after first finding a dead blonde in the back of his taxi, had to work fast to avoid being arrested for the murder, himself.

A year later half-an-hour spent in listening to the transcription of the broadcast convinced me that my confidence in my dramatic prowess had been somewhat misplaced, but on the night of Scat Man's appearance on my program I was still feeling a bit puffed up about my accomplishments.

Time of Day

For the first few minutes of our interview Caruthers and I discussed his recent recordings, debated musical viewpoints and trade quips. In a momentary lull he said, "Say, by the way, I heard you on that show the other night, that *Hollywood Star Theater* thing. Man, you really surprised me."

"Oh?" I said, bracing myself lightly for what I expected would be a compliment to my acting ability. "I surprised you?"

"Yes," he said. "I didn't know you could drive a cab!"

Swing's The Thing, Says Cal Tjader

Callen Radcliffe Tjader (Jade-er) is a swinger. Right now he's playing vibes in the George Shearing quintet, but ever since the end of the war San Franciscans have been wondering how long it would take for a guy who swung so much to break into the big time.

Cal first hit national notice 'way back in 1948 when he sat in with Lionel Hampton one night and Hamp offered him a job on the spot. Hamp's idea was for two drummers. Cal couldn't see it, because he wanted to stay on in Frisco and finish his studies, first at San Jose State and then at San Francisco State.

Later that year when the Dave Brubeck small group got underway, Cal came in on drums. He played with Dave locally, on the KNBC show that Jimmy Lyons talked NRC into running, and on a batch of discs for Fantasy.

Cal was doubling at that time on vibes and drums. Then Brubeck went to Honolulu and came close to killing himself in a freak accident which put him out of action for some time. So Cal formed his own group and since then has been leading it in San Francisco and recording for Galaxy.

A vari-talented youngster who made several Paramount pictures as a kid ("I was mama's little talent—dancing"), Cal took up drums in high school. With his already developed sense of rhythm it was a natural. He served in the

and feeling," Cal says, but today he likes Milt Jackson "better than anybody." On drums "it's Krupa for his phrasing."

"I'm not an innovator, I'm not a pathfinder," Cal says modestly. "I'm a participator. You should play for yourself and be happy playing. It's possible to enjoy almost anything. You can participate in any number of things and be happy. The best is when nobody's trying too hard. Things have to lay well. Simplicity is important and so is rapport between the guys."

Above all it has to swing to suit Cal. And if it does, he's happy, because when it stops swinging and is no longer fun Cal can retire to his boat on the San Francisco Bay and just sail. That swings, too.

—Ralph J. Gleason



Cal Tjader

Don Elliott Gibbs In

New York—Terry Gibbs and Don Elliott, whose vibes duets were a big draw at Le Downbeat last year, are back together.

Elliott gave up his bandleading plans for the present and joined Terry's group last month, again at Le Downbeat. They're set to open at the Band Box March 13.

DOWN BEAT

U. S. REG. U. S. PATENT OFFICE
VOL. 28, NO. 4 MARCH 25, 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
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Subscription rates \$5 a year. \$9 two years.
\$11 three years in advance. Add \$1 per
year to these prices for foreign subscrip-
tion. Special school library rates \$1 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., Chi-
cago 16, Illinois. Printed in U. S. A. Entered
as second class matter October 4, 1935 at
the post office in Chicago, Illinois, under
the act of March 3, 1879. Re entered as
second class matter February 25, 1948. Copy-
right, 1953 by Down Beat, Inc. All foreign
rights reserved. Trademark registered U. S.
Patent Office 1949. On sale every other
Wednesday.

Cover Story

How Joni James Made Her Leap To Stardom

By LEONARD FEATHER

Fame leapt up and grabbed Joni James by the throat last fall when her third MGM release, *Why Don't You Believe Me*, hit the market. It hasn't let her alone since then, hasn't allowed her a single day off, and has presented her with Singers' Nodes.

"Singers' Nodes," explained Joni in her 200-words-a-minute, low-cut voice as we sat in her Paramount dressing room, "is what cost Frankie Laine three months' work last year. That's what six shows a day will do to you. You know, Eisenhower needs a throat specialist—all that strenuous use of the voice and no chance to rest; it's rough on him, too, and you know, you can't whisper, actually whispering is worse for it than speaking normally. I know plenty about breath control, but I never studied music and don't read it. Naturally I don't have my own portable echo chamber, so I have to place my voice differently onstage to duplicate the record sound. You know, I

haven't had a moment's rest since September. Let's see, what were we talking about?"

Much Fun

Trying to follow a conversation with Joni may not be as simple as chasing your hat in a hurricane, but it's more fun. It was hardly a shock to learn that at 9 she joined a children's dramatic club in her native Chicago, and that to pay for her ballet lessons, at 13, she was resourceful enough to take jobs baby-sitting, ironing, and working in a bakery.

"While I was at Bowen High," continued the *Wishing Ring Girl*, "I organized a ballet club. I was a feature writer for the school newspaper, and sang in the school glee club."

Recuperating from an appendectomy some months later, she switched from dancing to a mainly vocal act. For three years she was a popular solo act in the midwest and by no means the complete unknown painted by magazine stories since her fame bloomed into nationwide proportions.

The Switch

Meanwhile she's changed her name. Joan Carmella Babbo had evolved into Joni (result of a typographical error in the school paper) James (after trying out

"Jamison" first)—and please pronounce it "Joanie," not "Johnny." "I had quite a following for my act," reflected Joanie. "I used special material, comedy, night club stuff—I got the knack, the knowledge of the business from working rooms where people were drinking and you really had to offer something to keep their attention. I got to know what all the so-called corny people like."

One of her more solid clicks was registered during a stint of several months at the Vine Gardens in Chicago, where Ray Rodde, a radio and TV merchant, saw her and worked out a personal management deal. He had enough faith in her to feel like financing a record session. Lew Douglas was called in to arrange and conduct. They recorded in February, 1952. It was a gamble, but it paid off quickly, for MGM bought the date and released two sides, *Let There Be Love* and *My Baby Just Cares for Me*. Not too much happened, but the second release, *Yes, Yes, Yes*, was coupled with *You Belong to Me*.

Feeling Mighty Low

"It was a limited release, mostly around Chicago, and *Belong* got up to No. 4 on the lists in Chicago; it wasn't released nationally until later," Joni relates. "But then one day I was sitting in the bathtub and suddenly I heard a record on the radio. It was Jo Stafford singing *You Belong to Me*. It broke my heart; I almost killed myself sliding out of that bathtub. Every time after that (Turn to Page 21)

Brewer Pacted For 3D Movie

Hollywood—Teresa Brewer has joined the ever-growing list of musical personalities set for top film assignments. Teresa makes her screen debut in *Those Sisters from Seattle*, in which Guy Mitchell and the Bell Sisters also will be featured. It will be shot in Paramount's 3-D color system, Paravision.

Sinatra Sings Blues

Hokey Tunes 'Bug' Frank

By NAT HENTOFF

Boston—"Do I still think it's hard to find a decent new pop tune these days?" echoed Frank Sinatra. "Man, it's worse than ever. These trick songs are coming out of my ears. But the situation isn't hopeless."

"First of all, we've got to convince the accepted songwriters to come out of hiding and write again. The way things are now, they feel they'd be wasting their time. Another way is to record and revive more of the standards—like *The Birth of the Blues* on my last release—that way we can at least balance the hokey tunes. It's murder now."

Public Not Square

"And I don't think the reason for the low caliber is the public primarily. They're not that square. They certainly weren't five and 10 years ago when at least four out of five of the first ten on the *Hit Parade* were good tunes."

"I think it's all part of a cycle—including the echo chambers and the other gimmicks—that will exhaust itself. Everybody now wants to take the easiest way out, but eventually the people who have something to say musically will be the ones who survive."

"Future plans? Well, I've been awarded the wonderful part of Maggio in the film version of *From Here to Eternity*. Montgomery Clift, Burt Lancaster, and Deborah Kerr will be in the cast, and Fred Zinnemann will direct. I expect to be making more pictures than before but not all straight dramatic ones. Roles like this don't come along that often."

Sinatra then spoke long and feelingly about the band business and the prospect of its full-scale revival. "As you know, the band business was at its height when I was with Harry James and Tommy Dorsey. It was great training for me. I learned about tempos—which ones for what tunes—and how to mix them up and how to pace a show."

Inflation to Blame

"Somebody—Tony Bennett, I think—said I was the first singer to make it on a popular-enough kick that the way was cleared for other singers. Well, whether that's so or not, it's true that the emphasis on singing certainly hurt the band business. But inflation had a lot to do with it, too. The bands began to ask for higher guarantees, the promoters passed the increased cost on to the kids, and they couldn't afford it."



Frank Sinatra

"I'd surely like to see the bands come back. One way would be to get men like Norvo and Goodman (and I'm glad to hear about his tour), who know how to put a band together, to go on the road. After all, there are only a handful of real dance bands on the road now, so how can you hope to make the kids dance-conscious?"

"I know it's a problem. It's hard to get good sidemen to go on the road, what with studio jobs and the like. And Kenton may have a point when he says the kids have forgotten how to dance. Because there hasn't been enough sound dance music to which they could learn. They're so busy listening to gimmick records without any good dance music on them."

"There doesn't seem to be any parties any more, like when I was a kid, where we used to dance to records or go out to dance to bands. But if the bands are to come back, Les Brown is the model. Not this 55-piece concert band stuff. Les has stayed with dance music all along. But your guess is as good as mine as to whether they'll come back. This is a crazy business."

Strictly Ad Lib

NEW YORK

Louis Armstrong has most of the work done on his autobiography through 1932, but Prentice-Hall, who will publish it, can't say yet when the whole manuscript will be in or what the publication date will be. . . . Alfred A. Knopf has released Darius Milhaud's autobiography, *Notes Without Music*. . . . Bull Moose Jackson opened at the Savoy Ballroom. . . . Chris Connors quit the Claude Thornhill orch to join Stan Kenton. . . . Bud Powell did a week at Birdland and is now back at work on a fulltime basis.

Les Brown hit town, played a one-ner at Roseland—his first dance date here in seven years—did a Bob Hope TV show, a Coral record date and then headed for Indianapolis. . . . Vic Damone will celebrate his return to civilian life in April with a date at the Copa. . . . Alto man Charlie Mariano joined the Chubby Jackson-Bill Harris Herd at the Bandbox.

Meyer Davis off to England and France, vacationing with family. . . . Phil Spitalny ork to Havana. . . . Norman Katkov, the novelist, will write Rudy Vallee's biography. . . . Remington Records celebrated the decontrol of record prices by upping its "low-cost" 12-inch classical LPs from \$2.49 to \$2.99. . . . Buck Clayton, the day before he left for Europe, cut eight sides with the Marlowe Morris trio for Columbia.

CHICAGO

Pee Wee Hunt and Co. currently at the Preview, while at the Capitol it's mark-time until Johnny Hodges arrives on April 8. He'll be trailed by Cootie Williams' combo. . . . Dave Brubeck's quintet and the Chubby Jackson-Bill Harris bunch open at the Blue Note on Friday the 13th. Two weeks later it will be the Stan Kenton band. . . . Lena Horne comes to the Chez Paree the first week of April.

Paul Neighbors' band at the Aragon, Chuck Foster at the Trianon. Jimmy Palmer just closed at the Melody Mill, making way for a quick return by Ralph Marterie orchestra. . . . Clarinetist Jug Berger left Jimmy Hill's Brass Rail band, was replaced by Scotty McLearen. Hal Otis' trio just wound up a date there. . . . Benny Scott, the former Cecil Davidson saxophonist, celebrating his 10th year as a leader in Las Vegas. His band has the off nights at the Sahara, Flamingo, El Rancho Vegas, Desert Inn, and Last Frontier. . . . The Georg Brunis crew still at the 1111 club with Bill Tinkler on trumpet.

Harry Belafonte opened at the Black Orchid on March 6. . . . Joni James and Ralph Marterie are the Chicago theater bill for March 20. . . . Rosemary Clooney follows on April 3.

HOLLYWOOD

Peggy Lee into L.A.'s Coconut Grove March 4, sharing assignment with Ray Noble ork, but also carrying her own combo as usual. Peggy is adding Mike Pacheco, bing bang bongo man heard with the Perez Prado Mexican crew. Peggy's regulars are Jimmy Rowles, piano; Irv Cottler, drums; Joe Mondragon, bass, and Pete Candoli, trumpet. . . . Tiny Hill in Hollywood briefly to talk picture deal at Paramount. He'll headquarter henceforth in Denver, where he was set for debut as disc jockey on KTLN March 2.

Jimmy Ford trio, just back from long run in Honolulu, set as intermission unit at Palladium with Jan Garber stand, opening March 3. . . . Florence Cadrez, longtime recording secretary with AFM's Local 707 (colored), resigned to take secretarial assignment in office of Johnny te Groen, president of AFM Local 47 (white). . . . In court: Hollywood press agent Herman Prujansky with a suit for \$100,000 against Johnnie Ray. Says Ray hired him at \$200 a week for "duration of his (Ray's) career," fired him last December "without cause or reason."

SAN FRANCISCO: Brent Wilson, San Jose musician and deejay, now with MCA here. . . . Margaret Whiting did a one-ner in San Jose at State College with the Del Courtney band. . . . Jimmy Rushing headquartering in the Bay area while working dates up and down the coast under the aegis of John Bur-Ton. . . . Sophie Tucker, Wee Bonnie Baker, Billie Holiday, Dinah Washington, and Helen Humes all in town at once. . . . Beryl Booker turned up at the Black Hawk with Dinah Washington as part of the Jimmie Cobb Trio accompanying her. . . . Dave Kriedt's original composition, *Reflections*, accepted by Stan Kenton. . . . Kenton mob did one-ners, following the Biggest Show, in Stockton, San Jose, Sacramento, San Francisco, and Oakland. . . . Alert merchandising on the part of Columbia Music: They mimeographed a full Stan Kenton discography and distributed it to the crowds at the Paramount theater during the Biggest Show. . . . Jack Sheedy has added a Sunday night gig at the Tin Angel to his chores at the Rendezvous. —Ralph J. Gleason

Rex Stewart and J. C. Higginbotham continue to gladden the Savoy management. . . . Disc jockeys here now refuse to lean on any records on which the town's best known disc jockey, WHDH's Bob Clayton, gets an "exclusive." —Nat Hentoff

ST. LOUIS: Joe Smith and His Rampart Street Ramblers have served up their Dixieland going into a fourth year at the Windermere bar. . . . Illinois Jacquet and his five-piece unit had a good week at the Show Bar not far away. He was followed by George Shearing. . . . Teddy Phillips' band playing the Casa Loma Ballroom until Feb. 24, to be followed by Clyde McCoy. Les Brown enters the same spot March 4.

The Park Avenue Hillbillie, Dorothy Shay, had a big seven days at the Chase club. . . . Fred Waring played to capacity crowd at Kiel auditorium. . . . Home-towner Roberta Quinlan had a strong 10 days at the Boulevard room. —Bill McGoogan

MIAMI: Nat Cole went into Ciro's for two weeks Feb. 19 and was followed by Toni Arden and Jack Carter, who are set for two. . . . Jazz of the rough-and-ready category is available at the Rockin' MB lounge on Collins avenue where outfit led by LeRoy Lang and Jimmy Preston battle it out nightly. . . . Devotees of jazz of a more subtle or thoughtful nature frequent the Patio lounge of the Deauville hotel where it's the Paul (Buddy) Lewis trio. . . . Joe Mooney, enjoying greatly-improved health after more than a year as a localite, off to Gotham last week. . . . In the annex of Bill Miller's hangar-size Riviera Irene Williams and the Chittison trio were joined by slender Bulee Gaillard and the Herbie Fields group. . . . Steve Gibson. (Turn to Page 21)

BOSTON: Bud Powell made his first Boston appearance as a soloist at Storyville Feb. 27 for three days. He followed the Brubeck quartet. . . . The Chubby Jackson-Bill Harris All-Stars illuminated the Hi-Hat Feb. 22 and Buddy De-Franco's quartet was tentatively set for the following week. . . . The Al Vega trio has been working in intermissions there. . . . House band at Storyville for February was led by Jo Jones with Ruby Brass, Jimmy Woode and Rollins Griffiths. . . . Guy Mitchell did well at Blin-strub's and was succeeded by Alan Dean and Patti Page on successive weeks. . . . The Vic Dickenson band at Mahogany Hall may go on the road, booked by George Wein. . . .

Caught In The Act

Jackie Gleason, *La Vie En Rose*, NYC

Jackie Gleason's decision to flex his musical muscles before the public was a source of great satisfaction to him; it was also the occasion for much pro and con discussion among show folk.

Jackie's sole role, as far as this job was concerned, was that of conductor. It was a throwback to the days when bandleaders were expected to do nothing but wave a hand, possibly with a baton in it. Jackie improved on this, however; he conducted with his right hand and held a lit cigarette in his left.

Despite this seemingly casual demeanor, he was so serious about being a conductor that during an entire half-hour CBS broadcast he didn't utter a single crack between tunes. His innumerable strings, squeezed almost beyond the hori-

zon on the split handstand of *La Vie*, provided soothing messages as the chief sideman, Bobby Hackett, rose from a throne-like seat at one side of the stage to assume most of the solo responsibilities.

The strings played well, the rhythm section was effective—especially Milton Hinton's bass and Lou Stein's piano—and once in a while there was even an up-tempo tune to relieve the *Music for Lovers Only* mood.

When Jackie tires of his toy—and he's virtually admitted the venture to be a plaything—he might do worse than turn it over to his one and only hornman and send it on the road as Bobby Hackett With Plenty Strings. At least it will keep a lot of highly available violinists pleasantly employed. —len

Toni Arden, *La Vie En Rose*, NYC

Toni Arden, a neat little package, stepped forth from behind *La Vie*'s curtains and offered a tastefully-selected program, mostly standard tunes, with *La Mer* in French and, as an encore, *Sorrento* in Italian to show this slightly chi-chi crowd that she didn't have to rely on the hit parade.

Toni is another in what has become a long line of name singers

to bring the customers into this smart east side spot (of course, we won't deny that in her case, Mr. Gleason's presence didn't exactly scare anyone away). It's a policy that has been pursued sporadically by the *Copa* and very rarely by any other New York clubs of this class. Seems to be paying off, too. —len

Willie Shore, Gloria Allyn, Johnny Martin, the *Chez Paree*, Chicago



Willie Shore

Chicago's *Chez Paree* brought home a perennial recently, and he again revealed to hometowners why he is considered a top comedian and song and dance man—one who will go down in show business history as a little guy who single-handedly could hold an audience for an hour or so and still leave 'em clamoring for more.

The act of course is Willie Shore, and his return to the Windy City after a hiatus of several years was the occasion of much celebrating at the *Chez*. Not one to disappoint his audience, Willie went through most of his soft shoe routines, did his Ted Lewis and Harry Richman bits, then, between rapid-fire gags, sang some songs and in general ran the gamut of his act.

A newcomer to the Chicago scene, Gloria Allyn, was brought in to this show in support of Shore, and while the young, pretty singer was obviously nervous as she flirted with the big time for the first time, she did a creditable job with several of the current hit tunes.

The real sleeper here is Johnny Martin, a guy with a good voice and the necessary physical attributes. He's the production singer at the *Chez*, and a fellow to watch, for his work has been on the upgrade steadily. And he gets a chance on March 20 to double into the Chicago theater where he will appear with *Down Beat*'s current cover girl, Joni James, and Ralph Marterie and his band. —reiser

Toast Of The Town. CBS-TV, Sun. Feb. 15.

Somebody stood this "Record Industry Salute" program on its head and it contracted a case of vertigo. Instead of starting with the granting of the phonograph patent to Thomas A. Edison 75 years ago and working its way logically and chronologically forward, it devoted the first 20 minutes to a parade of contemporary pop singers—all, for no apparent reason, women and children—then worked its way back, via a dramatic scene and an old Bing Crosby film clip, to the closing sequences, in which some of the alleged "pioneers" of the record world were saluted.

Most of the pop singers held up well, despite an attempt to cram too many into too little time. Joni James wondered whether we'd heard. Toni Arden bid us return to Sorrento, teardrops sullied Sunny Gale's pillow, Eileen Barton did a cute production bit while baking a cake, and Teresa Brewer waltzed again. Jimmy Boyd then waged a battle (at two four-bar paces, it seemed) with Ray Bloch's orchestra from which neither emerged victorious, and Molly Bee buzzed as pleasantly as a buzz-saw.

The scene from *Annie and the Night Visitors*, in addition to being indifferently sung, seemed to have a tenuous title to a place on this show. As for Vincent Lopez,

who banged out *Nola* in mercifully short order, and George M. Cohan Jr., who proved himself no George M. Cohan Sr. when he closed the show with *Yankee Doodle Dandy*, one can only wish that they had been placed in their correct sequence so that the show could have closed with a comparative bang instead of a wet firecracker. —len

Bushkin Figures Way To Beat British Ban

London—Joe Bushkin, American pianist with the built-in mouthpiece, talked his way into London—and talked his way out again in a few days.

Joe arrived after a four-day visit to Paris, and returned to the French capital after a whirlwind trip round London. He is following up with Madrid and a two-week stretch on the French Riviera.

Joe is holidaying, but found time for a couple of business talks with Jose Ferrer. Ferrer's play, *The Shrike*, was just opening in London; Joe is writing the score for the film version.

He is also on a dollar-losing mission. "I don't want to make any money here," said Bushkin at London Airport. "In fact, I'm willing to lose a few dollars just so I can play piano."

Joe had heard about the British ban on American jazzmen. "O.K., so I'll book the Festival hall and put on a classical concert. I'll play a minute or something; then, when I've got everybody inside, I'll go into *Honeysuckle Rose*."

"I'll be well stuck into the blues by the time the police arrive."



Sarah Vaughan meets British bandleaders Billy Ternent, Vic Lewis, and Cyril Stapleton.

Sarah Vaughan In British Bow

London—Sarah Vaughan—she's coming, she's not coming—has arrived. She opened at the Royal Albert Hall and then embarked on a tour of the country.

Her reception at the Albert Hall was terrific. Her performance was notable for an easy stage manner, a flawless command of the voice, and restricted use of melodic variations. Comparatively modest diversions replace the flamboyancy of the late 40s.

Unfortunately, however, the promoters saw fit to employ a band which has only recently entered the name field as accompanying unit: the Arthur Rowberry orchestra.

This band won an amateur band contest two years ago, and has not yet sufficient experience to back an artist of Miss Vaughan's caliber.

George Treadwell, unable to conduct the band due to the British M.U. attitude, rehearsed them thoroughly. Sarah's pianist, John Malachi, was allowed to accompany her.

During her stay, Sarah broadcast via the BBC with Malachi and Canadian bassist Jack Fallon. —Mike Nevard

Vaughn's Going To The Dogs

Boston—Vaughn Monroe was named to present awards at the Eastern Dog Club's 40th annual show Feb. 22 and 23 in Boston. Monroe presented a scroll to the "Obedience Dog of the Year" and awarded cash prizes in the Eastern Dog Show talent contest.

It was carefully explained to dogs entered in the talent contest that the top award did not necessarily include a recording contract.

Mercury Pacts Buddy Johnson

New York—Buddy Johnson's Decca decade ended here last month when the veteran r & b maestro signed a three-year pact with Mercury records.

Bob Shad supervised the band's first Mercury session, which included two numbers featuring Buddy's sister Ella—one with Roland Lewis, and one instrumental.

Arnett Cobb, previously with Okeh, has also switched to Mercury and sliced his first four sides.

Paul Quinichette Forms Own Unit

New York—Paul Quinichette, featured tenor sax soloist with Count Basie, has left the band to form his own combo.

The Quinichette quartet will be booked by Willard Alexander, who also handles the Count. Paul will continue to record for Mercury.

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Professor McSiegel Speaking

How I Invented Jazz Concerts

(Ed. Note: These are unhappy days at the *Down Beat* office. Professor McSiegel is back in the racket, and we're most sorry to see him again in the ranks of journalism (the rankest sort). As you know, the professor was first famous as one of the hindmost sousaphone artists of the 1890s, having once impersonated Clifton Webb at a county fair. Later, as an annalist and analyst of music, he authored such deathless monographs as *I Saw Bix' Nose Bleed*, *Stalemouth La-Puss Invented the Blues in 1790*, and *When I Led New York's First 11-Piece Trio*. Reprints of these are available at 10 cents a bushel, in Confederate money.)

By S. ROSENTWIG McSIEGEL

There are two schools of thought on the subject of jazz concerts.

One school maintains that the concert hall has no place in jazz. The other school stoutly protests that jazz has no place in the concert hall.

Personally, I take a position squarely halfway between these two. This is about three blocks from Carnegie Hall and three blocks from Birdland.

The whole germ of the jazz concert idea germinated in Germany, when I was playing a four-hour location (with two two-hour options) at Max Apfelstrudel's Konditorei Und Brauhaus, just 19 miles from the heart of the Kur-fuerstendamm on Route Dreund-zwanzig.

A Good Year

The boys in the band, who held the Konditorei in low esteem, nicknamed it "The Upholstered Sewar" (an unfair allegation, since the Konditorei actually was not upholstered). We used this job as a place to sit down when times were slow, but this was one of our good years, so we didn't spend more than 50 weeks in the joint.

This being shortly after the Civil War, the group was known as McSiegel's Illegal Eagles, and appropriately, the whole thing began when we went on our first flying trip to Europe. This was a historic venture in itself: airplanes not having been invented, the crossing was extremely hazardous.

Bummed Around

Well, to make a short story long, we bummed around the continent until our funds ran out (accompanied by our manager). Patrick O'Lipschitz had long since hocked his last fluegelhorn, and the bunch of us were, to be absolutely frank with you, flatter than Pat's high B Natural. So that is how we wound up in Max's Konditorei.

Not having any horns, we

worked there as waiters for awhile. Eventually we pooled our tips and made a mass descent upon the local pawnshop, Fritz Mendelssohn's Schweinische Hockerei.

When we presented our claims, it turned out there had been some kind of a mixup in the tickets. Our own instruments had been turned loose, and instead, we received an assortment of unfamiliar horns and boxes. On showing them later to a group of more worldly musicians, we were told they consisted of three violins, two violas, a cello, an oboe, a bassoon, and other instrumental rarities of this type.

"A fine thing!" commented Pat. "Here we are, the most modern jazz outfit in Germany, and we wind up with a trunkful of long-hair instruments. What can we," he continued, "do?"

Suddenly it struck me. My eyes lit up and my stomach said howdy. A brainstorm! "Why not take these longhair instruments into a longhair joint?" I suggested.

A Vital Instant

That was a crucial moment in jazz history. In fact, there was only one hitch: no concert hall. We set to work with scissors, glue and wood, and within three weeks we had expanded the Konditorei into the finest municipal auditorium you ever saw; and the best ventilated. (We added the roof later.) We sent out engraved invitations to our first concert of "Progressive Music." The name had been suggested by Wingy FitzGoldberg, and it turned out that "Progressive" was just the right word for it, because at every concert it



McSiegel's Illegal Eagles

sounded progressively worse.

When we had made enough loot out of these concerts to pay our way back home, we decided to return to a simple, unpretentious small-band jazz format for awhile to play in simple, unattended clubs. But fate decreed otherwise. Somebody up at the Moe Storm agency got two contracts mixed up—ours and the New York Philharmonic's—and as a result, we found ourselves booked into Carnegie Hall while the New York Philharmonic played an off-night at Kelly's Stable.

(Will McSiegel score at Carnegie Hall? Will Ginny find happiness in Neil's arms now that Stewart's operation has been unsuccessful? Will the doctor tell Shirley what makes Sammy run? The answer to these and other pivotal questions will be found in Chapter II of McSiegel's Concert Memoirs in the April 8 *Down Beat*. Don't fail to miss it.)

How's Music? It's All Write

New York—There's plenty of action in literary circles on the band business these days.

Park East, the sophisticated magazine, has taken a photo spread and is readying a feature on Charlie's Tavern, the musicians' hangout. George Frazier has finished an article on conditions of the band business for *Esquire*, on assignment. Bill Treadwell is collaborating with Bob Crosby on a book about the latter's life.

Gene Krupa made a remark about being interested in doing his story in book form over Henry Morgan's WMGM interview show one recent night and next day Simon & Schuster called with an offer, and Jack Egan, Krupa's publicist, has just finished his first draft of a book on his old boss, Tommy Dorsey.

READ THE APRIL 22 ISSUE

1ST ANNUAL DANCE BAND DIRECTORY & BUYERS GUIDE

Highlighting...

Features and pictures of famous ballrooms throughout the country.

Allen Ripe For 'Pink Elephant'

New York—Steve Allen, TV star and *Down Beat* columnist, was negotiating at presstime to make his stage bow in *Pink Elephant*, a comedy by John Fuller which is due to start rehearsals shortly.

Allen, now seen regularly on *What's My Line* and the Monday evening *Talent Patrol*, may also appear as moderator-pianist on a novel TV or radio panel show, tentatively titled *Four Grand*, in which all the panelists will be pianists and all questions will be answered on the keyboards.

Top U.S. Stars To London Palladium

London—Palladium boss Val Parnell is making big bookings for his coming Variety season.

Mary Small opened on March 2 for a three-week season; then come Johnnie Ray (March 23), Tennessee Ernie (April 6), Eddie Fisher (May 11), Danny Thomas (25th), Dean Martin and Jerry Lewis (June 22).

Most of the artists will make additional concert appearances during their British sojourn.

Movie Music

20th Hits Some Musical Highs In Hurok Biofilm

By CHARLES EMGE

Tonight We Sing (David Wayne, Ezio Pinza, Isaac Stern, Roberta Peters, Byron Palmer).

Hollywood—Give 20th Century-Fox a pat on the back for something better than a good try in *Tonight We Sing*, in which David Wayne, with a Russian accent that seems to get away from him now and then, gives a friendly screen portrayal of impresario Sol Hurok. The bustling, astute Mr. Hurok will be gratified, and many of the artists he has presented may be slightly surprised, to find him pictured as a man to whom financial matters have been of virtually no consequence.

In any event, *Tonight We Sing* is a fairly well-told account of Hurok as a Russian immigrant who makes his way to the U.S. under the mistaken impression that he has been engaged by basso Fedor Chaliapin (Ezio Pinza) to arrange a tour for the singer, finds himself stranded in New York, works—and talks—his way from trolley car conductor to a position of well-earned eminence in the field of concert, opera and ballet promotion.

Tonight We Sing is superior to most pictures of this pseudo-biographical type in that, with some exceptions, the operatic and concert excerpts are not the usual run of over-worked warhorses. The "Coronation" and "Death Scene" from Mussorgsky's *Boris Godounov* are not exactly "popular classics." Their presentation here, with Pinza in the role created by Chaliapin, marks an important musical and dramatic experience.

The same is true, but to a lesser extent, of the excerpts from the Mendelssohn concerto performed by violinist Isaac Stern (in the role of Eugene Ysaeye), and even the casual moviegoer should enjoy the duet from *Madame Butterfly* as performed by Roberta Peters and Byron Palmer (with the voice of unseen Jan Peerce). Roberta, incidentally, is the cutest little doll who ever hopped to Hollywood from the stage of the Metropolitan Opera House. But the excerpts from *Faust*, despite the excellent performances, are still tired, phony samples from a tired, phony opera.



TYPICAL HOLLYWOOD CHEESECAKE? Maybe, but the hunk of glamour by the inevitable swimming pool is the Metropolitan Opera's Roberta Peters, who makes her screen debut in 20th-Fox's biofilm, *Tonight We Sing*. With most major studios planning operatic films this year, future looks bright for Roberta.

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Counterpoint

By NAT HENTOFF

It occurs to me that regular readers of this biweekly rondo may have come to think that I am a dour soul who sups on bitter herbs and plays 78 records at 33 to count the clinkers the more easily. To indicate that this is not altogether true, here is a column of praise and hosannas instead of the usual vivisection.

First, to Prestige Records: In general, for their consistent efforts in the promotion of first-rate contemporary jazz. Specifically, for their newest project—the *New Directions* series.

As their announcement heralds, "the objective of the series will be to give modern musicians and composers a workshop in which to bring forth new ideas and express themselves fully without encumbrance." So, to the Weinstocks, père et fils, and Billie Henry, bonne chance.

Then there is David Stone Martin, who revolutionized the art of record cover design. That his talents have continued to mature is evidenced by his startlingly powerful drawing for the new Billie Holiday album on Mercury and a blazingly humorous sketch for the Charlie Parker *South of the Border* set for the same label. An accolade, too, to Norman Granz for having the taste to commission him.

Over the Sea

Across the sea to France and *Jazz-Hot*, a publication that has done an enormous amount to orient Europeans in the evolution of jazz. It's a pleasure to read, not only for the illumination of most of the articles but the clarity of the prose and the knowledgeable musicianship of such writers as André Hodeir. A special nod to Boris Vian, the ferocious writer of the press review column.

Back to record companies and a tribute to Columbia, the first really large company to undertake a series of releases of works by contemporary American composers. The first six LPs have been issued and include works by Cage, Piston, Thomson, Ives, Harrison, Copland, Kohs, Schuman, Dahl, Moore, and Riegger. If some of those names are unfamiliar to you, here's a chance for some valid new kicks. Now, if Mitch Miller would hear the call and devote just a minute percentage of time and money to a similar echoless endeavor for modern jazz, Columbia would be swinging at both ends.

There are two authors who should be included in this panorama. One is a composer by trade, a rather gifted cat named Stravinsky, who says: "The trouble with music appreciation is that people are taught to have too much respect for music: they should be taught to love it instead."

To Learn

The other is Theodore M. Finney of the University of Pittsburgh who wrote in *Hearing Music* (Harcourt, Brace): "Music is the universal language." This quotation, perhaps more often than any other, is used whenever the occasion seems to demand that something important be said about music. It is almost always used with the implication that the universality of music nullifies the necessity of

Duke Ellington Finds Bellson Replacement

New York—Philadelphian Dave Black has replaced drummer Louie Bellson in the Duke Ellington rhythm section. Bellson left last month to go on tour with Pearl Bailey. Singer Betty Roche also recently left the orchestra.

The Hollywood Beat

The Story Behind Arrest Of New Harmonica Star

By HAL HOLLY

Hollywood—Release by RCA-Victor of the Gene Norman-produced LP series of sessions starring jazz harmonica player Les Thompson, who made headlines in *Down Beat* last year (April 4, 1952) calls for a sequel to that story, in which Les

was hailed as one of the most extraordinary artists in the field of modern jazz (or whatever you like to call it). Not because he's another Brubeck, Parker, or Gillespie, because he isn't. But he's still the greatest jazz musician playing today on a four-octave chromatic amplified harmonica.

So, whatever became of Les? Well, Les has been having his troubles. As noted in our reports at the time Les broke into the music news hereabouts, he had

himself a good steady job as a deputy clerk in the traffic division of the Los Angeles Municipal court. We say HAD a job, because Les managed to get himself involved in a ticket-fixing racket, along with a couple of colleagues, one of whom was also an L. A. city employe and with many more years in the department than Les.

To Trial

Les was brought to trial here with the others—the principal

Mooney Over Miami, Heads For New York

New York—Joe Mooney, after spending the last year in Miami playing organ and singing, returns to New York this month when he opens with his trio at the Blue Note on March 19.

charge was "destroying or removing public records"—and convicted. At this typing he was awaiting sentence. We bring this up not to make copy out of Les's misfortunes—or misdoings, as they may be—but because we happen to know that Les "fixed" many a parking ticket for his musician friends—friends who could have well afforded the few bucks' penalty—and that from these "friends" Les didn't collect a cent.

Thompson's friends here, including those who never took advantage of his good nature and position to get their parking tickets "fixed," hope he gets the benefit of whatever leniency the law allows in his case.



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HORNING IN on bandleader Ray Anthony, former heavyweight boxing champion Primo Carnera gives lip service to music as he trumpets his arrival at Hotel Statler, New York. Ray managed to retrieve his horn in time to resume duties on bandstand in hotel's Cafe Rouge, where Anthony men were amidst a recent engagement.



B NATURAL is of course, key in which gentleman at the piano, Billy Eckstine, is playing here as he drops in backstage at San Francisco's Paramount theater to visit stars of "The Biggest Show." Shown relaxing between performances with B and Flip Phillips, (center, standing) who dropped in with singer during one-day show, are (left to right) Earl Long, manager of the Paramount; Louis Jordan, Nat Cole, and Stan Kenton.



OLD GRADS of Sammy Kaye orchestra stage a reunion here as Ernie Rudy, (left) is welcomed to Coral label by singer Don Cornell. Bandleader Rudy, who, with several erstwhile swing-and-swaymen, recently struck out on his own, here gets handclasp and copy of latest Cornell pressing from former Kaye vocalist.



WATCH THE ENGINEER!—MGM record artists Fran Warren and Ken Remo, with Capitol disc star Mel Torme, visit Bill Silbert (seated, right) on recent Silbert at Six show over WMGM. Novel feature of Silbert show is Saturday night dancing to Joel Herron orchestra. Platter-spinner has announced intention of making "creative contribution to teenage entertainment" through his "Saints and Spinners" club, for which picnics, theater parties, and other social activities are planned. Busy Silbert also beams advice at his teenage audience on Monday-through-Saturday show.



DOUBLE DOSE of keyboarding is dished up here by Mary Lou Williams and Marian McPartland, whose paths crossed recently at social gathering in London.



THEY'RE PLAQUE-HAPPY—Two winners in the Down Beat 1952 poll receive their plaques from Gene (Just Jazz) Norman on his KHJ-TV show in Hollywood. Lucy Ann Polk, Les Brown singer who has won the "Girl-Singer-with-Band" top spot two years in succession, and Brown, himself, whose unit took an award in the "Best Band" division, are the recipients. Art Pepper, alto sax winner, also received his plaque on Norman show, which featured Snader Telescription shorts of Les Brown band.

Chords and Discords

Hi-Fi Hosannahs; That Ol' Mezz Row; Frans, Foes

To the Editor:

I've been wanting to write you about your excellent publication for many months, and it was your recent addition of a hi-fi section that finally drove me to do it.

I've been a swing and jazz record collector for over 10 years. Over a year ago I purchased a hi-fi phono system to replace my worn-out table model phono and was amazed at the tremendous difference it can make, even on jazz recordings. The number of full range recordings of jazz can be counted on one hand, but I would like to recommend to your readers with hi-fi systems two obscure records:

The first is a 78 rpm on 12-inch vinylite by Harry Blons' Dixieland Band (Audiophile AP-1) . . . (with) . . . three tunes on each side: *Pop Goes the Weasel*, *Wolverine Blues*, *Chimes Blues/Lassus Trombone*, *Tin Juana*, *Copenhagen*. You have to hear it to believe it. It's the only jazz record in my collection that I can play with the tweeter control on my speaker all the way up.

The second is by Louis Armstrong's vocalist, Velma Middleton—*Big Mama's Back in Town/Goodbye, Good Luck, Good Riddance* (Middle-Tone #1). While it nowhere approaches the aforementioned record for true fidelity, it is above the average of what is available at the record counters.

You can see why I am pleased that you added the hi-fi section. If anyone wonders if the added money for a hi-fi phono system is worth it (as I did) let this assure them that it is.

Milton Sheppard
Morton, Pa.

At A Stan Still?

To the Editor:

In answer to Mr. Kenton's rash statement in your Feb. 11 issue about us "kids" knowing nothing about dancing . . . who can dance to that goshawful stuff Stan calls dance music?

I've been to only two of Stan's dances, but every time I could manage to dance to only about three numbers the whole evening—and then only before he changed into some unorthodox tempo, and right in the middle of a dreamy ballad, at that.

As far as we're concerned he doesn't ever have to play for another dance again. We'll take Ray Anthony or Les Brown any old time.

Bill W. Barhaur
Florence, S.C.

What A Mezz!

To the Editor:

Mr. Hentoff's Feb. 11 column reminded me of an incident that took place in Paris last summer. I went to dinner at the apartment of a respectable, upper-middle-class family and found one of the sons (age 20) to be a fan of Mezzrow. He took down a book, *Really the Blues*, translated as *Rage de Vivre*, and seemed surprised when I told him I had read it.

"But isn't this book banned in the U.S.?" he asked. "The advertisements say it has been suppressed."

The French have some weird opinions about the U.S. and jazz but this really shocked me. We have enough trouble with our Mc Carrans, Jenners and McCarthys and then this kid believes the federal government has banned the sale of *Really the Blues* . . . Probably an over-zealous publisher saw the chance to turn a few sales.

(But) why . . . consider the book a "disservice" to jazz? To me it

Keep informed on the music business by reading *Down Beat* regularly. It's interesting, informative, and profitable.

"so how come he doesn't play anything?"

Jack Garrett, WQBC
Vicksburg, Miss.

As a clerk in a magazine store I recommended and sold seven copies of *Really the Blues*, and ours is a very small town. Modern jazz is all Mr. Mezzrow called it . . . a lot of noise for nothing. The trouble with Mr. Hentoff is he's forgotten what real straight-from-the-heart jazz is. I suggest that when the great artist gets back home we honor him with the proper respect due a great musician.

Dottie Ryan
Pine Hill, N.J.

Babs, Stabs

To the Editor:

I agree with Barbara Coogans. You've sunk pretty low in ability to judge real talent and real music. At that rate, just stick to the fads and gimmicks.

It's time the music publishers and disc jockeys stop pushing this trash on the public, before our children all grow up with tin ears

growing out of the side of their heads.

Mrs. J. Sanko
Minneapolis, Minn.

Fran Warren's vocalizing is so beautiful it makes Ella Mae Morse and other singers look smaller than lead on a pencil . . . The way you rave over some of these two-bit singers kills me.

Fran Laino
Chicago, Ill.

Barbara Coogans is a little backward. All Fran Warren does is repeat what is on paper, but . . . Patti Page sings from the heart.

Jeannie DePago
Philadelphia, Pa.

I think Barbara ought to wise up and stop trying to compare Fran Warren with the queen of recordings, Patti Page.

Betty Lapcoco
Philadelphia, Pa.

Barbara Coogans can crawl back into the envelope. I don't mind admitting that Fran Warren has a good voice and that Ella Mae Morse isn't worth a bag of beans,

but . . . if Doria Day and Patti Page are "high school amateurs," how come they are two of America's biggest recording stars?

Joy Carson
Miami, Fla.

Tops On Pops

To the Editor:

I just read the "Letter to Virginia" by Leonard Feather, and I don't think anyone could have summed up Pops so beautifully. I've cut it out and will carry it in my wallet to show to some of my friends who haven't got Louis under their skin yet. I think he (Leonard) could have added "Long Live Louis."

Jeff Lowenthal
Chicago

To the Editor:

Thanks to Leonard Feather for his mention of me in his feature column Feb. 11. To be mentioned in the same breath with Louis Armstrong is high praise indeed and doubly so coming from as capable a critic as Leonard Feather.

Lee Castle
New York, N. Y.



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March 25, 1953

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Bobby Sherwood

Sherwood, Now A DJ, Let's Elks Parade By

By GEORGE HOEFER

"I got shanghaied into the band business by that *Elk's Parade* thing, and it brought me seven years of bad luck." So spoke Bobby Sherwood recently in New York, where the ex-bandleader has become a successful disc jockey.

In 1942, after Bobby's harmless little blues ditty became an "over-a-million" seller, the pressure was on for him to go out and meet his public. Sherwood and his band barnstormed back and forth from California to New York for seven long years before Bobby could disengage himself from *Elk's Parade*. He found that name banding left very little time for musicianship with all the one-niter jumps, autographing records in shops, and the necessity to keep the book filled with current uninteresting novelties and banal ballads.

DJ Plus TV

Sherwood is currently doing two mad disc jockey sessions over WJZ-ABC. He also has a regular spot on Milton Berle's weekly television show, and is very proud of the studio band that plays the show. In it are such musicians as Toots Mondello, Billy Butterfield, Yank Lawson, Charlie Margulis, and sketches himself, Sherwood is still the musician digging what is happening.

He starts his disc jockey day at the time he used to go to bed around 6:30 a.m. The stint runs until 8 a.m., at which time he picks

Juilliard Cats In Jazz Bow

New York—Considerable excitement has been caused around town by the professional debut here of a young band of Juilliard music students under the leadership of 22-year-old Spierie Karas, a drummer from Ashland, Ohio.

Karas' crew, which combines jazz with a string quartet somewhat along the lines of the original Artie Shaw outfit, features arrangements by Elliott Glenn.

The sidemen, all still studying at the Institute, most of them without any professional background until they played a week at Birdland and a benefit concert at Carnegie Hall shortly after Christmas, include Vic Carroll, clarinet; Frank Langone, flute; Sy Shaw and Joe Lanza, violins; Gene Sands, viola; Ed Basson, cello; Sam Gill, bass; and Jerry Robbins, piano and bassoon.

up his horse Lady Buck, stabled in back of the New York ABC studio building, and heads for Central Park (Bobby calls it Sherwood's Forest) to trot himself out of the tendency to go back to sleep. Late in the afternoon between 5:15 and 6 p.m. he makes with the turntables again on the Bobby Sherwood Show No. 23. Bobby's theme is his own *Cottontail*.

The chief gimmick of Bobby's radio presentations has to do with a crazy introduction to each record. These usually take the form of Sherwood, himself, performing the forthcoming tune in the style of the artist who made the record. He also uses original stories to lead into records and transcribed commercials. For instance, he will say he played poker last night with Frankie Laine, Dick Haymes, and Frank Sinatra. Laine won the reds, Haymes took the whites, but where were the blues? Sinatra sings *These Are the Blues*, and there you have the record.

Gimmicks Galore

Sherwood's stories, used as lead-ins, are copiously illustrated by sound effects. The day we caught the show he used: a window falling shut, a siren to give a fire engine effect, a harmonica played by the engineer, bells, cymbals, and corn-popping.

Bobby keeps his eye on the sound effects man, engineer, etc., around the studio as he dreams up a new musical or verbal idea from a key phrase. If they laugh, he keeps on the same track. But if they are glum, he changes to something else. Use is made of a studio organ or piano plus whatever instrument Bobby chooses to bring with him on a particular day. He probably uses his guitar most frequently.

Sherwood's show is relaxed, clever, and fun, and his musicianship tends to keep the record selection in a good groove. Due to Bobby's uncanny ear, it is sometimes hard to tell where the Sherwood ends and the record starts. The introductory note or chord on the record blends with Bobby's own noodling on whatever instrument is picked for the occasion.

It's most refreshing to have a real musician running a record show.

Who Blows There?

DICK HYMAN PIANO SOLOS (Classic Editions, Feb. 1, 1953). Kurt Walli songs: *September Song*; *Last in the Stars*; *Trouble Man*; *My Ship*; *Moan-Faced*; *Starry-Eyed*; *To Love You Is to Love You*, and *Sing Me Not a Ballad*.

DICK HYMAN PIANO SOLOS (Classic Editions, Feb. 2, 1953). *One Life to Live*; *Speak Low*; *Greenup Time*; *This Is New*; *It Never Was You*; *How Much I Love You*, and *Foolish Heart*.

BOB CREWE with GIL EVANS' ORK (For sale, 2/17/53). Trumpets—Bernie Frivin, Jimmy Maxwell, Jackie Kavan, and Johnny Mandel; trombones—Al Langstaff, Sonny Russo, and Eddie Bert; reeds—Harry Thaler, Hal Wilkowitz, Al Cohn, John LaPorta, and Danny Bank; rhythm—Mike Crane, piano; Barry Galbraith, guitar; Sam Bruno, bass, and Nick Stabula, drums. *Pride*; *Fine*; *Don't You Care?* and *Queen of Hearts*.

TEDDY CHARLES' TRIO (Prestage, 1/19/53). Teddy Charles, vibes; Ed Shaughnessy, drums, and Hall Overton, piano. Four originals, three by Overton, one by Charles.

ART MOONEY'S ORK (MGM, 1/6/53). Trumpets—Bobby Hackett, Billy Butterfield, Jimmy Giuffa, and Lennie Schwartz; trombones—Bill Bradley, Kai Winding, Sonny Russo, and Paul Selden; reeds—Toots Mondello, Red Press, Al Klink, Gene Cipriano, and Sal Schlinger; rhythm—Irv Joseph, piano; George Baran, guitar; Tom O'Neill, bass, and Sid Bulkin, drums. Cathy Ryan, vocals. *I Just Couldn't Take It, Baby*; *Believe in Me*, and *I Played the Fool*.

NANCY REED with DON COSTA'S ORK (MGT, 1/6/53). George Green and Sid Jarkowsky, reeds; Nick Perito, accordion; Phil Kraus and Bob Rosenberger, maracas; Don Araco and Sam Herman, guitars; Dick Carey, piano and trumpet; Jack Zimmerman, bass, and Frank Ippolito, drums. *It's Written All Over Your Face* and *You Never Tell Me*.

THE SAUTER-FINEGAN ORK (Victor, 1/12/53). Trumpets—Joe Ferrante, Bobby Nichols, and Tony Faso; trombones—Vern Feller, Bill Harris, and Bart Varsanyi; reeds—Sid Cooper, Al Klink, Joe Palmer, Charlie Albertine, and Sal Schlinger; rhythm—Lou Stein, piano; Mundell Lewis, guitar; Trigger Alpert, bass; Verly Arlen Mills, harp; Bill Barber, tuba; Don Lamond, drums; and Bunny Shanker and Milt Schneider, percussion. The Ray Charles Singers, vocals. *The Mulberry Bush* and *Tanquer Doodle Tante* (toy trumpet by Eddie Sauter).

CHARLIE SPIVAK'S ORK (King, 1/12/53). Trumpets—Phil Scapilletti, Rolf Ericson, Russ Montalvo, and Charlie Spivak; trombones—Jon Grisciano, Paul O'Connor, and Ted Sieder; sax—Charlie Russo, Dick Johnson, Bob McGhee, Yano Saito, and Sal Collura; rhythm—Bob Alberti, piano; Hal McCormick, bass, and John Perilli, drums. Joe Tucker and Eileen Rogers, vocals. *The Army's Always There*; *Sentimental*; *Trumpet O Sole Mio* and *Red Lilies*.

MACHITO'S AFRO-CUBANS (New, 1/29/53). Trumpets—Bobby Scudillo, Mario Basso, Faguito Davila, and Eddie Medina; trombones—Frank Bekah, Eddie Bert, and Sonny Russo; sax—Lennie Hambro, Gene Johnson, Joe Madara, Fred Sherovit, and Leslie Johnson; rhythm—Jose Mangual, bongos; Luis Miranda, conga; Uba Sulo, timbales; Bobby Rodriguez, bass, and Rene Hernandez, piano. *Gracias* and *Machito*, vocals and maracas. *Tunes withheld by request.*

ERNE RUDY'S ORK (Coral, 1/6/53). Trumpets—Phil Gilbert, Butch Oblak, and Don Rogers; sax—Eddie Luzzo, Charlie Wilson, Jerry DiFalso, and Chubby Silvers; rhythm—Lennie Grassie, piano; Bill Sawyer, guitar; Bill Thomas, bass, and Ernie Rudy, Jr., drums. *Say It with Your Heart*; *You Can Fly*, and two others, titles withheld.

LEROY HOLMES' NINE (MGM, 1/29/53). Billy Butterfield, trumpet; Will Bradley and Jack Satterfield, trombones; Pennino Hucks, clarinet; Bernie Lightner, piano; George Baran, guitar; Ed Sauter, bass, and Don Lamond, drums. *Leroy Holmes*, arranger, composer, and conductor. *Opus No. 1*; *Opus No. 2*; *Opus No. 3*; *Opus No. 4*.

ANNE HATHAWAY with LUTHER HENDERSON'S ORK (Avalon 2/2/53). Dick Vance, trumpet; Tyrone Glenn, trombone and vibes; John Barrows, French horn; Ed Brown, Russ Barrows, and Vincent Akers, reeds and woodwinds; Jimmy Crawford, drums; Al Hall, bass; Everett Barkdale, guitar, and Luther Henderson, piano, arranger and conductor. *Go Where You Go*; *Honeyuckle in the Wind*; *Supper Time*, and *It Goes Like This*.

Hayes Deserts TV For B'way Show

New York—Bill Hayes, who records for MGM and sings every Saturday night on *Your Show of Shows*, will leave that TV program March 14 to go into rehearsal opposite Isabelle Bigley in a new Rodgers-Hammerstein Broadway musical, *Me and Juliet*. Hayes also has a movie role in the recently-released *Stop, You're Killing Me!*

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RUSTY DRAPER
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MERCURY 70077 • 70077X45



ARTIE WAYNE
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AND
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CARAVAN
AND
WHILE WE DREAM
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EDDY HOWARD
GOMEN NASAI
AND
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GONE
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THE MEXICAN MAIDENS
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On The Cover

Monroe Happy About Dance Industry Future

Vaughn Monroe took enough time from his recent Chicago theater booking to try out one of the Hallicrafters world band portable radios which will be given as a prize in Down Beat's college and high school contest.

Monroe, who has been working a steady string of one-biters recently, is quite encouraged about the rising interest in the dance business. But there's still one thing he'd like to see happen which he feels would really put it over the hump.

"There are so many diversions for them now that never existed a few years ago," he continued, "that something new must come along in the dance field. When I was in high school and college, we had only the radio and athletic events. And really, we danced to both of them.

"Now they can go to night clubs to hear music, watch television—young people just don't have the time to devote to dancing that they used to."

Nevertheless, Vaughn is still optimistic about the future of the industry. "Even though it may never have the scope it once did, and the huge appeal, there will always be a market for good dance bands," he says. "I'm convinced of that."

Hi-Fi Flashes

Because of greatly-increased public interest in high fidelity reproduction of recorded music, the Hallicrafters company has just introduced two new versions of important units in the high fidelity or hi-fi system—a tuner and an amplifier.

The company at this time is undecided whether or not to market a complete high fidelity unit, but has built one which is presently touring the country to get public reaction.

Pentron Equipment

The Pentron pre-amplifier and tape transport mechanism are the latest additions to Pentron's line of magnetic recording equipment. These matching units for hi-fi custom installations can be used with any existing audio amplifier, radio, TV, or combination and are also available in the portable carrying case for operating through any home music system or radio.

Model Pre-7 pre-amplifier is fully wired, ready to plug in to any hi-fi system. The following controls are located on the front panel: motor switch, pilot light, record-level indicator, tape-radio switch, volume-tone control, play-record switch and jacks for phono-

graph, radio, mike and monitoring. Net price \$39.75.

Model 9T-3M tape transport mechanism operates at 3.75" and 7.5" per second and provides up to two hours' recording and playback (four hours with Pentron 10 1/2 inch reel adapter). It uses single or dual track heads. Separate record-erase heads have removable pole pieces that can be replaced as easily as a phonograph needle, when worn. This eliminates the need of buying complete heads, and as said to save 80 percent of the cost of a complete replacement. Exceptionally fast rewind-forward speeds. Net price \$59.75.

Ultra-high-frequency converters—how they are designed and how they work—is the subject of a new book, UHF Converters, (UC-1), published by Howard W. Sams & Co., radio and television service data publishers, of Indianapolis.

The book, publication date of which is April 1st, gives a detailed description of the design and operation of the new UHF converters and tuners and describes all the popular converter designs and how they work with present VHF sets. List price is \$1 a copy.

Composers Now 'Write' On Tape

How musicians now compose directly on magnetic recording tape will be demonstrated March 22 at the University of Illinois during the school's sixth annual Festival of Contemporary Arts. John Gage, composer-critic, will play tapes from all composers currently working in this new medium, in a lecture entitled "Music for Magnetic Tape."

Other music events in the six-week festival will include a recital by David Tudor of experimental piano works, March 22; a student symphony orchestra concert with Max Rostal, British violinist, as soloist, March 29; and two lectures by American composer Elliott Carter, March 28 and 29.

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CLASSICS IN CAPSULE

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

NEW DIRECTIONS

Table with 3 columns: DISC DATA, RATINGS, COMMENTS. Includes entries for Rascher, Larry Adler, and Elizabethan Love Songs.

RARE VINTAGES

Table with 3 columns: DISC DATA, RATINGS, COMMENTS. Includes entries for Berlioz and Elizabethan Love Songs.

STANDARD WARHORSES

Table with 3 columns: DISC DATA, RATINGS, COMMENTS. Includes entries for Strauss, Beethoven, Goldmark, and Chopin.

Second Of A Series

Let's Look Into That Hi-Fi System

(Ed. Note: There are five basic components in the average high fidelity home music system: record player, tuner, amplifier, loudspeaker, and loudspeaker enclosure. Last issue, in the first of this series of articles explaining the functions of these components, Down Beat discussed the record changer. Material used is from the Hudson Radio and Television Corporation catalog.)

The Tuner

The tuner is similar to a radio receiver, except that it does not usually incorporate its own sound amplifying system, and its sensitivity and tonal range are far superior to that of the average commercial radio receiver.

Tuners are available for both FM and AM reception. Though FM reception is far superior in quality, many programs are available on AM only. Efficiency factors to be considered are sensitivity and freedom from "drift" (the tendency to become detuned due to internal receiver temperature changes, particularly on FM).

A "must" for best performance of tuners is an antenna, outdoors and high, particularly in suburban areas. This is very important for FM.

The Amplifier

The minute amount of electrical energy from our two program sources, the record player and the tuner, must be increased to the point where it is great enough to actuate a loudspeaker. This increase, or amplification, should introduce a minimum of distortion into the energy being amplified.

The output energy should be a multiplied duplicate of the input energy. Any distortion introduced by the amplifier becomes a part of the output energy and is given in the manufacturer's rating. Thus, the lower the amount of distortion added, the more pleasing is the final reproduction.

In choosing the amplifier another factor to be considered is its tonal range. This tonal range (or frequency response) is indicative

of the amplifier's ability to reproduce accurately all the various frequencies of tones in the audible spectrum. Less expensive amplifiers cover from 40 to 15,000 cps. More elaborate amplifiers will cover the entire span of human hearing from 20 to 20,000 cps.

In a discussion of frequency response it is important to consider the amplifier's ability to amplify all frequencies with an almost equal intensity of sound. When one frequency is amplified to a greater intensity than another the result

is unnatural reproduction.

This variation in intensity is expressed as "plus or minus" so many "db" (abbreviation for decibels). One decibel is the minimum intensity difference the human ear recognizes. The smaller the variation in intensity at all frequencies the better the amplifier.

The power output rating of an amplifier indicates the loudness level it produces; the greater the number of watts, the greater the volume. A 10-watt amplifier is usually adequate for the average home.



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DOWN BEAT RECORD REVIEWS

Records in the popular, and rhythm and blues, and country and western sections are reviewed and rated in terms of broad general appeal. Records of interest from a musical standpoint are marked with a sharp (#), or, if exceptionally interesting, a double sharp (##). Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

HARRY BELAFONTE Victor 20-5210	★★★★ Gomen Nasai ★★★ Springfield Mountain	* The Japanese importation (<i>Nasai</i>) may provide Harry with his first record hit.
JOE (FINGERS) CARR Capitol 2359	★★★ Doo Wacky Rag ★★ Aloha Oe	* <i>Doo Wacky</i> , treated like Pee Wee Hunt did <i>Twelfth Street Rag</i> , is great for juke boxes.
BETTY CLOONEY Coral 60930	★★★★ I Idolize You ★★★★ You're All I See	* Betty's vocal resemblance to sister Hootie is almost uncanny at times. <i>Idolize</i> has a great chance.
ROSEMARY CLOONEY Columbia 39943	★★★★ Lovely Weather for Dachs ★★★★ Haven't Got a Worry	* A grand slinging job. Commercial potential of these tunes not too good, but <i>Worry</i> standing the best chance.
JOE COSTA Victor 20-5171	★★ Let Me Love You Tonight ★★ Anything You Say	* Little action likely.
DORIS DAY Columbia 29913	★★★★ You Have My Sympathy ★★★★ The Second Star to the Right	* Two lovely performances from Doris. Both could go.
JOHNNY DENMOND Coral 60929	★★ A Guy Caballero ★★ Thanks for Letting Me Know	* Good readings of both. <i>Caballero</i> is the old one.
BILL FARRELL MGM 11434	★★★★ Kaw-Liga ★★★★ You Can't Stop Me From Dreaming	* <i>Kaw-Liga</i> is the big tune of the moment, but listen to the flip. It's the best slinging Bill has ever put on wax.
JEANNE GAYLE Capitol 2354	★★ Painting the Town With Tears ★★ I'll Be Hangin' Around	* Jeanne gets Kay Starrish on <i>Tears</i> , which could stir some interest.
★JACKIE GLEASON Capitol 2361	★★★★ You're Getting to Be a Habit With Me ★★ Melancholy Serenade	* More lovely relaxing music from the comic. <i>Serenade</i> is the theme on his TV show. <i>Habit</i> shows off Bobby Hackett.
EDDY HOWARD Mercury 70107	★★★★ Gomen Nasai ★★★★ Someone to Kiss Your Tears Away	* Eddy should have a good one, too, in <i>Gomen</i> , and the flip is also mighty strong.
FRANKIE LAINE-JIMMY BOYD Columbia 39945	★★★★ Tell Me a Story ★★★★ The Little Boy and the Old Man	* Terry Gilkyson's <i>Story</i> , which is mindful of <i>Waiting for the Nightingale</i> , is bound to be a hit record. A natural combination.
JUDY LYNN Coral 60931	★★ Satin Pillows ★★ She Looks	* Double entendre lyrics might put <i>Looks</i> over.
GORDON MAC RAE Capitol 2352	★★★ Congratulations to Someone ★★★ How Do You Speak to An Angel	* Gordon gets to cover two potential hit tunes here, is bound to pick up some sales if they click.
GRADY MARTIN Decca 28588	★★ Side By Side ★★ A Fool Such As I	* Martin's risky hand makes this top juke fare for many localities—particularly the Midwest.
BUDDY MORENO Decca 1535	★★★★ Let's Go Down to the Tavern ★★ One Darn Reason	* Ex-Jurgens and James singer gets fine backing on <i>Reason</i> , could have a hot juke item in <i>Tavern</i> .
LIZA MORROW King 15217	★★★ Satin Pillows ★★★★ The Nothing to Sing the Blues About Blues	* Lots of big studio jazz comes back Liza here (Billy Butterfield, Bill Starkmeyer, etc). <i>Blues</i> moves, in early Dinah Shore style.
HELEN O'CONNELL Capitol 2363	★★★★ Just to Be There ★ With All My Tears for You	* <i>There</i> is sung intimately, should get a lot of deejay response. <i>Tears</i> is hopeless.
KEN RENO MGM 11419	★★ My Heart Is a Kingdom ★★ Mexico	* Big voice, big band, little appeal.
BARBARA BUCK MGM 11418	★★ That's Him Over There ★★★ The Price I Paid for Loving You	* Barbara's weepy on <i>Him</i> , bounding and sunny <i>Calo</i> -like on the overleaf.
LU ANN SIMMS Columbia 39928	★★★ The Best Time ★★★ Moving Away	* Lu Ann has all the equipment, all she needs is the right material. <i>Best Time</i> comes the closest.
SANDY STEWART	★★ Before ★★★★ Since You Went Away from Me	* The young Philadelphia has a mature voice for such a young girl, could very easily come up with a hit with one of these.
JUNE VALLI Victor 20-5177	★★★★★ Congratulations to Someone ★★★★ Love and Hate	* June's <i>Congratulations</i> , if the tune finally catches on (it's been hanging fire for weeks), will grab a lot of the loot.

DANCE BANDS

★TEX BENNIKE MGM 11433	★★★ Dancer's Delight ★★ Dign Dign Doo	* Pleasant instrumental treatment of Hank Mancini's original (<i>Delight</i>) with some Tex tenor and a bright, Hackett-like trumpet.
★RAT ANTHONY Capitol B 343	★★★★ Campus Rumpus	* Solid, precise work on eight standards (all done on instrumentals) marks Ray's latest album. Included are <i>Dancing on the Ceiling</i> , <i>It's De-Lovely</i> , <i>The Continental</i> , and <i>They Didn't Believe Me</i> . Roll back the rug, please.
★WOODY HERMAN MGM E 192	★★★ The Third Hand	* This is a curious album. Recorded last summer in California, it was originally intended for dancers and it has an overall impact more redolent of Lee Brown than of Woody. Ralph Burns' arrangements are fine, and there are occasional short sales, but this was obviously not aimed at jazz fans and will entertain them only mildly. Included are <i>Love Is Here to Stay</i> , <i>East of the Sun</i> , <i>Nice Work If You Can Get It</i> , and <i>In a Little Spanish Town</i> .

Here Are the New 'Down Beat' Record Reviews
Clip and Save Them for Easy Reference



Scoreboard

Here are the top 10 tunes in the country for the period ending March 11. Compilations to determine these tunes are based on a nationwide survey covering record sales, disc jockey plays, and juke box performances. The records listed are those the editors of *Down Beat* suggest you listen to when making your purchase.

	Position
	Last Issue
1. <i>Till I Waltz Again with You</i> Teresa Brewer, Coral 60873.	1
2. <i>Don't Let the Stars Get in Your Eyes</i> Perry Como, Victor 20-5064; Eileen Barton, Coral 60882.	2
3. <i>Tell Me You're Mine</i> The Gaylords, Mercury 70030; Russ Morgan, Decca 28569.	6
4. <i>Have You Heard?</i> Joni James, MGM 11390.	4
5. <i>Why Don't You Believe Me?</i> Joni James, MGM 11333; Patti Page, Mercury 70025.	5
6. <i>Doggie in the Window</i> Patti Page, Mercury 70070.	—
6. <i>Side By Side</i> Kay Starr, Capitol 2334.	9
7. <i>Hold Me, Thrill Me, Kiss Me</i> Karen Chandler, Coral 60831.	8
8. <i>Pretend</i> Nat Cole, Capitol 2346; Ralph Marterie, Mercury 70045.	10
8. <i>Keep It a Secret</i> Jo Stafford, Columbia 39891; Bing Crosby, Decca 28511.	3
9. <i>Anywhere I Wander</i> Julius LaRosa, Cadence 1230.	—
10. <i>Oh, Happy Day</i> Lawrence Welk, Coral 60893; Don Howard, Essex 311.	7

Tunes Moving Up

These are not the next eight top tunes. They are songs on which there is much action and which could move up into the *Down Beat* Scoreboard.

1. *I Believe*
Frankie Laine, Columbia 39938.
2. *Your Cheatin' Heart*
Hank Williams, MGM 11416.
3. *A Fool Such As I*
Jo Stafford, Columbia 39930.
4. *Even Now*
Eddie Fisher, Victor 20-5106.
5. *Gomen Nasai*
Harry Belafonte, Victor 20-5210; Sammy Kaye, Columbia 39957.
6. *Seven Lonely Days*
Georgia Gibbs, Mercury 70095.
7. *Caravan*
Ralph Marterie, Mercury 70097.
8. *Tell Me a Story*
Frankie Laine-Jimmy Boyd, Columbia 39945.

BMI PUBLISHERS' ROW BMI

<p>"THE GIRL WITHOUT A NAME" (From The Hit Broadway Show—"The Seven Year Itch") As performed by ART LOWRY—COLUMBIA "Other Records Soon" E. B. MARKS MUSIC RCA Building, New York City, N.Y.</p>	<p>"TRAIN, TRAIN" BUDDY MORROW ORCHESTRA RCA VICTOR 20-5212 VALLEYDALE MUSIC, INC. 1619 Broadway, New York City, N.Y.</p>	<p>For The First Time DANCE ORK NOW AVAILABLE "GRANADA" ... \$1 Great Latin Standard featured by Mario Lanza in the M&M pic "Because You're Mine" PEER INTERNATIONAL CORP. 1619 Broadway, New York City, N.Y.</p>	<p>"JOHN HENRY" by Bill Bailey Mercury-70080 ALTON MUSIC 21 West Illinois, Chicago, Ill.</p>	<p>"MIDNIGHT" Gordon Jenkins And His Orchestra With The McQuaig Twins Decca #28580 TANNEN MUSIC, INC. 146 W. 54th St., New York City, N.Y.</p>
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BMI PUBLISHERS' ROW BMI

DOWN BEAT RECORD REVIEWS

#SAMMY KAYE Columbia 39987	**** <i>Gomen Nasai</i> **** <i>Until Tomorrow</i>	• Sammy should have a hit he's been looking for in <i>Gomen</i> .
#STAN KENTON	**** <i>Harlem Nocturne</i> **** <i>Hush-A-Bye</i>	• Another re-ritual of <i>Nocturne</i> and one that Kenton fans will undoubtedly go wild over. Lots of Stan's piano and too little of Frank Rosolino's trombone are in evidence.
#RALPH MARTERIE Mercury 70097	**** <i>Caravan</i> *** <i>What's In A Dream</i>	• Powerful if somewhat gimmicky treatment of <i>Caravan</i> . It's already started off bigger than Ralph's <i>Pretend</i> .
#BILLY MAY Capitol H 374	*** <i>Bachanalla!</i>	• <i>Cocktails for Two</i> , <i>Little Brown Jug</i> , <i>Mahin' Whoops</i> , and five other sides make up this collection of competent dance music. A few good solo spots and a good deal of the stirring sax.
#CHARLIE SPIVAK King 15225	*** <i>Red Lilies</i> **** <i>Sentimental Trumpet</i>	• Another pretty solo offering from Charlie, who's rapidly building a catalog for his new label affiliation. Normally excellent Joe Teacher is a little outsteady on <i>Lilies</i> .

RHYTHM AND BLUES

#NINETEEN ALLEN King 4608	*** <i>Baby, Jus' Doin' It</i> **** <i>Yes, I Know</i>	• Yes is the answer to <i>I Don't Know</i> and Miss Allen really gives it a workin'over. Should do very well.
DEBBIE ANDREWS United 144	**** <i>Don't Make Me Cry</i> *** <i>Love Me, Please Love Me</i>	• The very promising former Ellington band singer impresses strongly here, though the backing vocal group detracts from her singing.
#EARL BOSTIC King 4603	**** <i>Steamwhistle Jump</i> **** <i>The Sheikh of Arab</i>	• Raw, frenetic, jumping alto from the leader on both sides. <i>Jump to Take the "A" Train</i> . There's some real excitement here.
GAYLE BROWN Brunswick B4003	*** <i>Go, Baby</i> *** <i>Go on Are the Days</i>	• Brown is nothing more than another capable blues singer on this pair.
DOZIER BOYS United 143	**** <i>Linger Awhile</i> **** <i>I Keep Thinking of You</i>	• Group sounds like the Ink Spots sans soprano lead voice, gets a good beat and sings strongly. Watch <i>Thinking</i> .
THE EMBERS Ember 101	*** <i>Paradise Hill</i> ** <i>Sound of Love</i>	• Warner Ellington wrote the tunes, and pianist Vi Hamilton, wife of Ellington's clarinetist, heads the accompanying trio. <i>Hill</i> is the better tune.
#JOHN GREER Victor 20-5170	**** <i>You Played on My Piano</i> **** <i>I'll Never Let You Go</i>	• <i>Piano</i> is the side here, a wailing, shouting thing sung by Greer and Dolores Brown. The band jumps. Take a listen.

COUNTRY AND WESTERN

RED FOLEY Decca 28587	**** <i>Hot Teddy</i> **** <i>Playing Dominoes and Skootin' Dice</i>	• The Flanagan hit is done as a vocal by Foley. It's a switch; the case up to now usually has been pop artists recording r & w material. It's pretty effective stuff.
HANK SNOW Victor 20-5185	**** <i>Honeymoon on a Rocket Ship</i> **** <i>There Wasn't An Organ to Our Wedding</i>	• Fine effort from Hank. Should sell.
HANK THOMPSON Capitol 2376	**** <i>No Help Wanted</i> **** <i>I'd Never Have Found Somebody New</i>	• A strong beat and Hank's first-rate vocal will pull a lot of action for both sides.

The 'Beat's' Best Bets

POPULAR

These are not necessarily the best-selling records in the popular category, but they are sides we think you should pay attention to when making your purchases.

1. *Hush-A-Bye*, by Bing Crosby. Decca 28581.
The Groaner singing as he hasn't in a long while.
2. *Ramona*, by Les Brown. Coral 60918.
Another great dance side from the Brown band, with Jimmy Zito's trumpet a highlight.
3. *Gomen Nasai*, by Harry Belafonte. Victor 20-5210.
Reviewed on these pages, it looks like a hit for Harry.
4. *Congratulations to Someone*, by Tony Bennett. Columbia 39910.
Released some time ago, started slowly, but a fine side that could still move up.
5. *Caravan*, by Ralph Marterie. Mercury 70097.
Might be even bigger than Ralph's *Pretend*. It's swell dance music.

The 'Beat's' Best Bets

COUNTRY and WESTERN

These are not necessarily the best-selling records in the country and western category, but they are sides we think you should pay attention to when making your purchases.

1. *Your Cheatin' Heart*, by Hank Williams. MGM 11416.
The flip side of *Kaw-Liga* a Best Bet in the last issue, *Heart* is nearly as strong.
2. *No Help Wanted*, by the Carlisles. Mercury 70028.
Also recorded by Rusty Draper on the same label and Hank Thompson on Capitol, the Carlisles' effort has been the best seller.
3. *A Fool Such As I*, by Hank Snow. Victor 20-5034.
Still a very strong item after a couple of months of good sales.
4. *I Don't Know*, by Tennessee Ernie. Capitol 2338.
Five-starred a couple of issues back, this is well worth a listen if only for Ernie's humor.
5. *The Life of Hank Williams*, by Hawkshaw Hawkins. King 1174.
Another tribute to the late singer which could bust open.



spinning right to the TOP!!!

Tony Bennetts

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The 'Beat's' Best Bets

JAZZ

These are not necessarily the best-selling records in the jazz category, but they are sides we think you should pay attention to when making your purchases.

- 1. Jam Session, by Charlie Parker. Flip Phillips, Benny Carter, et al. Mercury LPs 601, 602.**
Some great jazz from some Granz stars. Two pretty thrilling 12-inch LPs.
- 2. Dizzy Gillespie LP. Blue Note 5017.**
Recorded in France last year, Dizzy plays some lovely standards with feeling and melodic loveliness.
- 3. Twisted, by Annie Ross. Prestige 363.**
Still the best seller on the Prestige label, Annie's vocalese is causing a lot of talk.
- 4. Cotton Tail, by Flip Phillips. Mercury 89022.**
Excitement galore from Flip, Shavers, Oscar Peterson, others.
- 5. The Last Testament of a Great New Orleans Jassman, by Bunk Johnson. Columbia LP 1234.**
Bunk's last record sessions, and recorded with a hand-picked band. Every collector will want.

JAZZ

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

J. Dankworth's Cool Britons

Birdland Bounce
Leapin' in London
Tea for Me
Cherokes

Rating: ★★★★★

Swinging Swedes

Pick Yourself Up
Summertime
Cream of the Crop

Rating: ★★★★★

New Sounds from the Old World is the apt title of this LP, which puts the best British and Swedish jazz back to back.

British titles are eloquent testimony to the triple talents of Johnny Dankworth, as alto man and arranger on all four sides, leader of the bigger group of *Melody Maker* poll winners on the first two numbers and of his own award-winning combo on the last pair. They also show off a fine trumpet man, Jimmy Deuchar, Ronnie Scott's tenor, several other confident soloists, and rhythm section work that's most effective on *Bounce*, the best item of the bunch.

We've already saluted the Swedes' *Summertime* and *Pick*, released as a single. The six-minute *Crop* is no less impressive. These lines wrote a fascinating 12-bar theme and intermittent flashes of arrangement that break up the solo passages admirably but leave plenty of room for everyone to expound at length; Ericson's trumpet, Persson's trombone, Wickman's clarinet, Domnerus' alto, Norin's tenor, Gullin's baritone, Linde's vibes, Hallberg's piano, Carlberg's guitar, and backing them all beautifully, Brehm's bass and Noren's drums. We've heard hundreds of Scandinavian sides, and to our knowledge this was the most successful date ever cut by the Swedes. Don't miss it. (Blue Note BLP 5019)

Vic Dickenson

★★★★ *In a Mellowtone*
★★★ *I'm Getting Sentimental Over You*

Vic's sly trombone plays around deliciously with the Ellington tune; Bill Doggett's organ and Johnny Collins' guitar split a swinging chorus, and Vic takes it out beatfully, with Jo Jones riding regally throughout. Overleaf, Vic puts his fingers to Tommy Dorsey's nose. He adds just enough of a personal touch to the melody to make this version of the perennial TD theme distinctive without losing its beauty. (Blue Note 1601)

Duke Ellington

★★★★ *Rock Skippin' at the Blue Note*
★★★ *The Future Song*
Strayhorn wrote a catchy theme in *Rock*, orchestrated it effectively — notice, particularly the terrific

tenor of the interlude as Ray Nance comes in after the first chorus. But after Ray's solo and a reprise of the theme, it's all over. Could have lasted another full chorus and built more effectively.

Lincoln Chase's *Gloomy Sunday-like Vulture Song* is sung by Jimmy Grissom, who has some trouble with his enunciation — "to awake some morn and greet the dorn..." A skillfully orchestrated but rather depressing side. (Columbia 39942)

Earl Hines

★★★★ *Greenie's Corner*
★★★ *When I Dream of You*
Named for trombonist Benny Green, who has a fine solo, the first title is an attractive instrumental with good tenor work and some of Fatha Hines' still timeless piano. Overleaf an old ballad of Earl's is sung in fair fashion by one Lonnie Satin. (D'Oro 105)

Johnny Hodges

★★★★ *Duke's Blues I & II*
Leroy Lovett's piano pushes the two-part opus off as if it were Duke with *Things Ain't*. Johnny's alto soon grabs control, then gives way to some robust Emmett Berry trumpet, followed by some traditional trombone, Lawrence Brown-blues style, with the band rocking dotted eighths and sixteenths. Part I ends abruptly on the fourth bar of a 12-bar chorus. Second side is more typical Hodges blues horn, leading into a two-bar riff that's repeated engagingly to the end. Good old-fashioned earthy jazz, well recorded. (Mercury 89018)

Milt Jackson

★★ *La Ronde*
★★★ *All the Things You Are*
★★★★ *Yesterdays*
★★★ *D & E*
Milt Jackson's vibes are backed by John Lewis' piano and Kenny Clarke's drums plus, on the first pair, Percy Heath on bass. *La Ronde* is a bright Lewis original but the side is weakened by too much solo drumming. *Things*, while not saying anything new on an over-familiar subject, is easy listening. (Prestige 828)

Ray Brown replaces Heath on the next coupling. *Yesterdays* has long been Bags' *piece de resistance* and he makes it one of the prettiest vibes solos of the year. No technical conflagrations, just relaxed, relaxing music. *D & E*, another Lewis original, has a fine walking beat by Brown, good-groove solos by Milt, John and the same Mr. Brown. (Dee Gee 3701)

Lighthouse All-Stars

★★★★ *Out of Somewhere*
★★★★ *Viva Zapata*
★★★ *Swing Shift*
★★ *Big Girl*
This is Howard Rumsey's bunch — Shorty Rogers, trumpet; Milt Bernhart, trombone; Jimmy Guiffre and Bob Cooper, tenors; Frank Patchen, piano; Rumsey bass, and Shelly Manne, drums. Carlos Vi-

dal plays conga on *Zapata*.

Somewhere is a lovely Guiffre composition that has solos from Coop, Shorty, Guiffre (a good one), and Bernhart (who comes in playing a quote from the bridge of *Imagination*). *Zapata* is distinctive chiefly because of some good and humorous Rogers trumpet, *Swing Shift* is a Shorty line that gives everyone a chance to blow, with Rogers and Guiffre coming out best.

Big Girl should be reviewed by itself in the r and b section. It's a foot-stomping blues of *I Ain't Mad at You* genre complete with tenor squeals and honks (Cooper?) and rolling drums. Fun but exhausting. (Lighthouse 45-351, 45-352)

Shelly Manne Septet

★ *It Don't Mean a Thing*
★★★★ *Deep People*
Shelly makes a spoken introduction out of the title, then sings most of the way through *Thing*. Arrangement gets a thing ensemble sound and the whole thing lives up to its title. *Deep People*, a title that prejudiced us in its favor, is the work of Jimmy (Four Brothers) Guiffre, who also plays tenor on the date. Conte Candoli and Shorty Rogers on trumpets, Bob Gordon on baritone and Frank Patchen on piano all have solos and the side comes off neatly. (Dee Gee 3803)

Gil Melle Sextet

★★★★ *Sunset Concerto*
★★ *Mars*
"This is my sunset concerto," intones Monica Dell, and thereupon turns the mike over to Mr. Melle's theme, as interpreted by the composer on tenor and Eddie Bert on trombone, for a very short but valid side that gets a slow groove mood. *Mars*, which has Monica speechless in the Jackie Cain or Annie Ross tradition, gets a good beat going, then relinquishes it for a choppy change of tempo that doesn't seem to fit. Joe Manning's vibes plus George Wallington, Max Roach and Red Mitchell complete the sixsome. (Blue Note 1607)

Flip Phillips-Buddy Rich

★★★ *Three Little Words*
★★★ *Carioca*
Words is Flip most of the way; *Carioca* is a little Richer. Hank Jones completes the threesome. Flip is a fine tenor man, Buddy a great drummer, and Hank a potent pianist, but the whole is somehow less than the sum of the parts. (Mercury 89030)

Paul Quinichette

★★★★ *People Will Say We're in Love*
★★★★ *No Parking*
Paul's accompanied by Hammond-organist Marlowe Morris and his quartet. First side is almost all Paul; coupling, a fast blues, has good solos by Jerome Darr on guitar and by Marlowe. (Mercury 70086)

George Shearing

★★ *There's a Lull in My Life*
★★★★ *Midnight Belongs to You*
Lull has a slow Latin-esque rhythm and some pizzicato effects, presumably bass and guitar in octave unison, that come off nicely. Aside from that, it's the formula. Backing is all-vocal; Teddi King does a good job on a good tune (MGM 11425)

Horace Silver

Safari
Ecaroh
Prelude to a Kiss
Thou Swell
Quicksilver
Horoscope
Yeah
Knowledge Box
Rating: ★★★★★

The young man from Norwalk, Conn., bounds into the top brackets at one swell foop with the six originals and two standards presented here. Silver has much of Bud Powell's mordant attack and as many intriguing ideas as Monk in the creation of colorful themes. *Yeah* swings the most, *Kiss* is the prettiest.

Art Blakey knits tightly with Horace throughout; Curly Russell and Gene Ramey split the diligent bass chores. A must for piano pur-

suers, and for anyone interested in what Blue Note describes here as New Faces—New Sounds. (Blue Note BLP 5018)

Stuff Smith

Bugle Call Rag
Perdido
Desert Sands

Rating: ★★★

Krupa-Ventura Trio

Stompin' at the Savoy
Body and Soul
Limehouse Blues

Rating: ★

These constitute Vol. 3 of Timme Rosenkrantz' 1945 concert. Stuff Smith is a swinging fool, with the kind of tone on violin that Louis Armstrong has on voice. His double-length *Perdido* has some great moments, but the effect is impeded by Ted Sturgis, who sounds as if his bass has swallowed the microphone, and by Billy Taylor's not-yet-matured piano. On the other side are two numbers by Krupa, Ventura, and a mediocre pianist. The partnership was up to pretty much the same tricks eight years ago as it is today. (Commodore FL 20028)

Sarah Vaughan

Tenderly
Don't Blame Me
I'm Through with Love
I Cover the Waterfront
If You Could See Me Now
Once in a While
The Man I Love
Don't Worry 'Bout Me

Rating: ★★★★★

Many of Sarah's present-day fans

didn't know her in her formative years. These sides, cut originally in 1946 and '47 for Musicraft, show startlingly the changes her style and settings have undergone since those distant days. Arrangements, ensemble work and balance sound a little sloppy at times; but with all this, and with Freddy Webster's faltering but feelingful trumpet, *If* remains one of the warmest sides Sarah has ever made.

Band on the first four titles is under George Treadwell's name (he was still playing trumpet then); on *If* it's under Tadd Dameron, who wrote this great tune. Ted Dale conducted the next two sides, while the final title was originally released as by Teddy Wilson's orchestra with Sarah as vocalist. None of these gentlemen even gets label credit now. *Tenderly*, by the way, was the first disc of this then-unpublished tune. (MGM E 165)

Teddy Wilson

★★★★ *Dear That Dream*
★★★★ *Lady Be Good*
Once one of the most prolific recording artists in the business, Teddy returns after too long an absence, in two sides with Buddy Rich and John Simmons. He doesn't say anything new, but he says it in the gentlemanly style that earned him an international respect and a myriad of imitators. Buddy is very heavily recorded, making *Lady* as much his as Teddy's, but somehow it doesn't upset the side, and sure helps it to swing. (Mercury 89029)

The 'Beat's' Best Bets

RHYTHM and BLUES

These are not necessarily the best-selling records in the r and b category, but they are sides we think you should pay attention to when making your purchases.

- 1. Let Me Go Home Whiskey, by Amos Milburn. Aladdin 3164.**
A romping blues that's a sure hit for Milburn.
- 2. These Foolish Things, by Tab Smith. United 140.**
Another full-blown ballad from the horn of plenty, Tab Smith.
- 3. Hurry, Hurry, Baby, by Roy Brown. King 4602.**
Roy outshouts Wynonie Harris here, and there's also a trumpet solo on the side worth hearing.
- 4. Hollerin' and Screamin', by Little Esther. Federal 12115.**
Top drawer singing job.
- 5. Yes, I Know, by Linda Hayes. Recorded in Hollywood 244.**
A best seller and deservedly so.

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1619 Broadway Circle 7-2904
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Down Beat, Incorporated 2/3/53

2001 Calumet

Chicago 16, Illinois

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Just a note to tell you how immensely pleased we were with the results of our January 28th ten inch ad in the Beat.

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Cordially yours,
s/ Dick Jacobs

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SEE PAGE 23 FOR MORE CLASSIFIED ADS

Section IV

A Basic Record Library

Vocals

(Ed. Note: This is the fourth in an exclusive Basic Library series. *Vocals* was compiled by Ralph J. Gleason, who in addition to his duties as the *Beat's* San Francisco correspondent, writes and edits a weekly popular music page for the *San Francisco Chronicle*.)

- Louis Armstrong..... *Satchmo Serenades* (10" Decca DL 5401)
- Eddy Arnold..... *All Time Hits* (10" Victor LPM 3031)
- Fred Astaire..... *The Astaire Story* (12" Mercury MG-C-1001-4)
- Mildred Bailey..... *Serenades* (10" Columbia CL 6094)
- *Rockin' Chair Lady* (10" Decca DL 5387)
- Pearl Bailey..... *Entertains* (10" Columbia CL 6099)
- R. Clooney-H. James..... *Hollywood's Best* (10" Columbia CL 6224)
- Nat (King) Cole..... *Unforgettable* (10" Capitol H 357)
- Perry Como..... *Sentimental Date* (10" Victor LPM 3035)
- Compagnons de la Chanson..... *Album* (10" Columbia 6208)
- Bing Crosby..... *Dixieland Bands* (10" Decca DL 5323)
- Doris Day..... *I'll See You in My Dreams* (10" Columbia CL 6198)
- Marlene Dietrich..... *Songs* (10" Vox PL 3040)
- Billy Eckstine..... *Favorites* (10" MGM E 548)
- Eddie Fisher..... *Album* (10" Victor LPM 3025)
- Ella Fitzgerald..... *Sings Gershwin* (10" Decca DL 5300)
- Dick Haymes..... *Souvenir Album* (10" Decca DL 5012)
- Billie Holiday..... *Sings* (10" Columbia CL 6129)
- *Vol. I & II* (10" Commodore FL 2005-6)
- Eddy Howard..... *Album* (10" Columbia CL 6067)
- Burl Ives..... *Wayfaring Stranger* (10" Columbia 6109)
- Herb Jeffries..... *Time on My Hands* (10" Coral 56044)
- Frankie Laine..... *One for My Baby* (10" Columbia CL 6200)
- Peggy Lee..... *My Best to You* (10" Capitol H 204)
- Mary Martin..... *Sings for You* (10" Columbia ML 2061)
- Johnny Mercer..... *Songs* (10" Capitol H 214)
- Mary Ann McCall..... *Sings* (10" Discovery 3011)
- Mills Brothers..... *Souvenir Album* (10" Decca DL 5102)
- Nina de los Peines..... *Canto Flamenco* (10" Columbia FL 9536)
- Patti Page..... *Songs* (10" Mercury MF 25059)
- Ma Rainey..... *Vol. I* (10" Riverside 1003)
- Martha Raye..... *Sings* (10" Discovery 3010)
- Dinah Shore..... *Reuniting* (10" Columbia CL 6069)
- Frank Sinatra..... *Dedicated to You* (Columbia CL 6096)
- Bessie Smith Story..... *Vols. I-IV* (12" Columbia GL 503-4-5-6)
- Jo Stafford..... *Autumn in New York* (10" Capitol H 9014)
- Kay Starr..... *Kay Starr Style* (10" Capitol H 363)
- Mel Torme..... *Songs* (10" MGM E 552)
- Miguelito Valdes..... *Mr. Babalu* (10" Decca DL 5374)
- Sarah Vaughan..... *Tenderly* (10" MGM E 165)
- Fats Waller..... *Plays and Sings* (12" Victor LPT 1001)
- Ethel Waters..... *Album* (10" Remington 1025)
- Lee Wiley..... *Sings Vincent Youmans* (10" Columbia 6215)
- Hank Williams..... *Album* (10" MGM E 168)



Record Session

WEST COAST LEADER Ike Carpenter assembled some of the best men he could find in L.A. to cut a recent dance date for Aladdin records. Trumpets were Gerald Wilson, Maynard Ferguson, Pete Candoli; trombones, Tommy Pedersen, Dick Noel; saxes, Maxwell Davis, Les Robinson, Dave Harris, Joe Cook, and Red Callender (bass), J. Sailes (drums), and Ike (piano) in the rhythm section. At right are composer Henry Nemo, who wrote two tunes for the date, actress Sandu Scott, Carpenter, and Eddie Meamer of Aladdin.



The Hot Box

Rare First Recording Of Bing Crosby Discovered

By GEORGE HOFFER

Bing Crosby's very first recording has been found and verified and the many Crosby collectors can now have fun looking for a really rare item. Jazz discophiles have always felt the Crosbyites had it too easy, as Bing's platters have

always sold quite well, making them easily available. Now those with complete Bing collections will have to pore over piles of junk shop accumulations to obtain a record by Don Clark and his Los Angeles Biltmore hotel orchestra playing *I've Got the Girl*, featuring a vocal duet by Bing Crosby and Al Rinker.

Back in 1950, Edward J. Mello and Tom McBride published *Crosby on Record*, a 100-page discography listing all the Bing records with complete data regarding dates, bands, record numbers, etc. The first Bing Crosby record listed is Paul Whiteman's *Wistful and Blue*, with a Crosby-Rinker duet recorded on Dec. 22, 1926.

Acknowledgment

Mello sent a copy of his book to Bing. The crooner's brother, Larry, wrote Ed Mello, who lives in San Francisco, an acknowledgment in which he mentioned Bing had said his first record wasn't listed. Bing recalled having made a disc with a Don Baker orchestra on Columbia before the first sides were cut with Whiteman. Larry didn't list the tune title and gave the date as 1926 or 1927.

For two years Mello and the other Crosby collectors in San Francisco searched for the record with no result. About a month ago, Chuck Lindsley of S.F. finally located a Don Clark recording of *I've Got the Girl* with vocal refrain. He took the record home to play, and sure enough, Bing and Alton Rinker, the late Mildred Bailey's brother, were doing a

duet. The side is on the black label Columbia No. 824.

According to Mello's figuring, the disc must have been made in October, 1926. Since the initial find, two other copies of the record have been turned up, one by Mello himself, and another by a third Crosby collector in Frisco. All three of the finders have complete Crosby collections.

Another Letter

Mello hadn't gotten around to writing the news to Larry Crosby before he received another letter from Bing's brother in which he coincidentally mentioned the title of the tune on the Don Clark disc, and it was *I've Got the Girl*, further proving the authenticity of the item, as Bing's name doesn't show on the label.

The *Hot Box* did a little research and believes the record must have been made in Los Angeles the third week in June of 1926. It was that week they were playing the Metropolitan theater while P.W. was at the Million Dollar theater and a deal was made where Bing and Al were to join Whiteman in Chicago when their

Sidemen Switches

Bernie Cummins—Felix Mayerhofer, trombone, for Blaise Turi; Carl Erca, trumpet, for Lou Gentile; Scottie Marsh, vocals, for Dottie Malone... Marian McPartland—Bob Carter, bass, for Max Wayne... Tommy Garrett—Jerry Schwartz, tenor, for Tony Restivo. Charlie Barnett—Phil Arabia, drums, for Frank Widder; Shelly Gold, alto, for Dick Paladino (to army); Hal Miles, baritone, for Sol Schlinger; Al Stewart, trumpet, for Porky Porcino (to Jimmy Dorsey); Jerry Marshall, trumpet, for Paul Webster; Phil Leshin, bass, for Bob Carter, and Johnny Williams, piano, for Harvey Leonard.

contract on the Fanchon & Marco circuit was up in four weeks. Bing and Al were home in Spokane for a visit in September of 1926 and left there to join Paul Whiteman in Chicago, not going near Los Angeles again for over a year.

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Fischer To Represent AFM At Film Studios

Hollywood—Phil Fischer, Local 47's representative in charge of radio and TV, and also vice-president for the last two years, has been appointed by the AFM's James C. Petrillo to the position of international film studio representative.

Fischer takes over the position held almost since the advent of sound pictures by the late J. W. Gillette, who died Dec. 9.

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Swingin' The Golden Gate

Sincerity, No Hoopla, Keeps Nat Cole On Top Of Ladder

By RALPH J. GLEASON

San Francisco—One thing literally leaped out of the four performances of The Biggest Show in the Bay Area in February, more impressive than the SRO business at the Paramount, more impressive than the quiet, adult behavior of the crowd. That was the consummate artistry and superb performance of Nat Cole and the realization that here at last is the greatest of America's ballad singers.

Number One?

Quietly, without the benefit of tub-thumping publicity, without the asset (?) of the false sincerity of writing personal notes to disc jockies, without the usual bushwa laded out on record program after record program through the medium of personal appearances, Nat Cole has gradually assumed the position of number-one boy in the singing league.

He sort of crept in on us. It is still hard to think of Nat as primarily a vocalist, yet that is what he is. He hasn't tried to stuff it down people's throats—in fact he has, if anything, been too penurious with his disc jockey visits. Yet, Nat Cole stands before us in 1953 as the one guy who can make a hit any time he makes a record, as the one singer whose appeal transcends all lines, all age groups, all types of audiences and reaches people.

The smartest thing he ever did was drop his high-priced, big-name trio, and concentrate on the selling point that was always responsible for his success—his own voice. Like Armstrong, who has risen to new heights of popularity singing pop songs with big-band backing, Nat has reached so far past his jazz audience that it is actually true some of them are surprised to find out he also plays piano.

Lives With It

"I live with a song for awhile before I record it," Nat says, and in the statement may lie the key to his success. Nat says he treats each song as a different story and, because he is blessed with the kind of voice which is adaptable, he tries to change his mood and his feeling and his sound to fit the song. The lyrics are important, too, with Nat, and I bet it isn't often

Ex-Top Hatter Tries On Derby

New York—Bon-Bon, the Philadelphia vocalist who was one of the top male band singers when he worked with Jan Savitt 13 years ago, made a comeback by joining Tommy Reynolds here.

He was featured on Reynolds' first record date under the band's new Derby contract. Arrangements for the session were penned by Jerry Bittick and Eddie Wilcox.

Reynolds band, now under management of Bernie Woods, has been playing weekends at the Rustic Cabin and other dates around New York.

B. Strong Waxes Pops For Imperial

Hollywood—Imperial, west coast-based firm which has been active and successful in the hillbilly and blues and rhythm field, makes its entry into the pop field with signing of Benny Strong.

Strong, recently at the Trianon where he tried a TV tie-up similar to that of Lawrence Welk at the Aragon, but without the same results, is set for L.A.'s Coconut Grove following Ray Noble.

Nat Cole. Take a look at the Capitol list of all-time best sellers, and you find three of Nat's records on it. No one else has more than one. Sure, a lot of singers make one or two records that go the limit. But Nat makes almost anything sell.

Is this broad appeal of his the "commercialism" so many jazz fans are bugged by? Not at all. It's the true jazz feeling that makes Nat Cole sell to the public. Jazz was always the people's music, and it always was sincere music and happy music. Even old-timer Bunk Johnson knew that—"Jazz is playing from the heart; you don't lie," he once said. And every time Nat grabs that mike and starts to sing, he's proving the truth of that statement. More power to him. I hope he makes all the money there is.

Leslie Scott Sings Porgy On B'way

New York—Leslie Scott, who sang with Louis Armstrong's last big band and more recently with Xavier Cugat, played the role of Porgy, alternating with Laverne Hutcherson, when *Porgy and Bess* opened March 10 at the Ziegfeld theater here.

Cast arrived back in town after a two-week engagement in Paris, following a long and successful run in London.

Cab Calloway, who made the European jaunt, remains in the role of Sportin' Life.

Four Aces Split Up For Promotion Tour

Cincinnati—The Four Aces split up for the first time in their career early in February for individual promotion appearances in the midwest.

After closing in Milwaukee, the Aces spread out to beat the drums for *You Fooled Me*, which, according to their personal manager Herb Kessler, has now reached the 400,000 sales mark. Al Alberts covered Grand Rapids and Lansing, Mich. Lou Silvestri and Kessler covered Cleveland. Dave Mahoney and Sod Vaccero took in Detroit. Dave then went on to Indianapolis.

he forgets the words to a number. Sincerity is an overworked word, here as well as elsewhere, but it's the element that has made

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The Blindfold Test

By Leonard Feather

Tenor Attends To Ten 'Tenderly's'

Because Alan Dean, more than any other singer I have met in the last couple of years, has the technical knowledge and critical attitude of a true musician (he used to be an instrumentalist himself), I decided to use him as the guinea pig in an unique experimental blindfold test.

The idea was to use the same tune, but different artists, on all ten records. Inevitably, because so many interesting versions of it have cropped up in the past couple of years, *Tenderly* came to mind as the likeliest subject.

Alan, significantly, never became bored by the monotony of the material and retained the same objectivity throughout the test. He was given no information whatever, either before or during the test, about the records played for him.



Alan Dean

The Records

1. Ray Anthony. *Tenderly* (Capitol).

Well, for the first chorus it sounded like any one of six bands that are copying the Glenn Miller style these days, both in the States and in England, and until the trumpet solo you couldn't tell it was Ray Anthony. And I think that's the mistake that everybody makes, because if everybody tries to play like Glenn Miller, then how do you know who they are? And incidentally, the clarinet lead and the brass section were not as clean as the Glenn Miller sections were, and not such a fine tone. If they are going to do it, they should do it as perfect, at least, as Glenn Miller.

I wonder if Miller's band were functioning today and if Miller were alive with us, would he be playing this way? Frankly I don't think he would, because I had the pleasure of hearing his band on many occasions both in London and Paris, I mean the army band of course; and he was gradually getting away from the clarinet lead sound.

I think if a band wants to be distinctive and recognizable it should develop a style of its own, and not take somebody else's style. I'll give it two stars because it was pretty well played; the last chorus was quite nice and full and thick.

2. Rosemary Clooney. *Tenderly* (Columbia).

That was a much more satisfactory version of *Tenderly*, and you know there is one thing I always admire about Rosemary Clooney and that is her ability to sing beautifully, tastefully, perfectly in tune, with fine control; feeling, tone, everything that you could desire; and turn over the record and there she goes away on a million record hit seller. There are very few people who can do that these days, please the musician, fit the tune, and then please the record buyers. I think this is definitely worth four points.

3. Oscar Peterson. *Tenderly* (Mercury).

I think this is Oscar Peterson, or one of the Swedish pianists I have heard who play very much in this style. On the other hand it might even be Andre Previn; whoever it was, was very, very good, his touch and dynamics, his phrasing, his technique, his harmonic sense is very fine. I'll give this four points without any reservations.

4. Vaughn Monroe. *Tenderly* (Victor).

From this point I gather there is something different about this blindfold test. You're treating me very

tenderly... this record is obviously Vaughn Monroe, who sings a good straight forward vocal. He always sings in tune, and with a strong voice, but he doesn't strike me as having an awful lot of emotion in his singing, which I think is an essential part of any song, unless you are singing a madrigal or something, so I would say give this two points for an adequate commercial record.

5. Johnny Hodges. *Tenderly* (Mercury).

That was magnificent playing, just perfect; there isn't a flaw in the record. I assume it's Johnny Hodges. He's playing better than ever, that's all I can say. I always was a great Hodges fan. I love all the stuff he did with Ellington, and later on with his own group. I would give this four and a half if you have such a thing.

6. Billy May. *Tenderly* (Capitol).

I think *Tenderly* must induce people to great things, because that too was a very fine recording, obviously Billy May's band. I think it's quite a remarkable thing that he's the only person in the last 10 years that has come up with a new sound that really means anything. This record is very well arranged, and very well played indeed. The only one fault I can find with it is the rhythm section, I don't know if it's the way it's written or the way it's recorded; but it sounds very stodgy and it holds it back in places. But I still think that in view of the excellent performance and the section work it's worth four stars.

7. Sarah Vaughan. *Tenderly* (MGM). Rec. 1946.

Well, I think it's Sarah Vaughan. I haven't heard this particular record of *Tenderly*, but I can say that I know off hand at least ten records of Sarah Vaughan's that come into the five star class and many, many others that come well up to that; but this one definitely doesn't. It has Sarah Vaughan's approach somehow, but I don't know. I'm not sure that it is even her, because it doesn't have the warmth that she usually has. I'm puzzled by this, because I thought it was Sarah in the opening bars and then I sat all the way through waiting for it to really sound like her, and it never did; but if it is her, I

would say it is not up to her usual wonderful standards. I would only give this one three stars.

8. Lynn Hope Quartet. *Tenderly* (Aladdin).

This sounds like one of those things that musicians get together at the end of the session, and use up the other half hour just fooling around. The kind of thing that Pee Wee Hunt did with *Twelfth Street Rag*, and lo and behold it turns out to be a hit. I don't know who this is, but I shouldn't think they would have nerve enough to put their real names on it whoever it is. First of all it offends the commercial rules by wasting 24 bars before getting to the melody, and it offends the musicians' rules by playing two or three wrong chords that stick out like a sore thumb. I don't think it's even funny frankly. I don't know if it's meant to be. If it's meant to be serious, it isn't either; so I would give it minus if you have any minus stars around.

9. Clark Dennis. *Tenderly* (Capitol). With Walter Gross (composer of *Tenderly*) at the piano.

This type of voice has been so long associated with Irish tenors that you expect him to end on *Mavourneen* or something. Whoever this is, he sings impeccably; technically it's very fine, but somehow it sounds out of place on the song. I would give it two points, except that the pianist, whoever he was, was wonderful. So I'll give it an extra star on the pianist's behalf.

10. Woody Herman. *Tenderly* (Capitol). Arr. Neal Hefti. Bill Harris, trombone; Buddy Savitt, tenor.

This, for my money, is the best of the bunch! Perhaps I'm biased, because I like everything Herman's ever done, dating from way back. Interpretation, arrangement, solos—everything about this record pleases me. Bill Harris, I assume, on trombone, Getz on tenor, and probably Ralph Burns' arrangement. It's also very remarkable that the record is in 3/4, yet somehow it swings. A very rare accomplishment. Five stars.

Afterthoughts By Allen

Obviously *Tenderly* is a very

Books Noted

The Money Song by Arnold Shaw (306 pp.; Random House, \$3.00) is a novel that should be of considerable interest to the estimated five out of every four Americans who think they can write a hit.

It will also have a specialized appeal to those inside the music business who will observe here, either under their real names or in thinly disguised fictional roles, such people as Mitch Miller, Georgia Gibbs, and others in the vortex or on the periphery of Tin Pan Alley.

Central character is Ken Sloan, a writer of "special material" songs who has yet to crash into the pop hit market. Through various characterizations of song-publishing people and the use of their dialog in explaining some of the foibles and paradoxes of the Brill Building boys (much of the action takes place in this Broadway songmen's cynosure) Shaw manages to draw a reasonably-accurate picture of the conditions confronting a songwriter who has the misfortune to be saddled with musical and ethical integrity.

These inside glimpses of Tin Pan Alley are woven around a love story involving Sloan and Nancy Hawthorne, who works for a major publisher. Unfortunately it is here that the book bogs down. The two-dimensional characters never come to life; their dialog is stiff, the narrative passages reek of the pulp novelette, and some of their names, such as Smash Borden and Hot Stove Harry, smack more of a Damon Runyon snare than of convincing fiction.

What Mr. Shaw is trying to say (as another Mr. A. Shaw said last year in a book called *The Trouble with Cinderella*) is that the music business is largely populated by phonies. He succeeds in establishing this point, along with the implication that nobody, including the biggest and wisest publisher, has the precience and judgment to distinguish between a hit song and a flop.

Despite its contrived plot, spurious sex scenes, and lack of literary merit, *The Money Song* may turn out to be a money book, simply because it is the first novel in recent years to make extensive use of the Tin Pan Alley setting.

popular song with musicians and singers, and will no doubt take its place in the ranks of the great standards. It compares with *Body and Soul*, *Laura*, and others that will be just as popular 50 years from now. All the more credit to it that it's been written recently—we usually have to go back 15 years to find this type of song.

The general picture is that everybody enjoys recording it and usually does a very good job.

As far as 3/4 as against 4/4, it makes very little difference to the song; I've sung it both ways and I find it doesn't hinder your interpretation either way. If the pianist prefers to play it 3/4, I just tell him to go ahead.

They Swing, Come Spring, In Frisco

San Francisco—Frisco's two top jazz spots, The Black Hawk and the Hangover club, have lined up a steady stream of talent for the spring. Illinois Jacquet opened at the Hawk Feb. 24 for three weeks, to be followed by George Shearing (March 17) for two weeks; Earl Bostic (April 7) for two weeks; Chubby Jackson and Bill Harris (April 21) for four weeks and Johnny Hodges (May 19) for a month. Vernon Alley's Quartet continues as house band.

Red Nichols opened at the Hangover Feb. 12; to be followed by Jack Teagarden (March 12); Muggsy Spanier (April 9); Kid Ory (May 7); and the George Lewis band (June 1) making their first appearance in this area.

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The Trouble With Cinderella

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(Editor's Note: This is the sixth installment of Artie Shaw's book. Earlier chapters described his childhood on New York's lower East Side and in New Haven where, in his early teens, he won an amateur contest playing saxophone, quit high school to spend a year with the important local band of Johnny Cavallaro, then was fired after an encounter with the bottle. After landing sporadic work with an amateurish group of kids called the Kentuckians and a second band that played tenth-rate engagements, Shaw abandoned his aspirations temporarily and dejectedly returned home.)

By now it was the end of summer. One day I got a telephone call from Cavallaro, who by this time had cooled down sufficiently to let bygones be bygones. He was going down to Miami with his band for the winter season and offered me the job. I accepted, but there was one minor hitch connected with it. I didn't feel it worth mentioning at the time; for it might have meant losing the job. So I said nothing at all.

This was the trivial matter of my having to be able to play enough clarinet to double on it. Sooner or later, if a fellow wants to play saxophone professionally, this is a standard requirement. I had never owned a clarinet, and I hadn't the slightest idea of how to play one. By then, though, I was feeling my oats enough to consider this nothing more than a relatively unimportant matter, easily overcome. The thing to do, I felt, was to get the job first, and after that I could get hold of a clarinet and somehow learn to play it.

I finally did get hold of one of these complicated little wooden pipes. I bought it for thirty bucks from a guy who had apparently had his own difficulties with it and was understandably anxious to get rid of it once and for all. I took the thing home, and there, to my amazement, found that, although it had a mouthpiece and a reed not too unlike my soprano saxophone, and keys that pressed down in a somewhat similar way, there was no further resemblance between the two instruments. For the three of four days before I was due to leave town with Cavallaro's band, I fooled around with this new problem; but the results were practically nil.

We finally left town for New York in Cavallaro's old car. From there we took the boat to Jacksonville. On the way down, in between bouts of seasickness, I somehow managed to figure out a method of producing a few heart-rending squeaks and squeals on the baffling new addition to my growing arsenal of musical weapons (for by now I had also acquired still another saxophone, a baritone, this one almost as large as myself, but presenting no great new hurdles, since aside from its size it was the same as any other member of the saxophone family).

By the time we arrived at Jacksonville I had accomplished two things. The first was to drive everybody on board the luckless vessel absolutely out of his or her mind; and the second was that by dint of making these curious sounds on the clarinet over and over and over, I had got to the point where I was reasonably sure of being able to repeat them more or less at will, for whatever they might be worth—and as to that, I wasn't going to think about it until I had to. Once, Cavallaro



Artie Shaw

overheard me and asked me if I was sure I could play clarinet. I told him I'd only been kidding around, of course I could. How he was ever able to swallow that, I'll never know, but he did.

At Jacksonville, we all set out in the car once more, and from then until we arrived in Miami, I had no further opportunity of establishing a more intimate relationship with my clarinet. So I philosophically resigned myself to meeting and dealing with whatever storms I might encounter at such time as they might burst on my confused head.

Really Angry

"Burst" is right. For if Cavallaro had been sore at me last summer, over the red bathing suit affaire, this time his wrath reached majestic and downright Jovian proportions. He had always been, as

other was to let me stay and finish out the engagement, clarinet or no clarinet. The first of these was ultimately ruled out because it would have cost Cavallaro not only my fare back home (according to musicians' union rules) but the fare for some other musician to come down to Miami and take my place.

During the ensuing three months, he never quite managed to get over the shock of the first time he heard me poop out a few little squeaks and squawks on the clarinet. And every time I reached for it, he winced noticeably.

Nevertheless I managed to salvage something out of the wreckage. By the time we'd finished our stay in Miami and come back to New Haven again, I had learned to make out after a fashion on this innocuous-looking but dangerous little instrument I had acquired. Not that I was able to play the clarinet well—or even passably well, by all legitimate standards—but I was at least able to get through the kind of clarinet parts that were occasionally required in the orchestrations I was apt to run into in the average dance band

of that period. So there was that one net gain, as far as I was concerned. As far as Cavallaro himself was concerned—fortunately that ceased to be a matter of interest to me shortly after we arrived home.

For at that point I got my first really professional job in the closest thing to a real orchestra I had yet had an opportunity to work in. Out of this new job, I learned my biggest musical lesson to date. That is, that just as there are all sorts of degrees and meanings in the term "amateur"—so there are many shades of meaning in the term "professional."

(Copyright, 1953, Artie Shaw)

Berstein To Lead Brandeis U. Fete

Conductor-composer Leonard Bernstein again will direct the annual Festival of the Creative Arts to be held at Brandeis University, Waltham, Mass., the week of June 14. The festival instituted last year, will feature ballet, opera, theater, music, films, and poetry.

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Sashayin' Round

By DEL WARD

Hawkshaw Hawkins, Arthur Smith, and Jack Cardwell all have recorded memory songs to the late Hank Williams . . . Around the WLS National Barn Dance main topic of talk these days is the addition of little daughter, Mary Christopher, born to the Bob Atcherson, Peanout Fairecloth, disc jockey at WRDW, Augusta, welcomed two new additions. One to the family, the other to his busy schedule. A new show called the Dixie Early Bird.

Hank Snow, Lew Childer and Ernest Tubb are completing a 28-day Korean Tour. Carolina Cotton just got back . . . Those who collect Hank Williams songs will probably notice the similarity between the way little Molly Bee sings Nobody's Lonesome for Me and the way Rosemary Clooney (who oughta sing more country stuff) sings Why Don't You Love Me, a Williams number recorded a few years ago.

Freda Jones is the president of the new Texas Bill Strength (The Houston Star) fan club in Columbia, Tenn.

New York hillbilly music lovers (oh yes, there are plenty) were real glad to see and meet Goldie Hill when she and Webb Pierce were in town recently . . . Specialty Records has recorded Jerry Green of Austin, Texas . . . Nelson Bragg, disc jockey of WCOP Boston gets more and more requests for hillbilly music. In Boston, you all! . . . Hatch House Roundup in title of Bob Martin's new country and western show at WMIL Milwaukee.

Dolores Gray and Decca records are keeping their fingers crossed on her new Hank Williams number Kaw-Liga . . . Nashville's Grand Ol' Opry was visited recently by Ernest Tubb, Tex Ritter, and Elton Britt. Red Foley still heads the

weekly show from WSM via NBC . . . Skeets McDonald of Capitol records recently appeared on Al Turner's Big D Jamboree. Skeets' top number now, Don't Let the Stars Get in Your Eyes, is high on the hillbilly Hit Parade.

Lulu Belle and Scotty, longtime favorites of the WLS National Barn Dance, are teaming with newcomers Captain Stubby and the Buccaneers for the first time in a morning variety program . . . Homer and Jethro, who keep time with gum, as well as mandolin and guitar, figure they chew about 7,300 sticks a year but aren't telling which brand . . . Dolph Hewitt recently returned from a Hingham, Wis., booking with his voice two keys lower, after singing 45 minutes straight with no accompaniment, no p.a. system, no heat in the hall.

Off The Floor

No matter how you slice it, there are a great many people around the 48 who are still interested in the bands that play primarily for dancing. And, as a result, there still aren't enough of the Sammy Kaye, Guy Lombardo, Lawrence Welk, and similar crews to actually meet the demand. This is the word that comes from leading ballroom operators in all parts of the country, who point to the steady high grosses the sweet bands consistently rack up in their locations.

These are the band types, operators say, that their regular dancing customers know and come to see—whether it rains, snows, or

hails. An example was the recent appearance of Vaughn Monroe at the Casa Loma in St. Louis. When the final customer had passed through the gate, there was little doubt that the date had been highly successful. The reason was also clear—the customers knew that they would get a full evening of danceable music from Monroe, and they weren't disappointed.

This story only serves to illustrate a point. Actually the same facts emerge on dates played by Clyde McCoy, a top proof that good danceable music lasts a lifetime, while the fadists come and go; Frankie Carle; Benny Strong; Leo Peepers and many others can be placed in this category.

The ballroom field lost one of its most colorful characters when Verne Sperry, owner of Meadow Acres in Topeka, Kan., died after a lengthy illness. Sperry had been associated with the band business for several decades and, together with Mrs. Sperry, was one of the most successful dance promoters in the midwest.

Importance of the ballroom as a civic institution was stressed recently in Philadelphia when James A. Finnegan, president of the city council, presented a scroll to Mrs. Elsie Smith, daughter of the founder of Wagner's ballroom. Occasion was the celebration of the hall's 60th anniversary. The scroll, signed by the mayor, was also accepted by Joseph H. Smith, grandson of the founder, who currently manages the ballroom.

Operators of the Castle farm in Cincinnati alternated singing dates with regular dances to fill their location last month. In the talent lineup which brought on the high grosses were such names as The Four Aces; Don Howard, and The Hilltoppers, who topped the vocal-ist contingent, and Clyde McCoy; Tex Beneke and Paul Neighbors playing for the dancers . . . Jimmy Palmer back at the Melody Mill, Willow Springs, Ill., with his "Dancing Shoes" orchestra.

Bing In Chips, Pete At Post

New York—Call Me Lucky, the Bing Crosby "autobiography" ghosted by Pete Martin, now running in eight long installments in the Saturday Evening Post, is developing into a literary bonanza. Since Martin is a staff member of the SEP who did the writing as part of his regular job, Bing, himself, kept the full \$75,000 fee for the serialization. Martin, however, gets one-third of the book rights, sold to Simon & Schuster for \$25,000, and the British book rights, which went for \$13,500 to Victor Gollancz Ltd.

The book will run about twice as long as the magazine serial, which will bring it up to a 100,000-word volume. Although several books have been published on Der Bingle, this is the first definitive, fully-authorized work.



OH HENRY TRIO pictured here left to right are bandleader Ray Pearl, R. J. Verderbar, owner of Oh Henry Ballroom (Chicago), and Bill Black, band booker for McConkey Music Corporation. Occasion was the inking of Pearl to a contract (see story below).

Ray Pearl Ork Booked Into '54

Chicago—Ray Pearl, who for the last several years has been making steady progress as one of the top sweet bands in the country, is now booked solidly through mid-1954. Currently he's at the Peabody hotel in Memphis, where he stays until March 30. He then does 30 consecutive one-niters, winds up at the Rice hotel in Houston. During the summer he has various location dates, then to the Oh Henry ballroom here in the fall for a long stay.

The band has been causing a great deal of talk locally as the best sweet crew to come out of the city since the days of Wayne King and Jan Garber. And it's a clean, easy-to-dance-to band that has been doing excellent business wherever it plays. His recent dates at the smart Oh Henry and the resulting airshots did nothing but good for the crew. Pearl is becoming the most sought-after leader in town as the hot bidding for his services from both the Trianon and Oh Henry showed. This is a band to watch in the coming months, one which could go all the way with a couple of breaks, a good record. And it should play an important role in the current boom in the dance business. —Jack

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**1ST ANNUAL DANCE BAND
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Feather's Nest

By LEONARD FEATHER

Some weeks ago I made a passing reference to Maynard Ferguson and indicated that as my particular *bete noire* he deserved a whole column to himself some day.

Since I scarcely know this young man personally and have already gone on record in favor of certain aspects of the Kenton orchestra, the following remarks should be interpreted as analytical criticism, though inevitably they will be half digested by a number of readers who will protest that "Maynard can blow longer, louder, and higher than anyone and who do you think you are to criticize him?"

The Maynard Ferguson phenomenon has bothered many others besides this one puzzled listener. It has bugged just about everyone who writes about jazz and has studied the subject seriously; it has disturbed innumerable trumpet players, who are not jealous of Maynard's eminence, but merely resentful that the prestige accorded him is not reserved for someone more worthy of it.

For the fact is, whether you talk to Hentoff, Hoefler, Gleason, Tracy, or any of their contemporaries, or to Dizzy, Miles, Shavers, Roy, or any other leading trumpet player, you will find, with minor variations, the same opinion among all of them: Maynard Ferguson has fine lungs and leather lips, his technique is extraordinary, but he is not the No. 1 jazz trumpet player—not by a mile or a million notes.

Since you, the average *Down Beat* reader, are as likely as not one of the very people who helped vote Maynard into the No. 1 trumpet spot in several annual polls, I am curious to learn by what ratiocination you arrived at a conclusion that brought this musician to the top when in other categories you showed such impeccable taste.

How, I wonder (and the other critics and musicians wonder with me), can you vote for Charlie Parker, Buddy DeFranco and Stan Getz, then turn around and root for Ferguson?

We just can't figure it.

The other votes would seem to indicate a clear understanding of the objective of the poll. You didn't elect Herbie Fields on clarinet or Maurice Rocco on piano or Big Jay McNeely on tenor, though they are roughly the counterparts of Ferguson on their respective instruments.

What is it that makes so many fans believe that what Maynard Ferguson plays is jazz, when to so many intelligent listening musicians it is a ghastrly and unswinging display of bad taste? How is it possible that where the swing generation elected BG and TD as idols, the fans of today can spend their franchise on MF?

Obviously there is some basic misconception of the real meaning of jazz improvisation. The screaming, rending agony of a Ferguson finale is the complete negation of jazz, representing a brand of neurotic tension as far removed from this musical idiom as a loose, relaxed Charlie Parker solo is close to it.

I remember reading a statement in these pages by MF that he is sincere in performing this way. If this be true, it must mean that instead of playing artificially with the excuse that it earns more public approbation and more box office receipts, he has become so confused by the reaction to this type of performance that he actually believes in it himself.

There have been a few records where Maynard Ferguson had the good taste to show that he is capable of playing jazz trumpet. The best examples were a couple of sides he made with Ben Webster for Mercury. It seems almost symbolic of his attitude that his name was never used in connection with these sides (the actual reason was his Capitol contract, but I wonder whether he would have been proud or ashamed to lend his name to these performances had he been allowed to?)

Needless to say, it is not for performances of this type that Maynard won the poll. It is almost in spite of them, Conte Candoli has sat alongside Maynard in the Kenton trumpet section for months, playing night after night, solos that are superior to Ferguson's in taste, dignity, ideas, and content; yet Conte ran seventh in the poll with less than 300 votes. Just playing good trumpet, it seems, isn't enough.

It may be argued that Louis Armstrong, Dizzy, and others have resorted to high note tricks to enlarge their audience. This is true; but it is also true that these commercial gimmicks were added after they had earned recognition for their real musical qualities. They won the respect of musicians, the acclaim of fans, before they ever had to start training their eyes and mouthpieces on the third balcony. Maynard won his acclaim with the fans after he had shown them that he could go higher than the next guy.

Perhaps there is something vaguely impressive to the average fan about making an instrument sound like something that it isn't. Tenor players today are getting to sound more and more like altos, altos sometimes emulate sopranos; trombones reach up into the trumpet range; and a trumpet receives wild applause when it gets to sounding like a disoriented piccolo.

Next time you listen to a trumpet solo, try to forget that it's a trumpet. Think in terms of melodic, harmonic and rhythmic originality; reject technique *per se*; look for inner meaning and continuity, with or without the high notes.

If you can do this and still come out a Ferguson fan, I'll join the *New Yorker's* parade of Hungry Critics and eat Maynard's hat mute. And I hope it won't be seasoned with arsenic—because honest, Maynard, it's nothing personal!

RAGTIME MARCHES ON

TIED NOTES

BANNISTER-VAN AMBER—Paul Bannister, head of midwest orch. department of Associated Booking agency, and Jean Van Amber, Feb. 14 in Chicago.

BARDACH-THOMPSON—Bunny Bardach and Dorothy Thompson (not the writer), Feb. 3 in Newark, N. J. Bunny plays tenor and is contractor for Neal Hefti.

CAMPBELL-FORVE—Jimmy Campbell, former Flanagan drummer, and Helen Forve, Feb. 7 in New York.

CLAY-SICHING—Jeff Clay, vocalist with Sammy Kaye's orchestra, and Gloria Sickling, Feb. 6 in St. Louis.

ERDMAN-RANDALL—Richard Erdman, actor, and Sharon Randall, singer, Feb. 1 in Las Vegas.

ERTEGUN-HOLM—Ahmet Ertegun, Atlantic Records executive, and Janet Holm, theatrical designer, Feb. 6 in New York.

LEIGHTON-LOWE—Bernie Leighton, pianist, and Florence Lowe, Jan. 22 in New York.

WHITE-LYNN—Cy White, emcee-comedian, and Sherry Lynn, accordionist, Feb. 3 in Philadelphia.

NEW NUMBERS

ANDREWS—A daughter to Mr. and Mrs. John Andrews, Jan. 30 in Cleveland. Dad is WTAM-WNBK pianist-singer.

BERMAN—A son, Daniel Frank (7 lbs. 10 oz.) to Mr. and Mrs. Marty Berman, Jan. 23 in Van Nuys, Calif. Dad plays baritone with Les Brown.

CARYL—A son to Mr. and Mrs. Ronnie Caryl, Feb. 11 in Liverpool. Mom is Celia Nicholls, Seottlab stage and radio singer; Dad is band leader.

ELGAR—A son, Brock Aldous (9 lbs.) to Mr. and Mrs. Larry Elgar, Jan. 27 in New York. Dad plays lead alto.

HORNE—A daughter, Susan (8 lbs. 7 oz.) to Mr. and Mrs. Elliot Horne, Feb. 8 in Brooklyn, N. Y. Dad is with Marvin Draper publicity office.

LOPEZ—A daughter, Michele Marie (7 lbs.) to Mr. and Mrs. Perry Lopez, Feb. 5 in Philadelphia. Dad plays guitar with Ellis Larkins Trio.

KRAMER—A daughter to Mr. and Mrs. J. J. Kramer, Feb. 5 in Dallas, Tex. Mom, Lucille Cunningham, is singer-accordionist.

NAPTON—A daughter, Betsy, to Mr. and Mrs. Hugo Napton, Jan. 10 in Monroeville, Ga. Dad plays sax with Joe Sudy.

OLDS—A son, Richard (4 lbs. 4 oz.) to Mr. and Mrs. Lou Olds, Jan. 26 in New York. Dad plays trumpet on the John Gart show on ABC-TV, CBS-TV and NBC-TV.

WOOD—A son, Peter (6 lbs. 13 oz.) to Mr. and Mrs. Guy Wood, Feb. 3 in New York. Dad is songwriter.

FINAL BAR

ARENDTS—Henry Arendts, 50, nightclub organist, Feb. 15 in West Orange, N. J.

DULMAGE—Will E. Dulmage, 69, composer of popular and semi-classical music, Feb. 11 in Dearborn, Mich.

FINCH—Charles E. Finch, 55, band leader, Feb. 6 in Cincinnati, O.

FRANK—Thomas A. Frank, piano firm executive, Jan. 19 in Bellingham, Wash.

HAMMED—Toah Hammed, 57, songwriter, Feb. 5 in New York.

RICE—James K. Rice, 45, guitarist recently in Richmond Ind.

Satchmo By Night, Juilliard By Day—Cozy Recipe For Living

Boston—Cozy Cole is one of the undeniable giants of jazz drumming. Cozy Cole practices two to three hours a day, has studied with tympanist Saul Goodman of the New York Philharmonic and is yearning to finish his final semester at Juilliard. This set of facts is interconnected and underlines the passionate search for perfection with which Cozy relentlessly pursues the art of jazz drumming.



Cozy Cole

Cozy will have been with Louis Armstrong 3 1/2 years come May, and he likes it fine. Before joining Pops, Cozy had been with Cab Calloway, the Carmen Jones entourage, Raymond Scott, Benny Goodman and Stuff Smith.

"Nowadays it's impossible to select one's favorite drummers without pointing out that each man has his particular skill, like Charlie Smith on brushes. But if I have to list, it would be Jo Jones, Gene Krupa, Max Roach, Roy Haynes, Louis Bellson, Buddy Rich, and a lot more.

"As for myself, I have to keep practicing because the more you practice, the more you find out. I'm also studying some piano. After all, you always have so much to learn. And a drummer has to qualify himself so that he can play with any band. For example, this is the first time I've played with a Dixieland group.

"Eventually I suppose I would like to teach, but right now I feel like playing a few more years and studying some more. Aside from tympani with Goodman and the

three semesters at Juilliard, I've studied vibes with Freddie Albright, Terry Gibbs' teacher.

"Yes, it's so much in the studying. You've got to know all the fundamentals, the rudiments, so well that you can break them if necessary. If you know your fundamentals and have imagination, you can keep a moving, growing solo going as long as you like.

"But it takes work. Anything worthwhile does. Like giving up smoking," Cozy grinned. "That's what I'm working on this year."

—nat

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Coast Not So Clear For Ina Ray Hutton

Hollywood—Ina Ray Hutton, whose all-girl ork and show (KTLA) has had the coast TV field to itself since Ada Leonard withdrew, was due for competition with release here, starting March 2, via KTTV, of the Hormel All-Girl series.

The Hormel show was filmed in Chicago but was to get its first release here as a kind of test-run.

Capitol Re-Inks Betty

Hollywood—Betty Hutton, who recently has been recording for Victor, re-signed with Capitol last month. Thus she returns to the firm where she had a string of hits in the mid-40s, including *Doctor, Lawyer, and Indian Chief*.

Spotlight on AL CAIOLA



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Turning The Tables

Rico Herds Buffalo To Jazz Via Wax, Concerts

In Buffalo, New York, a city very much like other cities of its size all across the country, an ex-marine named Joe Rico is proving the point that good jazz can be very palatable to the public, if it is only given the chance.

In only three years, Rico single-handedly has jockeyed Buffalo into one of the country's most jazz-conscious towns. And the citizens love it. Joe's stint on WWOL has enriched the folks in this western New York community with such names as Count Basie, Dizzy Gillespie, Duke Ellington, Billie Holiday, Charlie Parker, and Buddy Rich—to mention a few. All these talented artists have appeared in person as well as many, many times on wax.

To Joe Rico, the "wonderful new sounds of modern music" are something that "everyone can enjoy." From 4 until 7 every evening, the 27-year-old disc jockey proves it. His airer is always completely sold out, his fan mail seems to be a consistent daily avalanche, and jazz stars consider a visit to WWOL's Joe Rico a must on their calendars.

All-Jazz Show

The great thing about Rico is that he has lent a dignity and a stature to a form of music that can easily proselytize its listeners, if it is only accorded intelligent and consistent public presentation. This Joe has done it. The stinging 15-minute concession to jazz that is so frequently labeled by other jocks as "our jazz segment" is never present here. This is all jazz, and Rico doesn't mind telling his listeners so.

Aside from his daily presentation via the airwaves, Rico has made a good habit of presenting jazz artists in person. As a promoter in his own right, he has sponsored concerts in Buffalo and Toronto. Rico has always believed in bringing the artist directly to the people. Their record fans have almost invariably doubled and tripled.

Says Joe: "Jazz is the most potential form of music in America, as well as Europe, today. It is looming larger and larger and slowly but very surely becoming more appreciated by everyone... even the \$3.60-seats cats!"

—Mel Mandel



Joe Rico

Strictly Ad Lib

(Jumped from Page 3)

Dimita Jo, Red Caps and Treniers keep Ciro's Cub room rockin'... The Mary Kaye trio is set for several weeks at the Casablanca restaurant in Palm Beach... Recent vacationers in this area: Benny Goodman, Charlie Ventura, Dave Garroway and Eddie Fisher.

—Bob Marshall

ATLANTA: Buddy Morrow scored solid hit at Standard club on February 6 and 8... Tokey Trio has become most talked-about combo in town and has received offers from four recording companies on strength of doubling business at San-Souci... RCA rhythm and blues star Pismo Red joins forces with Victor folk singer Jimmy Smith and a western 10-piece dance band in a weird alliance that is packing 2,500 customers into the Rhythm Ranch on Thursdays through Saturdays... Blue Baron was set for spring dance at

Chittison Sees Big Things Ahead For New Singer

Miami—"This girl is bound to become one of the greatest!" Soft-voiced Herman Chittison doesn't permit himself undue optimism on many counts, but the future of 22-year-old Irene Williams, who is singing with his trio.

Herman takes pardonable pride in the fact that Irene has developed under his guidance in the last year-and-a-half but minimizes his role in her success. "Sure, I've done what I could to help her," he said, "but what she's got has been there all along. She's just a natural."

Plucked From School

Irene nearly became a dietician, even though her father is Clarence Williams, writer of *Royal Garden Blues*, *Baby Won't You Please Come Home*, *Sugar Blues*, etc., and her mother was Eva Taylor, a singer heard for many years on NBC. Irene was in her second year of college when Herman, an old friend of the family, decided she'd be a good bet to join his group.

A period of intense coaching preceded her debut at the Blue Angel. Then came Toronto, followed by a run at the Theatrical grill in Cleveland, then to Lou Collins' here.

Asked if there might be some recording activity in the near fu-



Irene Williams

ture, Herman replied, "We have several things in mind but will wait until we get back to New York before making any definite decisions." If the raves of visiting performers can be considered an indication, you can expect the word of this girl's triumph here to precede her and possibly pave the way to a disc pact in a very few weeks.

—Bob Marshall

University of Georgia in Athens on March 7 with a trip the following day to the Piedmont Driving Club, Atlanta... Roy Anthony did a Feb. 18 one-niter at Mayfair club.

—Bob Watson

PITTSBURGH: Vaughn Monroe band tape-recorded two shows for its CBS series in this area recently; one at alma mater Carnegie Tech and one at the Indiana State Teachers' College... Dorothy Dandridge a sensation at the Carousel... Victor Borge was a financial and artistic smash here, drawing over 4,000 seat-holders to the 3,800-seat Syria Mosque (the nearest trick of the week).

Roy Eldridge filled a 10-day engagement at the Midway, starting Feb. 25... Daryl Campbell, trumpeter formerly with Charlie Spivak, now blowing his horn in the Tommy Dorsey brass section... The Deuces Wild, jazz combo fronted by former JATP trombone ace Tommy Turk, going into their fourth year at the Midway lounge... Frances Faye at the Carousel the week of March 16.

—Charles Sords

MONTREAL: Hazel Scott recently made an appearance with the Toronto Symphony orchestra... Brew Moore, Ted Paskert (ex-Thornhill bassist) and Dick Garcia (ex-Shearing guitarist) made an ill-fated trip to Montreal. Their proposed date lasted only five days. Made TV and jam session dates, though... Charlie Parker brought to town for Jazz Workshop, both

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Joni James

(Jumped from Page 3)

when I heard Jo Stafford sing *You Belong to Me* I had to turn off the radio, I felt so bad."

The Stafford "steal" of the glory on this particular song, as it turned out, merely delayed Joni's triumph slightly. Just before coming to New York last fall, Joni and Lew Douglas got together again.

"Lew handed me a bunch of songs to look at. One was a thing he'd written with King Laney, called *You Should Believe Me* or something. I suggested making a question out of the title, and they rewrote it.

Repeat?

"I was afraid that the same thing would happen to me again that had happened with *You Belong to Me*; but while I was working at the Ranch House in Providence, the Boston MGM distributor took an acetate of the record around to the Boston disc jockeys.

"Nobody had any idea anything would happen; but when they played it, the switchboards at the radio stations lit up like Christmas trees. Everybody was surprised except me."

"Why weren't you surprised?" we asked.

"Why should I be? I'd worked hard for a long time. When you work four years at college and you finally get a diploma, are you shocked? I told you I'd been studying the so-called corny people; well, I'm happy to be so-called corny myself. Square? I'm cubic!"

Lots of Help

"Besides, I was lucky enough to meet a lot of great people from time to time who said to themselves, 'We've got a little time bomb here, let's see what we can do to help her out.'"

"Now that the time bomb has detonated," we queried, "how did she feel?"

"I don't feel any different. But I'm getting so sick and tired of people saying to me 'Don't change, Joni! Be the same little Joni we used to know!' and so forth, that if they don't cut it out I will change! I'm always too busy worrying about my next record to think about changing."

Other Things

"And there are so many other things to think about and look forward to. I did summer stock while I was at school, I wanted to get into dramatics, and now look—Paramount and MGM and RKO and 20th are all after me. Movies and musical comedy, that's what I want next."

And there seems to be very little doubt at this stage that Joni James is going to get just about everything she wants.

Joni has her own explanation for it:

"I'm not talented, not gorgeous, but I'm an intelligent girl."

We hate to argue with a lady, but it would seem to us that Miss Babbo underestimates herself.

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Albert, Abbey (Baker) Dallas, Tex., 3/16-4/12, h
Anthony, Ray (On Tour) GAC
Armstrong, Bob (Sky Club) Chicago, h

Basia, Count (On Tour) WA
Bishop, Billy (Schroeder) Milwaukee, Wis., h

Borr, Mischa (Waldorf-Astoria) NYC, h
Bothe, Russ (Paradise) Chicago, h
Brandwynne, Nat (Waldorf-Astoria) NYC, h

Brown, Les (On Tour) ABC
C
Cabot, Chuck (On Tour) GAC (Rivier) Houston, In 4/2, h
Caeres, Emilio (100) San Antonio, Tex., h

Carle, Frankie (Statler) Los Angeles, In 4/23, h
Clifford, Dick (Riverside) Reno, Nev., h
Crest, Bill (Palomar Gardens) San Jose, Calif., Out 4/11, nc

Cross, Bob (Schroeder) Milwaukee, 3/10-22, h
Cummins, Bernie (Statler) Buffalo, N. Y., Out 1/16; (Arcadia) NYC, In 3/31, h

Donahue, Al (Schroeder) Milwaukee, Wis., 3/24-4/5, h; (Jung) New Orleans, 4/8-5/5, h
Dorsey, Jimmy (On Tour) GAC
Durso, Michael (Copacabana) NYC, nc

Ellington, Duke (On Tour) ABC
Ernie, Ray (Congo) Dallas, Tex., Out 3/26, nc

Ferguson, Danny (Washington-Youree) Shreveport, La., h
Fina, Jack (Roosevelt) NYC, h
Fink, Charlie (Statler) Detroit, h
Fitzpatrick, Eddie (Mapes) Reno, Nev., h
Flanagan, Ralph (On Tour) GAC
Foster, Chuck (Aragon) Chicago, Out 4/9, h; (Peabody) Memphis, 4/11-5/10, h

Garber, Jan (On Tour) GAC
Garrett, Tommy (Naval Base) Charleston, S.C., h
George, Chuck (Stork Club) Shreveport, La., nc

Gillespie, Dizzy (Birdland) NYC, Out 3/25, nc; (Rendezvous) Philadelphia, 3/26-4/1, nc

Hampton, Lionel (On Tour) ABC
Harris, Ken (El Rancho) Sacramento, Calif., h
Harrison, Cass (El Panama) Republic of Panama, Out 4/1, h

Hays, Carlton (Desert Inn) Las Vegas, Nev., h
Herman, Woody (On Tour) GAC
Hill, Tiny (On Tour) ABC
Hudson, Dean (On Tour) MCA
Humphry, Frank (On Tour) MG

Jacquet, Illinois (On Tour) MG
James, Harry (Palladium) Hollywood, In 3/24, h
Johnson, Henry (Edison) NYC, h
Johnson, Buddy (Riviera) St. Louis, Mo., In 4/4, nc
Jones, Spike (On Tour) MCA

Kenton, Stan (On Tour) GAC
King, Henry (Baker) Dallas, Tex., Out 3/15, h
King, Wayne (Chase) St. Louis, Out 3/19, h

Landa, Jules (Ambassador) NYC, h
LaSalle, Dick (Plaza) NYC, h
Lawrence, Elliot (On Tour) ABC
Lewis, Ted (Latin Quarter) NYC, Out 4/4, nc
Lombardo, Guy (El Rancho Vegas) Las Vegas, Nev., In 3/25, h
Long, Johnny (On Tour) GAC

McIntyre, Hal (On Tour) GAC
McKinley, Ray (Meadowbrook) Cedar Grove, N. J., Out 3/20
Mantarie, Ralph (Chicago) Chicago, 3/20-4/2, t
Masters, Frankie (Conrad Hilton) Chicago, h

May, Billy (Statler) NYC, 3/25-4/5, h
Monroe, Vaughn (On Tour) WA
Morrow, Buddy (On Tour) GAC

Noble, Ray (Cocoanut Grove) Los Angeles, Out 4/7, nc
O'Neal, Eddie (Shamrock) Houston, Tex., Out 4/5, h
Overend, Al (The Flame) Phoenix, Ariz., nc

Pearl, Ray (Peabody) Memphis, Out 3/30, h
Pepper, Leo (Claridge) Memphis, Out 3/30, h
Petti, Emil (L'Aiglon) Miami Beach, Fla., nc

Ranch, Harry (Wilton) Long Beach, Calif., h
Reed, Tommy (O'Henry) Willow Springs, Ill., h
Reid, Don (Roseland) NYC, Out 4/2, h

Spanier, Mugga (Royal Room) Los Angeles, 3/9-4/5, nc

Where the Bands are Playing

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 Glaser), 745 Fifth Avenue, NYC; AP—Allbrook-Pumphrey, Richmond, Va.; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurba Agency, 214 N. Canon Dr., Beverly Hills, Calif.; MCC—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 598 Madison Ave., NYC; MG—Moe Gale, 48 West 48th St., NYC; RMA—Reg Marshall Agency, 4671 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 545 Fifth Ave., NYC; UA—Universal Attractions, 347 Madison Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC.

Sivak, Charlie (On Tour) MCA
Still, Jack (Glucietta Manor) Bridgeport, Conn., Out 5/16, nc
Strong, Benny (Ambassador) Los Angeles, 4/9-5/2, h
Sudy, Joseph (Mayflower) Washington, D. C., h
Sullivan, John (Town Lounge) Houston, Tex., nc

Waples, Buddy (The Club) Birmingham, Ala., nc
Watkins, Sammy (Statler) Cleveland, h

Notice

Any band, combo, or single that wishes to be listed in *Where the Bands are Playing* may do so by sending bookings at least four weeks in advance to **Down Beat**, 122 E. 42nd St., New York, N.Y. In addition, in order that our biographical files be complete, will all dance bands please send their press books to the above address?

Combos

Alley Quartet, Vernon (Blackhawk) San Francisco, r
Armstrong, Louis (Vogue Terrace) Pittsburgh, 3/15-22, nc

Barduhn, Art (The Grove) Seattle, Wash., nc
Betty & Jim Duo (Hollywood) Davenport, Iowa, nc
Blue Notes (Park Club) Hempstead, L. I., nc
Blue Note Trio (Leighton's Half Way House) Elmford, N. Y.

Brubeck, Dave (Blue Note) Chicago, 3/13-26, nc; (Band Box) NYC, 4/8-16, nc

Carroll, Barbara (Embers) NYC, nc
Cawley, Bob (Town House) Tulsa, Okla., nc
Clovee (On Tour) SAC
Coleman Trio, Sy (Copa Lounge) NYC, nc
Conte, Al (On Tour—New England)

Dale Duo (Lighthouse) NYC, nc
Dante Trio (Neptune Room) Washington, D. C., Out 4/3, nc
Davis, Tiny (Shookie's) NYC, 3/16-29, nc
Dee Trio, Johnny (On Tour)

De Paris Brothers (Jimmy Ryan's) NYC
Domino, Fats (On Tour) SAC
Downs Trio, Evelyn (Rose Room) NYC, nc

Engst, Johnny (Elmo) Billings, Mont., nc

Franklin Quartet, Marty (Airport) Brooklyn, N. Y., nc

Free Trio, Stan (Sheraton) Chicago, h
Furniss Bros. (Silver Rail) Toronto, nc

Gaillard, Slim (Birdland) NYC, Out 3/25, nc
Garner, Errol (Embers) NYC, Out 4/1, nc
Gibbs Quintet, Terry (Le Downbeat) NYC, nc

Gordon, Stomp (On Tour) ABC
Greene Quintette, Hal (Braas Rail Steak House) Great Falls, Mont., nc

Herman, Lenny (Syracuse) Syracuse, N. Y., Out 4/2, h
Hines, Earl (Hi Hat) Boston, 3/16-22, nc
Hines Trio, Freddie (Fiesta) Biloxi, Miss., nc
Hope, Lynn (Showboat) Philadelphia, Out 3/14, nc

Izzo, Chris (Officers Club) Chanute Air Base, Rantoul, Ill., cl

Jordan, Louis (On Tour) GAC

Lamont Trio, Johnny (Dome) Bismark, N. D., nc
Lee, Vicky (Palm Garden) Lawrenceville, Va., nc
Leighton Trio, Elaine (O'Neil's) NYC, nc
Lyon Trio, Jimmy (Blue Angel) NYC, nc

McGuire, Betty (Prince George) Toronto, Canada, h
McPartland, Jimmy (Terrace) NYC, nc
McPartland, Marian (Hickory House) NYC, nc

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Tipton Trio, Billy (V.F.W. Club) Longview, Wash.
Two Beaux & a Peep (Tampa Terrace) Tampa, Fla., h

Vera, Joe (Jerome) Aspen, Colo., Out 4/5, h

Williams, Paul (Sport Teres) Youngstown, O., 3/16-22
Williams Trio, Clarence (Vanguard) NYC, nc
Wood Trio, Mary (Marie Antoinette) Fort Lauderdale, Fla., h

Yaged, Sol (Somerset) NYC, r
Young, Lester (Peps) Philadelphia, 3/23-28, nc



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