

Ted Heath Offers To Play At Carnegie Hall For Free

London—Britain's king of swing, Ted Heath, has offered to fly his 16-piece poll-winning band to New York to play two concerts at Carnegie Hall, all proceeds to go to charity.

The gesture is made in appreciation of the charity concerts played in London by Norman Granz's Jazz at the Philharmonic unit in March. Granz flew his men in for two shows in aid of Britain's flood victims.

Planned Once Before

Granz and Heath planned an exchange two years ago, but though it was approved by the British Musicians' Union, the AFM vetoed it. Charity was not involved on that occasion.

JATP's shows here have already forced a crack in the Iron Curtain that shrouds Britain's jazz world in darkness. A reciprocal gesture by Petrillo would do much to ease Anglo-U.S. relations in the musical field.

Latest blundering move by the British Union in its war against American musicians is the banning of drummer Sammy Fede. Fede has accompanied Johnnie Ray in the States for the last few months. He arrived in England to open with Ray at the Palladium.

Threat

Three hours before the curtain went up, the MU stepped in. Fede was not to appear. If he did, the pit band would be withdrawn. The union's action fired even staunch MU men into making public their dissatisfaction with the move.

For the union had taken no action against accompanists brought here by Nellie Lutcher, Phil Harris, Jimmy Durante, Lena Horne, Les Paul, Mary Ford, Ella Fitzgerald, Sophie Tucker, Rose Murphy, and innumerable other American artists.

Observers here regarded this as the last straw in the MU's politically-inspired campaign against U.S. musicians.

Mooney Lands Texas Airshow

Houston—Art Mooney's orchestra took over the Weingarten Supermarkets radio show on station KPRC early this month.

Show is called Art Mooney's Texas Talent Train and is scheduled to continue indefinitely. All 16 sidemen are members of New York's Local 802. Vocalist Cathy Ryan also on the show with Art.

'Down Beat's' Five Star Discs

The following records represent the cream of the past two weeks' crop. See pages 11-S through 15-S for complete reviews.

POPULAR

TOMMY EDWARDS	<i>Au Revoir</i> (MGM 11465)
HARRY GROVE TRIO	<i>Little Red Monkey</i> (London 1316)
JOHNNY LONG	<i>Red Top</i> (Coral 60964)
LORRY RAINE	<i>A Wain' We Will Go</i> (Kem 2174)
SARAH VAUGHAN	<i>Spring Will Be a Little Late This Year</i> (Columbia 4-39963)
GARRY WELLS	<i>I Keep Thinkin' of You</i> (Capitol 2420)

JAZZ

CHET BAKER	<i>Maid in Mexico</i> (Pacific Jazz 605)
DON EWELL	<i>Good Time Jazz EP</i> (GTJ EP 1004)
STAN KENTON	<i>Concepts</i> (Capitol LP H 383)
BOB SCOBEY	<i>Ace in the Hole</i> (Good Time Jazz 78)

RHYTHM AND BLUES

THE RAVENS	<i>She's Got to Go</i> (Mercury 70119)
BUDDY JOHNSON	<i>Hittin' on Me</i> (Mercury 70116)

CLASSICAL

LONDON PHILHARMONIC (GEORG SOLTJI)	<i>Bartok: Dance Suite; Kodaly: Dances from Galanta</i> (London LL 709)
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DOWN BEAT

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PERRY COMO looks somewhat concerned as he talks to Nat Cole after a recent Nat appearance on the Como TVer. Nat may have been complaining about the stomach pains which felled him a few days later (see story on this page).

Sauter-Finegan Picking Men For Road Bookings

New York—Sauter and Finegan will soon be ready to go. They're busy lining up the personnel now for their first in-person appearances.

Band will break in gently, playing weekends only. First date will be May 8 at Sienna College upstate. A concert in Buffalo May 10 will include Joe Mooney, featured on records with the band recently.

Only men definitely set at present-time were trumpeter Nick Travis and two percussionists: Buster Bailey, of the Philharmonic, and Walter Rosenberger. Former is not related to the clarinetist of the same name.

Unless they change their minds again, Sauter and Finegan will

alternate in conducting the band, instead of hiring a third man for the chore as previously planned.

Duke Switches Record Labels

Hollywood—Biggest label-jumping news the record business has known in many a day came with switch of Duke Ellington from Columbia to Capitol.

Ellington's contract with Columbia did not expire. He asked for his release and got it. Neither Ellington nor Columbia tops here would make any comment on cause of the split. However, there was a hint in statement Ellington made in connection with the announcement. He said:

"I signed with Capitol because this firm is doing an excellent job of presenting all of its artists, particularly as it concerns exploitation."

Ellington was planning to do his first sessions for Capitol early in April at the firm's Hollywood studio before continuing his tour into the Northwest.

A and r man who will handle Ellington's recording activities for Capitol will be Dave Dexter.

Columbia Signs Judy Garland

Hollywood—Judy Garland, long a top-bracket singer saleswise on the Decca label was scheduled to cut her first sessions under the Columbia banner here during first week of April. Paul Weston, Columbia's West Coast music director, will be on the podium.

Nat Cole Is Hospitalized Just As Tour Takes Off

New York—On the very first night of what was to have been a long concert tour with Sarah Vaughan and the Billy May orchestra, Nat Cole came onstage on the evening of April 5 and announced that he would be unable to perform, as he had to leave immediately for the hospital.

He had been stricken backstage with an attack of bleeding ulcers. The midnight performance of the show was called off and it was expected that unless another big name could be hastily substituted for Nat, the entire tour would be called off.

Sidelight of the unhappy affair was that Sarah Vaughan had to fill in at the first Carnegie show by singing an extra set, and, her pianist having already left, she sat at the piano and accompanied herself, and went off to a great hand. Indications were that Nat might be bedded for several weeks.

Vaughn To Drop Band

New York—Vaughn Monroe's sidemen can consider 13 their unlucky number. A little over 13 years after the Monroe band's debut, following a date at Fordham university next May 2, the baritone balladeer will hang up his baton, probably forever.

Decision to disband was made when Vaughn, Willard Alexander (his booking agent), and others concerned realized that he can have a lucrative career as a single. Already an established movie name, he reports to Republic Pictures to start work May 12 in *The Professor and the Coed*.

Vaughn, who put the band on notice late in March, has a booking June 30 at the Sahara in Las Vegas as a single. Although he may still appear nominally as a bandleader on the labels of his RCA Victor records and on the *Camel Caravan* show, he will be fronting a group of studio musicians.

Singer is already negotiating for a TV show in which he will appear as emcee and solo performer next fall.

Ziggy Talent will be booked by the Alexander office as a single. The Moon Maids may also go out as an act under the Alexander aegis.

Kenton's Tour Of Europe Set

New York—The long-delayed, often-reported Stan Kenton tour of Europe is now definitely set.

As a result of negotiations between British booking king Harold Davison and the GAC office, Stan and his band will leave late in August for a four-week tour with an option for two more.

The trip will take them to Germany, Italy, Holland, France, Denmark, Sweden, and possibly other countries. Vocalist Chris Connors will go along with the band, not June Christy as previously rumored.

Stan opens this week at Birdland in his first Manhattan location of the year.

Trouble In Toronto Torme Tosses Tantrum

Toronto—Mel Torme waved his famous temperament high in the air during a one-week job at the Colonial Tavern here recently. The Smog insulted the customers, infuriated the management, and walked off the stand 15 minutes before the scheduled end of his late show.

On his second night here, Torme opened the last set with a chip on his shoulder, having just finished an argument with management over the signing of tabs. He sang a medley, made a few cracks about the noisiness of two or three tables, then delivered his *piece de resistance*:

"Since you don't want to listen," he said, "I won't sing. I've got to stay up here, so I'll play drums for a while. Everybody talk."

So he did and they did. Then, with 15 minutes of his schedule remaining, he scowled, sarcastically thanked the customers for being a wonderful audience, wished them "happy boozing," and walked out on them.

Later, he explained his rather quaint conduct with: "I just couldn't make it up there with all that noise."

—Bob Fulford

Burke Sets Up Hospital Fund

Hollywood—Sonny Burke, west coast music head of Decca records, whose infant son, Michael, recently during a minor operation suffered a fatal heart reaction to an anesthetic, has established a fund to supply hospitals with costly cardiograph machines to prevent recurrences of such tragedies.

Sonny has established the Michael Burke Foundation, and thanks to an immediate flood of donations, mostly from prominent music people, one machine costing \$1,400 already has been ordered for the St. John's Hospital, Santa Monica, where Michael died.

(Ed. Note: Friends of Sonny Burke or others interested in contributing may mail donations to Michael Burke Foundation, c/o Tom Mack, Decca Records, 5505 Melrose Ave., Los Angeles 38.)

Willie Smith Joins Goodman

New York—Willie Smith, just back from the JATP tour of Europe, was a last-minute addition to the Benny Goodman personnel, as the BG-Armstrong tour got underway.

Sol Schlinger is on fourth tenor, Steve Jordan on guitar, and Al Stuart on trumpet, instead of Chris Griffin; otherwise the lineup is as front-paged in the April 8 *Down Beat*.

Crazy!!!

New York—Man, that cat Webster finally got hip to the facts!

Accepting the inevitable, David B. Guralnik, general editor of the latest College Edition of Webster's New World Dictionary published here March 23, decided to include "dig" as a synonym for "understand, comprehend."

Also found in the new pages: "man"—exclamation of pleasure, surprise; "hissel"—heated discussion, squabble.

Sharp Or Square, They All Like Harry Belafonte's Art In Song

By DON FREEMAN

Hollywood—Harry Belafonte started his folk song career a little more than a year ago in the Village Vanguard, which is an avant garde type of night spot in New York's Greenwich Village.

Recently he worked in the Coconut Grove of the Ambassador Hotel in Los Angeles. The difference between the two audiences is as wide as the gap from bankrupt hamburger-stand operator to successful singer—a span which, in sum, is part of the Belafonte story.

Square Deal

The Coconut Grove, we should add, is astonishingly square—particularly for one who once sang pop vocals around 52nd St. In the Grove they dedicate songs to couples celebrating their anniversaries. It is that kind of place.

Square or no, the people in the Coconut Grove were thunderstruck by Belafonte. They wouldn't let him leave the floor without a flock of encores. Yet not one song, not one word, not one gesture was altered from Belafonte's appearances either in the Village Vanguard or the chi-chi Blue Angel. Or, the last few weeks, Chicago's plush Black Orchid.

Belafonte hits all kinds of audiences the same way, in their emotions—hits them with such truth and honesty that the differences in people seem to vanish. Universality is the word.

Since his success here, Belafonte's star is rising and the publicity is plentiful. But his art is an elusive quicksilver to capture in print.

Mystifies Experts

Even in the trade there is some mystification on this point. Recently we were in the office of *Daily Variety* when Belafonte's name entered the conversation.

"He's a folk singer, isn't he?" asked a *Variety* staffer.

"Yes and no," was our hesitant answer. It took a bit of explaining.

So if he isn't a folk singer, what in the name of foggy, foggy dew is he? Well, not to be overly analytical, but using his singing voice and dramatic ability Belafonte brings out the emotions—humor, pathos, sheer joy—in folk music, projects these emotions so that anyone—Coconut Grove square



Harry Belafonte

or Black Orchid sophisticate—can feel and understand and be moved. Partly Synthetic

In one respect, Jack Rollins, his manager, has pointed out, Belafonte is synthetic in folk singing. His roots are not in regional soil, as Richard Dyer-Bennet's, say, are in Kentucky. Or Leadbelly's in Texas.

Belafonte happens to be a native of New York, the possessor of a

not-large but extremely flexible voice and a flair for theater.

From several boyhood years in Tahiti, later travel in rural areas and in Southern streets, by library study and research, he gathered his folk songs. In other words, the singing of folk songs was not a natural, Burl Ives kind of thing.

Still, Belafonte manages to give to the folk song that basic earthy vitality which differentiates it from the Tin Pan Alley product. Nor does his singing embrace any of the contrived "Oklahoma!" brand of precious folksiness.

Here is a guy with all this, whose favorite singer is not—as you might expect—someone from the Josh White school or even Josh, himself—but Ella Fitzgerald; a guy whose closest Hollywood friend is Marlon Brando, a former fellow-drama student; a guy who collaborates with his manager on lyrics of wit and fire for revamped folk tunes; an artist who insists on "no compromise" and no echo chambers and no totally bad songs—in brief, an intense young man of enormous talent who is bound to be one of the very biggest names in our business.

Erwin Back To Nick's

New York—Pee Wee Erwin again took his band into Nick's on April 7, as Phil Napoleon pulled out.

Instrumental Standards Are Ork's Gravy Train

By BUDDY MORROW

In February of this year we took a terrific gamble on RCA Victor records. We made an instrumental version of *I Can't Get Started*.

"Making a great standard, a gamble?" you say. Believe me, it was like betting your last buck



Buddy Morrow

on a 100-to-one shot. At this point our last four RCA Victor records had sold over 200,000 each. The fourth, *I Don't Know* and *Hey*

Mrs. Jones, had just passed 250,000. All four of these records featured rhythm and blues treatments of rhythmic and blues tunes.

Warned Against It

Everyone at RCA Victor from the lowest-paid distributor salesman to the highest-paid record executive was firmly convinced that r & b material was our meat, that we shouldn't deviate.

Yet today *I Can't Get Started*, an instrumental version of a standard, appears to be the most important record we've ever made. Both the RCA organization and the disc jockeys are already telling us about the tremendous response they are getting to this side. It looks like a gamble that paid off.

Instrumentals Pay

We made it on the premise that no matter what first attracted public attention to a band, an instrumental version of a standard has, in nearly every case, been responsible for the band's ultimate important success.

You don't have to be a genius to know this. All you have to do is look back at Benny Goodman from *King Porter* on, Dorsey's *Song of India*, Shaw's *Begin the Beguine*, Miller's *Moonlight Serenade*, Harry James' *You Made Me Love You*, Barnes' *Cherokee*, etc., etc., etc.

Flanagan, Too

Among the newer bands, Flanagan made it with his *My Hero*, *Joshua*, *Giannina Mia*, etc. Billy May made all instrumentals at the start, and I think Anthony's most important records were his *Tenderly*, *Harlem Nocturne*, etc.

Sure, you could say the first record of ours that really went big was *Night Train*, an instrumental, and that *Mint Julep* and *Hey*, Mrs. Jones were all largely responsible for our fast rise in the past six months.

Diamond Chips

But as highly as we value these numbers and as important as the rhythm and blues kick has been to us, we knew, and we still know, that the diamond chips are going to come from an instrumental version of a standard.

At this writing *I Can't Get Started* looks like it, but it's still too early to tell. At this writing the band is already doing great, but I'll never be satisfied until it's doing the greatest than can actually be done.

If *I Can't Get Started* makes it, my point will be proved almost overnight. In any event, we're never going to restrict ourselves to any one type of material, whether it be rhythm and blues or great new pop songs.

As long as I have a band I'm going to be making instrumental versions of standards at very infrequent intervals. I'm no genius. Time and past performance have proved that this is where the big chips lie.

L. A. Merges Negro, White AFM Locals

Hollywood—The long-awaited merger of the two AFM locals here—Local 47 (white) and Local 767 (colored)—became official April 1. Under terms of the merger Local 767's charter was withdrawn and its assets were turned over to the former white local in lieu of initiation fees.

Los Angeles thus became the only major U.S. city with the exception of New York in which there is one union for white and colored musicians.

By Les Brown

What I Seek In A Musician

Our position in the band world today is unique, inasmuch as we play Bob Hope's radio program and his numerous benefit appearances, serve as pit band on TV's *Colgate Comedy Hour*, record for Coral, play dance dates every weekend, and hit the road during the summer months, when we are strictly a dance band.

Naturally, in our band we need extremely well-schooled musicians, but *tone* is the prime requisite. By tone I mean that big, warm, round tone that, I honestly believe, gives our band a sound unlike any other. (The "cool" sound which, of course, has its place in modern music, does not fit in our ensemble.)

Technique Not Everything

Technique, as such, is not too important. We require fast, accurate sight-reading at times, but a good rehearsal will always take care of any tricky technical passages.

For our radio and television work a versatile, well-rounded reed section is mandatory. For example, Ronny Lang, our first man, doubles on clarinet, flute, and piccolo; Sal Libero, who held down the first chair while Ronny worked two years for Uncle Sam, doubles on clarinet and flute; Dave Pell, our first tenor, doubles on oboe, English horn, and bass clarinet; Abe Aarons, second tenor, doubles on baritone, clarinet, bass clarinet, and flute.

Butch Stone, now in his 12th year with the band, and anchor man in the section with his solid baritone sax, doubles on clarinet only, as we seldom take him away from baritone except to use him as a comedy singer. A good musician who can also do comedy songs is a very valuable man—and Butch is certainly one of the best.

Trumpet Section

Our trumpet section has three wonderful first chair men in Don Paladino (he handles about 60 percent of the lead work), Stan Stout, and Wes Hensel. Don Fagerquist, who holds down the jazz chair, is also a superior section man.

Hensel has a phenomenally "big" sound and an unusual lip. We save him for the high notes at the end, when most trumpet men would be



Les Brown

tired. And, to boot, he's a very capable arranger and composer.

In the trombone section we're proud of the ever-consistent Dick Noel (first), the melodic jazz solos of Ray Sims (second) the fine all-around work of Bob Pring, and the great bass trombone of my kid brother, Stumpy.

Our rhythm section is composed of Rolly Bundock, string bass, a well-schooled man with both bow and fingers; Tony Rizzi, an exceptional musician, on guitar; Geoff Clarkson, probably the best all-around pianist with a dance band today (he's also a 10-year man with us); and Jack Sperling, who has developed into one of the really topflight drummers in the business.

Appearance Vital

In addition to musicianship, personality and appearance are important factors in a band such as ours. I don't mean that a musician has to be handsome, but he must be the type who likes to be neat and well-groomed.

We prefer temperate musicians to teetotalers, but heavy drinkers are unwelcome—and drunkards are just "out." A user of narcotics would not get a second thought—no matter how great he could blow.

Few Changes

Luckily we have had to make few changes during the six years

that California has been "home" to the band. Here in Hollywood a bandleader is always apt to lose some of his best men to the movie studios. Among those we've lost to the studios are Abe Most, Jimmy Zito, Frankie Beach, Bob Fowler, and Ray Klein. But then, I even lost a bass player, Bob Lening, to the Pittsburgh symphony orchestra.

Replacing such men has been my only real problem during a period when many bandleaders have had a tough time just to keep going. I have enjoyed a wonderful setup, thanks to my association with Bob Hope. It means nine months of the year in Hollywood, during which the band works as a unit about 3 1/2 days a week, on the average. I have first call on all the members of the band, but because our schedule is fairly regular and they know what it will be well in advance, they are able to handle plenty of outside work in radio, studios and recording.

We have an ideal setup, and we hope it lasts forever. But we're all trying to put something away for that inevitable rainy day.

BG, Satch Into Bowl June 15

Hollywood—Gene Norman will present the Benny Goodman-Louis Armstrong package at Hollywood Bowl on June 15.

The Bowl, Hollywood's famous outdoor amphitheater, seats well over 20,000. Stan Kenton, only other attraction comparable to the Goodman-Armstrong unit to appear in the Bowl, has played there twice, drawing around 12,000 on each occasion.

Cool Reception

Hollywood—Jazz jargon went into transcript of proceedings of House un-American activities committee, during course of latter's recent stand here. Following clarification of a question put to a witness by Rep. Donald L. Jackson, the witness replied: "I dig you, Jackson!"



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Cover Story

America's Best-Known Leader

By Charles Emge

So you're an operator looking for a band and/or bandleader attraction with that super-strong pulling power at the box office. The kind they used to have "in the old days" when the crowd would come pouring from miles around. And you say sadly, "But there isn't anyone like that nowadays."

Well, there is. But the trouble is that this chap just isn't available, much as he would love to step out in front of his band in a packed ballroom, nightclub, or theater—again.

Best-Known

He is today, beyond a doubt, the country's most widely known

bandleader: his name is a household word with some 45,000,000 TV fans. But he is also president of a very active corporation; he is one half of the most popular husband-wife team in television, and he and his wife are busy making a movie at MGM for which they are drawing the neat little sum of exactly \$250,000.

And now the quiz show is over, because it's unlikely there's anyone between the ages of 6 and 60 who hasn't been able to identify our boy as Senor Desi Arnaz. And his senora as our one and only Lucy, once better known in the movies as Lucille Ball.

The facts of Desi's life are more interesting than those of the usual celebrity. He was born and baptized

Desiderio Alberto Arnaz y de Acha III in Santiago, Cuba, in 1917. His father was mayor, later a member of the Republic of Cuba's congress, owned ranches, a palatial home in the city, speedboats, a yacht, a stable of horses, a big garage full of European cars.

Comes Trouble

Very lovely it was for little Desiderio—until 1933, when something worse than our own depression hit the Arnaz y de Acha family. Came the revolution.

Desiderio's father, with the rest of the congressmen, was tossed in jail. Their property was confiscated, their estates burned. Desi and his mother made it to Florida with the clothes they were wearing and a small amount of cash, all of which they spent during the next few months to help Papa Arnaz escape from prison and make it to the U.S. and safety.

Jack-of-All-Trades

The young Cuban aristocrat learned the ways of the U.S. during the next few years as a birdcage cleaner, train-yard checker, taxi driver, truck driver, bookkeeper and—finally—as a \$75-a-week guitarist-singer with a seven-piece rumba band at Miami's Roney-Plaza hotel.

Then, after a year with Xavier Cugat, he became a bandleader, after which he rather suddenly found himself in a Broadway show, *Too Many Girls*, in 1939.

When *Too Many Girls* became a movie, RKO brought Desi to Hollywood for a part in the picture, and he wound up by marrying the movie star who played the leading role—Lucille Ball.

A Double Life

Desi spent the next 10 years or so trying to make up his mind whether he wanted to be a bandleader or an actor, and doing rather well at both until TV settled that problem permanently. Meantime he had discovered for sure that he was a family man at heart who likes to spend as much time as possible at home with the wife and kids—little Lucy, almost 3; and Desi Jr.

Mrs. Arnaz, whose career as Lucille Ball the actress is too well known to need recounting, likes family life, too, and it's hardly necessary to go any further into their private life than their extraordinarily successful television series already has taken the U.S. public, except to report that Mrs. Arnaz is in fact a very good musician herself, having studied piano from the age of 5 to 15, at which time she was the star pupil at New York's Chautauqua Institute of Music.

That Old Band Bug

That band bug has been biting Desi a bit more than usual lately because of the success of a couple of records he made, *There's a Brand New Baby at Our House* and *I Love Lucy*. But, he says:

"That would mean traveling, and I'd have to take Lucy, because I couldn't go without her—and Lucy won't leave Hollywood—so I guess I'm safe. But I'm going to do a few dates with the band now and then when I can work them in between television and picture work—and providing the dates are close to home."

unhackneyed item. While U.S. opera and the Broadway stage no longer live in separate camps (thanks currently to Gian-Carlo Menotti on the one hand, and Richard Rodgers, on the other), there is, even today, pathetically little of the jazz-opera idiom in which Gershwin pioneered.

Considered in this broad sense, *135th Street*, far from being a crude, half-formed work of a composer's musical adolescence, commands respect today and certainly rates an active place in the repertoire (Lewishohn Stadium and Hollywood Bowl please note). *Omnibus* is to be commended for having brought it out of hiding.

—Clare Powers

Strictly Ad Lib

NEW YORK

Don Cornell started a weekly series over ABC radio April 5 at 6:15 p.m., EST. . . Gene Autry's air show now has three King Sisters in its vocal group: Alyce, Yvonne, and Marilyn. . . The 49th Street club operated by Georgie Auld a couple of years ago was gutted by fire. . . Betty Madigan set for 20th-Fox film *12-Mile Reef*, now being shot on location at the Casa Marina hotel in Key West, where she's working. . . Joe Marine of the Fred Waring TV show has been set to cut as a single for Decca.

Claude Thornhill opened April 4 at the Meadowbrook, with vocalist Lorraine Cousins featured. . . Horace Silver followed George Wallington into Le Downbeat, using Walter Bolden on drums and Gary Mapp on bass. . . Columbia Records signed Judy Garland, who'll cut the Harold Arlen-Ira Gershwin songs from her new Warner movie, *A Star Is Born*. . . Jane Froman's pianist Andy Ackers and songwriter Sunny Skylar have formed their own firm, Lynwood Music. . . Ted Grouya, Bucharest-born composer of *Flamingo*, is playing piano for Mary Meade at the Waldorf.

Manhattan disc jockey picture reshuffled several times lately. Jack Walker has taken over the former Ralph Cooper WOV show from the Palm cafe. Dr. Jive moved into the Baby Grand when Willie Bryant and Ray Carroll took their WHOM show down to Birdland. . . Bob Garrity is now on WABC nightly from 11:15 to midnight and from 2 a.m. to 6 a.m. The Vince Williams show went off the air. . . Russ Landi, the singer recently signed by Segar Records, is a cousin of the late Russ Colombo. . . Red Buttons, making his disc debut for Columbia, cut two songs he wrote with Elliot Lawrence.

CHICAGO

The swank Empire Room of the Palmer House brings back the Sharkey Bonano Dixielanders in the show starting April 23. Band played there about two years ago, also. Bill also will include Kitty Kallen, with the Eddie O'Neal orchestra back in the room after a national tour. . . The Buddy DeFranco quartet makes a speedy return trip to the Blue Note with a two-weeker that begins April 24. Heading the show will be the Oscar Peterson unit, with Barney Kessel included. Trailing them, on May 8, will be Nellie Lutcher, plus Charlie Ventura's combo. 'Tis rumored Jackie Cain and Roy Kral are rejoining Chas.

Garry Wells, Capitol's most recent male addition to its singing roster, worked a successful stretch at the Driftwood, then went on a deejay promotion tour to push his *I Keep Thinking of You* disc, the song written by local recording man Bill Putnam and wife Belinda. . . Herbie Fields' stompers followed Pee Wee Hunt at the Preview on April 15, to remain for four weeks. Vido Musso, then Muggsy Spanier, will come in later. . . Cootie Williams growled into the Capitol April 22 for a pair, then it will be Big Jay McNeely, which should be something to see.

The Hotel Chicagoan closed down around the Art Cavalieri trio, which had been safely tucked away in the Tropics lounge for two years. First National Bank bought out the building. . . Ray Anthony's band, following an Aragon one-niter, spent two exhausting days recording a whole flock of Capitol sides at Universal recording studios. Lee Gillette flew in to conduct the sessions, then spent three more days waxing the Kenton crew. . . "How come," how come Ernie Royal, "that no one has mentioned I took Maynard Ferguson's place with Kenton?" Someone just did.

HOLLYWOOD

Roberta Linn, a real darlin' to Lawrence Welk fans, leaving band around May 1 to concentrate on her own shows and p.a. dates. Signed with Glaser office. . . Palladium's TV series switched to Tuesday nights starting April 7 to coincide with debut of Buddy Rich and his drums with Harry James band. . . Jo Ann Greer, Ray Anthony songstress, back in Hollywood briefly to pre-record vocals for Rita Hayworth's next Columbia opus, *Miss Sadie Thompson*.

Albert Marx, onetime head man of Discovery records, heads for New York soon to record Claude Thornhill band. . . Carlos Ramirez, singer prominent south of the border, will be ghost voice of Ricardo Montalban in MGM's forthcoming *Latin Lovers*. . . Doris Day, who launched new weekly CBS platter program, is making a real pitch for following in Armed Services.

SAN FRANCISCO: Are the owners of the Embers in New York planning a night club in Oakland, of all places? . . . Cliff Aronsen out of the Milt Deutch agency and repping the Billy Shaw accounts on the coast again. . . Black Hawk has inked Dave Brubeck for three months this summer, with a possibility of Gerry Mulligan's bringing his quartet back to play opposite them.

Most after-hours clubs hit by selling-likker-after-hours raps. . . Mike Riley, now a comedian, working at the Say When. . . Nick Esposito at the It club. . . Jerry Gray in town for a one-niter with Jimmy Pratt on drums and Harry Babasin on bass. . . Already lots of reaction to the announcement of the Goodman-Armstrong concert tour will play here June 6-7.

Jackie Cooper took over the Del Courtney TV show for one day as a trial run on possibility of his own operation. His guest was Cal Tjader of the Shearing group, and the two did a drums and bongos duet. . . Fantasy readying a concert LP of Dave Brubeck taken from an affair in Boston last year with album notes by Down Beat's Nat Hentoff. . . Genie Stone, ex-Ernie Hecksler vocalist who joined Harry James, now at the Copacabana in New York.

—Ralph J. Gleason

(Turn to Page 20)

Haymes 'Fesses Up—'I Haven't Any Gripe'

Dick Haymes, the handsome singer-actor, differs from many performers. He's happy with his work. His pattern for living is good, he believes. He enjoys people—singing for them and meeting them—and is firm in the conviction that any entertainer who looks down on his public should try another job.



Dick Haymes

In San Diego for personal appearances with his new movie, "All Ashore," Haymes put it this way: "I'm doing what I like and making money—very good money—at it. What could be better?"

On the Upgrade

At 37, Haymes is established as a first-rate performer in films, radio, television and records—and his career in all mediums seems on the upgrade. Fortunately, Haymes was saying, he was never a fad—in the sense that Sinatra, Johnnie Ray, and Al Martino were fads.

"I don't believe in singing for any one segment of the people. Bobby-soxers, for example. I've never directed my singing especially to bobby-soxers. They grow up too fast, and the new crop goes for another singer."

Spurns Gimmicks

Haymes reiterates a common opinion voiced by really good singers: "Too many vocalists are getting by today with gimmicks. They don't really know how to sing. Without their echo chambers, they're lost."

Not too long ago, Haymes recalled, he had the flu during a Reno hotel engagement. His voice

was practically gone. But he sang, anyway. The Reno date proved astonishingly successful. "It's like in flying" explained Dick. "Anybody can take a plane up, but it's what you do in an emergency that counts."

And this old pro—working in the business he likes—knows it can be learned only one way, by experience. "How else, pappy?" he asks.

—Don Freeman

Music In The Air

'135th Street,' Omnibus, CBS-TV

The surprising vigor with which George Gershwin's long-neglected one-act opera, *135th Street*, shook off the mothballs of 30 years in its March 29 revival on the Omnibus TV program added the welcome tang of contemporary interest to a musical curio whose appeal turned out to be something more than merely academic.

Receiving its first full-length performance since 1923, this brief, 20-minute precursor of *Porgy and Bess* revealed most of the flaws one might have expected of the first, tentative stab at lyric drama by a young composer who was at the time both musically immature and technically unskilled, but it offered more than its share of compensatory delights.

There was, of course, much naive spicing of the Italian opera composers (Gershwin seems, in particular, to have imbibed a heady draught of Leoncavallo), and there was, too, much inherent corn in the B. G. DeSylva libretto of jealousy and murder in a Harlem speakeasy, but *135th Street* manages to cram at least three richly-melodic themes into its midgut

score, shows remarkable sturdiness of construction, and—will miracles never cease?—contains almost none of the self-conscious pretentiousness one might have feared for its recitative portions.

Considering its diamond-in-the-rough spots (notably the attitudinized stumbling-blocks, both musical and lyrical, in the gambler's death scene), anything less than an extremely felicitous performance might have proved the work's virtual undoing, as anyone who suffered through the truncated and tasteless re-creation given *135th Street* in a 1945 Gershwin biofilm will doubtless agree.

Happily, the video version boasted delightfully-stylized staging by Valerie Bettis, an expert orchestration by George Bassman, and sensitive portrayals by Elton Warren and Rau Spearman in the principal roles (although the picturesque inclusion of Jimmy Rushing in a character part found "Mr. Five-By-Five" adrift in alien musical waters.)

On balance, *135th Street*, though its subject-matter long since has been picked clean, chiefly by ballet choreographers, seems a pleasantly

Caught In The Act

Lena Horne, Alan King, Lou Wills Jr., Chez Paree, Chicago

The long winter drought which annually sets in at Chicago's Chez Paree came to an abrupt halt recently when Lena Horne, making her first appearance locally in some three years, literally brought down the house on opening night, then proceeded to keep the velvet ropes up night after night as her sensational performances brought out the customers in droves.

Miss Horne has never been in better voice than during her current stand. For the reviewer who has followed her meteoric rise since she first stepped out on the floor of Downtown Cafe Society in New York, until her Chez engagement, it seems that she has rightfully gained a top niche in show business—one which will stand up for many, many years to come.

In all, the chanteuse did a total of eight numbers during her first show, and despite a capacity crowd, the room remained hushed during each of the selections, bursting into thunderous applause as she concluded one after another of the tunes with which she is now so closely identified. Her poise, voice, and her gracious manner were all that was needed, and unlike prac-

tically every other singer who has played this spot, it was not necessary for her to say one word, other than a humble "thank you" to keep the audience actually shouting for more.

Show was also significant for another reason. Dave Halper wisely brought in two strong supporting acts on this bill. Alan King, a fresh new comic who should climb up the ladder rapidly, and Lou Wills Jr., a Broadway and European dancing star, both earned respect from the tough opening-night audience.

King has a new approach to the family routine, and after doing a well-paced comic routine goes into a singing bit based on *Babalu*. He has an excellent voice, and although he uses it sparingly, what he does is most effective.

Johnny Martin, production singer, again does a top job on both his numbers with the Adorables, while Brian Farnon, working with an enlarged orchestra (numbering 12 pieces) for this engagement, backs the entire show. Miss Horne brought in her own rhythm section to augment the house band.

—reiser

Dolores Hawkins, Copacabana, NYC

The Dolores Hawkins who shouted rhythm and blues numbers on Okeh records was barely evident in the young lady by the same name who presented herself to the Copa crowd recently.

Aside from one blues excursion on *For You My Love*, Dolores was the typical slick night club entertainer with the equally typical night club material—special lyrics on *Hallelujah*, and so forth—and with the typical gestures you associate with this kind of performance.

The former Krupa canary was neatly packaged and made up, presenting a well-curved figure and a charming face. The only thing that bothered us a little was the excess of hand gestures, especially on the overdramatized ending of *Rock-A-Bye Your Baby*. These manual gyrations, complete with the inevitable lifted arms for the dramatic finale, seem to have become a prerequisite for any chanteuse seeking the attention of a large, crowded night club.

Dolores was in good voice, how-



Dolores Hawkins

ever, and between the good voice and the good shape she has a nice chance of making it at other Copacabana-like clubs throughout the country.

—len

Josephine Premice, Lola Ameche, Stan Fisher The Black Orchid, Chicago

Josephine Premice may not be the most talented singer to play the nitery circuit, but she certainly is an exciting entertainer who knows all the tricks when it comes to capturing an audience, then holding them.

A veteran of the concert field, and an established star on the Continent, Miss Premice had her work cut out for her at the Orchid, but she quickly proved more than capable of handling the assignment.

Equally adept at French or English lyrics, the singer is also an accomplished Calypso chanter, and while she is not what might be termed a "Sunday School attraction," she is certainly a round peg in a well-mated round hole when she plays a chi-chi bistro where

this type of programming is always in demand.

Quickly moving from one of her specialties into another, Miss Premice is always in command, and her foil, Luis Martinez, working the conga drum as well as chiming in on some of the boy-girl lyrics, does the over-all act no harm. In addition, Morty Robbins, piano, and Jim Aton, bass, assist with the background rhythm.

Also in the show are Lola Ameche, the Mercury recording artist, who does a series of pop tunes, and a talented harmonica virtuoso, Stan Fisher, who concentrates on such numbers as *Slaughter on Tenth Avenue*, *Claire de Lune*, and *Dance of the Comedians* to win a strong reception.

—reiser

Sarah Vaughan, Birdland, NYC

Sarah wasn't aware, and wouldn't have cared, but she happened to follow Peggy Lee on our nocturnal schedule, and following Peggy is no snap for any singer. Nevertheless, the Vaughan voice still stirred us as few could have in that sequential spot.

Just back from Paris, beautifully gowned, and fortified by a cake Birdland had just presented in honor of her 29th birthday, Sarah sang tenderly when she sang *Tenderly*, reminding us that the song is still definitely hers. She has had squatter's rights ever since Walter Gross gave her the chance to make the first record of it, around 1947, and her version now extends just half a tone over two octaves, every note poised and perfect.

In fact, everything Sarah did was just right, with two exceptions. The occasional coy-sounding notes are sometimes out of place and disturbing to the consistency of mood; and, more important, her tendency to get behind the beat sometimes extends so far that she will be holding onto, say, an F while the accompaniment (led by the excellent John Malachi) has moved on to a D 7th. This is disconcerting even to people who don't know a D 7th from a seven-year itch.

Sarah should watch this how-rubato-can-you-get habit; but we'll still be watching, and wondering at this one-of-a-kind voice, as we have for 10 enchanted years.

—len

At La Vie En Rose

Peggy Rates Raves

WOW!

We are still recovering from the impact of Peggy Lee's encounter with Monte Proser's La Vie En Rose. Peggy alighted into this east side spot, offered the customers a west side

show, and had them lapping it up. From the first sinuous tones of *I've Got You Under My Skin* to the last lingering ad lib on *Lover*, which she had to sing twice at the first show and three times at the second.

Being very cautious about overstatement, we will only say conservatively that Peggy gave the greatest performance we have seen delivered by any singer in a Manhattan club in the last five years—and that includes everybody, male or female, from Lena Horne and Sinatra on down.

Great Mood

What a phenomenal quota of great tunes she managed to pack into that half hour! The ballad medley, ranging from excerpts of *What's New*, *All Too Soon* and *Good Morning Heartache* to a full chorus of *Easy Living*, was a superb example of how to build and sustain a mood.

A simple and charming tribute to Mr. Goodman, called *Blues for Benny*, was segued into *Why Don't You Do Right?* A folk tune we've always identified with Josh White, *The Riddle Song*, was another highlight; *Hard Hearted Hannah*, a satirical period treatment in which Peggy toted a gat and the boys wore derbies, added a delightful comedy touch.

Oh, yes, the boys. As if to com-

plement and accentuate an essentially jazz performance, they backed the gal beautifully: Pete Candoli's trumpet and bongos, Jimmy Rowles' piano, Joe Mondragon's bass, Ed Shaughnessy's drums. Their natural beat and Peggy's natural sound, as opposed to the Gordon Jenkins pretention and the echo chamber, made *Lover* infinitely more acceptable in this visual version.

Out in Front

If you have inferred that we are overboard for Miss Lee, you are right. Peggy does for a song what Jane Russell does for a sweater. (As if that weren't enough, Peggy has the sexiest shoulders in town.) If you only know Peggy Lee

All Too Soon

Peggy Lee's opening at La Vie En Rose brought a spate of rave reviews—but not from the *New Yorker*.

The weekly sheet started out on the wrong foot by listing the club under *Big and Brassy* instead of under *Small and Cheerful* or *Supper Clubs* where it belongs. It then offered the following judgment: *Peggy Lee leaps, not always surefootedly, from one slippery glistendo to another, a feat of daring that is generally admired in some musical circles.*

Payoff is that the snide review appeared on newstands while Peggy was on her way here from California, the day before her opening!

—len

from records, or radio and TV and theaters, catch her some time in an intimate night club like this. If you don't get a genuine thrill—Jack, you must be dead.

—len

'Platterbrains' On Air Again

New York—*Platterbrains*, the record quiz show closely associated with many *Down Beat* staffers during the 1940s on a local station here, is back on the air—this time on a network.

It's heard Saturday mornings over WABC and some 100 other ABC stations. Bob Bach, the original producer, is still in charge.

Leonard Feather, who started the show with Bach in 1940, is again acting as emcee, while a panel of guest stars tries each week to guess the answers to questions sent in by listeners.

Scott, Collins Form Own Record Label

New York—Raymond Scott, Dorothy Collins (Mrs. Scott) and Leonard Wolf have started their own label, Audivox Records.

Wolf, who recently left Decca after 12 years in sales and record promotion to handle Dorothy's personal exploitation, will take care of the administrative and sales activities of the company.

Dorothy Collins, who recently obtained her release from Decca after a year with the label, will be heard on her first Audivox releases shortly.

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MAY DAY comes early at New York's Statler hotel as Billy's work takes over for stand that fails to impress *Down Beat's* reviewer (see story below). View of sax section



May pauses to greet a well-wisher, Gisele MacKenzie, who took time out from her chores at the Cotillion Room of the Pierre to catch the band.

May Fails To Impress In Stand At NYC's Statler

Reviewed at the Statler Hotel, New York
Trumpets: Andy Paala, Jack Laubach, Tony Facciuto, and Bob McKinsie.
Trombones: Dick Nash, Bob Reisinger, George Manney, and Karl DeKarske.
Saxes: Charles Deremo, Ken Revel, Dick Clay, Lenny Mitchell, and Jack Algee.
Rhythm: Cliff Fishback, piano; Ralph Pena, bass; and John Martham, drums.
Vocals: The Encores.
Leader and trumpet-trombone—Billy May

By LEONARD FEATHER

"There are possibilities here, but the band has to sound less lethargic and the rhythm section must swing before things will happen," wrote *Down Beat's* reviewer in the Oct. 19, 1951 issue, when the very first Billy May records came out. And in the following issue, a reporter commented that "May could never get the same band, or one of equal caliber, to accompany him any distance from Hollywood."

The band that Billy May presented at the Statler Hotel was a sad reminder of these comments and predictions. Although Billy at one point said "I positively would not have agreed to go out on the road . . . without first making certain that the men I used on the records would be . . . willing to go with me" (*Down Beat*, Jan 11, 1952), there are certainly no Skeets Herfurts and Conrad Gozzos and Manny Kleins, no Buddy

Coles and Barney Kessels in the present May band, though these and other men of the same caliber launched the May dance band career on Capitol.

Remarkably Dull

Billy's band today is remarkable only for the dullness of its performance, the obvious lack of interest of its leader, and the mediocrity of its musicianship. The saxophone-slurring sound, less tiresome on records, becomes exasperating when endlessly repeated in person. There are no outstanding soloists. The vocal group (The Encores) suffers from what might

be called pitch-blend trouble.

As for the leader, we can well understand why he was so reluctant to go out with a band, for it would be hard to think of a maestro more perfectly designed to stay in the privacy of the recording studios. His department on the bandstand is not likely ever to bring him as close to his public as the personality of a Kenton or an Ellington.

It's our guess that Billy May,

himself, will realize the limitations of his present setup, and will either hire someone else to front the band or else make a conscientious effort to pull himself and his men together to weld this into the smart organization it should become. Billy's success on records has been such a shot in the arm for the band business that it would be disastrous if he could find no way to follow it up.

Gray Says Times Right For Full-Scale Return With Band

Hollywood—Jerry Gray, whose appearance at the Palladium last year with a crack band of ace sidemen is held to have been the turning point at which the lagging west coast dance business started its upswing, is preparing for a full-scale return to the dance band business this summer.

"The times are ready," says Jerry, "and I've decided, after what were really experimental ventures worked in between my radio commitments, to make the big jump back into the band field—and this time clear up to my neck."

Good Work

"The radio work was interesting—and it paid well. But in that field one has to protect the interests of the sponsor. My job as arranger and conductor during all those years on *Club 15* was to showcase the singers.

"But I guess I'm really a dance man at heart. I enjoyed having the dance band so much that I rather looked forward to the end of the radio series.

"The Miller manner? Certainly I'll make use of it, particularly on ballads. Everywhere I play, dancers associate my music with that of Glenn Miller. Most of them know that I was with Glenn as arranger and that I took over the leadership of his air forces orchestra after

his disappearance.

"I think if anyone has a right to carry on in the Glenn Miller tradition, I have. But carrying on in that tradition means to keep pushing ahead musically with interesting new things just as fast, but no faster, than the dancing public will accept."

One-Niters

Gray has been playing one-niters in this territory, in addition to his radio and recording work, for the last year. He recently started regular Saturday night stands at the Trianon (Southgate, Calif.), the combination ballroom and cafe owned by Horace Heidt. The Gray band pulled so well that the Trianon increased operations by adding Friday nights.

Gray's plans were to continue with one-niters in this territory while also setting up a backlog of records (Decca) for later release. He expects to make a cross-country tour that will take him back to the east coast during the summer months.

One of Gray's problems during his first venture into the dance business was that many of the ace musicians he wanted were at that time restricted from dance work due to their radio commitments and musicians' union work restrictions then in effect, but since removed. Another factor contributing to his decision to make an all-out effort with a dance band is that with radio and studio work dropping off here, Hollywood band-leaders find it easier to assemble bands comprised of top-bracket musicians—even for road tours.

Mary Chase Dies

Chicago—Mary Chase, 49, manager of folk singers Josh White and Josephine Premice, collapsed of a heart attack at the Black Orchid on April 4, and died at Wesley Memorial hospital on Easter Sunday.

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Counterpoint

By NAT HENTOFF

The jazz audience today largely listens to either the modernists or the Dixielanders or the imitators of both. Not only is there no communication between these encampments but the middle ground between them has become almost a No Man's Land.

One friend of mine listens in pristine ecstasy to George Lewis records by the hour. Another digs only the coolest sounds. Neither has the time or inclination to hear Dicky Wells or Rex Stewart or Doc Cheatham or Billy Kyle. And I know teenagers immersed in jazz to whom these four names convey nearly nothing—musically or historically.

Where To?

The result of this compartmentalized listening is that scores of able musicians are discovering the cold fact that there is little place for them any longer in jazz. These men had their pictures in all the jazz magazines in the '30s; their opinions were eagerly solicited; their records were collected avidly. Few won any polls, but all were highly respected sidemen and all made important contributions to jazz.



A few have adjusted successfully to modern techniques—Jo Jones, Milton Hinton and Harry Edison, for example. A few found sanctuary in Europe—Bill Coleman, Don Byas, and Peanuts Holland. And, of course, the giants and near giants have retained the individuality to continue to make it on their own—Hawkins, Eldridge, Ben Webster, Benny Carter, and the

Hodges unit.

But for most, the merry-go-round has slowed way down. And many of these men are bewildered, some bitter. Their choices are limited. They can try to form Dixieland bands—a music for which most have little empathy—and play the precarious and limited *Muskrat Ramble* circuit. They can hang around New York, playing occasional gigs and suborning their souls at the grotesque weekend exhibitions at the Central Plaza and Stuyvesant Casino. Or they can leave music and try clerking, dry cleaning, coal delivering or, as one has, farming.

Shouted Down

Most of these men realize and appreciate the evolutions in jazz. They dig Bird and Dizzy and Getz but they cannot understand why there isn't a place for the kind of music they play. And neither can I. I've seen them in a Dixieland club trying to swing subtly for just one number only to be shouted down by raucous collegians yelling "High Society! Royal Garden!"

I've heard club owners call them over and lash them verbally because they sound "too modern" or "not modern enough." I've seen their almost pathetic gratitude when a listener remembers one of their best records. And I've heard one—a remarkably sensitive trumpet player who still has so much to say musically—admit, "I'm not playing well. How can I when there's no one who wants to hear what I want to play?"

In the past few months I've had hours of kicks digging the knowledgeable humor of Rex Stewart's horn, Doc Cheatham's swinging directness, Vic Dickenson's startling musicianship, Henderson Chamber's warmth of conception, Buster Bailey's agile sense of structure. Not one of these has any degree of economic security—not at least in jazz.

Is There Solution?

I don't know if there is any solution. Yet there must be thousands of people—in their late twenties and thirties—who remember. It may still be financially feasible for a Gale or Glaer to assemble a carefully-selected swing group,

Neely who gets booked into Birdland, no less? Or the other shriekers and burpers—Earl Bostic, Arnett Cobb?

Is it really necessary for the men of No Man's Land to learn to play out of tune or to strangle their instruments to make a regular living in music? In baseball, the most able generally become scouts or coaches or managers when their playing days are done. In jazz, apparently, the reward of their equivalents is to overhear a Brooks Brothers suit complain to a club owner. "What's the matter with that band? Why, that clarinetist doesn't play the *High Society* chorus at all the way Picou did. And that trumpeter. My goodness, he doesn't play a number the same way twice!"

Roy, Zutty Together

New York—Roy Eldridge is now working at Lou Terassi's here and leading a group that includes Zutty Singleton, drums; Dick Wellstood, piano, and Slam Stewart, bass.

Page Flips For Les

Patti Sees Big Ork Boom

"I think the band business is going to come back strong," said Patti Page. "At least, if what I saw at the Les Brown one-niter in New York is any indication. It was a wonderful experience, and certainly for the bands to come back there should be more like Brown's."

"Do I think the bands' return would affect solo vocalists? No, not really. It will mean that band singers will come back into prominence and that the bands will be a training ground again."

"But, of course," Patti paused, "it is true that when the bands were up, there weren't as many solo artists as there are now. And perhaps," she grinned, "that wouldn't be a bad idea at that."

Patti, in Boston for a week at Blinstrub's, was pleased at the renewal of her TV Scott Music Hall until January of 1954 and is also glad that Mercury is issuing an album of just Patti—no echo chambers or union personalities. "They'll be all standards," says Patti, "some with just rhythm section, and I hope they'll swing like the old Langworth transcriptions." Which indeed did swing.

Hollywood has Page eyes provided Patti loses some pounds. "Well, I got my hair cut. That's the easiest thing to do. But I am working on the slimming process." From the interviewer's non-camera perspective, Patti looks to be in excellent proportion now.

—nat



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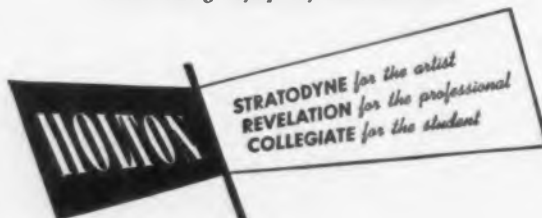
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Left to right: Hugh Alan Cawden, French horn, Frank Crisafulli, trombone, Adolph S. Merseth, trumpet, Ronald Schilke, trumpet, Arnold Jacobs, tuba.

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A HAPPY TROUPE of Granzites made their second annual trip to Europe recently, and in addition to scoring exceedingly well at concerts on the Continent, broke an 18-year drouth by playing in England—they did a double charity concert. Though they're all quite familiar faces, for the record the above persons are (standing) Granz, Gene Krupa, Ella Fitzgerald, Ray Brown, J. C. Heard, Barney Kessel, Oscar Peterson, and Lester Young. Down front are Flip Phillips, Charlie Shavers, Willie Smith.



FOR ME? exclaims Lawrence Welk. For you, says secretary Lois Lamont, presenting him with a crock of champagne commemorating the maestro's return to California's Aragon ballroom after a recent vacation. Band is now back on another one-year contract. The party included cakes, merriment, and the appearance of Russ Morgan, who sat in.



RITA HAYWORTH fans may have to take a second look before they realize it isn't her. Beauty above is Xavier Cugat's Abbe Lane, gyrating through *Takes Two to Tango* at a Tokyo night club, where the Cugat band played recently on a Far East tour. Band (and Miss Lane) were warmly received.



GUY MITCHELL and Teresa Brewer, in Hollywood for their screen debut in *Those Sisters from Seattle*, meet on the Paramount sound stage, where Guy serenades Teresa between takes. At right, Miss Brewer



autographs the head of a tympani, where many other signatures appear (her's is just below Dorothy Lamour's). Looking on are Mitchell and Para music director Joe Lilley.



PROGRESSIVE RECORDS signed this group of modern jazzmen recently, and already has begun recording them on an extensive basis. Those valuable sets of clasped hands belong to tenor men Al Cohn

and Brew Moore, singer Dave Lambert, Progressive head man Gus Grant, tenorist Ray Turner, and guitarist Chuck Wayne. Chuck currently is working with his trio at Le Downbeat in New York.

Horns Swing Alone In Brubeck's Crystal Ball

By BOB FULFORD

Toronto—Swinging modern groups playing completely without rhythm sections are somewhere in the jazz future, according to Dave Brubeck, the pianist-arranger whose quartet played an enormously successful week here recently.

These "chamber jazz groups" without rhythm instruments—but with rhythm—can happen "as soon as musicians learn to swing with horns alone," Brubeck told the Beat.

Aware in '46

"We were aware of this as early as 1946 when, with the octet, we did a number of things arranged for horns without rhythm," he said. "And, in the future, I hope to develop more jazz arrangements using no rhythm section."

Brubeck's observations were prompted by a discussion of the Gerry Mulligan band (which has no piano but has bass and drums), which, Dave says flatly, "is the best group in the States today."

No Pioneer

"Mulligan's idea of dropping the piano while trying to present two contrapuntal lines is sound, but it is not a new idea to arrangers who have tried to write swinging counterpoint. The really new thing about the group is its timbre—the contrapuntal use of trumpet and baritone, with their different ranges—and the use of drums and bass to the best possible advantage. It's great."

Brubeck was quick to add that Mulligan's reasons for dropping the piano, while good, did not invalidate the reasons for using a piano.

"When you have a pianist like Al Haig or George Wallington, who really knows how to play in

the background, the piano is a great help. Also, I think sometimes Paul Desmond and I make a contrapuntal team something like Mulligan and Chet Baker, Gerry's trumpet player." Brubeck often does this by forgetting the left hand and playing his right alone against Desmond's alto.

Public Is Ready

Brubeck was asked about public acceptance of the hypothetical groups without rhythm sections. "The public," he replied, "is ready for any sound musical idea."

He cited his own experience to prove this "I can't remember ever playing sincere Brubeck and not having the public accept it, al-

though, of course, I can remember sincere Brubeck not being given jobs by club owners."

As to his own future, he says that "in the back of my mind is an awareness of the tremendous talent of the musicians who played in the octet. Eventually, I would like to work with them again and see their talents used as arrangers, composers and instrumentalists." More generally, he says, "I want to compose and play jazz to the extent of my ability."

Granz Signs Buddy DeFranco

New York—Buddy DeFranco has joined the ranks of the Granz recording stars.

He has been set for a deal involving three albums, which Norman will release on Mercury.

Buddy also owes MGM eight sides, which he will record shortly with a string outfit along the lines of some of his other recent releases on this label.

Jim McPartland Opens At Childs

New York—Jimmy McPartland has begun a six-week stay at Childs Paramount here. Personnel for the job, which started April 10, includes Phil Olivella, clarinet; Jeff Stoughton, trombone; Teddy Roy, piano; George Wettling, drums, and Bob Peterson, bass.

Ironically, the same week that Jimmy took this Manhattan location, wife Marian ended her year-long Hickory House tenure for a series of night club bookings in Columbus, Cleveland, and Toronto with her trio.

Zardi's On Jam Kick; Pud Brown Headlines

Hollywood—Pud Brown, the tenor man who blew up a bit of excitement here a year or so ago with his *Johnson Rag* flurry, is headliner of new policy at Zardi's (former Sardi's), Hollywood Blvd. hotspot. Pud holds forth daily from 2 p.m. to midnight, fronting a steady stream of sit-in sessions.

Schooler To Reopen TD's Old Casino

Hollywood—The long-dark Casino Gardens, Ocean Park dancery, operated spasmodically by Tommy Dorsey in recent years, has been taken over by a new firm headed by dance promoter Harry Schooler.

It will reopen May 1 as Circus Gardens, using a variation of the three-ring circus idea, with dancing, an ice show and vaudeville taking place simultaneously. Red Ingle was being sought as band-leader at deadline.

Merle Travis To Do Straight Film Role

Hollywood—Merle Travis, long a leader in the western-folk music field, will make his debut in a serious screen role in Columbia's *From Here to Eternity*. He's been signed for the role of Private Sal Anderson, blues-singing, guitar-playing G.I., who figures in the *lie-enlistment Blues* sequences of the James Jones best-seller.

Experimental Bill: Hamp To Colonial

Toronto—Lionel Hampton will bring his 17-piece band into the Colonial Tavern on May 11. The six-day booking is an experimental one, since the Colonial is only a medium-sized club and has never before booked a group larger than seven pieces.

Operators explained that the move was necessitated by the fact that "we were running out of attractions." A bandstand will be specially constructed and admission will be charged, the latter being the policy followed only in the case of very big attractions.

Norvo Opens At Embers

New York—In a sudden booking, Red Norvo flew here to open at the Embers March 30 for four weeks. Bassist Red Mitchell also came in, and Red took on Jimmy Raney as guitarist.

Tyree Glenn, playing vibes and trombone, alternated with Red, fronting the Jo Jones trio.

Red leaves to open in Detroit April 28, and after a few more dates may leave for Europe.

Basie To Return To Band Box

New York—The Band Box, currently featuring ex-Basie tenorists Paul Quinichette and Lester Young with their combos, will bring Basie himself back for a fast replay April 29, when the Count will share the bill with George Shearing and Slim Gaillard. Basie concluded a two-week stint at the spot only last week.

Also set for the Broadway jazz club are Illinois Jacquet and Flip for May 12, Woody Herman's orchestra June 9 for two weeks, and Buddy Morrow's band for a probable September date.



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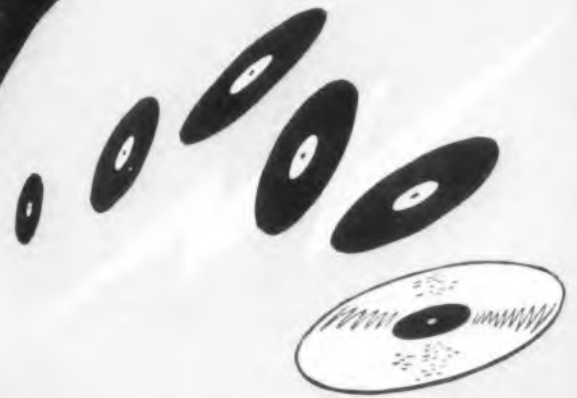
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Sound Advice

By Irving Greene*

This business of high fidelity has spread throughout the country, affecting music lovers everywhere. Primarily, articles replete with information regarding the subject of high fidelity have been confined to publications normally read by the longhair and opera-going music lover. But exponents of jazz and pop music are interested in high fidelity just as well as the longhair, and through *Down Beat's* editorial facilities this subject is being spread in a special section of the magazine.

Invariably, people who start with high fidelity equipment run into problems of one sort or another. This is basically true because hi-fi equipment can be installed almost anywhere in the home—bookshelves, antique or existing pieces of furniture, stairwells, window boxes, closets, etc.

To help the readers of *Down Beat*, this column will endeavor to provide the answers to all problems confronting the music lover. Any questions you send in will receive replies as promptly as possible by return mail. Questions which prove to be of greatest interest to the readership of this publication will be published in this column together with the answer to the problem. To insure prompt replies, please abide by the following rules:

- Try to keep all letters within 100 words to ensure a prompt reply. If at all possible, send sketches to illustrate some of the details related to your problems or questions. All sketches will be returned with our reply.

- Do not request opinions of one manufacturer's product over another. Questions should be of a nature involving the building in of components into existing furniture, new cabinets, stairwells, etc.; clarification of definitions regarding the various components that make up a high fidelity system; reference material which will enable you to obtain information, you require regarding the subject of high fidelity; merits of one type of design over another; aspects of various types of equipment as against others; assembly of speaker systems (tweeter, woofers, networks); housing of loudspeakers including construction of loudspeaker enclosures. In short, any question you may possibly have regarding your problems with high fidelity components.

- If you are planning a complete system, list the type of cabinets you intend to use (state whether they are new cabinets or whether you intend to alter or modify existing cabinets). Include all measurements (inside compartments as well as overall dimensions). If possible, send a sketch of the cabinet. All sketches will be returned to you with our reply.

- Make a sketch of the room showing: layout of furniture; areas which have drapes and rugs; soft (upholstered) furniture and windows; walls which have closets or stairwells behind them; location of where you intend to place the music system and loudspeaker.

- If you wish evaluation or recommendation of components to make up a music system, we shall comply. However, such information will not be published in the column, but a reply will be mailed to you. It is important that you list the maximum you intend spending for such a system.

- Information regarding the utilities of your city—such as type of current available (A.C. or D.C.); number of FM stations; conditions regarding the quality of reception (Are you in a fringe area, is AM noisy, etc.).

- Write legibly. PRINT your name and address in the right top

The Audio Workshop

By Max Miller

I would like to start this series of columns by emphasizing that at no time are you to lose sight of the fact that if your equipment is not operating properly, go to your nearest competent serviceman and have him put it in order. We will assume at all times that your equipment is operating reasonably well.

And if you intend to try some of the various suggestions this column will make, remember that it is not enough just to turn the power off on your equipment. Be sure to disconnect from the main power lines by pulling the plug.

Common Problem

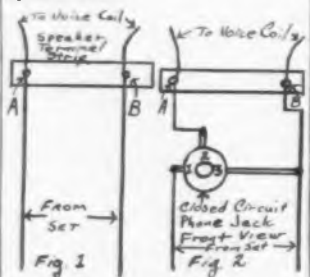
It has been brought out in previous issues that a better speaker and enclosure is of great importance in improving the sound in a lot of existing equipment. So at this time I'd like to point out a situation that often comes up in conversations with people who have portable or table model equipment.

In most cases the speakers in this type of equipment are of the four- to eight-inch size, and the usual question is, "can we add a larger speaker?" The answer is "yes," and I am going to tell you one way of doing this.

Incidentally, this works out especially well for musicians who maintain a small apartment and have portable equipment which they carry with them on road trips. By using the following setup they will still have the portability when traveling and the advantage of larger speaker and better sound when at home. To connect and disconnect the larger speaker is simply a matter of plugging it in.

First Concern

Most of the small sets made in recent years have a speaker of the PM (permanent magnet) type. Your only concern will be with the two wires going to the voice coil. The voice coil leads come from the cone and are usually of the braided copper type and connect to two insulated terminals mounted on the speaker frame.



Now, to make this connection for the external speaker, examine Fig. 1 and Fig. 2. Fig. 1 shows the present hookup. Fig. 2 shows the connection of a closed-circuit phone jack front view.

Looking at the phone jack front view you will see 1, 2, and 3. These are connecting lugs and should be connected in the following manner. No. 3 should be attached to a wire leading to connection B on the speaker terminal strip, leaving the existing wire connected. The wire leading to letter A should be disconnected and attached to No. 1, then a wire should be connected to

corner of your letter. Your full name and address must appear. If you wish us to withhold your name in the event we publish your letter, we shall comply with your request.

Send all mail with your questions regarding your problems to:
 Sound Advice
 Attention: Irving Greene
 P. O. Box 115
 Times Square Station
 New York, N.Y.

(*Mr. Greene's services are made available through the courtesy of Asco Sound Corporation, 115 W. 45th Street, New York 36, N.Y.)

No. 2 and letter A on the voice-coil terminal strip.

With this hookup, when you plug in the speaker, the speaker in the set will be cut off; when you pull the plug, the speaker in the set will be in operation. If the plug is only inserted part way, both speakers will work. The necessary parts are a PM speaker, a closed circuit phone jack, and a phone plug. You can use lamp cord for hookup wire, and for the external speaker and plug. There are some excellent speakers available of the 8" to 12" size that can be purchased for less than \$25. Phone plug and phone jack should be less than \$1.

Enclosure Problem?

Concerning the enclosure, if you can't afford a factory job, and have the space to construct your own, specifications are available. In any event, a piece of half-inch plywood about four feet square with the proper size opening will get you by until such time as you can afford the proper enclosure.

If you have any questions or problems concerning this type of thing, drop a line with your problem, name, and address to Max Miller, 222 W. North avenue, Chicago 10, Ill. Enclose self-addressed, stamped envelope for reply.

Hi-Fi Flashes

Wally Warren, chief engineer of radio station WANE, Ft. Wayne, Ind., has devised a method recording two-hour network shows for uninterrupted, delayed broadcast over the local station.

Warren uses a modification of the 2,400-foot reel adapter available for the Magnecord tape recorder, but instead of mounting the extension "ears" supplied with the kit on the PT6-AH tape puller, he mounts them on the PT6-J amplifier. Only special items needed are four spacer sleeves about one inch long, four No. 20, 1/4 by 2-inch bolts, and two 36-inch neoprene drive belts.

The amplifier is aligned on top of the tape puller so that its front is an inch behind the front of the tape puller. The longer bolts and the 1/2-inch spacer sleeves are used to mount the "ears" on the amplifier, bringing the larger reels in line with the tape head, yet allowing the tape and belts to clear the controls on the amplifier.

Perfect Alignment

The tape—standard No. 111 "Scotch" plastic recording tape—runs in perfect alignment, with no speed change and no difficulty in pulling the 3600-foot lengths of tape, according to Warren, especially since the tapes are played back on the same equipment.

In one instance, Warren used this method for recording a two-hour broadcast of the North-South football game, while at the same time airing his recording of the two-hour New York Philharmonic broadcast. He did this by mounting two tape puller-amplifier units side by side and using the 4800-foot reel adapters as the feed reels, then letting the tape spill into waste-paper baskets to be wound on take-up reels later.

New VHF Driver

Electro-Voice, Inc., has announced development of a new VHF driver which the manufacturer asserts will make available to every speaker owner at least one more octave of highs. Called the T-35 Super Sonax, the new driver is described as a complete VHF reproducer which can be added to an extended range single speaker for a two-way system, to a coaxial for a three-way, or to a separate multiple two-way for a super three-way system.

The same manufacturer also has announced a new Model 3300 continuously-tuned UHF TV converter, which adds all UHF channels to VHF television sets, connects to antenna input of the VHF TV set and simply plugs into the AC electrical outlet. Full information on either of these products may be obtained by addressing Electro-Voice, Inc., Buchanan, Mich. De-



ONE OF THE equipment racks at Asco, which houses amplifiers, tuners, tape recorders, record players, etc. See story below.

Public Inspects Hi-Fi Equipment At Asco Studios

The Audio-Mat, exclusive device of the Asco Sound Corp., which permits push-button selection of some 9,000 different combinations, is one of the modern developments in hi-fi sound reproduction now available for public inspection in the firm's new sound demonstration studios at 115 W. 45th St., New York City.

The studios, designed by Irving Greene, hi-fi expert and *Down Beat* columnist, feature a speaker section employing diversified methods of housing a loudspeaker, among them wall, angular ceiling, and corner wall mounting.

In addition, loudspeakers and systems are enclosed in cabinets of both wall and corner design. A demonstration speaker is identifiable through an illuminated lucite panel.

Home-listening conditions are duplicated in the studio design, and staff members are on hand to assist visitors.

Electronic Parts Show In May

Chicago—A record turnout is expected at the 1953 Electronic Parts show, to be held from May 18 to 21 at the Conrad Hilton hotel here. Nearly 300 companies will have exhibits. Show will be open to the public.

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Here's Book That Rates Special Spot On Shelf

The Complete Book of 20th Century Music, by David Ewen; 498 pages, Prentice-Hall.

The prolific Ewen outlines the biographies and the styles and describes a few compositions of each of 117 composers, and if that isn't "complete" it will have to do until a more intensive effort comes along. Close to a thousand works in all the major forms are given a treatment that seems eminently fair, if slightly sketchy, in its critical evaluations.

The descriptions of individual compositions are not detailed enough to make the tome highly valuable to a professional, but on very few occasions are they too technical for the layman who doesn't know a fugue from an arpeggio. Ewen has a gift for describing the development of a piece of music without becoming entangled in complicated musician's jargon, or resorting to the flowery corn of *The Victor Book of the Symphony*.

Might Need 'Em

You might wonder what a reader is supposed to do with the program notes which comprise the greater part of the volume—until you look at what has been happening to LP envelopes in the last few years. The boys have become so concerned with the art work for the front covers that some of them have neglected the backs.

The gaudy fronts, which show in the windows of the record shop, have developed into colorfully picturesque designs, with a strong come-hither appeal based on vividly portrayed theatricality, excitement or nostalgia. The back covers have gone to seed.

Sketches

They used to provide useful program notes that helped a record buyer understand the music he was going to live with for a while. Now, they are more likely to be half filled with advertising, and the non-commercial text, if any, usually is one of those meaningless dissertations on whether Karl Johann Schnittelbank wrote the work under discussion in 1843 or 1844, and an explanation that, although it's numbered Sonata No. 4, it really was the third one Karl wrote, but that it wasn't published

until after the one now called Sonata No. 3.

The notes of Irving Kolodin in RCA-Victor albums, and of Jack Benson on too few of the Columbia envelopes, are among the exceptions to this dreary trend. Owners of most records, if they're interested in a description of the music, instead of the composer's love life and hard times, will find the Ewen book useful.

One Fault

One of its faults is that it goes into detail about the very works which are most familiar and least in need of scrutiny at this late date. Another is that Ewen is guilty of too many high flown circumlocutions like, "Much of his music study took place autodidactically."

Those are minor flaws. The book rates a special place on the music shelf. —will

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CLASSICS IN CAPSULE

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

NEW DIRECTIONS

DISC DATA	RATINGS	COMMENTS
PUCCHINI: <i>Bohème for Orchestra</i> . Andre Kostelanetz and orch. Story-Booklet by Fanny Hurst. COLUMBIA ML4655, 12".	★★★ Performance ★★★ Recording	What's <i>Le Bohème</i> doing under "new directions"? Well, Kosty has turned it into an orchestral suite in abbreviated but chronological order. It's refreshingly interesting, for a while, to get this new viewpoint of the way the themes develop, but it grows tiresome because there is not enough contrast. Fanny's purplish narration is too, too sloping.
HANSON: <i>Symphony No. 2/ MacDowell: Piano concerto No. 2</i> . Eastman-Rochester Symphony Orch.—Howard Hanson, with Jeanne Marie Sanroma. COLUMBIA ML4638, 12".	★★★★★ Performance ★★★★★ Recording	This is a first on LP, and it probably will be the biggest-selling item in the Hanson category. The "Romantic" symphony is the theme of the summer music sessions at Interlochen, in Michigan, and fans have been clamoring for it for years. It's done with more sympathy and finesse than are apparent in the MacDowell piano concerto, in which Sanroma is steady.
RODGERS: <i>Slaughter on Tenth Avenue</i> and other ballet selections. Boston Pops Orch.—Arthur Fiedler. RCA VICTOR LM1726, 12".	★★★ Performance ★★★ Recording	The seldom weary Pops is less on its toes than usual in this classic excerpt from <i>On Your Toes</i> , full of vigor and vim in the eight other excerpts. Snatches from <i>Rodeo</i> , <i>Fancy Free</i> , <i>Inaway</i> , <i>Three-Cornered Hat</i> , <i>The Age of Gold</i> , <i>Gayne</i> , <i>Sebastian</i> , and <i>Petroushka</i> bubble with the buoyancy that belongs to ballet music.

RARE VINTAGES

GABRIELLI: Two canzonas for double string orchestra/TELEMANN: <i>Concerto for viola and orchestra</i> . Heinz Kirschner, Stuttgart Chamber Orch.—Karl Münchinger. LONDON L5686, 12".	★★★★★ Performance ★★★★★ Recording	Here's a breath of spring, to be relished now and recalled the year 'round. Neither opens has had a chance to wear out its welcome, and each is performed with a rare combination of vivacity and cool efficiency. Kirschner's viola is silhouetted neatly against the orchestra in the Telemann, but neither side sets new records for clarity.
FRENCH HORN MASTERPIECES. James Stagliano, French horn; Margo Singliano, soprano; Paul Ulanovsky, piano. BOSTON L500, 12".	★★★★ Performance ★★★★ Recording	This unusual collection, featuring the first disk of the Boston Symphony and his wife, is reminiscent of Columbia's recent <i>First Chair</i> album with the Philadelphiaans, but is even more specialized. Workmanship is good, but you have to be real gone on the little round, early horn to sit through this lengthy a demonstration of its possibilities.
MOZART: Piano concertos Nos. 3 and 4. Arthur Schnabel with Winterthur Symphony Orch.—Otto Ackermann. CONCERT HALL SOCIETY CHS1163, 12".	★★★ Performance ★★★ Recording	This unique record contains the only LP versions of two Mozartian works whose merits should have outweighed their age, to our "standard war-horses" division. Prizes be, they sound fresh, bright and meaningful in those acceptable performances, whose engineering is well above average.

STANDARD WARHORSES

BRAMMS: Piano concerto No. 2. Arthur Schnabel, with Boston Symphony Orch.—Charles Munch. RCA VICTOR LM1725, 12".	★★★ Performance ★★★★ Recording	Goodness knows, there are enough versions of this vehicle floating around to satisfy most tastes, but Schnabel has something special to say and knows how to speak his piece well. Accompaniment often smacks of the lethargic, but the shopper would do well to consider this distinctive performance before pouncing his \$5 or \$6.
RESPIGI: <i>Pines of Rome</i> and <i>Fountains of Rome</i> . Minneapolis Symphony Orch.—Antal Dorati. MERCURY MG50011, 12".	★★★★ Performance ★★★★ Recording	Dorati has the feeling of the programmatically precise Respighi, but things have a habit of getting out of hand when the chips are down. Many of the big moments come apart at the seams, in a fashion that may be as much the fault of the sound engineers as of the conductor.
POP CONCERT. Aarhus Civic Orchestra of Denmark—Thomas Jensen. MERCURY MG15045, 10".	★★★ Performance ★★★ Recording	Maybe pop concerts are supposed to be virtuoso, but this one seems exceptionally handsome as it spins through the Gyro suber dance, the dance of the comedians from <i>The Bartered Bride</i> , Tchaikovsky's <i>March Slav</i> , and the Strauss' <i>Rudolfs March</i> , <i>Tritsch-Tritsch Polka</i> and <i>Trauerne Wehn</i> . The pace is fast, the touch is light, but the atmosphere of gaiety isn't there.
HAYDN: Cello concerto, Op. 101. Enrico Mainardi with Berlin Philharmonic Orch.—Fritz Lehmann. DECCA DL7556, 10".	★★★★ Performance ★★★★ Recording	The quality of the Mainardi-Lehmann performance is not enough to make up for the faintness of the sound in this almost-but-not-quite realties of a beautiful work.

Bartok-Kodaly Tale Lacks Only Hollywood Hokum

BARTOK: *Dance Suite*, and KODALY: *Dances from Galanta*. London Philharmonic Orch.—Georg Solti. LONDON LL709, 12". Performance ★★★★★/★★★★★. Recording ★★★★★.

KODALY: *Seven Piano Pieces*, Op. 11, and BARTOK: *Three Rhapsodies, Sonatas*, and *For Children*. Ilona Kabos, pianist. Performance ★★★★★/★★★★★. Recording ★★★★★.

KODALY: *Hary Janos* suite, and BARTOK: *Discrimination for String Orch.*—Minneapolis Symphony Orch.—Antal Dorati. Performance ★★★★★/★★★★★. Recording ★★★★★.

By WILL LEONARD

There's a great story, with music all ready to be adapted, waiting for someone in Hollywood to discover it. It's about two composers, good friends, who worked together at tracking down and publishing the folk songs of their native land. Their own writings were influenced by the folk music into which they delved—but in differing ways.

One composer, a Stan Kenton of his time, translated the peasant melodies into grim, harsh, dissonant pieces that were too "progressive" for the ears of the concert-goer. The other composer made gentle, romantic, melodic music of the folk tunes, and authored a couple of numbers which became standard favorites on symphony programs.

Differing Fates

When war engulfed their country, the popular composer, though he should have been made a political prisoner according to the rules, had such influence that he escaped the concentration camp and continued to grow in international fame. His uncelebrated colleague fled to America and spent the last years of his life in painful ill health, poverty, and neglect.

No sooner had the unfortunate genius died than he was accorded the fame he never had known in life. Half a hundred major performances of his works were given within a few weeks of his death; recordings of his works became best sellers; his name overnight at-

tained a stature that never had been approached by his more prosperous friend and countryman.

Eight years after his death he is one of the best represented of all modern composers in the record catalogues, and one of only three who has a label named for him. There are four times as many of his compositions on LPs as there are those of his colleague—and his compatriot, still living, finds himself entering the record libraries largely on the other side of disks containing the music of the dead composer.

Partners Again

The old partnership is rejoined after all these years, and after one man is gone. And the man who was the unknown in life now is the senior partner with top billing! Let film scripter stir in the customary hokum and amour, let an arranger orchestrate a score of the two men's works, and *The Bartok Story* wouldn't be the least romantic movie of the year.

For Bela Bartok, of course, was the musician to whom fame didn't come until it was too late, and Zoltan Kodaly is the more successful writer who now is part of a

duo that is becoming a regular Hungarian team on the record shelves.

They are ideally met in this month's three pairings. Bartok's *Dance Suite* and Kodaly's settings of music of the gypsies of Galanta are led feelingly and felicitously by Solti, a young Hungarian conductor, and are reproduced brilliantly, in one of the best couplings of the composers to date.

Sound Pianism

Ilona Kabos, pianist from Budapest, brings poetically-lyrical warmth to the Kodaly pieces, which are moderately beguiling but scarcely as impressive as his later work. The Bartok numbers have more charm than one expects from his pen, and Miss Kabos' playing reflects it admirably, in a recording whose tonal quality is as beautiful as that of her Liszt disk on the Bartok label last season.

The Minneapolis orchestra does a sound, workmanlike job on the *Hary Janos* suite from the opera which is Kodaly's magnum opus, though it doesn't achieve quite the airy bombast or insouciant naivete the aforementioned Solti dishes out in a Decca recording of the same work. This is the second Dorati version on LP of the *Divertimento*, and it's a persuasive reading.

These three fine servings of paprika spazetle whet the appetite for more Bartok-Kodaly pairings.

Annette Warren Added By Talbert

New York—Annette Warren has been added to the cast of Tommy Talbert's concert of his own works at Carnegie Recital Hall, April 23. She will do a cycle of Ernest Dowson's poems set to music.

Talbert's lineup will include Kai Winding on trumpet, Jim Buffington, French horn, Don Lamond, drums, and Danny Bank, clarinet.

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.

2 JERRI ADAMS Decca 2422	★★★★ You-oo-oo ★★★ With You	• You is beautifully sung by Jerri, who has had Southern exposure but is nonetheless an individualist with an appealingly husky sound. The tune is excellent.
AMEN BROTHERS Coral 60967	• Candy Bar Boogie ★★★ At the End of the Rainbow	• Candy Bar is pretty sickening—too much chocolate. Rainbow is more in the Amen' idiom.
CAMARATA Decca 28623	★★★★ 4 Rhapsodies ★★★ Fiddlersicks	• Neither of these outstanding, though the strings make the most of some of the catchy moments in Rhapsodies.
DON CHERRY Decca 28633	★★★ If They Should Ask Me •• All By Myself	• Grady Martin's Slowfoot Five, which has been almost appallingly corny on all former releases, backs Don niftily on Ask, and Martin plays some insinuating, well-phrased alto.
DON CORNELL Coral 60968	★★ There's No Escape ★★ Many Are the Times	• Not much here.
ALAN DALE Coral 60960	★★★ I Wish I Had Never Learned •• Alexander's Ragtime Band	• Wish is rather pretty, Alan's singing fair. Judy Lynn joins him on Band, which lacks the necessary exuberance.
DORIS DAY Columbia LP CL 6348	★★★★ By the Light of the Silvery Moon	• Doris sings some old favorites from the movie with the same title as this album. Included are Ain't We Got Fun and If You Were the Only Girl in the World. Doris is in good voice.
DORIS DAY Columbia 4-39970	★★★★ When the Red, Red Robin ★★★ Beautiful Music to Love By	• Robin is bright, buoyant, and beautiful, should get heavy deejay play.
2 DeMARCO SISTERS MGM 11462	★★★★ Bouillabaisse ★★★★ Pretty Baby	• One of the best (and most in-tune) vocal groups in business, the DeMarcos have a clever, hip little item in Bouillabaisse. Could be a big hit even though it's special material-type stuff. A good pairing worth catching.
TOMMY EDWARDS MGM 11465	★★★★ An Rhapsie ★★★ I Lived When I Met You	• Rhapsie was done more than a year ago on Mercury by Buddy Charles, but little or nothing happened. The song is a natural, however, and this time we think it will click.
2 JACKIE GLEASON Capitol LP H 366	★★★ Lovers' Rhapsody	• Name of the album also is the title of the composition of which the first four themes are sections. Dudley King orchestrated it, and it's nice movie music. Other side has four standards (including When Your Lover Has Gone) played by strings and Bobby Hackett.
HARRY GROVE TRIO London 1316	★★★★ Little Red Monkey ★★★ The Magic Music Box	• Meet Mr. Callahan is back in monkey's garb and seems destined for almost as much success as the original.
2 SPIKE JONES Victor 47-5239	★★★★ Lulu Had a Baby ★★★ The Boys in the Back Room	• Radio plays may be limited on Lulu, but it'll do all right in the boxes and over the counters.
PEGGY MANN Coral 60965	★★★★ Changeable ★★★ So Did I	• Changeable has been on the verge of breaking open for a couple of months, may get the needed push from this waxing by Peggy, who has just come out of retirement.
2 ANITA O'DAY Mercury 59047	★★★★ Faya Con Dios ★★★ Ain't This a Wonderful Day?	• Anita enters the Patti Page sweepstakes with her most commercial and musically best Mercury side, Faya, a pretty waltz with strings. She even duets with herself in a couple of spots.
LOUIS PRIMA Columbia 4-39969	★★★★ Oh, Marie •• Luigi	• Marie is a cinch for big juke action. Louis does it ala On Top of Old Smoky, with a chorus of Italian tenors in for good measure.
LORRY RAINE Kern 2174	★★★★ A Woin' We Will Go ★★★ There's Nothing Left to Do But Cry	• Woin' is a light, cute waltz sung brightly by Lorry. Third chorus is a two-way imitation, with both parts done by Miss R. via multiple tape. Some concerted deejay action will make this big.
RAY SHAW Gamma 1427	★★★ The Only One in Love ••• Where Did You Go?	• Ray has a big, show-type voice that's heard to advantage of these Latin-influenced tunes. Love is a strong one.
2 JERI SOUTHERN Decca 28622	★★★★ Just Got to Have Him Around ★★★ Weep for the Boy	• Though neither offers the tremendous impact of an in-person Southern performance, Around will grab a lot of attention and comment.
2 SARAH VAUGHAN Columbia 4-39963	★★★★ Spring Will Be a Little Late This Year ★★★★ A Blues Serenade	• Two beautiful songs are wrapped up exquisitely by Sarah. Spring has the most appeal for us.
2 FRANCES WAYNE Coral 60955	★★★★ Stormy Weather ★★★★ I Just Couldn't Take It, Baby	• A pair of impressive performances, sung feelingly. Will get a warm welcome from Wayne fans.
GARRY WELLS Capitol 2420	★★★★ Why, Why, Why ★★★★ I Keep Thinkin' of You	• A new, strong rhythmic voice that belts out this pairing in a style faintly reminiscent of Frankie Laine's. Looks like a Gro-record hit for Wells.

DANCE BANDS

BLUE BARRON MGM 11463	★★★ I Found a Dream •• Billy, My Billy	• Dream is kinda pretty.
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See Next Page For More Reviews

Scoreboard

Here are the top 10 tunes in the country for the two weeks preceding April 22. Computations to determine these tunes are based on a nationwide survey covering record sales, disc jockey plays, and juke box performances. The records listed are those the editors of Down Beat suggest you listen to when making your purchases.

	Position Last Issue
1. <i>Doggie in the Window</i> Patti Page, Mercury 70070.	1
2. <i>Pretend</i> Nat Cole, Capitol 2346; Ralph Marterie, Mercury 70045; Eileen Barton, Coral 60927.	3
3. <i>I Believe</i> Frankie Laine, Columbia 39938.	6
4. <i>Till I Waltz Again with You</i> Teresa Brewer, Coral 60873.	2
5. <i>Your Cheatin' Heart</i> Hank Williams, MGM 11416; Joni James, MGM 11426.	7
6. <i>Tell Me You're Mine</i> The Gaylords, Mercury 70030; Russ Morgan, Decca 28569.	5
7. <i>Side By Side</i> Kay Starr, Capitol 2334.	9
8. <i>Wild Horses</i> Perry Como, Victor 20-5152.	8
9. <i>Don't Let the Stars Get in Your Eyes</i> Perry Como, Victor 20-5064; Eileen Barton, Coral 60882.	4
10. <i>Tell Me a Story</i> Frankie Laine-Jimmy Boyd, Columbia 39945.	

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.

1. <i>Gomen Nasai</i> Harry Belafonte, Victor 20-5210; Sammy Kaye, Columbia 39957.
2. <i>Caravan</i> Ralph Marterie, Mercury 70097.
3. <i>Song from Moulin Rouge</i> Percy Faith, Columbia 39944.
4. <i>Hot Toddy</i> Ralph Flanagan, Victor 20-4095
5. <i>Have You Heard?</i> Joni James, MGM 11390.
6. <i>Can't I?</i> Nat Cole-Billy May, Capitol 2389.
7. <i>April in Portugal</i> Les Baxter, Capitol 2374.
8. <i>Seven Lonely Days</i> Georgia Gibbs, Mercury 70095.
9. <i>I'm Sitting on Top of the World</i> Les Paul-Mary Ford, Capitol 2400.
10. <i>Ruby</i> Richard Hayman, Mercury 70115.

NEW POPULAR HITS ON MERCURY



PATTI PAGE
"Ooo! What You Do"
AND
"NOW THAT I'M IN LOVE"
MERCURY 70127



RALPH MARTHIE
"Caravan"
AND
"WHILE WE DREAM"
MERCURY 70097



GEORGIA GIBBS
"Seven Lonely Days"
AND
"YOU TAKE MY HEART AWAY"
MERCURY 70095



RICHARD HAYMAN
"RUBY"
AND
"LOVE MOOD"
MERCURY 70115



THE GAYLORDS
"SPINNING A WEB"
AND
"RAMONA"
MERCURY 70115

Who Blows There?

BENNY GOODMAN'S ORK (Columbia, 3/23/53). Trumpets—Chris Griffin, Jimmy Maxwell, and Billy Butterfield; trombones—Catty Cutshall and Lou McGarity; saxophone—Milt Yanor, Hymie Scherzer, Boonie Richmond, and Al Klink; rhythm—Bernie Leighton, piano; Barry Galbraith, guitar; Ed Safrancki, bass, and Don Lamond, drums. Helen Ward, vocals.

Valerina Blues; Oak, What a Little Moonlight Can Do; I'll Never Say Noor, Again, and You're a Heavenly Thing.

BENNY GOODMAN'S ORK (Columbia, 3/4/53). Same personnel as above except Sam Marowitz, alto, for Milt Yanor, and Will Bradley, trombone, for Catty Cutshall. *Keep Smiling at Trouble; It's Been So Long, and I've Got a Feeling I'm Falling.*

ALFREDO SADEL with AL ROMERO'S ORK (Victor, 3/12/53). Trumpets—Al Doriel, Al Porky Porcino, and Jack Moots; rhythm—Candido Camero, congas; Steve Barria, drums; Al Romero, piano, and Nichoy Cardona, bass. *Four Beeps & a Bop, vocals. Oros Romo Barriosito; Negrilo Banito, and Senora Maria.*

SAUTER-FINEGAN'S ORK (Victor, 3/22/53). Trumpets—Joe Ferrante, Bobby (Red) Nichols, and Doc Severinsen; trombones—Mort Bullman, Kai Winding, and Al Godlie; reeds and woodwinds—Sid Cooper, Al Klink, Charlie Albertine, Danny Bank, and Russ Bannor; rhythm—Bill Barber, bass tuba; Verly Arlan Mills, harp; Don Lamond, drums and toy drums; Trigger Alpert, bass; Mundell Lowe, guitar and harmonica; Joe Colbari, piano, celesta, toy piano, and keyboard glockenspiel; Terry Snyder and Bunny Shawker, percussion, and Doc Severinsen, party horn. *Child's Play; Heart Play.*

BOB PETTI with JOE COOMBS' ORK (For Sale, 3/11/53). Trumpets—Jimmy Maxwell, Carl Poole, Billy Butterfield, and Nicky Bloom; trombones—Will Bradley and Abe Parolstein; reeds and woodwinds—Hymie Scherzer, Leon Cohen, Russ Bannor, and Phil Bodner; a string section; rhythm—Erlene Vito, harp; Dick Hyman, piano; Ed Safrancki, bass, and Don Lamond, drums. *Your Kiss; A Man's Gotto Love; I Love, and You Never Told Me.*

DICK HYMAN, piano solos (Classico Editions, 3/5/53). *Neal Coward LP. Ziggurat; I'll Follow My Secret Heart; Nevermore; Play, Orchestra, Play; You Were There; A Room with a View; Dance, Little Lady, and We Were Dancing.*

DICK HYMAN, piano solos (Classico Editions, 3/7/53). *Palka; Worldsooty; Every Little Fish; Ladies of the Tavern; Mad About the Boy; 20th Century Blues, and Poor Little Rich Girl.*

CHAPUSEAUX & SYLVIA DE GRASSE with DAMIRON'S ORK (Verna, 3/25/52). Trumpets—Al Beak, Eddie Rivera, and Frank Davila; rhythm—Alfredo Cateuria, bass; Tommy Lopez, congas; Damiron, piano, and Freddie Aruliera, timbales. *Yo No Se; Mama U Papa; Tumba Tumbora, and Chucha Secunda Candala.*

MILES DAVIS' BAND (Prestige, 2/19/53). Miles Davis, trumpet; Sunny Troutt, trombone; Al Cohn and Zoot Sims, tenors; John Lewis, piano; Leonard Gas-

'Down Beat' Best Bets

POPULAR

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

- No One Will Ever Know**, by Tony Bennett. Columbia 39964. Tony's back in business with this one.
- Baltimore Oriole**, by the Four Freshman. Capitol 2398. Beautiful rendition of the Carmichael tune.
- The Nearness of You**, by Bob Manning. Capitol 2382. Was low-rated in a recent review (three stars). Virile singing from Bob on a lovely melody.
- Love Light**, by Vic Damone. Mercury 70108. Listen to Vic's beautiful performance.
- Sweet Thing**, by Dinah Shore. Victor 20-5247. Dinah's good here.



IT WAS A LONG TIME coming, but Pee Wee Hunt finally got his gold record from Capitol, commemorating a million sales on his *Tweed/ftk Street Rag*. Actually, the record has by now passed 2,000,000 and is said to be the single biggest seller in the 10-year history of the label. Presentation was made at the Preview in Chicago by deejay Eddie Hubbard, at right, assisted by candidate for Miss Treasury Bonds, Donna Roberts.

'Down Beat' 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.

- Moonlight and Roses**, by Eddy Arnold. Victor 20-5192. Looks hot.
- Cannonball Yodel**, by Elton Britt. Victor 20-5251. Could be the hit Britt has needed for last few years.
- Time Changes Things**, by Lefty Frizzell. Columbia 21084. Starting off very well.
- No Help Wanted**, by Hank Thompson. Capitol 2376. A previous Best Bet, this one's still moving up.
- Hank Williams As Luke the Drifter**. MGM LP E 202. Second of two recent memorial albums on Hank by MGM.

kins, bass, and Kenny Clarke, drums. Four Al Cohn originals.

TITO RODRIGUEZ (Tico, 3/26/53). Trumpets—Ed Badgely, Harold Wegbrat, Bernie Glow, and Chano Gonzalez; rhythm—Alfred Vicente, and Luis Miranda, congas; Ray Romero, bongos; Raymond Munoz, timbales; Tommy Garcia, piano, and Luis Barreto, bass. *Tito Rodriguez, vocals. Change Te Boni; Fiel Canoa; Cowboy Mambo; La Musica; Quoridiano Dia; La Naturalista; 62nd St. Mambo, and Ahora Si Que Tengo Ganas.*

RAY ANTHONY'S ORK (Capitol, 4/3, 3/4/53, in Chicago). Trumpets—Ray Anthony, Ray Tricardi, Johnny Dee, Pat Roberts, and Dale Tanner; trombones—Vince Formelli, Sy Berger, Dick Reynolds, and Kenny Schredder; saxophone—Earl Bergman, Jim Schneider, Billy Usilton, Tom Leggio, and Leo Anthony; rhythm—Dave Sills, piano; Earl Beskus, guitar; Don Simpson, bass, and Archie Freeman, drums. *Jo Ann Groer and the Skyliners, vocals. Ever Since You Went Away; When the Saints Go Marching In; remainder of titles withheld by request.*

'Down Beat' 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.

- Concepts**, by Stan Kenton. Capitol LP H 383. Five-starred on this page, this LP is a splendid jazz effort.
- Hot Vs. Cool**, by Dizzy Gillespie, Jimmy McPartland, etc. MGM LP E 194. Good jazz from the Dixie and cool schools.
- Ahmad's Blues**, by Ahmad Jamal. Okeh 6945. Bright piano from Jamal, fine support from the trio.
- I Can't Get Started**, by Charlie Parker. Mercury 11096. Charlie's first records with a big band, if you discount his early '40s efforts with Jay McShann.
- Stitt's It**, by Sonny Stitt. Prestige 787. Zooming jazz on the familiar changes of *I Got Rhythm*.

'Down Beat' 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.

- Nine Below Zero**, by Sonny Boy Williamson. Trumpet 166. A good seller on most charts, and still showing strong.
- Hittin' on Me**, by Buddy Johnson. Mercury 70116. A new record that's vocally belted by Ella Johnson.
- Hound Dog**, by Willie Mae Thornton. Peacock 1613. One of the biggest rhythm and blues records of all time.
- She's Got to Go**, by The Ravens. Mercury 70119. The best record by The Ravens since *Rock Me All Night Long*.
- Happy Mambo**, by Joe Loco. Tico 10-154. The Loco touch makes for crazy listening.

DOWN BEAT RECORD REVIEWS

(Continued from Page 12)

LES BROWN
Coral 60959

*** *Midnight Sun*
*** *Ruby*

• The Lionel Hampton tune (*Sun*) that he did so effectively a few years ago gets a repetitive, uninspired arrangement here, though the band in its usual crisp self. *Ruby* is good dance music.

HERBIE FIELDS
Coral 60959

*** *Bobbie's in the Surf*
*** *Rio Rio*

• Fields' multiple soprano notes get an easy organ effect behind full, big band ensemble on *Surf*, a good swing side. Herbie and guitarist Rudy Cafaro sing on the backer.

SAMMY KAYE
Columbia 4-39977

*** *Sweet Sue*
** *I Couldn't Keep from Crying*

• The Kaye Choir sings *Sue* and an unblinded trumpeter and tenor assist play some jazz.

JOHNNY LONG
Coral 60964

**** *Red Top*
**** *Let's Go Down to the Tavern*

• Just a hush but, we think *Red Top*, a neat copy of the King Pleasure record, will be a big, big record and will rival Johnny's *Shanty Town*. All it needs is some exposure.

SAUTER-FINEGAN
Victor 47-5248

**** *Yankee Doodleman*
**** *Now That I'm in Love*

• More brilliant arranging from S.F. Yankee is an instrumental, *Love* is the *William Tell Overture* with words—unconventional ones. Anita Boyer sings them.

CURY RECORDS

* DENOTES AVAILABLE ON 45 RPM

VIC DAMONE
"April In Portugal"
AND
"I'M WALKING BEHIND YOU"
MERCURY 70120*

EDDY HOWARD
"Say You're Mine Again"
AND
"BROKEN WINGS"
MERCURY 70134*

RUSTY DRAPER
"Big Mamou"
AND
"WHY, WHY, WHY"
MERCURY 70137*

ARTIE WAYNE
"NO TIME"
AND
"THE FLIRT"
MERCURY 70133*

RICHARD HAYES
"The Bull Walked Around Olay"
AND
"CHANGEABLE"
MERCURY 70103*

Jazz Reviews

Around The World In Jazz—Italy

Roman New Orleans Jazz Band
At the Jazz Band Ball
That's A Plenty
St. James Infirmary
New Orleans Blues
Sassy Blues
Muskrat Ramble
Sister Kate
Tin Roof Blues

Rating: ★★
 This set proves a point we feel was hardly worth proving: that a bunch of young Italians could fool you into thinking they were a bunch of elderly Americans playing the same moth-eaten arrangements of the same dog-tired tunes. This could, indeed, be any one of a score of lesser Dixieland bands in New Orleans or points north, east, and west.

Band gets a beat at times; at other moments the bass man sounds as though he's slapping Seventh Avenue with the sole of his shoe. Guitar and tenor solos are inept and out of place; trumpet and soprano sax, both unidentified, are better. Notes are by that noted New Orleans jazz specialist, Barry Ulanov, who says: "No Dixieland ensemble in Europe gets the sharp cutting edge that Roman New Orleans does..." And we always thought Rome was in Europe. (Victor LPT 3033)

Georgie Auld

★★★ *You Made Me Love You*
 ★★ *Autumn in New York*

Georgie milks the melodies for all they're worth, aided by a rhythm section. Anodyne Music. (Roost 564).

Harry Babasin

★★★ *How About You?*
 ★★ *Sanders Meanders*

How has fair choruses by Harry's cello, Al Haig's piano, 16 of Larry Bunker's vibes, and a cocktail-unit ensemble sound. Sanders, a very Shearing-like original by Hamp Hawes, has Bob Enevoldsen switching from bass to tenor. Babasin doubling on cello and bass. Nice—but Harry still lacks Pettiford's fluid drive. (Pacific Jazz 605)

Chet Baker Quartet

★★★★ *Maid in Mexico*

★★★ *The Lamp Is Low*
 Chet's pianist, Russ Freeman, wrote the Mexican moseel and blows 32 incisive, original bars himself, backed by the finely recorded bass and drums of Bob Whitlock and Bobby White. The charming theme, wonderful beat throughout, and Chet's great time and ideas on his horn make this the unassumingly successful combo side of the month. *The Lamp* burns brightly too, with Whitlock contributing more than his share of the wattage. (Pacific Jazz 605)

Powell, Mingus Set For Toronto Bash

Toronto—Bud Powell and Charles Mingus have joined three other top modernists in the lineup for the New Jazz Society's first annual Festival of Creative Jazz at Massey Hall here May 15.

The pianist and bass player will combine with Max Roach to form the rhythm section behind Charlie Parker and Dizzy Gillespie in the featured part of the program.

Milt Buckner

★★ *Russian Lullaby*
 ★★ *By the River Saint Marie*

Milt gets a sound of his own on Hammond organ, instead of Bill Davis' sound. Bernie Mackey's guitar is so overrecorded that its rhythm almost takes the attention away from Milt on the second chorus of *Lullaby*. Other side has a unison vocal by the trio. (Drummer Sticks Evans is the third man.) With better recording and balance, this unit should make some fine sides. (Scooter 303)

Cubano

Desconfianza
Tobu
Duerme
Blues For Andre
Con Poco Coco

Rating: ★★★

That's life for you! After all these years of North American jazzmen trying to sound like Cubans, we finally get a jazz LP from Cuba played by Cuban musicians, and how do they sound? They sound exactly like the Norte Americanos!

Best of the soloists is Gustavo Maa, the tenor man. El Negro and Bebo Valdes play about as much trumpet and piano as you can hear any night at the Paradise on 110th St., hangout of the second-string boppers. Good rhythm is supplied, however, by Kiki Hernandez on bass, Bill Barreto on drums, and Rolando Alfonso on the tumbadora.

First three tunes occupy one side. The other is taken up by almost six minutes of riffing and ad libbing on the blues, followed by *Coco*, which is 6½ minutes of C 7th. Don't know how much C 7th you can take, or how much blues, but we found the shorter pieces more successful. (Mercury MGC 515)

Don Ewell

Parlor Social
Wild Man Blues
Muskrat Ramble
Rumpus Rag

Rating: ★★★★★

Though Don recorded these six years ago, they give an idea of the technique, harmonic sense, beat, and exploratory mind that makes him one of the great traditional pianists. This is warming, relaxed jazz—the type that should appeal to all fans who respect musicianship.

Wild Man is a slow blues understandingly played; *Parlor Social* is done in the James P. Johnson-Fats Waller idiom and strides joyously along. As wornout as *Muskrat Ramble* is, Don makes it sound fresh, strong, palatable, and harmonically interesting. *Rumpus* is a Ewell original that gets going with the first bar, shows the pianist's fondness for Jelly Roll Morton. (Good Time Jazz EP 1004)

Slim Gaillard

Soony-Roony
Babalu
Sabroso
Laughing in Rhythm
Taxpayers' Blues
Fatin' With the Boogie
St. Louis Blues
I Know What to Do

Rating: ★★

You probably know some of these from the earlier 78 releases. The LP lists no personnel, but there are some good musicians who deserved billing. Slim slinks around between the pop, jazz, and r & b fields, with *Soony*, the satire on Sumac, still a high spot. *Slim Gaillard Mish Mash* was a perfect title for this collation. (Mercury MGC 126)

Lionel Hampton

★★ *Gladysee Bounce*
 ★★ *Alone*

You can tell Lionel has a superior band, but you sense something's missing—notably in the recording which lacks presence and tightness. *Bounce* is an original by trombonist Chippy Outcalt. The solos (unlisted) are by Quincy Jones, trumpet; Bobby Plater, alto; Benny Bailey, trumpet, and Johnny Board, tenor, plus, of course, Hamp's vibes. *Alone*, not the standard of that name, is an original arranged by trumpeter Eddie (Moon) Mullins. Pretty with some good sax work, but doesn't mean much. (MGM 11448).

Stan Kenton

23° N—82° W
Young Blood
Portrait of a Count
Invention for Guitar and Trumpet
Improvisation
Frank Speaking
My Lady

Rating: ★★★★★

This is the *New Concepts* LP, and it might well have been called *Artistry in Russo*, for Bill wrote five of these seven originals. First title, which your atlas will show you means Havana, starts with a startling and highly entertaining piece of writing for the trombone, with the Latin rhythm and the unison reeds easing in, followed by unison trumpets. *Blood*, the swiftest side of the whole set, was penned by Gerry Mulligan, indicates that Stan needs bigger doses of Mulligan in his books.

The Count (Conte Candoli) is well framed in his portrait; the *Invention* for Sal Salvador and Maynard Ferguson was written by tenor man Bill Holman. *Improvisation*, the longest and most ambitious number of the set, has some of the most brilliant Russo writing but is the one we enjoyed the least, for its qualities are neurotic and depressing.

The Frank who speaks is trombonist Rosolino, and although he doesn't speak as freely and happily as he used to with Georgie Auld's quintet, this is an effective jazz horn concerto and swings more than the other Russo items. *My Lady* is addressed by Lee Konitz' alto in attractively melancholy tones. (Capitol H 383)

Gerry Mulligan

★★★★ *Makin' Whoopee*
 ★★★★★ *Motel*

Because of the lack of piano, Chet Baker's trumpet has to suggest the chord pattern with his obligato to Mulligan's opening melody on *Whoopee*, and he chooses his notes well. Procedure is reversed toward the end, when Chet takes over the lead. Two-horn arranged passages are very effective. *Motel* has a melody almost identical to Monk's *I Mean You*. Tempo is up, as are all participants' spirits. Counterpoint between the two horns in the penultimate chorus shows how far ahead of Dixieland the modernists have taken the idea. (Pacific Jazz 604)

Bernard Peiffer

★★★ *Tired Blues*
 ★★ *La Vie en Rose*

The French pianist can do a lot more than just sound like Erroll Garner. Aided by Bill Clark and Joe Benjamin, he sounds untired on the original, busy blues, even overtechnical at times; but the theme is attractive and the thick chord passages near the end are interesting. *La Vie* goes back on the Garner kick part of the way, and there's no reason at all why you shouldn't find it every bit as acceptable as a genuine zircon. (Roost 567)

Bud Powell's Moods

Tea for Two
Hallelujah
The Last Time I Saw Paris
Just One of Those Things
A Nightingale Sang in Berkeley Square
Parisienne Thoroughfare
Oblivion
Dusk in Sandi
Hallucinations
The Fruit

Rating: ★★★

We had a long wrestle with our conscience about whether to five-star this 12-inch LP; for to do so implies that it's Bud at his inspirational optimum, which is unfair to the piano giant.

In the first place, Bud works more loosely with a rhythm section, especially at up-tempo; but except for the first two titles, he's unaccompanied here. This produces the strange result that on part of *Paris* he plays old-fashioned stride-piano left hand a la Fats Waller, and on much of *Things* the left hand doesn't operate except for occasional punctuation.

But *Nightingale*, in Bud's neotatum spirit, is superb, and the five originals on the second side are a fascinating, penetrating insight into the recesses of the unique Powell mind. *Thoroughfare* is a theme that clings to you like a limpet; *Oblivion's* notes and thoughts bubble like sparkling burgundy; *Dusk* sounds like Bud thinking out loud. *Hallucinations*, which Miles recorded as *Budo*, is the swiftest of the five, and *The Fruit* has the most charming blend of harmonic and melodic contours. There are no composer credits, but if Bud didn't write all five he certainly molded them to his personality. (Mercury MGC 610)

Bob Scobey

★★★★ *Ace in the Hole*
 ★★ *Silver Dollar*

Clancey Hayes sings *Ace in the Hole* with great feel and compulsion, giving the tune new life. Scobey's trumpet is heard on all-ins, as is Wally Rose's piano. Clancey's also in fine fettle on *Dollar*, but it lacks the impact of *Ace*. (Good Time Jazz 78)

Hazel Scott

'S Wonderful
The Girl Friend
I'll Be Around
The Way You Look Tonight
I'm Yours
That Old Black Magic
I Got a Kick Out of You
Thou Swell

Rating: ★★

We should like to state, unequivocally, that Hazel Scott plays better jazz piano than any other congressman's wife (but we haven't heard all the evidence). We'll add that Red Callender's bass and Lee Young's drums give her splendid support.

Hazel's choice of tunes is fine (it's just her bad luck that such pianists as Horace Silver, Hamp Hawes, et al, have been recording *Thou Swell* lately) and her style is most single-note ad lib, with occasional chord passages. Her time is not the greatest, her ideas not the most modern. But she's every inch a lady, and does nothing to upset anybody here. (Capitol H 364)

Billy Taylor Trio

★★★ *They Can't Take That Away from Me*
 ★★ *All Too Soon*
 ★★ *Give Me the Simple Life*
 ★★ *Accent on Youth*
 ★★ *Little Girl Blues*
 ★★ *Lover*

Four previously issued items are coupled with 4½-minute versions of two tunes that represent something less than the best of Billy. *Lover* lacks the one element we thought would never be mis-

ing from a Taylor performance—taste. Bassist Earl May and drummer Charlie Smith both have solos. (Prestige 139).

Les Thompson

Take The "A" Train
Stardust
Robbins' Nest
I'm In The Mood For Love
Undecided
Over The Rainbow
Oh! Lady Be Good
Hot Harmonica Boogie

Rating: ★★

The latest jazz harmonica player—first of any importance since Eddie Shu—makes his disc debut with some recordings at a Pasadena concert. Like Shu, he plays all the cool cliches very ably, perhaps with even better facility, though none of these numbers gets the compelling mood achieved by Shu's great *Flamingo*.

Obstacles in Thompson's path are the band around him (the listing of such names as Conte Candoli, Dexter Gordon, and Wardell Gray means nothing; all they do is make a sloppy ensemble sound); the poor balance on the first side, and the fact that this much harmonica all in one gulp is hard to take. In fact, the best musical moments on the whole disc are provided by Bobby Tucker's piano and Red Callender's bass, both featured in excellent solos on *Mood for Love*. (Victor LPM 3102)

Teddy Wilson

Sweet and Lovely
I Can't Believe That You're in Love with Me
I Know That You Know Where or When
Indiana
I Got Rhythm
Candy

Rating: ★★★

Fourth and last LP from the June, 1945, Town Hall concert. First two items have Flip Phillips and Teddy with Remo Palmieri, Slam, and Specs Powell; next two are Wilson piano solos; *Indiana* and *Rhythm*, wrongly described as Wilson quintet numbers, actually feature Don Byas on tenor, wrongly described as playing alto; he's accompanied solely by Slam's bass, and fairly effective in view of this odd instrumentation. *Candy* la Byas again, with full rhythm section this time, and very pretty. (Commodore FL 20029)

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DOWN BEAT RECORD REVIEWS

RHYTHM and BLUES

MARIE ADAMS (Peacock 1614)	*** I'm the Bluest Cat in Town *** Ain't Car Crazy	Marie is in good voice; chants coolly and well on both sides.
The FOUR BUDDIES (Savoy 888)	*** Ooh-Ooh *** My Mother's Eyes	Ooh-Ooh is good material for the Buddies; Mother is given lesser treatment.
ARNETT COBB (Mercury 70101)	*** Poor Butterfly *** Congratulations to Someone	Butterfly is a cute novelty; Arnett blows honking tenor on flip side but doesn't do much for the song.
FATS DOMINO (Imperial 8331)	*** Going to the River *** Mardi Gras in New Orleans	Fats comes off Nobody Loves Me with two mediocre sides, but hunking lifts performance.
BETSY GAY (Intro. 6070)	*** Hound Dog *** This Is My Last Night in Town	Betsy covers "Big Mama's" smash hit of Hound Dog and belts it out in cool fashion. A little late for big sales. Night isn't up to top side.
GOSPEL PILGRIMETTES (Brunswick 84006)	*** This Heart of Mine *** My Lord Won't Darry Me	Some fine gospel singing by a group from Atlanta.
DOLORES HAWKINS (Okeh 6949)	*** Foo Col a Letter *** Scrap of Paper	Letter is really belted along by Dolores. With promotion, this could be a big one. Scrap is Sid Frazier's new tune. Dolores sounds like another Fats Adams.
RED JOHNSON (Mercury 70194)	*** Mama Does the Boogie *** On My Way to California	Mama has some wonderful guitar work by this new artist. On an indie label this might be a big side. California doesn't rock nearly as much.
KINGS OF HARMONY (Tusado 883)	*** Angel of Patience *** Little Old Bible of Mine	Two soulful religious songs by a great group ably assisted by Phyllis Branch on Bible.
THE FIVE KEYS (Alladin 8178)	*** Mama, Your Daughter Told a Lie on Me *** There Ought to Be a Law	Another one of these answer songs to a hit. This time performed well by The Keys. Law isn't very much.
SMILEY LEWIS (Imperial 8284)	*** Big Mama *** Play Girl	Mama is Cajun and is obtain' on; Play Girl is just so-so.
JIMMY McCRACKLIN (Peacock 1618)	*** She Felt Too Good *** Share and Share Alike	McCracklin fans should really go for this one; he's in fine fettle.
BETTE McLAURIN (Coral 60961)	*** In the Middle of a Kiss *** Can't You See?	Bette is sure to have a hit one of these days but this kind of song won't do it.
JOE MEDLIN (Roust 869)	*** Out of a Dream *** I'm Beginning to Think You Care for Me	This boy Medlin can sing. Two good songs; but neither has the spark for wide sales.
THE RAVENS (Mercury 70119)	**** She's Got to Go **** Come a Little Bit Closer	This is it for the Ravens. A rocking, driving version of the top side puts it in the smash class. Closer is well done, too.
ST. LOUIS JIMMY (Duke 110)	*** Why Work? *** Drinkin' Women	This is out with good presence but the band is in a lachrymose mood. Songs are okay, but just so drive here.
FLETCHER SMITH (Swing Time 329)	*** Mean, Poor Cat *** Brand New Neighborhood	Fletcher is in good voice but hunking isn't cold enough to make this a top flight record.
BUDDY JOHNSON (Mercury 70116)	**** Hittin' on Me **** Ecstasy	Ella Johnson is superlative on Hittin'—belting, rocking, covering she makes this a hit. Ecstasy marks the debut of a lad that everyone will be hearing more from; Nolan Lewis, a kid with a big voice.
DINAH WASHINGTON (Mercury 70128)	*** You Let My Love Grow Cold *** Ain't Nothin' Good	Dinah has sung with more feeling in the past; this is not her best.

Rhythm And Blues

By ACE MITCHELL

TITLES: Tenorman Julian Dash walked along Broadway recently, mumbling to himself. He had just cut what he thought was a good record, but couldn't think of a suitable title. "These titles—sometimes they can make the difference."

Sometimes a good title, man, can sell a record." Asked what the title of his biggest seller to date was, the saxophonist replied, "Well, that was a couple of years back." He smiled. "The title, by the way, was No Soap."

IMITATION: About a month or so ago, Dinah Washington was in Tiffany's in Los Angeles. Some of Stan Kenton's men were in the audience; they had come to hear the inimitable D. The great blues singer is probably one of the most imitated singers in the business. And Dinah broke the place in half—with an imitation of Billie Holiday singing *Lover Man*.

NICKNAMES: Paul Quinichette, who is making a name for himself with that wonderful tenor, often calls Mercury's rhythm and blues recording director "Mother." The recording man, Bob Shaw, once asked him, "Say, how come you call me 'Mother,' Paul?" "Because," replied the tenor star, "sometimes I think you're more important to me than my mother."

SLEEPER: The first record Buddy Johnson cut for Mercury was met with much excitement and enthusiasm by all concerned. *Hittin' on Me* looks like a really big one. But an 18-year-old lad on the flip side is putting ecstasies into teenage hearts with a song called *Ecstasy*. His name: Nolan Lewis. On one side, listeners hear a band that's been making records for almost as long as the singer on the flip side has been living.

Sideman Switches

Tommy Dorsey—Bill Shine, alto, for Alan Fields, and Charlie Shavers, trumpet, for Billy Marshall . . . Buddy Morrow—Bill Wilson, drums, for Bill Chamont; Jim Carray, bass, for Frank Sava; Vince Ferrara, baritone, for Paul Orfeci, and Jean Terry, vocals, for Marcie Miller . . . Claude Thornhill—Ralph Aldridge, tenor, for Cliff Hoff.

Ray Anthony—Marcie Miller, Joan Keenan, and Loris Lockett, added to Skyliners; Dave Silberman, piano, for Buddy Savarese, and Don Simpson, bass, for Bill Cronk . . . Dean Hudson—Ann Lorraine, vocals, for Jean Terry.

Billy May—Ken Revel, alto, for Willie Smith; John Markham, drums, for Larry Bunker, and Ralph Pena, bass, for Parson Smith . . . Damiron—Ai Becki, trumpet, for Roberto . . . Emil Coleman—Smith Howard, drums, for Ray Duke (to Ray McKinley).

Rex Stewart—Albert Nicholas, clarinet, and Fernando Arbello, trombone, added . . . Jimmy Lyon Trio—Barry Galbraith, guitar, for Jimmy Raney (to Red Norvo) . . . Jack Palmer—Cliff Hoff, tenor, for Al Francis . . . Ray Rivera—Lou Quintas, drums, for Ray Masca.

Johnny Long—Danny Derasmo, alto, for Danny Trumbull; Tommy Alfano, alto, for John Grasso (to Ernie Rudy); Vinnie LaFranna, trumpet, for Frank George; John Jennings, drums, for Bob Gibson; Jim Tyler, piano, for Fred Schuka, and Mel Kahan, baritone, added.

known musicians in the Bay Area, is doubling between the platter job and the Black Hawk, where he has the house band.

Vernon Alley Now San Francisco DJ

San Francisco—Latest disc jockey bid for the huge Negro listening audience in the Bay Area is Vernon Alley, who began a new daily one-hour show over KLOK in mid-April.
KLOK, a San Jose station with studios in San Francisco, is making a big pitch to the minority audiences. Alley, one of the best

Turning The Tables

Radios Play Solitaire Around Frisco Bay

By RALPH J. GLEASON

San Francisco—The most powerful disc jockey in the Bay Area for anything connected with popular music, whether novelty, ballad or big band, is not riding the signal of a big network station or even a powerful independent. He is Bert Solitaire, an industrious ex-dancer, ex-entertainer, ex-salesman who is still on his first job in radio—emceeing the five-day-a-week *Open House* on KRE, Berkeley, a little 250-watt coffee pot by the San Francisco Bay.

Bert has been host on the *Open House* for six years. The program, itself, has been on the station for 18 years. He plays everything except classical records, anything the audience requests, conducts a daily voting for the "Top Two," gives prizes for winning of a daily "Brainbuster" problem, does interviews, tells what's going on in the Bay Area, and in general acts as the hub of a loyal group of listeners who live all the way down the Bay to San Jose and northward past the cities of Napa and Santa Rosa.

"If it's a record, we play it," Bert says. In the course of one afternoon (the show runs two hours now, formerly ran 2½), you might hear Kenton, Cole, Lanza, Albert Ammons, Ray, Marais & Miranda, Starr, Stafford, Tennessee Ernie, Brubeck, Armstrong, Erskine Hawkins, Miller, Goodman, Spike Jones, Herman, Rosetta Tharpe, Spanier, Getz.

As the power of Solitaire's show in the pop record field became evident, record distributors began to concentrate their personal appearances of visiting talent on *Open House*. Song pluggers, to whom Berkeley in the past has meant only the Hotel Claremont with its TC wire, now regularly make



Bert Solitaire

KRE's small studio, situated between a swampy water hole (dubbed "Lake Limburger" by Bert) and the Eastshore highway.

The *Open House* Audience, (the capital letter is deliberate because Bert has an almost fatherly devotion to them) is just as loyal to Bert as he is to them. When he decided to change his name from Axelrod to something new in 1948, he asked for suggestions, offered albums as a prize for the best name and got 3,000 responses.

On occasion, Bert will devote the entire show to one idea. Once he played 2½ hours of *St. Louis Blues*, 45 different versions of

Big Thrill for Bandleader Comes In Watching Kids Dance: Anthony

By RAY ANTHONY

It's a real thrill to be the man in front of a 1953 dance band.

I wish it were possible (but it isn't) for everyone who reads this to come onto the bandstand with me some night . . .

500 people who make up that gang around the bandstand who never move all night. They don't come in to dance, and when they are watching a "name" band, they don't want to dance. They would rather stand and watch the band play dance music.

Amazing One spot where I am always amazed at the way the crowd comes into the ballroom, and walks directly across the dance floor and just stands and watches, is at the Palace Pier in Toronto. But this doesn't mean that the kids can't dance.

That gang around the bandstand is a real compliment to the bandleader and his band. They are the proof, along with the jammed dance floor filled with dancers, that a band is an attraction. They are all proof that the band business is not dead, that the kids of today are interested in *who* plays *what* and *how*. That a "name" dance band is glamorous.

As far as my organization and I are concerned, we know that young America can dance, they do dance, and we'll continue to grind out the dance records for Capitol records, and make our aim every night in whatever corner of the United States we happen to be playing, to play for the dancers . . . and keep 'em dancing.

One Point There is one point about name band appearances which I would like to discuss here—and thank the many *Down Beat* readers who are in this group.

A "name" band, which is popular on records, is an attraction. There are large groups of fans in every crowd who come in strictly to see the band in action, and watch the band perform their favorite numbers as they have recorded them. A lot of these are stags, but also, a lot of couples come out to see a band for this reason.

This group ranges in size, in various cities, from 100 to 400 or

Tender Drapes

Boston—A hip men's store here has inaugurated a policy of playing modern jazz records during fittings, and one gala afternoon Symphony Sid was on hand to gift the patrons with 1,000 "bop pins."

Current sartorial feature is a slack suit called "The Cool Waiter." Brooks Brothers is not impressed.

the number. Mail kept rolling in for a month following that one. He also devoted whole shows to the Goodman Carnegie Hall and Jazz Concert #2 and the Woody Herman MGM concert. On another occasion, Bert played 2½ hours of songs with blues in the title under the tag of *Nothing But the Blues*.

Listener voting for the "Top Two" averages from 300 to 600 telephone calls a day. (The record, a frantic 1600 calls during an Easter vacation, all poured in during a two hour and 15 minute period.) His "Brainbuster" problems draw from 75 to 100 calls a day from contestants. Once when the Pacific Telephone and Telegraph company checked the station lines for a four-day period (object: sale of new equipment) they logged 3,000 busy signals—3,000 calls that never got through.

This year, Bert was selected as top Bay Area disc jockey by radio columnist Dwight Newton in the *Examiner*. There may be jocks in the Bay Area with bigger reputations nationally, but to those who know Northern California best it's Solitaire all the way!

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On Mercury Record # 70115

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The Blindfold Test

By Leonard Feather

'The Horn' Blows Hot For Hackett

Like so many big figures in show business, Harry James is much busier than he wants to be during most of his non-playing hours; and like most blindfoldees, he looked on the test as a welcome chance to relax, as well as a rare opportunity to sit back and listen to some other people's music.

As usual, the blindfold test was conducted at the blindfolder's apartment, with the telephone disconnected and the subject reclining in a comfortable armchair. (The experience was likened by another recent blindfoldee to a session on the analyst's couch.) Harry was given no information whatever, either before or during the test, about the records played for him, and his comments were tape-recorded so that they could be reproduced here verbatim.

The Records

1. Billy May. *Cocktails for Two* (Capitol).

That's a real good record, for what Billy May's trying to do. It's wonderful for someone to come along with a band that has something different in his idea and still has good musical taste in his approach. I think it's great for the band business, and I hope he continues to turn out records like this. I also hope he thinks a little seriously about his one-ners when he's doing them . . . The overall sound of the band is sensational. It's recorded beautifully, the trombone solo is beautiful, and overall it's a very good dance record. Four stars.

2. Dizzy Gillespie. *Everything Happens to Me* (Blue Note).

Well! . . . I love the flexibility of the trumpet player, his control . . . but personally I'd rather hear Bobby Hackett play this type of ballad. Or I'd rather hear this same performer do something else. Sounded like Dizzy to me. Three stars.

3. Charlie Barnet. *Fur Trapper's Boogie* (Mercury). Barnet, tenor; Charlie Shavers, trumpet.

I don't know whose band it is, but it has a real, good, full sound. Balance could have been a little better . . . I liked the tenor saxophone—sort of a good blues-blowing horn—and the trumpet player played good, had good time; it's unfortunate that you couldn't hear him over the ensemble on the last couple of choruses. The band wasn't loaded with echo chamber, which made it nice. Overall, three stars.

4. Ray Anthony. *Dinah* (Capitol).

I'm not familiar with the band there's so many that sound alike . . . sort of a Neal Hefti-ish figure throughout the first part, which I liked very much. Tempo's very good, for kids that might be looking for records to dance to. The all-around performance is in good taste; but not more than three stars' worth.

5. Bobby Hackett. *I've Got the World on a String* (Columbia).

That sounds very much like my



Harry James

favorite trumpet player, for taste. But I've never heard him play in a mute. I must get this record—it's just great. The way Bobby plays changes and the way he expresses what he feels, on his horn, it's wonderful—all I can say is it's the height of good taste. Five stars. And I think the sound of the horn is even warmer with a straight mute.

6. Neal Hefti. *Falling in Love All Over Again* (Coral).

This is Neal Hefti's record; I know it because I have it. Neal is doing some wonderful work, and he's going to be very successful. This record shows his versatility, his ability to do a good, full-sounding ballad as well as some of the

things he writes in a jump vein. For what he's trying to get across, this is very good; four stars.

7. Jimmy McPartland. *Battle of Blues* (MGM) (From *Hot Vs. Cool*). McPartland, trumpet; Vic Dickenson, trombone; Ed Hall, clarinet.

This is probably one of those records from the Dixieland jazz concerts I've read about, but never attended, unfortunately. For good blues—you might call it "nasty" blues—it's very well performed. They all seem to have the same idea; and even though I don't recognize them individually each one seemed to have the same approach to what they were playing, which I consider very important. Three stars.

8. Fats Navarro. *Nostalgia* (Savoy). Navarro, trumpet.

This sounded a little like Fats; I'm not sure. I thought the cup mute and the tenor made a wonderful sound. It's pretty rough on anybody to try to play a cup mute in tune, so he deserves credit for being able to play the unison with the tenor in tune. I thought it was all well played, although not as well as I have heard him play other things. Fats has been one of my favorites of the so-called moderns, and it was very unfortunate that we had to lose him. Even though this isn't his best, give it three stars.

9. Count Basie. *Ev'ry Tub* (Mercury). Paul Quinichette, tenor; Joe Newman, trumpet. 1952.

Well, this has me a little confused; it sounds like the Basie band, which is my favorite band; yet it's a little above the Basie tempo. If it is the Basie band, it's probably a newer recording. Sounded very much like Harry Edison on trumpet. It's below the Basie standard, but still good. Basie has the jumpiest band of them all. Tenor at times sounded like Lester Young and at times sounded like it wasn't. So I'm very confused about the whole thing, but overall I liked it, for three stars.

10. Don Elliott. *Oh, Look At Me Now* (Savoy). Elliott, vibes, mellophone & trumpet. Arr. Tommy Talbert.

That sounds like Don Elliott to

Mixed Genes

New York—When Gene Krupa returned home after touring Europe, he received a telegram which read:
"Understand you just returned from Copenhagen. Can offer you good job on drums with my band. (Signed) Phil Spitalny."

Tony Scott Sets Brunswick Deal

New York—Tony Scott, clarinet and tenor man who quit the Duke Ellington band recently after a three-week membership, has set a deal to record for Brunswick. He will probably make one session with a full band. Label will also release some tapes made by the quartet he led at Minton's before joining Duke.

me, and I think Don is one of the greatest young talents that I've heard in many years. I don't know how he made the quick jump from mellophone to vibes; and it sounded like Don on trumpet at the end, too. Don Elliott, himself, rates four stars on anything that he does. The record would be about two stars otherwise, but with Don on it I have to give it four.

Afterthoughts by Harry

Probably people who read this blindfold test will wonder why I'm not putting a lot of things down. It's simply because I think there's room in the music business for all sorts of records, and if more people would become less knockers, we'd all have a better business to work in. Usually the ones that do the knocking are a little below the ones that they are knocking.

The young musicians of today would do well to pattern themselves after Don Elliott, who has the thorough grounding and schooling that a lot of them lack. Many of them don't have the foundation or the background to perform the ideas that they have, and it comes out a jumbled mess. It's important to become a musician before becoming an exhibitionist.

. . . Out in California you don't get to hear much music on the air, where the disc jockeys play 99 per cent vocals. It's too bad the jockeys there can't spend half an hour a day spinning some good jazz records. So there are a lot of fine things happening in music that people in Los Angeles can't always keep up with, unless they go down to the record store regularly.

Skitch Henderson To Conduct Pops Concerts At Carnegie

New York—Skitch Henderson, NBC's musical factotum, who fronted a band for a stint at the Paramount here last month, will undertake the most ambitious venture of his career during the week of May 4-9.

He'll conduct a 70-piece orchestra composed of Philharmonic-Symphony musicians for a week of pop concerts at Carnegie Hall.

On the opening night Tyrone Power will narrate Marc Blitzstein's *Airborne Symphony*, with the orchestra and the Lehigh choir

featured. Tuesday will be a Viennese night.

The Thursday show will be all-Gershwin, including a concert version of the 20-minute opera *155th Street* revived on TV recently. Several jazzmen will be added to the lineup for this program.

Friday will be an all-Tchaikovsky night, with Eugene Liszt playing the famed piano concerto. Saturday there will be a special children's matinee, with Mrs. Henderson (Faye Emerson) narrating *Peter and the Wolf*, and a performance of Stravinsky's *Circus Polka*.

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The Trouble With Cinderella

By Arrangement With Farrar, Straus, And Young Inc.

(Editor's Note: This is the eighth installment in Down Beat's serialization of Artie Shaw's book.)

By Artie Shaw

One of the things I learned while I was in Cleveland was to arrange and orchestrate.

Actually I had long been interested in arranging, and curious as to how it was done. Once in a while I'd write out something for the saxophone section, a chorus to go along with the regular orchestration—but I had never even thought about trying my hand at a full-scale orchestration.

Trics Scoring

I had been working in Joe Cantor's band for about four months when it suddenly entered my head to try to make an arrangement—a whole, full-scale arrangement, with parts for every instrument, not just for the saxophone section.

Well, I wound up with quite a mess on my hands. I didn't know about making a score, and I had no idea that there was even such a thing as a score to begin with. All I had to do, I thought, was to figure out in my head what I wanted the thing to sound like, and then go ahead and write down all the parts one at a time.

So that's the way I went at it.

But once I got into this job a little way, I found it was pretty difficult to remember what I had written for the various instruments. There were twelve men in Joe Cantor's band, and by the time I had written some fifteen or twenty bars of music for each of the twelve parts, I had to keep skipping back and forth from one thing to the other, in order to refresh my memory on what I had just written for some of them so that I'd know what to write for the rest of them.

The Hard Way

With a score in front of me, I could have written one bar at a time for all the instruments and known at a glance just what everybody would be playing at any given moment. Without a score, I had to try to remember all this. In the end I spread all the parts out on the floor of my living room, and got down on my hands and knees with a pencil (and an eraser!), jotting down a few notes on one part, and crawling around until I located the part I wanted to go with it, then the part to go with that, and so on until all twelve parts were more or less in accord.

Next day I collected all the parts, stacked them up neatly, and brought them down to rehearsal. I announced with great pride that I'd made an arrangement of *Wabash Blues*. I passed out all the parts, delivered a few anxious parental admonitions about the right tempo, and warned everybody to watch out for this or that little bit when they came to it. Then I let Joe Cantor start the band—and we were off to the races.

Really the Blues

We hadn't played two bars before I realized something was fairly rotten. You never heard such a caterwauling in all your life!

The men tried heroically to go on with it, but after six or eight bars they had to give up the struggle. Everyone looked bewildered.

Eventually we got the introduction straightened out and that wasn't too bad, so we went at the rest of it. But there was quite a bit of excavating and winnowing to be done before we could separate the meaning and intention of what I had written from the mass of errors in which I had evidently written them.

The trouble was, of course, that I had not only been ignorant of many things regarding the various instruments I had been trying to write for, but in addition, because of my confused method of putting



AS FAR EAST as Cleveland Artie Shaw (front, second from left) played with Joe Cantor's band in the late '20s, as he relates in accompanying chapter of *The Trouble With Cinderella*.

the whole thing down, I had made plenty of clinkers.

That was my arrangement in one word. One big clinker from beginning to end.

Still, considering how little I knew about what I was doing at the time, the whole thing ultimately turned out a lot better than you might expect.

Sounded Good

You see, there was nothing particularly bad about what I had had in mind for the men to play. I knew enough by then to understand what would and wouldn't sound good. The real difficulty came out of their having to find out what I had meant for them to play. As soon as they'd figured that out, each one of them put it down on his own part correctly.

After that, it wasn't too bad; in fact, they thought it was pretty good. The only trouble with it was the kind of trouble that can be expected from any first attempt of

this kind—I had been so determined to do something specially good that I had over-loaded this one poor little arrangement; and instead of keeping it simple and confining myself to one musical idea at a time, I had thrown in everything but the chef of the Far East Restaurant himself.

That night, after work, I sneaked around and picked up all the parts once again. I took them home with me, sat up all night, and studied them carefully to see what was wrong with what I had written, and how it had been rewritten.

In the end I managed to break down the cryptograms and see what had been wrong. I decided right then and there to make another arrangement immediately. But this time I decided to put all the parts down on one piece of manuscript paper first, so I could tell what I was doing as I went along.

That's how I "discovered" how

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

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Johnny-Come-Lately

It was several years before I also "discovered" that some guys named Vittoria, Orlandus Lassus, Palestrina, Bach, Haydn, Mozart, et al, had already figured out this trick some three or four centuries ago. And even if I had been told about it, I don't believe I'd have minded a great deal.

I have long since also "discovered" that there is no one who has a greater contempt for knowledge than the fellow to whom it is handed on a silver platter before he has come to the point where he has real use for it.

Sure, it's easier when someone can show you how to do what you want to do. But the big thing is to learn—some way—just so you do learn.

And at least one thing can be said about my method of learning. It may be a good bit tougher—but once you do learn it my way, you don't easily forget what you've learned!

Finishes Contract

Meanwhile I finished out my contract with Joe Cantor. During

that year I had become a pretty fair arranger. I was writing for other bands by then as well as the one I was in. Finally I was offered a job with Cleveland's top band of the day—Austin Wylie's orchestra.

I took it, and with the exception of a few short periods, I stayed with Wylie for the rest of the time I remained in Cleveland. By the end of two years I had become more or less the leader of his band—not actually, of course, but I arranged most of what we played, conducted rehearsals, and had some part in the selection of personnel.

Getting Along Fine

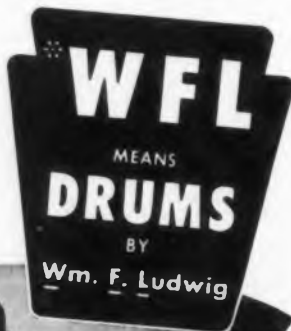
I was doing all right for myself financially as well as musically, for Wylie paid me well. In addition we got along fine. I never got along with any leader I ever worked for as well as I did with him. I might have remained with his band in Cleveland a great deal longer than I did if something completely unforeseen hadn't come along and once again changed the entire course and direction of my life.

(Copyright, 1952, Artie Shaw)
(To Be Continued)

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Sashayin 'Round

Here's What It Takes To Organize Western Band

By HANK THOMPSON

During the last few years, the country and western field has come into its own in the entertainment business. Today many of the biggest selling records and most popular hit tunes come from the c & w side of the track.

Until four years ago, I booked mainly as a single, working various package shows and units. I felt that some way I was missing the boat by not having a good band to back me up. By having a good band it would enable us to offer the promoters a double bill—an artist that's known by his recordings, plus a top western dance band.

Several Objectives

In organizing a western swing

band such as Brazos Valley Boys, I had several goals in mind. First of all, musicianship was very important. Too many people have the misconception that musicians in western bands are not as good as in other bands. This is not true.

Some of the finest and most versatile musicians in the country are playing in western bands. I believe I have some of the finest in the business. Some have played in big "pop" bands, college bands, and even symphonies.



Hank Thompson

Western swing, the way we play it, is a combination of country music and a good, modern western beat. We play not only the songs that I have written and recorded, but all of the top country tunes,

the top popular songs, quite a few rhythm and blues numbers, and most of the standard instrumentals.

I've always wondered what Duke Ellington would say about our arrangements of *Take the 'A' Train*, *Perdido*, and many others. Our instrumentation is similar to most western bands. The rhythm section is composed of four instruments—piano, drums, bass, and rhythm guitar. We use five men on the front line—twin fiddles, twin guitars, and one horn, a trumpet. All of the boys in the band sing, and we do quite a few novelty numbers.

Personality Needed

Personality off the bandstand as well as on is a great asset to us, also. Musicians in western bands socialize much more freely with the money-paying public than do most of the musicians in the big "pop" bands. The whole atmosphere is more friendly, and it pays off at the boxoffice, too.

Along with musicianship and showmanship we try to present an organization that is very flashy and spectacular. Appearance does a lot to sell anything, and we feel

The Hot Box

George Hooper, who regularly conducts *The Hot Box* on these pages, has been ill and was unable to write the column these last two issues. He hopes to resume it in the next *Down Beat*.

that it even helps to sell music. We have gone to great length and expense to create a certain amount of color and glamour for our organization. So far, we have over \$15,000 invested in western uniforms for the band, not including \$25,000 invested in my own clothes. These are all tailored by the famous western tailor, Nudie of Hollywood.

Radio shows take up a good percentage of our time, also. At the present we have two network shows. One is for a flour company, and is carried five days a week on a network of southern power stations—over 30 in all. It's reported over 3,000,000 families listen daily to our show. We also do a show three times weekly over the Mutual network for a brewing company. These shows, along with many guest appearances on network radio and TV shows, keep us rather busy at times.

More and more western artists and bands are becoming recognized as a big factor in the entertainment world, especially in the dance business with which we are mainly associated.

Books Noted

Enciclopedia Del Jazz (500 pp.; Edizioni Messaggerie Musicali, Milan) is a unique work. Oddly enough, it is the kind of work that has never been attempted on a comparable scale in this country. Its solidly-bound 500 pages, size 6 1/4 x 9 1/2", are augmented by 63 pages of illustrations depicting everyone from Bank to Miles.

In this country, it would be the kind of volume to sell at \$7.50 to \$10. How they produced it to sell at 2,800 lire (little over \$4) is something you'll have to take up with the Italian printers' union.

So much for the quantity. Qualitatively, it's an imposing job in several respects. The first of its four sections offers an esthetic analysis of jazz, fortunately neither too lengthy nor too ponderous, and a small, utterly-inadequate glossary of definitions, both by Gian Carlo Testoni.

Names Origins

Section Two outlines the popular origins of jazz; Roberto Leydi, the narrator, uses many musical illustrations, mostly from Negro folk sources. Testoni takes over to tell the tale from New Orleans through World War II, after which Arrigo Polillo, one of Europe's most reliable archivists of modern jazz, covers the period 1944-52 in a 65-page story.

Third part is an alphabetical section of biographies; and here's where, even with a rudimentary knowledge of Italian (or Latin or French) the book may be valuable to you. Inevitably, the 500 biographies bring to mind a thousand omissions; but the musicians who did make the roster are discussed as concisely and up-to-dately as possible.

Discography

Part Four is a discography, not much use to us, as it confines itself to records that happen to have been released in Italy, and, in doing so, reminds us how lucky we are and how meager is the disc diet of many foreign lands.

Taking into account that you'll value the many pages of pictures, and that you can buy an Italian-English dictionary very reasonably, and most particularly bearing in mind that nothing this complete is now available in the United States, you might be well advised to invest in the *Enciclopedia Del Jazz*. Write to Messaggerie Musicali, Milano, Italy.



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Strictly Ad Lib

(Jumped from Page 3)

NEW ORLEANS: Lenten season found only the Roosevelt hotel Blue Room and two jazz joints, The Famous Door and Sid Davilla's Mardi Gras, making consistent black ink entries . . . Roosevelt featuring Peter Lind Hayes and wife, New Orleans-born Mary Healy, plus strong supporting show and the best Ted Weems band in the longest time . . . Russ Carlyle and a danceable crew outshining the in-person part of the Jung hotel Cottillion Room presentations. While here, Russ cut several sides with the Cheerleaders. Al Donahue following for four frames.

Danny Deane holding forth with excellent hotel-type small band at the Swan Room of the Monteleone. Room featured Mercury artists Bobby Wayne and Roberta Quinlan in that order, then switched to comic Henry Youngman . . . Dukes of Dixieland and the Duchess, Betty Owens, well into their third consecutive year at Hyp Guinle's Famous Door . . . New Orleans jazz, then and now, to be featured in the Municipal auditorium on May 13, with Sid Davilla, Sam Butera, Freddie Kohlman, Johnny Wigg, and Paul Barbarin bands on tap. —Joe Delaney

CLEVELAND: Biggest news in Cleveland these days is the Rodgers-Hammerstein musical, *Me and Juliet*, now playing at the Hanna. Cleveland was chosen as the testing ground for the new play that stars crooning star Bill Hayes . . . Harry Belafonte's cancellation of his date at Moe's Main Street had his fans mighty unhappy. Tony Bennett rolls into the Main Street on the 27th. His fan clubs are planning a gala celebration. Following Tony into Moe's on May 4 is another golden boy in these parts, Mel Torme.

The new spring season at the Skyway was opened by the Ames Brothers on April 9. They'll be followed by the DeMarco lasses on the 30th . . . The Theatrical lounge now minus its favorite Dorothy Donegan, is doing nicely. On April 6 they imported the Eddie Heywood group. —M. K. Mangan

TWIN CITIES: Woody Herman played a two-niter at the Prom in St. Paul the last of March, then took Minneapolis by storm with *The Big Show of 1953* two weeks later . . . Dixieland going strong on a "battle of the Twin Cities" basis. Doc Evans and his crew luring them in nightly at Duffy's in Minneapolis, while the competition from St. Paul is wrapped around Harry Bloas' group at the Club Capital.

Spike Jones helped pull in a record-breaking crowd at the 19th annual Minneapolis Builders show . . . Paul Hindemith recently made musical history when he conducted the premier performance of his own composition, *Die Harmonie der Welt*. The Minneapolis Symphony did the honors . . . D. P. Black doing well booking in one-night dance dates. Jimmy Forest did handsomely. Upcoming are Little Esther, Tab Smith, H. Bomb Ferguson, and Gene Ammons . . . The

House of Hastings now scoring with a group called the *Royalties*. Bruce Dybvig does the directing, and featured is pianist Rufus Webster. —Bob Burnham

CINCINNATI: "The Biggest Show" (Laine, Fitzgerald, Herman, and Louis Jordan) was at Music Hall, matinee and evening, April 19 . . . Billy May and his trumpet encamp at Castle Farm April 23, to be followed by Charlie Spivak in a one-niter April 25 . . . Gardner Benedict and his orchestra continue with background and dance music at the Beverly Hills in Newport, Ky. . . . Bob Snyder's lads furnish the music at the Latin Quarter, Newport . . . George Smith's "Smittie" band was on hand, as always, for the ceremonious Cincinnati Reds baseball opening day April 13. The popular local band has added color to Reds' openers for some 20 years. —Si Shulman

PITTSBURGH: Jackie Paris and Teddi King on the same bill at the Copa. June Christy to follow at the same spot . . . Ilona Massey, the crazy Czech canary, a recent attraction at the Carousel . . . Dolores Hawkins, erstwhile Krupa vocalist, played a split week at Bill Green's suburban bistro.

Dorothy Lamour had to cancel a booking at the Ankara because of an attack of the mumps . . . Nat Cole gave the Ankara its best business in over a year in his recent split-week engagement there . . . The Armstrong All-Stars weren't quite so fortunate, doing only average business at the same spot, with, incidentally, a considerably more-than-average nut. —Charles C. Sords

MONTREAL: Ottawa's Globe theater featured the *Four Aces* during March . . . Kai Winding guested at a *Jazz Workshop* concert held at the Chez Paree. Also featured were localites Bob Roby, Paul Bley, Steve Garrick, Yvan Landry, and John Lands . . . Paula Watson back in town, at the Cafe Minuit.

Bandleader Al McGowan, well known in these parts, guested on *Jazz At Its Best* on CBM recently, as did pianist Paul Bley . . . Jack McLean's alto heard for a stint at the Dorchester street Jazz Workshop . . . Eileen Barton, the Ben

How Can Record Companies Help Bring Back The Bands?

By Ralph J. Gleason

Some time ago a representative of one of the major record companies was in Northern California and in the course of a luncheon discussion, we got on that evergreen topic, "Why don't the record companies get behind the bands again?"

While you couldn't really say this executive was making an official statement, it is nevertheless obvious that any one on a high enough level knows what the company policy is, and of course in such a relatively stylized business, one company's attitude is pretty much like another's.

Don't Make Money

The main point against the bands, I was told, was simply that they haven't made money. Singers make money. Novelties make money. Lush instrumentals make money. But bands, no. True, the Goodman albums sold like mad but they were a combined jazz-nostalgia item that hit a broad segment of the public. (Of course, we weren't talking about the Miller imitators or the run of the mill bands. What we were discussing was the type of musical unit that Goodman used to be, that Herman was and is.)

Now I don't know what sort of conscience the people who make these decisions have, but I respect-

Yost Vikings, Ella Mae Morse, the Canadairs, Artie Wayne, and Lionel Hampton among the talent at the Seville theater during April.

—Henry Whiston

TORONTO: Dave Brubeck, whose quartet was most successful—musically and financially—here in February, will come back for a week beginning May 25 at the Colonial. Marian McPartland, another favorite with local modernists, will start a week there June 1, with the trio.

Jane Powell scheduled at the Casino theater April 30 . . . The Benny Goodman-Louis Armstrong package will play Massey Hall on May 4 . . . The New Jazz Society signed Graham Topping, local trumpet player, to lead the big band at the Society's first annual Festival of Creative Jazz at Massey Hall on May 15.

—Bob Fulford

fully suggest that Dave Brubeck had something when he said the big record companies owe a debt to the public for being allowed to make so much money. They should spend a little here and there and expect to lose money for the sake of music. A little money.

Surely no one expects them to underwrite losing propositions continually, and there have been the Sauter-Finegan experiments, the Neal Hefti sides, and the great Mercury Count Basie records. But what I am getting at is simply that I still have faith in bands as a medium of public entertainment.

Underwrite a few more experiments, lose a little money, try a lit-

tle something new. The kids haven't had much chance to hear the bands. The disc jockeys lean towards the vocals and the stores do, too. So do the coin machines.

And the companies, when they do record bands, don't let them do what they can do best but get them in some other groove.

May Help

What's needed is to prime the pump a little. Maybe the current crop of instrumentals—*Pretend*, the *Blue Tangos*, and *Hot Toddlers* will help. I hope so. It's a shame that bands like Duke and Herman and Les Brown don't produce their share of hits.

Do the bands make any money? Well they're still working, you know. And in this little corner of the world, Harry James, Tommy Dorsey, Herman, Les Brown, and Flanagan draw enough to make booking worth while and sometimes really score. Could be that all they need is a little help to get back up there again.



SONGWRITERS Nicholas Brodsky and Sammy Cahn seem more concerned with something out of camera range than they do with pretty Jane Powell. Brodsky also was concerned recently with the fact that for three straight years he has had a movie tune nominated for an Academy Award, but hasn't won one yet, losing out this year to *High Noon*, which some say is a rather faithful reproduction of an old Romberg melody. He felt partly compensated a couple of weeks ago, however, when *Dawn Beat* awarded him a plaque for "outstanding contribution to motion picture music."

(Advertisement)

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Mingus In Job Dilemma, Vows 'No Compromise'

By Nat Hentoff

Charlie Mingus is facing a dilemma. The man regarded by many as the most technically expert bassist in jazz and perhaps the most adventurously creative, finds it hard to make a living out of music—at least, out of the kind of music he wants to play.

Charlie explains it this way: "I've come to the point, musically and personally, where I have to play the way I want to. I just can't compromise anymore."

Job Headaches

Speaking frankly about the employment problem that confronts many Negro musicians, he said, "A lot of guys could make it with a studio band. Personally, the kind of music you have to play there wouldn't knock me out, but let's face it, those studio contractors won't hire Negroes."

Charlie was asked about his long-range aims. "We've now fallen into standardization. Great art-

ists like Bird, Pres, Dizzy, Max Roach, Blanton, and Charlie Christian have worked and suffered to develop their own style. Then the copyists come, singing their praises while stealing their phrases. And worse yet, these copyists have more access than the creative artists from whom they have stolen.

"Personally, to unmask those who copy, I have no other solution than to write and play my own music in accord with the real emotions of the moment when I am writing and playing."

Clowns Take Over

Charlie went on to describe how in large part the clown has taken over jazz. "Good jazz is when the leader jumps on the piano, waves his arms and yells. Fine jazz is when a tenorman lifts his foot in the air. Great jazz is when he heaves a piercing note for 32 bars and collapses on his hands and knees. A pure genius of jazz is manifested when he and the rest of the orchestra run around the room while the rhythm section



Charlie Mingus

grimaces and dances around their instruments.

"The impresarios bill these circus artists as jazzmen because 'jazz' has become a commodity to sell, like apples or, more accurately, corn.

Ray of Hope

"The only ray of hope is that I'm certain there are other musicians who think that jazz is so great and so important that the imitators should be exposed and the true creative artists should be encouraged."

Charlie had one more thing to say. "I don't want this to sound as if I thought I personally have that important a thing to say musically. I don't know that, myself, yet. But there are others who do know they have something to say. And all of us are certainly going to keep on trying."

RAGTIME MARCHES ON

TIED NOTES

BORGE-ROACHE—Victor Borge, comedian-pianist, and Sana Roache, his assistant, March 17 in Owensboro, Ky.
CLEVELAND-THURLOW—Jimmy Cleveland, trombonist with Lionel Hampton, and Janet Thurlow, singer, March 25 in Chicago.
MUSCUMECI-BRUCE—Bip Muscumeci, bassist with Teddy Lane's orchestra, and Betty Jane Bruce, singer, March 7 in Philadelphia.

NEW NUMBERS

DULAINE—A son to Mr. and Mrs. Robert Dulaime, March 26 in Hollywood. Dad is disc jockey and radio announcer.
HUBBARD—A daughter to Mr. and Mrs. Eddie Hubbard, March 18 in Chicago. Dad is disc jockey on WIND.
ROLLO—A daughter, Gloria Jean (7 lbs.) to Mr. and Mrs. Mario Rollo, March 20 in Newport, Va. Dad played jazz tenor with Claude Thornhill, is now a juke box operator, but still plays club dates.
RUDMAN—A son to Mr. and Mrs. Albert Rudman, Feb. 18 in Buffalo, N.Y. Dad, a clarinetist, was formerly with Vaughn Monroe.
STRAND—A daughter, Barbara Ruth (7 lbs., 3 oz.) to Mr. and Mrs. Les Strand, March 23 in Chicago. Father is jazz organist, mother is Pat Harris, former Beat staffer.

LOST HARMONY

WYLIE—Allen Wylie, singer formerly with the Billy Butterfield orchestra, and Margie Wylie, one of the Murphy Sisters.

FINAL BAR

BRADY—Garland G. Brady, 42, pianist, March 14 in Denison, Tex.
BREHM—Donald D. Brehm, 32, musician, March 17 in Lincoln, Neb.
FWLIE—B. Sherman Fowler, 78, songwriter, March 21 in Bronxville, N.Y.
HOLMES—Jack Holmes, 40, songwriter and musician, March 15 in Hollywood.
POUTREE—Brendon A. Poutree, 24, vocalist, March 21 in car accident near Rawlins, Wyo.
WATSON—Frederic Watson, 77, composer-conductor, March 17 in Orange, N.J. He was accompanist for Sophie Tucker and made the first arrangement of George M. Cohan's *Over There*.

Feather's Nest

By LEONARD FEATHER

The dust has settled, the skirmish is over, and the contestants have gone about their business as creators or commentators on the jazz scene. But while it lasted, the conflict, Old Jazz Versus the New Sounds, was an acrimonious affair, one upon which this participant can look back in mixed amusement, contrition, and satisfaction.

Those of you who have come into the jazz scene, as musicians or fans, since the mid-1940s, may not even know what the conflict was all about, but if you are at all aware of the existence of more than one brand of jazz you may find the story enlightening.

What happened was that the entire jazz world was riven by the impact of bop, by the definite boundary line it created. On one side were the earlier forms; on the other, the new technical and harmonic ideas brought to us by the younger musicians who introduced bebop or rebop, as it was first called.

As soon as some of the writers hailed the new sounds and their protagonists, and rejected the older forms as reactionary, they found themselves, willy-nilly, in the middle of a fracas that assumed a striking resemblance, in the behavior of its participants, to the Mad Hatters Tea Party.

Suddenly, anybody who fought progress in jazz, or denied that it was progress, was branded as a "moldy fig"—a phrase coined not by me, as has often been claimed, but by the writer of a letter to the editor published in *Esquire*. It was that magazine, by the way, which during its fabulous 1944-47 jazz promotion made the first poll awards to Dizzy Gillespie, Charlie Parker, Eckstine and Vaughan, its board of voter-critics thus proving itself at least a year or two ahead of the public. This, too, incensed the old-jazz votaries, who resented the national prominence thus accorded to these upstarts. They expressed their resentment through bitter articles published in a number of little recherché jazz magazines.

Everybody hated everybody. Instead of doing a constructive job for the ideas we believed in, we were all doing our best to put down the other guy's idols. Bunk Johnson, King Oliver, and even Louis became targets of the modernists, while Dix, Bird, and *Metronome* and its editors (Barry Ulanov and I at the time) were the main butts of the traditionalists' abuse.

Poisoned ink flew everywhere. I remember one piece I did for Bob Thiele's since-defunct magazine, *Jazz*, entitled *Heil Hammond!*, a furious assault on John Hammond in which I accused him of everything short of matricide. At the same time, I was being similarly accused by George Avakian and innumerable others, to whom, because I dared to believe that Bud Powell might have more to offer jazz than Mel Powell, I was Public Enemy No. 1.

In retrospect, it seems as though a tremendous amount of breath, paper, and choler was wasted, for as it turned out, bop was the wave of the future, and nothing that either side said or did could have made much difference.

Look at the picture today. You find bop, or modern changes or whatever you want to call it, in the style of at least half the *Down Beat* poll winners. This doesn't mean that Dixieland or swing music is dead; on the contrary, Dixie has passed from the status of specialized, esoteric jazz into a new acceptance as popular music. Dixieland is as simple for today's musician to play as it is for today's fan to understand. Similarly you can hear swing music, such as the bands of the '30s provided, on any major TV show today; it's being played by house musicians who may have played that way as pioneers 15 years ago, who today do it as part of a job, to make an anonymous living.

Look at the critical picture. Rudi Blesh, arch-foe of all who opposed his New Orleans tirades, author of a book in which, several years ago, he even found Teddy Wilson and Billie Holiday too sophisticated, has come out in favor of Bird and has even recorded bop-loving, bop-influenced Mary Lou Williams. My good friend Al Lion, of Blue Note Records, to whom Art Hodes was once the sole banner-bearer of piano jazz, and whom I once spent a long, vain evening trying to convince of the merits of the new music, later took to recording Horace Silver, Bud Powell, and George Wallington. Even *The Record Changer*, the bible of anti-modern jazzophiles, acknowledged bop's existence by running unslanted bop disc reviews.

Ralph Gleason, once the moldiest of figs, is a happy and honest devotee of modern jazz; George Avakian, though his heart is still with the old days, supervises sessions and writes laudatory album notes involving such boppers as Clark Terry and Terry Gibbs.

It would be easy to shout "I told you so!" at so many people who accepted the inevitable eight years late; but it would be just as easy for them to point out that the musicians on whom we pro-modernists poured our contempt have survived the transition and are making a comfortable living.

What neither side was willing to admit, in the first flush of excitement during the jazz revolution, was that it is possible to live and let live. Today, while John Hammond finds it as hard to understand my enthusiasm for De Franco, Getz, and Silver as I find it to share his continued interest in many of the older musicians, we have become the best of friends, he eating no fat, I no lean.

Yes, the dust has settled and the contestants have gone about their business. Jimmy McPartland is happily married to Marian McPartland; *Hot Vs. Cool* is just a gag, in which both sides are shadow boxing.

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Anthony, Ray (On Tour) GAC
Armstrong, Bob (Sky Club) Chicago, b

Basie, Count (On Tour) WA
Bishop, Billy (Claridge) Memphis, Out
Borr, Mischa (Waldorf-Astoria) NYC, h
Bobbie, Russ (Paradise) Chicago, b
Brand, Torris (Flamingo) Las Vegas,
New, h
Brandwynne, Nat (Waldorf-Astoria) NYC,
Out 6/2, h
Brown, Les (On Tour) ABC

Cabot, Chuck (Peabody) Memphis, In
6/11, h
Carle, Frankie (Statler) Los Angeles, h
Caylor, Jay (On Tour) GAC, (Sheppard
Field) Wichita Falls, Tex., In 5/3
Clifford, Bill (Riverside) Reno, Nev., h
Cross, Bob (On Tour) MCA

Defoe, Al (On Tour) AAA
Donahue, Al (Jung) New Orleans, Out
5/5, h
Dorso, Jimmy (On Tour) GAC
Dorso, Michael (CopaCabana) NYC, nc

Ellington, Duke (On Tour) ABC
Ernie, Ray (Cipango) Dallas, Tex., Out
6/26, nc

Ferguson, Danny (Heidelberg) Jackson,
Miss., Out 5/7, h; (Claridge) Memphis,
5/9-16, h; (Robert Driscoll) Corpus
Christi, Tex., In 5/21, h
Fields, Shep (Vogue Terrace) McKees-
port, Pa., 5/4-10, nc
Fisk, Charlie (Statler) Detroit, Mich., h
Fitzpatrick, Eddie (Mapes) Reno, Nev., h
Flanagan, Ralph (On Tour) GAC
Foster, Chuck (Peabody) Memphis, Out
5/10, h; (Aragon) Chicago, 5/12-6/21, h

Garber, Jan (On Tour) GAC
Goodman, Benny (On Tour) ABC

Hampton, Lionel (On Tour) ABC
Hayes, Carlton (Desert Inn) Las Vegas,
Nev., h
Herman, Woody (On Tour) GAC
Hill, Ray (Coral Gables) North Weymouth,
Mass., Out 1/1/54, b
Hill, Tiny (On Tour) ABC
Hunt, Pee Wee (On Tour) GAC

Jaquet, Illinois (Fest) Philadelphia, 5/4-
9, nc; (Band Box) NYC, 5/14-27, nc
James, Harry (Astor) NYC, 5/25-6/28, nc
Jerome, Henry (Edison) NYC, h

Kave, Sammy (Meadowbrook) Cedar Grove,
N. J., 5/1-3, 5/8-10, rh
Kenton, Stan (Birdland) NYC, Out 5/6,
nc; (On Tour) GAC
Kern, Jack (President) Kansas City, Mo.,
Out 6/6, h
King, Wayne (Roosevelt) New Orleans,
La., 4/23-5/20, h
Kisley, Steve (Statler) Washington, D. C.,
h

Lande, Jules (Ambassador) NYC, h
Larson, Skip (Casa Del Rey) Santa Cruz,
Calif., h
Lawrence, Elliot (On Tour) ABC
Long, Johnny (On Tour) GAC

McIntyre, Hal (Palladium) Hollywood, In
5/12, h
McKinley, Ray (On Tour) WA
Marteria, Ralph (Meadowbrook) Cedar
Grove, N. J., In 5/12, rh
Masters, Frankie (Conrad Hilton) Chicago,
h

May, Billy (On Tour) GAC
Monroe, Vaughn (On Tour) WA
Mooney, Art (On Tour) GAC
Morris, Skeets (Paddock) Richmond, Va.,
h
Morrow, Buddy (On Tour) GAC

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

Palmer, Jimmy (On Tour) GAC

Phelan, Eddie (Palmer House) Chicago, h
Overend, Al (The Flame) Phoenix, Ariz.,
nc

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Pastor, Tony (Statler) Buffalo, Out 5/4,
h; (On Tour) GAC
Perrault, Clair (Van Cleve) Dayton, O., h
Prima, Louis (Statler) NYC, Out 5/16, h
Pruden, Hal (Shamrock) Houston, Tex.,
4/14-5/26, h

Rvd. Tommy (Oh Henry) Willow Springs,
Ill., b
Renay, George (Fernwood) Bnshkill, Pa.,
3/25-10/24, nc
Rose, Dave (Flamingo) Las Vegas, In
5/28, nc
Rudy, Ernie (On Tour) NYC

Shaffer, Freddy (On Tour) GAC
Spanier, Muggsy (Hangover) San Fran-
cisco, Out 5/6, nc
Still, Jack (Glorieta Manor) Bridgeport,
Conn., Out 5/17, nc; (Pleasure Beach
Park) Bridgeport, In 5/23, b
Strong, Benny (Ambassador) Los Angeles,
Out 5/2, h
Sudy, Joseph (Mayflower) Washington,
D. C., Out 5/20, h
Sullivan, John (Town Lounge) Houston,
Tex., nc

Vera, Joe (Broadmoor) Colorado Springs,
Colo., h

Wald, Jerry (On Tour) GAC
Waples, Buddy (The Club) Birmingham,
Ala., h
Watkins, Sammy (Statler) Cleveland, h
Weems, Ted (On Tour) MCA
Wells, Lawrence (Aragon) Ocean Park,
Calif., Out 2/10/54, b

Zito, Alan (Cocoanut Grove) Manchester,
N. H., h

Airline Trio (Dixie) NYC, Out 6/21, h
Alexander Quartet, Bob (Blue Note) NYC,
nc
Armstrong, Louis (On Tour) ABC

Barduhn, Art (The Grove) Seattle, Wash.,
Out 6/10, nc
Blue Notes Trio (Leighton's Half Way
House) Elmsford, N. Y., nc
Blue Noters (Park Club) Hempstead, L. I.,
nc
Bond, Johnny (Blue Haven) Jackson
Heights, N. Y., nc
Brown, Charles (On Tour) SAC
Brubeck, Dave (Blue Note) Philadelphia,
4/27-5/2, nc; (Comedy) Baltimore, 5/11-
17, nc
Buckner Trio, Milt (Weekes) Atlantic City,
N. J., 6/19-7/16, nc

Carter Trio, Bob (Landia Tavern) Vene-
land, N. J., nc

Cawley, Bob (Town House) Tulsa, Okla.,
h; (On Tour) GAC
Coleman Trio, Sy (Copa Lounge) NYC, nc
Condon, Eddie (Eddie Condon's) NYC, nc
Conte, Al (Penn-Sheraton) Philadelphia, h

Dale Duo (Lighthouse) NYC, nc
Davis, Rader Rambler, Larry (Markis)
Philadelphia, Out 5/2, pc; (Laurel Lake)
Laurel Lake, N. J., 5/22-5/30, cc
Davis Trio, Bill (Comedy) Baltimore, 4/27-
5/6, nc; (Pepe) Philadelphia, 5/11-23,
nc; (Birdland) NYC, In 5/28, nc
Davis, Tiny (St. Michel) Montreal, 4/27-
5/10; (Club des Fagots) Three Rivers,
Quebec, 5/11-16, nc
De Paris Brothers (Jimmy Ryan's) NYC,
nc
Dizelend Ragpickers (Vagabonds) Miami,
Fla., nc
Downs Trio, Evelyn (Rose Room) NYC,
nc
Duke Trio, Doug (Hickory House) NYC,
nc

Eldridge, Roy (Terraza) NYC, nc
Erwin, Pee Wee (Nick's) NYC, nc

Fields, Herbie (Preview Lounge) Chicago,
Out 5/12, el
Franklin Quartet, Marty (Airport) Brook-
lyn, N. Y., nc
Fulson, Lowell (On Tour) SAC

Garmon Quartet, Dick (Hut Club) Tex-
arkans, Ark., Out 4/20, nc
Gardner, Erroll (Hi Hat) Boston, 5/11-24,
nc
Gels, Stan (Midtown) St. Louis, Out 4/30
Gonzales, Paul (Leon's) San Jose, Calif.,
nc
Gordon, Stomp (On Tour) ABC

Hines, Earl (Rendezvous) Philadelphia,
Out 5/5, nc
Hines Trio, Freddie (Melody Pine) Day-
ton, O., r
Holmes, Johnny (Opera House) St. Louis,
Out 5/2; (Angelo's) Omaha, Neb., 5/8-
14; (Tostie's Mayfair) Kansas City,
5/15-17; (Blackhawk) San Francisco,
5/19-6/4, nc
Holland, Johnny (Englewood) Rocky
Mount, N. C., nc
Hope, Lynn (Showboat) Philadelphia, 5/4-
16, nc

Jackson, Bullmoose (On Tour) MG
Jackson-Harris Herd (Black Hawk) San
Francisco, Out 5/18, nc

Kern, Jack (President) Kansas City, Mo.,
Out 6/6, h
King, Wayne (Roosevelt) New Orleans,
La., 4/23-5/20, h
Kisley, Steve (Statler) Washington, D. C.,
h

Lande, Jules (Ambassador) NYC, h
Larson, Skip (Casa Del Rey) Santa Cruz,
Calif., h
Lawrence, Elliot (On Tour) ABC
Long, Johnny (On Tour) GAC

McIntyre, Hal (Palladium) Hollywood, In
5/12, h
McKinley, Ray (On Tour) WA
Marteria, Ralph (Meadowbrook) Cedar
Grove, N. J., In 5/12, rh
Masters, Frankie (Conrad Hilton) Chicago,
h

May, Billy (On Tour) GAC
Monroe, Vaughn (On Tour) WA
Mooney, Art (On Tour) GAC
Morris, Skeets (Paddock) Richmond, Va.,
h
Morrow, Buddy (On Tour) GAC

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

Palmer, Jimmy (On Tour) GAC

Phelan, Eddie (Palmer House) Chicago, h
Overend, Al (The Flame) Phoenix, Ariz.,
nc

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nc

Phelan, Eddie (Palmer House) Chicago, h
Overend, Al (The Flame) Phoenix, Ariz.,
nc

Palmer, Jack (88 Club) NYC, nc
Parker Trio, Howard (Navajo Hogan)
Colorado Springs, Colo., nc
Parker, Jack (Tip Top Bar) Brooklyn,
N. Y., nc
Patterson Quartet, Pat (Air Force Club)
Moncton, N. B., Canada, pc
Pavone, Tommy (Rock Garden) William-
ette, Conn., r
Peterson Trio, Oscar (New Show Bar) St.
Louis, Mo., 5/8-16, nc
Podell, Hugo (Sherry-Netherland) NYC, h
Powell, Bud (Blue Note) Philadelphia,
5/4-9, nc; (Jazz Festival) Toronto, 5/16;
(Birdland) NYC, 5/28-6/3, nc
Powers, Pete (Melville) Halifax, Nova
Scotia, nc; (Tona) Hubbards, Nova
Scotia, nc

Quinichette, Paul (Band Box) NYC, Out
4/30, nc

Rico Serenaders (Green's Crystal Terrace)
Duluth, Minn., el
Rivers, Ray (Log Cabin Inn) Staten Is-
land, N. Y., nc
Roco Trio, Buddy (Kentucky) Louisville,
Ky., h
Rolfino Trio, Adrian (New Yorker) NYC, h
Roth Trio, Don (Oklahoma) Oklahoma
City, pc

Scenic Trio, Jo (Embers) NYC, nc
Jordan, Louis (On Tour) GAC

Lee, Vicky (Englewood) Rocky Mount,
N. C., nc
Leighton Trio, Elaine (O'Neil's) NYC, nc
Lyon Trio, Jimmy (Blus Angel) NYC, nc

Mabon, Willie (On Tour) MG
Melba, Stanley (Pierre) NYC, h
Melotones (Imperial Inn) Gloversville,
N. Y., Out 6/12, nc
Merlino Trio (Coral Gables) North
Weymouth, Mass., Out 1/1/54, cc
Milburn, Amos (On Tour) SAC
Monte, Mark (Plaza) NYC, h

Napoleon, Andy (Pastor's) NYC, nc
Norvo Trio, Red (Embers), NYC, nc

Orioles (Pepe) Philadelphia, 4/27-5/2, nc

Palmer, Jack (88 Club) NYC, nc
Parker Trio, Howard (Navajo Hogan)
Colorado Springs, Colo., nc
Parker, Jack (Tip Top Bar) Brooklyn,
N. Y., nc
Patterson Quartet, Pat (Air Force Club)
Moncton, N. B., Canada, pc
Pavone, Tommy (Rock Garden) William-
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Peterson Trio, Oscar (New Show Bar) St.
Louis, Mo., 5/8-16, nc
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(Birdland) NYC, 5/28-6/3, nc
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Scotia, nc; (Tona) Hubbards, Nova
Scotia, nc

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Ky., h
Rolfino Trio, Adrian (New Yorker) NYC, h
Roth Trio, Don (Oklahoma) Oklahoma
City, pc

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Lyon Trio, Jimmy (Blus Angel) NYC, nc

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Monte, Mark (Plaza) NYC, h

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Norvo Trio, Red (Embers), NYC, nc

Orioles (Pepe) Philadelphia, 4/27-5/2, nc

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Parker, Jack (Tip Top Bar) Brooklyn,
N. Y., nc
Patterson Quartet, Pat (Air Force Club)
Moncton, N. B., Canada, pc
Pavone, Tommy (Rock Garden) William-
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Peterson Trio, Oscar (New Show Bar) St.
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Powell, Bud (Blue Note) Philadelphia,
5/4-9, nc; (Jazz Festival) Toronto, 5/16;
(Birdland) NYC, 5/28-6/3, nc
Powers, Pete (Melville) Halifax, Nova
Scotia, nc; (Tona) Hubbards, Nova
Scotia, nc

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Melotones (Imperial Inn) Gloversville,
N. Y., Out 6/12, nc
Merlino Trio (Coral Gables) North
Weymouth, Mass., Out 1/1/54, cc
Milburn, Amos (On Tour) SAC
Monte, Mark (Plaza) NYC, h

Napoleon, Andy (Pastor's) NYC, nc
Norvo Trio, Red (Embers), NYC, nc

Orioles (Pepe) Philadelphia, 4/27-5/2, nc

Palmer, Jack (88 Club) NYC, nc
Parker Trio, Howard (Navajo Hogan)
Colorado Springs, Colo., nc
Parker, Jack (Tip Top Bar) Brooklyn,
N. Y., nc
Patterson Quartet, Pat (Air Force Club)
Moncton, N. B., Canada, pc
Pavone, Tommy (Rock Garden) William-
ette, Conn., r
Peterson Trio, Oscar (New Show Bar) St.
Louis, Mo., 5/8-16, nc
Podell, Hugo (Sherry-Netherland) NYC, h
Powell, Bud (Blue Note) Philadelphia,
5/4-9, nc; (Jazz Festival) Toronto, 5/16;
(Birdland) NYC, 5/28-6/3, nc
Powers, Pete (Melville) Halifax, Nova
Scotia, nc; (Tona) Hubbards, Nova
Scotia, nc

Quinichette, Paul (Band Box) NYC, Out
4/30, nc

Rico Serenaders (Green's Crystal Terrace)
Duluth, Minn., el
Rivers, Ray (Log Cabin Inn) Staten Is-
land, N. Y., nc
Roco Trio, Buddy (Kentucky) Louisville,
Ky., h
Rolfino Trio, Adrian (New Yorker) NYC, h
Roth Trio, Don (Oklahoma) Oklahoma
City, pc

Scenic Trio, Jo (Embers) NYC, nc
Jordan, Louis (On Tour) GAC

Lee, Vicky (Englewood) Rocky Mount,
N. C., nc
Leighton Trio, Elaine (O'Neil's) NYC, nc
Lyon Trio, Jimmy (Blus Angel) NYC, nc

Palmer, Jack (88 Club) NYC, nc
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Lyon Trio, Jimmy (Blus Angel) NYC, nc

Mabon, Willie (On Tour) MG
Melba, Stanley (Pierre) NYC, h
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N. C., nc
Leighton Trio, Elaine (O'Neil's) NYC, nc
Lyon Trio, Jimmy (Blus Angel) NYC, nc

Schenk, Frankie (Club Royal) Augusta,
Ga., nc
Selby Trio, Ronnie (Blue Note) NYC, nc
Shearing, George (Tootie's Mayfair) Kan-
sas City, 4/28-5/3; (On Tour) SAC
Silhouettes (Duluth) Duluth, Minn., Out
5/9, h
Simmons, Del (London Chophouse) Detroit,
Mich.
Slay Trio, Ermit (Rainbow Grill) York,
Pa., 5/4-9, nc
Softwinds, (Darbury Room) Boston, Mass.,
nc
Sparks, Dick (Chamberlain) Old Point
Comfort, Va., h
Starkones (Wheel) Oceanide, Calif., nc
Start, Sonny (Midway Lounge) Pittsburgh,
4/22-5/2, el
Stylists (Hat and Cane) Los Angeles, Out
5/6, nc

Taylor Trio, Billy (Cops Lounge) NYC, nc
Tiny Trio (Tarno's) Binghamton, N. Y., r
Tipton Trio, Billy (V.F.W. Club) Long-
view, Wash.

Trahan, Lil & Pres (Club 72) Valparaiso,
Fla., nc

Wayne Trio, Chuck (Le Downbeat) NYC, nc
Williams Trio, Clarence (Vanguard) NYC, nc
Wood Trio, Mary (Monte Cristo) Palm
Beach, Fla., Out 6/18, h

Yaged, Sol (Somerset) NYC, r
Young, Cecil (Bowling Green Lodge) De-
troit, Mich., 5/5-15

COMBOS

Airline Trio (Dixie) NYC, Out 6/21, h
Alexander Quartet, Bob (Blue Note) NYC,
nc
Armstrong, Louis (On Tour) ABC

Barduhn, Art (The Grove) Seattle, Wash.,
Out 6/10, nc
Blue Notes Trio (Leighton's Half Way
House) Elmsford, N. Y., nc
Blue Noters (Park Club) Hempstead, L. I.,
nc
Bond, Johnny (

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