

Artie Shaw To Go On Road With Band Soon

New York—Artie (Cinderella) Shaw is going to try on the slipper once more, and dance with the payroll prince—but just for a fast four or five weeks.

The writer, whose *Trouble With Cinderella* is currently being serialized in *Down Beat*, will set down his typewriter to take up the clarinet, on which dust has been gathering since the fall of 1951, for a tour set up by GAC, starting probably April 16 in Little Rock, Ark.

Drummer Tony Papa is organizing a group of 16 men and a girl for the one-niters, most of which will take place in Texas and possibly Oklahoma.

Then Artie, whom Mrs. Doris Dowling Shaw will present with a Shawlet in June, expects to go back to the farm and the literary life.

He was last seen in public discussing a book on psychiatry, on the panel of *The Author Meets the Critics*, a non-musical TV show.

Bing Crosby Off To Paris

Hollywood—Bing Crosby, who left here last month for a stay in Paris of several weeks, during which time he will tape his airshows with French musicians for release here, took with him his music director, John Scott Trotter, and also violinist Joe Venuti.

Crosby, who also took his son, Lindsay, and a staff of assistants, said in departing, "The main reason for taking Joe was it will be such a kick for those French cats to see and hear him again after all these years."

On Crosby's demand, musicians in the orchestra on his CBS show are receiving full scale here for the shows taped in Paris.

Anita Ellis Lands Role In Louis Film

New York—Anita Ellis, who has ghost-voiced for Ava Gardner, Rita Hayworth, and other top stars in Hollywood, has at last earned a chance to be seen on the screen herself. She will appear in a night club sequence in the *Joe Louis Story*, now in production here.

No Cents

New York—Jazz circles are chuckling about the adventure that befell a young leader, a *Down Beat* poll winner, who concluded an engagement at a local bistro here recently.

The club owner, miffed because the leader was taking his group into a rival joint, paid off the entire combo, on its closing night, in nickels and dimes. Pay-off was so heavy that the men could hardly carry their salary home.

But the final payoff showed that the leader had the last laugh. He found that the owner had overpaid him by 30 cents!

'Down Beat's' Five Star Discs

The following records represent the cream of the past two weeks' crop. See pages 13-S and 20-S for complete reviews.

POPULAR

TONY BENNETT *No One Will Ever Know* (Columbia 39964)
LES PAUL-MARY FORD *Sitting on Top of the World* (Capitol 2400)
JOHNNIE RAY *Somebody Stole My Gal* (Columbia 39961)

JAZZ

DIZZY GILLESPIE-JIMMY McPARTLAND *Hot Vs. Cool* (MGM LP E 194)
AHMAD JAMAL *Ahmad's Blues* (Okeh 6945)

Ray Anthony Band Set As Como's Summer Replacement

New York—One of the biggest plums to fall into the lap of a band leader since TV began was captured last week by Ray Anthony when his band was signed as the summer replacement for the Perry Como show.

The Anthony orchestra will appear every Monday, Wednesday, and Friday from June 29 through Aug. 21 at 7:45 p.m., EDST. It's reported that guest artists will be used infrequently and that the band will be relied upon for the bulk of the entertainment.

Chesterfield company, which sponsors the show, was reported sold on the band as a commercial video bet because of Anthony's strong showing in colleges during the past year.

Last year's Como replacements were Peggy Lee and Mel Torme.

NBC Remotes Schedule Full

Chicago—NBC radio continues to do a big job on its remote pickups, with Stan Kenton scheduled to be on six nights this week (April 6 through 11) and regular pickups continuing from Birdland, Le Downbeat, and The Embers in New York.

Kenton will broadcast from the Blue Note all nights but Tuesday, when the club will be closed. That night he will do a disc jockey show from the studio here, called *My World of Music* (11:30 p.m. to 12, CST).

Other artists who will be on NBC during the month will include Billy May, Harry James, Sarah Vaughan, Erroll Garner, Barbara Carroll, Frankie Carle, and others.



(Trademark Registered U. S. Patent Office)

VOL. 20—No. 8 CHICAGO, APRIL 22, 1953

(Copyright 1953, Down Beat, Inc.)

Academy Awards Music Choices Stir Argument

Hollywood—Announcement of the Motion Picture Academy's music awards is almost always followed by plenty of controversy. But this year's choices seemed to arouse more arguments than usual with most of the fuss surrounding the choice of the Dimitri Tiomkin-Ned Washington ditty, *High Noon*, as No. 1 song.

Probable reason was the printed comment a while back by a nationally known columnist that *High Noon* was "borrowed" from a little-known Sigmund Romberg song entitled *Just Around the Clock*.

The disappointment and ire expressed by Nicholas Brodsky, whose *Because You're Mine*, with lyrics by Sammy Cahn, was the song most music people here expected to win, was no secret. Brodsky and Cahn were also disappointed in 1950 when their *Be My Love*, one of the few really "big" songs to come out of a picture during the year, lost out to the Livingston & Evans *Mona Lisa*. But that year Brodsky took it in stride. He's not talking for publication, but friends close to him said that this time, when the award for *High Noon* was announced, he snorted:

"If the winner had been any other song, this wouldn't have been so hard to take!"

Decca Signs Ike Carpenter

Hollywood—Ike Carpenter, coast bandleader-pianist, has been signed by Decca to record for the firm with his dance band. Unit of four brass, four saxes, and three rhythm has been doing one-niters and also recording for Aladdin (with addition of Maynard Ferguson on some dates).

Carpenter will continue with Decca with the same type of records he did for Aladdin—arrangements flavored strongly with the currently booming "rhythm and blues" idiom. Carpenter's is the first new dance band added to the Decca roster in many years.

Farlow Forms Trio

New York—Tal Farlow, guitarist who recently left Red Norvo, is rehearsing his own trio here and is expected to go on the road within a couple of weeks. Rest of his unit is comprised of Max Wayne, bass, and Rudy Eagan, piano.

Cheers!!!

New York—It's happened. For the first time since nobody quite remembers when, a straight dance band instrumental record is the No. 1 best seller on a major label.

Ralph Flanagan's *Hot Toddy* was the proud claimant of this honor. Eddie Fisher, Perry Como, and every other singer on the RCA Victor label took a back seat as the Flanagan side led the parade at present.

And the second best seller on the Mercury label is Ralph Marterie's *Caravan*.

Hand business coming back? It is back!

No Make Believe: Million For Block

New York—Martin Block, first and foremost of the name disc jockeys, will end his 18-year tenure at WNEW to start working for the ABC network Jan. 1 under a five-year contract, covering radio and television. Block will start a daily *Make Believe Bullroom* from 2:35 to 4 p.m. EST on the network. He will also have a local program on WABC from 3:30 to 7 p.m. and two Saturday shows from 10 a.m. to noon and from 6 to 7 p.m.

The deal is said to guarantee Block a million dollars during the five-year term, with the possibility of making three times that amount if he is completely sold out to sponsors.

Zutty Didn't Tell Truth About Europe Trip, Says Lee Collins

By Lee Collins

I am writing to you in regard to the article of Feb. 25 by Zutty Singleton. I want the public to know the truth about our trip to Europe. Everything Zutty said is false up to the time I was over there.

Zutty Singleton and I started playing together in New Orleans after he came out of the navy in 1919, and I always took Zutty for my friend.

When I left America for Paris I was not well. No one knew it but Mezz Mezzrow, and he would take me to the doctor every day. Our first record session with Vogue Record Co. was the first chance Mezz had to hear me play, and Mezz thought I was not sick, from the way I played.

Take Over
Zutty told me, "Lee, you and I are going to take Europe by storm," and that made me feel good, because I thought he was my friend.

The first concert in Paris was

a great success, and I blew like I never blew before. The crowds followed my wife and me all over the street, but after that night

(Turn to page 45)

Buddy Rich Joins James

New York—Buddy Rich is joining the Harry James orchestra—14 years late.

The belated affiliation of The Horn and the ace drummer came about as a result of a recent appearance at the Band Box, when Rich, in addition to leading the combo that alternated with James' band, sat in with Harry for several sets.

In January, 1939, when James left Benny Goodman's orchestra to form his own band, he planned on hiring Buddy, who was then working at the Hickory House with Joe Marsala. However, he had talked glowingly to Artie Shaw about Buddy's talents, and by the time Harry was ready to start, Buddy had joined the Shaw band.

Buddy's deal with James, which starts this week at the Hollywood Palladium, calls for featured billing and the guarantee of \$35,000 on a one-year contract. Rich, who had been at the Band Box almost continuously since the club opened, ended his stint there April 2 to fly out to the coast for the Palladium premiere.

Don Howard's Unhappy Day—Writer Of 'His' Tune Found

New York—Oh, Happy Day! They've found the gal who wrote it!

Maybe it wasn't such a joyous occasion for Don Howard, but it certainly made news, news furnished by Nancy Binns Reed, when it suddenly developed that *Oh, Happy Day*, widely publicized as a tune Don Howard wrote himself before his record made it infamous, actually was the work of this lucky lady.

Nancy Reed, no relation to the Jubilee Records singer, is a gal from Palo Alto, Cal., now married to a defense department official and living in Washington, D. C. She used to write songs for a hobby and would sing them while working as a counsellor at various camps. She assembled the lugubrious *Day* in 1942, just a decade before Don Howard picked it up from a student at Ohio State.

Don added a verse, checked and found there was no copyright, so in good faith he assumed he could call the song his own. When Nancy showed up there was a conference with the publishers, Bregman, Vocco, and Conn, and a flat cash settlement was agreed upon.

"And from now on," Nancy told *Down Beat*, "I'll be copyrighting everything."

Good And Bad News For Frank

New York—During the same week that Frank Sinatra set his Capitol recording deal, he received some equally big financial news—but on the red side of the ledger. The internal revenue bureau, fling tax liens against him in federal court and the New York county register's office, decided that the Voice was shy \$109,000 on his federal income tax.

A large hunk of the sum, \$98,500, represents an unpaid balance for 1951. Unless Frankie can come through fast, the bureau said, any of his assets might be impounded, from bank accounts and salaries to realty and royalties.

Shearing Cancels Europe Plans

The George Shearing quintet has canceled plans for an extensive tour of Europe scheduled to start in June. Following the pattern set by Benny Goodman, Count Basie, and Tommy Dorsey in recent weeks, Shearing listed the same basic reasons for the change in plans: short loot, contract hassles, and the generally bad political picture.

**BY OVER 250 VOTES
THE DISC JOCKEYS' CHOICE
for America's Number 1 Band**

(Billboard 1953 Poll-Feb. 28th, issue)



ralph

FLANAGAN

and his Orchestra

Billboard

Favorite Bands of the Year

Question . . . Which band on records do you like most—your current all-round favorite? This question is designed to include both road bands and audio bands that exist only for records.

Scoring . . . Three positions: Three points for first; two for second; one for third.

PLACE	WINNER	RECORD COMPANY	POINTS
1.	Ralph Flanagan	RCA Victor	867
2.	Ray Anthony	Capitol	616
3.	Billy May	Capitol	603

now heading for Number 1
FLANAGAN'S

"A-L-B-U-Q-U-E-R-Q-U-E"

vocal by RALPH FLANAGAN and The Singing Winds music by RALPH FLANAGAN arranged by RALPH FLANAGAN
piano by RALPH FLANAGAN played by RALPH FLANAGAN and his orchestra

RCA VICTOR RECORDS

the Number 1 original instrumental by a band since 1942

FLANAGAN'S

"Hot Toddy"

now over 500,000
RCA VICTOR RECORDS

personal management
HERB HENDLER
1650 Broadway — Suite 703
New York 19, N. Y.
Associate: George Thompson

GAC GENERAL ARTISTS CORPORATION
New York • Chicago • Beverly Hills • Cincinnati • Dallas • London

RCA VICTOR
FIRST IN RECORDED MUSIC



Chief
B
Li
I
(Pr
Do
pages
huck
just li
operat
proble
10 wo
be "ta
Eac
brainc
tor. W
localit
other.
for a
gallon
Dakot
No
room
ure is
Cov
Pa
Of
world
it sol
prove
singer
enoug
go out
single
Whi
busine
but at
happi
gestio
dance
partly
in rev
"If
came
tion w
'Look
ed it,
could
atra
my D
Billy
or D
James
might
would
EC
T
Guid
devot
more
the h
O
most
Harry
ny Lo
trillo
erator
rooms
and k
Y
the ki
of the
We th
terest
7
hensiv
thing
manag
v
ing to
you a
good
And
will f
what
U
dropp
ticles,
Allen,
dance

Ballroom Ops' President Lists Problems Of Owners

By R. E. (Doc) Chinn
(President, National Ballroom Operator Association)

Down Beat would have more pages than a Sears and Roebuck catalog if I attempted to just list the problems of a ballroom operator. Ninety percent of the problems could be summed up in 10 words, and all 10 of those would be "taxes."

Each ballroom operation is the brainchild of the individual operator. What may be a success in one locality is a dismal failure in another. I am told that ice water sells for a hundred thousand dollars a gallon in hell, but in Fargo, North Dakota, we give it away.

Trial and Error
No school has a course in ballroom operation. The success or failure is a case of trial and error. I

have visited a large portion of the ballrooms across the nation and find business as varied as the definition of the term "ballroom." In the extreme northwestern United States, the ballrooms use house bands: that is, they play the same band week after week, year in and year out.

At M. D. King's Avalon ballroom in Seattle, you find folk dancing, a beautiful sight to watch, and very fine dancers.

Old-Time Dancing

In another part of Seattle, Ted Harris at the Trianon has tried old-time dancing repeatedly and never could sell it, but gets a good play with a modern band three or four nights a week, plus a private party or two, but always the same band.

The same is true at M. W. Mor-

rell's Spanish Castle at Renton, Wash. In northern Oregon, at Tiny Dumont's Park, Mid-Town, Crystal, and McElroy's, they all do business with western bands. Some of the ballrooms play names when available.

Further south in Oregon, at Salem, Bill Gynn at his Crystal ballroom plays all types of dance bands and all dances are sponsored. In northern California, with many beautiful ballrooms, but few interested in names, Kirk Hayes at the Ali Baba, Oakland, has an excellent house band.

Periodic Changes

In southern California I found a variety of operations, most of them changing bands periodically. Some bandleaders manage their own ballrooms in an effort to keep the band working between radio and television engagements. The Palladium plays only top names with engagements from six to 10 weeks. They are giving some thought to increasing the length of engagements or concentrating on one band, due to television problems.

Marty Landeau's Riverside Rancho featured western bands for years but is now varying his program. The biggest upset I have seen in the ballroom business was at Lick's Pier in Ocean Park, Calif. Lawrence Welk, who was always a favorite name in the midwest, but just another band on the west coast, played a two-week engagement at the Aragon when the ballroom was definitely on the skids. Welk saw possibilities at the Aragon and signed a contract to return following some other commitments.

Welk Wows 'Em

He is in his second year now, playing five nights a week, with both radio and television shorts. If you want to see a band doing business for a ballroom, just try to get into the Aragon.

The Rainbow Randevu at Salt Lake makes a convenient stop for dance bands moving from one coast to the other. The Randevu plays mostly names. The midwestern states are a one-niter paradise where the ballrooms play local, ter-

(Turn to Page 42)

Dance Biz Needs New Blood: Petrillo



By JAMES C. PETRILLO

President, American Federation of Musicians

Once again it is my unpleasant duty to toot the sour note. I regret that it must intrude in what I gather will be a generous "upbeat" for the dance bands—and I want to congratulate your publication for that effort. But honesty compels me to give a realistic opinion and forecast.

True, the dance band musician business right now is on the "upbeat." From the good wartime bookings of 1941-45 when these traveling organizations were grossing somewhere around \$145,000,000 a year, the business hit the skids and reached a low in 1949 that threatened the very existence of all but a handful of the big-name bands. From that postwar low there was only one way the business could go without disappearing entirely—and that was up.

Why the Upturn?

Why the upturn today? I suspect that continuing full employment in most areas, and what appears to be a public swing back to the dance floor, is mostly responsible. I'd like to think that the ballroom operators were largely responsible for the upturn, but we have little evidence to support that belief.

I do not make this observation critically. No one recognizes better than we of the Federation that the "name" band business is big business; that the introduction of new units requires heavy promotion costs; that it is a venture capital business fraught with risk. Yet there are plenty of examples over the years that prove it to be rewarding for those who have the courage, persistence and hard cash to back their ventures.

No New Blood

Yet, despite the current upturn, the dance band business as we used to know it is drying up for lack of new blood. The incentive—which is a long word for hard cash—just hasn't existed for young musicians. It may be that there are 2,500 traveling bands today as compared with probably less than 2,000 in 1949, and that is a significant increase. But it is also plain that the current demand has outgrown the supply.

An Old Problem

In this, as in many other fields of music, the employment opportunities have been so lacking that young and promising musicians can scarcely be blamed for seeking other careers. Competent musicians just don't tumble off a conveyor belt at the end of a mass production line. So when the demand grows, the proven trademarked product isn't available.

Back of the current shortage of dance band talent and of string men for serious music lies the old and growing problem of mecha-

nized music and its wholesale substitution for live musicians. This is the musician's Number One problem, and I am not going to get up on my favorite soap box here and now except to say that canned music must be curbed if music, itself, is to survive.

Right now we are at the sad state of needing governmental subsidy aid for musicians. That, too, is another long and controversial subject.

AFM Stymied

But to get back to the dance bands: Unfortunately there is little the Federation of Musicians can do to assist them. Certainly our wage scales are not excessive. Many, many dance bands pay their musicians well above the scale. So it isn't a question of pricing themselves out of the market.

At the risk of expiring in someone else's field, I'd say that the ballroom operators, in the selfish promotion of their own long-range business futures, should make available more dates to the semi-"name" bands that are struggling to get into the "name" band ranks. The investors in these units are gambling that they can build them into valuable properties. They need more help from the employers.

Among the upcoming dance musicians there are many potential big-name stars. Like all other artists they must be given the chance to come out of the attic and exhibit their professional talents. Right now, it would seem, is the time for all good men—especially employers—selfishly to give them a hand by making an investment in the future of live music.

TV Game Spurs Dance Biz

Omaha, Neb.—A local TV show, sponsored by Peony Park ballroom, is boosting interest in dancing in this area, according to the operator, Joseph Malec.

The show, a half-hour stanza called "Let's Dance," features a dance instructor, Larry Camello, who plays ork theme songs and shows pictures of leaders. The first 50 viewers identifying each leader receive a Sunday pass to Peony Park. Individual shows have pulled as many as 600 letters, Mr. Malec said.

Cover Story

Paul Whiteman Offers Couple Of Provocative Suggestions

Paul Whiteman is a legendary figure in the dance band world. His was one of the first bands to ignite mass appeal—it sold millions of records, broke marks at many a ballroom, proved a sensation in theaters, and made many musicians and singers in the organization strong enough names so that they could go out on their own as leaders and singles.

Whiteman is out of the band business now, and in television, but still keeps a keen eye on what's happening. And he has one suggestion to make about helping the dance business that, though made partly in jest, could go a long way in reviving interest in bands.

Could Help Out

"If some of the singers who became popular because of association with a dance band would say, 'Look, you helped me when I needed it, now I'll help you,' they could do a lot. Suppose Frank Sinatra went out on tour with Tommy Dorsey for a month or so. Or Billy Eckstine with Earl Hines, or Dick Haymes with Harry James. Do you realize what that might do for the business? People would flock to see them and hear

dance bands in person again.

"Why, do you know what? I'd even go out on a tour again if Crosby would come along." This said with a chuckle in his voice.

Teamwork Forgotten

"Seriously, do you want to know something that hurt bands? They forgot they were a team—the singers went one way, the soloists another, and pretty soon the bands weren't pulling together. The singers with my band used to want to kill me—I made 'em sing in dance tempo. And I was always criticized for holding soloists down—Bix, and the Dorseys, and Trumbauer, and the others. People called me a square, etc. But I think the band as a unit was better for it—we played as a team for the dancers, not for ourselves.

"I may have been wrong, but to me, that's the way to run a dance band."

Editorial

This is our first annual Dance Band Directory and Buyers Guide. It's the largest issue of Down Beat in 15 years and is devoted almost exclusively to dance bands and dancing—one more step in our all-out campaign to help bring both back to the heights they once knew.

On these pages you'll read articles by and about some of the most important persons and places connected with the dance industry. Harry James, Ralph Flanagan, Freddy Martin, Spike Jones, and Johnny Long are a few of the leaders who contributed articles; James Petrillo and R. E. (Doc) Chinn, president of the National Ballroom Operators Association, turned out pieces; some of the country's top ballrooms are profiled, and there's a double picture page of top leaders and bands.

You'll see also a long section of thumbnail sketches on most of the known dance bands in the country which gives a short description of their styles, plus booking agency and record company affiliations. We think it will prove invaluable to anyone directly or indirectly interested in booking dance bands.

There are many other features here, including a most comprehensive one on how to organize and run a dance band. It covers everything from what sort of arrangements to use, to the functions of the manager.

We've tried to present some of the problems that bands are facing today and what some of the leaders are doing about them; offer you a ready index to many of the bands now on the road, and give a good cross-sectional view of the dance band business as it is today. And just as the dance band business will grow in years to come, so will future Down Beat dance band annuals. Your suggestions as to what you'd like to see in these issues will be appreciated.

Unfortunately, some of the regular Down Beat features had to be dropped for this time only to make room for the mass of special articles. But they'll all be back in the next issue—Artie Shaw, Steve Allen, Sharon Pease, and the rest. Plus further news and features on dance bands and personalities in music.

—Jack Tracy

Goodman Tour Ready To Go

New York—The Benny Goodman-Louis Armstrong tour will kick off April 15 at the Arena in New Haven, Conn.

Subsequent dates have been set for the Mosque in Newark, April 16; Carnegie Hall, New York City, 17; Met theater, Providence, R. I., 18; Symphony Hall, Boston, 19; Auditorium, Altoona, Pa., 21; Rajah theater, Reading, Pa., 22, and the Mosque in Richmond, Va., 24.

Many of the concerts are being promoted by Norman Granz, including the one at Carnegie.

The concert tour will be preceded by three break-in dance dates which Benny's band will play April 10 in Manchester, N. H., April 11 in Portland, Me., and April 12 in New London, Conn.

Pianist Al Morgan Files Bankruptcy

Cincinnati—Al Morgan, who soared into national prominence on wings of the *Jealous Heart* recording, has filed a bankruptcy petition in U.S. district court. The hand-flailing, rubber-armed pianist-vocalist claimed \$130,280 in debts, \$19,900 in assets. Of the debts, a total of \$119,296 was listed as unsecured claims.

Much of Morgan's financial difficulty stems from a night-club venture as operator of Glenn Rendezvous in Newport, Kentucky. Booking agency and rental debts total more than \$100,000.



A Decade of Modern Concepts In Music

Chic

Ra
De

I
danc
time
vet h
My
cordi
makin
like t
proce

I d
to do
union
could
to do
pany
say"
It s
take
on th
recore
is the

"7

F
s
h
p
n
p
s
a
d

S
P
in
No
Ad
Ch

Ralph Flanagan's Idea For Making Records: Desert Studios And Cut Tapes At Clubs

By RALPH FLANAGAN

I have a theory about the recording of dance bands which I've wanted for a long time to put into practice, though I haven't yet had the opportunity to do so.

My idea, very simply, is to get a good tape recording outfit and a couple of microphones and start making my own recordings, on the job. Then I'd like to take them to RCA Victor and ask them to process the tapes for me.

Should Work Out

I don't see why any bandleader shouldn't be able to do this. Of course I don't know exactly what the union procedure would be, but assuming that this could be straightened out, all the leader would have to do would be to take his tapes to a record company or some place where they could be pressed and say "Here. This is what I want. Press these."

It stands to reason that no bandleader is going to take bad tapes in and ask the company to work on them, because he has his own interest and the record company's interest at heart; and my feeling is that more records could be sold this way than

by the present system of recording dance band under regular studio conditions.

This sort of practice has been in operation for many years in other fields. The companies send out mobile recording units who go out in the hills and record all kinds of country and western music; they cut, maybe, dozens of tunes in one session, and then they come back home and sell a lot of records. In the same way, some of the best selling jazz items have been recorded on the spot at concerts and in night clubs.

I have a very definite reason for feeling that we'd get better records this way.

Catch Atmosphere

Just think of the conditions and the atmosphere of a remote broadcast, the kind of show that bands like mine have done many times from places like Frank Dailey's Meadowbrook, or the Palladium or the Statler.

Let's say the engineer turns up the mike a little early, and you'd hear the crowd in the room, and the announcer mentioning the bandleader's name. Maybe a waiter would drop a dish in the background, or the phone rings, or somebody is cutting up a steak and you hear them drop a fork.

Then the band comes on

Well, during the 15 or 30 seconds that you've heard those background sounds, there's a sense of anticipation, of wondering, first of all, how the band is going to sound, where it's from, who are the singers, who's the announcer, and you are practically forced to listen to it. Anybody who doesn't get anything out of that pregnant silence before the show begins must be deaf.

Get the Feeling

Well, I'd like to record at just such a place, where the band is playing for dancing, and where we can start the record just like that. I'd like to get the feeling of the chatter that's going on around the bandstand, and even on it—like one of the trumpet players leaning over to the guy next to him and saying, "How do you like this new mouthpiece?" or whatever musicians talk about on the bandstand. These sounds would be so much in the background that you'd sense them rather than actually hear what they are saying.

In our band we have 14 musicians, the singers and myself, and, in addition, we sometimes have as many as 30 customers on the bandstand with us during a broadcast. I even invite the kids to come up and stand alongside the trumpet section, or the trombones. So many kids are interested

"Take it from me - they're Tops"

... says
RAY ANTHONY
"The Young Man With a Horn"

... about the famous new
SHURE slender gradient' high-fidelity bi-directional microphones

"300"
Broadcast
LIST PRICE \$125.00

"315"
General Purpose
LIST PRICE \$75.00

For high-fidelity, true-tone reproduction of voice and music, these small and rugged microphones are destined to be the favorites of leading recording artists... singers—instrumentalists—and bands everywhere.

These microphones will outperform all other "slender" microphones—because of their advanced acoustical, electrical, and mechanical features. Both models provide a bi-directional pickup pattern—permitting greater performer freedom (performers can stand at a 73% greater distance from the microphone!) The "300" and "315" will pick up voice and music from front and back—yet discriminate against unwanted noises from the sides. They reduce reverberation and the pickup of distracting random noises by 66%!

Shure Patents Pending



SHURE BROTHERS, Inc. MICROPHONES and ACOUSTIC DEVICES

225 West Huron St., Chicago 10, Illinois

Please send me FREE Shure Microphone catalogs and list of Shure Distributors in my locality.

Name _____
Address _____
City _____ State _____

Blessing

family tradition lies behind every instrument bearing this time-honored name... generations of making only trumpets, cornets, and trombones... a priceless heritage in this highly specialized field.

FOR THE FINEST IN BRASS INSTRUMENTS • BUY BLESSING

E. K. BLESSING CO., Elkhart, Indiana

Wm. S. Haynes Co.

MAKERS OF HIGH GRADE BOEHM FLUTES

108 MASSACHUSETTS AVE. BOSTON, MASS.

THE Tone Heard 'Round the World

Strictly Ad Lib

NEW YORK

James Allen, a singer whom Oscar Cohen of Patricia Music found singing in the streets, has been set for a Brunswick session... Jimmy Crawford, onetime Lunceford drummer, made a record date with Sammy Kaye, cutting Sweet Sue and other standards... George Gershwin's short musical, 135th Street, book by Buddy DeSylva, was TV-premiered March 29 on the CBS Omnibus... Henri Rene, assistant a & r map with Dave Kapp at Victor, signed a two-year contract with the company as artist, conductor and arranger.

Freddie Cole, Nat's brother, now on Okeh records, signed with Shaw Artists... Peggy Mann pacted with Coral... Erroll Garner cut a dozen EP sides for Columbia... Nancy Reed signed with Jubilee records... Walter Fuller, bop pioneer who arranged for Dizzy Gillespie's big band, now in the construction business, building and selling houses with considerable success on Long Island... Tadd Dameron, another pioneer bop arranger, landed a three-year deal to write and record for Prestige.

Dolores Parker's ex, Vernon Smith, replaced Jonah Jones in the Earl Hines band; Carl Pruitt replaced Tommy Potter on bass... Meadowbrook using the Salt City Five Dixielanders for midweek, with Sammy Kaye's band playing a series of weekend dates at the spot... Jo Ann Tolley signed a three-year contract with MGM records; her first sides are due out this week... Artie Shaw turned down a fat offer to go into the Band Box; it's the same spot where he last played, in 1951, when it was Iceland.

HOLLYWOOD

Donald Novis, latest of several oldtimers to make comeback via TV, has his own show on KNBH as a singing chef... John Arcesi, whose singing causes gals to go into hypnotic trances (with a little help from press agent Ed Schofield), set for his first Hollywood date, the recently-reopened Crescendo starting April 1... Coconut Grove had Lucienne Boyer set to share stand with Benny Strong (opening April 8).

Johnny Lucas, the wheelchair-bound trumpet player featured on Good Time Jazz records, into Clubhouse, S. Figueroa St. spot, with a swinging Dixie crew—Matty Matlock, clarinet; Charlie La Vere, piano; Johnny Henderson, drums; Mike Hobi, trombone. "Please tell 'em they have dancing at the Clubhouse, and that we play Dixie for dancing!" says Johnny... Frankie Carle ork drew return date at the new Statler Hotel's Terrace room starting March 20, sharing stand with Harold Stern and his ensemble of 25 fiddles and five voices.

Pearl Bailey and Lou Bellon share stage at L.A.'s Downtown Paramount theater with Duke Ellington starting April 10... Margaret Whiting and husband, pianist-conductor-arranger Lou Busch (better known to Capitol record buyers as "Fingers" Carr) have parted—at least for the present.

CHICAGO: The spring edition of "The Biggest Show of '53" plays the Civic Opera House on April 17. There'll be two shows, at 7 and 10 p.m. Frankie Laine, Ella Fitzgerald,

nowadays in playing drums, especially, that there'll always be somebody standing next to the drummer watching what he does.

Enhances Value

All this would contribute to the value of the performance, because I defy anyone to say that the greatest musicians in the world, whether they're schooled classical symphony musicians, or the greatest jazz artists, or the most cool, calm, and collected people in the world, couldn't do a better job under these conditions than in the tense atmosphere of a recording studio where you have to wait for the red light to go on.

You not only would get a better performance from the musicians under these conditions, you'd also get the acoustical sound of a place like the Meadowbrook.

Woody Could Pioneer

I realize that at RCA Victor we have the finest engineers and wonderful studio conditions, but it can never be the same as recording on the job. I wonder whether, sooner or later, somebody like Woody Herman may start a revolution by recording his band this way. After all, he's in a good position to do it; he has his own company, so nobody else has to make the decision for him.

Personally, I can't wait to see it happen. It would be a great thing for band records and, consequently, a great thing for the whole dance band business.

DOWN BEAT

T. M. REG. U.S. PATENT OFFICE
VOL. 28, NO. 8 APRIL 22, 1953
Published bi-weekly by Down Beat, Inc.
Harold English, President

Executive and Publication Office
2001 Calumet Avenue
Chicago 16, Ill. Victory 2-8810
Norman Weiser, Publisher
Jack Tracy, Editor
Charles Suber, Advertising Mgr.
Walter Nohstadt, Jr., Circulation Mgr.

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

WEST COAST OFFICE
6124 Santa Monica Blvd.
Los Angeles, Calif. HO 3-6006
Charles Emge, Manager

Subscription rates: \$5 a year, \$8 two years, \$11 three years in advance. Add \$1 per year to these prices for foreign subscription. Special school, library rates \$4 a year. Change of address notice must reach us before date effective. Send old address with your new. Duplicate copies cannot be sent and post office will not forward copies. Circulation Dept., 2001 Calumet Ave., Chicago 16, Illinois. Printed in U. S. A. Entered as second class matter October 6, 1939 at the post office in Chicago, Illinois, under the act of March 3, 1879. Re-entered as second class matter February 25, 1948. Copyright, 1953 by Down Beat, Inc., all foreign rights reserved. Trademark registered U. S. Patent Office. On sale every other Wednesday.

Member, Audit Bureau of Circulations
Member, Advertising Federation of America

Roseland History Studded With Biggest Names In Dance Bandom



The Roseland Marquee

By LEONARD FEATHER

A carpet maker once told Louis Brecker, "Always take a name from nature. It gives you a chance to work it into the decorations."

So Louis Brecker decided to call his ballroom Roseland.

That was in 1918, the year after Brecker had been graduated from the University of Pennsylvania, and the Roseland he opened then, decorated with a stifling profusion of roses, was at 12th and Chestnut in his native Philadelphia.

New Year Debut

It was with the profits from this original Roseland, plus a substantial loan, that he opened, on New Year's of 1919, the Broadway palace hall that has become famous as a symbol of the world of dance halls and dancing.

"People thought 51st and Broadway was too far uptown," Brecker recalls. "In those days it actually seemed to be. I stood outside the building—it was a carriage factory before I took it over—and I clocked just six people walking past in an hour."

With Flo Ziegfeld, Billie Burke, and all the contemporary celebrities in attendance, and with two bands alternating in the provision of music—one of whom, Sam Lanin, had been brought in as a result of his success in Brecker's Philadelphia Roseland—the new emporium of terpsichore took off in ragtime splendor.

Bad Publicity

Although Brecker, an enthusiastic dancer himself, wanted the place to be simply a rendezvous for others like him, there was a stream of trouble-making publicity in those early years, aimed at proving that dance halls were about to plunge our country into the depths of degradation.

Organizations like the Purity In Dancing League spewed forth pamphlets and protests designed to put the badge of disgrace on the "infamous dance halls." The mere fact that dancers were seen in physical contact, rather than at respectable arm's length, was shocking to some of the puritans of the early Prohibition era. But Brecker's venture continued to thrive as he lured bigger-than-ever

been around he could have kept the band business alive."

Facts and Fables

Nostalgia is such a heavy crutch for the memories of Brecker and the other old-timers around Roseland that rumor and recollection have become almost inextricably intertwined. Some of the images are clear: Ruby Keeler, a Roseland hostess, meeting Al Jolson, her future husband, in the ballroom; Renee Carroll, another hostess, later known as "the most famous hat check girl in the world"; George Raft winning Charleston contests. But nobody seemed quite sure whether or not Joan Crawford was ever a hostess there. Majority opinion indicated that she and Ginger Rogers were both merely frequent dance-happy patrons during the late 1920s.

Xavier Cugat has provided Roseland with its biggest nights in the last 10 years. He makes a one-night appearance here faithfully once every year. But where name bands were once the rule, they have been the exception lately.

The list of bands and singers who have paraded through the Roseland annals is inevitably an impressive one. Woody, Glenn, Tommy, Harry, Benny; and further back Mal Hallett (they billed his band as offering "the highest priced music in the world" in 1922), Ben Bernie, Abe Lyman, Ozzie Nelson, Russ Morgan, Vincent Lopez, Joe Venuti (with Kay Starr), and such vocalists as Kitty Kallen, Roberta Lee, June and Ina Ray Hutton, Bea Wain.

Brecker, whose holdings also include the nearby Gay Blades skating rink and the Hollywood Palladium, ascribes the abnormally poor business of the past couple of years to a combination of Korea, television and economic conditions generally.

Postwar Headaches

During World War II, he points out, the crooners hadn't quite taken over yet, so the dance band and dancing business was still able to hold up its head with a proud, though slightly vain, smile of survival. But now, if boy marries girl, he may have to stay home with wife, television, and washing machine to support—and by the time all the payments are made he may be whisked off to Korea. So Roseland, seeing that nothing was holding up except weekend business, sought to bolster things with a variety of gimmicks.

Mondays are now polka nights, with Polish-Americans swarming in from all over New York and New Jersey. Tuesday is a special rumba night, a night when the gowns tend a little away from the casualness of today toward the formality of yesteryear.

Prices haven't risen as much as the general cost of living. Admission to Roseland in 1919 was 85 cents. Today it varies from \$1.10 to \$1.50, and you can still buy a beer for 20 cents.

crowds with bigger and better bands.

Smack Headed List

"Our first really hot band," he says, "was Fletcher Henderson's. He augmented his band to come in here, and he had men like Louis Armstrong and Coleman Hawkins. The crowds used to go nuts for those hot breaks."

A number of the records Fletcher made, during the years when his outfit was virtually the house band, were released under the name of "Roseland Dance Orchestra." By the mid-20s, the name Roseland was a synonym for Successful Dance Hall. In the three decades that have waltzed by, Brecker's ballroom has weathered a depression and two wars without flinching. ("The 1929 crash didn't affect us; the people just kept on dancing.")

Past Was Rosier

But Roseland's past admittedly looks rosier than its present and future; for instance, the biggest crowd in the spot's history was drawn in the 1920s when Rudy Vallee's orchestra opened; and the best band ever to play there, in Brecker's personal opinion, was the Jean Goldkette crew, which from time to time boasted soloists of the Tommy Dorsey-Jimmy Dorsey-Bix Beiderbecke caliber.

"Paul Whiteman used to come in here every night to listen to that band," muses Brecker. "I don't think we'll ever have another band like it. We'll never have another arranger like Glenn Miller, either; Glenn was the greatest arranger ever and had a great band. If he'd

LIONEL HAMPTON!!

CURRENTLY ON TOUR

WATCH FOR THIS GREAT SWINGING BAND IN YOUR AREA SOON!

Exclusive Management
ASSOCIATED BOOKING CORPORATION

JOE GLASER, Pres.
New York 745 3th Ave. PL 9 4600 | Chicago 203 No. Wabash | Hollywood 8619 Sunset Blvd.

ALWAYS — A Sensational Show At Birdland! Now at the Jazz Corner of the World!

DIZZY GILLESPIE!
BIG JAY McNEELY!
BUD POWELL!

From April 9—April 16th

DIZZY GILLESPIE!
BIG JAY McNEELY!
BILL DOGGETT!

From April 16—April 23rd

BIRDLAND

BROADWAY AND 52ND ST.
NEW YORK CITY, N. Y.

Lovely

New York—Renzo Cesana, better known as The Continental, will blow hot, romantic air into the housewives' vacuum cleaners as a result of a disc jockey deal with WMGM that has him on the air from 11 a.m. to noon daily.

Cesana, rumored to be getting a \$500,000 guarantee for a four-year contract, will be directed by Irwin Greenfield of *Jazz Caravan* but will play strictly "records of romance and love." He'll also read romantic poems to the ladies as they peel the potatoes.

Lee To Meadowbrook

New York—Bandleader Lee Castle has signed a booking pact with GAC, opened last month at the Meadowbrook as the house band.

who wants to go dancing and is headed for The Apple is unlikely to be unaware of Roseland. When and if things ever get back to normal, it seems safe to assume that its 33-year fame will usher in a new era of glory for this dancers' mecca. Things ain't what they used to be, but, as we observed during Les Brown's wonderful one-niter there only last month, they ain't so bad at that.

(Advertisement)

WE LOSE MORE GIRLS!

Some of them get a little bored with travelling—but only after they've seen the whole country with us once or twice.

Others find one of our bright young salesmen (frequently sales manager material), or else her lonely home town boy, proposes marriage. And what girl could pass that up?

Still others, after a year or so with us, take the crisp, green lettuce they've saved and stake themselves to more education.

For one reason or another girls leave us once in a while—most often with regret, we're happy to say.

Here's where you come in. We never know just when one of these sparkling young ladies is going to take off. And we never know whether it'll be a horn-honker, a thrush or a hooper who leaves. But we're always looking for good replacements for The Hormel Girls. And we like to have a big stack of names in our files.

So . . . if you're neither too young nor too old . . . have a pleasing personality (and we know you do have) . . . can blow a horn, pound a piano, or thump a bass—anyway if you'd like to sing or dance . . . are single and free to travel . . . and can sell or learn to sell merchandise . . . write and tell us about yourself and your talents.

Your name will go in our file. You may be just the one we're looking for next time one of our 65 girls kisses us goodbye. Who knows?

WRITE

Music With the Hormel Girls

GEO. A. HORMEL & CO., AUSTIN, MINNESOTA

Sure, We're Dance Ork: Sauter-Finegan 'Hit-the-Road' Formula Pays Off For Vaughn

By Bill Finegan and Eddie Sauter

We have been asked to refute some statements that have been made asserting that ours is a listening band—not a dance band—with the implication that such a thing is generally undesirable, needing defense. The fact is: any kind of music can be danced to, if one has the will and the know-how.

The dance and the drama were the basis out of which most music grew. It includes music produced by the classical masters, as well as country fiddlers and that employing ceremonial drums. To imply a certain kind of music is danceable and some other is not is ridiculous on the face of it.

Listening music is not something necessarily separated from the dance. What it boils down to is a matter of purpose and of level.

In the prospectus of our band one of the first considerations was attitude. We were above our ears with the dominant saw of the business that an audience is essentially composed of jerks and morons.

Neither do we look upon the people of the band as menials whose sole function is to make better our material position. We are interested in music as something above and beyond mere personality.

We are aware that a large part of an audience uses dancing primarily as a social aside and that the demands made by musical issues often constitute an unwelcome

intrusion. We will service these people with a large amount of medium-tempo tunes with nostalgic melody and a beat so definite that there will be no doubt where the left foot goes, and, as well, be prepared with waltzes and rhumbas, even hoedown if that should become necessary.

But there is also a group (a quite large one, we are sure) that likes to dream, that gets a charge from dancer-listener participation and has largely been denied opportunity for this during the past few years for various reasons which we will not go into here. Could it be that because we have taken this group into consideration that this article needs to be written?

Since its inception in 1940, the Vaughn Monroe orchestra has never disbanded. Not even once. In the trade, this one fact alone stamps the baritone-batoneer as a "bandleader's bandleader." His is probably the most traveled aggregation of its kind in the entertainment world, covering an average of some 50,000 miles each year while appearing in all but two of the 48 states.

Actually, we want to exploit what we consider to be the popular scene in America today, as well as our varied experience and talent, and that of the people who work with us.

Some of what we do will be concert, some dance, some jazz—and the audience will determine which should predominate. We hope always to be entertaining except in the concert halls, and there we would like to be quite serious.

Monroe's more-than-3,000 one-night treks across the country, via buses, planes, trains and (on not-too-glad occasions) cattle cars, have somehow or other bypassed New Mexico and Arizona. Vaughn is planning to complete his "run" in the near future with bookings in these, so far, neglected areas.

Monroe's sincere belief (and he certainly works at it) is that a name band has to keep moving constantly to maintain its rapport with John Q., i.e., the record-buying, music-loving, dancing public.

"I've said it before but it still goes," he confides, "You've got to get out on the road and meet the people yourself to find out the kind of music they like and which of your recordings the DJs prefer to play."

Simple Arithmetic

By digging the simple arithmetic of the situation, you can quickly latch on to just how much importance is laid to these one-nighter tours. Monroe's "Moonrakers" have been averaging more than 200 of the single-issue stands a year, and this has been going on for all the years of the ork's existence.

"Want a few more practical reasons why one-nighters?" Monroe asked. "Simple as Simon. They're expected of you. The folks who hear you want to see you. And, when you're on radio (CBS *Camel Caravan*, now in its eighth consecutive year), it behooves you to "hit the road" to stir up a healthy interest in what you're doing in that medium.

Monroe's dogged insistence on the importance of the road to the success of a band has much to do with the fact that he is, and has been for years, one of the top band attractions in the country. It is generally conceded that Vaughn is one of few leaders who can take a company of 35 people on tour and make money. For the past three years he has been the top band biz grosser, averaging well over a million dollars for each 365-day span.

The seemingly indefatigable Monroe aggregation has just completed another jaunt which kicked off in January, carrying the band through such virgin territory as Kaukana, Wis.; Ishpeming and Ironwood, Mich.; Hibbing, Minn., and the like of small towns, and came to a halt at Vaughn's own million-dollar restaurant-nitery, The Meadows in Framingham, Mass.

"The place has been doing so well lately," Monroe said, "that I was able to book us in at a profit for the first time!"

PREPARE FOR THE TOP JOBS IN MUSIC AT...



The Only School in the Country

- where the entire curriculum is devoted exclusively to music.
- where complex Schillinger techniques are simplified for immediate application.
- where instrumental instruction includes private professional coaching and sectional performance.
- where arrangements are produced by students during their first semester.
- where students obtain professional engagements through a school Placement Bureau.

FOUR YEAR COLLEGIATE LEVEL DIPLOMA COURSE

with majors in:

- THE SCHILLINGER METHOD OF ARRANGING AND COMPOSITION, including dance band arranging, sectional and ensemble voicings, laboratory demonstration and analysis, improvisation, modulation, stylization.
- INSTRUMENTAL PERFORMANCE, including concentrated technical development in all orchestral instruments, solo literature, private, sectional and ensemble coaching.
- TEACHING, including methods for presenting the entire gamut of Schillinger techniques, and practice teaching under faculty supervision, and complete preparation for becoming a fully Authorized Teacher of the Schillinger System.

SUPPLEMENTARY COURSES IN:

Ear-training, keyboard harmony, scoring problems, rhythm and melody dictation, record analysis, conducting.

ACCREDITED FACULTY OF TOP-FLIGHT PROFESSIONALS.

Over 1000 former Schillinger House students are earning top salaries with Name Bands, Radio and T.V. Stations, Motion Picture Studios, Vocal Groups and Schools—as musicians, arrangers, vocalists and teachers.

FIRST SEMESTER CLASSES BEGIN

MAY 11 • SEPTEMBER 14, 1953

and JANUARY 18, 1954

to insure acceptance

APPLY NOW

No knowledge of harmony or counterpoint required for entrance.

Veterans may enroll under the new G.I. Bill.

WRITE TO DEAN

schillinger house Lawrence Berk DIRECTOR

284 Newbury Street
Boston, Mass.
COpley 7-4452

• Tuition fees will be Refunded to students drafted into the Armed Forces.

THESE GREAT NAMES
CURRENTLY AT
BROADWAY'S GREAT
NEW NIGHT CLUB:

BILLY ECKSTINE

COUNT BASIE

DAVE BRUBECK

THE BANDBOX

1680 BROADWAY
NEW YORK CITY, N. Y.

MARTERIE

Band of the Year

Named No. 1 Band in a survey of leading colleges, high schools and universities.



Currently The Only Band In America

With Two Top **BEST SELLING** Record Hits!

"PRETEND"

MERCURY 70045 • 70045X45

AND

"CARAVAN"

MERCURY 70097 • 70097X45



Coming Soon To Your City, Ralph Marterie and his Down Beat Orchestra on a National Coast to Coast "Keep 'Em Dancing" Band Tour opening Tuesday, May 12th. Frank Dailey's Meadow Brook, Cedar Grove, N. J.



NOW AVAILABLE . . . THE NEW DANCING ON THE DOWN BEAT Mercury Record Album . . . eight outstanding dancing selections.



Booking Agency Directory

Here is a list of the major booking agencies in the country that book dance bands and the addresses of their offices.

WILLARD ALEXANDER, INC.
Willard Alexander, President
36 Beakford Plaza
New York, N.Y.

AMUSEMENT BOOKING SERVICE
Peter J. Jodice, President
Suite 300
2310 Park Avenue
Detroit, Mich.

ARENA STARS, INC.
Ralph Woodson, President
266 N. Camden Drive
Los Angeles, Calif.

ASSOCIATED BOOKING CORP.
Joseph Glasser, President
745 Fifth Avenue
New York, N.Y.

203 N. Wabash Avenue
Chicago, Ill.
8619 Sunset Boulevard
Hollywood, Calif.

DEBRIDGE & CORRELL
Ray Correll, President
301 Fox Theater Building
Detroit, Mich.

MIKE FALK AGENCY
Miha Falk, President
416 Book Building
Detroit, Mich.

GALE AGENCY, INC.
Tim Gale, President
48 W. 48th Street
New York, N.Y.

GENERAL ARTISTS CORP.
Tom Roskwell, President
1270 Sixth Avenue
New York, N.Y.
8 S. Michigan Avenue
Chicago, Ill.

Carew Tower
Cincinnati, Ohio
2105 Commerce
Dallas, Texas
9630 Santa Monica Boulevard
Beverly Hills, Calif.

LEW and LENIE GRADE, LTD., INC.
Lew Grade, President
280 W. 37th Street
New York, N.Y.

HORACE HEIDT AGENCY
Horace Heidt, President
111 Park Avenue
New York, N.Y.

KENNAWAY CORP.
George M. Hillman, President
32 W. Randolph Street
Chicago, Ill.

TONY MARTIN MUSIC COMPANY
Tony Martin, President
1833 Southmore
Houston, Texas

MC CONKEY ARTISTS CORP.
Dick Shelton, President
127 N. Dearborn St.
Chicago, Ill.

1780 Broadway
New York, N.Y.
12th and Walnut Street Building
Kansas City, Mo.

Rosevelt Hotel
Hollywood, Calif.
Bay Shore Royal Hotel
Tampa, Fla.
2153 W. 96th Street
Cleveland, Ohio

MERCURY ARTISTS CORP.
Leonard Green, President
Room 903
254 W. 34th Street
New York, N.Y.

PAUL MOORHEAD AGENCY, INC.
Paul Moorhead, Manager
777 Insurance Building
Omaha, Neb.

MUSIC CORP. of AMERICA
Julius Stein, Chairman of the Board
548 Madison Avenue
New York, N.Y.

450 N. Michigan Avenue
Chicago, Ill.
9370 Santa Monica Boulevard
Beverly Hills, Calif.

105 Montgomery Street
San Francisco, Calif.
Union Commerce Building
Cleveland, Ohio
2102 N. Akard Street
Dallas, Texas
837 Book Tower
Detroit, Mich.

Nine Newberry Street
Boston, Mass.
Northwestern Bank Building
Minneapolis, Minn.

Want To Buy A Band?

Are you looking for a band? Whether you are a ballroom operator, hotel man, night club owner, or member of the prom committee, this DOWN BEAT band directory will help you select the band you want.

Copyright, 1953, Down Beat, Inc.

HAL ALOHA
Record Company: None
Booking Office: MCA
Real Hawaiian music played by real Hawaiians, led by a man who, though a native islander, knows a swing chorus from a garden of his. A sometime Tommy Dorsey and Hal McIntyre sideman, Hal Aloha plays steel guitar and serves as master-of-ceremonies producer for this versatile unit which has several years' residency at the Hotel Lexington, N.Y., to its credit. Unit carries native soloists and Hawaiian entertainers and has also played theaters and supper clubs.

MUSIC MANAGEMENT SERVICE
Royce Steamer, Manager
5069 Leavenworth Street
Omaha, Neb.

NATIONAL ORCHESTRA SERVICE
Earl Hutton, President
1611 City National Bank Building
Omaha, Neb.

RUBY NEWMAN MUSIC
Ruby Newman, Owner
400 Madison Avenue
New York, N.Y.

CHIC SCOGGIN AGENCY
Chic Scoggin, President
Rio Grande National Building
Dallas, Texas

FRANK SENNES BOOKING AGENCY
Frank Sennes, President
302 Hollenden Hotel
Cleveland, Ohio

SHAW ARTISTS CORP.
Billy Shaw, President
565 Fifth Avenue
New York, N.Y.

203 N. Wabash Avenue
Chicago, Ill.
8923 Sunset Boulevard
Hollywood, Calif.

TOMDOR ENTERPRISES, INC.
Thomas F. Dorsey Jr., President
1619 Broadway
New York, N.Y.

UNIVERSAL ATTRACTIONS
Ben Bari, President
Two Park Avenue
New York, N.Y.

STANFORD ZUCKER ASSOCIATES
Stanford Zucker, President
420 Madison Avenue
New York, N.Y.

RAY ANTHONY
Record Company: Capital
Booking Office: CAC
This 17-piece band combines drive with danceability, sensiveness with commercialism, features a full sound that blends trombone and sax sections, with leader's trumpet front and center. Book is wide in range, from jazz and swing to novelty and sweet ballads, with many an instrumental number inserted. Anthony goes in for visual appeal and showmanship, uses such gimmicks as parading band through aisles on theater dates, has great shots on radio-TV under his belt. Appeal for young crowd is high, once-learned a catch, and adaptability to hotels a demonstrated factor.
CHARLIE BARNET
Record Company: Mercury
Booking Agency: MCA

A veteran band leader, Barnet always has kept abreast of trends, adapting his style accordingly. Long famed for his choice of outstanding sidemen and vocalists, supplying leader stays with the times, has dished up swing and jitterbug, pop and progressive, now is on a modern commercial kick, concentrating on subdued dance music sprinkled with novelty entertainment. Sweet and swing dance tempos are interspersed with oides, waltzes, and memory medleys, and personable leader makes a point of sampling with audience requests and "feeling out" crowds to keep sets well balanced. Musicianship and flexibility are the keynotes here.

COUNT BASIE
Record Company: Mercury
Booking Office: Willard Alexander

Many claim that present crew is the best band Basie has ever had, including his famous group of the late '30s. It's a swing band, of course—first, last, and always. The impelling Basie rhythm section, headed by Count on piano, and excellent soloists make each tune a distinctly Basie production. One of the few big jazz hands left, and not a bit ashamed to own up to the classification.

BILL BAILEY
Record Company: Mercury
Booking Office: CAC
Western-style band, fronted by guttural-playing folk singer, carries own show-unit, dishes up dance rhythms, is a natural for

locations seeking colorful, off-the-beat-track musical groups.

BLUE BARON
Record Company: MGM
Booking Office: MCA
Soft, sweet music for dancing is the principal stock-in-trade of this band, which makes a direct bid for the older crowd by losing the book with plenty of nostalgic tunes. Melody gets the nod here, arrangements are scrupulously non-romantic and simple enough for anyone to grasp. Excellent for the older crowd.

DENNY BECKNER
Record Company: None
Booking Office: MCA

An entertainment band with a Kay Kyserish appeal. Clavering maestro is a long limbed ex-vaudeville comedy hooper who also used to play bass but gave it up some time back and now concentrates on keeping the crowd in good spirits with his antics. A wild and wooly crew, this, putting showmanship more than just on a par with playing dance music. Hotels and ballrooms are the Beckner man.

DAN BELLOC
Record Company: Dot
Booking Office: CAC

Belloc has been working Chicago area for several years, recently began gaining cote through recordings on Dot, including the first one on *Frontend*. A 14-piece group, plus two vocalists, it's a smooth, hard-working dance crew that occasionally breaks into a modern-flavored instrumental (one of the arrangers who contributed to book is Bill Russo). Is a big favorite at school dances.

TEX BENNETT
Record Company: MGM
Booking Office: MCA

One of several bands successfully courts the cocked ear, the couple on the floor, and the cash register, alike. Musicianship is high, pop figures are used sparingly to give a modern touch, but band never cracks the dance beat or offends the sensitive ear. Fronted by tenor sax-vocalist alumnae of the Miller men, outfit is a favorite with the prom crowd, specializes in instrumental numbers, has enjoyed big disc sales.

BILLY BISHOP
Record Company: None
Booking Office: MCA

Instrumentation of this decidedly sweet show-dance unit stresses the sax section and Bishop's piano, with a second keyboard doing yeoman duty in the background. Melody predominates, and the beat is resoundingly steady, never too fast or too slow
(Turn to page 28)

NOW! . . . definitely established as the most exciting new dance band of the decade . . .



BILLY MAY

and his ORCHESTRA

featuring "THE ENCORES"

exclusively on
CAPITOL RECORDS

General Artists Corporation

New York • Cincinnati • Chicago
Beverly Hills • Dallas • London

Doc Martin Eyes Concerts, Prescribes Dances

By **FREDDY MARTIN**

I have been asked to put on paper my thoughts concerning the band business, its present invalidism, the cure, and the outlook for a healthy, happy future.

I'm not a musical practitioner with a quick panacea; the patient—in this case, the public—has been sick too long. A careful diagnosis is necessary.

One of Webster's definitions of the word "experience" is: "knowledge or skill gained from doing a particular thing." In 21 years of doing one thing, leading a band, maybe a little of that know-how has rubbed off on me and if it has, here is my prescription.

We're "Commercial"

Mine has been a "commercial" band, as they call it in the trade. To use a political expression, we'll say it's been what you might call a middle-of-the-road organization. Neither right nor left, but it pleases the majority, and that is what I have been in business for—to please people.

To me, the band business is a form of show business, and when you're in show business, it means putting on the kind of show that the customers who have paid their good dollars to see, enjoy.

Enter the Liberal

Then there is, in the band business, the liberal group. This group is out to educate the public, and for their admirable efforts I can only add my humble applause. Sincerely, but I am of the opinion that their efforts belong in the concert hall and not in the supper clubs and ballrooms of America.

A round peg in a round hole and a square peg in a square hole! Put the inference where you like.

To say a little more about these non-conformist colleagues of mine, I sincerely admire what they are doing. Every opportunity I get to hear one of them, I pay my good dollars and really get a kick out of their inspirational efforts.

Not Dance Music

But they know, you know, and I know that it is not dance music, and it should not be advertised or described as such. There have been too many self-styled progressive bands whose musical ineptness has discouraged both listeners and dancers alike.

Basing the theory of band business on the theory of show business (and I do just that) I can find a few things wrong with it. Too many leaders take the attitude that this is a business apart from all others—separate and alone. I dis-



Freddy Martin

agree. It is show business, and the time-worn principles of musical histrionics should be applied.

First, last and always, a dance band should play dance music.

Appearance Vital

Appearance is a vital factor. A band is always on an elevated bandstand; you can't help but see a crummy pair of shoes, 15 or 20 different colors in the sock department, pants that need pressing and, many times, filthy shirts with unmatched ties. Many times, the fans that so admire this band on radio, records and television, are terribly disillusioned. They were better dressed than the artist they came to hear.

Further to carry out the principle of show business, which I think should be a part of the band business, is the part of selling yourself. By that I mean the men in the band, as well as the leader.

I know it's not easy to look alive

and happy after you've driven or ridden all night in a bus, especially when the barn you were playing in was cold, the bandstand inadequate, and the piano out of tune. It's not the Coconut Grove to you, but it's the place to go for the people you're playing for. You've got to make them feel you're glad to be there and having just as good a time as they are.

But, as the saying goes, first things come first. What did these people come here for? To dance, of course. So what's the first thing to give them? Again I say—dance music!

No Dance Style

Just about 40 years ago there was no definite style of American dancing. In the early 1900s, we had what I shall call a sort of hangover from the 18th and 19th century. They danced here, sure, but to the old European style, such as the polka, schottische, and the cotillion.

Then in 1912 came the musical revolution; from the bayous of New Orleans, came a kind of music that was just what the doctor ordered. This was the genesis of jazz. This was the era of the dance—our 20th century kind of dancing. It was jazz, and it was ragtime, but it was the harbinger of a new era of dancing and dance music.

Awkward Age

It gave birth to such ugly babies as the Turkey Trot, the Grizzly Bear, and the Bunny Hug. Let's call it the awkward age, but it wasn't long after that that the great Vernon and Irene Castle, with their matchless grace, created new refinements in dancing that soon caught the imagination of the country. They introduced their smooth dancing Castle Walk and the Tango.

The Castle Walk as such is no longer danced, except by impersonating dance teams, but the tango, after lying dormant for years, be-

gins to show a little life. Professionals like the Castles, Arthur Murray and Veloz and Yolanda, have had a great effect on the American public and more or less standardized the American style of the smooth dance.

We have always had dancing fads, and I for one, hope they never stop coming. It adds a stimulant and makes for a lot of fun for everyone. In 1925, it was the Charleston, which the youngsters found all over again a couple of years ago. A lot of you will remember too, the Varsity Drag and Black Bottom.

We lost a generation of dancers a few years back. The kids who were born in the early thirties when reaching their teens were listeners instead of dancers. They had been brought up on a diet of vocals and pop. Now, in their early twenties, few of them can really

dance, but I don't think it's too late.

But corrective measures are necessary. With more dancing schools operating in America than ever before in its history, the interest must certainly be there, and the bandleader can do his part in keeping and furthering this interest by more and better dance music.

These are the observations of one bandleader. Other leaders with differently-styled bands will probably be at variance with me on certain points, and justifiably so, because each with his own style and following has a different audience reaction.

But these are mine and we do, after all, have this one thing in common besides an AFM card—a healthy and prosperous band business makes for a healthy and prosperous bandleader.

FRANK DE VOL

RADIO	Twice a week with Dinah Shore for Chevrolet on NBC.
TELEVISION	"Stars on Stage" for Bank of America on KTTV, Thursdays 7:00-8:00 p.m.
RECORDS	Gordon MacRae for Capitol. Tony Martin, Dinah Shore, and Danny Thomas "Jazz Singer" album for RCA-Victor.
DANCE	Lido Ballroom, Long Beach, California.

MANY THANK . . .

For placing your confidence in my ability to promote and publicize your exceptional talents.

NAT KING COLE	JOHNNY DESMOND
MEL TORME	JUNE HUTTON
JERI SOUTHERN	PEGGY TAYLOR
BILLY MAY	BUDDY GRECO

AND—you proved you could depend on me:

PEGGY LEE	CHARLIE BARNET
JERRY LEWIS	NELLIE LUTCHER
WOODY HERMAN	AL MARTINO
TONI ARDEN	KAY ARMEN

DICK LA PALM & ASSOCIATES

Publicity and Record Promotion
203 North Wabash Ave. Chicago 1, Ill.
DEarborn 2-8644-5

"COVERING THE ENTIRE MIDWEST"

for finest tone . . .



Guitar design by
Lobel, Silversmith

Gibson
STRINGS

EN ESPAÑOL

He aquí otra excitante e interesante edición de DOWN BEAT.

¿Por qué no se une usted a los millares de lectores en todo el mundo, quienes leen con regularidad DOWN BEAT? ¿Envíe usted su pedido de suscripción ahora mismo! ¿Vea la page 47!

FINEST QUALITY HARD RUBBER

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

THE WORLD'S FINEST



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

For free circulars write to:
BOX 145 QUEENS VILLAGE, N.Y.

APRIL 22, 1953

RECORDS HI-FI



FRANKIE LAINE

Chooses Revere Recorder

True perfectionist that he is, Frankie Laine, sensational singing idol, is a confirmed user of the Revere Tape Recorder. Its amazing true-to-life fidelity enables him to hear himself exactly as his fans do, assuring a smooth, polished performance.

DOWN
BEAT

MANY FAMOUS ARTISTS find the Revere tape recorder invaluable for rehearsing—because of its natural "balanced tone" reproduction. They hear themselves as others will...improve their performances easily! For serious musical study—you, too, will find the Revere tape recorder indispensable.

The New REVERE "Balanced-Tone" TAPE RECORDER

A proud achievement of recording brilliance! To hear the new Revere "BALANCED-TONE" Tape Recorder is an unforgettable experience. Each delicate sound, every musical note, is reproduced with amazing depth of tone, breadth of range, and height of realism heretofore obtainable only with professional

broadcast equipment. Yet, it is extremely simple to operate. Note these outstanding features incorporated in the new Revere:

"Balanced-Tone" Control provides professional, high fidelity tonal quality.

Exclusive Index Counter permits instant location of any part of a recorded reel.

Automatic Key-Controls record, play, or stop recorder instantly.

High Speed Forward and Rewind Lever—no backlash or tearing of tape.

Add to these such important advantages as two full hours of recording on each reel, lightweight portability, magnificent styling, glamorous beauty, low price—and you'll agree the new Revere "BALANCED-TONE" Tape Recorder is in a class by itself. See it at your dealer now!



Model T-700—Complete with microphone, radio attachment cord, 2 reels (one with tape) and carrying case.....\$225.00
Model TR-800—Same as above with built-in radio.....\$277.50

Other Famous Revere Models

T-500—DeLuxe, 2-hour play.....\$179.50
TR-600—DeLuxe, built-in radio.....\$234.50
T-100—Standard, 1-hour play.....\$169.50
TR-200—Standard, built-in radio.....\$224.50



Revere TAPE RECORDER

FAITHFUL REPRODUCTION OF SOUND

REVERE CAMERA COMPANY • CHICAGO 16, ILLINOIS

BAND BUSINESS?

How Busy Can One Band Be ?



RAY ANTHONY

1 CAPITOL RECORDS!

Dance to these
Ray Anthony Albums:
YOUNG MAN WITH A HORN
HOUSEPARTY HOP
CAMPUS BUMPUS
ARTHUR MURRAY FAVORITES (FOX TROTS)

And these singles:
SLAUGHTER ON TENTH AVENUE
STREET SCENE
ON THE TRAIL

2 COLLEGES!

72 MAJOR COLLEGE APPEARANCES!
(Sept. 1952—June 1953)

3 NIGHT-CLUBS AND HOTELS!

CIRO'S, HOLLYWOOD, CALIFORNIA—
JUNE 5-JUNE 18
THUNDERBIRD,
LAS VEGAS, NEVADA
CAPE ROUGE, HOTEL
STATLER, NEW YORK
CHASE HOTEL,
ST. LOUIS, MO.

4 BALLROOMS!

HOLLYWOOD PALLADIUM
(Two New All-Time Attendance Records Established)
ARAGON,
CHICAGO, ILLINOIS
CASA LOMA,
ST. LOUIS, MISSOURI
(Over 150 Major Ballrooms from Maine to California)

5 RADIO!

#1 Band—Martin Block "Make Believe Ballroom" Poll
#1 Band—Metronome Disc Jockey Poll
#2 Band—Billboard Disc Jockey Poll
OUR THANKS TO THE DISC JOCKEYS IN THE RADIO INDUSTRY!

6 TELEVISION!

Summer Replacement—
Perry Como Chesterfield Show
CBS-TV NETWORK
Monday, Wednesday, Friday
June 29—August 21, 1953

BOOKING:

GENERAL ARTISTS CORPORATION

CAPITOL RECORDS

Personal Management—

FRED BENSON

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.

LOUIS ARMSTRONG Coral 28628	★★★ Your Cheatin' Heart ★★★ Congratulations to Someone	• The weakest of Louis' pop efforts to date. He doesn't sound interested.
##GEORGIE AULD Coral 60941	★★★★ Lullaby of Broadway ★★★ Harlem Nocturne	• The Auld-with-voiced formula, which was getting stale doing only ballads, is perked up with Lullaby, as the Jod Conlon Singers sparkle on an intricate arrangement and Georgie blows guttily. No voices on Nocturne, as the Auld tenor screams through it.
TONY BENNETT Columbia 29964	★★★★ No One Will Ever Know ★★★★ I'm the King of Broken Hearts	• No One is a vital, appealing melody. Tony sings persuasively and warmly. Should do something.
TERESA BREWER Coral 60923	★★★★ Breakin' in the Blues ★★★ Dancin' with Someone	• Dancin' is a waltz (which I'd I Waltz waltz!) that will sell. But don't be surprised if the flip side eventually does better, even if the promotion is on the former. It's good.
KAREN CHANDLER Coral 60928	★★★ Goodbye, Charlie, Goodbye ★★★ I'd Love to Fall Asleep	• Charlie will be a very big tune—it's sentimental, familiar-sounding—and Karen will undoubtedly get a fair share of the sales, but she doesn't sing as well as she can here.
VIC DANONE Mercury 70196	★★★★ Love Light ★★★★ Afraid	• Sensitive, feelingful singing from Vic, especially on Light, a fine ballad.
ALAN DEAN MGM 11454	★★★★ The Moon Was Yellow ★★★ Serenade of the Mandolins	• Alan's strong, forthright vocal makes Moon a very successful performance. Overlaid is a lovely, but a graceful, pretty refrain.
##FOUR FRESHMEN Capitol 2398	★★★★ Baltimore Oriole ★★★ Poinsettia	• Oriole may not sell as many copies, but by all means listen to it at least once. It's the old, winsome Henry Cavendish tune which one of the Freshmen sings hauntingly in a near-Cala style.
FOUR KNIGHTS Capitol 2403	★★★★ The Anniversary Song ★★★★ A Few Kind Words	• Bass voice (the deep Knight) shines on Anniversary, a highly salable version of the revival. Both are especially strong juke box material.
THE GAYLORDS Mercury 70112	★★★★ Ramona ★★★★ Spinning a Web	• Ramona would have been a success had the opening chorus, like the rest of the side, been sung at an up-tempo.
ANN HATHAWAY Avalon 7311	★★★★ It Goes Like This ★★★★ Supper Time	• Ann has a real chance for her first commercial disc hit here. The rollicking, easy "Funny Melody" of Irving Caesar and Cliff Friend will sell it, but the other side, a big-voiced treatment of the great Irving Berlin song, is the one that shows the amazing improvement in Ann's projection, feeling and range.
##RICARD HAYMAN Mercury 70114	★★★★ Anna ★★★ April in Portugal	• Anna is a driving instrumental that has the same rhythmic qualities which made Ralph Marterie's Corcoran boom, might do the same for this tune.
JOHNNY HOLIDAY United 148	★★★★ Why Should I Cry? ★★ With All My Heart	• Johnny's big tenor voice is well backed by strong strings conducted by Dennis Farnon. Side could be a winner with some push.
ERNE KOVACS LEE MORGAN Top Tunes 436	★ Hot Cakes and Sausage ★★ Especially You	• Kovacs is the TV comic. Better he should be funny intentionally. Leo sings You accompanied only by piano.
ROBERTA LEE— GORDON JENKINS Decca 28606	★★★★ Face-Then-Wall ★★★ Ill Wind	• Face is a moody, haunting Terry Gilkyson song that has real possibilities. Roberta's vocal is excellent. Worth hearing.
GISELE McKENZIE— HELEN O'CONNELL Capitol 2404	★★ Get It While You're Young ★★★ Lipstick-A-Powder-A-Paint	• Capitol's answer to Clooney and Dietrich—with a Mack Sennett approach. My goodness, but they're raucous!
HAMISH MENZIES Decca 28601	★★★★ You Can Be in Love ★★★★ Less Than Tomorrow	• Decca's discovery, right from Scotland, has a distinctive, interesting way with a song, and if the material were of the best, would probably own a hit. Keep an eye on him.
GUY MITCHELL Columbia 29943	★★★★ Wise Man or Fool ★★★ Walkin' and Wond'rin'	• Guy sings two more new Bob Merrill efforts, both folksy and quiet. And the French horns are conspicuous by their absence.
ART MOONEY MGM 11456	★★★ All Night Long ★★★ Baby, Don't Do It	• Art continues his gradual swingover to r&b type waxings with this pair, both starring Cathy Ryan.
##LES PAUL-MARY FORD Capitol 2400	★★★★ I'm Sitting on Top of the World ★★★★ Sleep	• How many in a row does this make? Sitting is a beautiful job and musically excellent, as Les' speeded-up guitars play fancy figures behind Mary's vocals. Sleep is all instrumental and harkens back to Les' days with Fred Waring.
JOHNNIE RAY Columbia 29961	★★★★ Sombody Steal My Cat ★★★★ Glad Doll Rag	• The best Ray release in months, as Johnnie returns to a standard that swings nicely. He shagons a few words to suit his stylized delivery.
TIMMIE ROGERS Capitol 2406	★★★★ Saturday Night ★★★ If I Were You, Baby, I'd Love Me	• Saturday Night is humorous, as Timmie sings and gets party-type noises as a background. It's catchy, clever and might get going with some plays.
##PAUL WESTON Capitol 2374	★★★ Dutch Treat ★★★ Anna	• Paul turns to dance band format here, and the results are gratifying. Anna is from the movie, Treat is a catchy riff done instrumentally in Hot Toddy. Things are looking up, man.
DANNY WINCHELL MGM 11455	★★★★ Ode ★★★ I Can't Help Loving You	• Winshell forgets the dramatic and sings Ode simply and warmly. It's a fine song, done first by Crosby.
DEL WOOD Decca 28611	★ The Eyes of Texas ★ Washington and Lee Swing	• Corny, thumping, non-she piano.

Scoreboard

Here are the top 10 tunes in the country for the two weeks preceding April 8. Compilations to determine these tunes are based on a nationwide survey covering record sales, disc jukebox 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>Doggie in the Window</i> Patti Page, Mercury 70070.	2
2. <i>Till I Waltz Again with You</i> Teresa Brewer, Coral 60873.	1
3. <i>Pretend</i> Nat Cole, Capitol 2346; Ralph Marterie, Mercury 70045; Eileen Barton, Coral 60927.	4
4. <i>Don't Let the Stars Get in Your Eyes</i> Perry Como, Victor 20-5064; Eileen Barton, Coral 60882.	3
5. <i>Tell Me You're Mine</i> The Gaylords, Mercury 70030; Russ Morgan, Decca 28569.	5
6. <i>I Believe</i> Frankie Laine, Columbia 39938.	—
7. <i>Your Cheatin' Heart</i> Hank Williams, MGM 11416.	—
8. <i>Wild Horses</i> Perry Como, Victor 20-5152.	7
9. <i>Side By Side</i> Kay Starr, Capitol 2334.	—
10. <i>Keep It a Secret</i> Jo Stafford, Columbia 39891; Bing Crosby, Decca 28511.	9

Tunes Moving Up

These are not the next ten tunes. They are songs on which there is much activity and which could move up into the Down Beat Scoreboard.

- Gomen Nasai*
Harry Belafonte, Victor 20-5210; Sammy Kaye, Columbia 39957.
- Hot Toddy*
Ralph Flanagan, Victor 20-4095.
- Caravan*
Ralph Marterie, Mercury 70097.
- Tell Me a Story*
Frankie Laine-Jimmy Boyd, Columbia 39945.
- No Help Wanted*
Rusty Draper, Mercury 70077; Hank Thompson, Capitol 2376.
- Seven Lonely Days*
Georgia Gibbs, Mercury 70095.
- How Do You Speak to An Angel?*
Eddie Fisher, Victor 20-5137.
- April in Portugal*
Les Baxter, Capitol 2374.
- Can't I?*
Nat Cole-Billy May, Capitol 2389; The Ames Brothers, Coral 60926.
- I'm Sittin' on Top of the World*
Les Paul-Mary Ford, Capitol 2400.

BMI PUBLISHERS' ROW BMI

<p>ANESTA LECUONA'S Great Success is going to be bigger than ever... New Up-to-the minute version.</p> <p>SAY 'SI-SI' . . . Watch for explosive new records . . . E. B. MARKS MUSIC RCA Building, New York City, N.Y.</p>	<p>CHUGGING ITS WAY TO THE TOP: TRAIN! TRAIN! TRAIN! By BUDDY MORROW REGENT MUSIC CORP. 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 MGM pic "Because You're Mine" PEER INTERNATIONAL CORP. 1619 Broadway, New York City, N.Y.</p>	<p>3 GREAT TUNES "LITTLE OLD MISSION" "DOWN AT POLKA JOE'S" "I'LL BE BACK IN A YEAR, LITTLE DARLIN" Professional Copies Available SELL MUSIC COMPANY 431 Knowles, Royal Oak, Michigan</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>
--	---	---	---	---

BMI PUBLISHERS' ROW BMI

3-D Sound—Here's How It Works

Binaural sound (also referred to as stereophonic or third dimension) is the latest and possibly the most important step ever taken in the search for complete realism in reproduced sound.

Three-dimensional sound recording is the counterpart of the three-dimensional pictures that are now making news in New York and Hollywood, and the stereo cameras and viewers which have recently become popular.

Range Finders

Three-dimensional pictures are based upon the fact that our two eyes act as range finders giving us an accurate sense of depth, or the distance that objects are away from us. Three-dimensional sound reproduction is based on the fact that our two ears act as direction finders giving us an accurate sense of the direction from which a sound originates.

For many years it has been known that the slightly different length of the paths taken by a sound travelling from its source to each of our ears accounts for our ability to determine the direction and distance of the sound. If we cannot sense the location of the sound, it does not seem natural to us. (In an artificial "hearing system," such as the conventional monaural recorder, only one microphone channel or "ear" is used and the sense of sound location is lost, thereby robbing the sound of its naturalness.)

3-D Sight

In three-dimensional sight, each eye sees the scene slightly differently. The brain interprets these differences in the terms of the distances of various objects in the scene. This is known as "binocular" or "stereoscopic" vision.

In three-dimensional sound, each ear hears the sounds around it slightly differently. The brain interprets these differences in the terms of various directions from which the sounds originate. This

is known as "binaural" or "stereophonic" hearing.

Three-dimensional photography is accomplished by photographing a scene simultaneously with two cameras placed like the human eyes a few inches apart. The pictures are then presented to each eye separately, giving the viewer the illusion of a picture with depth.

For the individual viewer, the two pictures are contained in a stereoscope or viewer held close to the eyes. For larger audiences, they are usually superimposed on a screen and the audience is furnished with glasses which separate the pictures for each eye.

Separate Recordings

Three-dimensional sound recording is accomplished by recording simultaneously but separately from two microphones placed about eight inches apart, just as the human ears are. Each microphone, of course, receives the same intelligence that the individual ears of a human listener would pick up.

The extreme versatility of present day recording tape makes it possible to record the output of each of these mikes simultaneously, but separately. Standard quarter-inch recording tape is used and the output of each mike occupies one-half of the width of the tape and remains completely isolated from the other half.

Earphones Used

For the individual listener, the two separate recordings are played back simultaneously—one to an earphone on the left ear and one to an earphone on the right ear—giving the listener the illusion of sound direction and motion and the uncanny ability to separate recorded sounds apparently coming from different directions just as if he were listening to the original.

Just as stereophonic photography makes each element of the picture stand out in proper relationship to the surrounding elements, so does the binaural system allow each instrument in an or-

chestra to be heard in its proper relationship to the other instruments. In a sense, it photographs a three-dimensional sound picture.

Differing Terms

Although the words "binaural" and "stereophonic" are synonymous, the word "binaural" has come to be applied almost entirely to the technique in which earphones are used. This method gives effects that are comparatively simple of accomplishment and are so startlingly realistic as to cause listeners to react physically.

The first impression is that the sound is not being heard from the earphones at all, and the listener has the urge to look around the room for the source. However, any description of binaural reproduction is bound to be inadequate—it must be heard to be appreciated properly.

Many Uses

Besides providing the audiophiles with the ultimate in natural reproduction of music, binaural recording has many uses in business, education and industrial research. In the future, stereophonic programs may be broadcast from FM stations. Such a system appears to be entirely practical and could be done within present FM channel allocations.

Stereophonic, like binaural, sound reproduction, is based on the premise that the sound should be heard directionally; but since the listeners are a large group, the sound is reproduced separately through two or more speakers located in different parts of the auditorium or listening room.

For a concert or other types of stage presentation two or three speakers placed across the front of the room will suffice. The audience will hear the different sounds coming simultaneously from different parts of the stage and will have the illusion of a full orchestra spread across the stage.

Cinerama

For more complicated sounds which may come from behind, or from the side, or from overhead, more speakers must be used. Disney's *Fantasia* used a great many. Much of Cinerama's realism comes from the six speakers located three across the front, one at each side, one behind the audience.

For each speaker used, there must be a separate recording made and each recording must be played back simultaneously in exact synchronization with all the other recordings. Until the coming of tape recording, this problem was exceedingly vexatious, complicated and expensive. Tape recording has made it relatively simple.

Corresponding Mikes

Two or more separate sound tracks from separate microphones are recorded simultaneously on one tape. When the tape is played back, each sound track reproduces its sound through a separate

Sound Advice

By Irving Greene

In buying an audio amplifier it is best to listen first, to distinguish the different "personalities" of amplifiers. One of the most apparent is "sparkling" clean treble response; next, one should listen for richness of bass. The other factors to consider are the action of the tone controls and the effectiveness of the record equalizer control.

One good rule is to have all demonstrations of amplifier performance made by using a record player. If it reproduces records faithfully, its performance with a radio tuner and/or tape recorder will be excellent.

Two Amplifiers

There are basically two types of amplifiers. The first type, an outgrowth of the days when the music lover had to utilize a public address amplifier with a record player to get "loud" tonal reproduction, is a unit built on a single chassis. It is safe to say that all of these amplifiers provide good, undistorted amplification.

Of course, they lack the deluxe features of the newer, two-chassis model which consists of a control unit and a power amplifier. Basically, the original theory behind the design of the two-chassis unit was to keep hum and distortion at a minimum by isolating the power circuit from the signal circuit, which is extremely sensitive.

In selecting an amplifier remember that loudness is not a determinant of quality. The basic requisites are: low hum and distortion levels; good frequency response; an effective set of tone controls; a good heavy output transformer; at least 10 watts of undistorted output; and last, but not least, "euphonic quality" which pleases your ear. Beyond that, you begin to pay for added features.

Record Player Costs

The cost of a good record playing system can range from about \$30 to well over \$350. Most music lovers will select their system within a \$40-\$125 range, which is quite ample.

Each speaker is placed in relation to the audience approximately where the corresponding microphone was when the recording was made.

Since the sound tracks are all on one piece of tape the synchronization is exact. All the different sounds which reached the microphones at a given instant during recording are now heard coming from the corresponding speakers simultaneously but with the same differences as at the recording time.

DeArmond
MICROPHONES FOR STRINGED INSTRUMENTS

INCREASED ENJOYMENT

ROOM Industries

"That reminds me . . . Order a new JENSEN NEEDLE for my record player."

Hi-Fi Flashes

A new, four-color, 16-page illustrated booklet entitled *A New Horizon in High Fidelity Recording* has been issued by Minnesota Mining and Manufacturing Co. The booklet tells the story of the new Scotch brand "High Output" magnetic

tape No. 120, discusses its advantages (over the earlier Scotch tapes) and relates them to the requirements of the recording and broadcast engineer, as well as the hi-fi enthusiast, in terms of distortion levels, dry lubrication, signal-to-noise ratio, etc.

Bias requirements and frequency response characteristics are discussed and illustrated in a series of six graphs. The booklet is available upon request from the manufacturer, whose address is 900 Fauquier St., St. Paul, Minn. (See "New Products" below.)

"Lost Instruments"

Lost Instruments, a 32-page cartoon-illustrated booklet using the light approach in explaining the whys and wherefores of hi-fi sound reproduction is now available upon request to McIntosh Laboratory, Inc., 300 Water St., Binghamton, N.Y. It illustrates the meaning of harmonic and intermodulation distortion, adequate band width and full power capacity in amplifying music.

New Products

The new Scotch brand No. 120 recording tape was designed especially for use in radio, TV and recording studios, the manufacturer has announced, and points out that it offers more than twice the output of the firm's earlier tape. The manufacturer claims it will permit improved quality in recordings, with greater dynamic range. It is described as dark green in color, using a coating material with increased magnetic remanence and is said to be identical with con-

ventional tape. It may be used interchangeably with conventional tape without bias adjustment. Details may be obtained by addressing Minnesota Mining and Manufacturing Co. (see above).

New Tuner

Designed for high-quality custom installations is the new Bogen Model R701 14-tube FM-AM tuner. The manufacturer asserts its push-button control permits switch-in or switch-out of a.f.c. action and that its temperature-compensated oscillator protects against drift. Full information is available through David Bogen Co., 29 Ninth Ave., New York 14, N.Y.

High Fidelity SOUND SYSTEM

CABINETS

Our experience and accuracy produces maximum results.

Jensen designed FOLDED HORNS

Also other designs

- Built From Recognized Designs.
- A Size and Price to Suit your Needs.
- Matching Component Cabinets.
- Shipped Anywhere.

Send for illustrated information and price list.

E. and R. SCHELLER
1630 WEST GRANVILLE AVENUE
CHICAGO 26, ILLINOIS

The stylus should be given first priority. The resistance of diamonds to wear over that of sapphire is actually 90 to 1. With this fact in mind it is actually more economical initially to purchase a diamond LP stylus than repeatedly to replace a sapphire.

There are two methods of reproducing music from phonograph records. The first is by use of an automatic record changer. There is nothing wrong with record changers. They have come a long way since the demand for better quality units began. Nothing, though, is as effective for natural, true reproduction as the manual system, but the cost of a manual system which would provide a noticeable degree of improvement in performance over a changer is more than twice the cost of a record changer.

Avoid Duplication

A radio tuner, like an amplifier, can be expensive if you select one which duplicates features contained in the circuit of the amplifier. If you live in a city whose radio stations or networks duplicate programs on FM (frequency modulation) and AM (amplitude modulation) transmission, a tuner with the FM band only is desirable. If this is not the case and there are only a handful of FM programs, an AM-FM tuner is recommended. (To answer a frequent question, there is not available a quality radio tuner that has short wave bands in addition to AM and FM.)

Some AM-FM tuners have a full set of audio controls, as well as a pre-amplifier, for magnetic cartridges. A person who has an audio amplifier with a full set of controls and pre-amplifier would find it simpler and more economical to select an FM or AM-FM tuner with only a volume control and a station selector control.

Music lovers who presently own commercial TV receivers can, for a nominal fee, have a TV repairman modify the receiver to feed into the amplifier of the hi-fi system. In addition, the electronics industry, realizing the wide acceptance of the magnetic recorder, has inaugurated a series of pre-recorded tapes, which will soon reach the music lover and can be reproduced through a hi-fi music system, if it is equipped with a tape unit.

CONTEMPORARY RECORDS

presents
Two distinguished American composers previously unrecorded

GEORGE BARATI
String Quartet (1944) played by the California String Quartet
C2001

JOHN VINCENT
Quartet in G played by the American Art Quartet
C2002
10" LPs, \$3.85 each

AND SUNDAY JAZZ A LA LIGHTHOUSE

with HOWARD RUMSEY'S LIGHTHOUSE ALL-STARS recorded at the Lighthouse in Hermosa Beach featuring: Shorty Rogers, Milt Bernhart, Jimmy Giuffre, Bob Cooper, Maynard Ferguson, Shelly Manne, Frank Patchon, Hampton Hawes, Carlos Vidal, and Howard Rumsey.
C301, 12" LP, \$4.85

CONTEMPORARY RECORDS
8481 Melrose Place
Los Angeles 46, Calif.

In 1952
112,000
 Couples Danced to the Music of . . .



Hal McIntyre

and his Orchestra
 OPENING AT THE
PALLADIUM
 Hollywood
 May 12th

LATEST DECCA RELEASE:

"GLOW WORM"

No. 28384

with the Mills Brothers

GENERAL ARTISTS CORPORATION

NEW YORK, CINCINNATI, CHICAGO, DALLAS, BEVERLY HILLS,
 LONDON



'Music Out Of North' Series Fine, But Where Is Sweden?

SIBELIUS: Symphonies Nos. 5 and 7, Stockholm Radio Symphony Orch.—States Shading, MERCURY MG10122, 12". Performance ★★★★★/★; Recording ★★★★★.
 GREGG: Symphonic Danes, Op. 64, and Norwegian Danes, Op. 55, Danish National Orch.—Erik Tuxen. MERCURY MG10122, 12". Performance★★★/Recording★★★.
 NIELSEN: Symphony No. 6, Danish National Orch.—Thomas Jensen. MERCURY MG-10127, 12". Performance★★★/Recording★★★.
 SCHULZE: Une Amoretti, and NIELSEN: Quintet for Wind Instruments, Chamber Wind Quintet of Copenhagen. MERCURY MG15046, 10". Performance★★★★★/Recording★★★★★.

Start assembling a library of "Music of the North," and it's apt to run strongly to Grieg and Sibelius. That's what is happening with Mercury's series of recordings from above the 55th parallel. The Norwegian and Finnish aces dominate two-thirds of the Northland releases to date.

Those issues which aren't from Norway or Finland hail from Denmark—and whatever became of Sweden? Don't tell us Stan Hassel-

gard was Stockholm's only gift to music.

The latest Sibelius entry combines his weakest and one of his strongest symphonies—and his

(Turn to Page 17-S)

Peggy Mann Signs Contract With Coral

Hollywood—Peggy Mann, singer formerly with Benny Goodman and other name bands, who has been in retirement here for over three years, has resumed her singing career under the management of the firm of Gabbe, Lutz and Heller, and with a one-year (with options) contract with Coral.

Two Singers Signed

New York — Al Martino's mentor, Joseph Piccola, has signed Joe Allegro of RCA Victor and Bob Anthony of Derby Records to personal management contracts. Anthony is a boyhood friend of Frank Sinatra, who was instrumental in getting him his first job as vocalist with Ina Ray Hutton.



85th CONSECUTIVE WEEK

ARAGON BALLROOM, LICK PIER
 OCEAN PARK, CALIFORNIA
 Contracted until Feb. 10, 1954

Lawrence Welk

and his Champagne Music

NUMBER 1 TV SHOW ON FRIDAY
 NIGHT OVER KTLA HOLLYWOOD
 ACCORDING TO ALL POLLS

BROADCASTING NIGHTLY OVER ABC

CORAL RECORDS EXCLUSIVELY

CAPITOL TRANSCRIPTIONS

PERSONAL MANAGEMENT
 GABBE, LUTZ AND HELLER
 1270 SUNSET BLVD., HOLLYWOOD 28, CAL.

The Nation's Top Record

Hits are on *Mercury Records*

1. **DOGGIE IN THE WINDOW**
PATTI PAGE
 MERCURY 70070 • 70070X45
2. **GARAVAN**
RALPH MARTERIE
 MERCURY 70097 • 70097X45
3. **NO HELP WANTED**
RUSTY DRAPER
 MERCURY 70077 • 70077X45
4. **SEVEN LONELY DAYS**
GEORGIA GIBBS
 MERCURY 70095 • 70095X45
5. **TELL ME YOU'RE MINE**
THE GAYLORDS
 MERCURY 70067 • 70067X45
6. **GOMEN NASAI**
EDDY HOWARD
 MERCURY 70107 • 70107X45
7. **PRETEND**
RALPH MARTERIE
 MERCURY 70045 • 70045X45
8. **POUR ME A GLASS OF TEARDROPS**
BILLY WILLIAMS
 MERCURY 70094 • 70094X45
9. **RUBY**
RICHARD HAYMAN
 MERCURY 70115 • 70115X45
10. **RAMONA AND SPINNING A WEB**
THE GAYLORDS
 MERCURY 70112 • 70112X45

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

DISC DATA	RATINGS	COMMENTS
LISZT: Mazepa and Les Préludes. London Philharmonic Orch.—Anatole Fistoulari. MCM E3014, 12".	★★★★★ Performance ★★★★★ Recording	● Real mellow melodrama, this <i>Mazepa</i> , roaring and soaring, branding and slithering! However, some it hasn't made its way to LP before, here it is in a pleasant playing that adds luster to the MCM label. <i>Les Préludes</i> is sound, but little more than routine.
DELUS: Esquasy and North Country Sketches. Royal Philharmonic Orch.—Sir Thomas Beecham. COLUMBIA ML 4637, 12".	★★★★ Performance ★★★★ Recording	● Unlike the Lisztian tone above, almost any Delius recording in apt to be an LP first, for the postally-impressionistic Englishman still is the darling of the few. His sensitive, restrained compositional style is ideal for landscape painting and finds two fitting subjects in these pictures of Norwegian folk life and Yorkshire countryside.
STRAVINSKY: Piano Concerto (1923-24)/Schostakovich's La Russa and Russian church choruses. Soulima Stravinsky with RCA Victor Orch.—Stravinsky. RCA VICTOR LM7010, 10".	★★★★★ Performance ★★★★★ Recording	● The concerto for piano and winds, like many another opus conducted by its composer, seems weirdly lacking in definition and character, though turned out attentively and full-toned. The choruses and scherzos are nothing to send record collectors flocking to their dealers, for they're music of no great importance.

RARE VINTAGES

ROSSINI-RESPIGHI: Rossini's Cimarosa-Malipiero; La Cimarosa. Royal Opera House Orch.—Warwick Braithwaite. MCM E3013, 12".	★★★★★ Performance ★★★★★ Recording	● Two colorful orchestral suites are well met here, virtuoso scoring and brilliant playing giving them such a common, Malipiero's setting of Cimarosa's <i>Il Matrimonio Segreto</i> gets a welcome LP debut. Respighi's arrangement of Rossini's <i>Los Rios</i> is brighter than in the Stokhof performance which is its only other microgroove version to date.
STRAVINSKY: Histoire du Soldat. Readers and Instrumentalists under Fernand Oubradous. VOX PL7960, 12".	★★★★ Performance ★★★★ Recording	● The bitterness and the beauty come through with instrumental clarity, but here's an instance in which a performance is too authentic for its own good. The readers use the original French text of C. F. Ramus, and it's distracting to an English-speaking audience. For all the skill of this version, we'll have to admit a preference for Leonard Bernstein's Boston-made edition sans vocal yuckety-yak.
BERLIOZ: Romeo and Juliet. Philharmonic-Symphony Orch. of New York—Dimitri Mitropoulos. COLUMBIA ML 4633, 12".	★★★★ Performance ★★★★ Recording	● This first complete microgrooving of a highly-theatrical symphony is one of the most exciting recordings of the year. Even Mitropoulos' non-admirers will have to admit he fills this score with booming vibrancy, and the hi-fi fan will make a nuisance of himself, playing the hair-curling second side for kith and kin.

STANDARD WARHORSES

ELGAR: Enigma Variations & Brahms: Haydn Variations. NBC Symphony Orch.—Toscanini. RCA VICTOR LM1725, 12".	★★★★★ Performance ★★★★★ Recording	● The emphasis is all on Toscanini on the album cover, but Elgar gets a fair hearing on the A side, in an opus more worthy than the variety of its hearings would indicate. The Brahms variations, less refreshing to the ear, are decked out with equal mastery of nuances, and reproduction almost as fine.
MOZART: Quartet No. 1/BEETHOVEN: Quartet, Op. 16. New York Quartet. COLUMBIA ML4637, 12".	★★★★★ Performance ★★★★★ Recording	● Ensemble isn't as tightly knit as it might be, in this Manhattan foursome whose members (Mieczyslaw Horowitzki, piano; Alexander Schneider violin; Milton Katima, viola; Frank Miller, cello) are too busy to spend many of their rehearsal hours together. There is authority and sympathy about their playing, nevertheless.
BACHMANNOFF: Two preludes /LISZT: Hungarian Rhapsody No. 2 Leonard Pennario, pianist. CAPITOL H8186, 10".	★★★★★ Performance ★★★★★ Recording	● Pennario's fragile yet forward style is better suited to the splashy drama of Liszt and Rachmaninoff than to the poesy of Chopin, in which he has been trapped of late. The Liszt rhapsody doesn't live up to the promise of its opening, but the only thing to be desired in the Rachmaninoff is a little more sturdiness of tone.
MARYLA JONAS: Piano Miniatures. COLUMBIA ML 4634, 12".	★★★★ Performance ★★★★ Recording	● This conglomeration of pieces, some of them delightfully detailed, others usual to the point of frivolity, is inconsistent in approach as well as content, not the sort of thing you'll play frequently unless you expect to talk over it.

Some Singers Still Swell, Salzburg Sample Shows

SALZBURG FESTIVAL HIGHLIGHTS: Hilda Gauden, Irmgard Seefried, Hana Staingruber, Lorena Falmberger, Julius Fanzak, Clara Olshlager and Hans Braun, with orchestra and choruses conducted by Josef Messner and Gustav Kadh. REMINGTON R-199-121, 12". Performance ★★★★★; Recording ★★★★★.

RICHARD STRAUSS Song Recital: Anny Felbermayer, Alfred Poell. VANGUARD VES-431, 12". Performance ★★★★★; Recording ★★★★★.

GILBERT AND SULLIVAN: Maryna Green, Columbia Opera Co.—Lohman Engel. COLUMBIA ML4643, 12". Performance ★★★★★; Recording ★★★★★.

ELENA NIKOLAIDI in Songs of Beethoven and Schubert. COLUMBIA ML4638, 12". Performance ★★★★★; Recording ★★★★★.

RICHARD TAUBER, Songs of Rossini. Decca DL 7535. Performance ★★★★★; Recording ★★★★★.

CLAUDIA MUZIO Song Recital. Columbia ML4634. Performance ★★★★★; Recording ★★★★★.

By WILL LEONARD

The old timers were wonderful, all right, but don't let them tell you there aren't any singers left. This vernal volley of vocalism includes exhumations of performances by artists now departed and samples from singers still in business. The total indicates not only that sound engineering wasn't always what it is today, but that the warblers of 1953 don't have to be scared out of their wits at the thought of competition with the past.

The Salzburg disk, recorded at the festival, is a brilliant assemblage of religious masterpieces done with fervor as well as finesse. Seefried's rendition of Rossini's *Stabat Mater* is a thriller, and a four-voiced selection from Haydn's *Seven Last Words of Christ* oratorio is a tonal treat.

Belie- Youth
Anny Felbermayer, young soprano who is Vanguard's pride and joy, tenders a bundle of Strauss lieder whose musicianship, belying her youth, overshadows the less-inspired baritone of Poell on the reverse side.

Nikolaïdi isn't ideally cast in Beethoven lieder, and the Schubert side radiates much more character. It's much more familiar fare than the Beethoven material too, and you know what? That may be because it's better music to begin with.

Muzio and Tauber, two redoubtable stars of another day, are represented by music not closely associated with their careers. The incomparable soprano, already available on two operatic LPs, is heard this time in songs of Pergolesi, Refice and Delibes. The versatile Tauber, famed for opera, operetta and waltz music of Vienna, turns to an octet of hackneyed settings which juxtapose, none too happily, Johann Sebastian Bach with Carrie Jacobs Bond, in a revival more primitive in sound than the job done by the engineers on Muzio.

Green still is international champion in his line, though he's also a contemporary of Tauber and Muzio. Here he sings 16 (that's just about all) of the songs in which he was featured with the D'Oyly Carte Opera Company from 1923 to 1951. He's a sound argument for the ability of the old timers, and the record is a sound demonstration of the beauties of today's engineering.

Music Out Of The North

(Jumped from page 16-S)
A voice from the '20s, it is dated weakling, partly because it's so seldom heard, emerges as the more interesting. This is the first LP recording, and a good clear one at that, of the third symphony. Ehrling's definition of the seventh is routine.

The Grieg platter is an offering of two light, popular works served up with spirit but without enough tonal body to satisfy most American tastes.

Carl Nielsen, they say, is Denmark's candidate for musical stature comparable to Sibelius' in Finland or Grieg's in Norway. For all the sympathy with which it is directed by Jensen, this recording of his sixth symphony is not the vehicle to prove such claims. As

There is not a great deal in common between these samples of "music of the north," and the reason for the series is a little obscure to this observer. If it's to be carried farther, it might be rewarding to explore the lesser-known Scandinavian scores, rather than to parade again through the hackneyed standards.

Sensational Orchestration Bargains!

Your choice of \$2.00 worth of publications FREE with every purchase of \$5.00!

ORIGINAL MANUSCRIPT SERIES
Reproduced in full size

- Amen (W. Marmen) \$1.50 EACH
- Blue Snow (B. Sherwood)
- Come On In (B. Carter)
- For Dancers Only (J. Lunceford)
- Kansas City Woods (J. Savitt)
- Leap Frog (L. Brown)
- Little Girl (M. Ayres)
- Mop! Mop! (V. Alexander)
- Night in Tunisia (J. Dorsey) \$1.50 EACH
- Route Twenty-Three (A. Donahoe)
- Rusty Dusty Blues (C. Basie)
- Salt Peanuts (E. Hines)
- Southern Fried (C. Turner)
- Steamboat Rag (V. Alexander)
- Woodchopper's Ball (W. Marmen)

LITTLE JAZZ SERIES
Playable by any combination of 6 to 9 instruments. \$.40 EACH

- Between 1911 & 1918 on Chestnut St. (B. Morse)
- Undecided (V. Schoon)
- For Dancers Only (F. Livingston)
- Hey! Be-Be-Bo (S. Martin)
- Me A Kiss (V. Schoon)
- Let Me On Uptown (B. Morse)
- Polonaise in Boogie (V. Schoon)
- Well All Right (V. Schoon)
- Pig Foot Pete (F. Livingston)
- Kansas City Moods (B. Morse)
- Knock Me A Kiss (V. Schoon)
- Southern Fried (C. Turner)

HARRY HARDEN POLKA SERIES
Playable by any combination of 3 to 9 instruments. \$.40 EACH

- Ariana Polka
- Barbara Polka
- Canteen Polka
- Crafterjack Polka
- Clarinat Polka
- Emilia Polka
- Helena Polka
- Let's Have Another One
- Little Brown Jug
- Martha Polka
- Picnic Polka
- Squeeze Box Polka
- Stud Polka
- The Village Tavern Polka

LAWRENCE WELK POLKA SERIES
Playable by any combination of 3 to 12 instruments. \$.40 EACH

- Around the Loop Polka
- Budweiser Polka
- Cuckoo Polka
- Draw One Polka
- Gypsy Polka
- Hompipa Polka
- Katinka Polka
- Old Fashioned Polka
- Schnitzbank Polka
- Sleigh Bell Polka
- Take It Easy Polka
- Windy City Polka

BASIC DANCE LIBRARY SERIES
9 DIXIELAND-RAGTIME-BLUES FAVORITES IN ONE BOOK
Playable by any combination of: Piano (Accordion) \$1.00
Tenor Sax \$1.00 Trumpet \$1.00 Trombone \$1.00 Clarinet \$1.00 Bass \$1.00 Drums \$1.00

ALL-TIME STANDARDS IN ONE BOOK
Playable by any combination of: Piano \$1.00 1st Alto Sax \$1.00 2nd Tenor Sax \$1.00 3rd Alto Sax \$1.00 Trumpet \$1.00 Trombone \$1.00 Clarinet \$1.00 Bass \$1.00 Drums \$1.00

THIS AD IS YOUR ORDER BLANK!
Check items wanted (including your FREE PUBLICATIONS), fill out coupon below and mail today! Enclose check or money order. We pay postage. No COD's.

DOWN BEAT MAIL TODAY
C 5-2 2001 CALUMET
CHICAGO 16, ILL.

ENCLOSED IS \$..... AS FULL PAYMENT FOR ABOVE CHECKED
ITEMS. MAIL PREPAID TO:

NAME.....
ADDRESS.....
CITY..... ZONE..... STATE.....

Change Your Own with **Fidelitone**

Installation instructions and accessories are supplied to make it easy for you to remove the old and install a new Fidelitone Phonograph Needle.

Fill in this Coupon... REGISTER NOW WITH YOUR MUSIC DEALER!

...so he can supply you with the correct Fidelitone Needle for your record player when you need one.

Fidelitone No. (for dealer use only)

NAME..... Last First Initial.....
ADDRESS.....
CITY..... ZONE..... STATE.....
NAME OF RECORD PLAYER..... CARTRIDGE NO.....

PERMO, Incorporated CHICAGO 26
WORN-OUT NEEDLES WEAR OUT RECORDS!

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. **Hug Me a Hug**, by Pearl Bailey. Coral 60945.
A swinging, humorous side from Pearl that could become another *Takes Two*.
2. **I'm Sittin' on Top of the World**, by Les Paul and Mary Ford. Capitol 2400.
One more winner from the Pauls, and it's brilliantly performed.
3. **A Quiet Girl**, by Bing Crosby. Decca 28610.
To those who complain that "there aren't any good tunes written these days" we recommend a listen to this lovely Leonard Bernstein melody and great Crosby vocal.
4. **Can't I?** by Nat Cole and Billy May. Capitol 2389.
Nat appears to be in the middle of another hot streak. Some splendid vocal work here.
5. **I Confess**, by Perry Como. Victor 20-5152.
Turn *Wild Horses* over and take a listen.

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. **Ellington Uptown**, by Duke Ellington. Columbia LP ML 4639.
Concert versions of several familiar Ellington works, including *Take the "A" Train* and *Perdido*, with *A Tone Parallel to Harlem* making listening almost mandatory.
2. **Peterson Plays George Gershwin**, by Oscar Peterson. Mercury LP MGC 605.
Oscar displays all his great technique and harmonic sense in this tribute to the noted composer.
3. **Gerry Mulligan LP. Fantasy 3-6**.
Gerry's second LP, this one includes more sparkling jazz from his piano-less quartet. *The Lady Is a Tramp* and *Moonlight in Vermont* are particularly effective.
4. **In a Mellowtone**, by Vic Dickenson. Blue Note 1601.
Vic is at his sly best on this one.
5. **Sarah Vaughan LP. MGM E 165**.
Early Sarah, first recorded on Musicraft, now an MGM LP.

Five Star Reprise

Here is a report on what's happening with some of the records that have been five-starred in recent issues of *Down Beat*.

Popular

Anywhere I Wander, by Julius LaRosa. Cadence 1230.
Now on the way down after becoming one of the five best-selling records in the country.

New Juke Box Saturday Night, by the Modernaires. Coral 60899.
Record showing up well sales-wise, also getting heavy disc jockey play.

Good, by Ella Mae Morse. Capitol 2343.
Nothing happened.

Jazz

Jam Session, Mercury LPs 601, 602.
Good response to this one. May be one of Norman Granz' hottest items in a long while, will have sustained selling power.

Storrsville LP, by Stan Getz. Roost LP 407.
Big reaction to this recorded session from the Getz group while it was playing a job.

Rhythm and Blues

Mama, He Treats Your Daughter Mean, by Ruth Brown. Atlantic 986.
It's the biggest seller in the r & b field.

Hollerin' and Screamin', by Little Esther. Federal 12115.
Not much has happened here, with record not showing up in top sellers in any of cities polled.

The 'Beat's' Best Bets

RHYTHM and BLUES

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

1. **Crawlin'**, by the Clovers. Atlantic 989.
In this space the last issue also, this is the smash hit in r & b right now.
2. **Train, Train, Train**, by Buddy Morrow. Victor 20-5212.
Looks like Buddy has his fifth consecutive big record.
3. **Twenty-Four Hours**, by Eddie Boyd. Chess 1533.
Starting to move.
4. **Steamwhistle Jump**, by Earl Bostic. King 4603.
A five star record two issues ago, this frenetic, jumping item is really beginning to move.
5. **Nine Below Zero**, by Sonny Boy Williamson. Trumpet 166.
A strong blues entry.

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. **Don't Let the Stars Get in Your Eyeballs**, by Homer and Jethroe. Victor 20-5214.
A "don't-miss" item for those who enjoy this humorous pair's parodies.
2. **My Love for You Would Fill Ten Pots**, by Jack Cardwell. King 1163.
Building fast.
3. **Hank Williams Memorial Album**. MGM LPE 202.
Some of Hank's greatest hits have been assembled by MGM on an album that should be a steady seller for years.
4. **All That I'm Asking Is Sympathy**, by Slim Whitman. Imperial 8180.
A record that has had considerable action thus far, may break through.
5. **I Couldn't Keep from Crying**, by Marty Robbins. Columbia 21075.
Columbia's biggest-selling c & w record and it's just starting to move.

The Golden Touch of FRANKIE CARLE

and his Orchestra

★
Featuring

★
JOANNE HOUSE



Recording Star on
RCA VICTOR



By Woody Herman

Why I Own Discery: 'Big Fish, Little Pond'

Twelve months ago, three major record companies came to me with proposals to sign up on an exclusive basis. At that time it was pretty obvious that no major record company was spending any of its promotion time or money on dance bands.

Dance bands had been considered "unprofitable," and the preference in the matter of exploitation and advertising was given to vocalists. But they wanted bands for long-playing albums, utility recording—"nice-to-have-a-band-around-the-house" records.

Certain bands were being touted in a big way by two or three companies. But upon investigating, it was discovered that the so-called big exploitation ads on dance bands under the imprint of major record companies was actually being paid for by the band leaders out of their royalties. When this was brought to my attention by record companies I felt if I were going to spend my own money for

exploitation, I would spend it on my own record label.

Big Fish in Pond

Rather than be a little fish in a big pond, it seemed to be more advantageous to become a big fish in a little pond, particularly if I owned the pond.

In discussing this record project, my manager, Abe Turchen, and I soon realized that the problems involved were many. Who would handle the recordings, pressings? Who would set up the advertising, exploitation? What about distributors? Which were best? What areas would be covered? What about trade discounts, bookkeep-

ing, credit? Who would handle releases, albums, art work, etc., etc.?

Richmond Comes In

Last spring, while at the Statler hotel, in New York, I was fortunate enough to run into Howie Richmond. Up to that point Richmond had proven himself a "hot" publisher with a dozen hits in a row—*Goodnight Irene*, *The Thing*, *Music! Music! Music!*, etc. Perhaps he was now ready for a fling in the disc business.

In discussing this with me Richmond foresaw unlimited possibilities in presenting an independent label, for as we both knew, recording on a label we controlled made it possible to record the type of things we thought most likely to appeal to our fans and listeners. It also permitted us the freedom of selecting the sort of songs and instrumental numbers we knew had best chances by virtue of the fact that we would try them out first "on the road" to get listener reaction.

Looked Risky

At first it appeared speculative to embark on a project in competition with mammoth, established record firms, but then it became apparent that in today's music



Woody Herman

market you're only as good as your current record release.

A dozen or more top-selling records in the last year were on small, independent labels; a dozen more song hits were issued by music companies remote from Tin Pan Alley; disc jockeys didn't care, actually, if a great record were made by a top, four-star super-artist or a Johnny-come-lately. If the all-important hit-

making elements are on any label, recorded by any artists, it can be a smash hit in today's market.

First Release

Once we had decided to go ahead on what is now Mars Records, we worked as fast as possible. The first release was issued last year coupling *Jump in the Line with Stompin' at the Savoy*. Subsequently, this was voted the No. 1 jazz record of the year in the *Down Beat* poll.

This was followed by the release of *Blues in Advance and Terrisita*. Apparently a lot of people had been waiting for our recording of *Terrisita*, which enjoyed an unusually good sale. When we issued the lyric version of *Early Autumn*, even in competition with major recordings of this version, we hit our sales stride, for not only did *Early Autumn* step out as an important seller, but our previous two releases continued to increase in sales.

Perdido and *Baby Clementine* got a wonderful reception, and this was followed by *Mother Goose Jumps and I'm Making Up For Lost Time*, which is probably among our most-played records. Our newest, *Buck Dance and A Fool in Love* should be, maybe, our most exciting sales item, since for more than a year fans at our dance dates have been inquiring when these would be recorded.

Land Distributors

Twenty distributors took on the Mars Records immediately. Since then five more distributors have acquired the line for a total of 25 around the country. Because of the successful sales of the 78 and 45 rpm singles it became necessary to issue long playing albums as well as 45 extended play albums.

These have been released under the titles—*Woody Herman Dance Date on Mars*, *Woody Herman Goes Native* (new Calypso music festival featuring the New Third Herd as well as the Woodchoppers), *Woody Herman Strictly Instrumental* (new 45 extended play album).

Over 100,000

In six months we sold over 100,000 records; the first long-playing album had to be repressed three times within six weeks—over 15,000 sold! The demand for 45 rpm extended play was sufficiently large to warrant additional releases.

We hit New York this last winter and recorded a flock of new sides due to come out in the next several weeks. We haven't hit the jack-pot million record seller yet, but our band has sold, within six months, more records than we have sold in any previous six month period within the past four years! More important, by controlling our own releases, publicity, promotion advertising, we have created new, exciting interest in the band, which has resulted in more bookings, better attendances, more profits for the promoters as well as ourselves.

The increased interest in the band has resulted in a very favorable upswing in band by-products: our masters have been licensed to British Decca Records for England and the rest of the world except Canada where we're on Quality Records; our special material numbers are now in demand and "calls" are coming in for orchestrations, clarinet solos, etc. Man, we're jumpin'!



Lorry Raine

"... she's just great!" ... "... thrush purrs pure velvet ..."
—SAM ROWLAND —JOE CAL CAGNO, Screen Stars

"... Lorry Raine sings up a storm in the ... she's my special-special ..."
—MIKE CONNOLLY —DICK MARTIN
Hollywood Reporter Moonglow With Martin

Lorry's Best:

- "CAN'T SLEEP"—Decca
- "STRANGERS"—"HARBOR LIGHTS"
- "WHY CRY"—"SPIN THE BOTTLE"
- "MUSIC, MAESTRO, PLEASE"—London
- "AM I BLUE"—"C'EST VOUS"
- "HALF A LOVE"—Coral

Lorry's Newest:

- "THERE'S NOTHING LEFT TO DO (BUT CRY)" and Harry Ruby's "I'VE GOTTA HAVE LOVE, I'VE GOTTA HAVE MUSIC"
- Orchestra conducted by Nelson Riddle

Exclusively on KEM RECORDS

Exclusive personal management: TIM GAYLE, 3912 Blue Canyon Drive, North Hollywood, Calif.

Publicity • Song and Record Exploitation • Personal Management • Persons • Products • Places • Bands • Vocalists

Sidemen Switches

Tommy Dorsey—Johnny McCormick, trumpet, for Billy Adams; Billy Marshall, trumpet, added, and Alan Fields, alto, for Sante Russo ... Lena Horne—Irv Joseph, piano, for Arnold Ross ... Red Norvo—Jimmy Raney, guitar, for Tal Farlow.

Tex Beneke—Hal Tennyson, alto, for Paul Gaglia; Al Francis, tenor, for Buddy Arnold, and John Tenuto, bass, for Don Simpson ... Buddy Morrow—Percy LaFlamme, alto, for Hal Tennyson (to Beneke) ... Charlie Barnet—Stan Seckler, alto, for Dick Paladino (to army).

Jazz

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

Gene Ammons

**** Wow!
**** When I Dream of You
Wow! is the tune trombonist Matthew Gee originally wrote and recorded with the Joe Morris band on Atlantic. On this version nobody sings unison with the ensemble chorus; otherwise it's similar, with a good chorus by Gene and an excellent one by Gee. Backing is an agreeable tenor-with-rhythm job on the old Earl Hines ballad. (Prestige 805).

Count Basie Nonet

**** I Want a Little Girl
**** Oh, Lady Be Good
The nonet (that's not a nine, please, Mr. typesetter) comprises five horns and four rhythm, with Buddy Rich on drums. Joe Newman's trumpet and Quinichette's tenor are featured. The switch to double time after the first chorus spoils what might have become a good mood, and the side doesn't come off as it could have. Lady, of which the Count made a famous sextet version for Decca in 1939, is a similar treatment—just trumpet, tenor and rhythm—involving healthy extrovert ad libbing with some swinging, muted Newman. (Mercury 89033).

Eddie Davis

**** There's No You
**** Hey Lock
Lockjaw's tenor, with Hanunond organ and rhythm, does a little more than just milk the melody. He lends an occasional personal touch. Gets a good, fat sound too. Hey Lock is a very simple but very charming original given a no less simple and tasteful performance. The unbilled and swinging Hammond organist on this date was, believe it or not, Billy Taylor. (Roost 565).

Buddy DeFranco Quartet

**** Oh Lady Be Good
**** Easy Living
Lady is an uninterrupted string of four great choruses by the most articulate clarinet in modern jazz. Easy is all Buddy, too, except for 16 bars of elegant Kenny Drew piano. (MGM 11453).

Chamaco Dominguez

**** The Mooche
**** Chamaco Rag
These get their ratings mainly on curiosity value. Band gets an Ellingtonian sound on the old Duke tune, with Latin rhythm adding an exotic touch, and Chamaco's piano gets some unusual effects toward the end. The Rag is simply C Jam Blues played on the tonic and third instead of fifth and tonic. Chamaco, a Mexican night club pianist who part-authored Freseni and Perfidia, has an eerie mixture of styles encompassing everything from Earl Hines to Al Haig. There's some fair tenor, too, and some slightly trite band riffing. Side is different, though, and an intriguing oddity for collectors. (Victor 20-5183)

Lou Donaldson

**** The Best Things In Life Are Free
**** Sweet Juices
Donaldson's alto, as on his well-remembered Cheek to Cheek, plays one chorus around the melody, followed by a wonderful ad lib cho-

Dance Orchestrations

Specializing in Speedy Service
Popular Hits of the Day
All types of Standard and Latin
American Orchestrations available
Monthly Bulletins Mailed Free
Morris M. Pressman, Inc.
737 E. Hill St.
Los Angeles 35, California

rus. Side introduces a new trumpet man, Blue Mitchell, who gets off effectively; there's also a good Horace Silver chorus and a rhythm section that makes this racehorse tempo hold the track. Juices is a Silver original on which he and Lou, with Percy Heath and Art Blakey, brew an attractive dish out of these charming changes. (Blue Note 1609).

Douglas Duke Trio

**** Little Old Lady
**** Mambo at Meadowbrook
Another Hammond organ trio, this time led by a guy who's been at it for years unrecognized. He doubles fleetly from Hammond to piano, presumably with the help of multi-taping. Little, an old Carmichael tune, is the superior side, the Mambo being thematically nowhere. (Mercury 70093)

Dizzy Gillespie

**** Say Eh
**** Everything Happens to Me
Say Eh, a silly-symphony study in bop vowel technique, is amusingly and swingingly sung by Diz, whose horn, like Joe Benjamin's bass, gets only a brief workout, but enough to make this a likeable music-plus-comedy side. Reverse is culled from the recent Dizzy-in-Paris LP. (Blue Note 1615).

Wardell Gray

**** Bright Boy
**** April Skies
"Wardell Gray's LA Stars" (meaning Los Angeles) include Art Farmer, trumpet, Hamp Hawes, piano, and a conga drummer named Robert Collier. Boy is a medium-paced bop original with competent tenor by Wardell. Skies is ditto, plus nice muted work by Farmer. (Prestige 840).

Neal Hefti

Swinging on Coral Reef
Coral Reef
Lake Placid
Sure Thing
Two for a Nickel, Three for a Dime
Uncle Jim
Falling in Love All Over Again
Why Not?
It's a Happy Holiday
Rating: ****
Three instrumentals cut a year ago are reissued here along with five unissued items made last November; all eight are Neal's tunes and arrangements, with considerable use of the baritone-and-trombones sound and other orchestral voicings with which Neal hopes to establish a recognizable identity. Falling is the only pretty tune of the eight, and the only one on which Neal's trumpet has a substantial solo. Aside from this and the fine Billy Taylor piano chorus on Why, ad lib solos are conspicuous by their absence through the entire set. The monotony of repeated figures and simple riffs, no matter how well written and played, would have been alleviated by a spot of inspired horn work here and there. As it is, the per-

formances lack warmth and variety, but stack up a pleasant listening, with Why the swingiest number. (Coral CRL 5603)

Johnny Hodges

**** Latino
**** Through for the Night
Latino is Latin for the opening and closing few bars only; the rest is seraphically swinging blues with Johnny's alto, Ben Webster's tenor, Lawrence Brown's trombone and Emmett Berry's trumpet front and center. Through, an old Trummy Young tune on Honeyuckle Rose changes, has an easy medium beat and relaxed solos by Hodges (32) Berry (16) and Ben (8). (Mercury 89035).

Billie Holiday

**** Lover, Come Back to Me
**** Yesterdays
Billie cut both these tunes before, for Commodore, in 1939 and 1944, respectively. There are so many great tunes she hasn't recorded that we feel she should stop inviting comparisons. Lover is noteworthy for a full chorus of great Peterson piano. Yesterdays pulls off a coup by offering Peterson's first Hammond organ side. He plays it discreetly, offering a fine background for Billie's wonderful mood. The easing into double-time is accomplished effectively, with Quinichette quietly offering aid. (Mercury 89037).

Joe Holiday

**** I Hadn't Anyone Till You
**** Blue Holiday
Two tenor solos. Joe tries too hard to sound too cool, and never quite gets there. (Prestige 815)

Hot Vs. Cool

Dizzy Gillespie
How High the Moon
Battle of Blues

Buddy DeFranco

Indiana
Don Elliott
Muskrat Rumba

Jimmy McPartland

How High the Moon
Battle of Blues
Muskrat Rumble

Edmond Hall

Indiana Rating: ****
This was such a logical idea for a record album that it's odd nobody cut it years ago. A Dixieland band and a bop group, recording before an audience at Birdland, cut the same four tunes. The two versions of each tune are adjacent on the LP, back to back on the 45 and 78 albums. First side starts with Dizzy's voice, announcing the session; he then goes into a relaxed muted

chorus of How High—of which, amazingly, this is his first record. Ray Abrams' tenor has a fine chorus before Diz takes over on open horn for the rest of the side.

McPartland's version of How High is the first Dixie disc on the bop standard, and of course the coolsters' Muskrat, which Max Roach and Al McKibbin wrap up as a rumba featuring Don Elliott's mellophone and trumpet, is also a first.

The number that shows up the contrast best is Indiana, both versions of which are done as clarinet solos. Buddy DeFranco's marathon marks his longest and most fabulous solo on record to date; Edmond Hall's, not quite so fast, has all the emotional warmth that gave hot jazz its adjective.

On the final side, the up version of Battle of Blues, Diz is joined by McPartland for some chase work; then Dick Cary lays aside his piano to walk over to the trumpet, and the finale is some exciting four-trumpet riffing by Gillespie, McPartland, Cary and Elliott.

Vic Dickenson's superlative trombone on the slow Blues, and Jimmy's Armstrong-like horn, make this the best of the hot sides. Album's only personnel weakness is the lack of contrast between pianists—Len Feather should have hired, say, Joe Sullivan and George Wallington;—neither Ronnie Ball nor Dick Cary is the perfect candidate for comparison purposes. Least impressive side of the set is the somewhat routine run-through

of the over-rated Muskrat by the McPartlanders (but Jack Lesberg's bass and Wetling's drums sound good).

To sum up, this is a heck of a handy set to have around when your parents, pals or opponents come up with questions like What Is Bop? Is It Dead? What's The Difference From Dixie? etc.—all of which are too often banded about in words, instead of being answered in music. (MGM E 194).

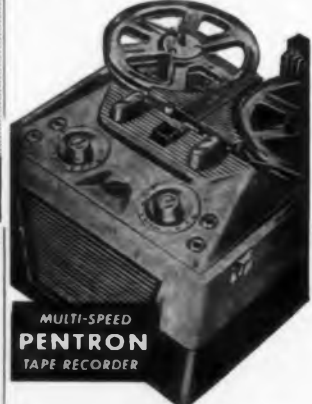
Illinois Jacquet

**** What's the Riff?
**** Blues in the Night
More Hammond organ surprises this month! First Billy Taylor, then Peterson—now it's Hank Jones, whose agile hands and feet help swingingly in the organiza- (See Page 21-S)



Top Arrangers Say Study with— OTTO CESANA Correspondence or at Studio EVERY musician should be able to arrange. Hear "ECSTASY" Album Recorded by OTTO CESANA and His Orchestra Columbia Records

and you'll know why top names in Jive and Long Hair Buy PENTRON



Uses Full Width (single track) Heads for Broadcast Use

Heads are easily interchangeable from dual to single track. Removable parts save head replacement costs; replace as simply as a piano needle.

Over 4 Hours Record-Playback—19 1/2" reel adapter converts Pentron for MG's NAB hub broadcast reels. Uses all reel sizes.

Preferred for its Purity of Tone and Versatility—Features Found Only in Much More Costly Recorders.

Recorder \$179.50 list Adapter \$30.00 list

Send for FREE Literature

The PENTRON Corp. 221-D East California St. Chicago 16, Ill.

NAME FIRM STREET CITY STATE

COMBO-ORKS No. 4 FOR SMALL DANCE BANDS Eb-BOOK FOR ALTO SAX, BARTONE SAX, TROMBONE (2) Bb-BOOK FOR TRUMPET, CLARINET, TENOR SAX C-BOOK FOR PIANO, GUITAR, BASS, ACCORDION, ORGAN, VIOLIN, C MELLODY SAX, FLUTE, OBOE

SULTAN'S RECORD SHOP 26 EAST 23RD STREET NEW YORK 10, N. Y. GEORGE WALLINGTON Fine and Dandy/High 78 \$0.99 Progressive 10" LP \$1.35

**RECORDS, HI-FI
CLASSIFIED**

Thirty Cents per Word—Minimum 10 Words

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

Classified Deadline—One Month
Prior to Date of Publication

FOR SALE

IF IT'S BEEN RECORDED, We have 141 Latin Record Paradisa, 6600 Hollywood Blvd., Los Angeles 28, California. We buy entire collections.

RAY AVERY'S RARE RECORDS for Modern Jazz, Dixieland, Transcription and old records, 6681 Hollywood Blvd., Hollywood, Calif.

SEE PAGE 47 FOR
MORE CLASSIFIED ADS



"WHAT'S NEW ON UNITED?"

Let this be your guiding question to purchasing the finest in Phonograph Records—Rhythm, Blues, Popular and Gospel Recordings.

SCORE-RITE
THE "MODERNE" SCORE PAPER

Transposition and range of instruments—on inside of protective cover. Write for circular.

PAUL WEIRICK
67 Gladstone Road, New Rochelle, N.Y.



"The Newest Sounds in Modern Music"

LEO PARKER
plays

"COOL LEO"
"LEO'S BOOGIE"

United #141

DAVE BRUBECK
PAUL DESMOND
GERRY MULLIGAN
CAL TJADER

Write for Catalog



The New R & B Label with the 3 Dimensional Seals 157 HIT RELEASE!

RAMA "MIDNIGHT"
b/w "I WAS SUCH A FOOL"
by THE FIVE BUDDS

Medical direction of BERT KEYS
RAMA 528 T

Dist: A few available territories in South & Southeast
143 W. 41st St.
(LA 4-0457) N.Y.

RAMA RECORDS

"The House of Jazz"
FOR RECORDS TRY



Complete Line Of
JAZZ - DIXIELAND - POPULAR
CLASSICAL - BLUES
On All Three Systems

Mail order in the Country
Free Catalogue

112 So. Mich. South Bend, Ind.

MISCELLANEOUS

WANTED: RECORDINGS & TRANSCRIPTIONS of all kinds by "Sammy Kaye" & "Inkapots", Paul Adams, 30 Vienna Ave., Niles, Ohio.

AN OPPORTUNITY FOR YOU to earn extra dollars by selling DOWN BEAT in your own neighborhood. For full information write Box WN, DOWN BEAT, INC. 2001 Calumet Ave., Chicago 16, Ill.

SWAP Bb Clarinet for Tape Recorder. Box #A-684. Down Beat, Chicago.

FREE HI-FI BOOK—Also list of complete systems from \$75.14. CHICAGO ELECTRONICS, Box 381, 420 East 87th Street, Chicago 19, Illinois.

New and unusual HIGH FIDELITY records. Free List. CHICAGO ELECTRONICS, Box 382, 420 East 87th Street, Chicago 19, Illinois.

DEUTSCH

Bestellen Sie noch Heute, wie viele tausende von unsern Lesern ueber der ganzen Welt es tuen, das interessante Musik Magazine DOWN BEAT. Benutzen Sie bitte den Bestellchein auf Page 47 fuer sofortige Lieferung.

JAZZ and CLASSICS

Complete Line of LP Records
40 Hour Service
15c for Complete Catalog

DISCOUNT RECORD CLUB
Box 172, Dept. B—Radio City Station
New York 19, New York

TAILOR MADE SCORES
for
Symphonic Bands, Concert Orchestras
Dance Bands, Combos, Chorus
Choral Groups, Vocal Groups

WRITE FOR PARTICULARS
Advertisement Arranging Service
P.O. Box 145, Amsterdam, N.Y.

Stromberg Guitars
You've tried the rest . . .
now try the best!

Send for free circular

C. A. Stromberg & Son
40 Hanover St. Boston 13, Mass.

**Special Arrangement
For Small Orchestra**



"GOLD MOON" (blues ballad)

Featured by
VELMA MIDDLETON
solist

Louis Armstrong's All-Stars

★ Make a band of 5, 6, or 7 sound like a full band. Arr. by MAXWELL DAVIS. Price \$1.25. Piano & voice—\$0.75. ★ TRIO ARRANGEMENTS (piano, bass, guitar)—"Dark Eyes" (swing version), "Cold Moss", "Let Me Hear It Again"—Arr. by IRVING ASHBY former guitarist with Lionel Hampton, Oscar Peterson, and Nat King Cole. Price \$1 each.

Order from your dealer, or direct.

Emmanuel Middleton
Music Publisher
2808 2nd Ave., Los Angeles 24, Calif.

Jazz Records

(Jumped from page 20)

tion of the fast blues *Riff*. Sounds just like Basie. Sir Charles Thompson has a brief piano interlude; Jacquet's uncreaming, mood-evoking tenor carries the side most of the way. *Blues* rocks easily (that's Shadow Wilson on drums) as Illinois expounds the lengthy melody for one chorus, with a helping hand from Hank's Hammond. (Mercury 89036)

Ahmad Jamal
★★★★ *Will You Still Be Mine?*
★★★★ *Ahmad's Blues*

Mine is no more or less easy on the ears than previous sides by Jamal's Three Strings; but the so-called *Blues*, actually a 32-bar original, is a strikingly effective mood side, certainly the best side the group has cut to date, and worthy of a place in your library as representative of a pleasantly unpectacular pianist and trio. (Okeh 6945)

Jazz From Sweden

Three Little Words
Manhattan
Night Owl
Should I
How High the Moon
Tout De Suite
Mud in Your Eyes
New Guitar Boogie

Rating: ★★

A strangely mixed bag, this. Donnerus, Gullin, & Co. are absent and the music, played by lesser names, is for the most part swing of the 1930s—clarinet-vibes-rhythm on the first two titles, guitar duets on the last pair. *Owl* is more bop-pish; *Should I* is a surprising and ill-fitting insertion of tame Swedish Dixieland. *Moon* and *Suite* were reviewed as singles on Savoy. (Discovery DL 2002)

Anita O'Day
★★★★ *Pagan Love Song*
★★ *Somebody's Crying*

The considerable expense involved in providing Miss O'Day with the big Larry Russell orchestral setting here didn't quite pay off. Everyone works hard on *Pagan*; the rhythm is intense and so is Anita, and you might say, charitably, that it's her best performance on this label to date. *Crying* is a bluesy pop song. Veteran trumpeter Andy Secrest gets label billing, but is hardly heard except for a four-bar intro. Again, Anita sings almost in tune. (Mercury 89032)

ATTENTION SONGWRITERS

Marvelous opportunity to have your songs published and recorded by a nationally known record company. Write Music Publishers of America, Dept. D for full details. 64 West Randolph, Chicago, Ill.

BREAKING BIG EVERYWHERE

BUDDY MORENO
And His Orchestra
With Their Sensational Recording Of
"LET'S GO DOWN TO THE TAVERN"
on CHES RECORD #1835
b/w "One Dozen Roses"

★

**DISK JOCKEYS
JUKE BOX OPERATORS
RECORD DEALERS**

This is Buddy's Greatest Since He Introduced "One Dozen Roses" . .

CHES RECORD CORP.
750 E. 49 Street, Chicago 18, Illinois
Radio WBBM-CBS Chicago
Management N.C.A.

Panorama Of British Jazz

Little Willie Leaps
Chasin' the Bird
Leap Year
Up the Poll
Spike's Delight
Cu-Ba Solitaire
The Apple

Rating: ★★★★★

This anthology will raise a lot of eyebrows. No British jazz of this caliber has ever been released here before, with the exception of a few Shearing and Parnell sides. *Willie* and *Bird* are played by tenor man Ronnie Scott's combo; *Leap* and *Poll* feature a larger group with the *Melody Maker* poll winners.

The next two sides (Ronnie Ball, with Spike Robinson's alto and Harry Klein's baritone) and the last two, by Vic Lewis' big band, were reviewed here when released as singles. Scott is perhaps the biggest surprise; the ensembles are actually superior to those on the original Parker versions, and the solos are not so far behind.

Proven: the Swedes have no monopoly on European jazz talent. Unproven: how high they'd rise in the U.S. jazz scene if they all had Shearing's chance. Seems to us they'd make out fine. (Discovery 2001)

Charlie Parker
★★★★ *I Can't Get Started*
★★★★ *Night and Day*

These feature Bird with a 17-piece swing band—brass, reeds, rhythm—and no strings. And the soloists aren't credited—they're Bill Harris, trombone; Bernie Privin, trumpet, and Oscar Peterson, piano. Bird plays excellently in this new setting; *Started* is a relaxed side, *Night* perhaps a little faster than necessary, but both superior Parker products. (Mercury 11096)

King Pleasure
★★★★ *Red Top*
★★ *Jumping with Symphony Sid*

Mr. *Moody Mood* returns with two more exercises in vocalese. *Red Top*, the old Gene Ammons solo, is recreated mostly with the aid of two-voice unison, plus what sounds like a falsetto male voice, but only King Pleasure gets billing. Some kicks here. *Sid* has only a fast 24 bars of vocal; Charlie Ferguson's tenor and someone's trumpet take it the rest of the way. (Prestige 821)

Sonny Rollins
Time on My Hands
This Love of Mine
Shadrach
Slow Boat to China
Scoops
With a Song in My Heart
Newk's Fadeaway
I Know

Awarded his own LP, this promising tenor man uses the opportunity well, aided by fine rhythm section (Kenny Drew, Percy Heath, Art Blakey) and selecting an interesting variety of tunes. His work is close to the cool school, but with a more easily-discernible emotional emphasis. Unfortunately his tendency to reed squeaks, noted on earlier recordings, mars a couple of otherwise blameless performances here.

Scoops is an up blues; *Fadeaway* is a few choruses of *Rhythm*, and sure enough, it fades away in mid-chorus. *I Know*, weakest number of the eight, is from a different date, with Miles Davis on piano. Sounds like a reject take, and should have been. But on the whole, Sonny's bright moments outweigh the weak spots in this set. (Prestige 137)

Sonny Stitt
★★★★ *Stitt's It*
★★ *Confessin'*
★★★★ *Jazzers Creepers*
★★ *Nevertheless*

Sonny propels the eager cats through some choruses of *Rhythm*, in a rousing, jumping side; that's *It*. He's too rough on a smooth melody overleaf. *Jazzers*, except for an inexplicably abrupt ending, is another leaping side, this time just

tenor and rhythm, with Sonny blowing throughout. *Nevertheless*, a good old tune, is taken at a medium pace, with Junior Mance's piano taking over for 16 bars. Stitt's tenor handling the rest efficiently. (Prestige 787, 826)

Billy Taylor
★★★★ *Feeling Frisky*
★★★★ *Cuban Caper*

Frisky is a riff, on changes not unlike *Savoy*, which J. C. Heard cut some years ago as *Bouncing for Barney*. The Taylor-made treatment is elegant as ever, with Billy at his best and Mundell Lowe pitching in for 32 bars of great guitar. The *Cuban Caper* gets a wonderful mood and an exciting beat—possibly owing to the presence of that leading maracas expert, Zoot Sims. (Roost 566)

Ad Lib

(Jumped from page 5)

SAN FRANCISCO: Glean King back on the air with a morning show on KROW . . . Benny Goodman All-Stars and Louis Armstrong's group booked for June 6-7 at the San Francisco and Oakland auditoriums . . . Kay Starr, Tony Martin, the Will Mastin Trio with Sammy Davis Jr., Frances Langford, Phil Harris, and Bob Hope all played the Auto Show in March . . . Dave Brubeck signed for a three-month stint at the Black Hawk this summer, commencing June 19.

Jerome Richardson leading the group at Fack's . . . Hangover negotiating for a weekly TV show to supplement their current radio remote . . . Andrews Sisters made a charity appearance at a big show for the armed forces at the Cow Palace March 14 with Chuck Travis' band.

MIAMI: Cro's small room, one of the more successful operations, stayed open until April 4, with Steve Gibson's Red Caps and Demitto Jo racking up their second happy four-month tenure . . . Tony Parenti's Rag Pickers romped into the Cromwell hotel . . . Fran Carol an eye-filling and listenable addition to the show at Lou Collins' . . . Frankie Fruba keeping the keys at the bar of the Clover club and holding down his own quarter-hour TV show on WTVJ every other Sunday.

Henry Stone, former Coral distributor, is now recording blues and spirituals with local talent for King . . . Harold Doan is releasing his third album of authentic West Indies music by Bahamian Blind Blake on his American Record and Transcription Company ART label . . . Les Rohde bowing into his 10th year of directing the Olympia theater 10-piece house band.

MONTREAL: Norman Brooks, local lad who sounds much like Jolson, has seen his fees jump from \$200 to \$2,000 in a few short weeks, as a result of his new records, released on Apex in Canada . . . Carmen Cavallaro at the Normandie room . . . Virginia O'Brien at the Chez Paree . . . Bill Farrell at the Beaver cafe . . . Irene Hilda at the Sans Souci.

CBC-TV Jazz Workshop resumed in April following Holy Week . . . Sam Most, flutist, and Kai Windling, among guests appearing with the Paul Bley quartet at the Dorchester street Jazz Workshop room . . . Josh White at Ruby Foo's.

BALTIMORE: The April bill at the Spa is exciting comment, with Earl Hines kicking off . . . Karen Chandler was also expected to do big things . . . Sidney Bechet is scheduled for an appearance after Miss Chandler, with a big turnout expected, since Baltimore is digging Dixie more and more.

The Band Box, in keeping with the Dixie trend, is throwing the doors open on Sunday afternoon to the Chamber Music Society of Upper Charles Street. Dixie sessions feature everybody for miles around who ever blew a note of two-beat.

It's Show Time Again: Bands Must Entertain

By BENNY STRONG

Can today's bands successfully offer both dance music and entertainment? If so, is that the answer to decreasing box office returns? My answer is that bands can and must give the public both if they are to survive.

The advent of television has been a definite challenge to the entire entertainment world and not just to the motion picture industry, as



Benny Strong

so widely publicized. Certainly its influence has been felt by dance bands.

Reverting to '20s

The musical cycle has been completed and I am convinced we are reverting to the era of 25 years ago when Fred Waring, Paul Whiteman, and Horace Heidt, among others, featured entertainment as well as dance music.

In the middle and late '30s the public became conscious of instrumental music and we had the Dorsey Brothers, the late Glenn Miller, and Benny Goodman setting the pace. People went dancing, and the new trend appealed to them. It fitted the period and found a responsive audience.

Came the Change

Then, to use an old chestnut times changed. Music (and of course this holds true in everything) is influenced by our national economic life. The hectic and uncertain period preceding and during World War II found the public, both civilian and military, going all out for dance bands.

They could be large or small, hot or sweet, good or bad; civilians had more money in their pockets than ever before and GIs wanted to have themselves a time before being shipped. Anything went. It was great, count-wise; but it didn't last.

Off Cloud 8

Television was the word it took to jar us off Cloud 8, but fast. The jolt, however, was a healthy one. It's an exciting medium and, pardon the expression, a competitive one. The average Joe and his Jane can stay home nights and catch the best, so who's going to get his buck? That's the principal reason I am convinced that we in the dance band business have to offer entertainment, too, if we are to get the public out dancing again.

My second reason is that bands are more salable if they can also entertain. Today everyone is looking for a bargain. The ballroom operator doesn't want to have to book additional acts to get the public in. There's the young couple who have to watch the budget. And the agent trying to snag his ten percent.

TV Pops Up

Reason No. 3—Nowadays a band never knows when it will have to do a TV show during a dance engagement. Without entertainment to augment the numbers, the leader's caught off-base.

From my own experience, I have found that we have been chosen

San Francisco Reports Teen Dance Upsurge

By Ralph J. Gleason

Interest in high school and college dancing, which dropped to practically nothing during the last 10 years, has come back with a bang in San Francisco and the Bay Area.

The kids are dancing again. Authority for that statement is bandleader Maury Wolohan, who plays over 100 high school, college, junior college, and teenage dances a year.

"Four years ago it took a high school dancer half an evening to summon enough courage to get on the floor and dance. They seemed content to stand in front of the bandstand all night, hands in pockets and yell for 'Perdido, hey!' Now it's unusual if a dance isn't a going affair in the first hour," Wolohan says.

Why is this? Wolohan attributes it to several things. "Gimmick" dances such as the Bunny Hop and the Mexican Shuffle are easy, get the kids relaxed and give them confidence they can move their feet without falling down.

Another factor has been the increasing number of dances in high school auditoriums rather than in downtown hotels. The kids are more relaxed in the auditoriums, Wolohan finds, and the local union has granted a special lower scale to this type of dance. With costs down, there have been more dances than ever before, Wolohan remarks.

Schools Back Dances

San Francisco has 17 parochial high schools where a definite em-

phasis on dancing has been in vogue for some time with the school authorities insisting on live music.

Wolohan has found that it helps make a dance successful if he starts with a slow, smooth tune, plays two choruses of it and then switches to the shuffle rhythm of the *Walkin' My Baby Back Home* sort. "It's too embarrassing for the reluctant jitterbug to walk off the floor, so he tries to jig a little, finds it's fun, and you have a concert," Wolohan says.

Use Their Ears

Another thing Wolohan has observed in his dance dates for the younger element is the fact that the kids are listening more to tunes. Until recently it was the hit parade numbers only, Wolohan says, but in the spring of last year his band played for over two dozen proms that selected *Unforgettable* as the best tune, and that wasn't leading the hit parade then. They made their own choice, he points out, and that is a healthy sign.

Featured TV Guests

Rafael Mendez and his Olds

Nationwide TV audiences are acclaiming the superb artistry of Rafael Mendez on his many recent guest appearances. Mendez and his Olds offer an extraordinary musical treat to millions of viewers. Olds and Olds Ambassador instruments, too, offer a rare treat to musicians who demand the finest.

F. E. Olds & Son, Los Angeles, Calif.

CH
T
L
M
hav
sist
girl
R
te
ing
tal
less
lady
N
give
ord
rec
Lou
to k
had
The
1.
P
but
IE:
Am
but
says
bone
me
the
num
I'm
Is h
very
stars
2.
L
Soul
like
I'm
it's
thing
but
good
beat
which
about

The Blindfold Test

By Leonard Feather

Louie, Pearl Split On Modernists

Most of the married couples who have donned the blindfold have consisted of an instrumentalist and a girl singer—the Neal Heftis, the Ray Browns and other similar teams. The Bellsons' musical mating is again that of an unusually talented musician who took a no-less-gifted vocal luminary as the lady of his choice.

No information whatever was given to the Bellsons about the records played for them, but when record No. 8 was played I notified Louie, by means of a haasty wink, to keep his mouth shut until Pearl had opened hers.

The Records

1. Chamaco Dominguez. *The Mooche* (Victor). Comp. Duke Ellington. Dominguez, piano.

PEARL: I know it's *The Mooche*, but I don't know who it's by. LOUIE: We decided it was a Latin American band. P: I said Machito, but I could be so wrong—Louie says Machito doesn't have trumbones. Anyway, it's great; made me think of Duke in the old days, the first time I ever heard that number. L: The piano's good, but I'm trying to figure out who it is. Is he the leader? P: I think it's very good, anyway. L: Yes, four stars.

2. June Christy. *Let Me Share Your Name* (Capitol).

L: Sounds a little bit like Jeri Southern to me. P: Sounds more like Betty Clooney. Well . . . since I'm not considered a singer, I guess it's all right for me to say something about a singer. The only thing about this, it's a good song, but I think that the breathing isn't good at all. You can hear her breathing in the wrong places—which is something I know nothing about, all I know is I hear it and



The Louie Bellsons

it doesn't sound right. L: I think it's all right on the whole, considering that she has such a commercial tune to do . . . I don't think too much of most of those tunes. The arrangement is adequate. P: Probably be a big hit in the western part of the country. It's all right. Two stars. L: Yes, fair—two.

3. Buddy Rich-Flip Phillips. *The Carioco* (Mercury). Rich, drums; Flip, tenor; Hank Jones, piano.

L: That's real good. That's Flip and Buddy Rich. I don't know who the piano player is; I know Lou Levy was with them for a while.

P: Louie would know more about this than I do. I like fast music, but this sounds more than fast to me; it sounds rushed. Not fast like *Tiger Ray* is fast, this sounds like they're in a hurry to go home. To me it's just fair; maybe I'm just not carried away too much by jazz. Of course the work on the drums was terrific, though. L: Buddy is a great drummer. P: It's fair. Two stars. L: I like it; I think every performance that Buddy does in fine, and Flip sounds good on it too. P: Well, I wasn't basing it on the soloists; I'd just rather hear it an eighth of an inch down. L: I'll give it four stars.

4. Ann'e Ross. *Farmer's Market* (Prestige).

P: I've only got one thing to say, and that's just what was on my mind while I was listening: what in the world is that? I couldn't understand the lyrics; I didn't know what it was. L: Well, it was kinda hard to understand the words, but it's a clever thing; really hard to sing. She's telling a story, but as Pearl said, her diction could have been a lot better. But it's a novel, different performance. P: I think the man in the street's going to be a little bit confused. And I'm right in the street along with the man. Musically, I wouldn't give this anything. I'd leave the room. L: I'd say it was good. Three stars.

5. Roman New Orleans Jazz Band. *At the Jazz Band Ball* (Victor).

L: Happy music, huh? P: I like Dixieland, and that's real good Dixieland. L: I wouldn't mind playing with groups like Sharkey Bonano, though generally I wouldn't like to play with a Dixieland band; but I like to listen. I think this could have jelled a little better. P: I liked the clarinet player. Give it three stars. L: I'd say fair, two stars.

6. Mabel Mercer. *From This Moment On* (Atlantic). With Cy Walter & Stan Freeman, pianos.

P: I'm sure it's Mabel Mercer; I've never heard her on a record before. She's probably playing piano herself, with Garland Wilson or Reginald Beane, or they're using the *Three Flames*. The piano is terrific. L: Yeah, it's good—but the voice sounds a little dated to me.

P: I like Mabel better in clubs; you don't get as much of the vibrato as you do on the record but this is a wonderful song and the background is great. I'll rate it two ways: for the music, excellent; overall, very good.

7. Gerry Mulligan. *Bark for Barkdale* (Fantasy). Chico Hamilton, drums.

L: That's a group of modernists, and I can appreciate modernists, as well as the old timers. Sounds like Eddie Shaughnessy on drums . . . Sounds like a composition by Gerry Mulligan, and Gerry playing baritone. Solos were good; drums got a little different thing going; brush beat sounded clean . . . P: I was waiting for the melody! Nothing happened to me while I listened to that; I just kept hearing that two-note phrase and waiting for something else to follow it. It was too empty. I wouldn't buy it. One star. L: I thought it was worth three.

8. Louie Bellson. *Eyes* (Capitol). Comp. & arr. Louie Bellson.

P: That's a very good record. I've no idea who it is; but I've heard it someplace. I like the beat . . . very good record, very pretty; I'd like to know the name of it. Four stars . . . Why are you laughing? L: Well, when we made that . . . P: Oh, what a trick! My goodness, no wonder I thought I'd heard it before! L: I thought the date came off very successfully considering that we had a limited amount of time. P: What's the name of it? L: Ah, this is . . . ah . . . *Eyes*, it's called. P: This is one you played when we got the album, last Christmas. L: The men were fine—Carney is always great, of course; the French horn player, Johnny Graas, is wonderful; Billy Strayhorn on piano, and Wendell Marshall on bass; Clark Terry on trumpet, and Wardell Gray, a tremendous tenor man. I don't like to compliment my own record date, but that did go very smoothly. I'd give it three stars.

JIMMY PALMER

"DANCING SHOES"

and his ORCHESTRA

RELEASES:


- | | |
|---|---|
| # 5774—"BERMUDA"
"WHO" | # 5836—"I DON'T MIND"
"HINDUSTAN" |
| # 5776—"IT'S A LONESOME OLD TOWN"
"I WANNA GO ROUND ON A MERRY GO ROUND" | # 5875—"WHY"
"WAIT 'TILL THE SUN SHINES HELLY" |
| # 5786—"WHO"
"IT'S A LONESOME OLD TOWN" | # 5904—"TRYING"
"DOWN BY THE G-H-I-O" |
| # 5814—"TOOT, TOOT, TOOTSIE"
"DANCIN' SHOES" | # 70013—"YEARNING"
"SECRETS" |
| | # 70050—"SOME DAY SWEETHEART"
"I LOVE MY BABY" |

Voted the most promising sweet band in America by the nation's leading ballroom operators.

The Billboard 1952



GENERAL ARTISTS CORPORATION • Personal Manager: Howard Christensen



ALEXANDER'S A



Ray McKinley

HIS VOCALS —
HIS DRUMS —
And The Most Versatile
Band In The Land



THE
Sauter-Finn
ORCHESTRA

AMERICA'S GREAT
NEW MUSICAL BAND

◦ CORAL RECORDS ◦

◦ RCA VICTOR RE ◦



Joe Mooney
TRIO

A THRILL YOU'LL NEVER
FORGET! AMAZING AU-
DIENCES EVERYWHERE!



Dizzy Gillespie
AND HIS
ALL-STARS

INTERNATIONAL
FAVORITE
OF JAZZ FANS

◦ RCA VICTOR RECORDS ◦

◦ DEE GEE RECORDS ◦

333 N. MICHIGAN AVE.
CHICAGO, ILL.

Willard 

ALL-TIME BANDS



**THE
er-Finegan
ORCHESTRA**

MERICA! GREAT
FW MUSICAL BAND



**Count Basie
AND HIS
ORCHESTRA**

THE SENSATION
OF A NATION
ALL OVER AGAIN!

VICTOR RECORDS

MERCURY RECORDS



**Paul
THE
Quinichette
QUARTET**

A NEW
DIMENSION
IN JAZZ



**Irene
Williams**

A DELIGHT TO THE EARS!

A TREAT TO
THE EYES!



**Herman
Chittison
AND HIS TRIO**

BLUE NOTE
PIANIST CASEY
CRIME SHOW

MERCURY RECORDS

COLUMBIA RECORDS

 Alexander

30 ROCKEFELLER PLAZA
NEW YORK, N. Y.

How To Build And Run A Band

By MICHAEL LEVIN

(Former New York Editor, Down Beat)

The problem confronting young musicians these days is the same old one of which valve do you press down so that both music and moola come out of the horn at the same time? Dance bands everywhere are not doing as well as they would

fewer men. Much pondering of how many men playing what instruments seems to boil down the following approximations:

Certain problems exist today that have always existed. But new ones have been added in view of changing public tastes and such things as higher taxes and television. This piece is, therefore, a partial list of some of the problems the new bandleader faces and some possible suggested solutions.

TYPE OF PERSONNEL: Above all else, even if they are not as well-schooled, get young musicians. One of the tremendous troubles with the name bands is the completely bored playing attitude assumed by so many of the sidemen. Enthusiasm is a cloak for many faults.

Try to get musicians who are not cultists, who aren't interested in just jazz or two-beat, but in music as a whole. Both you and they will need it.

All your men should read well and have good tone and intonation as prime requisites. Their ability as soloists comes second to the necessary technical virtues as band sidemen.

Two good solo men with a finely-knit organization create much better music than a couple dozen artists all trying to blow each other off the stand.

PERSONNEL — COSTS: There was a time when a musician could live on the road for \$50 a week. Perhaps unmarried musicians still can do it, though I don't see how. But since many musicians get married early, road salaries, even for a young band, generally can't remain that low.

However, the terrible trouble of the non-name bands has been that their payrolls have been running more than \$1,100, which shuts them out of a great many location jobs. In addition, transportation and incidental charges for every man have risen.

To justify more than a total of \$1,200-\$1,300 a week in payroll (not forgetting the 10 per cent traveling tax, plus social security and unemployment taxes), a band must have a good territory reputation or some sort of name status. For a young unit starting out this is obviously impossible, unless financial backing is garnered.

If that is done, then the old business of giving away 105 per cent of the melon starts, with all the later tangles and headaches. Therefore, a starting band must keep its starting payroll down to \$1,300 a week at the most, with transportation amortized between jobs.

PERSONNEL — NUMBER: In 1935 when the swing craze started seriously to affect music business conceptions, a nine-piece outfit was considered a well-balanced unit. Three brass, three reeds, and three rhythm, as carried on for a long time in the stock arrangements pitomized the fundamental ideal.

In the past decade or so, ideas have changed. Massed sonorities, complex harmonies all have given readers and arrangers the idea they must have 28 men to play good music. There is no sense going further into the argument.

Suffice it to say that Hindemith's *Kammermusik* proves you can have the most complex harmonic and rhythmic structures available with five or six men if you know how to write. In other words, economy of men sometimes in act as a stimulus to imagination.

With the present inflation, it is an absolute necessity that leaders and arrangers realize that with thought and care the same, and better, effects can be derived with

payroll, incidentally, for the musicians proper at the start should not be more than \$850 a week, excepting the leader.

STYLE: This is, of course, the most obvious problem bothering any leader. Several salient points seem important, as indicated below:

Any orchestra, save a concert group which works only a short period during the year, must play dance music. The great trouble with many bands in the last 10 years is that they have almost no

conception of how to play dance music, no idea of what its tempos are.

There are just as many tenor and society bands as jazz units that massacre the stuff for prancing. It's not a question of the type of music so much as the way in which it is played and what is done with it.

First and foremost, attention has to be given to a two-beat. When the Goodman band first made its success, one of its immediate effects was popularization of the steady, unaccented four-

beat. The average dancer simply gets himself hopelessly tangled without the benefit of an accent to tell him when to shove the left foot forward.

It, therefore, becomes axiomatic that for a good proportion of dance music, you must play accented, two-beat jazz.

By this we mean neither the horrible slush of the society bands nor the sharply defined accents of the straight Dixie bands. Lunceford, Norvo, Wilder, and many others have proved that the two

(Turn to Page 34)

only a
CONN
will do

for these top

Dance Band

section stars



STAN KENTON



His wonderful trombone section, shown above, is 100% Conn equipped. Left to right, they are: George Roberts (70H), Bill Russo (6H), Bob Burgess (6H), Frank Rosolino (6H), and Keith Moon (6H). A fine example of the fact that more top professional trombone men play Conn than any other make.



COUNT BASIE



Each of the well-known Count Basie sax men, shown above, are long time Conn users. They are Paul Quinichette (10M), Marshal Royal (6M), Ernie Wilkins (6M), and Charlie Fowlkes (12M). Lead alto man Royal says, "My Conn has more overall body and clarity of tone than any I have ever played."



JAN GARBER



Another 100% Conn section, shown above, is composed of left to right, Sam Schramm, Bill Klee, and Art Taylor, all satisfied users of the Conn 22B trumpet with the famous Jan Garber Orchestra. Typical of their comments is one from lead man Klee who says, "My Conn 22B has everything in tone, intonation, balance, and durability."

Try a new Conn today at your dealers!

For further information, or for free literature on instrument of your choice, write
CONN BAND INSTRUMENTS;
C. G. Conn Ltd., Department 471, Elkhart, Indiana



WORLD'S LARGEST MANUFACTURER OF BAND INSTRUMENTS



**MOST EXCITING
COMBINATION
OF 1953**

HARRY JAMES

and his "Music Makers"

Starring

BUDDY RICH

at the drums

March 24 thru April 19 PALLADIUM, HOLLYWOOD
 20 YUMA, ARIZONA
 21 TUSCON, ARIZONA
 22 EL PASO, TEXAS
 23 HOBBS, NEW MEXICO
 24 LUBBOCK, TEXAS
 25 FT. WORTH, TEXAS
 26 WACO, TEXAS
 27 DALLAS, TEXAS
 28 FT. WORTH TEXAS
 29 OKLAHOMA CITY, OKLAHOMA
 30 DALLAS, TEXAS

May 1 SAN ANTONIO, TEXAS
 2 SAN ANTONIO, TEXAS
 3 BANDERA, TEXAS
 4 MONSTON, TEXAS
 5 BEAUMONT, TEXAS
 6 NEW IBERIA, LOUISIANA
 7 BILOXI, MISSISSIPPI
 8 PENSACOLA, FLORIDA
 9 ATLANTA, GEORGIA
 10 ATLANTA, GEORGIA
 11 OPEN
 12 ROCK HILL, SOUTH CAROLINA
 13 LAURENBERG, NORTH CAROLINA

May 14 RALEIGH, NORTH CAROLINA
 15 WAKE FOREST, NORTH CAROLINA
 16 FT. BRAGG, NORTH CAROLINA
 17 SUMPTER, SOUTH CAROLINA
 18 CHARLESTON, SOUTH CAROLINA
 19 CHERRY POINT, NORTH CAROLINA
 20 CAMP LE JEUNE, NORTH CAROLINA
 21 OPEN
 22 PHILADELPHIA
 23 POTTSTOWN
 24 ED SULLIVAN SHOW (TV)
 NEW YORK CITY
 25 ASTOR HOTEL (N.Y.C.) to June 20



MUSIC CORPORATION OF AMERICA



Columbia Records

Band Directory

(Jumped from page 9)

to befit the moxy tempo. Leader-arranger goes in for entertainment, provides a half-hour show drawn from talent within band's versatile ranks. A hotel and ballroom mainstay.

MISCHA BORN

Record Company: None
Booking Office: MCA
The classic flavor is dispensed by this veteran violinist-maestro, who provides romantic, unobtrusive music, ideal for supper clubs and hotels, provided any of them can get him away from New York's Waldorf-Astoria, where he has been emceed for almost his entire 20-year career as a leader. When it comes to staying power, this is it.

NAT BRANDWYNNE

Record Company: Decca
Booking Office: MCA
A society-style dance orchestra, Brandwynne plays lots of show tunes and bright tempo. Onetime Leo Reisman sideman also makes his own arrangements, which are invariably built around his keyboarding with strings often blending in as background. Regular feature of a Brandwynne evening is a piano medley, with light rhythm accompaniment, of all-time favorite tunes, for the nostalgic touch.

LOU BREESE

Record Company: None
Booking Office: Independent
Booking a show is a particular specialty with Brees, who has six years at Chicago's Club Fero, four at the Chicago theater to his credit. Casual, personable leader can use an act or provide steadily-beautiful dance tempo with equal aplomb, betweened both Republican and Democratic national conventions last year. A respecter of melody, Brees always keeps it simple and relaxed.

JOHNNY BRUCE

Record Company: None
Booking Office: AM-ART
Definitely sweet arrangements, intended strictly for dancing, are purveyed by Johnny Bruce, whose unit is well known at ballrooms, particularly in the middle west. Ork makes an all-out bid for approval from all age groups—youngsters and older crowd alike—by straining the dance beat, avoiding mellow, whether in the spiciness or midway direction.

HENRY BUSSE

Record Company: Coral
Booking Office: McCook Artists Corp.
Long known for his muted-brass stylings, veteran trumpeter is nothing if not sweet and subdued, has been synonymous through the years with the shuffle rhythm vamp and the sotto voce horn. No matter with modernism, Busse nevertheless adapts the beat somewhat on school dates, where he endeavors always to meet the kids more than halfway. On hotel dates he retains the sweetness and light that has kept him perennially popular.

LES BROWN

Record Company: Coral
Booking Office: ABC
A rocking band with a good dance beat and a healthy complement of skilled musicians, this orchestra appeals chiefly to the younger crowd, but has achieved a much wider popularity. Clean, solid arrangements that achieve drive without loss of appeal to the conservative ear are the marks of this group, riding, yet melodic crew, which puts sound before notes, the best show effects, continuous over dissonance. Clean-cut looks of leader (a skilled saxist-arranger-composer), plus visual appeal of neat, youthful sidemen, and a general flair for novelties and clowning are all extra

assets. A natural for prom dates and one-timers, this 12-piece aggregation is also suitable for certain ballrooms, is very active in radio-TV and recording.

CHUCK CAGOT

Record Company: None
Booking Office: GAC
A rhythmic beat, sometimes on the slick side, plus arrangements original enough to stand out but not so tricky they disturb the dance pattern—this is the formula on which this 10-piece band has built its following at ballrooms, night clubs, service clubs and school dances. Up-tempo and drugs are kept at a minimum, instrumentation features sax and piano, and there is abundant vocalizing, including an occasional swing gang chorus. Band has done considerable radio and TV work lately.

CHARLITA

Record Company: None
Booking Office: ABC
Classroom-type outfit specializing in boleros and rumbas, this group mixes in a beautiful balance of fox-trot, waltzes and tangos, rates high in the visual department. Smarmily-garbed "Men of Music" take sartorial back seat only to leader's elegant array of gowns. Keyed to hotels and certain night clubs, Charlita has done considerable film and TV work, too.

FRANKIE CARLE

Record Company: RCA Victor
Booking Office: MCA
A sweet band for dancing, Carle crew avoids heavy, complex arrangements, never deviates from melody, sticks strictly to the beat, yet keeps book filled with swing stylings for youngsters, ballads and standards for their elders. Leader-composer's keyboarding gets the spotlight, and overall effect is neither too involved nor too syrupy. Carle's trio work has sold widely on discs; band, itself, is eminently suited to hotels and ballrooms.

RUSS CARLYLE

Record Company: None
Booking Office: MCA
Romantic stylings, versatile programming characterize the approach of this leader-composer, who stresses the sentimental, but consistently splices things with instrumentals, semi-classics and comedy interludes. Entertainment value is high, with unit performing short musical comedy plays and Carlyle, himself, giving vent to a knack for impersonating show business guests, while nostalgia gets the nod through a musical tour of the cross-country area. Ideal for theaters and clubs booking long absence lines.

TOMMY CARLYN

Record Company: None
Booking Office: MCA
Definitely commercial, Carlyn purveys honeyed stylings, easy-uptempo guaranteed not to bewilder the rank-and-file-foot or jungle anybody's nerves. Much singing, by a trio, quietest and glee club, and guts of comedy, novelty and hilarity hits round out the pattern for this homely-style handsman, whose own jovial jargon contributes to the proceedings. Adaptable to virtually any situation.

JOY CAYLER

Record Company: None
Booking Office: MCA
Eye-on-the-eye appeal is not the only stock-in-trade of this all-girl orchestra, which has played many ballrooms and has a long stint entertaining U.S. troops in the Orient to its credit. Once a campus band, unit professes dance tempo and a regular revue type show, with a decided accent on novelty.

REGGIE CHILDS

Record Company: None
Booking Office: MCA
"Rolling styles" is the descriptive tag of this sweet band, which presents a musical show in addition to danceable melodies. English-born leader reflects experience as a customs featured violinist with Whiteman, Lopez, Wayne King, in his symphonies-plus-showmanship approach, strives to adapt stylings to audience preferences.

EMIL COLEMAN

Record Company: None
Booking Office: MCA
The no plus ultra in society bands for some 25 years, Coleman is the debutante's delight, plays polite dance music, mildly jazz-influenced, with the proper touch of intimacy for private parties, swank hotels. Svelte, gentlemanly batesman uses the personal approach with customers, remembers favorite tunes, plays frequent requests. A master in his field.

GAY CLARIDGE

Record Company: None
Booking Office: MCA
Soft, sweet ballads, styled a la late Hal Kemp, who was his mentor, account for the popularity of Claridge, who keeps it commercial enough for the average dancer, cues out a fig for the aesthetic few. Booking a show is a specialty here, and the front gets definite accent from sharp-appearing, personable leader. Library is well-stocked with original arrangements, and appeal is biggest for hotels and certain clubs.

BILL CLIFFORD

Record Company: None
Booking Office: MCA
Versatile leader, a comparative newcomer, plays violin and trombone, serves as singer-emcee, does song-and-dance duets with girl vocalist. Entertainment is not prime commodity with Clifford, who concentrates on danceability, uses a trick "after-beat" effect on drums and piano, a la Anson Weeks, for distinguishing characteristic.

BOB CROSS

Record Company: None
Booking Office: MCA
A multiple-threat man, Cross plays viola, trombone, trumpet, and bass (frequently in the course of an evening); maintains a comprehensive library including everything from his parade tunes to semi-classics, novelty numbers, and memory melodies, the last-named dish up either on request or as a regular remaining feature. Ubiquitous Cross also jets girl vocalist on duets. Adaptability is the keynote here.

XAVIER CUGAT

Record Company: Mercury
Booking Office: MCA
Tops in the Latin-American field, Cugat is not known as the "Rhumba King" for nothing, concentrates on smooth dance music, balancing book between honga-favored items and native American tunes. Colorful, 17-piece band, long on showmanship, is sparked by suave, affable leader, who is an expert emcee, has a famed comic flair, and is no mean shake on violin. Popular with both youngsters and older crowd for dancing, unit also has had great success in theater and concert dates, is especially strong on records and radio.

BERNIE CUMMINS

Record Company: None
Booking Office: GAC
A popular hotel and ballroom band for many years, Cummins ork sets a moonlight-and-rose mood, mixes old and new tunes, presents impressive appearance on stand. Handsome, smiling leader mixes with crowd, dances around, shows informally with patrons has a considerable personal following.



FRANK DeVOL

Record Company: Capitol
Booking Office: MCA
Known for use of dynamics, voicing of woodwinds and strings, and general technical finesse, composer-arranger DeVol leans toward jazz style and feeling in dance orchestration, turns out original novelty tunes at frequent intervals. Primarily a recording band, unit has done much studio work, both radio and TV, plays an occasional ballroom dance date. Leader also does modern concert scoring.

AL DeFOE

Record Company: None
Booking Office: ABC
Former Tiny Tim vocalist has a 12-piece group that has been working out of Atlanta recently with quite a bit of success. Has been organized just a short while, but band shows much promise. Uses some Dixieland arrangements mixed with regular dance book.

TONY DIPARDO

Record Company: None
Booking Office: MCA
A show-dance band chiefly suited to hotels and clubs, DiParo plays contemporary music for light-fantastic tripping, keeps it commercial and entertaining. No neophyte in the business of cutting an act, DiParo also serves as emcee, adds to visual appeal by playing miniature trumpet for which he has many novelty arrangements especially scored.

AL DONAHUE

Record Company: None
Booking Office: MCA
Always a favorite, suave leader keeps everyone happy, plays shows and for dancing with equal aplomb.

TOMMY DORSEY

Record Company: Victor
Booking Office: Tomador Enterprises
If you don't know what this band sounds like by now, and the job it can do, you never will.

DUKE ELLINGTON

Record Company: Columbia
Booking Office: ABC
See Tommy Dorsey.

LARRY FAITH

Record Company: None
Booking Office: GAC
A show-dance band with a Sammy Kaye appeal, Faith is a "let-me-hear-the-melody" man, who frets not about drive or effects, concentrates on keeping the best free of entanglements. Entertainment gets the nod, too, and unit keeps its finger on the pulse of all age groups, most locations.

JIMMY FEATHERSTONE

Record Company: None
Booking Office: MCA

Primarily a middle western outfit, Featherstone band purveys middle-of-the-road dance music, chiefly for ballrooms and hotels. An erstwhile Art Essary vocalist, tenor-voiced leader has both records and TV appearances to his credit.

SHEP FIELDS

Record Company: None
Booking Office: MCA
The man who raised the soda straw to the status of a musical instrument and a band trademark, Shep Fields has tapped a consistent market with his "Ripping Rhythm," to which he returned not long ago after a brief excursion into a different styling built around nine sax and five rhythm. A dozen-odd years of rippling along at hotels, theaters, ballrooms, and on records indicate the wisdom of the switchback, as well as the apparent indestructibility of the bubbling glass bowl.

JACK FINA

Record Company: Mercury
Booking Office: MCA
Sung-up classics are the long suit with Fin, an erstwhile Benny Meroff and Clyde McCoy sideman who once helped Freddy Martin commune with Teahawkey. Handsome, genial maestro is both pianist and composer, features his own flashy keyboarding, frequently on original, tackles Hammond organ with equal finesse, and in general turns musical output of his unit into a show of its own.

CHARLIE FISK

Record Company: None
Booking Office: MCA
Sedate rhythms for the older crowd, crisp tempos for the kids, have helped trumpeter-arranger Fisk break out from the middle west, where he got his start. Leader's sweet, mellow horn is front and center in orchestration, book includes plenty of standards and hit parade items, keeping over-all appeal reasonably broad.

RALPH FLANAGAN

Record Company: Victor
Booking Office: GAC
Dynamic and danceable, this shades-of-Glen-Miller aggregation gets and keeps the beat, and listens well, besides. Rocks the young crowd onto the floor with plenty of instrumental specialties, makes music and moolah compatible, keeps melody intact, micky at bay. A recording favorite, a genuine natural, a clinch for most every ballroom.

CHUCK FOSTER

Record Company: None
Booking Office: MCA
Dancing-listening-entertainment constitutes the three-pronged approach of this show-wise batesman, whose sweet, danceable band is at home in hotels, theaters, and ballrooms alike, and has been heard widely on radio, too. Personable maestro touts sax, adds an occasional Ted Lewis impersonation to the proceedings. Versatility is the strong point here.

LARRY FOTINE

Record Company: King
Booking Office: ABC
An alumna of the Blue Baron-Sammy Kaye school of arranging, Fotine still does most of his own orchestration, keeps things unwaveringly simple. Leader-pianist and crew are a welcome sight on a ballroom stand, where their danceable outpouring presents no threat to the service on the floor.



JOY CAYLER
AND HER ALL GIRL ORCHESTRA

General Artists Corporation

DAN BELLOC & his orchestra

WRITER & ORIGINATOR OF

"Pretend"

Thanks to . . .

Guy Lombardo
Eileen Barton
Ralph Marterie
Ken Griffin
Henri René
Nat Cole

for doing so much
with our tune.

* DOT
Record
#15048

Management
GENERAL ARTISTS CORP.
NEW YORK, CHICAGO, DALLAS,
CINCINNATI, BEVERLY HILLS,
LONDON



JAN CARBER
Record Company: Capitol
Booking Office: GAC



Carber

Ultra-sweet and subdued, Carber appeals to fans of the Lombard-styled dance arrangement, whose numbers are legion. Melody is everything, the beat is decidedly easy to follow, the mood is continental, the flavor is sugar, no spice, and everything nice. Older crowd, in particular, is Carber's meat, and good home-office records are proof of his appeal.

JERRY GRAY
Recording Company: RCA
Booking Office: MCA

Full-bodied orchestrations featuring lush riffs on slow ballads and hard-driving brass on rhythm numbers are dispensed by this swinging, Glenn Miller-style aggregation, whose top men created *String of Pearls*. A steady beat and plenty of sharp attack, plus a big, well-rounded tone, are the components that woo the ear while providing a dress song for dancers. Musical and commercial, too particularly big on radio, Gray has a wide enough appeal to fit varied situations.

KEN GRIFFIN
Record Company: Columbia
Booking Office: ABC

Organ soloist star fronts his own band which features his keyboarding, makes its bid for one-night dates, has found its chief support to date in the middle west.

KING GUION
Record Company: Coral
Booking Office: GAC

Melodic and musically, King Guion plays the sentimentally-heatful dance numbers with enough aptness and jump-off-feelings to keep the kids happy. Unique instrumentation found in its double rhythm section gives the band a sound all its own.

LIONEL HAMPTON
Record Company: MGM
Booking Office: ABC

Still one of the biggest, rawest, and most exciting bands in captivity, Hamp also carries a book of singers, a girl tenor c. s. t. r. o. p. h. o. n. i. s. t. and jet-propelled vibes mallets. He can always be relied upon to give a great show, and in some areas (especially the west coast) is so popular cops usually have to be called out to keep people in line at ticket windows.



Hampton

DARYL HARPA
Record Company: None
Booking Office: ABC

A complete entertainment package, this show-dance band has a string of recent club engagements to its credit. Music, song and its own contingent of dancers—the

Ellis Johnson group—make up the package whose adaptability is a variety of situations is implicit in its format.

SHERMAN HAYES
Record Company: None
Booking Office: MCA

Smooth-styled music, sweet and sane clutter, is purveyed by this handsome, personable leader, who plays a variety of saxes in the course of an evening, backs a show effectively, and sponsors himself generally with providing romantic background music for dancers. *Onetime Del* (Carmory) and *George Olsen sideman*, Hayes handles vocals, serves as show emcee, gears appeal of his 12-piece orb to hotels and certain clubs.

NEAL HEFTI
Record Company: Coral
Booking Office: MCA

Essentially a modernist, trumpeter Hefti, a vet arranger, features an occasional swing original with a Basie-ish twist, yet keeps the book lined with deliberately near-mickey writings featuring straight ensemble choruses, in the interests of wider appeal. Individual sound is achieved from four-member trumpet section, tightly-mixed, piano breaks away from time to time on tempo numbers, but band is never loud, even on jazz instrumentals. Fine on records and one-nighters, also doing considerable hallroom and theater work.

MORACE HEIDT
Record Company: Capitol
Booking Office: Morace Heidt Enterprises

Sweetness and light accomplish Heidt whose dance music is concerned, but versatility is a power to be reckoned with, as his substantial following all over the country indicates. A show-dance outfit, this orb has a bag of tricks which entertain multitudes, while its *Lyings* how to the lines and older folks, alike, who, above all else, want to hear the melody and discuss the beat. A natural for hotels and certain clubs looking along conservative lines.

JOEL HERRON
Record Company: None
Booking Office: MCA

Composer-arranger-pianist Herron is a sometime Johnny Green and Ted Strasser sideman who has written musical backing for night club performers like Duraste and Misty Green. Busy with a heavy radio schedule in New York, Herron plays club dates, furnishes the heat for dancing, the one popular with those crowds of youngsters for an act, is versatile enough for varied assignments.

TINY HILL
Record Company: Mercury
Booking Office: ABC

Showmanship to the fore with this rickety outfit that features many a novelty, an occasional Dixie number, plenty of comedy vocalizing, offers lots of sidles. Adaptability is the trump card here.

EDDY HOWARD
Record Company: Mercury
Booking Office: MCA

Main draw here, of course, is Eddy's singing, he's been a steady seller so records over since he formed his own band upon leaving Dick Jurgens. Orchestra is always melodic, simple, easy to dance to. Band within a band is known as the Dixie-leaders, plays that style. A good booking for almost any location.

DEAN HUDSON
Record Company: None
Booking Office: MCA

Band gets a distinctive sound with just one trumpet against four trombones, four saxes, and three rhythms. Most of the library is by pianist Lonnie Love, who favors big, full trombone sounds. Also favors a Dixieland air. Band is especially strong at southern stands and colleges.

PEE WEE HUNT
Record Company: Capitol
Booking Office: GAC

Though the former Coas Lema trombonist has been playing chiefly night clubs and theaters with his Dixie group, he still is sometimes booked for dances, does a good job. Band plays with a good beat for dancing and Hunt handles the vocals. Excellent as an alternate band, also very competent on its own.

INA RAY HUTTON
Record Company: None
Booking Office: ABC

Nothing leader heads one of the few all-girl acts in the business, and though musical level is about as high as most such groups, is an entertaining and capable orchestra. Personality of Ina Ray dominates. Group has proved very successful on the west coast the last couple of years, where it has regular TV show.

HARRY JAMES
Record Company: Columbia
Booking Office: MCA

Band can play anywhere and do a first rate job. James plans to do considerably more road work this year than at any time since the war, is once again available for some bookings. Leader's trumpet is main feature, of course, and he has recently strengthened his drawing power by adding the fabulous Buddy Rich on drums. Harry carries four trumpets, four trombones, five saxes, and two singers, plus accordionist. Brings in a lot of customers who remember him from Goodman days and when he first clicked with own band.

HENRY JEROME
Record Company: MGM
Booking Office: MCA

Styled in the Hal Kemp manner, Jerome orb avoids intricate arrangements, stresses melody, features a soft woodwind sound against a staccato brass backing, recently added a trombone choir for the lush treatment. Relaxed, friendly leader presides over the dancing with a genial air, and band has an enviable record on radio and a long string of hotel bookings to its credit.

BUDDY JOHNSON
Record Company: Mercury
Booking Office: Gale Agency

Here's a band that's not too well known in earth, yet works practically every night of the year, almost all one-nighters. He travels mostly in the south, playing rhythm and blues spots. It's a big, excitingly rough blues band that features Buddy's sister Ella on vocals. Works annual stand at the Saverly hall room.

LOUIS JORDAN
Record Company: Decca
Booking Office: GAC

Though he's been doing some traveling of late with a big band, it's still the Tympany Five that's the biggest draw and the group you'll most often see him with. Band's records and style should be familiar to all by now—he's one of the big-

gest all-time sellers on the Down label. Group is great for certain spots, having shown some fabulous grosses in towns like Chicago, Kansas City, St. Louis' vocals and alto sax work highlight the unit.

DICK JURGENS
Record Company: None
Booking Office: MCA

A partygoer's crowd and novelty tunes, Jurgens ditches pop music that is good for dancing, pleasant and uncomplicated of arrangement. Although basically a sweet band, this 13-piece unit is versatile, performs many novelties, boasts a double contingent of sidemen vocalists. Leader is handsome, friendly, uses the personal approach with crowd. Group is young, lively, flexible. Appeal is largely to young dancers at ball-rooms and in many hotels.

SAMMY KAYE
Record Company: Columbia
Booking Office: MCA

Kaye's 14-piece orb stresses melodic orchestrations built around the sax section. Showmanship value is high, through audience-participation gimmick, "So You Want To Lead a Band," and through personality of leader, a genial emcee who is fast with an ad-lib. Strong as a radio-TV and theater attraction, Kaye crew boasts a high recording value and an enviable home-office record generally.

STAN KENTON
Record Company: Capitol
Booking Office: GAC

Leader of one of the most controversial bands in the business, Kenton's personality still is the dominant factor in selling the group. Band has fans that will travel miles to hear it, sell chiefly to youngsters. Features top sidemen like trombonist Frank Rosolino, trumpeter Gene Canfield, saxist Lee Konitz, and vocalist Chris Connor. Kenton in promotions on dates.

ART KASSEL
Record Company: None
Booking Office: MCA

Yet another and his "Kassels in the Air" music still a well-known name in most localities and a good bet for supper clubs, one-nighters, etc. Band is always bright, musical, easy to follow, attracts mostly an older crowd.

HENRY KING
Record Company: Decca
Booking Office: MCA

Pianist-leader features a lot of Latin rhythms, has recorded many of these melodies. Arrangements of other material are simple, features a lot of melodies and King's violin section, and two-piano team. Best for hotels like the Waldorf, Palmer House, etc.

PEE WEE KING
Record Company: Victor
Booking Office: ABC

One of the most successful of the western dance bands, Pee Wee is almost a cinch to do well in any hall room where this music appeals. Leader is also one of best-known country and western composers, having written *Slow Poke*, *Tennessee Fella*, and others. Has a big band, with 40-piece brass and all.

WAYNE KING
Record Company: RCA Victor
Booking Office: MCA

A longtime radio favorite and successful TV disk, this band has built its name on waltzes, continental and subdued. No agitated music, no drive, even the strings are muted here. Outfit is long on smooth, nice melody an oddtime with current tunes. Leader, long billed as "The Waltz King," plays sax, sings a bit, slows a bit, too. Outfit is strong with the older crowd at hotels and has family appeal on concert dates.

STEVE KISLEY
Record Company: None
Booking Office: MCA

A society band that would not be too amiable for anything but hotels or private parties. Kisley plays violin, features himself on things like *Hot Canary*, etc.

BUDDY LAINE
Record Company: None
Booking Office: MCA

Buddy and his "Whispering Music of Tomorrow" band have been around for a long time, and are one of the better west groups in the country. Band is patterned after the Sammy Kaye crew (Kaye helped give Laine his start), mixes with good response at most dates. Leader is a drummer.

DICK LESALLE
Record Company: None
Booking Office: MCA

Another society band that's been working some of the better rooms in the country for the last few years. Maestro plays piano and does all the arrangements, confesses that the band plays "nothing the jitterbugs would like." Lesalle formerly worked with Orin Tucker, George Olsen, and others.

ELLIOT LAWRENCE
Record Company: King
Booking Office: ABC

Elliot's working chiefly in the east these days, taking a band out between shows at a New York radio station and as a music director for King Records. Band appeals chiefly to a younger and college crowd, uses mostly full-voiced Claude Thornhill-like arrangements employing French horn, much ensemble work with judicious use of solo horns. Young leader has much personality, plays capable piano. Vocalists Ros Patton and Danny Ricardo are featured.

NORMAN LEE
Record Company: None
Booking Office: MCA

Lee was the clarinetist with Eddy Howard at Chicago's Aragon hall room when Howard had to leave because of illness a couple of years ago. The band stayed on at the tapersy however, and Lee was named leader. Since then he's continued to direct the crew, and has been doing an excellent job of playing for dancers. It's the band that Howard leads when he goes on the road. At other times, Lee takes over.

TED LEWIS
Record Company: Decca
Booking Office: MCA

Venerable leader still has one of the most popular groups anywhere for clubs and theaters. Carries his own show, including dance *Cavellina* DuBois, but the draw is all in Lewis, a showman from the Lewis ald school.

ADA LEONARD
Record Company: None
Booking Office: ABC

Charmour and entertainment are foremost with this all-female unit, which presents its versatile members in a show as part of the evening's regular proceedings. Especially strong on TV, orb also has done considerable GI entertaining of late, and stacks up well in hotel bookings, too. (Turn to Page 32)



AL DEFOE

and His Orchestra

with

TERRI HIGH

Featured Vocalist

Favorite at Smart Hotels

Recent Successful Engagements include:

- Chase Hotel
- Roosevelt Hotel
- Muehlebach Hotel
- Hotel Syracuse
- Theaters from Coast to Coast

Permanent address: 431 Candler St., N.E., Atlanta, Georgia

OUR 37th YEAR!



JAN CARBER

and his
FAMOUS ORCHESTRA

**JUST COMPLETED OUR
GREATEST YEAR WITH
3 BIG WEEKS AT
HOLLYWOOD PALLADIUM**

BOOKED BY
General Artists Corporation
850 Building, New York 20, N. Y.

CAPITOL RECORDS

Here Are Some Of The Crews That Made Do



ONE OF THE first bands Paul Whiteman directed is shown here in an old photo taken at a San Francisco hotel. Some of the men seen here with "The King of Jazz" include (at far left) trumpeter Henry Busse, who was to become famous with the band, and (at right) banjoist Mike Pingitore, who died recently.



AMONG THE FIRST "big name" bandleaders was Gus Arnheim, who made a particularly large rep on the west coast, Stan Kenton is an alumnus of his band.



THERE'S LITTLE NEED to identify the men here. The Lombardo brothers, with Guy directing, have been the nucleus of the band that has weathered every storm and crisis in the band industry for almost countless years and still continues to do remarkable business, season after season. Guy has been a fixture at the Roosevelt hotel in New York for more than a quarter of a century, does fabulous business on its annual summer road tours.



WAYNE KING SCORED a major success when he opened at Chicago's Aragon ballroom in the late 20's and stayed for years. It was the beginning of a very big career for the alto saxist.



THE PENNSYLVANIANS is a name that has been synonymous with music for some 25 years. Earlier in Fred Waring's career, he led one of the foremost dance bands in the land.



THE BREEDING GROUND for some of the country's most famous bandleaders was the Ben Pollack band. Among others, Harry James, Benny Goodman, Jack Teagarden, and Glenn Miller, worked for Ben.



FLETCHER HENDERSON, though he's probably remembered best as an arranger for the great Goodman bands, led one of the great bands in dance history, one that was almost a school of music.



ABE LYMAN was a powerful figure in the dance band field for many years. His long and successful career as a leader ended in the early '40s, and he's now in business in California. Seated with him above are, left to right, Paul Whiteman alumnus Joe Venuti, songwriter Irving Berlin, Lyman, and columnist-songwriter Nick Kenny.



FROM PHILADELPHIA came a band that made a big impact on the business—the Jan Savitt crew. The Old Top Hatter rode to prominence with a combination of shuffle rhythm and a crack band.



AMONG THE MOST familiar theme songs in the country is Clyde McCoy's Sugar Blues. And Clyde's instantly identifiable "wah-wah" trumpet style made his band a powerful organization for many years.



HERE IS THE BEGINNING of an association that lasted only a short time, but made a big impact on music. It's the Dorsey Brothers orchestra, which lasted just a year but produced two of the biggest leaders in band history in Tommy and Jimmy. Among

others in the above shot are: Glenn Miller at far left, moustache and all; drummer Ray McKinley, third from left; Tommy and Jimmy flanking vocalist Kay Webber, and young saxman Skeets Herfurt, to the right of Jimmy. Picture was taken in 1934.



SWING AND SWAY with Sammy Kaye is still one of the best-known tags associated with any orchestra. At the time this photo was taken, Sammy was yet to come up with his famous "So You Want to Lead a Band" gimmick.



THE TRAGIC DEATH of Hal Kemp robbed the business of one of its most popular leaders and best-known figures. Out of North Carolina, Kemp came up with a fresh, pleasing style that made him especially popular at college affairs.

Of The Leaders And de Dance Band History



LET'S DANCE was Benny Goodman's theme song, and dance they did—in ballrooms, hotels, and even theater aisles. Here's one of the most famous editions of the Goodman band—one that included Vido Musso, Toots Mondello, Jess Stacy, Gene Krupa, Harry James, Ziggy Elman, and other stars whose names were practically household words. It was the first big jazz band to gain complete commercial acceptance and made the road ahead much easier for many other leaders.



CASA LOMA was more than a name, it was an institution. For the record, here is the personnel: top row—Joe Hall, Sonny Dunham, Pat Davis, Pee Wee Hunt, leader Glen Gray, Kenny Sargent, Grady Watts, Fritz Hummel, and Jack Blanchette; bottom

row—Clarence Hutchenrider, Stan Dennis, Bobby Jones, Tony Briglia, Billy Ranch, Mel Jensen, and Art Ralston. Casa Loma was the first major cooperative band ever formed, with all members holding various chunks of stock in the organization.



BOB CROSBY'S big band may have gained a foothold because of the famous name of the singing leader, but they quickly played their way to a top rung on the ladder.



HERE'S THE QUARTET that formed the nucleus of one of the most blazingly successful orks in history. It still sells more records and has more fans than a great many bands that are now working. Glenn Miller was the man who arranged for and directed the crew, stars with it included Ray Eberle, Tex Beneke, and Marion Hutton.



THE TRACK is what they nicknamed New York's Savoy ballroom, and the man who could play there anytime he wanted (and break it up each night) was diminutive Chick Webb, one of the greats.



THEY'RE STILL trying to play the way Jimmie Lunceford used to. Yet no band has been able to recapture the impelling rhythmic push and driving spirit of the Lunceford organization at its best.



THE TROUBLE WITH Artie Shaw was, he could never seem to develop a liking for the band business and all that went with it. But despite himself, Artie attracted a huge following.



A COLLEGE that you couldn't find listed in any directories, but one which was probably the best known in the land, was Kay Kyser's College of Musical Knowledge. And he had a splendid dance band, too.



ANOTHER ALUMNUS of the Paul Whiteman orchestra is Henry Busse, whose trumpet style has been used by countless vaudeville imitators and whose band has been a fixture in the business for years.



THIS TRUMPETER abandoned his horn to concentrate on singing with startling results. Vaughn Monroe for more than 10 years has been a major factor in the band field and his record sales make a staggering total.



OUT OF TEXAS in the '30s came this lean, lank youngster who started with Ben Pollack, gained fame with Benny Goodman, then struggled with his own band until *You Made Me Love You* sprung Harry James loose on a great career.



DUKE UNIVERSITY was the spawning ground for Les Brown and His Duke Blue Devils. Happily, Les continued as a leader when he got out of school, now has one of the most talked-of bands in the land.



PHONOGRAPH RECORDS were the secret of Ralph Flanagan's success. His was an established name before he even formed his first band, via Bluebird recordings, and he has continued to score in this field as well as on the road.



HARD WORK and a determination to win out has moved Ray Anthony into the established class of leaders. He struggled since the end of the war to make a name, has now one of the best and most sought-after bands in the country.

Band Directory

(Jumped from page 29)

GUY LOMBARDO

Record Company: Decca
Booking Office: MCA
Personally the No. 1 band for businessmen's banquets. Simple, ultra-sweet arrangements, stressing the sax section and the strolling, twin pianos, plus the omnipresent vocal trio, have kept Lombardo on top of the heap since, probably, before the Flood. Vastly popular on records and radio and a prime hotel favorite with the older crowd.

JOHNNY LONG

Record Company: Coral
Booking Office: GAC
Johnny's big appeal is with the colleges, and he continues to play a lot of school bookings every year. Band sprung into fame with its waltzing of *Shanty Town* and *Blue Skies*, on which the band sings, and they're still the most requested tunes in the book. Lots of good, young musicians in the band, and Long also has two excellent vocalists in Red Kinder and Barbara Harnsund. Long's home territory is the south, where he works one-niters for several weeks a year.

VINCENT LOPEZ

Record Company: None
Booking Office: Independent
Veteran pianist's band has been a steady fixture at the Taft hotel in New York for years, hasn't ventured on the road for a long, long time.

ART LOWRY

Record Company: Columbia
Booking Office: Willard Alexander
Band has been getting a buildup recently on Columbia Records. Lowry plays piano solo style, employs bouzouki, easy to follow arrangements with piano featured.

FREDDY MARTIN

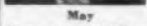
Record Company: RCA Victor
Booking Office: MCA
Tschakovsky didn't live forever, but Martin goes on and on, one of the top sweet bands for dancing, featuring deep-toned tenor saxophone and a full sound that incorporates strings. A versatile unit, this 17-piece band boasts a large contingent of old-man-singers, alternate ballads with rhythm tunes and novelties, live no track with "listening" bands. Leader's "singing ear" and dignified personality are assets, and group, although chiefly a hotel band, has demonstrated suitability for certain types of ballrooms.

FRANKIE MASTERS

Record Company: MGM
Booking Office: MCA
Masters last year closed at the Boulevard Room of Chicago's Hotel Commodore since after setting a longevity record of two years. Recently he returned to the room, took solidly entrenched again. Band is made up of four brass, five saxes, three rhythm, plus tubular, unobtrusive organist. A good band for clubs and some one-niter dates.

BILLY MAY

Record Company: Capitol
Booking Office: GAC
Certainly the most talked-about new band of last year even before it went on the road, it was no disappointment when it did begin hitting the ballrooms. It pulled in some grosses as some operators took twice. Band was the old Jimmie Lunceford light two-beat with slurring sax style a lot, though not as untemperately as when it began. Band best for theaters, and ballrooms where young dancers hang out.



May

RALPH MARGERIE

Record Company: Mercury
Booking Office: GAC
Another band that just went on the road last year after first building a reputation on records. It's a big (17-piece) orchestra that relies chiefly on the trumpet of the leader and ensemble arrangements of top standards. Recent record hits have broad-based appeal, which until recently had been mainly in colleges.

CLYDE McCOY

Record Company: Capitol
Booking Office: MCA
Clyde is out on the road with a band again and selling excellently. His easily-recognized "wah-wah" trumpet playing is, of course, the chief attraction, but the band (five saxes, six brass, four rhythm) works over some up-to-date arrangements well, plays all styles of music with ease. Band is especially good for midwest, where recent records have sold the strongest.

DON McGRANE

Record Company: None
Booking Office: MCA
McGrane and his "Singing Springs" have played lengthy dates at some important clubs, including the Latin Quarter and the Diamond Horseshoe in New York. Music is mostly classic and light classics, played in subdued style and always spotting the strings. Don at one time worked with Paul Whiteman.

HAL McINTYRE

Record Company: Decca
Booking Office: GAC
Hal is another leader who became a success on his own after leaving Glenn Miller. And though his orchestra still has overtones of the Miller style, it's distinctly McIntyre's band, loaded with nasal color, resonant saxes, modern sounds, and featuring Hal's excellent alto sax. Band got a big push from its recent record of *Glow Worm* with the Ink Spots.

RAY McKINLEY

Record Company: None
Booking Office: Willard Alexander
Drummer-stager Ray, who has one of the

best stand personalities of any leader, has solid, danceable arrangements (though he seldom plays any of the Eddie Bentler scores he featured almost exclusively for a long time) and a crew of young musicians. Book is now more subdued, but group still swings well when called upon. Still appeals mainly to schools and spots where the school set hangs out.

VAUGHN MONROE

Record Company: Victor
Booking Office: Willard Alexander
Monroe has some of the most expert sidemen in the business working for him, including men who have been with him since he started. Package unit has great appeal, with Vaughn's vocals, the Moon Mads, and comic singer Ziggy Talent. Emphasis is on smooth, well-played ballads, but the band occasionally breaks into some swing arrangements that have soloists to carry them off (among them trombonist Bill Mustard, clarinetist Andy Fitzgerald, guitarist Bucky Pizzarello).

ART MOONEY

Record Company: MGM
Booking Office: MCA
Band slumped considerably after *Four Leaf Clover* push wore off, but recently has been making a come back. No small factor in this has been the promotion by MGM Records, which has been recording the band steadily. Cathy Ryan, vocalist who could sell on *Lazy River* waltz, sings with him. Band uses a lot of entertainment gimmicks, has a style in the Miller manner — clarinet lead, muted trumpets, lots of ballads. A good ballroom band.



Mooney

RUSS MORGAN

Record Company: Decca
Booking Office: Russ Morgan Enterprises
"Music in the Morgan Manner" on a marquee is almost a guarantee that business will be good. Over the years, Morgan has established himself solidly as one of the most pleasing dance bands around. His muted trombone style is a familiar trademark, as is his light, hitting dance music, and own vocals.

BUDDY MORROW

Record Company: Victor
Booking Office: GAC
Here's a band that has taken off in the last year, chiefly on the strength of a succession of open-voiced, bluesy instrumental records for Victor. Buddy is a splendid trombonist, was noted for years as one of the best studio men in the business. Band swings and rocks well, can turn around and feature vocalists warmly and quietly, features vocalist Frankie Lester. Record success will undoubtedly make this one of the most asked-for bands of the year.

PAUL NEIGHBORS

Record Company: Capitol
Booking Office: MCA
Personable leader has been working unceasingly the last few years to push his band to the top brackets, and looks as if he may succeed. Crew has worked some of the best locations in the country and has

pleased all of them. Especially strong in the midwest, where he's good for many weeks a year. Leader has a buoyant personality, band is beautiful and pleasing, and promotion is strong, both before and during a date.

LEIGHTON NOBLE

Record Company: None
Booking Office: MCA
Ray's brother Leighton has been pretty well known in his own right for many years. Has a very pleasing band that does more hotel and club work than one-niters, but can handle all capably.

RAY NOBLE

Record Company: None
Booking Office: MCA
Ray has been active as a leader very little the last few years, staying chiefly with radio work. Band did just finish a date at the Coconut Grove, L.A., and it's possible Ray could be lured into other such dates, though any one-niter work is exceedingly unlikely.

EDDIE O'NEAL

Record Company: None
Booking Office: MCA
Good-looking, personable young pianist has an excellent hotel band, with many of the men doubling and even tripling on other instruments, augmenting the already-full arrangements. Band seems to be working strictly the Hilton hotels chain, where he's been building as a great favorite.

JIMMY PALMER

Record Company: Mercury
Booking Office: GAC
Band has been growing rapidly in the midwest the last couple of years, is just about ready to create some national attention. Palmer follows the Kay Kyser style closely, has a lot of visual entertainment gimmicks (including his own clogging, hence the "Dancin' Shoes" nickname), and sounds consistently smooth. Leader also blows trumpet, joins in the group singing. It's a "sleeper" band that could happen at anytime.

TONY PAPA

Record Company: Mercer
Booking Office: GAC
Young drummer-leader out of Elkhart, Ind., has a good, capable band that can play the soft stuff well, then turn around and swing. Papa worked a successful couple of months at Roseland in 1952, is now playing with the Artie Shaw band that goes out on a few weeks of one-niters starting this month.

LEO PARKER

Record Company: United
Booking Office: Universal Attractions
Baritone saxist, after a short recent stint with Gene Ammons, now out on his own with a six-piece group playing many club locations one-niters and some clubs. Band is gatty, frenetic, features Oscar Pettiford's brother Ira on bass and trumpet.

TONY PASTOR

Record Company: Columbia
Booking Office: GAC
Tony's been a familiar figure on the nation's bandstands ever since he left Artie Shaw quite a few years ago to try it on his own. His rough, high-pitched singing voice is a distinguishing feature of the band, as is Tony's tenor sax and brother Stubby's trumpet. Book is loaded with danceable instrumentals, plus hand-chanted vocal backgrounds to Tony's songs. A good one-niter attraction for most areas.

RAY PEARL

Record Company: None
Booking Office: McConkey Artists Corp.
Ray's been a fairly well known band name for several years, but just recently has begun to move up into the top echelons of the sweet bands. His one-niter and location bookings already extend up into 1954, and the big response he's been getting from dancers and operators alike hint of good things to come. Band is never loud or obtrusive, works a lot of visual gimmicks, features a vocal trio, girl singer, and novelty singer Bill (Five By Five) Darlow.

"The Musical Gems" of

Ray Pearl

... "One of the Top Sweet Bands in the country ..."
One which could go all the way."

DOWN BEAT
March 25, 1953



127 N. Dearborn St.
Chicago 2, Illinois

Artists Corporation

Newark Kansas City
Tampa Cleveland
Hollywood

The Musical Treat With A Glamour Beat ...



AMERICA'S MOST DANCEABLE DANCE BAND

FREDDIE SHAFFER

AND HIS ALL GIRL ORCHESTRA

1952-53

- ★ Frank Dalley's Meadowbrook
- ★ Hotel Peabody
- ★ Hotel Syracuse
- ★ 33,000 Miles of Army & Navy Bases

GENERAL ARTISTS CORPORATION
Personal Manager: MIKE FALK

LOUISE LUSTY
Vocalist

LEE PEEPER
Record Company: None
Booking Office: McConkey Artists Corporation

Another sweet band from the McConkey stable, one that has two pianos (Peeper plays one of them), four saxes, three brass, bass, and drums. Most of them also double an accordion enough to play some maced-accordion numbers during an evening.

BOBBY PETERS
Record Company: None
Booking Office: MCA

Peters' "Musical Mania's" intersperse music and madcap antics with considerable success. Fort Worth leader has a varied book—everything from Viennese waltzes to hop—and plays it well, but accent is on slowing by the bandmen and worked-out comedy routines.

TEDDY POWELL
Record Company: None
Booking Office: GAC



Teddy for years led one of the ranking swing bands in the country. But about three years ago he made a switchover to a sweet, lyrical style, employing violins, etc., with good success. Has been working chiefly in New York since then, playing hotels and similar spots. Teddy's also a well-known arranger, scored everything for the band.

TEDDY PHILLIPS
Record Company: King
Booking Office: MCA

Teddy, well established for a long time as possessor of one of the best commercial-styled bands, has come up with a new audience participation stunt that could rival Sam-

my Kaye's "So You Want to Lead a Band." It's called "Join the Band," and audience gets a chance to play right along with ork. Phillips plays a Wayne King-ish alto, carries a three-man violin section in addition to five saxes, three brass, and rhythm. Lynn Hoyt is the girl singer.

TONY PRINCE
Record Company: None
Booking Office: Independent

A new, young band led by trumpeter Prince, out of Joliet, Ill. Has been playing the smaller ballrooms and colleges in the Midwest.

LOUIS PRIMA
Record Company: Columbia
Booking Office: MCA

Trumpeter whose Italian-tinged ditties made him a big record name for several years, is reportedly working in New Orleans with a small combo right now, but undoubtedly would reorganize big band again if some action happens in dance his. Band never was exactly noted for its musical precisions, but Prima is always the show. He mugs, sings, plays, usually breaks it up at theaters, works hard on dance jobs.

HARRY RANCH
Record Company: MGM
Booking Office: ABC

Ranch has a skilled group of musicians—man that can be funny and musically excellent at the same time. It's just a nine-piece group (including singer Jan Partridge), but does a fine job of playing for dancing, also puts on a show, has good fair for comedy. A very good bet for clubs that have shows and dancing both.

TOMMY REED
Record Company: None
Booking Office: MCA

Sax-playing leader worked with Dick Jurgens' training command band while in marines, formed his own band of marine vets after the war. Has been plugging away steadily since, landing better dates each year. It's a 12-piece band built around leader's sax work, does some novelties styled

somewhat like Jurgens'. Dick Platte, and Joanne Easton, and Tommy do the singing.

JOE REICHMAN
Record Company: None
Booking Office: MCA

"The Pagliacci of the Piano" sells mainly because of his comedy antics at the piano and complete willingness to fill any and all requests. He marks his 20th year as a band-leader in 1954; an undoubtedy continues for many more, what with popularity built up over the years. Band has never really varied. Melody is always present, Reichman is usually playing it.

DON REID
Record Company: None
Booking Office: McConkey Artists Corporation

Subdued, soft stylings keep Reid working regularly at spots like the Muehlbach in Kansas City, the Roosevelt hotel, New Orleans, and other top rooms. Reid is a trombonist, does all his own arranging, and passes an evening snarling, using medleys of familiar tunes mixed with waltzes, pop tunes, and occasional up-tempo.

ERNE RUDY
Record Company: Coral
Booking Office: GAC

Rudy is former Sammy Kaye drummer Ernie Redmill who is now leading band composed mainly of men who left Kaye on memo last year. Style is close to Sammy's, gets played most expertly by musicians who have worked together for a long time. Band even has an Ernie Rudy at the drums, though it's a newer edition. He's Rudy Jr. Band has been doing excellent business everywhere, its Coral records are starting to move, and just seems a matter of time before it's very firmly established.

WARNEY RUIHL
Record Company: None
Booking Office: McConkey Artists Corp.

This is a tenor band in the Lombardo style, featuring Ruihl's wife, Vina, at piano and celeste. Plays chiefly hotels, contains a vocal group, spots Ruihl's arrangements.

JOE SANDERS
Record Company: None
Booking Office: MCA

"The Ole Left Hand," who has been around for more years than most folks can remember, still is out on the one-night circuit. His piano playing and singing are familiar to hosts of dancers, band still does a lot of novelty material and vocals.

SAUTER-FINEGAN
Record Company: Victor
Booking Office: Willard Alexander

The band is yet to play a single date, but it is already very well known through the medium of records. Arrangements are all by Bill Finegan and Eddie Sauter, give the band a completely distinct and different sound through use of odd voicings and seldom-used instruments. Band should do excellently when it goes on road if bookings are carefully selected. Could be a big attraction for colleges.

FREDDIE SHAFER
Record Company: None
Booking Office: GAC

Freddie's all-girl crew (nine of 'em) is equally expert at playing for dancing or cutting a show, has put in more than half a million miles of travel since it first was organized in 1942 to play for service camps. Lots of novelties are featured, so are singers Louisa Lust and the Melody Maids, and drummer Ruth Mary Mack.

SIX FAT DUTCHMEN
Record Company: Victor
Booking Office: Independent

Practically unheard of outside of the Midwest, this group does a powerful job in areas where polkas, schottisches, etc., are popular. A booming tuba and a precise, insistent beat mark the music, colorful apparel and happy looks distinguish the band.

CHARLIE SPIVAK
Record Company: King
Booking Office: MCA

Charlie's trumpet playing is still a thing of beauty, and his arrangements have kept pace with the years, making it a fresh-sounding young band. King Records has been building a catalog of sides on Spivak, and the promotion may help push the band back to the top ranks. Charlie features a lot of ballads and the excellent singing of Joe Tucker, one of the best band vocalists in the business.



Spivak

TED STRAETER
Record Company: Decca
Booking Office: MCA

Ted's known mostly for his piano playing, but also is a capable singer. Former music director on the Kate Smith radio show, he went out on his own and since has been working class rooms like the Empire Room of the Palmer House, the Mark Hopkins' Pascook Court, others. Style is commercial, with melody predominant and Straeter's piano flowery.

BENNY STRONG
Record Company: Imperial
Booking Office: MCA

Benny's band is strong on entertainment, employing comedy singing, novelty numbers, a whole floor show when necessary, band within a band, a Charleston Revue, etc. Strong, "The Man Who Sings the Old Song," also has a good dance band, but it's the entertainment angle more than any other which sells him to spots like the Edgewater Beach hotel, the Palladium, and the Chase.

CLAUDE THORNHILL
Record Company: None
Booking Office: MCA

Claude, after retiring for awhile, went back to work last fall with an opening at the Hotel Statler, New York. Band is basically the same as previous editions—rich, sonorous sounds that rely on their penetrating quality rather than volume to fill up a room. Claude makes use of a French horn in many arrangements, has some bright instrumentalists that give soloists a chance to show talent.



Thornhill

HANK THOMPSON
Record Company: Capitol
Booking Office: Independent

Hank's had a money-making (for both him and promoters) band for a good while now, and the sales records hung up by

some of his recent Capitol records haven't hurt one whit. It's an authentic western band that gets a good evening, puts on a happy show, and is equipped to handle almost any sort of job. Leader's voice and personality the big selling point.

TOMMY TUCKER
Record Company: None
Booking Office: MCA

"The Man Who Comes Around and I Don't Want to Set the World on Fire" gave Tommy's career a huge shot in the arm some one dozen years ago, and he's continued to do excellently ever since. No more record hits have come along, but the band has maintained a good standard of musicianship and has always been presented interestingly. Tucker's style is well-known, is good bet for many hotel rooms where smooth band rather than snor band is wanted.

TED WEEMS
Record Company: None
Booking Office: MCA

Still a solid name for ballrooms and clubs and still getting plenty of requests for Heerterbe. Band is always ingratiating and danceable, once again is featuring the antics of Red Ingle.

LAWRENCE WELK
Recording Company: Coral
Booking Office: MCA

Bubbly, honey dance stylings are underscored by the "Champagne Music" maestro, who specializes in medium-tempo, utilizing much clarinet, considerable organ, a touch of accordion, and a soft background of saxes. Strings are called forth on slow, sentimental ballads, and overall effect is one of decidedly melodic sweetness calculated to draw both kids and elder crowd onto the floor, without baffling either. A tremendous draw on TV, and with the ballroom set, as well.

FRANK YANKOVIC
Record Company: Columbia
Booking Office: MCA

Just five pieces strong, but one of the most sought-after bands anywhere. Band makes it a habit of filling ballrooms, usually draws a tremendous response. It's a polka band, of course, and the most popular around. They often outdraw top name bands, and have set attendance records at some big ballrooms.

U.S. TV Firm Gets Swedish Jazz Films

New York—Swedish jazz, now enjoying a vogue on American record releases, will be seen on TV over here as a result of a deal made by Claes Dahlgren with Governor Television Attractions, Inc.

A series of musical shorts will be shown, featuring such Scandinavian jazz stars as Arne Domnerus and his band (featuring Rolf Ericson, Lars Gullin, et al), Putte Wickman's sextet, Svend Amussen, Reinhold Svensson, Charlie Norman, and several others; also the Delta Rhythm Boys in some numbers filmed in Sweden.



TOMMY REED

HIS SAXOPHONE

AND HIS

ORCHESTRA

featuring

Dick Platte

"MUSIC THAT MAKES YOU WANT TO DANCE"

Currently: Oh Henry Ballroom, Chicago (4th repeat in year and a half)
During last year: Chase Hotel—St. Louis
Syracuse Hotel—Syracuse
Statler Hotel—Buffalo
Jung Hotel—New Orleans (only band held over and repeated)
Claridge Hotel—Memphis (repeating this summer on roof garden)

Music Corporation of America

PERSONAL MANAGEMENT
LENNY LADEN

TEDDY PHILLIPS

AND ORCHESTRA

Creator of the most original dance promotion in 20 years

"JOIN THE BAND"

The most interesting Band "Gimmick" of today.

CURRENTLY 16TH RETURN ENGAGEMENT
Aragon Ballroom, Chicago & C.B.S. Network

A Great Entertaining Band

Personal Mgr. Al Trace

Direction. M.C.A.



How To Build, Run A Band

(Jumped from Page 26)

can be a soft and compelling thing, yet allow within its framework a great deal of phrasing latitude.

A band also should have some idea of proper Afro-Cuban playing, as well as tangos and waltzes, Viennese style. There is certainly nothing degrading about playing in any of these idioms as long as you do it well.

Afro-Cuban stuff can be savagely exciting, the tango the most sensuous of music, and the waltz wildly exhilarating, if you know how to play them.

Naturally a 10-piece band doesn't have the strings needed for much of this, but learning the medium and what can be done in it, can offer suitable replacement. If you are going to play for dancing, play well, don't just sluff it off.

VOLUME: The biggest gripe that most promoters and managers have against the present day band—and here the customers agree with them—is the unvarying degree of loud volume maintained by most bands.

It is our feeling that much of the so-called reaction against jazz is not that at all, but rather a reaction against having 10 brass play triple fortissimo all evening without any respite.

Kenton's band is an example of where shading is given too little attention and offends persons who normally would be interested in the music.

No one says you have to play softly all the time. But don't overblow—don't let your brass tones thin out in an effort to get a sharp sound. Keep your sections in tune all the time.

As Thornhill has proved over and over again, a full, well-voiced resonant sound will fill a room more effectively than the loudest screaming. Intersperse this with full, loud brass effectively used so you snap 'em out of their conversation without continually making them fight to hear and be heard. If you watch this point, you can play Prokofiev in dance time and get away with it at the squarest spot.

LIBRARY: Make sure that you can play hit parade stuff and that you stay up on it. Especially make sure that your book contains at least sketches on as many good show tunes as possible.

Even when customers don't remember to ask you for *All Through the Night*, they are glad to hear it. Try to have your book as balanced as possible, with no concessions to bad writing.

SOLOS: For heaven's sake, don't let your sidemen play chorus after chorus of solos. When they are playing for themselves or when the crowd is specially hip, fine. But, by and large, the average listener can't absorb more than 24 bars without getting lost. And you certainly don't want to lose him.

And there are very, very few jazzmen who can play more than one chorus without getting repetitious. Use solos sparingly, as you use spice in cooking, to point up the complete musical flavor rather than to drown the original flavor completely.

Remember, again, this is a band, not an informal organization of sidemen.

Here's why the particular instrumentation mentioned earlier was selected: with three reeds, a trombone played and voiced properly gives four parts; guitar is a fifth. Piano can be voiced with two trumpets, as Shostakovich has done quite strikingly.

If the rhythm section is used as separate voices rather than just a section for beat and tempo, it can fill out many of the seeming holes. The proportion picked here has the reserve brilliance necessary, plus the maximum flexibility and economy of personnel.

If you think nothing much can be done with 10 pieces, listen to what Stravinsky does with eight pieces in his octet for wind instruments. Reed doubles make it that much better.

Remember, again, that one of the great troubles with modern arrangers is that they aren't happy unless they have every man sawing every second. A friend of ours, Ginger Johnson, used to have a program on the BBC called *Soft Lights and Sweet Music*, using an eight-piece group.

He did a 45-minute New Year's eve show with the octet and for the last 20 seconds of *Auld Lang Syne*, rang in the 65-man BBC light symphony orchestra, which he had kept there sitting through the entire broadcast for just that effect.

That, gentlemen, is restraint in the use of musicians, something most of the Kostelanetz-suckled scribers in this country have never learned. You may find it hard at first, but it will pay off.

PRESENTATION: Again, vitally important, it isn't how much you spend, it's the ingenuity and the thought you devote to what

you do that make a difference here. As said before, television and other changes in show business are changing dance band requirements enormously.

Bands are now something to watch as well as listen to, which means that the entire mold of band presentation in theaters, clubs, and on radio-television is changing.

This does not mean you have to go back to funny hats, putty noses, and busting instruments. Even slapstick can get tiring.

What is needed for a change is a little effort and thought on visual combinations that can be presented with a band. It occurs off-hand that dancing, singing, and music are all linked, that, therefore, it might be a sharp idea to carry with such a band as this, two vocalists who are also dancers, who, therefore, are present with the unit as a unified act.

Leaders for years have recognized the need for something to

look at, have cluttered up the place with drum solos and falling hair. Just for a change it would be nice to have someone try to work out a really good dance ad lib conception with a dance band using vocal work.

Steve Condos and others have experimented on this line—it has got to happen and the first to do it will be the most successful.

Color organs, better planned band setups, a little experimentation with stand lighting—all these are things that can contribute to a band's presentation.

Band uniforms have got to be kept neat. Girl vocalists have to be gowned carefully. Don't forget that if you dress a girl as if she is slated for the next cover on *True Confessions*, you will not necessarily make a fan out of every girl in the room.

If your sidemen look like under-toasted lizards, get them to use bas: as does everyone else in show business. There doesn't seem to be any particular reason why musicians should always look dragged in out of the rain while everyone else connected with a show is try-

ing to look his best.

You have to sell horn-playing like anything else. The trick is to play well and sell it well, rather than relying on paper hats and gags.

MANAGEMENT: As you know by now, if you have been around the business for any length of time, this is a desperately important job for any band. Unless you, yourself, as a leader are not only experienced but also have the strength of a horse, you will have to have a manager if you expect to get anywhere.

The booking office, by and large, these days are too big, too busy, and too incompetent to give you the aid and counsel you will need. Also, you need someone to fight for your interests there.

The perfect manager is a guy who has been around the business for some years, is honest, is a musician or completely familiar with a musician's problems, knows and agrees with everything you want to do, and has some idea of how to go about it.

He has to be a politician, elec-

(Turn to Page 36)

it's TONE that counts



Wave form of Clarinet tone.

Reeds aren't selected for their beauty—it's *tone* that counts! That's why SYMMETRICUT REEDS are developed for their tonal qualities; perfection of appearance is not as important as consistently *fine* reeds, and every SYMMETRICUT REED gives incomparably clear tone. Choose reeds for their *playing quality* . . . choose SYMMETRICUT for the *tone* that counts.

Symmetrical Reeds



West Coast: Whiteman To Welk

By CHARLES EMGE

Volumes could be written on the west coast's contributions to the dance band business and the interesting and significant developments I have seen during my own rather close association with the subject, which goes back to around 1924.

The story actually goes back before my time here in Los Angeles and Hollywood, though I still feel rather close to it because in later years—around 1924 to 1931—I worked as a musician (not a very good one) with many of the musicians who were part of it, or knew them very well. I didn't have time to do careful research; this is based entirely on personal recollection. If any inaccuracies appear, I'll be very happy to have letters calling attention to them, and I'm sure our editor will be glad to publish them.

It begins, of course, at L.A.'s old Vernon Country Club, which was located in the stockyards section of the Los Angeles suburbs.

This was shortly after World War I, and the Vernon Country Club was the chief recreational center for many of the important sporting figures.

\$15 a Week

To use an overworked term, the place must have been truly fabulous. The musicians in Dave Snell's band say they got around \$15 a week salary, but they aren't quite sure, because they rarely opened their pay envelopes. They averaged \$150 to \$200 a week (apiece) from the "kitty" and generally turned over their salary to the bus boys as tips.

Whiteman, generally credited with having introduced the "modern" (sections, and orchestrated

music) dance band, comes into the story around 1919 at the Alexandria hotel. However, it seems to my recollection that he actually started at a hotel in Santa Barbara and then played a hotel engagement in San Francisco before coming into the Alexandria here.

In any event, it was at the Alexandria, thanks mainly to his success with Hollywood's fast-living movie set (today's movie folk lead extremely quiet lives by comparison) that he registered the success that took him east to Atlantic City and made Whiteman "The King of Jazz." (We won't stop now to explain why the tag later became a source of embarrassment to him.)

Hickman or Whiteman?

There is also a school of thought ready to argue that Art Hickman was the real originator of the ideas on which Whiteman capitalized so successfully. Hickman, the bandleader-drummer credited by

many with having introduced "fly-swatters" as drummers' equipment, preceded Whiteman with a band of the same type, they say, in another San Francisco hotel spot.

The idea is of interest because it's believed that the early-day Hickman band served as the foundation from which the late Earl Burtnett (and his arrangers) created the band (for the Los Angeles Biltmore hotel) that around 1925-30 ranked with musicians as the greatest hotel-style band of all time.

No Jazz Solos

There were no "jazz solos" (as we came to know them later) but the arrangements were "modern" in style, in comparison with such other top-bracket west coast bands of the period as Abe Lyman's and Gus Arnheim's. We regarded the latter outfits as "corny" (the word was new then). Nevertheless it's an interesting

fact that during those years Burtnett's band was not only highly respected by musicians, but was a solid success at the Biltmore (for almost five years!) and on records.

Burtnett featured the Eddie Bush trio. As far as I know, it was the first vocal group to be musically-integrated into a dance band. It was extremely successful—and it sounded good. (In those days musicians did not attempt to judge dance bands by the standards of jazz bands. A good band was a band that played good dance music, played it well and featured interesting, imaginative arrangements.)

Dance Halls Boomed

And now I'll go back a little—back to 1924, where I came in. Los Angeles, with its nearby beach resorts, was dotted with dance halls—a term not considered objectionable at that time. In downtown Los Angeles there were at least three dance halls, in addition to several cafes, which operated afternoons as well as evenings—the Cinderella Roof (the Weidoff Brothers "and their orchestra"), the Palais de Dance, and the Zenda.

I recall the opening of the Palais de Dance in 1925, staged with plenty of press agency, guest celebrities (movie stars, Jack Dempsey, etc.). I don't remember the name of the band, but I remember noting a young, bespectacled trombone player because it was just about the first time I had seen a musician in a dance band stand up and play an "ad lib" solo (we never used the word "jazz"). It was only in recent years that I learned that the young bespectacled trombone player was Glenn Miller, coming in with a band from Denver.

Inexpensive Entertainment

At the beach towns, dance halls, such as the La Monica (now the Monica Ballroom), the Palace and Bon Ton (now the Aragon) at Ocean Park, and the Venice Ballroom, were running seven nights a week and Sunday afternoon. I did a lot of dancing in those days. The beach dance halls all operated on a no-admission, ticket dance (five cents a dance—the girls didn't pay) policy. The beach dance halls offered an inexpensive form of recreation and a way for a guy to meet some gals his own age. No liquor was sold in dance halls (or anywhere, legally, then) and the age limit, if any, must have been about 14. If my own kids had the same opportunity, and used it, I would feel no alarm.

Today, in Los Angeles, a teenager who wants to dance has to make a production out of it. He has to make a date, get all dressed up, take the gal to some relatively-fancy spot where it's pretty sure to cost him a ten-spot before it's all over. This observation is a digression from our story, but with the dance business in its present state, I believe it's pertinent.

Awed by Pollack

During that same period I also was doing my first professional work as a musician. I liked to listen to a great band at the La Monica ballroom headed by Don Clark (later baritone sax solo ace with Paul Whiteman). And I used to go to the Venice ballroom to stand beside the bandstand with other musicians and listen in awe to Ben Pollack, especially to hear a kid clarinet player, whose name at that time I believed to be "Goodwin."

(I didn't know him to be Benny Goodman until 1928, when I became familiar with small-band jazz recordings. And that reminds me that as a onetime, and now completely reformed, dance musician, I'll never get used to that word "jazz." In my day it was strictly for Ted Lewis, funny hats and wah-wah mutes.)

Fox Trots, Waltzes

But for dancing I liked the old (Turn to Page 39)

It's high time YOU TRY A MARTIN

...the extra range trumpet used by topflight players!



Gimmicks Good, But You Need More Than Just That: Palmer

By Jimmy (Dancin' Shoes) Palmer

This is "Dancin' Shoes" Palmer, who is going to try to tell you "what's a gimmick?"

Defined by Webster it is a device by which a magician or a carnival pitchman works a trick, but in the music business it might mean a certain beat, a tag line, a melodic strain, a trademark of some kind. For example, people will recognize the unison saxes of Billy May, or the bubbling music of Shep Fields, Ralph Flanagan's Glenn Miller style, Clyde McCoy's trumpet on *Sugar Blues*, not to mention my tag line of "Dancin' Shoes."

Make 'Em Remember

People will remember "Dancin' Shoes" sooner than they will just the name Jimmy Palmer, "Swing and Sway" is as much a part of Sammy Kaye as "Sweetest Music This Side of Heaven" is of Guy Lombardo. This is what is known as a tag line, or a gimmick, to me. Whatever makes the general public remember you best is a gimmick.

Gimmick or no, you have to give the public something they like, too. The public wants to be entertained with music that they can understand and dance to, as well as sing.

You can't survive for long without something else besides a gimmick.

Why do I like my "Dancin' Shoes" gimmick? Because it doesn't fool anyone. To make people want to dance is my business, and I try to give them the best tempos for dancing that I know.

I'm not completely without experience, for I started my career as a professional dancer. In addition, I sang with many of the top bands around the country at that time, and it was then that the desire to become an orchestra leader started.

Various Orks

In the past years I've had several various types of orchestras but have long since realized that they were not as well received as my present organization. I rather feel that this type of music will remain a standard in the eyes of the dancing public for some time to come.

It was a lot of hard work but it has begun to show progress through the sale of my records as well as through personal appearances and has proven more than satisfactory in that on all past engagements which I have played the promoters have been more than happy to repeat my new organization.

In closing may I say that the

Bottom To Top: That's Tale Of Totem Pole Ballroom

By Nat Hentoff

Boston — The Totem Pole ballroom at Norumbega Park, 10 miles from Boston, has often been called—with justice—one of the most beautiful ballrooms in the country. It may well also be the most consistently successful. Since Thomas LeRoy Gill took over park and ballroom in 1939, he has never had a losing week. He has made the Totem Pole not only New England's most popular ballroom but also a highly respected and valued part of the community.

In 1939 Norumbega Park wasn't even netting the \$5,000 a year required for taxes. By 1946, when Roy Gill bought the property outright, it was an established concern. How Roy Gill accomplished what seemed to be the impossible can provide invaluable ideas to ballroom owners all over the country.

3-Way Approach

His approach is centered on three categories: the physical nature of the ballroom itself; promotion; and the ballroom's services to the community.

The room has a capacity of 3,000, the dance floor is huge, yet there's ample room for tiers of 130 comfortable divans.

Lighting Is Tops

The lighting is flawless—\$11,000 worth of glass cloth is suspended from strategic places in the ceiling, and the colors change according to the music's mood. Special spots are focused on the band. Soloists, as well as sections, are highlighted as they rise. There is probably no better acoustical setup in New England. From every section of the ballroom, it's possible to hear even the subtlest dynamics of the bands. An important aspect of Totem Pole policy is graphically marked

American people know exactly what they want when they hear it, and when it comes to dance music they can't be fooled, so I will personally try my best to bring them the kind of dance music that will always be pleasing to them.

In that most musicians seem to think that the commercial band with a gimmick is strictly corny, may I quote from an article I recently read from a pamphlet (Corn Growers Convention in Memphis) "Corn is a beautiful word, beloved by nobody except people. Being corny is the surest box office ever invented. To be corny is to be simple—and you can't go wrong with that. Corn sells goods. And that, I believe, is the reason we're in business."

N'est ce pas?



Roy Gill

on a sign outside the box office. "No alcoholic beverages permitted on the premises, internally or externally." There is a cocktail lounge, the Tepee, but the drinks are all soft, and the most expensive item is a 25-cent ice cream soda.

Taboo On Stags

Stags are not permitted. "Benny Goodman forced me into couples," Gill remembers. "He brought his band in one night in the '30s, and I saw hundreds of stags clustered around the band stand, preventing dancing." Since then, each ticket is good for a couple only, and the prices have remained the most reasonable in New England. Recently, the kids could dance to a repeat booking of Vaughn Monroe on a Friday night for \$1.75 a couple and on Saturdays for \$2.40. Checking, too, is only 15 cents, but on many nights, checking pays for the band.

Big Promotion

Promotion-wise Gill has revolutionized the science of ballroom public relations. For years Totem Pole car stickers have been as familiar in New England as the autumn leaves. "Totem Pole" has also been emblazoned on sheet music wrappers.

Gill has advertised widely in newspapers (he had the first full-page color ballroom ad in 1941), on radio and on TV. Once when he wanted a choice remote spot, he paid for it. At another time, CBS, NBC, and Mutual all had wires from the room during the same week.

Jurgens Tie-In

When Dick Jurgens was in for a nine-week stay, Gill paid for a

biographical sketch book with profiles of all members of the band. Pictures of the ballroom, itself, are snapped up.

Perhaps the most important part of the Gill formula has to do with Totem Pole's place in the community. In 1946, Gill received a plaque on the 50th anniversary of the park from all the civic, religious, and fraternal organizations in the city of Newton, where Totem Pole is located. The plaque was in testimony to the enormous amount of good for which the ballroom had been responsible.

Aids Worthy Causes

Gill has literally given away the ballroom many nights for philanthropic dances. When the present Archbishop of Boston was a priest in Newton, he advised his parishioners from the pulpit that the Totem Pole was a good place to attend. At Smith and Wellealey, no chaperon is needed if the dates are for Totem Pole. Dancing is never permitted after midnight, so there will be plenty of time for all dates to be home at a reasonable hour.

Because of this dedication to his park and ballroom and the community of which it is a part, Roy Gill has become one of New England's leading citizens. Gill once summed up his own explanation for his success by recalling an address he had heard years ago by the department store magnate, William Filene. "Filene said, 'it's harder to hold a business than to create it.' And the best way to hold it is to be worthy of trust."

How To Build A Band

(Jumped from Page 34)

trician, lawyer, public relations man, and errand boy—all the things you can afford in separate persons only when you are making a great deal of money.

These days he should have some knowledge of accounting and tax law, or else you will have to get yourself one of the cheap tax services to help you with the forms.

Such paragons do not come easily, or cheaply. You should pay a good manager more salary than anybody else and in addition give him a piece of the band as incentive—he is that important to you. Above everything else, don't sign any longterm contracts with anybody for any reason. If you can work well, you can do it without contracts. Longterm paper leads only to trouble.

As to which office to sign with, we don't think any of them do much for a young band. There may have been office men who really have built bands, but they are very few and far between, which is why the personal manager has become so important.

The general rule is: make up your mind what your band needs next, see who will produce it for you, and sign with them for as short a term as possible. If they don't produce, leave. Leave amicably, but leave. Don't worry about their calling you ungrateful. You'll call them worse. Nobody loves anybody in this business until he starts to make money—then he's everybody's brother.

Obviously, a recording contract is a necessity. Remember, if you get a shot at one, take less money, more records, and better quality to start with.

It's all very well to talk about Decca's distribution. Capitol still makes a young band sound better and gives it a chance to display what it has. If you turn out a good record, it'll give you the sides you need to sell. But unless you get the shot at the sides with the necessary quality, you'll never make it.

Don't forget that a little band

for both radio and records must be balanced more carefully than a big band. It's better not to go on at all, then to let yourself be put on in the usual empty barrel fashion.

We honestly believe it possible to put together good small bands that can take work away from some of the present horrible cornballs, provide a steady decent living for the men in the band, offer some hope for the future, and allow a considerable degree of musical experimentation.

To do all this will take work, ability, and imagination. Particular attention must be paid to the visual aspects of the band and all the traits we choose to label showmanship. Musicians' bands, by and large, have rejected showmanship contemptuously as being the necessary tool of the incompetent commercial band.

That has been their great, and like the dinosaur, killing stupidity. Showmanship is like anything else. It can be done cleverly, with spirit and in good taste, or it can be a dreadful sort of thing.

Attention!

DISC JOCKEYS, ARTISTS & RECORD COMPANIES

This SONG AVAILABLE FOR YOUR APPROVAL
TITLE OF SONG "GOLDEN DREAMS"

Words by: Harold DeMottler and Music by: Grace E. King
Professional Artists Copy

AVAILABLE CONTACT DIXIELAND RECORDS
P. O. BOX 825, WINSTON SALEM, N. C.
Sole Selling Agents CECILE SCHMUR PUBLICATIONS
P. O. BOX 467, GREENFIELD, MASS., U.S.A.

SOON THIS SONG WILL CLIMB THE LADDER TO SUCCESS

ATTENTION MUSICIANS
DEVELOP and **STYLE**
MODERNIZE your **STYLE**

- ★ Great clarinet styles. Goodman, DeFranco, Herman and 10 other great artists\$1.00
- ★ Bebop styles. New method with studies and solos for all instruments.... 1.00
- ★ America's finest drum stylist. Featured styles of 22 top-flight drummers\$1.00
- ★ Great trumpet styles. By 13 world-famous trumpet men Gillespie, Armstrong, Mackell, etc..... 1.00
- ★ Charlie Ventura's Tenor Sax Solos. Original and exactly as recorded 1.00
- ★ Charlie Parker's Bebop solos for alto sax. Note for note exactly as recorded 1.00

SEND NO MONEY
A card will do; pay postman \$1.00 plus small C.O.D. fee for each book ordered.

R & M SUPPLY CO.
82 Vienna St., Rochester 5, N. Y.



Shep Fields

HIS RIPPLING RHYTHM ORCHESTRA

MANAGEMENT: MUSIC CORP. OF AMERICA

THE PEDLER CO. ELKHART, INDIANA

SUPERIOR QUALITY CLARINETS — FLUTES
OBOES — PICCOLOS

Custombuilt WOODWINDS

Jazz Is Dance Music: Frank DeVol

By Frank DeVol

(As told to Charles Emge)

My dance band, with which I have been playing Saturday nights at the Lido in Long Beach (Calif.), has become the basic unit around which I now build all my musical activities—television, radio and records.

It is practically the same band, man for man, I had for the last year or more on the CBS radio series with Jack Smith, Dinah Shore, Margaret Whiting, and Ginny Simms.

I feel that the present trend under which many musicians, active

for years solely in radio and studio work, are turning back to the dance field is a healthy trend for the music business as a whole.

American dance music has become an important factor in the development of interesting new musical forms. As an arranger, I get a great deal of genuine musical satisfaction out of writing for the dance band. I hope it won't sound stuffy if I say that for me it is a form of musical expression.

Keep It Modern

My aim in writing dance arrangements is to make them sufficiently "modern" to arouse the enthusiasm of the boys to a point where they genuinely enjoy playing them, but keep them within the form that is acceptable to the dancing public.

I think it is a mistake to regard jazz, as something separate and apart from music as a whole. I like to think of jazz as not so much a separate musical form as an "influence". This works out, especially in the dance music field.

Jazz In Dance Music

During the Goodman era the public developed a taste for dance music in which the jazz influence reached a high point. Musicians, in turn, were carried away by the

excitement and their own enthusiasm. Result: public reaction, and a swing back, on the part of public taste, to dance music in which the jazz influence is considerably diminished.

But there will always be a jazz influence in any good dance band. Our job, as musicians who want to have successful dance bands, is to keep that jazz influence at just the right degree—enough to keep our musicians "fired up" to the point where they can play their best, and not too much for acceptance by the dancing public.

LEIGHTON NOBLE

And His Orchestra

TV-KTLA

BAND STAND REVIEW

Sundays 9:00 P.M.

From Hollywood

Management
Music Corporation of
America

BENNY STRONG

and His Orchestra



Just completed
ABC TV Series
From Hollywood

Opening April 8 thru May 19

COCOANUT GROVE

AMBASSADOR HOTEL, LOS ANGELES

Will Be On Tour This Summer



Watch for our new releases on

IMPERIAL RECORDS

MUSIC CORPORATION OF AMERICA

London
Beverly Hills
Dallas

New York
San Francisco
Detroit
Minneapolis

Chicago
Cleveland
Boston

More Berlins Needed, Insists Guy Lombardo

By Guy Lombardo

There never has been anything wrong with the music business that a few more Irving Berlins, Oscar Hammersteins, and Cole Porters couldn't cure.

By actual number, as well as proportionately, today's tunesmiths are turning out fewer tunes which will become "standards" than did the tunesmiths of 25 years ago. Somewhere along the line a panic for the "get-rich-quick-with-a-fast-hit" philosophy took hold with both the writers and publishers, with the obvious result.

Big Business

That's natural when you stop to consider that the music business has become, with each passing year, bigger business. Twenty-five years ago there were perhaps 20 publishing firms peddling songs. Radio didn't have today's impact, TV was non-existent, records were not a big factor in the business, disc jockeys hadn't been born—the whole tempo of the industry was different. There was no gigantic, consuming demand for "new songs."

The passing years have developed newer and more monstrous

contests entering into the spirit of the thing and some hamming it up almost beyond belief, which adds to visual appeal. A deal has been worked with a couple of firms, including a cosmetics manufacturer, to supply some handsome prizes.

Gimmick has proved so strong that the Aragon ballroom here is considering a weekly TV show, spotlighting Phillips and "Join the Band."

vultures which have to be fed songs, songs, and more songs. No longer can a song be given time to catch on through a slow, steady process. It has to happen right-away-quick or probably not at all. Today there are about 100 publishing firms flooding artists and public with new, and sometimes very horrible, tunes.

Output Bad

Let's face it: today's songs are bad. Good songs like *Now Is The Hour* are becoming harder and harder to find. Even harder to find are new songwriters who can write more than one decent song. We have to keep waiting for the new Berlin, Rodgers-Hammerstein, and Cole Porter tunes in order to find anything really worthwhile.

Ask me for the solution to this problem and I have to admit frankly, "I just don't know." I'm no genius. I too, make my mistakes in predicting which songs will be hits, and which will be flops, although, fortunately, over the years I have guessed right much more frequently than I have guessed wrong.

Perhaps *Down Beat* can do something constructive to remedy the situation. How? I really can't say. For years the *Beat* has tried—although I have frequently disagreed with its judgement—to improve the quality of the music business. Perhaps a good, strong campaign to encourage good songwriting talent.

And the time to start would be now!

NYC Gets Ella Twice

New York—Ella Fitzgerald, back from her European JATP tour and now on the road with the Woody Herman-Louis Jordan-Frankie Laine concert unit, hits New York April 24, when Patricia Music will present the jazz package in two shows at Carnegie Hall. Ella is also set for a stint at Birdland, opening May 28.

Phillips Makes 'Join The Band' Novel Gimmick

Chicago—One of the most novel band promotion gimmicks to come along since Sammy Kaye inaugurated "So You Want to Lead a Band" is Teddy Phillips' "Join the Band."

Vet leader, who has a well-established sweet band that has been working out of this city for several years, came up with the new twist several weeks ago and has thus far met with resounding approval from ballroom operators and a big response from dancers.

Idea is simple. He has four contestants come up on stand and play toy musical instruments—actually kazooes. The one who "plays" the best (Phillips' band accompanies) wins a big prize, others get consolation awards.

The novelty has worked out ex-



OHIO BUILDING • SUITE 402
509 S. WABASH AVE., CHICAGO 5, ILL.

SCHOOL OF PERCUSSION AND MUSIC

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

WRITE FOR INFORMATION NOW! APPROVED FOR VETS TRAINING.

(Advertisement)

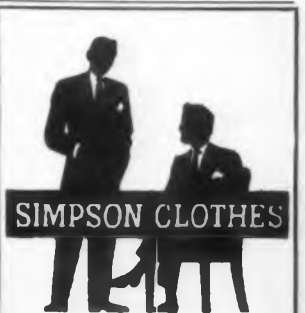
Gretsch Spotlight

"That Great Gretsch Sound" Draws Rave of Still Another Drum Star, Denzil Best



Denzil Best and Gretsch Broadcasters

Great drummer Denzil Best says, "Gretsch Broadcasters, greatest drums I ever owned!" Denzil was with the George Shearing group, has played with Coleman Hawkins, Illinois Jacquet and Errol Garner. "People really listen to that great Gretsch sound," says Denzil. Sound off on a Gretsch Broadcaster yourself at your Gretsch dealer, or write for your catalog of Gretsch drum outfits now. It's FREE. Just address Dept. DB 42253. The Fred. Gretsch Mfg. Co., 60 Broadway, Brooklyn 11, New York.



SIMPSON CLOTHES

CORRECT STYLE
IMPROVES
APPEARANCE

So essential to the professional man!

EVERY man may enjoy a better appearance just by wearing clothes of correct design and appropriate style. Try a Simpson suit of Imperial woollens at \$69.50 to \$89.50, and you will get perfect satisfaction . . . or money back.

Branch showrooms or representatives in many communities. Consult your local directory.

J. B. SIMPSON, Inc.

SIMPSON BUILDING
CHICAGO 7, ILL.

By Harry James

Let's Teach Kids To Roll Up The Rugs

Today's younger generation doesn't dig the dance jive. The kids today have been brought up on vocals, not instrumentals. Until a big, fat majority of young people get the urge to dance again, instead of standing in a trance watching a singer, there won't be any appreciable up-swing in the dance business.

But there are signs that this trend—the 'stop-look-and-listen' attitude toward bands—is on its way out. That's why I am playing the biggest tours of cross-country

one-niters in 1953 that I have made in years.

Roll Up the Rugs

But what we need is a return to the days when teenagers rolled up the rugs at home and spent the evening dancing to the platters of Benny Goodman, Tommy

Dorsey, and the other great pre-war bands.

There will have to be a concentrated, educational campaign set in motion to teach the young folks how to dance and how to enjoy dance music.

As a practical example, I can point to what disc jockey Bob McLaughlin of KLAC is doing in Hollywood to bring teenagers and dance music together again. Bob has been presenting off-nite dances at the Hollywood Palladium and at auditoriums in various suburban communities exclusively for teenagers.

Many Kids Can't Dance

There were about 3,000 youngsters at the one we played at the Palladium, and though they all seemed to have a good time, I noticed a great many who obviously were missing a lot of fun because dancing was something relatively new to them.

When I'm not on the road, I frequently drop in on Sunday afternoons at his Hollywood restaurant. Ben doesn't have dancing there, but I think it would be a good idea if he did.

Sidemen Sit In

Ben naturally gets the musicians from his many famous bands for his sessions, usually such as those who were with him on his most recent records and his last band—a great little Dixie combo. The kind of jazz they play is directly associated with dance music. In fact it was, and still is, dance music.

It was this type of jazz that gave birth to the swing era—the greatest the dance band business has ever known. It was the emergence of the new, or progressive

Rochester Music Mourns A. M. See

Rochester, N. Y.—Tributes to the late Arthur M. See, executive director of the Civic Music Association here, poured in from prominent music figures following his sudden death March 4 at the age of 63.

Erich Leinsdorf, Rochester Philharmonic orchestra conductor, and Dr. Howard Hanson, director of the Eastman School of Music, New York, were among those honoring Mr. See, who, with George Eastman, founded the association in 1929 and, as its director, booked top concert artists into Rochester for the last 24 years. One of his most recent accomplishments was signing the Metropolitan Opera for a Spring visit.

style, of big-band jazz, purely "listening music," that contributed to the slump that hit the dance business.

Must Feel the Beat

That old-style jazz, Dixie or whatever it's called, is good for the youngsters to hear. It educates them to feel the rhythm, the beat, that must be present in all good dance music.

I think the idea is to expose the youngsters of today to as much good dance music as possible. I hope McLaughlin's idea spreads all over the country. Let dancing become popular again and nothing—television, vocal stars, or anything else—will stop the dance business from having the biggest boom of its life.

The record companies can help by soft-pedaling singers and plugging more good dance records. After all, the public hasn't demanded the current crop of singers. This situation was manufactured by the record firms. For the benefit of the entire music business, they should—and could—get behind the drive to bring back dancing and dance bands.

2 Ways To Lead A Band: For 'Kicks' Or For Cash



Johnny Long

By Johnny Long

You can't exactly call the Johnny Long orchestra a real jazz outfit! (I'm not kidding either.) I don't imagine you could get much further away from it.

But then again, even the most avid jazz fans will have to concede that there are other types of music! We try to tread somewhere near the middle of the road. The music we play is essentially

"music to dance by," although I don't think it's "too sweet."

It seems to us that nowadays people don't want to be blasted off the dance floor. During the war, when everything was noisy anyhow, people at home didn't mind too much when there were blaring trumpets. But the Armed Forces Network got requests for mostly tunes that would remind the GI's overseas of their homes, their mothers, and their sweethearts. And a hot drum solo or torrid trombone rarely filled the bill. The greater bulk of the requests was for ballads and sweet tunes.

Maybe the pendulum will swing back the other way, and I wouldn't be at all surprised. But right at this moment, from where I sit, the trend seems to be toward the softer and sweeter type of music from a dance band.

Customers Real Gone

Time after time, I've seen customers leave the dance floor when "real cool, progressive" music is played. Maybe I'm wrong, but I try to give the customers what they want. They paid to get in and have a right to hear what they want, rather than to see a



Harry James with Ben Pollack

band play something "just for the kicks" they themselves get out of it.

Commercial? Sure!

Sure, this is commercial, but then again are you bandleaders in the business to have kicks or to earn a living for yourself and your family?

And before you go around calling me "Johnny Long-hair," I'd like to mention one other interesting fact. In my apartment I have a fairly representative collection of records. Among them you'll find some of the finest jazz ever issued. Sure, I can appreciate jazz too. But I play music for people who want to dance.

Gene Krupa



I have used Slingerland Radio Kings for over 20 years. Nothing else makes—I know Slingerland is the only make for me. Gene Krupa

Winner of The Down Beat Poll

and 4 out of 5 Big Name Drummers Buy

SLINGERLAND RADIO KINGS

Send This Coupon For FREE Catalog Today. Mail 10 cents each for photographs of your favorite drummers.

Name _____

Address _____

City _____ State _____

Mail to SLINGERLAND DRUM CO.
1323 Belden Ave., Chicago 14, Ill.

SLINGERLAND DRUM COMPANY
1323 BELDEN AVE. CHICAGO 14, ILL.

AS NEW
as new can be!

Here's an entirely new kind of Spanish electric guitar, the Kay "Twin Thin." Two high fidelity pick-ups, each with separate tone and volume controls, permit you to accentuate bass, treble or both. Just flip the 3-way selector switch for the effect you want! New type body construction for sustained tones. Lightweight. For free folder, write Kay, 1640 Walnut St., Chicago 12, Illinois.

KAY
THIN TWIN
"ELECTRIC"

3-WAY SELECTOR SWITCH
TWIN TONE CONTROLS
TWIN VOLUME CONTROLS



History Of Dance Bands On West Coast

(Jumped from Page 35)

Palace at Ocean Park. The band (Lou Singer was there for five years) played three fox-trots and a waltz, in that order, all night long. All of the fox-trots were at precisely the same tempo, regardless of the song. That's where I spent my money to dance, and so did many others long after the depression had put most of the other ballrooms out of business.

The depression of the early '30s hit the ballroom and nightlife business harder in Los Angeles and Hollywood than in other parts of the country. Virtually all of the larger places closed, with the exception of the big hotel supper rooms, which are not operated primarily in the interests of the dancing public.

Neighborhood Dancing

Where did the dancers go? They went to the large number of small "neighborhood ballrooms." These

places operate two to three nights a week on a low-admission basis. Their patrons are largely older persons—forty and up. When they go to a dance, they very definitely do not want a concert.

They like simple, lively music. They may even like the same tune at the same time every night. They like to see the same faces in the band year in and year out. For a musician, this type of dance music is not conducive to "kicks." But these spots provide profitable little sidelines for many part-time musicians here.

And operators who went broke spending thousands a week on the name-band attraction that ceased to attract could spend some time in these little ballrooms learning what the dance business is all about. And so could bandleaders, and those musicians who are willing to accept the idea that dance music is essentially a functional form of music. They won't find all

the answers in these little spots, but they'll begin to get the idea.

BG the Biggest

The big event of the '30s here was, of course, Benny Goodman's phenomenal and astonishing success at the Palomar in 1935. Even our youngest teen-age readers must know that story too well by now to call for retelling it here. I bring it up now because, in connection with it, I want to make a little confession—and apology.

I was very close to that event—and event it was. I did a lot of writing about that band and the music it played. I was one of those who were completely carried away by the sheer excitement of it. You see, I had been carrying on quite a campaign (along with many others) aimed at proving that "swing," or something, was the only kind of music anyone should listen to, and that this fellow Guy Lombardo was a subversive, or

Vocalists Hurt Bands, But It's Only A Cycle

By FRANKIE CARLE

The question seems to be "What's wrong with the dance band business?" As far as I'm concerned, there's nothing wrong with it. We are just going through a cycle change of music. It's happened before, and it will happen again.

In my travels I have found that, if a band plays music to please the public (and I mean by this, give them good dance music plus a little entertainment), then there's nothing to worry about.

Naturally in this present day and in the past couple of years, there have been very few good band instrumental recordings. It's been a year or so of vocal recordings.

The powers-that-be have not given bands good enough material to record, and band leaders realize that vocalists have been favored and bands have been neglected.

With due respect to our singing stars of today, I honestly believe that it wouldn't hurt the band business if we heard a few more good instrumentals.

something, out to defile the mind of the public with "the wrong kind of music."

In those days all one had to do

to prove (to himself) that he was an "authority" was to cheer for Benny Goodman and deride Guy Lombardo. Goodman's success gave us a chance to prove we were right (we thought). So we really played it big! We were particularly snooty toward anyone who even thought of dancing to Benny Goodman's music. This music was something sacred—something to which those of us who "really understood" listened in rapture. It became something of a rite—a cultist's rite. And I apologize for having done something toward making it so.

The music was good. In fact it was great, and it was exciting. But it wasn't that good. It wasn't good enough to justify the attitude that a bandleader or musician who decides that he wants to make a living playing the kind of dance music the dancing public likes is a low-born heel and traitor to musical art.

War Boom

The war years brought no big developments in this territory. We know now that here, as elsewhere, what appeared to be a booming dance business, with the beach dance halls running full force again, but with name bands (Tommy Dorsey, Jimmy Dorsey, Harry James, Charlie Barnet, et al) this time (and at high prices) was just the false prosperity of wartime.

The end was hastened by the prophets of progressive jazz who found backers (or lost their own money and that of the operators they fooled) with their experimental music—music that, interesting as some of it is, should never be falsely labeled dance music.

Not Agin' Stan

This is not to be taken as an "attack" on the West Coast's own boy—our own Stan Kenton. There will always be a place for Stan Kenton—but only one Stan Kenton.

A summary of the west coast's contributions to the dance band business would go something like this: 1920—Paul Whiteman; 1925—Earl Burtnett; 1930—nothing; 1935—Benny Goodman (in the sense that the Goodman band had flopped on every other engagement prior to the smashing success at the Palomar here); 1941—Stan Kenton; 1952—Lawrence Welk (first to establish a successful tie-up with television as a means of exploiting and attracting business into a ballroom). It was Welk who put the Aragon ballroom back in business and made it the only beach ballroom operating on a full-time schedule.

In 1953 we look for Jerry Gray, Frank DeVol and others released from radio by the inroad of TV on advertising budgets to follow Billy May back into the dance business in a big way, and this time they will be able to assemble crews of crack sidemen (also because of the lag in radio and studio work here) who will feel like putting some of that old-time fire into their work. And some who have been too proud, and too rich, to play the kind of music the people like will feel very different about it.

At The Top-and Out in Front with



DUD BASCOMB



ALLAN BELL



SHEP FIELDS



CHUCK FOSTER



RALPH GIBBS



JOHNNY HODGES



BEACH JOHNSON



ART KASSEL



GIL KNIGHTINGALE



SNUB MOSELY



AL POSTAL



AL SERAFINI



TAB SMITH



RAY STINSON



CHUCK TRAVIS



LAWRENCE WELK

THESE BAND LEADERS ALL SAY -

"SEE YOUR BUESCHER DEALER"

MADE BY MASTERS PLAYED BY ARTISTS



BUESCHER BAND INSTRUMENT COMPANY

ELKHART • INDIANA



BILL BAILEY

EMCEE-PRODUCER "OLD AMERICAN BARN DANCE" TV SERIES
STARRED ON "SATURDAY NIGHT PARTY," CBS
LATEST MERCURY RECORD RELEASE: "JOHN HENRY"

NOW ON THE ROAD WITH
AN ALL STAR WESTERN REVUE

GENERAL ARTISTS CORPORATION

8 SOUTH MICHIGAN

CHICAGO 3, ILLINOIS

Video, Visual Appeal Put Welk In Champagne Class

(Editor's Note: To the wonderment of many so-called experts and "jazz critics" Lawrence Welk and his band have, in the past 1 1/2 years, become the biggest combination dance band and TV attraction on the west coast. Maybe there's an answer in the viewpoint usually overlooked by the critics—that of the real music fan and dance enthusiast. Here is the story of Lawrence Welk as given by one of his myriad of loyal fans.)

Southern California has given a wealth of entertainment in Lawrence Welk's "Champagne Music." Welk, now in his second year at the Aragon ballroom, Ocean Park, not only "picks them in" five nights a week, but his weekly KTLA telecast emanating from this spot is the "top" Friday night show.

According to a recent estimate there are 1,500,000 viewers. With this large following it stands to reason that some are curious as to "the why behind his success."

Tribute to TV

The huge, enthusiastic crowds that attend the Aragon night after night are the response to Welk's hour telecast. How he puts over an hour of dance music via television is the question.

His musicians are good, but not generally exceptional. His organization consists of five saxophones (all doubling on clarinet), bass fiddle, piano, drums, three trumpets, trombone, piccolo, flute, Hammond organ, two accordions, two vocalists, and three violins (just added).

Good Direction

Welk's success has been achieved through his own ability at direction. Through his leadership, the musicians achieve better-than-average dance music. Further, the band has personality, which is important to the telecast.

Welk has the knack of bringing out the best in people. He encourages individual ability and brings out hidden talent. A recent example of this is Larry Hooper, whose first recording, *Oh, Happy Day*, was a hit. Welk encouraged

Larry to venture from the piano keyboard to display his vocal talent, because of his unusually low speaking voice.

Sideman Vocalist

Others display vocal ability under Welk's guidance: Garth Andrews, saxophonist, has a mellow baritone voice, good on ballads; his imitation of Vaughn Monroe sounds like the real thing.

Dick Dale, who leads on sax, is another baritone, but his voice quality is different. He sings show tunes in addition to ballads and does a convincing imitation of Billy Eckstine. Trumpeter Rocky Rockwell (of the upswapt bang haircut and growling voice) renders novelty tunes and has a following of his own, many of whom are children.

Trumpet Battle

Equally good on trumpet is Norman Bailey, who with Rocky offers a competitive duet, strictly a joke, that always gets a laugh. Bailey also plays trombone on occasion, competing with Barney Liddell. Saxist George Aubrey is the comedian of the outfit and does imitations of Jimmy Durante, Ted Lewis, and others.

The organization as a whole is friendly and welcoming to its public, which is one of the reasons behind its success. Welk cares about his fans and does his best

to please them all. The *Lawrence Welk Show* is enjoyed by the family, which is important to its popularity.

Whatever is the answer to success, Lawrence Welk seems to have it. The box office and TV ratings indicate this.

—Dorothy Lambert

Ventura Club On Name Kick

Lindenwold, N. J.—Charlie Ventura's Open House here has started a name singer policy. Art Lund, Alan Dean, and Bob Eberly have been featured in recent weeks. Ventura is also planning on using name band attractions and had made an offer to Stan Kenton at presstime.

In addition to running his own club and appearing there frequently, Ventura has been guaranteed eight weeks at the Band Box during 1953.



"Here's your chance for a career in GLAMOROUS show business. Study at home. Learn all the SECRETS of the TOP SINGING STARS. Save only \$2.00 for this complete course to 3409 Grand Ave., Oakland, Calif. For PERSONAL LESSONS in S.F. or Oakland call Higate 4-8744.

DICK VANCE STUDIOS

Formerly with UNIVERSAL PICTURES
Phone Higate 4-8744
3409 Grand Ave. 408 Stockton St.
Oakland, Calif. San Francisco, Calif.

HANK THOMPSON and his BRAZOS VALLEY BOYS

Nation's No. 1 Western Recording Artist Recording exclusively on Capitol Records



Nation's No. 1 Western Swing Band.

PERSONAL MANAGEMENT—

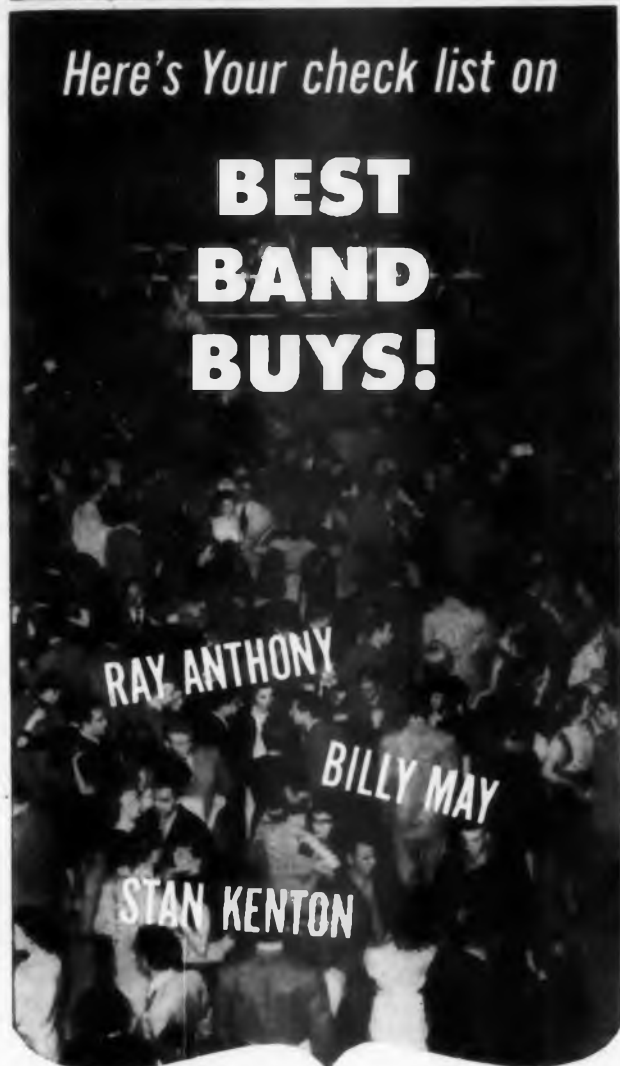
JIM HALSEY

15 1/2 S. WALKER, OKLAHOMA CITY, OKLA.

PHONES—REGENT 6 8081, REGENT 6 0002

Here's Your check list on

BEST BAND BUYS!



— and many other favorites!

- CAMPUS RUMPUS — Ray Anthony Alb. 362
- HOUSEPARTY HOP — Ray Anthony Alb. 292
- BACCHANALIA! — Billy May Alb. 374
- BAND IS BORN, A — Billy May Alb. 349
- BIG BAND BASH! — Billy May Alb. 329
- BILLY MAY BAND, THE — Billy May Alb. EAP-1-412
- ARTISTRY IN RHYTHM — Stan Kenton Alb. 167
- BATTLE OF THE BANDS — Kenton, Barnet, etc. Alb. 235
- CONCERT IN PROGRESSIVE JAZZ, A — Stan Kenton ... Alb. 79 & 172
- MILESTONES — Stan Kenton Alb. 190
- POPULAR FAVORITES — Stan Kenton Alb. 421
- SKETCHES ON STANDARDS — Stan Kenton Alb. 426
- STAN KENTON CLASSICS — Stan Kenton Alb. 358
- STAN KENTON ENCORES — Stan Kenton Alb. 113 & 155
- STAN KENTON PRESENTS — Stan Kenton Alb. 248
- DANCE TIME — Jan Garber, Ray Anthony Alb. 199
- GARDEN OF WALTZES — Jan Garber Alb. 365
- SWEET AND LOVELY — Jan Garber Alb. 267
- BENNY GOODMAN TRIO — Benny Goodman Alb. 343
- CLASSICS IN JAZZ — Bobby Sherwood Alb. 320
- CLASSICS IN JAZZ — Woody Herman Alb. 324
- BOB CROSBY & HIS BOBCATS Alb. 293
- DIXIELAND DETOUR — Pee Wee Hunt Alb. 312
- STRAIGHT FROM DIXIE — Pee Wee Hunt Alb. 203
- MAMBO AT THE MOCAMBO — Chuy Reyes Alb. 257
- RHUMBA DE CUBA — Chuy Reyes Alb. 74 & 152
- SAMBA — Chuy Reyes Alb. 171
- TIME TO DANCE WITH GORDON JENKINS — G. Jenkins Alb. 264
- TANGO — Georges Tzipine Alb. 147
- STARDUSTING — Billy Butterfield Orchestra Alb. 201
- ARTHUR MURRAY FAVORITES — Dance Sets Alb. 281
- ARTHUR MURRAY FAVORITES — Fox Trots — R. Anthony Alb. 258
- ARTHUR MURRAY FAVORITES — Mambo — Billy May Alb. 261
- ARTHUR MURRAY FAVORITES — Rhumba — Chuy Reyes Alb. 259
- ARTHUR MURRAY FAVORITES — Rhumbas & Mambos — Chuy Reyes & Billy May Alb. 372
- ARTHUR MURRAY FAVORITES — Samba — Eric Madriguera Alb. 260
- ARTHUR MURRAY FAVORITES — Tangos — Les Baxter Alb. 263
- ARTHUR MURRAY FAVORITES — Waltzes — Francis Scott Alb. 262

MAY • 1953



Video Is My Dancing Partner

By Kathryn Murray

I am probably the only performer in television who would be happy to lose her audience. Every Sunday evening as I step before the camera to play hostess on the *Arthur Murray Party* I have only one objective in mind—to make the stay-at-homes realize how much more fun they could have if, just once in a while, they would switch off the TV set, get out of the house, and go dancing.

Those Who Can, Do

We operate on the obvious premise that if you know how to dance properly, you'll get out and dance; if you don't, you won't. On the *Arthur Murray* show our professional instructors don't do any teaching; they just dance all the steps the average man or woman would like to be able to duplicate on the ballroom or nightclub floor. The idea, candidly, is to turn the viewers green with envy, to make them want to get into the act, themselves.

This point brings up something curious about television—the fact that, despite all the varied types of dancing that fit across the nation's picture tubes each week, the *Arthur Murray Party* is, to my knowledge, the only network show offering viewers the kind of dancing that is, or could be, a part of their own lives—ballroom dancing.



Kathryn and Arthur Murray

Everywhere you look in television today you'll find someone tripping the light fantastic. Ballet corps, precision kickers, dance satirists, tappers, eccentric dancers, flamenco dancers, and just plain vaudeville hoofers by the score.

Most of these performers are very good, but their work is, by its very nature, exhibitionistic. It is calculated to inspire awe, rather than any desire to imitate. As a result, the viewer is becoming more and more passive about dancing. He has begun to think of it as something to watch, instead of

what it really is—something in which all can, and should, participate.

TV Remotes?

In radio, the ballroom and nightclub remotes have been long-standing favorites since 'way back in the early days of Rudy Vallee and the Connecticut Yankees. How much more the public would enjoy TV remotes, which would give them a chance to see the dancers as well! The public too, has always supported good ballroom dance teams, yet there is no TV program directly built around such a team.

These things, I believe, would help to broaden the interest in ballroom dancing which we are attempting to awaken now with the *Arthur Murray Party*.

Tunes Not Everything

Getting back to the original premise—that if people know how to dance properly, they'll dance; I know there is a lot of talk among musicians that today's tunes are not danceable enough, and certainly in many cases this is true. But, if people don't know how to dance, what good are dance tunes?

Last year, for example, one of the most popular tunes was a perfectly orthodox dance tempo—Leroy Anderson's *Blue Tango*. But how many people really knew how to dance to it?

To revive widespread interest in dancing, it seems to me we should stop worrying over which should come first—the tunes, the bands, or the dancers—and recognize that they are all interdependent.

Of course we need more good dance music. By all means, we should bring back the dance bands. But, don't forget, we have to bring back the dancers, too!

Counterpoint

By NAT HENTOFF

Elsewhere in this issue, you'll read the rather fabulous story of the Totem Pole ballroom. The other night, I spent a number of hours discussing the dance band scene with the usually laconic and shy sachem of Totem Pole, Roy Gill.

In 1941, Roy recalled, he spent \$113,000 on bands. This year, his main band is a crack local unit headed by Freddy Guerra. Name crews are booked occasionally but the budget is 'way down. "Adding the margin of cost for a name band these days, I can make as much and more with Freddy."

No Requests

"I used to book bands by the requests I'd get in the mail and by talking to the dancers. For months now, not one dancer has asked who's coming or suggested a band.

"The thing is," Roy continued, "most of the bands have lost their warmth, their directness of appeal to the dancers. The kids loved Eddy Howard when he was here. And Dick Jurgens. Because there was friendliness on the part of the leaders and the sidemen that attracted the dancers. The mechanical bands don't create the personal ties that a successful band must have, no matter how musically sound they may be."

Plug the Ballroom

Harry Paul, the Totem Pole's cigar-devouring publicist, joined in the panel and came up with a couple of other valid ideas. "One reason for the success of Totem Pole," he pointed out, "is that the ballroom has always been the primary thing we've built. The dancers in this area will often come to Totem Pole no matter who's playing, because they know the ballroom's name."

"Now if operators did more of this, and if the bands in their turn became warmer and more personal in approach, I see no reason why there couldn't be a resurgence of the ballroom business of the '30s."

Dixie, Too

Later I wandered into the ballroom and watched the crowd surge toward the bandstand as a Dixieland quintet from the Freddy Guerra band walked through *Muskrat Rumble*. Then the band's vocalists turned out a neat series of parodies of famous singers, much to the de-

light of the audience.

"Change of pace is also part of the answer," said a member of the band. "If we don't play dance music—real dance music—then we have no business being here. But a band should also be able to entertain during part of the evening—and I don't mean with paper hats."

Thinking over these contrapuntal ideas, I went back into town. At a jazz club, I was accosted by a young acquaintance who demanded,

Hot Bands Top Draw At Sweet's Ballroom

Oakland—Too many bands today don't make you feel as though you want to dance. That's the main criticism leveled at the nation's orchestra leaders by two men who have been operating ballrooms and promoting dances in Northern California since 1919.

Bill and Gene Sweet, the two brothers who have made Sweet's Ballroom in Oakland a stopping point on every band route sheet since Tom Gerut played there in the '20s, say lots of bands are simply not danceable, play for the musicians and not the public.

No Sharp Decline

However, the Sweets point out that business at their ballroom has been consistently good for a long, long time. Today, of course, they don't expect to see crowds such as the one that Tommy Dorsey drew in the '40s, setting the house record with a paid admission of just over 5,200 and a guarantee of \$4,000 against 60 percent.

Still, the draws in name bands today—as during the past decade—are the swing and hot bands, the brothers Sweet say. Oddly enough, sweet bands don't draw for the Sweets.

Started in 1919

Sweet's ballroom started in 1919 when Bill Sweet borrowed \$200, added \$50 of his own, and bought the hall from Loren Wilson. Abe Lyman was the first name band to play the hall and drew "a packed house." Ted Fiorito played Sweet's with June Haver as his singer,

later with Betty Grable as vocalist.

Anson Weeks was another name band to play the hall in the early days. Benny Goodman made one of his first coast appearances there, and the Sweets wryly recall their initial reluctance to book him—"We wanted him in a package with Jan Garber!"

Most Leaders Helpful

The Sweets have found most band leaders willing and eager to help the promoter. Gene, who has done the bulk of the managing in recent years since Bill retired, points to Ralph Flanagan as a particularly cooperative band-leader, even to the point of stressing the location of the concessions.

Main points in building a band's name, the Sweets feel, are a good radio show and good records. Without that the band is useless, they say. They point to the increased cost of advertising a band as one of the big problems today.

Sweet's, which was renovated at a cost of some \$14,000 a few years ago, is still the favorite spot for band fans in this area and draws a very well-behaved crowd. "We have no trouble," the operators declare, despite the rash of fights at other spots in this area.

After 30 years in the ballroom business, the Sweets still think it's an attractive field, with room for good men, and a good business to go into. "You have to be careful and know what you're doing, though," they caution "otherwise you can lose a lot awful fast."

—Ralph J. Gleason

Feather's Nest

By LEONARD FEATHER

Once upon a time, when I was too young to know my left left foot from my right left foot, I took dancing lessons. It wasn't my idea. My parents deemed it a sine qua non of the social graces, right up there with a knowledge of bridge and the necessity for reciprocating dinner invitations. (I never learned to play bridge either, as it turned out.)

The lessons went on for quite a few weeks—she was a good looking teacher—but ultimately the inevitable conclusion was reached that it took two to tango: my instructor and some other guy. Ever since then, asked about my reluctance to dance, I have mumbled something about having spent so much time listening to music that I never got around to dancing to it.

Some people find it hard to understand how I, along with so many other writers and musicians, can be so interested in dance music yet so incapable of, or incompetent at, dancing to it. At the time of my dancing lessons, jazz and popular dance music were even less clearly separated than they are today, and the public places where you were expected to listen without a chance to dance were almost nonexistent.

Yet there were already signs that a number of two-legged young people also had two ears apace and were more interested in crowding around a bandstand to dig their favorite soloists than in milling around a parquet floor to demonstrate their pedal dexterity.

Gradually, during the 1940s, there were more and more signs of this increased interest in listening to a form of music that so many had dismissed as merely utilitarian art. The little 52nd St. clubs were just the beginning. The Jazz at the Philharmonic and Ellington concerts were significant trends. Then came the era of Bop City and Birdland and all the other Birdlands that arose around the country, where much of the music might have been considered eminently danceable, but where dancing was not permitted, and was never missed.

What does all this prove? How far is the bring-back-the-bands campaign tied up with a necessity to revive dancing?

The answer to such questions will vary greatly according to the source. A dance school instructor will reply with a disquisition on the bandleaders' inability to furnish good music for dancing. A bandleader will pass the blame along to the ballroom operator for the manner in which he caters to the dancers. And the ballroom operator will no doubt blame television.

No matter what the answer, this much is clear: there should be room in our business for (1) dance music aimed at dancers and (2) modern music, which may or may not be in a good dance tempo, aimed at listeners. And, of course, there will always be a certain amount of music that overlaps into both categories.

When a band in the second category tries self-consciously to aim at the dancers' market, the results are usually not too pleasing to either side, as witness Woody Herman's recent MGM album, supposedly designed for dancing, but in effect a disappointment both to Herman fans and to dancers.

Frankly, I am mystified about the dancer's requirements. Obviously simple, on-the-beat music like Lombardo's and Kaye's must be easy to keep time to, but why a group called Lee Peep's orchestra was able to convulse Roseland dancers with glee, while others that sounded neither more nor less danceable to me left them relatively tepid, I will probably never know. Music is rhythm, melody and harmony; only the rhythm element, you'd think, could enter significantly into the question of a band's danceability. Could it be that the Roselanders have tiny toes where their eardrums should be?

If a poll were taken among the country's top bandleaders and instrumentalists, and among the *Down Beat* staff and other music critics, the figures would probably reveal that less than half are better than average dancers, that more than a few seldom dance at all. It would also be found that the musicians' dancing talent, or lack of it, bore no relationship whatever to the beat, or absence thereof, inherent in their improvisations.

A few years ago a contest was held in Los Angeles to determine which bandleader was the best dancer. The fact that this contest revealed Harry James as an excellent hooper seems to me no more relevant to his trumpet talent than the fact that Perry Como plays a good game of golf improves his singing. The preference of jitterbugs at the Savoy ballroom for what they called wild jive music was not a tribute to their musical tastes or to the bands' knack at playing for dancing: nowadays some of the worst music played there brings out the biggest terpsichorean reaction.

In recent years I have often heard bop accused of being hard to dance to. Bop is in the same 4/4 time and roughly the same range of tempos as most of the jazz that preceded it, but its beat was a little too subtle, too elliptically stated to satisfy the demands of the dancers for an obvious binary beat. I have heard Duke Ellington's music called undanceable, for similar reasons.

That's why it is a great thing that so much modern music is being played now in places where, though a strict tempo will be maintained most of the way (because this is a basic part of jazz), there will be room for an occasional retard, or change of tempo or time signature. And that's why the dancers are entitled to get a square deal—a four-square deal—when they go out for an evening of dancing. The concert music can now be channelled into the concert halls, the dance music can be aimed at the dancers.

But why, you may ask, if so many of us critics and so many musicians are inadequate dancers, why and how do we retain our interest in, and our devotion to, the strict 4/4 time that still dominates so much of our music?

The answer is a purely emotional one. The ability of a band to swing, of a soloist to get a good beat, of a rhythm section to move us, regardless of its effect upon the dancers, remains part and parcel of the appeal jazz has held for us since we flunked our first fox-trot. What may not move our feet can still move our heart, and the way it moves us can be almost as vital a part of our life as the steady beat of the heart itself.

FAME and FORTUNE with YOUR VOICE

YOU CAN be a professional singer! Learn how to get to the top from Charles Henderson—famous coach to the stars of TV, records, radio, movies. In 349 easy-to-understand pages you learn ALL . . . from training your voice to hiring an agent. This information-crammed book a must if you have any native talent. Now costs only \$2.95! Order today; pay postman \$2.95 plus small postal charge.

SEND NO MONEY — JUST A CARD TO "HOW TO SING FOR MONEY"

R & H SUPPLY CO. • 82 VIENNA ST. • ROCHESTER 5, N. Y.

Business On Upgrade, Says Ballroom Operators' Prexy

(Jumped from Page 3)

ritorial, and name bands from one to six nights a week.

Tom Archer operates seven ballrooms and the Prom, Inc., operates four, plus a tie-in with Chicago's Aragon and Trianon. Omaha has five agencies booking territorial bands, mostly modern. The oldtime orchestras book out of Minnesota.

Territorial Bands

Most all the territorial bands are good. Naturally some of them are better than others. The quality of the band is easily determined by looking at their date book. Just see how many dates the band has booked with Archer and Prom, Inc.

Did you know there are more ballrooms in the state of Wisconsin than any other state in the Union? Or that Devine's in Milwaukee is in the million dollar bracket in equipment alone? From Chicago east, I find about the same type of operation as in the midwest but an entirely different set of bands.

Excellent Pickings

Jack Stoll, of West View Park in Pittsburgh is fortunate in having some excellent dance bands there. They also cover the territory in Indiana and Ohio and are good enough to play Alice McMahon's Indiana Roof and Milt Magel's Castle Farm. In the eastern United States, it is names or local. Very few traveling territorial bands. Again I found beautiful ballrooms, well operated. Some of them in continuous operation for many years. Wagner's, in Philadelphia just celebrated its 60th birthday.

How is business? I know a lot of ballrooms for sale. The big problem is to have something left after you have paid the band, help, heat, light, ASCAP, BMI, insurance, advertising, maintenance, licenses, income tax, unemployment tax, excise tax, social security tax, real estate tax, personal property tax, sales tax, etc. You figure it out.

The armed services have taken a lot of potential dance patrons. Then, too, young people are getting married at an earlier age than they did 10 years ago. As a result, dance bands must style their music to appeal to a wider age bracket. The

teenagers wanting be-bop, the older ones wanting sweet music, and the musicians wanting to play for their own amazement. If you think they had "fun on the Bayou," you should try running a ballroom.

(Advertisement)

Gretsch Spotlight

"That Great Gretsch Sound" Draws Rave of Still Another Drum Star, Louie Bellson



Louie Bellson and Gretsch Broadcasters

THE AMAZING facts about Louie Bellson are well known—his laurel-winning drumming for Duke Ellington—his genius as arranger, composer—his resourcefulness as drum designer (for examples, the famous Gretsch "Disappearing" Drum Spurs, the new "Gretsch-Bellson" Drum Sticks, are Bellson inspirations!). But you may not know that Louie is a long-time user of Gretsch Broadcaster Drums and that you can get a list of his drum setup from us—including prices—no obligation. We'll also be happy to send you, free, a copy of Louie Bellson's own favorite drum solo. Write now—Dept. DB-42253, FRED GRETSCHE, 60 Broadway, Brooklyn 11, New York.

JERRY GRAY

and his Band of Today

- Now preparing spring and summer tour to include ballrooms—theatres and college dates in the east and middle west.
- Back to the west coast in the fall for Radio-TV and personal appearances.

DECCA RECORDS

Latest with Ella Fitzgerald

"I CAN'T LIE TO MYSELF"

MCA

Music Corporation of America

London
Chicago
San Francisco
Dallas
Boston

New York
Beverly Hills
Cleveland
Detroit
Minneapolis

NOW AVAILABLE
JERRY GRAY

Special Arrangements and Compositions in stock orchestrations

"Crew Cut"

"Re-Stringing The Pearls"

In preparation —
"Desert Serenade" (Theme)

Order from ALBERT MUSIC CORP.
14861 Valley Vista Blvd., Sherman Oaks, Calif.

LEE PEEPER

and his ORCHESTRA
with
NIKI STEVENS

ONE OF THE MOST POPULAR
BANDS IN THE COUNTRY—
CONSTANTLY IN DEMAND AT
LEADING BALLROOMS and HOTELS

★
RECORDING STAR
OF
MGM
RECORDS



127 N. Dearborn St.
Chicago 2, Illinois

Newark Kansas City
Tampa Cleveland
Hollywood



Artists Corporation

Chicago's Chez Led The Way For Bands In Loop Niteries

By Aaron Cushman

Through 20 years of bust and boom, in war and peace, Chicago's Chez Paree has paraded an array of great talent unmatched in the annals of show business. And the big theater restaurant near the shores of Lake Michigan looks ahead to countless more years of success as both the cradle of "stars" and the showplace of immortal troupers.

Names have made the Chez, and it's no less true that the Chez Paree has made the names. Great orchestras and tiny rumba bands; glittering lights that bore a combination of the most famous like Ben Bernie, Abe Lyman, Emil Coleman, Vincent Lopez, and Paul Whiteman along with the names of a few unknowns, such as Tony Martin, Betty Hutton, Phil Harris, Edgar Bergen, Judy Garland, Martha Raye, and Danny Thomas.

Converted Warehouse

The saga of the Chez Paree is no rags-to-riches tale. Housed in a converted warehouse on Chicago's lively Near North Side, it has been recognized as a fixture in the nation's night life scene since November 29, 1932, when Sophie Tucker cracked a bottle of champagne over the nameplate and declared, "revelry is now in order."

Almost from its opening day the Chez has matched prominence with the name bands that gave forth from her elevated band stand. Amid the pomp of Chicago's nightlife society the Old Maestro Ben Bernie held court in September, 1935. He was carrying his own vocalist at the time . . . youngster named Phil Harris.

Ted Lewis, always a great favorite, made his Chez debut as far back as May, 1936. The first of a series of engagements for Abe Lyman and his band began in July of 1938, with Chicagoans and conventioners standing in line night after night. Lyman and ensemble returned to the Chez time and again after that successful opener.

A clarinet player of no prominence in Tom Gerun's band had been working at the Chez Paree for some time doing occasional vocals. It was Harry Richman who first introduced Tony Martin as a featured vocalist . . . from the stage of the Chez.

A Scout's Paradise

Talent hunters seemed to be on hand whenever the big bands hit Chicago. A pert honey-blonde named Betty Hutton came to their attention while warbling tunes for Vincent Lopez' orchestra. Then there was a gal who carried her own atomic band with her . . . name of Carmen Miranda. Chicago critics stood up and applauded this Brazilian bombshell who couldn't speak a word of English.

The list of discoveries and the bands that they worked with goes on and on. There was Martha Raye, spelling her name Rae, who had trouble walking on and off stage and taking bows. Three bits of rhythm who kept tripping over each other's feet and who now sell over a million records annually—the Andrews Sisters, Judy Garland, Danny Kaye, Martin and Lewis, and Frances Langford.

With every bill headlined by top names such as Frances Williams, Harry Richman, Helen Morgan, George Jessel, Veloz and Yolanda.

Morton Downey, Jimmy Durante, the Chez' success was assured from the start. By the time the fifth anniversary rolled 'round, every top name in cafedom had played it. When the "Last of the Red Hot Mamas" played the 10th anniversary the club was even more solidly established as a nocturnal institution.

Records

The steady progress of the Chez thru thick and thin is mirrored in the attendance records. The marks set by Ted Lewis in 1937 were topped by Joe E. in 1942 and by Jerry, with partner Dean Martin, last summer.

The two-band system has been maintained and enriched by the four owners who bought the Chez in January, 1950. House bands include such famous names as Lou Breese, Gay Claridge, Roy Raeburn, Emil Coleman, Buddy Morgan, and the current ensemble under the baton of Brian Farnon.

Coupled with these names a vast array of South American groups held sway as the second half of the two-band system. Don Orlando, Bobby Ramos, Lucio Garcia, Podada, Joseph Kovats, and Don Chiesta were but a few of the rumba specialists that enthralled Chez patrons.

Movie Music

By Charles Emge

Call Me Madam (Ethel Merman, Donald O'Connor, Vera-Ellen, George Sanders).

The answer, for those who have been wondering what's wrong with Hollywood film musicals in recent years is found right here. All Hollywood needs is Irving Berlin—and maybe Ethel Merman. The Howard Lindsay-Russel Crouse takeoff on Washington's lady ambassador (Pearl Mesta) and the Washington scene as reflected in a minor European country, is brought to the screen virtually intact in all important respects.

The songs (*Marrying for Love, et al*) are not representative of Berlin at his best but they are still far superior to anything Hollywood tune tailors have been turning out.

Donald O'Connor continues to emerge, with maturity, into a top-bracket performer. There's Vera-Ellen at her best, and George Sanders, one of the screen's finest actors, turning up (with his own voice) as a surprisingly good singer.

now
P.M. pressure plate
ligatures

FOR BETTER TONE—LONGER REED LIFE
clarinet and alto sax \$1.25
tenor sax \$1.35

TRY ONE AT A
MUSIC STORE
REPAIR SHOP
OR WRITE

PRESENTED THROUGHOUT THE WORLD
FENZEL, MUELLER & CO., Inc. 1000 Grand City Bldg. New York

Top Professionals Choose!



ROY HAYNES

FEATURED STAR



Recent appearances of drum sensation, Roy Haynes, at New York's La Vie En Rose (with Hazel Scott), Birdland (with Bud Powell) at Philadelphia's Blue Note and on "The Mindy Carson Show" with Mary Lou Williams, have all been tremendous successes. Roy says—"I've used WFL's for years. They look better, play better and sound better." Roy's drums, like those of most top artists, were made under the personal supervision of the one and only Wm. F. Ludwig. Yes . . . WFL stand for Wm. F. Ludwig the first with the finest in percussion for over fifty years.

SEND TODAY FOR GREAT NEW 1953 CATALOG!

Please rush my free copy of your new catalog, DR-14

NAME _____
ADDRESS _____
CITY _____ STATE _____

WFL DRUM COMPANY
1725 NORTH DAMEN AVENUE, CHICAGO 47, ILL.

BE A TOP PIANIST—MODERNIZE!
FOUR NEW BOOKS

1. BLOCK CHORDS EXERCISES.
2. SINGLE FINGER FIGURES FOR THE PIANO.
3. SUBSTITUTE CHORDS AND VOICINGS BY MASTERY OF MODERNE PROGRESSIONS.

EACH BOOK OF 13 STUDIES \$3.00. Send Postal or Bank Money Order Only to SAM Saxe, 6513 De Longue Ave., Hollywood 28, Calif.

MARIMBAS
CELESTA
Jem-Co
AT ALL MUSIC STORES
CELESTETTE
GUARANTEED QUALITY INSTRUMENTS
GLOCKENSPIEL
VIBES
CHIMES

"World's Largest Production"
Decatur, Illinois, U.S.A.



Jones Spikes Rumors About His Not Playing Dance Music

BY SPIKE JONES

Norman Weiser, Publisher
Down Beat
Chicago, Ill.
Dear Norman:

Your letter requesting that I write an article for your dance band issue came as quite a surprise. In fact, I will be about as uncomfortable writing about dance bands as Mitch Miller would be recording the score of *The Razor's Edge*.

Not that my band hasn't recorded some very successful dance music, because it has. We're very grateful for the acceptance which has been given our Charleston album, four songs from another era played by musicians from another world. I don't know the exact sales figures on it, but it's already sold over two million bottles of Sloan's Liniment.

Good Reaction

And the Slickers and I are also most appreciative of the reaction to our new album, *Bottoms Up*, which is our treatment of another dance style, the polka. I'm sure you'll be intrigued by the vocal on *Bottoms Up*, the title song. This was done by I. W. Harper, accompanied by a quartet known as the Four Fifths. I. W. is really Dick Morgan, our guitar player. Dick used to be with Horace Heidt until he turned professional. He sang the entire vocal under the influence of money.

Another musical deviation we have made recently in addition to recording our satirical arrangements is a combination I organized in Hollywood known as the Country Cousins. These arrangements are also danceable and feature not only a very strong rhythm section, but also the multiple trumpets of our great trumpet player, George Rook. George is really a sight to see recording three trumpets at once. No one has seen anything like it since Lassie chewed a Tootsie Roll. George's artistry is especially noticeable on the Country Cousins' *Hot Lips*.

Back on Juke

By the way, the Country Cousins got me back on juke boxes again. For a couple of years it was the operators' opinion that our records drove the bartenders to drink and the customers would get powder burns from our violent arrangements. But since the accept-



Spike Jones

ance of our western band on coin machines, I'm very thrilled to say our last three Slicker records have been tremendously successful in this medium.

You may wonder why in the past few years I have branched out in different styles of music on recordings. It was strictly in self-defense, because some of the so-called pretty records nowadays are almost as funny as *Chloe*. For example, I'm sure you've heard one of the most popular records on the air today beautifully sung by one of the top girl vocalists, but they made the poor girl record it at a dog pound.

And of course, there's the man singing with only his guitar about the Happiest Day of His Life and sounding about as happy as Freddy Martin if he found out Tschai-kowsky was alive and had a good lawyer.

One More

Another good example of what our ballads are coming to is an Oriental song covered by most of the labels, the most popular of which seems to be the one recorded on the stage of Loew's Tokyo with the accompaniment sounding like two wet noodles stretched across a mah jongg set and hit with a Ming

Bandleaders Must Be Businessmen

By Sammy Kaye

Some years ago, I inaugurated "So You Want to Lead a Band" as a means of allowing the public to participate in what seems to be a very easy and glamorous business. Over 10,000 eager persons have swung my baton, and many more will have the opportunity, but I wonder how many of them would be eager to play the game if we switched the gimmick to "So You Want To Manage a Band?"

Take the payroll. Each week, exclusive of countless bills, 45 members of the Sammy Kaye Enterprises receive paychecks. Believe it or not, the band, itself, numbers only 18.

But a band isn't big business without lots of activity, and activ-

ity means a lot of overhead. Our offices take up almost an entire floor in a Fifth Ave. skyscraper. Sammy Kaye Enterprises is composed of several lesser groups of which Sammy Kaye, Inc. is the major one. The band performs on radio, television, and recordings and makes personal appearances. It's the showroom of our corporation much like the showroom of a manufacturer which keeps the inside machines humming. Then, we operate two music-publishing companies—Republic Music, affiliated with BMI, and World Music, affiliated with ASCAP.

Takes 12 Weeks

Each tune requires a considerable investment. It takes an average of 12 weeks before a tune gives indication of catching on or falling by the wayside. This 12-week operation can run into a deficit of up to \$35,000. Fortunately, both companies have been quite solvent, although, not all our tunes paid off.

One of the most difficult strategies in the band business is mapping out an itinerary. Bands must travel to remain popular, but they must travel wisely.

Avoid Costly Jumps

A \$3,000 date in Chicago would be inadvisable if it meant going there and returning with no in-between engagements. Transportation would run well over \$2,000. When you figure overhead, a date like this, quite good in these times,

would be a severe loss. But, if our booking office lines up many such engagements within a reasonable distance of each other, it pays off. Once in a while, a booking will justify a big expenditure for transportation. Several weeks ago, we plunked down \$3,000 to an airline in order to play a one-night engagement in Hollywood, Fla. But the \$7,500 we got for the booking justified the expense.

It would take hours and a great deal more space completely to review this business of managing a band. It's complicated and involves lots of high and not-so-high finances, government tax excluded. All in all, I have learned that running the "Swing and Sway" orchestra isn't just a matter of waving a baton. Bandleaders must definitely be business men.

DID YOU KNOW that in the time it takes you to read this, you could turn to page 47 and find out how to save yourself \$1.50 over the newsstand price of *Down Beat*?

CHRISTENSEN PIANO METHOD

Successful through the years for Swing, Jazz, Ragtime, Boogie, Blues, Breaks, keyboard harmony, etc. At your dealer or sent postpaid for \$2.50.

Send 20c for current monthly bulletin of breaks and fill-ins for hit songs, or \$2 for 12 months. Mention if teacher.

The Axel Christensen Method
Studio D—P.O. Box 427, Ojai, California

LEARN to make your OWN arrangements

Give your band or combo personality

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

UNIVERSITY EXTENSION CONSERVATORY

Dept. E-439
2000 South Michigan Ave., Chicago 16, Ill.

- Piano, Teacher's Normal Course
- Piano, Student's Course
- Public School Mus.—Beginner's
- Public School Mus.—Supervisor's
- Advanced Composition
- Ear Training & Sight Singing
- Choral Conducting
- DANCE BAND ARRANGING
- History & Analysis of Music
- Cornet—Trumpet—Voice
- Professional Cornet—Trumpet
- Double Counterpoint
- Harmony
- Guitar
- Mandolin
- Violin
- Clarinet
- Saxophone



SPREADS FARTHER LASTS LONGER
HOLTEN OIL

Superior spreading power, slower evaporation, uniform consistency—Holtens Oil tests best for easier, speedier instrument action.

No. 1—Trombone Slides
No. 2—Valve Instruments
No. 3—Flux Mechanisms

25c with swab applicator
30c with dropper

BUY IT AT
MUSIC DEALERS EVERYWHERE

Autographed!

THE ONE AND ONLY ORIGINAL

"Mr. B" SHIRT



Yes, this is the Billy Eckstine original! There are no others! The "Mr. B" is smartly styled and carefully tailored in the finest quality shirtings.

\$5.95 each (3 for \$15.00)

Mail coupon today! We pay postage!

"MR. B" SHIRT CORP.
BOX 171, New York 27, N. Y.

Enclosed is \$_____ Please send _____ "Mr. B" Shirts in the colors and sizes indicated below. NO COD'S.

- White on White
- Pastel Blue
- Pastel Green
- Maize
- Pink

Collar Size _____

Sleeve Length _____

NAME _____

ADDRESS _____

CITY _____

STATE _____

Chiron Vibrator Reeds
(REG. U.S. PAT. OFF.)

NEW YORK 2 2½ 3 3½ 4 4½ 5 5½ PARIS

1 1½ 2 2½ 3 3½ 4 4½ 5 5½

Soft Medium Stiff Medium Stiff

SAVE WORRY AND MONEY

... the famous brand with modern design !!

FOR SAXOPHONE AND CLARINET

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

If your dealer cannot supply you, write to us.

H. CHIRON CO., Inc. — 1650 Broadway — New York 19, N. Y.

Lee Collins

(Jumped from page 1)

Zutty was not the same. The first time I really found out anything was wrong was when we played Strasburg. I had top billing over Zutty, and he complained to Mezz about it and stopped speaking to me.

Great Band
As for the band, it was great. The trouble in the band was Zutty. He was always fighting with Mezz and the others. As to the trouble with him and Mezz, I don't know anything about it, as it happened after I left Paris.

The morning I left Paris for America I did not tell anyone. I wanted to go to the hospital over

there, but my wife, Mary, insisted on coming home, and she made the preparations for us to leave. Mezz asked me to stay until he could replace me, and my wife told him I was too sick to make another concert. Then Mezz told Zutty and Marge. They came up to my room and were very much surprised to know we were leaving.

Didn't Know

I did not ask Zutty Singleton for one penny. When he was leaving he told Marge to give me \$100, but if I had known he was doing it for publicity I would not have accepted it.

On our whole tour of Switzerland I was sick, and my wife had to get the doctor for me before I played a concert.

If I had needed the money that bad I would have cabled Werlic Canase, the owner of the Victory club, who is like a brother to me. When I arrived here in Chicago at St. Luke's hospital, he was there every day to attend to my needs or see if I wanted anything.

Well Again

I am now well again and weighing 200 pounds again. I have just closed at the Marble Stairway, where I stayed for some time, and I am now at the Bee Hive.

I had to write this letter because so many of my fans have been writing me from as far as Egypt and South Africa and wanting to know the truth, and this is it.

Ballroom Empire Built Around Aragon

A quarter-century spent operating one of the nation's most consistently successful ballrooms has made the family name of a pair of once-lowly immigrants from Greece as familiar to Chicagoans of two generations as that of the biggest "name" bandleader who ever waved a baton from its stand.

The ballroom is the Windy City's lavish Aragon, a North Side landmark since 1926, when it was splashed open at a cost of \$1,750,000 by the Karzas brothers less than two decades after they arrived in the U.S. to parlay a \$300 investment into a formidable ballroom empire.

Opened Restaurant

It was in 1909, shortly after their arrival, that the late Andrew Karzas and his brother, William, sank their meagre savings into a restaurant venture which proved so profitable they branched out, in rapid-fire order, as nickelodeon operators, co-owners of one of the city's early movie palaces (the Woodlawn), and mutual proprietors of an elegant ballroom combine—the South Side's 31-year-old Trianon and its sister teppery, the Aragon.

Across the Aragon bandstand have paraded most of the big names in the dance band business—Harry James, Xavier Cugat, Tommy Dorsey, Artie Shaw, Guy Lombardo, Glenn Miller, Benny Goodman, Ben Bernie, Kay Kyser—and some who became "names" by



The Aragon ballroom

playing the Aragon—Wayne King, Freddy Martin, Dick Jurgens, Eddy Howard, Equally familiar, though, through Aragon's consistent advertising policy in newspapers and on its radio pickups, has been the name of "your dancing host"—Andrew Karzas until his death in 1942, and William Karzas since that time.

Personal Touch

The Karzas personal approach is fortified by a variety of activities, designed to maintain the steady attendance which has been an Aragon byword through the years—even on so-called "off-nights." Tuesdays at Aragon feature a dance class, with instructions in waltz, fox-trot and one-step; Wednesdays are "Sweetheart Nights" with couples admitted at reduced rates; Thursdays are "Waltz Nights," with every other tune in 3/4 time. Another regular feature is a community singing session.

Classics, Jazz On New Label

String quartets and a jazz session soon will be released simultaneously by a new record company which plans to concentrate on modern music—both classical and jazz. The new label, Contemporary, is owned by Lester Koenig, an associate producer at Paramount Pictures and operator of the Good Time Jazz record company, which releases two-beat wuxings.

Initial Contemporary releases will include George Baratti's *String Quartet, 1934* and John Vincent's *Quartet in G*, both played by classical musicians. First jazz pressing is an on-the-spot LP recording of a Sunday session by Howard Rumsey's Lighthouse All-Stars.

FOX HAS IT!

The much sought after **WHITE ON WHITE**... extra narrow woven **STAN KENTON** tie... with crested design... also available in ALL other colors.

Reg. \$2.50 value **OUR PRICE \$1.50**

"Try one on my way on. Send \$1.50 and name your color."—Hal Sarry No. C.O.D.'s. We Pay Postage

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

Learn Jazz from Jazz stars
Inexpensively taught by mail

ADVANCED AND BEGINNERS

NAME _____
ADDRESS _____

Please send me FREE and with no obligation information on your correspondence courses. check your instrument and mail today

TERRY WILSON PIANO
BOBBY HACKETT TRUMPET
CHARLIE VENTURA SAXOPHONE
OSCAR MOORE GUITAR
KARL B. WESTIN MODERN HARMONY

WESCO SCHOOL OF MUSIC Inc.
P. O. BOX 8086, CLINTON HILL STA., NEWARK N. J.

**BANDLEADERS! MUSICIANS!
VOCALISTS! SIDEMEN!**

Increase your earning power—let music pay off for you.
This book can be the most important investment you have ever made.

SUCCESS WITH A DANCE BAND

Here is why you can't afford to turn down this offer... This book was not written by one man, but by two or three. But written with the help of almost a HUNDRED OF AMERICA'S TOP BANDLEADERS, VOCALISTS, MUSICIANS AND SIDEMEN! Never before have so many people been collected into one book for such a purpose. It took us almost a full year to interview and question all these stars. The result—a book filled with precious advice, hints, tips and never before published *Secrets and Ideas*. Amateur or professional you must have this book. Take a look at some of the things it contains:

BANDLEADERS DEPARTMENT
Written with the help of some of the greatest leaders in the business, including FRANKIE CARLE, BUDDY DE FRANCO, JOHNNY LONG and many many others. Chapters include:

- What it takes to be a bandleader—
- How to choose your men—
- Preparations and Business Arrangements—
- Arrangements (Music)—
- Entertainment Numbers & Specialty Routine—
- How to run a rehearsal—
- Uniforms—Lighting Effects—Music Stand—
- The Microphone—
- Transportation—
- sure-fire methods of Getting work for your band—
- That first job—
- Is music the career for you?

MUSICIANS AND SIDEMEN DEPARTMENT
This section was written by a group of the country's top musicians. Headed by the former Goodman, Dorsey, Ellington, drum ace; the fabulous Louis Bellon plus other stars from the hands of Stan Kenton, Boyd Raaborn, Bob Chester, Benny Goodman, Ted Fio Rito and Harry James. Here is all that information you have always wanted—and will never find anywhere else.

- Preparing Yourself For A Career With The Big Bands
- First Connections In The "Big Time"
- Life And Living Conditions Traveling With A Band
- Is There A Future For Upcoming Musicians?
- Can Jazz Be Taught?
- Average Salaries Of Name Band Musicians
- Expenses
- Etc.-Etc.

VOCALIST DEPARTMENT
Here it is! The keys to an exciting and profitable career. Written by some of the nation's highest paid singers, including No. 1 band vocalist of the year, Tommy Mezzera with the Ray Anthony org. Plus other top vocal stars from the bands of Harry James, Stan Kenton, Tex Beneke, Bobby Sherwood, Jan Garber and Horace Heil.

- How To Prepare Yourself For A Job With The Big Bands
- First Connections In The "Big Time"
- All About Life And Living Conditions On The Road
- Salaries Of Name Band Vocalists
- Expenses
- Is There A Future For "Upcoming Singers?"
- Marriage And A Career, Etc.
- Big Extra Feature chapter—Secrets And Suggestions On Contest Singing.

The three above departments (with many fine illustrations and sketches) complete in one sensational book! Yours for only \$2.50 Postpaid. Order now—Send \$2.50 in check or money order with your name and address to:

JOHN LEWIS COMPANY
P.O. Box 2634 Wilmington 5, Del.

EMCEE The Entertainer's National Handbook now offers a collection of **MECCELER STOPPERS, COMIC SONG TITLES and COMIC DICTIONARY**, twenty neatly printed and bound pages. Get this hilariously useful collection NOW—ONLY \$1.00 POSTPAID. D. & C. FRANKEL PUBLISHERS, Desh 29, P. O. Box 983, Chicago 90, Illinois

DRUMMERS
THE SAM ULANO SCHOOL FOR DRUMMERS IS PRESENTING ITS ANNUAL SHOW FOR DRUMMERS
THE DRUMMER'S PANORAMA
At The 92nd Street Y on May 25th, 1953

Featured Guest Appearance
MAX ROACH and QUARTET
MOON DOG

ORDER YOUR SEATS NOW \$1.50
Write To **SAM ULANO**
1739 Boston Road, Bx., N.Y.

HARTNETT MUSIC STUDIOS
(Our 55th Year)
Announcing the following additions to our fine teaching staff
JOHNNY SMITH, Guitar • **BOB ALEXANDER, Trombone**
SANFORD GOLD, Piano

All instruments taught including
Hammond Organ, Accordion, Drums, Vibes
VOCAL — DANCE — DRAMA
SONG WRITING SERVICE
COMPLETE RECORDING FACILITIES
COMMERCIAL AND DEMONSTRATION RECORDS!
BY NAME SINGERS AND MUSICIANS!
Reasonable Rates Approved For Veterans
1505 BROADWAY, N.Y.C. PHONES: CI 6-5370 - 5371

... the mute with perfect intonation

by the makers of the famous Harmon "Wow-Wow"

HARMON PRO-FIBE

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

Acclaimed the new Number One Mute by the leading names in modern music
* Reg. U. S. Patent Office

HARMON MUTE CO.
CHICAGO 44, ILLINOIS

GLOBE POSTER CORPORATION
1501 West Congress
Chicago, Illinois

The preferred window card of all leading dance bands and talent agencies.
Serving the entertainment world since 1929.

CLASSIFIED

Twenty-five Cents per Word—Minimum 10 Words

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

Classified Deadline—Five Weeks
Prior to Date of Publication

FOR SALE

PIANISTS: Buy new classic "An American In America" 40¢ per copy. Master Music, 636 Woodland, Toledo, Ohio.

UNDUPLICATED Be-Bop Tunes for Guitar: Sax—Trumpet \$2.00 each. Write Olin, 803 E. Wisconsin Ave., Milwaukee, Wis.

NEW TOP TUNES—copies available to professional artists. AMERICAN MUSIC HOUSE, CABIN JOHN, MARYLAND.

HELP WANTED

EXPERIENCED MUSICIANS, all instruments, guaranteed salary. No hotel bills. Accommodations Modern Land Cruiser. Verne Byers, 4651 South Logan, Denver, Colorado.

WANTED MUSICIANS for replacements (Piano man) Steady work. Guaranteed salary. Headquarters Des Moines. Some Location. Do not live in bus. Jack Cole, 1128-68th, Des Moines, Iowa.

NEED 2nd TRUMPET MAN for band traveling territory. Good chance for experience. Guaranteed weekly salary. Sleeper bus. Little John Beecher, 1611 City National Bank Bldg., Omaha, Nebraska.

GIRL VOCALIST for Midwest traveling band. Some location. Private compartment in sleeper bus. Guaranteed salary. Send picture and record if possible to Box 689, Down Beat.

GIRL MUSICIANS for well known traveling dance band. State experience. Photo required. Write Box A-678, Down Beat, Chicago, Ill.

ARRANGEMENTS

COMBO SPECIALS 11 Written to order for any 2, 3 or 4-front line. Reasonable. Arranging Service, 334 Monroe Ave., Rochester, New York.

HAVE YOUR MUSIC ARRANGED for publication. Complete piano score \$21.00 or four part vocal arrangement \$21.00. Don R. Olby, 818 N. Van Buren, Milwaukee, Wisconsin.

AT LIBERTY

NEED MAN. Experienced and willing to travel anywhere. Dependable. Johnny Anderson, 129 E. Paint St., Washington Court House, Ohio. Phone 48414.

NOW! the new SMUCE magazine!

Contains original material. Monologues, Parodies, Dead Novellas, Skits, Dialogues, Songs, Pastor, Gags, Jokes, Subscriptions, \$3. Add \$1 for 6 separate back issues. SMUCE—Desk 3 P.O. Box 988 Chicago 90, Ill.



SWING PIANO—BY MAIL

30 Self-teaching lessons\$3.00
7 Folios (Classical & Popular) ea. \$1.00

Chance to win \$200.00 on new release-theory. Order 46 page original classical improvisation composed on a new theory price\$20.00 (Money back guarantee) (Samples)

PHIL BRETON PUBLICATIONS
P.O. Box 1402, Omaha 8, Nebraska

NEW! Firebrite LUMINOUS COLORS

Amazing! Startling!

NOW AVAILABLE FOR . . .

DANCE ORCHESTRA POSTERS and CARDS

WRITE NOW FOR SAMPLES
DATE BOOK and PRICE LIST

CENTRAL SHOW PRINTING CO.
MASON CITY, IOWA

MISCELLANEOUS

AN OPPORTUNITY FOR YOU to earn extra dollars by selling DOWN BEAT in your own neighborhood. For full information write Box WN, DOWN BEAT, INC., 2001 Calumet Ave., Chicago 16, Ill.

GET FREE LIST band instrument closets. BERG LARSON Mouthpieces. LOMA COOPER, 68 E. Grand Ave., Chicago.

LET US REPRESENT YOU in New York. Legal, Domestic, and Musical Investigations. Missing persons traced. Armed Escorts for all occasions. All inquiries strictly confidential. Call or write Cadillac Detective Service, Inc. 715 E. 231st St., New York 6, New York. TUlip 24129.

ENTERTAINER'S Comedy Material Collection, \$1.00. Sebastian, 10934-P Hamlin, North Hollywood, Calif.

BOOK STYLE for Modern Pianists, revised edition, \$3.00. Karl Macek, 1242 Main St., Springfield, Mass.

WRITE SONGS? Read "Songwriter's Review" Magazine, 1650-DB Broadway, New York 19. 25¢ copy; \$3 year.

MUSICIANS-TEACHERS. Special discounts on guaranteed musical instrument repairs. Write for prices. Wallace Music, 200 S. Main, Wilkes-Barre, Pa.

SONGWRITERS—These lyrics need music: Jellyroll, Lovers' Lane, Lullaby, Gone Forever, Glorious Love, Time Passed By, Castles of Love, Just You and I, A Love-Light, Sweet Kisses It Had to Be, There's No-one But You, Garden of Love, So Much in Love With You, Delightful Dreams, Tempting Tid Bit, Love Me Again, Time Stands Still, My Shining Star. Write T/Sgt. Bert Kosciak, 82nd Bomb Sqd., 301 Bomb Wing, Barksdale A.F.B., Shreveport, La.

SONGWRITERS

PROTECT YOUR IDEAS!
HOLD ALL SONGS, POEMS!
Write for safe, correct procedure!
SONG SERVICE
Dept. DB, 333 W. 64th St., N. Y. 19, N. Y.

Top Glasses \$2.25 Pair

Clear or Tinted Lenses (Men & Ladies)
Case Free
Brown or Black Frames
Rep. Stg.\$1.00 ea.

BRETON SALES CO. Dept. D
1168 E. 14th St., Brooklyn 30, N. Y.
C.O.D.'s accepted

FREE

Mailing Lists of Music Stores. Also Every Type of Mailing List covering the Theatre, Movies, (Hollywood) Radio and TV, Hotels, Resorts, Camps and Clubs.

"If we do not have the list you need, we will compile it for you—without charge."

We charge only for addressing. Write for FREE catalogue.
SPEED — ADDRESS
All lists or Addressograph plates accurately corrected. Guaranteed 100% Correct. 48-01 Forty Second Street Long Island City 4, N. Y. ST 4-9722

MARACA STICKS for all your **LATIN BEATS**

of your dealer now \$3.00 retail
Woo Tibro Ind. 1654 W. 69th Chl., Ill.



INSTRUCTIONS IN SAXOPHONE CLARINET & BASS CLARINET

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

DRUMMERS Learn to Play Progressively!

DRUMS VIBRAHARP TYMPANI
Private lessons and ensemble work. Send for "Street Beats & Tom Riffs"

CLARENCE CARLSON
Cosmopolitan School of Music
1625 Kimball Building, Chicago 4
Harrison 7-4868

WOULD YOU PAY...\$1.25

- TO BE ABLE TO WRITE ALL YOUR OWN ARRANGEMENTS WITHOUT EVEN USING A PIANO.
- TO KNOW THE 4-PART HARMONY OF EVERY CHORD OF MUSIC FOR ALL Eb, Bb & C INSTRUMENTS AT THE SAME TIME.
- FOR A COMPLETE COURSE ON ARRANGING.
- TO HAVE A SOUND KNOWLEDGE OF CHORD PROGRESSION.
- TO BE ABLE TO TRANSPOSE ANY SONG TO ANY OTHER KEY.
- TO BE ABLE TO ANSWER ANY QUESTION OF HARMONY.

THE LIGHTNING ARRANGER
Is the only musical device in the world that will DO ALL THIS!
\$500 Worth of Musical Knowledge—and You Can Carry It in Your Vest Pocket
DON'T DELAY—Inquire at your local Music Dealer or send remittance to
Lightning Arranger Co.
2929 Chew Street
Allentown, Pa.

Three Models To Choose From
"New Model" Prestaboard\$1.25
"Lifetime" Celluloid\$1.50
"Indestructible" Plastic\$2.00
Money Refunded If Not Satisfied

22491984 Pte. Callaghan, D.
1st BTN. Black Watch.
IND. GUARD. COY
PUSAN.
B.A. P.O. 3
Korea.
February 15, 1953

Dear Sir/Madam:

I am a Scottish soldier serving with a Scottish regiment in Korea. I am down in Pusan just now and sometimes visit an American Service Club. It was on doing so that I had the privilege of reading your grand magazine, "Down Beat."

I must congratulate you. It is the best musical paper I have ever read. I get a few different papers from home, but yours tops the poll.

Sincerely yours,
s/Danny Callaghan

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

Please enter my DOWN BEAT subscription
 1 year (26 Issues) \$5 2 years (52 Issues) \$8
 3 years (78 Issues) \$11

Name _____
Street & No. _____
City & Zone _____ State _____

Check Enclosed Cash Enclosed Money Order Enclosed
We cannot be responsible for mailing of cash.

4-22-53

TENOR BAND LEADERS

Versatile arrangements in all popular tempos. Distinctively phrased for tenor bands. Write today for our new catalog.

PHOENIX MUSIC ARRANGING SERVICE
606 W. Piedmont, Phoenix, Ariz.

LEARN HOT PLAYING

Quick course to players of all instruments—make your own arrangements of "Hot" breaks, choruses, obbligatos, embellishments, etc. Horns, saxes, quartets and ensembles—special choruses—modulation to other keys—suspensions—accidentals—organ pedal-steel effects.

ELMER B. FUCHS
233 E. 19th St. Brooklyn 24, N. Y.

PIANO LESSONS

SEND \$2.00 for

Included FREE Sensational new chord detector indicates all chords at a glance.

KARL BERRY
P.O. Box 2362-B Self Lake City, Utah

MUSICIANS!

FOR ALL INSTRUMENTS

- Con. No.
- 72—MODERN HARMONY. Instructions in the use of modern harmonic devices. Reharmonization, impressionistic motion of chords etc. Text with many examples\$1.25
 - 902—PROGRESSIVE JAZZ PASSAGES. Typical 16-beat examples in all popular keys. .50
 - 47—MODERN BREAKS. Up-to-date breaks in all popular keys. (For all triable clef instruments)\$1.50
 - 41—HOW TO TRANSPOSE MUSIC. Including special exercises to practice transposing at sight\$1.50
 - 43—CHORD COMBINATIONS AND ANALYSIS. How to use chords as fill-ins, background for correct improvising, etc. \$1.50
 - 52—HOW TO HARMONIZE MELODIES. The principles of improvising correct harmonic progressions for any melody \$1.00
 - 61—CHORD CHART, 132 popular sheet music chords\$1.50
 - 16—HOW TO PLAY B.B.O.P. Full analysis, theory and many examples\$1.50
 - 47—IMPROVISING AND HOT PLAYING. Hundreds of improvisation patterns shown on all chords. A chord index locates many jazz phrases for any chord combinations\$1.00
 - 64—MODERN CHORD SUBSTITUTIONS. Chart of chords that may be used in place of any regular major, minor, and 7th chords\$1.50
 - 87—HOW TO MEMORIZE STRUCTURES. A scientific method with exercises that develop and improve the capacity for memorizing music\$1.50
 - 58—BASS CHORDS. How to find the correct bass notes from popular sheet music diagrams\$1.50

- ARRANGERS**
- 24—DANCE ARRANGING COURSE. Reharmonization, ensemble grouping, instrumentation, modulation, transposition, scoring etc. Complete\$2.50
 - 83—HOW TO ARRANGE LATIN-AMERICAN MUSIC. Authentic fully scored examples\$2.00
- GUITARISTS**
- 42—GUITAR CHORDS. In diagram as well as musical notation. Also includes correct fingering, guitar breaks and transposing instructions\$1.25
 - 73—ULTRA MODERN BOOK FOR GUITAR. Professional runs, breaks, fill-ins, endings, modulations, introductions and accompaniments\$2.00
 - 85—"BOP" Modern progressive guitar solos\$1.25

- ORGANISTS**
- 68—EFFECTIVE HAMMOND ORGAN COMBINATIONS. Chart of special sound effects and novel tone combinations\$1.50
 - 30—HAMMOND NOVELTY EFFECTS. A collection of amusing trick imitations for "entertaining" organists\$1.75

- PIANISTS**
- 50—LATIN-AMERICAN RHYTHMS. How to apply over 30 Latin rhythms to the piano. Also includes instructions in playing Latin-American instruments\$1.25
 - 80—THE BLOCK CHORD STYLE. Full explanation and examples of this modern piano style, including a block chord harmony chart\$1.00
 - 88—MODERN B.L.O. CHORD PROGRESSIONS. Examples and exercises for the progressive pianist\$1.50
 - 901—PROGRESSIVE PIANO PATTERNS. Modern style jazz phrases in all popular keys. .50
 - 102—HOW TO USE 11th AND 13th CHORDS. Examples of modern chords applied to popular songs\$1.50
 - 44—PROGRESSIVE PIANO HARMONIZATIONS. The modern way of harmonizing any melody note using unconventional chord formations\$1.50
 - 63—PROGRESSIONS IN 11th CHORDS. Examples and exercises showing all variations of 11th chords as used in modern music\$1.50
 - 65—MODERN PARALLEL CHORD PROGRESSIONS. The harmonic background for modern piano styles. How to create the "New Sound" in harmonizing basic scales\$1.50
 - 64—NEW CHORD STRUCTURES. This chart shows the basis for 112 unorthodox modern chord structures that can be used in place of conventional chords. .50
 - 69—MODERN PIANO INTRODUCTIONS. In all popular keys. \$1.00
 - 10—MODERN PIANO RUNS. 100 professional runs on all chords. \$1.00

Money-Back Guarantee on Everything.

PLEASE ORDER BY NUMBER
C.O.D. SERVICE on orders over \$2.00 (U.S. only)

FREE CATALOG

WALTER STUART
Music Studio
1227-D Morris Avenue, Union, N. J.

MUSIC PRINTING

Estimates for engraving and printing gladly furnished. Any publisher our reference - Highest rated in the United States

2801 WEST 47th STREET • CHICAGO 32, ILLINOIS



FOR THE DRUMMER WHO CARES.....

Premier DRUMS

World's Supreme Quality

Premier of England offer a full range of the finest in percussion. Unequaled for tone, design and life-time construction. Details, illustrations, dealer's name from

HALL DRUM COMPANY
623 Ursulines Street, New Orleans, La.



Left to Right: Leo Anthony, with his new Selmer Baritone Sax with Low A; Tom Liggio, tenor; Earl Bergman, alto; Ray Anthony himself with his Selmer trumpet; Bobby Trach, tenor; Jim Schneider, alto. All Selmers.



SOLID SELMER

the Sax
Section of...



**RAY
ANTHONY**

“the young man
with the
Selmer horn”

Ray Anthony's great Selmer trumpet artistry is backed with a reed section that's "solid Selmer" . . . rated by fans and disc jockeys as one of the best in the business! Hear Ray and his band on his next personal appearance in your vicinity, on the air, and on his new Capitol recordings.

H. & A. SELMER INC. • Elkhart, Indiana

**HOW
ABOUT
YOU?**

Where your talent and reputation are concerned, *you can't afford less than a Selmer*. No other instrument can do so much for your playing. Prove it—try one today at your local Selmer dealer or mail the coupon for descriptive literature.

H. & A. Selmer Inc.
Dept. C-41 — Elkhart, Indiana

Please send my copy of your Free
Brochure describing the following Selmer instruments:

Trumpet Saxophone Clarinet

Name _____

Address _____

City _____ Zone _____ State _____

Artie Shaw Re-Forms Band

DOWN BEAT

®

April 22, 1953

PUBLIC LIBRARY
APR 23 1953
DETROIT



*Special
Dance Band
Issue*

Articles By:

- James C. Petrillo
- Harry James
- Spike Jones
- Ralph Flanagan
- Guy Lombardo
- Freddy Martin
- Woody Herman
- Sauter-Finegan
- Frankie Carle
- Johnny Long
- Sammy Kaye
- & many others

* * *

Complete Band Directory

(Starts on Page 9)

* * *

How To Build A Band

(See Page 26)

25 cents
CANADA 30c
FOREIGN 35c

CANADA 50c
FOREIGN 35c

10000

[Blank white area]