

Concerts Go On Without Benny

U.S. Jazzmen Europe-Bound

New York—Howard Lucraft, British arranger who now lives in Los Angeles, flew 3,000 miles east over Easter, while Harold Davison, ace British band agent, flew 3,000 miles west. The result was a meeting in New York at which plans were set for a European tour to be made by Lucraft, starting June 5, with Red Norvo and an all-star personnel.

Lucraft, who has done Hollywood studio work, as well as arranging for Ray Noble and other top bands here, will front and emcee the unit, which, in addition to Norvo, will probably include the Buddy DeFranco quartet, Shorty Rogers, Art Pepper, Milt Bernhart, Wardell Gray, and Shelly Manne, plus the other two members of the Norvo trio, Jimmy Raney and Red Mitchell.

The tour opens in Frankfurt, Germany and will last at least four weeks. It will be the first overseas trip for Norvo and most of the other jazzmen.

Kenton Offers Free Concert To England

New York—Stan Kenton, who starts a four-week tour of Europe on Aug. 21, has offered to play for free any charity the British Musicians Union names, in an effort to allow English fans to hear his band.

If successful, it would be the second American band to play in England this year. Norman Granz played two concerts for charity there in March, making his the first American group to play Britain in 18 years.

The BMU made no immediate answer to the offer of Stan's, saying they would take the matter up officially at their next meeting.

Billy Bishop Retires

Chicago—Billy Bishop will retire from the band business May 8, when he ends an engagement at the Claridge Hotel, Memphis, to become an account executive for Merrill Lynch, Pierce, Fenner, and Beane, investment brokers. Bishop, who has been a leader for 22 years, will make his home in Beverly Hills, Cal.

'Down Beat's' Five Star Discs

The following records represent the cream of the past two weeks' crop. See pages 11-5 through 16-5 for complete reviews.

POPULAR	
RED BUTTONS	<i>The Ho-Ho Song</i>
NAT COLE	<i>Strange Things Are Happening</i> (Columbia 39981)
EDDIE FISHER	<i>I Am in Love</i> (Capitol 2459)
	<i>I'm Walking Behind You</i>
BENNY GOODMAN	<i>Just Another Polka</i> (Victor 47-5293)
	<i>What a Little Moonlight Can Do</i> (Columbia 39976)
RICHARD HAYES	<i>Just Another Polka</i> (Mercury 70147)
JONI JAMES	<i>Is It Any Wonder?</i> (MGM 11470)
LOUIS JORDAN	<i>Just Like a Butterfly</i> (Decca 28664)
TRUDY RICHARDS	<i>The Breeze</i> (Dorby 823)
JULIUS LA ROSA	<i>My Lady Loves to Dance</i> (Cadence 1231)
PATTI PAGE	<i>Now That I'm in Love</i> (Mercury 70127)
FRANK SINATRA	<i>I'm Walking Behind You</i> (Capitol 2450)
JAZZ	
STAN GETZ	<i>Lover, Come Back to Me</i> (Mercury 89042)
LEE KONITZ	
GERRY MULLIGAN	<i>Pacific Jazz LP (PJLP 2)</i>
RHYTHM AND BLUES	
OSCAR McLOLLIE	<i>The Honey Jump</i> (Modern 902)

DOWN BEAT

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THAT SMILE Buddy Rich is wearing is genuine, as he poses with his new boss, Harry James. At least it should be—Rich is being paid one of the highest salaries ever received by a sideman—in excess of \$35,000 a year, it is reliably reported.

'Beat' Looks At Bands, Sees Boom In The Making

By JACK TRACY

Chicago—Nearly half a year has passed since *Down Beat* initiated its big "Get 'Em Dancing" campaign, using Ralph Marterie and his *Down Beat* orchestra as one of the spearheads. A lot has happened in the dance business and to Marterie since then; thus, we'd like to bring you our first biannual report on the business and the campaign.

First, Marterie proved to be a happy choice. The band had been organized less than a year at the time we selected it, and we expected it to fight the same long

grind almost every band faces when it starts out.

Records Clicked

But Ralph clicked in February with his first record hit, *Pretext*, and prospects began looking up. When he followed it up with one of the biggest dance band hits in many years in *Caravan*, it placed him just a half-step away from the select circle of big, established dance bands.

Now, in May, he is almost completely booked for the entire summer. A good tour in the next few months will entrench him solidly and assure him of big successes to show for less than two years of campaigning.

As for the band business in general (Turn to page 8)

Dorsey Brothers Start One-Niter Trek May 15

New York—The Dorsey Brothers have finally overcome all the obstacles in their way and will begin a one-niter tour in the east on May 15. Band will be known as Tommy Dorsey and His Orchestra, Featuring Jimmy Dorsey. Billing will also include the line, "Those Fabulous Dorseys," from the motion picture of the same name.

Tomdor Enterprises here will book the band, and while a record contract had not yet been set at presstime, it was rumored that Mercury had the inside track. Decca also was reported in the bidding.

New York—Despite Benny Goodman's collapse on April 19, the Goodman-Armstrong concert tour was scheduled to go on without him under the leadership of Gene Krupa and still starring all the noted Goodman alumni. It was not known at writing whether Benny would be able to rejoin the package for any of the dates.

Benny was stricken by nervous exhaustion and a respiratory attack in Boston on April 19 requiring the services of an emergency pulmotor squad that worked nearly two hours to revive him. He was taken back to New York two days later for a complete physical check-up, results of which were unknown at writing.

Following the Carnegie Hall concerts on Friday night (reviewed on page 3), Benny played to a full house in Providence on Saturday. In Boston the next morning he had the first of two attacks, the second and most serious one coming in the evening. The concert went on that night in Boston without him.

There also were reports from sources close to the principals involved that though the tour had just begun, there already was considerable friction between Armstrong and Goodman regarding publicity, billing, etc., that was markedly worrying Benny.

Anthony, Mgr. Add To Stable

New York—The Ray Anthony-Fred Benson team added some stars to its stable recently when they signed singer Georgia Carr, the Four Freshmen, and arranger Nelson Riddle to management pacts. Singer Mary Mayo also is being managed by the Anthony-Benson office.

Ray, who along with Rob Eberly and Helen O'Connell, replaces Perry Como on TV for the summer starting June 29, will open at Ciro's in Hollywood June 5 to 18. Booking is unusual in that it's the first time in several years the club has headlined a band.

Martha Signs Barnet

Miami—Charlie Barnet has signed a two-year contract with Martha Raye to play at her Five O'Clock club here. He started on April 22, using five men.

Cover Story

Clubs, Theaters Stand In Line Waiting To Land Vic Damone

Although Vic Damone is to be officially discharged from the army on May 15, his myriad of fans may not get to see him for several weeks after that. Such bookings as the Paramount and Chicago theaters, the Chez Paree, and Bill Miller's

Riviera are all penciled in, but all hinge on the whim of MGM studios.

For Vic is not only set for a film there called *Hit the Deck*, but is also being considered as a replacement for Mario Lanza in *The Student Prince*. Only trouble is, the studio doesn't yet know when filming will start on them, but does have first call on Damone's services. So every contract being signed by him is with the provision that it can be cancelled by MGM on four weeks' notice.

The Riviera date is scheduled for May 19, and chances are that he'll be able to make that one, marking his initial appearance as a civilian. And currently he has two records going for him that look as if they might blossom into big sellers—*Afraid and the vocal version of April in Portugal*.

Thus, though Vic is a mighty valuable chunk of property now, with clubs and theaters standing in line to get him and records moving well, he may not be able to cash in on his personal appearance appeal for some time.

Eddy Howard Is Felled By Heart Attack

Chicago—Bandleader Eddy Howard, felled in Moline, Ill., on April 18 by a severe heart attack, is reported in "satisfactory" condition, but will be confined to his bed for several weeks yet, according to his manager, Biggie Levin.

The attack occurred while he was playing a dance date, and he was kept in a Moline hospital for several days before being taken back to his suburban Chicago home for a long rest.

Sauter-Finegan To Open In East

New York—The Sauter-Finegan band will play its first date, after a string of successful records for Victor, at the Loudenville, N. Y., high school on May 8. They'll follow with more break-in dates through the east until June 12, when the band plays its first major location at Frank Dailey's Meadowbrook.

Willard Alexander office already has the crew booked until August, on one-niters in the midwest.

Les, Mary Land Daily NBC Shot

New York—Les Paul and Mary Ford have signed with NBC to do a five-minute daily radio show tentatively called *Les and Mary at Home*. It will be heard starting on May 25 on 144 NBC outlets at 2:55 p.m., EST. The taped show will be sponsored by Van Camp-Stokely.

Hamp Gives Forecast: Big Swing To Swing

By Henry F. Whiston

"It looks as though those grand swing days are coming back!" So spoke Lionel Hampton in one of his more soulful moods, during a recent interview in Montreal.

Hamp was referring to the days around 1937 when he was with Benny Goodman's orchestra and was also recording with such jazz musicians as Cootie Williams, Cozy Cole, Lawrence Brown, John Kirby, Johnny Hodges, and Jess Stacy.

Great Sessions

"Whenever those guys would come to town, I'd get them together to make a session. I'm happy to say that it looks as though those grand swing days are coming back.

"I think jazz has changed a great deal in the last 16 years. Actually, the trouble started when a certain group of musicians thought they would inject something new in music, calling it bebop. People got confused, and the musicians got confused, so everything went to destruction for six or seven years. It's moving back now, though, where there's good jazz.

Market for Bands

"I am beginning to notice the return of a market for big bands. It looks like there will be a period like we witnessed in the '30s when there were people like Benny Goodman, the Dorsey brothers, Glenn Miller, and those types of bands the dancing public seems to want again."



Lionel Hampton

Returning to his reminiscent mood, Hamp talked about his early days.

"My first big break came in 1932 when I was a kid playing drums with Louis Armstrong. I met Benny Goodman later, in 1936. I was playing in a night club in Los Angeles on Main Street. It was just a beer garden, but I had fun playing there with a combo.

"Benny heard me play the vibes and asked me if I would join his quartet, and I did. Benny was the guy who really enticed me to play the vibes. I had originally intended merely being a drummer, but the way Benny played his clarinet made me try to imitate his brilliant execution in my own way which led to developing my ability to play the vibes."

McSiegel Tells How To Bring Back Bands

By S. ROSENTWIG McSIEGEL

The cry of "Bring Back the Bands!" is nothing new to the music business.

As far back as 1897, when my Illegal Eagles was playing a battle of music against Wingy FitzGoldberg's crew at the Terpatorium in Broken Reed, Neb., I can recall that when both outfits repaired to a neighboring saloon for refueling, we hadn't been gone a half hour when there were angry cries from the ballroom customers: "Bring back the bands!" "Where the ---- did the bands go?" and so forth. It's been a continuous complaint ever since.

A Simple Task

Personally, I can see no difficulty in repairing the damage inflicted on the band business by singers, World War II, singers Korea, singers, inflation, singers, television, singers, disc jockeys, and other causes.

In fact, I have a master plan worked out that could solve the whole thing overnight—provided I could spend the night discussing it with Petrillo.

Here, in a nutshell, is how the thing works:—

Cure Organic Ills

(1) To eliminate the menace of Hammond organs and small combos replacing large orchestras, the American Federation of Musicians shall pass a law whereby any group of musicians comprising less than ten men shall be found guilty of unlawful assembly, and shall be subject to expulsion and erasure from membership.

(2) All receipts of A.F. of M. record royalty trust fund, and all profits of musical instrument manufacturers, to be turned over to a huge pool to provide free instruments for any musicians unable to afford them. Band-aids to be supplied for musicians who dive into the pool while it is empty. Free instruments will lower cost of living for musicians, who will pass advantages along to ballroom operators by charging lower price for band, who will pass it along to customers by letting them in for a laughably small sum.

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Shearing Terms New Quintet His Best

By Ralph J. Gleason

"This is the best group I've ever had," George Shearing said shortly before his new quintet left San Francisco's Black Hawk recently for Hollywood and another MGM record date.

He's absolutely right. The new group, featuring harmonica and guitar player Jon Tillmans and vibist-bongo star Cal Tjader, is the swiftest thing of the year.

Tjader the Spark

Tjader, in my opinion one of the most exciting young musicians anywhere, is providing the spark that makes certain everything this group does settles into a hand-clapping, foot-tapping kind of groove that marked the solidly SRO engagement Shearing played for two weeks at the Black Hawk.

It's easy to see that George is gassed by this group. He practically knocks himself off the piano bench with enthusiasm as Cal



George Shearing

swings away in the complicated cross-rhythms of *Wrap Your Troubles in Drums*, in which he plays bongos; as Jon Tillmans, another

great asset to the group, blows an exciting and crowd-pleasing *Body and Soul*; and as all the old Shearing favorites take on new life and new interest from the new life and new interest the group, itself, has.

Clark Gets Freedom

A word for the rhythm section: Cal, Al McKibbin, and Bill Clark work perfectly together, and it is indicative of George's mood to vaperment that Clark is allowed more freedom on drums than anyone has ever had in the group before.

Following the resurgence of interest in the group as a result of the new members and the more versatile sounds now possible, Shearing is enjoying his biggest demand in some time. The group has done exceptional business since the first of the year, breaking house and one-night records left and right.

Cut New Discs

Just prior to their San Francisco opening, the group cut eight sides for MGM, including *Wrap Your Troubles in Drums*, *Body and Soul*, *Mill's Mood*, and the usual helping of standards. If these records are only half as exciting as the group sounds in person, they will be a much-needed shot of adrenalin to the Shearing record sales chart.

You can no longer predict what the next Shearing number will sound like. You can no longer predict what the next Shearing number will sound like in person, either. It might be anything from Count Basie to Cyril Scott.

And whatever it is, it certainly is swining!

The Hollywood Beat

Mulligan In Stew; Tries To Hush Noisy Patrons

Hollywood—Gerry Mulligan, the ordinarily mild-mannered baritone sax player who added a new sound to modern music by subtracting the piano, takes his music seriously enough to get mad about it—and this might be a sign of better times

ahead in the music business for everyone. The big days were those when musicians and fans were ready to fight over what they liked and didn't like.

Gerry, still going strong at the Haig, the smart little Wilshire Blvd. sippery where he launched his quartet as an off-nite attraction (he denies that the no-piano idea was born of an accident when the pianist failed to show up), has made plenty of headlines recently.

Lots More

And now he's getting a lot of attention in local nightlife and music columns by lecturing, sometimes in pretty lurid language, to customers who insist on carrying on conversation during his musical offerings.

Bill (*The Jazz Beat*) Brown in

of casually-employed musicians into bands. These bands shall be shipped into planes, or planed into ships, and the musicians will be parachuted behind the lines in Eastern Germany, Iron Curtain countries, Northern Korea and all other territories where American music is tabu. These groups, which shall be known as the All American Banned, are guaranteed to turn the cold war into a Cool War. The final outcome of this last undertaking, I need hardly add, will be the most magnificent undertaking in my whole plan to bring back the bands; for when the Cool War has been won, we'll be able to Bring Back the Bands from all over the world!

the L.A. Daily News:

"We heard Mulligan recently at the Haig and were appalled by the speech he made to the 'parvenue' customers . . . (his) records are better than his live performances because the speech is omitted . . . a new sound all right, but so is the H-bomb."

From 'Mirror'

And from Roger Beek, who does a weekly roundup on records and music for the *Mirror*:

"In a place like the Haig, the customers have every right to talk if they wish, anytime they want. Gerry isn't big enough to insult the customers without committing

professional suicide."

But Gerry isn't backing down. Says he:

"Most of the Haig's customers are there to listen to the music—those who aren't don't matter. It's a small place, and when anyone starts talking it not only annoys those who are trying to listen, but disturbs the continuity of our collective musical thinking. I know the people talk, laugh, and carry on down there at the Lighthouse all the time when Rumsey's band is playing—but they blast all night long anyway, so it doesn't matter."

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Eydie Invades Cafe Belt Without Hit Disc Hoopla

By BOB MARSHALL

The average member of the audience in Ciro's large Miami Beach supper club cares naught for who's who, where, or what in the record business. More often than not, names like



Eydie Gorme with Jimmy Durante

Karen Chandler, Don Howard, or Al Martino draw but a blank stare. This situation proved an advantage to Eydie Gorme who recently became an adjunct to the Jimmy Durante package that played the club for two weeks. It wouldn't be the slightest exaggeration to say that reports of Miss Gorme's performance were highly laudatory.

No Big Record

Eydie commented, "For a year and a half I've been told to keep after that first big record; that I couldn't hope to work major locations until I came up with a *Come On-A My House*, a *Tennessee Waltz* or an *Oh Happy Day* for myself."

She admits that she is pleased with the reaction to her first sides

for Coral, "But I don't think the records should get all the credit for my being here. And I think this should be encouraging to some of the newer singers who have become resigned to second-rate jobs until that first big record happens."

Worked With Bands

Eydie's nearly three years as a professional vocalist have included work as a band singer with Tommy Tucker and Tex Beneke.

"I wouldn't take anything for that experience," says 22-year-old Eydie, "but I wouldn't want to do it over again. It's good training, but, oh, those bus rides!"

Eydie's name, which was originally Edith, resulted in some confused but humorous moments when she was on the road. "I tried spelling it E-d-i-e and E-d-y but always in the town ahead somebody would decide it was a mistake and change it to Eddie, so that when I showed up as a girl (Ed. Note: She sure does)—well, it was funny sometimes and a little awkward."

Her attitude on records: "I'm happy with my records so far, and naturally I'd like to sell millions of 'em, but I'm sure I'll never let myself be a victim of the attitude that all is lost without a hit, that there's no hope for success until after that first big record."

Not Too Serious

Characteristically Eydie seems able to exact the best possible from herself constantly, and at the same time, avoid taking herself too seriously. This is illustrated by an incident she relates:

"I went into one of the Miami Beach shops to buy a skirt. I found one I liked, but I couldn't decide to buy it until I'd looked around a little more. In another store I found the same skirt at the same price and realized it was just what I wanted."

She returned to the first shop explaining to the salesman how much she appreciated his courtesy and attention. He had no idea who this girl might be, but was sufficiently impressed to offer her employment at once as a salesgirl.

"I didn't accept this offer," Eydie muses, "but I took his name and address, just in case."



Kathryn Grayson between takes of *Desert Song*

Movie Music

Good Cast Can't Save Creaky 'Desert Song'

The *Desert Song* (Kathryn Grayson, Gordon MacRae, Steve Cochran, Raymond Massey, Dick Wesson).

The first film version of this Romberg-Harbach-Hammerstein operetta, made shortly after the advent of sound films (with John Boles, et al), convinced most movie makers at that time that film audiences would never sit still for musical films patterned after the operetta-style stage production in which the protagonists break off the business at hand to break into song.

Their conclusion has never been completely discounted, notwithstanding the almost certain box office success of almost any typical Hollywood film musical.

The latest film edition of *The Desert Song*, despite Technicolor treatment and its highpowered cast—Miss Grayson is charming, MacRae can sing, Massey and Cochran can act, and Dick Wesson is mildly amusing in the role of the brassy American war correspondent—is so utterly ludicrous in spots it just might settle the argument once and for all.

The story, most will recall, concerns a young archeologist who, during the Riff uprisings of the early '20s, leads a double life. By day he is a mild, bespectacled scientist; by night he is the hard riding, masked leader of a band of ferocious tribesmen, bent on righting the wrongs perpetrated by a devilish, plotting desert chieftain.

Then there is the beautiful French girl, the daughter of the general in charge of the colonial administration, who does not dream, until she falls into his arms at the end, that the masked rider and the young scientist are one and the same.

It's pretty creaky stuff, with or without songs, but on the credit side it can be said that Miss Grayson and MacRae do much better with such sturdy Romberg melodies as *The Desert Song* and *One Alone* than most of the performers in the stage productions.

Music In The Air

'Trial By Jury', Omnibus, CBS-TV

There's no middle course when it comes to Gilbert and Sullivan. Either you're a passionate aficionado, or else you run, don't walk, to the nearest exit at the approaching patter that is strictly from Savoy.

Since only the most gemutlich performance ever pleases the former, and since nothing, apparently, ever pleases the latter, *Omnibus* had a tough nut to crack in its April 19 attempt to transplant to the video screen the unique comic opera realm of Bab and Sir Arthur. In addition, the problem was anything but simplified by the fact that, doubtless owing to the suitability of its playing time—30 minutes—*Trial By Jury*, never among the elect in terms of wide popularity, was the chosen work.

To tackle this monumental undertaking, *Omnibus* came up with, on the one hand, the peerless Savoyard Martyn Green, he of the lengthy and unimpeachable service with the D'Oyly Carte troupe; and, on the other hand, a predominantly-American company whose members, though musically sound in general, represented varying approaches to that unique style on which a Gilbert-Sullivan production must stand or fall.

When Green's familiar figure of

the ogling judge was cavorting about the premises, spinning a web of comic shenanigans intoned and enunciated in high Gilbertian style, all was right with the world. When Davis Cunningham, as the defendant, applied a heavy hand and a sour pitch to the *Lovessick Boy*, some sort of nadir was struck. In between there were individual performances, able and merely adequate, and a chorus that was pleasant but undistinguished, particularly in the vital diction department.

Overall, the effect was that of a mildly-amusing half-hour that, though it had its moments, probably disappointed the purists, but—more to the point—may have set the uninitiated to wondering just why they've been hearing all this talk about Gilbert and Sullivan through the years. And herein lies the crux of the problem:

Omnibus' many commendable efforts at musical presentation on TV (and, please note, *Trial By Jury*, for all its flaws, was one of them) hold the tantalizing potential implicit in a vast, non-paying market reached for the first time. Considering that potential, is half a loaf really better than none? Perhaps, perhaps.

—Clare Powers

for finest tone . . .



Talent Hunt

Lawrence Welk is seeking a new girl vocalist to replace Roberta Linn, the "Champagne Lady," since 1949, who is now doing a single on her own television show. The bandleader has asked *Down Beat* to inform interested vocalists to submit a picture, a home recording and detailed qualifications to him at Lick Pier, Ocean Park, Calif. The assignment carries with it work with the Welk band at the Aragon ballroom, on its ABC network radio shows and its weekly TV show. Because of the TV work, appearance is important. Welk says, but "a good voice is the No. 1 qualification, because of our Coral recordings and transcriptions."

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Turning The Tables

WABC Airman Bob Garrity Flies 78 & LP Missions



Bob Garrity with Woody Herman, Stan Kenton, and Duke Ellington

Bob Garrity, the 26-year-old Milwaukee-born pilot of WABC's Birdland show, has the double distinction of being one disc jockey who makes his living both in the air and on it, and has a full 42 hours of predominantly jazz air time weekly.

Bob's dual piloting of the turntable and the airplane is the result of ambitions that began while hanging around the airport communications station in his Air Force days during World War II. After his discharge in 1946 he took a job as a mailboy at NBC and spent his evenings at the School of Radio Technique.

Radio Break-In

Bob spent some time dropping in at the studios of WWRL, a small Woodside, L.I., station near his home, where Symphony Sid Torin and Ray Carroll then had a daily afternoon show. They were looking for somebody to act as record librarian and answer phone calls. Garrity became The Third Man. A few months later, in Feb. 1948, he quit to become a staff announcer at WGBB in Freeport.

When Symphony Sid and Ray Carroll split up with Sid's acqui-

sition of a WJZ night show, Bob rejoined Sid. The team of Torin and Garrity endured until Dec. 1951, when Sid went off the air entirely.

Two years ago Bob took a part-time job as a flying instructor at Flushing Airport. When Sid went off the air and Bob found himself out of a radio job, he made teaching a full-time occupation. He remained in the air (taking time out for meals and sleep) until last June, when the current Birdland show was started on WABC (then WJZ) and Bob became its jockey.

Double Duty

For the first couple of months, while the show was on the air only from 3 to 6 a.m., Bob doubled between the airwaves and the airport. When the show was expanded to its present midnight-to-6 a.m. schedule, Bob reduced his airport visits to a couple a week.

The broadcasting booth at Birdland having been shuttered permanently, Garrity does his lucubrations in a small studio in ABC's big building on West 66th St. near Central Park. WABC's 50,000-watt signal is so powerful at night that he has had mail and occasion-

Counterpoint

By NAT HENTOFF

Jeri Southern said in *Down Beat* a while ago, "I don't see how anyone can hear a song and not be conscious of the lyrics, but I'm always surprised at the number of singers who seem to sing without that same consciousness."

And that's true, of course. But what surprises me even more is the consistently low quality of most of the lyrics our singers—classical as well as jazz—have to sing. As an avocational (unpublished) poet, I usually have to try to forget the tawdriness of the words even when they're understandingly sung by someone like Jeri or Billie or Ella. And perhaps the greatest mark of magic these three have is their ability to make of meaningless words, meaningful music.

al phone calls from such remote areas as Denver, northern Canada, Florida, Bermuda, and the Dominican Republic.

Not long ago he tested his pulling power by playing an unreleased Ravens record that had been given to him exclusively. Mercury Records reported an immediate flood of orders from the Middle West, the East and points in-between.

On the air, he's happiest, he says, while playing "the quieter sounds." In the air, he gets a big kick out of an occasional chance to take his mother or father up for a whirl.

By now *Lullaby Of Birdland* is a familiar and popular theme on the Garrity show, but if ever he needs a spare signature tune he can always appropriately add *Fly-in' Home*.

—Len

Similarly, most opera librettos are a combination of resonant nonsense and soap opera dramaturgy. As for lieder, try the words in Schubert's *Winterreise* or Mahler's *Kindertotenlieder* without the music. They couldn't get by in a freshman creative writing class. And even contemporary composers still fall for the worst verse. Howard Swanson's *Seven Songs*, for example, or, more appalling, Irving Fine's new song cycle, *Mutability*. The latter contains excellent music, but the lyrics are so awful that this time not even precise music can transcend sloppy thought.

There's no need to point out examples in pop music though I cannot resist citing that tender paean to imbecility, *Doggie in the Window*. In jazz the funniest (unintentionally) record I've yet heard has been Kenton's *This Is My Theme*, and I still think June Christy deserves a girl scout medal for undergoing that experience.

A Glaring Exception

There have obviously been exceptions. Lorenz Hart was the nonpareil lyricist of show tunes. Compare his wit and imagery with those of Hammerstein or Comden-Green and you'll hear the difference between true sophistication

and self-conscious artificiality. It's a shame, to indicate a recent example, that the lovely melodic line of Leonard Bernstein's *Quiet Girl* from *Wonderful Town* is fitted to such pedestrian Comden-Green lyrics.

In pop music, there's Frank Loesser, when he's trying, and in jazz, there were the explosive blues of 30 and more years ago whose sharp distinction of language often cut the production of any formal American poet then writing.

A Call To Poets

Herbert Read winds up his book, *Phases of English Poetry*, by calling for young poets to think more and more in terms of writing popular songs and lyrics for show tunes, and this is something they can do without necessarily sacrificing their integrity.

But this should be a two-way meeting. Broadway producers could do themselves a great service by commissioning poets like Richard Wilbur, Auden, or Randall Jarrell to write lyrics. And in jazz, collaboration between Adrienne Rich and Dave Brubeck, Dylan Thomas and Charlie Parker, or E. E. Cummings and Ella Fitzgerald would be close to the apocalyptic end.

As for pop music, per se, I have no hope. It has become a cold, all-means-justify-a-buck business. But musical comedy and especially jazz still retain some integrity. We may be close to our last chance to return to words their inherent musical meaning before our children have forgotten how to read.

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COMFORTS OF HOME are enjoyed by road-trekking band leader Ray Anthony in this 38-foot ex-bus, converted at cost of \$49,000 into five-room apartment-on-wheels, complete with telephone, television, radiant heating, and air-cooling system. At center, above, Anthony washes up in compact bathroom unit; at far right, he spins a disc on record-player; below, horn-toting maestro gets in a few leisurely licks in solid, living-room comfort, then joins wife, Dee, in kitchen for snack, prepared with aid of stove, refrigerator, and sink boasting hot and cold running water. Mobile unit has own water tank and 5,000-watt generator to supply electricity, not to mention built-in device for turning other barnstorming musicians green with envy.



HISTORY-MAKERS is what Columbia album director, George Avakian, termed playbacks to which pianist Erroll Garner (left) and drummer "Fats" Beard are listening here. Reason is that three-hour session produced 13 masterworks-length sides, all rehearsed, and all pronounced okay for waxing on

the first take. Avakian reported Columbia executives and engineers were "a-tounded" by the Garner-Beard feat. Among sides cut at unique date were *Caravan* and *Lullaby of Birdland*, both slated for release this month. From expressions of concentration on musicians' faces discs must be pretty absorbing fare.

FROM HERE TO ETERNITY is a pretty long way to look, which may account for intent gaze with which Frank Sinatra is attempting to pierce the distance here, in company with actress Donna Reed. Actually, the two were absorbing words of advice from unseen director on set of forthcoming *From Here to Eternity*, film in which "Voice" performs straight acting assignment.

Goodman At Carnegie

(Jumped from Page 3)

on what you hear in 1953. But this concert was billed as a re-creation of something bygone, and it just didn't stand up to the necessary comparison.

Tempo Ragged

Tempo often were either too fast or too slow. *St. Louis Blues* dragged frightfully. *Ridin' High* was played faster, yet at the faster pace didn't have the solid smack of the early records. Choosing the proper groove is an art in itself—and at this moment, neither Benny nor the band seems to be quite sure at what tempo they will be most comfortable playing.

It is highly possible that this was one of these off-nights that every band has. The men in this band are good musicians, as is Goodman himself, certainly. It is to be hoped that a band which at this concert ranked as almost mediocre will shortly deserve the rating almost marvelous.

SOLOISTS

Benny Goodman: Starred careful listeners by playing with an almost completely pure classical tone, and almost as vestige of the fast, hard jazz vibrato which had helped make him famous. There have been reports that Goodman has been experimenting with the flat-fingered, so-called "French fingering" technique. If so, this concert caught him right in transition, since his playing for the first time in this reporter's memory caught him without the fabulous *Swing* which has always got him over his idea hump before.

The tone was bigger, purer, slicker. But the ideas simply weren't there, nor was their execution. Several times Goodman flushed solo by playing straight melody, it being obvious that he simply had got himself tangled in inextricable knots.

If he is shifting his technique, he deserves great commendation for trying to improve a playing style of many years' fame. But it certainly didn't help him at this concert. During *Memories of You* by the trio, he sounded like a classically-trained studio musician reading someone else's noted solo.

Gene Krupa: In this reporter's opinion, Krupa was never a great band drummer, but always a showman and a soloist. He confirmed this at this concert with many grimaces, tossing of the head, but very little solid band drumming. His tempo were at times uncertain, at others he was reading music to be sure of his ideas, while at no time did he give the band the kind of strong drive that Shavers' trumpet-bag did. His ultimate *Sing, Sing, Sing* opened with Gene's solo including some semi-hump which the audience enjoyed, and never did build to the kind of rousing climax Carnegie Hall jazz-lovers have been hearing from Buddy Rich and others. Preceded by Cory Cole's full, completely substantial combo work, as well as his driving four minute solo on *Map Map*, Krupa didn't fare so well by comparison.

Teddy Wilson: Another surprise here... Teddy opened the evening with a ballroom solo on *St. Louis Blues* but improved all evening long. However, even in the trio numbers, his work while fluent and precise, consistently lacked the "twinkle" of tone and ideas that have made him a personal master of jazz piano playing.

Helen Ward: The housewife returned to banding some off better than expected. Miss Ward was never classified as one of the great singers of her day in 1935-36, we heard here with more maturity, better intonation, and an easier feeling for beat. Like all the singers of her period, her phrasing is relatively straight, comes almost as a nasal line for the band's off figures in back of her, rather than being a developed solo line itself as do today's Vaughan, Fitzgerald, and the others.

Ziggy Elman: Played very little during the evening, though the balcony shouted for him during *Sing, Sing, Sing*. His *St. Louis Blues* chorus was so-so, with a less brilliant tone than usual and with some good ideas.

Charlie Shavers: The only man during the evening who sounded as though he had something to say and wanted to say it when he got up to play a solo. Saved *St. Louis Blues* from dragging extinction by his ending chorus, and helped make *Holl 'Em* the first number that really hit the crowd, to the extent that Benny gave him an extra chorus on it. Played fine choruses on *Sometimes I'm Happy* and *Swingtime in the Rockies*, and made a humorous, crowd-pleasing thing out of his multi-chorus on *Sing, Sing, Sing*. Benny owes him a bonus for the evening's work.

George Auld: Another surprise here, with Auld, a fine musician, distinguishing himself to no great extent either on swinging or quieter things. Seemed unable to get out of his horns what he wanted to play. During *Sing, Sing, Sing*, he had one chorus that started to build, but it never quite came off.

Hamish, In MCA Pack, Off To Buffalo Nitery

Buffalo, N.Y.—Hamish Menzies, the Scottish singer whose first Decca waxing (*Less Than Tomorrow*) caused a mild stir, opened at the Town Casino here on May 4. He was signed to a contract by MCA.

Band Boom On Way?

(Jumped from Page 1)

eral, the situation no longer looks grim. There appears to be a genuine movement in the country towards dancing and buying instrumental records. Witness the recent successes of Ralph Flanagan's *Hot Toddy*, Marterie's sides, the large number of instrumental releases, and the big popularity of such no-vocals efforts as *Ruby, The Song from Moulin Rouge, April in Portugal, and Anna*. The latter appear to be a solid indication that good musical efforts no longer are regarded as just something to play once in awhile between vocal waxings.

In the ballrooms, themselves, business is picking up. Operators are looking forward to a good summer, and recent events indicate they may be right. Hollywood's Palladium has been doing excellent business, as has Lawrence Welk at the Aragon, just

out of the city. Ray Anthony's recent grosses have been great; Brown swamped Roseland on a recent date; Billy May pulled a heavy weekend crowd to Chicago's Aragon; Ernie Rudy is building up an enviable record, and most band-leaders and ballroom ops seem more optimistic than at any time since the war.

Other Factors

It's great, too, to see Harry James planning a more extensive tour this summer than in any recent year, and adding Buddy Rich to enhance the drawing power of the band. And to see Jerry Gray rounding up a crack crew that will take to the road soon, Frank DeVol forming a band for the same purpose, and Decca signing its first dance band in years with the addition of Ike Carpenter.

And by all means, the reunion of the Dorsey Brothers should prove to be a boon to the industry. Not only should they do some fabulous business, but they undoubtedly will reawaken interest in many sources.

There are many more cheery indications. New York's Astor hotel is bringing in a string of bands

Crasher

San Francisco—Woody Herman couldn't get past the door for the "Biggest Show" performance at the Civic auditorium here in April. "I'm with the band," Woody explained patiently to the doorman but, nevertheless, had to go to the box-office for a ticket stub. When he came back and handed it to the ticket-taker, the latter glared at him and growled, "Thought you could get away with that story about being with the band, huh?"

this summer for the first time in several years. The Sauter-Finegan organization at last seems set for a tour. Artie Shaw is fronting a group on some one-niters right now. Ray Anthony is on the summer replacement show for Perry Como, along with Bob Eberly and Helen O'Connell. Bands like those of Jimmy Palmer, Ray Pearl, Lee Peeper, and Teddy Phillips, for whom the going was arduous these last years, are finding bookings

opening up for them and prices improving.

One More Push

We have a hunch that the band business needs just one more concerted shove to get it over the hump. And you can help. Get out to hear a band as often as you can this summer. Whether you like Kenton or Garber, Herman or Jurgens, Basie or Lombardo, get out and see them when they hit town.

You'll not only rediscover that live music is a pretty great form of entertainment, but you'll insure better and better phonograph records, better and better TV shows, and a stronger, healthy music business.

Irving Klein Dies

Hollywood—Irving Klein, a cameraman at Columbia film studios and brother of musicians Mannie Klein (trumpet), Dave Klein (trumpet), and Sol Klein (violin) died at his home here on April 10 following long illness with a heart ailment.

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Played by
Nicola Mazucchini

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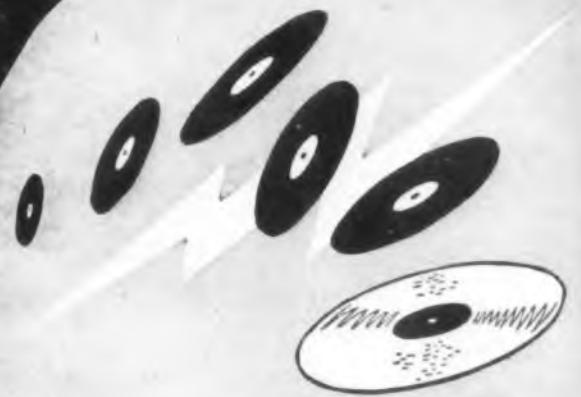
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Joni James says

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A Hi-Fi Glossary

(Ed. Note: For the benefit of Down Beat readers who have just recently become interested in high fidelity but are not well acquainted with the nomenclature, here is a glossary of some commonly used terms.)

● **ATMOSPHERIC**—Noises in a radio tuner or receiver caused by natural weather phenomena and electrical charges existing in the atmosphere. It is also referred to as static, strays, etc.

● **ATTENUATION**—The reduction or lessening of intensity of an audio frequency signal. Also known as a reduction of volume, gain, or loudness level.

● **ATTENUATOR**—A device for reducing the volume, gain, or loudness level or audio frequency signals. It is usually made up of a network of fixed resistors arranged on a switch plate, or of a continuously variable potentiometer, commonly known as a volume control.

● **AUDIO FREQUENCY**—An alternating current that, when converted to sound pressure, will be interpreted as speech or music by the ear. It is of a frequency range approximately 15 to 15,000 cycles.

● **AUTOMATIC VOLUME CONTROL**—Abbreviated AVC, is a stage in a radio circuit which counteracts changes in the level of a received radio frequency signal caused by variations in strength of the signal from the transmitter.

● **BAFFLE**—A partition used with a loudspeaker to increase the path length of the effective front-to-back radiations of the speaker. A flat baffle consists of a board with a loudspeaker mounted over a circular opening in the center. An infinite baffle is an enclosure, usually more than 10 feet in volume, with the speaker over a circular opening. An infinite baffle may be a box, rectangular or square in shape, that is totally enclosed except for the circular opening, or it may be a wall, stairwell, closet door, or ceiling, which has been fitted with a speaker in a circular opening. A bass reflex speaker enclosure is a cabinet which is designed to avoid air column resonance and have a minimum of cubic volume. It is a vented enclosure.

● **BAND PASS FILTER**—A device which is designed to pass frequencies within a continuous band limited by a high and low cutoff frequency. All frequencies above the high and under the low cutoff frequency are reduced in amplitude so as to make them inaudible.

● **BASS**—Low frequency notes.

● **BEAM POWER TUBE**—An output used in audio amplifier. It is a four-element tube, sometimes called a space-charge pentode, as the elements are arranged to cause a concentration of space charge near the plate or anode, displaying the characteristics of a pentode or five-element tube.

● **CAPACITY**—Expressed in microfarads, abbreviated MFD, it is the electrical charge in a condenser or capacitor. A condenser or capacitor is used in radio circuits as a device for coupling, de-coupling, filtering AC currents, etc.

● **CARRIER, CARRIER WAVE**—A radio wave of single frequency which is modulated by music or speech or other signal. It is the frequency to which one tunes to receive a program.

● **CARRIER FREQUENCY**—The frequency of the carrier wave, usually in kilocycles.

● **CARTRIDGE**—A transducer for converting the mechanical movements of its stylus into electrical signals which are interpreted as speech or music, when it is carried along the walls of the groove in a phonograph record. It is usually a magnetic device, although rochelle salts crystal is also used.

● **CATHODE FOLLOWER**—Actually, an electronic vacuum tube transformer. It is an excellent means of coupling the output of a radio tuner or phonograph to an amplifier over long distances with a negligible loss in bass or treble frequency response. It is characterized by a high input impedance and low output impedance without any gain.

● **CLASS A AMPLIFIER**—An amplifier circuit, (output tubes) characterized by excellent fidelity but poor efficiency. Class AB will provide higher efficiency; however, output tubes should be operated in push-pull for good fidelity. Class B is a circuit with extremely high efficiency, but poor fidelity. It is not normally used in circuits of quality amplifiers.

● **COIL**—A circular form with a specific number of turns of wire wound upon it for a specific purpose. Coils can be used as chokes or transformers in both radio and audio frequency circuits.

● **COUPLING**—The transfer of power or sound from one stage to another in an amplifier circuit.

● **CROSSOVER NETWORK**—Also known as a dividing network. It is an electrical filter designed to pass certain frequencies to each speaker (woofer or tweeter) used in a two-way speaker system or in a coaxial speaker.

The Audio Workshop

By Max Miller

In this issue we would like to show a simple and inexpensive way of improving the strength of the high frequencies in the less expensive type of equipment. The following system is by no means as good as factory-built coaxial or multiple speaker systems, but in experiments I have made with the hookup described below, I received some very gratifying results.

First of all, I have noticed that there seems to be a fair width of frequencies in most of the cheaper equipment, but usually the high frequencies available are very subdued. By using the following high pass filter, the highs become much more prominent.

Parts Required

Parts needed are a three-to six-inch PM speaker and a 2.MFD 100 working volt condenser. These parts should be hooked up as in Fig. 1 or Fig. 2. In Fig. 1, the

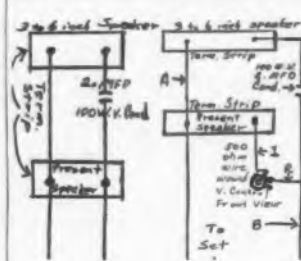


Fig. 1

Fig. 2

simplest way is to hook a connecting wire from the terminal strip of the new speaker to the present speaker. The 2.MFD condenser can be attached to the other terminal and a piece of hookup wire from the other end of the condenser to the present speaker. This hookup will increase the sound of the high frequencies.

Fig. 2 is the same sort of hookup except for a volume control in one side of the line to your present speaker. It will cut down the volume of your present speaker which is producing the low frequencies, automatically moving the high frequencies out in front.

You will notice that by turning the volume up on the set and turning the volume control on the speaker you will be able to adjust the low and high frequencies to your own tastes.

Type of Equipment

The volume control I used for this experiment was a 500 ohm wire-wound. It can be purchased new, or found in any old obsolete type of radio, and should not cost more than \$1.50. The condenser should run around \$1, and the speaker not more than several dollars.

As an added note, there are speakers designed for this specific purpose ranging in cost from \$5 on up. If you would like to know what kind, how much, and where, or have any other questions, drop a line to Max Miller, 222 W. North Avenue, Chicago, Illinois. Please enclose self-addressed, stamped envelope.

Hi-Fi Flashes



Among products featured at the 1953 Electronic Parts show in Chicago May 18-21 will be the Craftsman-500 amplifier and 800 tuner, both products of The Radio Craftsmen, Inc.; the new "Chief" series of the Talk-A-Phone company's intercoms; and Standard Transformer Corporation's new line of Stancor Tinytrans, miniature hi-fi audio transformers. All three firms are located in Chicago.

The Craftsman-500 amplifier, designed primarily for use as a separate audio power unit, can be installed in built-in locations. The Craftsman-800 combines in one chassis a complete phono equalizing and tone compressing system, plus sensitive channels for hi-fi reception of FM and AM broadcasts, the manufacturer's description states.

The Stancor Tinytran audio transformers are made with nickel steel laminations, with an exceptional frequency response, are only 1-1/4 inch in total height and weigh 1.3 ounces each, the manufacturer reports.

An experimental and development laboratory is one of the features of the new Chicago factory and executive offices of the Quam-Nichols company, to be occupied by mid-July.

The block-long plant, located at Marquette Rd., and Prairie Ave., will have more than twice the productive capacity of the old plant, according to Matt Little, president. Full production is expected to be under way in the new quarters by July 20.

The Turner Company, Cedar Rapids, Iowa, now has in production a new jet-shaped dynamic microphone, the Turner ADA 95D, which the manufacturer states soon will be offered "at a much lower price than similar microphones now on the market." It is described as being suitable for high quality public address, recording, and broadcast uses. Complete information may be obtained by addressing the Turner Company, 916 17th Street N.E., Cedar Rapids, Iowa.

Novel Concert Idea Spurs New Works

Boston—The Creative Concerts Guild, a Boston group that may set a nationwide pattern, held its first concert here March 24. The Guild, in an effort to aid contemporary composers, commissions a new work for each concert—the commission to be paid by those who attend the concerts.

Musically and financially the debut was highly encouraging. A large audience was visibly excited by 33-year old Robert Moev's *Cantata Sacra*. The Prix de Rome winner has created a starkly plangent work scored for male chorus, baritone solo, flute, three trombones, and tympani.

The three other concerts by the Guild this spring will present especially commissioned works by Irving Fine, Luigi Dallapiccola, and Andrew Imbrie.



The Pfanstiehl Pickup Kit

Music enthusiasts who have a good record player which they'd like to bring into the high-fidelity class can do so with a new kit being offered by the Pfanstiehl Chemical Co., 103 Lake View Ave., Waukegan, Ill. This consists of a new kind of pickup called a Pfan-Tone, a pre-amplifier and all necessary wiring. By a simple conversion job, which the manufacturers say any person of average ability can do, you come up with equipment that gets the utmost out of any record. Prices range from \$19.75 to \$30.06 depending on what is necessary for the unit you have. Details can be had from the manufacturer.



"Quick, Watson, the JENSEN!"

AMERICA'S TOP POP HITS ARE

<p>PATTI PAGE "Ooo! What You Do" AND "NOW THAT I'M IN LOVE" MERCURY 70127</p>	<p>RALPH MARGERIE "CARAVAN" MERCURY 70097 AND "CRAZY, MAN CRAZY" MERCURY 70153</p>	<p>GEORGIA GIBBS "Seven Lonely Days" AND "YOU TAKE MY HEART AWAY" MERCURY 70095</p>	<p>RICHARD HAYMAN "RUBY" AND "DANSERO" MERCURY 70146</p>	<p>RONNIE GAYLORD "My Heart Is Free Again" AND "I Won't Believe It" MERCURY 70131</p>
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DOWN BEAT RECORD REVIEWS

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

JOE ALLEGRO Victor 47-5258	*** Wanderlust Blues ** Senorita	• Blues has a boumy, oldtime flavor and Allegro performs ingratiatingly. The Senorita has nothing new to say.
LES BAXTER Capitol 2457	*** Ruby *** A Little Love	• Richard Hayman has a head start on Ruby, but Baxter's will collect its share of the loot.
BEN BERNIE Decca 11058	# In A Roving # Pleasant Dreams	• Some real nostalgia here in this Decca release of Bernie's famous opening and closing themes.
LEON BERRY Dot 15063	*** Mirlou *** The Sorcerer Tango	• Organist Berry already has a hot item in Mirlou in the Chicago area and it could spread.
RED BUTTONE Columbia 39981	***** The Ho-Ho Song ***** Strange Things Are Happening	• Red's unquenchable personality comes through on wax almost as well as it does on TV. His many fans should assure a good reaction to these.
AL CAIOLA Victor 47-5252	*** Anna *** Cachita	• Al, a guitarist with a bright future, makes a good record boy with this pleasing pairing.
CAL CALA-JO ANN LEAR Vandy 509, 510	** In Some Tomorrow ** Keep It a Secret ** I'm Relaxed ** I'm Cuh-Razy About You	• A couple of ordinary singers work over some ordinary material on three of the sides, turn to a song that's well on the way down (Secret) to fill out the date. Label is new to us.
LILY ANN CAROL Victor 47-5256	*** I'd Love to Fall Asleep *** Rollin', Rollin' Stone	• Asleep is an impetuous declaration on which Lily Ann sounds suitably cozy. Then she turns around and sounds like Ella Mae Morse on the flip.
JOE (FINGERS) CARR Capitol 2463	*** Here Comes My Daddy Now ** Mission Joe	• Daddy may have enough novelty value to stir up a little action.
ELAINE CARVEL Mercury 70122	** Loved and Lost ** Then Something Happened to Me	• Pretentious singing along Jane Froman lines.
JUNE CHRISTY Capitol 2432	*** I Lived When I Met You *** Great Seat	• Met You looks like the best commercial bet. Seat is up-tempo and sung better.
NAT COLE Capitol 2429	***** I Am in Love *** My Flaming Heart	• Cole Porter wrote Love, and because it follows in the tracks of Bagaine and Night and Day, Nat's powerful job should make it big.
SONNY CURTIS Coral 60951	*** Someday You're Gonna Be Sorry ** Forever Yours	• Another acceptable male singer on two fair tunes.
VIC DAMONE Mercury 70128	*** April in Portugal *** Walking Behind You	• April should be big with words, too, and Vic's got the version to call. Behind You has all the qualities to be a big hit ballad, but Damone belts a bit too hard for comfort.
FRED DARIAN Vogue 1023	*** Strange Bells *** I Can't Forget You	• Excellent new singer does a good job with both of these, the Wild Horses-influenced Bells and the likely ballad.
MARLENE DIETRICH Decca 11059	# The Boys in the Back Room # Falling in Love Again	• Decca brings these familiar Dietrich items back in its "Curtain Call" series.
TONY DE SIMONE Top Tunes 438	** Steel Pier Waltz *** Always the Lady	• Edythe Adams chants this pair with DeSimone backing. Falts has a bit of multiplicity, Lady is a Mack Gordon-Josef Myrow show-type tune.
JOHNNY DESMOND Coral 60978	*** Danger *** The Japanese Sandman	• Danger is a strange, tense song written by Tony Martella, who plays guitar on the Danger TV show. Movingly sung by Johnny, it may be too far off the beaten track to click, but it deserves to be heard.
LEW DOUGLAS MGM 11472	*** Ruby *** My Flaming Heart	• Ruby is done by a vocal group, Heart is sung by Lucy Reed, whose huge talent for singing a song is not much in evidence here.
ESQUIRE BOYS-KAY KAROL Top Tunes 47	# Let's Play Ball ** Darlin', Come Back to Me	• An appeal for teamwork and a western tune are follow-by-the-way sides.
EDDIE FISHER Victor 47-5293	***** I'm Walking Behind You ***** Just Another Polka	• Eddie and Frank Sinatra should have Behind You all locked up between them, Polka will give Fisher a powerful duo.
FONTANE SISTERS Victor 42-5266	*** He Who Has Love ** Mission Joe	• Victor's cover job on He Who Has.
RONNIE GAYLORD Mercury 70171	*** My Heart Is Free Again *** I Won't Believe It	• The lead voice of the Gaylords tries it as a single and should cash in nicely on the heart song.
DOLORES GRAY Decca 38676	*** Big Mamou *** Say You're Mine Again	• One of the best versions of Mamou.
RICHARD HAYES Mercury 70147	*** Just Another Polka *** Trust Me	• Polka looks like the big one Hayes has been reaching for, while Trust Me could also make the grade.
LIBBY HOLMAN Decca 11060	# Love for Sale # Moanin' Low	• Releases now sound dated, but will appeal to those who remember Libby.
EDDY HOWARD Mercury 70124	*** Say You're Mine Again *** Broken Wings	• Mine might click.
PEE WEE HUNT Capitol 2442	*** Sun *** Oh!	• Sun is Pee Wee's best bid for a hit since Twelfth Street Rag, could snowball with some help.
JONI JAMES MGM 11470	***** Is It Any Wonder? *** Almost Always	• Joni, it appears, can do no wrong.
LOUIS JORDAN Decca 28664	***** Just Like a Butterfly *** It's Better to Wait for Love	• Louis gets orchestral background, strings and all, and could have a big, big record if Decca pushes. Butterfly is a wistful, simple melody that Jordan sings beautifully. Hear it.
MICKEY KATZ Capitol 2456	*** Wild Carrots ** How Much Is That Pickle in the Window?	• Just mildly humorous this time.
BILL KENNY Decca 28677	***** I Keep Thinking of You *** Who's to Blame?	• Bill's more robust than usual on Thinking, a song that might have been written with him in mind, so well does it fit.

See Page 12 For More Reviews

Scoreboard

Here are the top 10 tunes in the country for the two weeks preceding May 6. Compilations to determine these tunes are based on a nationwide survey covering record sales, disc jockey plays, and juke box performance. The records listed are those the editors of Down Beat suggest you listen to when making your purchases.

	Position Last Issue
1. Doggie in the Window Patti Page, Mercury 70070.	1
2. Pretend Nat Cole, Capitol 2346; Ralph Marterie, Mercury, 70045; Eileen Barton, Coral 60927.	2
3. I Believe Frankie Laine, Columbia 39938.	3
4. Your Cheatin' Heart Hank Williams, MGM 11416; Joni James, MGM 11426.	5
5. Till I Waltz Again with You Teresa Brewer, Coral 60873.	4
6. Tell Me a Story Frankie Laine-Jimmy Boyd, Columbia 39945.	10
7. Song from Moulin Rouge Percy Faith, Columbia 39944. ca 28569.	—
8. Seven Lonely Days Georgia Gibbs, Mercury 70095.	—
9. April in Portugal Les Baxter, Capitol 2374.	—
10. Caravan Ralph Marterie, Mercury 70097.	—

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. Ruby Richard Hayman, Mercury 70115.
2. Is It Any Wonder? Joni James, MGM 11470.
3. I'm Sitting on Top of the World Les Paul-Mary Ford, Capitol 2400.
4. Anna Silvana Mangano, MGM 11457; Richard Hayman, Mercury 70014.
5. Now That I'm in Love Patti Page, Mercury 70127; Sauter-Finegan, Victor 47-5248.
6. Can't I? Nat Cole-Billy May, Capitol 2389.
7. Big Mamou Pete Hanley, Okeh 6856.
8. Somebody Stole My Gal Johnnie Ray, Columbia 4-39961.
9. Hot Toddy Ralph Flanagan, Vi 20-5095.
10. Ramona The Gaylords, Mercury 70112.

ON MERCURY RECORDS

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VIC DAMONE
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AND
"April in Portugal"
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EDDY HOWARD
"ALMOST ALWAYS"
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RUSTY DRAPER
"Big Mamou"
AND
"WHY, WHY, WHY"
MERCURY 70137*



ARTIE WAYNE
"NO TIME"
AND
"THE FLIRT"
MERCURY 70139*



RICHARD HAYES
"Just Another Polka"
AND
"TRUST ME"
MERCURY 70140*

Kay's 'Breeze' Stilled; Trudy Gets Starr Disc

New York—Trudy Richards withdrew from her Decca contract recently, signed with Derby, and promptly came out with what looks like the first major hit of her career, *The Breeze*.

The record had sold over 100,000 at presstime, and Trudy was in greater demand for night club bookings than ever before.

A strange twist to the situation is the fact that *The Breeze*, a multi-tape job, was recorded by Kay Starr for Capitol, but the latter firm was unable to release the disc, because of Les Paul's resentment of the use of Paul's trick taping technique on Kay's previous big hit, *Side By Side*.

Similar Situation

It was also on the Derby label, and also with the Eddie Wilcox orchestra, that the original version of *Wheel of Fortune* was released, featuring Sunny Gale. The Wilcox-Gale treatment of *Wheel* was copied exactly for Kay Starr's Capitol disc of the tune. This led to a big burn on the part of Sunny, who felt that Kay and Capitol had taken the heat off her Derby disc by imitating it.

Now the tables have turned, and Trudy's *Breeze*, an exact imitation of the Kay Starr treatment, is soaring to hitdom on Derby with no opposition from Capitol, whose Starr treatment at presstime was still on the shelf.

Vogue Label Signs Three

Hollywood—Vogue, a Hollywood independent record firm which has been making rapid strides, has signed three new singers to exclusive contract in past few weeks in Jenny Barrett, Ernie Andrews, and Gino Rockford.

Jenny Barrett also figures as a songwriter on her first Vogue platter, with *He Loves Me* (backed by *Do Me a Favor*).

Andrews, on his first session, was backed by a large band (seven brass, five saxes, three rhythm) assembled by Benny Carter.

DeVol MC's Radio Disc-Panel Show

Hollywood—Frank De Vol, has added a stint as emcee of KNXT's new TV entry, "Platterpanel" to his radio-TV and ballroom schedule as a band leader.

De Vol's show uses hit records of former days, nominated by the audience, and passed on by a guest panel, with a prize going to the person who nominates the winning record. First winner: Jerry Gray's *String of Pearls*.

Who Blows There?

These are some recent record sessions, with personnel and tunes. Do not ask for them from your dealer, however, until you see by the *Down Beat* record review section that they are available.

SAUTER-PINEGAL'S ORK. (Victor, 4/6/53). Trumpets—Joe Ferrante, Bobby Nichols, and Doc Severson; trombones—Frank Wehak, Hal Winding, and Chauncey Welsh; reeds and woodwinds—Sid Cooper, alto recorder, and Sam; Al Klink, alto, bass recorder, and Butz; Charlie Albertine, alto, English horn, and tenor; Teddy Lee and Danny Rank, tenors; rhythm—Joe Gripari, keyboard (glockenspiel, piano, and celeste); Trigger Alpert, bass; Joe Navraty, tuba; Mandell Lowe, guitar; Don Lamond, drums; Terry Snyder and Bunny Shawker, percussion, and Verly Arlen Mills, harp. Joe Mooney, vocal on first two tunes; Florence Fagthson, vocal on last tune. *Time to Dream; It's Natural, and Pale Moon.*

TERRY GIBBS' QUINTET recorded from the *Band Box*, (Brunswick, 3/22/52). Terry Gibbs, vibes; Don Elliott, mellophone; Claude Noel, piano; Kenny O'Brien, bass, and Sid Bulkin, drums. *Out of Nowhere; What's New?, and Now's the Time.* Buddy Rich, drums added. *Dickie's Dream.*

TERRY GIBBS' BAND (Brunswick, 4/8/53). Same personnel as 3/22/52, except Al Porcino, trumpet; Johnny Mandel, trumpet; Al Young, tenor and baritone, and Yark Van Lake, guitar, added. *Cheerful Little Earful; I May Be Wrong; Wishing for the Robert A. G., and Lollipop.*

CHUCK WAYNE'S QUINTET (Progressive, 4/13/53). Brew Moore, tenor; Harvey Leonard, piano; Chuck Wayne, guitar; George Davivior, bass, and Ed Shaughnessy, drums. *S.S. Cool; Mary Ann; Butterfingers, and You Brought a New Kind of Love to Me.*

PHIL URSON'S QUARTET (Savoy, 3/14/53). Phil Urson, tenor; Walter Bishop Jr., piano; Clyde Lombardi, bass, and Howie Mann, drums. *'Tis Autumn; Mr. President; Three Little Words, and She's Funny That Way.*

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



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DOWN BEAT RECORD REVIEWS

JULIUS LA ROSA Cadenza 1231	***** <i>My Lady Loves to Dance</i> ***** <i>Let's Make Up Before We Say Goodnight</i>	● Young singer has the voice, the ability, the personality and another hit.
ELLA MAE MORSE Capitol 2441	*** <i>Big Mamou</i> ** <i>Is It Any Wonder?</i>	● Ella Mae covers two big tunes here, may score with <i>Mamou</i> , but not on <i>Wonder</i> . Intonation had and it lacks conviction.
PATTI PAGE Mercury 70127	***** <i>Now That I'm in Love</i> ***** <i>Oak, What You Do</i>	● Apparently Patti will stop coming up with hits only when she retires. <i>Love</i> can't miss, the overleaf could well be paired with something else and sell on its own.
JACKIE PARIS Brunswick 80217	** <i>If Love Is Good to Me</i> ** <i>Only Yesterday</i>	● Jackie's first Brunswick release. <i>Love</i> starts out well, then bags down. But the odd, distinctive Paris voice should have no trouble selling on the right note.
HENRI RENE Victor 47-3264	*** <i>The Song from Moulin Rouge</i> *** <i>Street of Shadows</i>	● Rene uses Alvy West's alto sax to state the <i>Moulin</i> theme, and pretty enough it is, in Freddy Gardner fashion.
TRUDY RICHARDS Derby 823	***** <i>The Breeze</i> *** <i>I Can't Love You Anymore</i>	● Exciting is <i>Breeze</i> , which already has taken off big.
FRANK SINATRA Capitol 2450	***** <i>I'm Walking Behind You</i> *** <i>Luna Baby</i>	● The gentle Billy Reid song, <i>Walking</i> , may provide Frank with his first click in a long time. It's his first Capitol release and naturally will be pushed. Look for Frank's expert singing to make it go.
HILL SNYDER Decca 28627	*** <i>A Portrait of Jenny</i> *** <i>Close to My Heart</i>	● Jenny, which Nat Cole waxed as a vocal some years back, has the same haunting quality as Snyder's <i>Be-witched</i> , and may step out.
JO ANN TOLLEY MGM 11471	*** <i>You Can Live With a Broken Heart</i> ** <i>I'd Never Forgive Myself</i>	● An awkward vocal group intro on <i>Heart</i> spoils an admirable singing job by Jo Ann. She will bear watching.
THE WEAVERS Decca 28637	***** <i>Taking It Easy</i> *** <i>Benoni</i>	● Conventional big band support for the Weavers this time, and on <i>Taking It Easy</i> , everything meshes to make a good side.

DANCE BANDS

IKE CARPENTER Decca 28668	*** <i>Crazy, Crazy</i> *** <i>Mama, He Treats Your Daughter Mean</i>	● <i>Mama</i> , which has been leading the r&b hit parade for weeks, gets done up by Ike, who seems to be following in the busy footsteps of Buddy Morrow.
JACK FINA MGM 11477	*** <i>Wrong Note Rag</i> *** <i>Little Red Monkey</i>	● <i>Wrong Note</i> is from <i>Wonderful Town</i> , music for which was done by Leonard Bernstein. We'd like to see someone do this with words instead of as an instrumental, as Finna does.
BENNY GOODMAN Columbia 39976	***** <i>I'll Never Say "Never Again" Again</i> ***** <i>What a Little Moonlight Can Do</i>	● Simply splendid versions of these oldies, both sung by Helen Ward and played impeccably by a studio band that includes many of BG's former men. <i>Moonlight</i> has some flawlessly compulsive ensemble swing that's a joy to hear, fine Helen, and striding Goodman clarinet.
CLAUDE GORDON Vogue 1010	** <i>Grandfather's Clock</i> ** <i>Piper Heidsieck</i>	● Trumpeter Gordon has a good band, but choice of material is unfortunate. Not much can be done with it handwise.

See Page 13 For More Reviews



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DOWN BEAT RECORD REVIEWS

# JERRY GRAY Decca 28673	**** Tompkins Cove * And the Bull Walked Around "Olay"	• Cove is a catchy riff, played impellingly, with trombone, tenor, and trumpet solos tossed in. A neat job. We are cowed by the Bull.
LEROY HOLMES MGM 11474	*** Caravan *** Three on a Match	• Holmes' Caravan is more in regular dance style than Marterie's big seller. A studio group cut it, and that sounds like a few bars of Ziggy Elman on Match.
## STAN KENTON Capitol LP H 486	**** Sketches on Standards	• Stan gives dance treatment to eight standards for this set (including <i>Over the Rainbow</i> , <i>Sophisticated Lady</i> , <i>Begin the Beguine</i> , <i>Pennies from Heaven</i> , and <i>Fascinatin' Rhythm</i>), but you'll never have any difficulty identifying the band—the Kenton imprint is still there. Trombonist Bob Burgess is the pot of gold at the end of this particular <i>Rainbow</i> ; Conte Candoli counts <i>Pennies</i> , and Les Koolie makes <i>Lover Man</i> his personal property this month, playing the same tune on his date with Gerry Mulligan (see jazz reviews). This is a collection ideally suited for listening or dancing.
GUY LOMBARDO Decca 28655	*** Seven Lonely Days *** Downhearted	• Days has been a long time catching on, now looks as if it will be with us awhile. Smart pairing here.
JIMMY PALMER Mercury 70126	**** Somebody Stole My Gal *** Never, Never, Never	• Jimmy really has a gimmick here. Tiny McDaniel sings straight as a vocal group chants <i>You Made Me Love You</i> and the band sounds just like Kay Kyser's used to. It's a sleeper that could break out.
DICK STABLE Capitol 2423	*** Foghorn Boogie ** Makin' Up for Lost Time	• Boogie uses a bass sax blast to emulate a foghorn and Stable's piercing alto to imitate Maynard Ferguson.

'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.

1. *The Honey Jump*, by Oscar McLollie. Modern 902.
A new record that looks like a big hit.
2. *Saturday Night*, by Timmie Rogers. Capitol 2406.
A new star with an electric tiddle worth listening to.
3. *You're Mine*, by The Crickets. MGM 11428.
A hit by a good-singing, fine group.
4. *Ecstasy*, by Nolan Lewis. Mercury 70116.
No hit, but a good debut by a new, rich-voiced young lad.
5. *Hound Dog*, by Willie Mae Thornton. Peacock 1613.
Still the best selling record on the market.

'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 pay attention to when making your purchases.

1. *Buck Dance*, by Woody Herman. Mars 600.
Reviewed in the jazz section a couple of issues back, this is one that could break open as an instrumental dance side. It's clever, catchy, and beatful, a natural for deejays.
2. *When the Red, Red Robin Comes Bobbin' Along*, by Doris Day. Columbia 4-39970.
Doris bobs right along with the robin, to swinging big band accompaniment.
3. *Spring Will Be a Little Late This Year*, by Sarah Vaughan. Columbia 4-39963.
Beautiful work from Sarah.
4. *Red Top*, by Johnny Long. Coral 60964.
Johnny's version of the King Pleasure side could re-establish Long in the record field.
5. *A W'ooiin' We Will Go*, by Lorry Raine. Kem 2174.
A cute little item that could zoom with some push.

'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.

1. *Hey, Mr. Cotton Picker*, by Tennessee Ernie. Capitol 2443.
Infectiously-performed rhythm tune.
2. *Last Night on the Back Porch*, by Pee Wee King.
The old one done up brightly by Pee Wee and the boys.
3. *Hound Dog*, by Tommy Duncan. Intro 6071.
The c&w version of the r&b big seller.
4. *Hillbilly Impersonations*, by Terry Fell, Gilt-Edge 5084.
Twelve c&w artists are impersonated very well by Terry, should grab sales.
5. *That Hound Dog in the Window*, by Homer and Jethroe. Victor 20-5280.
Two of our favorite funny men are back with a laugh-loaded pressing.

You've Got A Date

May 6—Henry Blossom musical comedy librettist (*Milk and Molasses*, *The Red Mill*, etc.), born St. Louis, Mo. 1866. Carmen Cavallaro, pop band leader, born New York, N.Y., 1913. Louise Homer, contralto who sang 19 consecutive seasons with the Metropolitan Opera, died in Winter Park, Fla., 1947.

May 7—Teresa Brewer, pop vocalist, born Toledo, Ohio. Premiere performance, Beethoven *Symphony No. 9, D Minor*, Vienna, 1824.

May 8—Ernest Loring (Red) Nichols, jazz cornetist, born Ogden, Utah, 1905. Mary Lou Williams, jazz pianist, born Pittsburgh, Pa., 1910.

May 10—Fred Astaire (Frederick Austerlitz) dancer, born Omaha, Neb., 1899. Max Steiner, composer of motion picture scores (Academy Awards, *The Informer*, *Your Voyageur*), born Vienna, 1888. Pee Wee Hunt, pop bandleader, born Mount Healthy, Ohio.

May 11—Bidu Sayao, Metropolitan Opera soprano, born Rio de Janeiro, 1906. William Grant Still, composer, born Woodville, Miss., 1895. Salvatore (Toots) Camarata, jazz trumpeter-arranger, born Glen Ridge, N.J., 1913.

Arturo Toscanini ended 15-year self-imposed exile from native Italy by conducting concert at LaScala, Milan, 1946. Premiere performance, Rodgers-Hart musical comedy, *I Married an Angel*, Shubert theater, New York, 1933. Irving Berlin (Isadore Baline), songwriter, born Teaneck, N.J., 1888. J. C. Higginbotham, jazz trombonist, born Atlanta, Ga., 1906.

May 12—Gordon Jenkins, radio-motion picture composer-arranger, born Webster Groves, Mo., 1910.

May 13—Premiere performance, Mendelssohn's *Symphony No. 4 (Italian)*, London, 1833.

May 14—Patrice Munsell, Metropolitan Opera soprano, born Spokane, Wash., 1925. Sidney Bechet, jazz soprano saxophonist-clarinetist, born New Orleans, La., 1897.

May 16—Premiere performance, Berlin-Fields musical comedy, *Annie Get Your Gun*, Imperial theater, New York, 1946. Woody Herman, jazz clarinetist-bandleader, born Milwaukee, Wis., 1913.

May 17—Zinka Milanov, Metropolitan Opera soprano, born Zagreb, Yugoslavia, 1908.

May 18—Ezio Pinza, opera-concert-musical comedy basso, born Rome, Italy, 1892. Tommy Tucker, pop band leader, born Sodus, N.D., 1908. Meredith Willson, composer-conductor, born Mason City, Iowa, 1907. Premiere performance, Dukas' *Sorcerer's Apprentice*, Paris, 1897. Pierino (Perry) Combs, pop vocalist, born Canonsburg, Pa., 1913.

May 19—Georgie Auld, jazz tenor saxophonist, born Toronto, Canada, 1910. George (Pops) Foster, jazz bassist, born McCall, La., 1892. Kerstin Thorborg, opera-concert contralto, born Venjan, Sweden, 1906. Henry Busch, bandleader-trumpeter, born Magdeburg, Germany, 1894.

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Jazz Reviews

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

Pud Brown

- ★★★ Take the "A" Train
- ★★ Memories of You

The little tenor man from L.A., who sounds as if he'd be a valuable addition to the JATP troupe, plays with piano, bass, and drums here, three unnamed modernists who give him solid backing as he charges throatily along on *Train* and blows big sounds on *You*, though the over-long introduction and coda were unnecessary. (Capitol 2433)

Benny Carter

- ★★★ Street Scene
- ★★★ Pick Yourself Up

Up is all Benny, except for a chorus split between Oscar Peterson and Barney Kessel, unnamed on the label. *Scene* is lush and pretty. (Mercury 89044)

Duke Ellington

- ★★★ Satin Doll
- ★★★ Without a Song

Satin is a new chunk of writing from Duke to keep pace with his switch to a new label. The doll is pretty and well-constructed, and Ellington is content to employ ensemble sounds all the way, with the exception of a short solo bit from Ray Nance. Side is most pleasant and listenable.

Song is sung by Jimmy Grissom. He stays in control as the band frequently slips into 3/4 time behind him. The cute ending could have been used at the beginning as an attention-grabber to hypo interest in a too-familiar tune. (Capitol 2458)

Stan Getz

- ★★★★ Lover, Come Back to Me
- ★★★★ 'Tis Autumn

Stan gives a brilliant exhibition on *Lover*, as he blazes through three idea-crammed choruses, swinging all the way, in one of the happiest sides of the year.

Jimmy Raney chords prettily behind him as Stan slips softly and melodically through the Henry Nemo tune. (Mercury 89042)

Dizzy Gillespie

- ★★ Blue Skies
- ★★★ Pop's Confessin'

Skies is a complete rewrite of Irving Berlin's lyrics to provide Dix and Joe Carroll with a story about Jonah and the Whale. Dix also plays 32 bars, muted; he's blown better. Joe does his satire of Satchmo on *Confessin'*, followed by Dix playing some interesting

Armstrong horn with only a couple of Gillespie touches and a very funny ending. This side would certainly make wild material for a blindfold test. (Dee Gee 3605)

Milt Jackson Quartet

- ★★★★ Autumn Breeze
- ★★★★ Bluesology

Milt's vibes style is still Modern Relaxed. He demonstrates it most ably on *Breeze*, his own pretty composition which he cut once before on the Sensation label. This version is even better. Coupling's a medium-tempo blues, with a touch of John Lewis piano. Percy Heath and Al Jones complete the foursome. (Dee Gee 3702)

Lee Konitz Plays with the Gerry Mulligan Quartet

I Can't Believe That You're in Love With Me

- Sextet
- Lover Man
- Lady Be Good
- Rating: ★★★★★

The Gerry Mulligan Quartet

- Carson City Stage
- Cherry
- Makin' Whoopie
- Motel
- Rating: ★★★★★

Four sides of Gerry's wonderful little unit, four more with Lee Konitz joining them for what turns out to be as inspired a session as we've heard in many months. Though we briefly resented the addition of another horn to the compact quartet, Lee's tremendous contribution soon dispelled the feeling.

Chet Baker's trumpet, Gerry's baritone, and the Konitz alto weave artful counter lines on *Can't Believe* before each man takes off on solo flights. *Sextet* is a bubbling Mulligan original on which all three men, in near-perfect rapport, play the line in unison before soloing.

Lover Man is all Konitz with Gerry and Chet supplying only some murmuring background. Lee's faultless technique and lovely sound were never in better evidence—it's a performance you'll turn to again and again, and find something new and stimulating each time.

Lady Be Good is almost anticlimactic. It sets a new melody line, everyone solos again, then they turn to four-bar chases to wind up.

On the quartet side of the LP, two sides (*Whoopie* and *Motel*) have previously been issued as singles. *Stage* is bassist Carson Smith's original, *Cherry* has some humorous moments, especially the Dixieland finale. (Pacific Jazz LP 2)

Gil Melle Sextet

- The Goats
- Mars
- Four Moons
- Sunset Concerto
- Rating: ★★★★★

Gil Melle Quintet

- October
- Cyclotron
- Yemassee
- Under Capricorn
- Rating: ★★★★★

First four, released and reviewed as 78s, have Eddie Bert, trombone; Joe Manning, vibes; George Washington, piano; Red Mitchell, bass; Max Roach, drums, and Monica Dell, vocal effects.

Quintet sides were cut more recently and are of considerably more musical moment. Featuring Eddie Ber (billed as "X. Kentonite"), Tal Farlow, Clyde Lombardi, Joe Mor-

ello, and no piano, they show great thematic originality. Melle is not content to let himself and his men take solos on trite 12 and 32 bar themes, nor even on such relatively good changes as *All the Things You Are*. His ideas, verging occasionally into the atonal, are all his own, and he has sturdy men around him to prove his potent points. Melle's own tenor work, plus Bert and Farlow solos, the overall construction and conception, make these the sort of items that bear many close hearings. (Blue Note 5020)

Nat Pierce & Herdsmen

- ★★★ I'll Be Seeing You
- ★★ Eeph

This predominantly Herman outfit, led by Woody's pianist, features Carl Fontana's trombone throughout the first side in a good semi-jazz ballad performance. Background by the other four horns tends to hang a little heavily around Carl's shoulders at times. *Eeph* is a Pierce original with solos by Stu Williamson, trumpet; Bill Perkins, tenor, and Fontana. Writing, performance, and balance are all fair. (Dee Gee 3501)

Johnny Smith

- ★★★★ Tenderly
- ★★★★ Jaguar

Except for eight bars of Getz, Johnny's on his own playing very *Tenderly*. Gentle, pretty guitar in the mood of his celebrated *Vermont*. Reverse is a fast-paced original, with some slick parallel paths pursued intriguingly by tenor and guitar, plus a fine solo by Stan and a good Sanford Gold piano passage. Safranski's bass walks relentlessly through it all, heavily recorded. (Roost 568)

Sunday Jazz at the Lighthouse

- Bernie's Tune
- Solitaire
- Morgan Davis
- La Soncailli
- Four Others
- All the Things You Are
- Crema de Menthe
- Viva Zapata
- Rating: ★★★

Personnel here is: Shorty Rogers and Maynard Ferguson, trumpets; Milt Bernhart, trombone; Jim Giuffre and Bob Cooper, tenor saxes; Frank Patchen and Hamp Hawes, pianos; Howard Rumsey, bass, and Shelly Manne, drums.

Shorty's exploring trumpet and a swinging, confident Jim Giuffre lead the way on this 12-inch LP, recorded with audience present at the Lighthouse in Hermosa Beach, Calif.

Bernie's Tune is up-tempo, spots a good solo from Coop, mediocre Bernhart, and swell Rogers. Milt plays *Solitaire*, the Bill Russo composition, with some help from Giuffre. Jim returns on *Morgan Davis*, too, as do most of the others.

La Soncailli is almost all Shelly Manne, as he solos for what seems forever. *Others* swings into a good groove immediately, and Maynard makes his only appearance on this one. He could hardly be termed inspired. *Things* has wonderful Rogers, with Hamp Hawes contributing two big fistfuls of piano.

Crema is actually *I Get a Kick Out of You*, taken at a bright, breezy tempo. Bernhart solos first, Cooper adds a laudable chorus, Shorty takes one, and piano winds up the shortest side of the lot (4:08). *Zapata* is a long excursion into South America with fine solos from all and a driving rhythm

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'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.

- 1. *Maid in Mexico*, by Chet Baker. Pacific Jazz 605.**
Charming, swinging jazz from Baker's group, and great sounds from his trumpet.
- 2. Don Ewell extended play record. Good Time Jazz EP 1004.**
Wonderful traditional piano from Don on such items as *Wild Man Blues* and *Rumpus Rag*, an original.
- 3. *Bud Powell's Mood*. Mercury MGC 610.**
In complete contrast to Ewell's piano style, this is flashing, violent jazz from one of the great modernists.
- 4. *Lee Konitz Plays with the Gerry Mulligan Quartet*. Pacific Jazz PJP 2.**
Sparkling collaboration between Lee and Gerry's group.
- 5. *Sunday Jazz at the Lighthouse*, by the Lighthouse All-Stars. Good Time Jazz 1.**
Shorty Rogers leads the parade of ex-Kentonites who show to good advantage on this 12-inch LP.

section. It and *All the Things You Are* are the album's best sides, would have made it a very exciting release had they all been of this caliber. (Lighthouse LP 301-2)

Teddy Wilson

- ★★★ Tea for Two
- ★★★★ The One I Love

Teddy's his usual neat, flashing self here as he dances through *Tea*, then takes *Love* at a slightly slower tempo. Help comes from John Simmons (bass) and Buddy Rich, who are unobtrusive and in perfect accord with Teddy. Buddy sticks to brushes and swings lightly as Teddy shows some elegant changes and inventive ideas. (Mercury 80943)

Lester Young

- ★★★★ On the Sunny Side of the Street
- ★★★ I Can't Get Started

Pres didn't feel like doing great things this day, even though he had some pretty expensive accompaniment (Oscar Peterson, Barney Kessel, Ray Brown, and J. C. Heard). *Started* is lethargic, can't compare with the other version Norman Granz cut some years back, with Nat Cole and Red Callender backing him. Young shows some effort on *Sunny Side* and comes up with some fresh thoughts about the evergreen. (Mercury 89045)

DID YOU KNOW that *Down Beat* is the only publication that brings you news of all phases of the music business?

Cain, Kral Back In Ventura Ork

Chicago—Charlie Ventura has reorganized a small combo along the lines of the one that achieved so much success a few years ago. Jackie Cain and Roy Kral have rejoined him, with Roy also playing piano. Another returnee is trombonist Benny Green, who, with ex-Woody Herman drummer Sonny Igoe, plus a trumpet and bass, completes the unit.

Charlie, who has been having considerable success as a Philadelphia disc jockey in recent months, leaves the east temporarily to open at the Blue Note, Chicago, on May 8.

Max Roach To Pace N.Y. Drum Show

New York—Sam Ulano's big percussion parade, entitled *Drummer's Panorama*, has been set for the evening of May 25 at the Theresa Kaufman theater at the E. 92nd street YMCA here.

In addition to students of Ulano's school for drums, the show will feature Max Roach and his quartet; Moondog, playing contrapuntal rhythms on his own weird home-made instruments; Judith Martin, a modern dancer; and a demonstration of all Latin percussion instruments.

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Shelly Manne Signs With New Company

Hollywood—Shelly Manne has signed an exclusive contract to head his own recording group for the newly-launched coast label, Contemporary, on which Lester Koenig is building a catalog comprised of both modern classical music and modern jazz.

Manne did his first sides, originals by Bill Russo and Shorty Rogers, with a unit comprised of Bob Cooper, tenor; Art Pepper, alto; Jimmy Giuffre, baritone; Bob Enevoldson, trombone; Marty Paich, piano, and Curtis Counce, bass.



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Rhythm And Blues

By ACE MITCHELL

TIPPLES: Timmie Rogers, Capitol's new rhythm and blues recording star, worked in his home town (Detroit) as a child. He ran his own shoeshine parlor and doubled at hopping bells in a nearby hotel. Often, he received fair-sized tips from guests who were tipping.

Now his success on his first Capitol Record is due to a new instrument to r&b fans; it's an electric sound. Its name: the tippie.

TAG LINES: The executives at the Chess label took some time before they came up with another song for the dynamic Willie Mabon. After his smash hit, *I Don't Know*, Mabon needed surefire material. The result was *I'm Mad*, a cute novelty with a funny lyrical twist. But the Chess folks wanted to make sure. So-o-o, a tag line was added. The line is the famous treatment (from *I Don't Know*) of a single word; and the word is B-a-a-by, as only Willie can sing it.

IN CLOVER: Four young kids who were honestly interested in a career and wanted to work for it, went to a record distributor in Washington only two years ago. The man told them that as a group they weren't quite ready yet. He suggested they rehearse under his tutelage. He coached them almost daily. . . still held them in check. The rehearsals and the patience paid off. They are now riding high with their sixth straight hit. The man: Lou Krefetz. The hit: *Crawlin'*. The group: the sensational Clovers.

PREFERENCES: Usually, the leader of any group prefers the songs that were hits as his personal favorites. Nobody, seemingly, likes a song that doesn't sell strong. We asked Jimmy Ricks what his favorite song was. Was it *Ol' Man River*, which was such a big smash for the Ravens some years back? Was it *Rock Me All Night Long*? How about the current hit, *She's Gotta Go*? "Nope,"

said Ricky, "it's *Love Is the Thing!*" "I think it's one of the best things our group ever did, although it didn't sell too much." How honest can one man get?

GROWING UP: *Star-Time*, which is a talent show for the little ones over NBC television every Saturday night, produced a new star for Jerry Blane of Jubilee Records. The youngster, who is only 12 years old, currently has a new record out. The title: *I'm Not a Child Any More*. This is a good show for recording men to watch. Mike Garguilo and George Sheck come up with good talent almost every week.

MAGIC: None of the experts are right all the time. All the experts in the trade just let *I Wanna Know* by the Du Droppers go by as just another record. But a record that has that certain magic, appeal for the public, can fool anybody. And often does. Out of what is virtually left field, this song is ramming its way onto the charts, to the chagrin of many. Good luck to the Du Droppers; we hope the record continues to climb. Aside to our fans: what do you think of this record? Drop us a note and let us know.

INITIALS: A recording executive discovered after a few phone calls that the *Moulin Rouge* theme was selling very well in the pop field. He decided to make it that very day with a good alto man. But who? He sat at his desk and doodled over and over. Who? *Moulin Rouge*? Suddenly, the initials of the title struck him. . . M. R. Now he has a record that looks very good. Should sell big. The

DOWN BEAT RECORD REVIEWS

RHYTHM and BLUES

- BILLY BRIGGS (Imperial 8184)
- ROY BROWN (King 4627)
- CHICAGO SUNNY BOY (Meteor 8004)
- THE CRICKETS (MGM 11438)
- EUNICE DAVIS (Atlantic 998)
- DEEP RIVER BOYS (Victor 30-8268)
- FLOYD DIXON (Aladdin 3111)
- BILL DOGGETT TRIO (King 3617)
- EARL FORREST (Meteor 5008)
- GOSPEL HARMONIAES (Atlantic 3002)
- TINY GRIME (Atlantic 990)
- JOHN GREER (Victor 30-8269)
- PEPPERMINT HARRIS (Aladdin 3177)
- LYNN HOFFE (Aladdin 3178)
- ELMORE JAMES (Meteor 5003)
- PERCY MAYFIELD (Specialty 460)
- OSCAR M-LOLLIE (Modern 902)
- THE ROCKETTS (Atlantic 998)

- *** Full Blooded Texan
- *** The Battery to My Heart
- *** Mr. Hound Dog's in Town
- *** Camblin' Man
- *** Western Union Man
- *** Jack Pot
- *** You're Mine
- *** Milk and Gin
- *** Go to Work, Pretty Daddy
- *** My Beat is 128th St.
- *** Oo-Shoo-Bo-Do-Bo
- *** The Biggest Fool
- *** You Much Jollyroll
- *** Baby, Let's Go Down to the Woods
- *** Real Come Mumbo
- *** No Nerve in Life
- *** I Can't Forget You
- *** I Wrangled a Woman
- *** Thank You, Lord Jesus
- *** The Little Wooden Church
- *** Begin the Beguine
- *** The Man I Love
- *** Don't Worry About It
- *** Hide Pretty Baby
- *** Faded Love
- *** Goodbye, Blues
- *** Morocco
- *** Broken-Hearted
- *** Baby, What's Wrong?
- *** Sinful Woman
- *** Lonely One
- *** Lost Mind
- *** The Honey Jump
- *** Pts. 1 & 2
- *** Big Leg Mama
- *** Open the Door
- Briggs wrote both songs; chants them both in just fair fashion.
- Another answer song to the fabulous Hound Dog; and a slow blues. Roy sings well on both.
- Sunny Boy sings it up—but the material just isn't strong enough.
- Crickets really call strong on top lid—*You're Mine* should be a big record for them. *Milk and Gin* isn't quite so tasty.
- Enlure rocks on the beat with *Daddy* but doesn't do as well on 125th St. Top dash is good showcase for her talent, however.
- Two lockstep sides by The Boys; Howard Biggs' ooh doesn't contribute too much to the rhythm, either.
- Two fine sides that Floyd really belts. This should be a big one, with punch.
- Bill, who does so many sides merely as sideman on the record date, comes up with two good musical recordings of his own.
- Earl whaps and bofers on some good material.
- With some rumbly, soulful lead work by Billy Dunn, the group contributes two sincere, religious songs.
- Two standards by Tiny and the Rocking Highlanders are performed in good musical taste.
- Two oo-oo sides by John Greer; with the nod going to the upper deck as better material.
- Peppermint really goes strong on both these songs; good listening and should sell well.
- Lynn is in good form on his own song, *Morocco*; and does almost as well with the flip, *a DaSylvia*, Henderson Brown song.
- Elmore sings like mad on both songs; a good record to us.
- Lonely One* sounds like a smash for Mayfield; it is treated in a solid interpretation and has all the fire of a custom wide hit. *Lost Mind* is the flip—but not nearly up to the topflight upper side.
- This is a driving, bolting take-off on the old hit, *Honeydripper*. The chorus rocks all the way with some smart lyrics. This should hit almost as fast as any record ever made. A good record to buy.
- The Quintet rocks nicely on *Big Leg*; should do well for them. *Beer* features Vann Walls again—to only fair advantage.

recording artist? Marshall Royall. **COMPLIMENT:** The major record companies are notorious for not devoting enough time to rhythm and blues with the consequence that the indie labels do all the business. Currently, however, one of the majors, Mercury, is very hot in rhythm and blues as well as pop. Said a rival r&b recording director at another major last week: "They're so hot, we consider them an independent company now."

CHATTER: Nolan Lewis is preparing to go on the two-month tour that the Buddy Johnson band is readying. . . Joe Loco drove the fans wild in Philly with the help of Bob Horn of WFIL. . . The 5 Royales have a good one in *Help Me, Somebody*. . . Modern and RPM Records settling down in their new home on L. A.'s North Robertson Boulevard.

Wonderful turnout for the benefit given Billy Exiner of the Barbara Carrull trio at Birdland—everybody pitched in and helped. Nice of Birdland to open its doors. Billy is the drummer stricken with Berger's disease. . . The Clovers have now sold two million records. . . Ruth Brown had her tonsils out but is in good shape now. . . Camille Howard of Specialty inked with King and Federal. Ralph Bass handled the deal.

Jazzho Collins, WNEW disc jockey, and one of the best in the country, is spinning more and more r&b records. . . Fats Domino's latest, *Goin' to the River*, is beginning to go. . . The Crows, who won the Apollo theater contest, have recorded *No Help Wanted* for Rama Records. . . Irv Marcus is up to his ears with Hound Dog sales. . . Joe Davis is knocking himself out on the Paula Watson record of *I Love to Ride* on MGM.

Joeko Henderson is a new r&b deejay for some of our fans down Philly way. . . Lena Horne really killed the people at the Chez Paree

in Chicago. . . Joe Glaser of ABC booking, one of the biggest booking agencies for r&b in the country, is very unhappy about his Yankee losing the opener. Joe would rather see an act fold. . . Wynonie Harris' new one is an answer to Ruth Brown's Mama.

Little Walter looks like he's got a smash on the Chess label. *Off the Wall* is the title. . . Danny Overbea is still riding high with his *Train, Train*. . . Jimmy Witherspoon is doing one-ners through the south. . . Oscar McLollie disc is making Joe and Saul Bihari of Modern Records very enthusiastic. They're convinced it's a big one. So are we. . . Franklin Kort formed another new r&b firm. He's calling it Bayou Records. . . Les Magid of Savoy: congratulations on becoming a father.

Dem Days by the Orioles is racking up Dem Sales. . . King Pleasure's *Red Top* is still moving up strongly. Bobby Weinstein of Prestige isn't exactly sad about it, either. What's better than a hit when you're about to get married?

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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.

RARE VINTAGES

DISC DATA	RATINGS	COMMENTS
RICHTER: <i>String Quartet, Op. 5, No. 1/STAMITZ:</i> <i>String Quartet, Op. 14.</i> New Music Series Quartet. BARTOK BR9015, 12".	★★★★ Performance ★★★★ Recording	● Far from the grim modernism which is the reputation fare of the Bartok label are these eighteenth-century chamber pieces, adroitly written and charmingly played. Franz Xaver Richter and Carl Stamitz are not going to provide competition for Mozart at this late date, but there's room for them in the record catalog.
RESPIGHI: <i>The Birds/Ancient Airs and Dances for the Lute, Suite No. 2.</i> Vienna State Opera Orch.—Franz Lischnauer. VANGUARD VRS-453, 12".	★★★★ Performance ★★★★ Recording	● Respighi's <i>Birds</i> suite, a concert favorite, hasn't been overdue by the makers of microgrooves, and this felicitous version is more than welcome. The first suite of late transcriptions is heard often; this second one will be new to the ears of most listeners, and a majority will like it.
BACH FESTIVAL: E. Power Biggs, organist, with brass choir. COLUMBIA ML4655, 12".	★★★★ Performance ★★★★ Recording	● This isn't music for the masses, but the hi-fi aficionado will find it one of the best vehicles in years for bringing out the overtones lying hidden in the farthest reaches of his speaker. Brass and pipe organ are a thrilling combination, when listened to for sheer sound. Musically, this isn't the most rewarding album of the season.

NEW DIRECTIONS

DAVID ROSE: <i>The Magic Music Box.</i> David Rose and orchestra. MGN E196, 10".	★★ Performance ★★★★ Recording	● Cute. That's what this medley is. Rose and his sagely-pooled, heavily-accentuated strings work their pleasant but unoriginal way on a set of numbers that are light of foot, easy on the ear and adapted to "background music" purpose.
ALFVEN: <i>Swedish Rhapsody/Grieg:</i> <i>Antico's Dance and In the Hall of the Mountain King.</i> Philadelphia Orch.—Eugene Ormandy. COLUMBIA AAL35, 10".	★★★★ Performance ★★ Recording	● Were we asking "What happened to Sweden?" in the <i>Music of the North series</i> last month? Here's a sturdy staple from Stockholm, superior to its only other version on LP. Grieg's warblers gain no new life in this release of an Ormandy oldie, and the recording is no world beater by 1953 standards.

STANDARD WARHORSES

STRAUSS: <i>Don Juan, Death and Transfiguration.</i> N. Y. Philharmonic—Bruno Walter. COLUMBIA ML4650, 12".	★★★★ Performance ★★★★ Recording	● This is one of the BIG recordings of the year. Interpretations of both works are vivid and penetrating, and the recording is one of the finest. Neither of these tone poems is as fresh as it was 60 years ago, but they sound vibrantly alive here. Anyone starting to build a library should consider this record.
BRUCH: <i>Viola Concerto/Kol Nidrei.</i> Michele Anselmi with Austrian Symphony Orch.—Wilhelm Loibner. REMINGTON R199-127, 12".	★★★★ Performance ★★★★ Recording	● There is a lack of bold authority about the viola concerto, in this pressing, that is not apparent in Loibner's interpretation of the Hebrew piece on the second side. If this recording makes its mark in the world, it is likely to be on the merits of the face with the lesser killing, for the <i>Kol Nidrei</i> is moving and masterful.
ISAAC STERN: <i>Vignettes for Fidelia.</i> Stern with Alexander Zakin, piano. COLUMBIA AAL23, 10".	★★★★ Performance ★★★★ Recording	● A virtuoso kills a spare half hour by knocking off some of the mildest turkeys in the repertory. Musty Kreisler pieces and overworked transcriptions of swabacked ancients, added brightly but proving practically nothing.

B'way Comes Into Own On LPs

WONDERFUL TOWN: Rosalind Russell and members of Broadway cast. DECCA DL-9010, 12". Performance ★★★★★. Recording ★★★★★.
CALL ME MADAM: Ethel Merman and members of 20th Century-Fox film cast. DECCA DL5465, 10". Performance ★★★★★. Recording ★★★★★.
BEATRICE LILLIE: Comedienne with orchestra conducted by Roy Row. DECCA DL5453, 10". Performance ★★★★★. Recording ★★★★★.
MONA PAULÉE: Sings Gershwin and Porter & TWILIGHT CONCERT NO. 5: *Mona Paulée*, mezzo soprano, and Austrian Symphony Orch.—Ernst Mellich. REMINGTON R199-122, 12". Performance ★★. Recording ★★★★★.

Show business never had it so good, recordwise, as in the last couple of seasons. Just as grand opera has come into its own since a four-hour opus could be put onto three LPs in a single album, so the Broadway stage has carved itself a place in the record catalogs since the musical comedy on a single 12-inch disc became feasible.

Wonderful Town, brimming with fun and melody, is a fine sample of the kind of thing that never would have been made available in its musical entirety in the days of the records that really spun instead of amblying. There would have been dance bands' arrangements of three or four tunes, and maybe a single 12-inch job entitled "Medley of Hits from *Wonderful Town*," but only the ticket buyers would have a chance to become acquainted with the sweep and momentum and brilliant detail of Leonard Bernstein's score.

Ros Pretends To Sing
Down Beat is not scooping the town when it reveals that Rosalind Russell can't really sing worth a darn, but her throaty imitation of singing is the finest substitute for the real thing since Walter Huston pretended to be vocalizing *September Song* in *Knickerbocker Holiday*. Lehman Engel's conduct-

ing is incisive and meaningful, and no student of the development of jazz can afford to miss the clever satire, *Swing*, in which Miss Russell makes fun of the stuff the smart set went for in the '30s.

Decca is covering ground it has covered earlier and better, in its *Call Me Madam* album from the sound track of the movie. Ethel Merman sang the same songs on the larger record based on the Broadway production, and sang them almost identically the same. The cinematic version includes *International Rag, What Chance Have I With Love?* and a finale that weren't in the predecessor, but sadly missing are *Washington Square Dance, Lichtenburg, Once Upon A Time Today*, and the oft-revamped but never obsolete *They Like Ike*. It's just about a tossup.

Elusive Lady Peel

Beatrice Lillie's delicate flavor is a difficult thing to analyze on stage. On records, it's so elusive that it almost never is captured. Decca's newest release of cuties by Lady Peel is clearer in tone than the old 1945 album, 633, of which it is a reissue, but it is nowhere near as funny as is Bea in person. The lady's talents are turned to ditties entitled *Lady Windermere's Fan, The Yodeling Goldfish, Clop! Clip! Clop!, Honey Ma' Love, Wind 'Round My Heart, and Oh for a Night in the Ballroom*. There are some things the talking machine just can't do, and one of them is to bring the wonderfully warm wit of Beatrice Lillie to life.

Mona Paulée warbles mellifluously and with absolutely no feeling, in *Love for Sale* from Cole Porter's *The New Yorkers, Night and Day* from Porter's *Gay Divorce* and *Lady Be Good* from Gershwin's musical of that handle. She sounds like a nice, sweet girl trying to be a torch singer for a moment or two while her mother isn't listening.

The "twilight concert" on the other side of the Paulée medley is a spirited reading of works so hackneyed that even Mellich's hard-working baton can't breathe much life back into them.

Schnabel Reissue Tops New Piano Releases

BEETHOVEN: Six piano sonatas. Artur Schnabel. RCA VICTOR LCT 1109 and 1110, 12". Performance ★★★★★. Recording ★★★★★.
BACH: Five piano transcriptions, and MOZART: Piano Sonata No. 8. Dinu Lipatti. COLUMBIA ML 4633, 12". Performance ★★★★★. Recording ★★★★★.
BEETHOVEN: Piano Sonatas Nos. 21 and 30. Rudolf Serkin. COLUMBIA ML 4630, 12". Performance ★★★★★. Recording ★★★★★.
KEYBOARD MASTERS OF OLD VIENNA: Hilde Somer, pianist. REMINGTON R109-124, 12". Performance ★★★★★. Recording ★★★★★.
BEETHOVEN: Piano sonatas Nos. 2 and 23. Robert Casadesu. COLUMBIA ML4622, 12". Performance ★★★★★. Recording ★★★★★.

By WILL LEONARD

The "new arrivals" shelves are full of piano music this month—most of it very good, and some of the most exciting of the harvest at the hands of artists who never will be heard again in person.

When Schnabel played the complete cycle of Beethoven sonatas in the middle '30s, and Victor committed them to wax in a limited edition, the fragile old shellacs attained values as high as \$700, and we know one collector who had his Beethoven Society prizes insured for \$750 a volume. The original masters were destroyed, to help insure the exclusiveness of the recordings—but here they are again, as magnificent as ever, and at \$5.72 a volume!

Good Reproduction

Any collector who spurned the altitudinous bids of the prewar era may regret it now that microgroove has put the performance in the public domain, but he'll be a lot less nervous owning the durable LPs. And he'll be just as happy with the music, itself, for the reproduction, taped from one of the old recordings in the absence of the master, is remarkably clear and clean. While not up to the very best of contemporary standards, it has greater depth than the 1935 originals.

Schnabel plays sonatas Nos. 24, 27, and 23 in Vol. 1 of the new edition, and Nos. 9, 13, and 30 in Vol. 2. The rest undoubtedly will be forthcoming.

Keeps Status

Dinu Lipatti was only 33 when he died in December, 1950, without having made his contemplated tour to America. A considerable reputation had been built on this side of the ocean on the basis of the talented Rumanian's recordings of Grieg, Schumann and Chopin, and it is not diminished with this striking Bach-Mozart recital. The A side, with a Bach siciliana, a partita, and the *Jesus, Joy of Man's Desiring*, may have a little better definition than the Mozart sonata and the Bach-Busoni transcriptions on the reverse, but both surfaces are brilliant.

Serkin's Waldstein has admirable mobility but less drive than most listeners expect. No. 30 is better proportioned and possessed of surer feeling, though it, too, could do with a little less of something that sounds like asceticism. The engineers have turned in one of the season's better jobs on the piano, still just about the toughest instrument to pick up.

It's An Old Town

Mozart, Schubert, Joseph Lanner and Johann Strauss all hung their hats in Vienna, which is a very old town, so they all qualify for an album titled *Keyboard Masters of Old Vienna*, though they may not seem to have a great deal beyond that in common. What might be expected to prove a shapeless piano interlude, however, turns out as a delightful program at the hands of Miss Somer. The young Viennese plays Schu-

bert's A minor sonata, Op. 143, on one side, and groups Mozart's D-minor fantasia, a charming Straussian *Soiree de Vienne* and a few Lanner waltzes on the reverse. They're good light listening.

Casadesu doesn't poetize too much, as he's been known to do, over the *Appassionata*, which so often brings out that quality in a pianist. He isn't too subtle, as he hits the peaks powerfully and with a firm idea of what he wants to do. It's a distinctive performance, more memorable than the version of comparatively rarely recorded No. 2 on the other side.

Sidney Bechet Scores Ballet

Paris—A new ballet, premiered here last month, may mark the beginning of a new career—as a classical composer—for veteran jazz musician Sidney Bechet. The soprano saxophonist's original score for *The Night Is a Sorcerer*, danced at the Palais De Chaillot, actually was written in 1951, but had never been performed in public before.

An Apology

Chicago—Due to an unfortunate oversight, Woody Herman's band was not listed in the April 22 *Dance Band Directory*. To Woody, manager Abe Turchen, and members of the band. *Down Beat* offers an apology.

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'Down Beat' Best Bets

CLASSICAL

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

- 1. Respighi: Pines of Rome/Fountains of Rome, Vienna State Opera Orchestra, Quadri, Westminster WL51677.**
Very good performance and some sound that is nothing short of sensational.
- 2. Bach: Six English Suites, Alexander Barovsky, pianist. Vox PL7852.**
Little-known Bach, rich in variety and inventiveness, beautifully played.
- 3. Liszt: Maseppa/Les Preludes, London Philharmonic Orchestra, Anatole Fistoulari. MGM E3014.**
Melodramatic and romantic, but played with freshness as well as authority.
- 4. Wonderful Town: Rosalind Russell and Broadway cast. Decca DL9010.**
Newest musical comedy hit on the record shelves as well as in Manhattan.
- 5. Anna Russell Sings? Columbia ML4594.**
Still a satirical best-seller, after five months of hit parading.



The Blindfold Test

By Leonard Feather

Clooney Contracts For NBC Series

Hollywood -- Rosemary Clooney has been signed to headline a new NBC radio series, two 15-minute spots weekly, starting early this month. Details as to time and format were still being worked out at this deadline.

The series will be carried by the network as a sustainer until a sponsor is secured, with show expected to originate regularly in Hollywood due to Miss Clooney's film commitments at Paramount.

Bird Swings, Sauter Sways Kaye

Sammy Kaye is the first leader of a sweet band ever to take the blindfold test—not because I ever tried to shy away from such maestri, but because I doubted whether they would be interested in participating.

In Sammy's case this was certainly a misconception. He was given no information whatever about the records either before or during the test, but after we were through he asked about Record No. 2, and, on being told it was a Charlie Parker side, expressed lively concern, wanting to know, among other things, which instrument he played. In fact, Sammy displayed a keen interest throughout the whole session. The following is a verbatim transcript of his comments.

The Records

1. **Geraldo. Ecstasy Tango** (Columbia).

For a while I thought this was Mantovani. Then there was a little figure that reminded me of *Blue Tango*. I wonder whether the fellow who wrote that had anything to do with this. Whoever wrote it, I certainly would give it four stars both for execution and writing. The recording was very fine, too.

2. **Charlie Parker. Night and Day** (Mercury). Charlie Parker, alto; Bernie Privin, trumpet; Oscar Peterson, piano.

That was wonderful alto work—that was an alto, I think . . . and it certainly sounds like a colored band to me. For a while I thought it might be Kenton, but I'm sure it's not. I didn't care for the trumpet solo . . . the arrangement is very good. For a while I thought that maybe it might be

Count Basie on piano, but as I recall—I haven't heard him in quite a while—he didn't play that type of piano. The piano was nice, but that alto was just tremendous. I would say a two-star record but a four-star alto solo.

3. **Blue Barron. Billy My Billy** (MGM). Betty Clark & The Blue Notes, vocal.

Sounded like Blue Barron. It's rather an ordinary hillbilly song . . . it wasn't done too well; the girl has a nice, simple voice and does a straightforward job. The Glee Club sounded as if it were members of the band singing. I certainly wouldn't give it more than a couple of stars.

4. **Stan Kenton. 23° N—82° W** (Capitol). Comp. & arr. Bill Russo. Lee Konitz, alto.

That sounded like the same alto player who was on the second record . . . I got a great kick out of that introduction with the trombone stuff. Beautifully played. After that, the arrangement dissipated itself. The alto's execution is wonderful and his choice of notes is excellent . . . The composition sounded like a mambo with a progression of chords, that's all I can think of . . . I would give that introduction four stars, but the record as a whole two stars. I have no idea who the band is.

5. **Sauter-Finegan Orch. Yankee Doodletown** (Victor).

I'd give that five stars on arrangement, execution, and everything else. Sounded like a studio hand to me; I don't know any regular band that has instrumentalists like that—I thought I heard



Sammy Kaye

a fife in there . . . it was beautifully done; a terrific arrangement.

6. **Ernie Rudy. You Can Fly, You Can Fly. You Can Fly** (Coral).

That was the Ernie Rudy band; I recognize the arranger, who used to arrange for us. It's more in the older "Swing And Sway" style that we don't play very much anymore. We've tried to broaden out. The song is from *Peter Pan*. I think, and I don't think it's going to be a big hit. I think they did a nice job—following our style, as I say—and I'd give it about two stars.

7. **Ralph Flanagan. Moon** (Victor). Harry Prime & The Singing Winds, vocal.

It's one of three bands: Flana-

gan or Ray Anthony or Jerry Gray. I didn't think Ralph had a big vocal group, so I'd say maybe it was Anthony. It's rather a straight arrangement, sung straight; not too imaginative. The song has been a favorite of mine for a long time. I'd say two stars, both for the arrangement and the way they play it.

8. **Flip Phillips. Cotton Tail** (Mercury). Barney Kessel, guitar; Oscar Peterson, piano; Charlie Shavers, trumpet; Flip Phillips, tenor.

That's one of the top records of the day as far as I'm concerned. Sounded a little like Jacquet on the tenor. This is my type of music at three o'clock in the morning. Every solo was excellent on there—the guitar and the piano and the trumpet and the tenor. Four stars, certainly.

Afterthoughts By Sammy

I have varied moods—I love to go to a place late at night and hear the type of music on that last record. Although we don't play music of that nature, we do occasionally diversify our efforts and play stuff that's off the "Swing and Sway" field . . . I personally like lush things, like that first record you played. Another thing that I like very much is Hawaiian music. But when it comes to going out with your best girl for dancing, I want to dance to Lombardo or our band!

DID YOU KNOW that 26 news-filled issues of *Down Beat* cost you only \$5 when you subscribe? Use the order blank on page 23.

Sideman Switches

Tommy Dorsey—Doug Mettome, trumpet, for Billy Marshall, and Jimmy Dorsey, alto and clarinet, added . . . Dick LaSalle—Elmer Allbrook, violin, for Pete Forsner (to Teddy Phillips) . . . Claude Thornhill—Dick Zuback, baritone, for Dick Cox; Dale Pearce, trumpet, for Ben Ribble (to Art Mooney), and Billy Verplanck, trombone, for Leon Cox.

Ralph Flanagan—Joe Andrews, drums, for Artie Anton; Wilbur Sundmeyer, trumpet, for Joe Catania (to Gene Williams), and John C. O'Day, trombone, for Ray Winklett . . . Ella Fitzgerald—Harold Francis, piano, for Hank Jones (to Phil Moore) . . . Al King—Jimmy Smith, drums, added.

Herbie Fields—Phil Arabia, drums, for Guy Viveros . . . Johnny Bond—Adele Robbins, piano, for Mill Fishkin . . . Five Coachmen—Bill Anthony, bass, added, and Lee Katzman, trumpet, for Doug Mettome (to Tommy Dorsey) . . . Marian McPartland—Charlie Trager, bass, for Bob Carter.

Charlie Spivak—Earl Jeris, piano, for Joe Pennino . . . Ray Rivera—Lou Quintas, drums, for Ray Masca.

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The Trouble With Cinderella

By Arrangement With Farrar, Straus, And Young Inc.

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

By Artie Shaw

One morning, after staying up most of the night to finish an arrangement, I picked up a newspaper and stumbled onto something that promised to help me kill the remainder of the time before going to work. This was an announcement of a contest in connection with the forthcoming National Air Races.

You were supposed to write a 150-word essay on "How the National Air Races would benefit Cleveland." I went to work on the essay until finally I got it down. By then it was time to get dressed and go to work. I decided to send it in just for the hell of it.

Wine Prize

A few days later there was a letter for me in an official-looking envelope marked Cleveland News. The letter informed me that I had won first prize, and was entitled to an airplane trip to Hollywood, all expenses paid!

A couple of weeks later, having arranged with Wylie for a leave of absence, I went off in glory as a "guest of the Western Air Express." After a fairly bumpy trip I arrived in Hollywood for the first time. I went off with the officials on a Grand Tour of the town.

Enter Aaronson

Eventually I was deposited at the Roosevelt Hotel. I soon learned that there was a ballroom in the hotel—the Blossom Room—and that there was a famous band playing there, Irving Aaronson and his Commanders. Of course, it was not the type of band I'd have wanted to work in. The nearest thing today would be an outfit like Spike Jones'. Still, Aaronson's Commanders were nationally famous, and I made up my mind to hear them.

I had dinner at the hotel and at eight-thirty found myself a spot on a small balcony overlooking the Blossom Room. From there I could see and hear the band. Suddenly I recognized a trumpet player who had worked in the same band I had worked in at the Olympia Theatre. He was a New Haven boy named Charlie Trotta.

I got up, ran over, and grabbed him by the arm. He turned around, saw who it was, and said, "Hey, Art! What the hell are you doing here?"

Old Home Week

He turned and looked over his shoulder. "Let me see if I can find Tony Pestritto," he said. You remember him, don't you? He's a saxophone player, from Hartford, used to play with Cavallero."

A short while later Tony came out. He recognized me immediately, and by the time the night was over Tony and Charlie had cooked up a little plan. It seemed there was a spot in the band for a guy like me. The only question was whether I wanted to join the band.

Defers Decision

There was no need for me to make up my mind then and there. After leaving Hollywood, the band was going out on a road tour with a traveling company of the Irene Bordoni "Paris" show. For one week, toward the end of the tour, the show was due in Cleveland. By



NAME CHANGE—The Tony Pestritto who landed young Art Shaw a job with Aaronson's Commanders in the late '20s is shown here with Shaw when both were much better known—Artie as a name bandleader, his singing-sideman as Tony Pastor.

then Charlie and Tony would have had time to work on Aaronson. Somehow they would manage to get him to come to wherever I might be playing in Cleveland and after that it would be a cinch to get me into the band.

By the end of the ten days or so that I remained in Hollywood I had about decided to join the Aaronson band, if I were offered the job. After all, it was a big-time outfit even if it wasn't the best musical band in the country. Most important of all, they were going back to New York City after next season's engagement at the Blossom Room, and that was, after all, the center, the Big Apple.

After Hollywood, Cleveland seemed dull. I went back to work with Wylie's band, but now I

found myself growing restless and bored. Although I wasn't consciously aware of it, what I needed most of all in the world was a friend—someone I could talk to, someone with whom I could share my ideas.

Meets Thornhill

One night several guys from a traveling band showed up at a place where I was working with Wylie. One of them seemed like a particularly nice guy. He played the piano, he was about a year older than I was, and his name was Claude Thornhill.

He seemed to be extremely interested in the band. When he heard that I had made most of the arrangements he began to ask me all sorts of questions and listened to my answers with the most flat-

tering attention. I was quite pleased.

It suddenly occurred to me to ask him to play something. He was a bit reluctant at first. At length, he went up onto the bandstand and played several pieces he had written himself, all as yet untitled. They were good. In fact so good that I was astonished and more gratified than ever. He was not only a damn good musician but by far and away one of the best piano players I had heard.

We finally got out of there, and I drove him home. We parked on the street in front of his hotel; and there we sat until 6 a.m. Although I had only known him for one night, I felt far closer to him than to anyone I had ever known in my life before.

Fast Friends

There was only one possible resolution to the problem of what would happen when it came time for him to leave town. I would have to work on Wylie and persuade him to hire Claude. Although I wanted Claude in the band almost more than anything I wasn't so ruthless as to want to have the present pianist fired. In the end, what I did was to talk Wylie into having two pianos in his band!

So that was settled. Some months later, Claude and I took a room together right above where we were working. From that time to the end of my stay in Cleveland, a year or so later, we shared this little hotel room and cemented our

friendship. And right to this moment—we are still friends.

A few months after I had come back from Hollywood, Irving Aaronson's band came to Cleveland to play one week at a local theater. During their week in town I learned that my two old New Haven musician friends, Charlie Trotta and Tony Pestritto, had apparently not forgotten our plan to get me into the Commanders.

Before they left town, Aaronson told me after they had finished the tour and gone back to their return engagement at the Blossom Room in Hollywood, he would send me an official offer by telegram, which I could confirm, if by then I had decided to accept.

I still hadn't made up my mind. I can't think how the whole thing would have ended if it had been left for me to decide; but as things turned out, events decided it for me, and by the time the wire from Aaronson did come, the result was already inevitable.

(Copyright, 1952, Artie Shaw)

(To Be Continued)

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(Jumped from Page 3)

an eastern jaunt to plug her new Coral release.

—Ralph J. Gleason
PITTSBURGH: The Vogue Terrace, in nearby McKeesport, has resembled a traveling Arthur Godfrey unit in recent weeks, with Julius LaRosa and the Chordettes playing consecutive engagements there. . . . Godfrey alumnus Bill Lawrence played the Copa the week of April 13. . . . The Pittsburgh Symphony, in an effort to promote

young musical talent in the area, has scheduled a concert by the Symphony Orchestra, matched, chair for chair, by young musicians of high school age, with Alexander Brailowsky as featured soloist.

Norman Brooks, hot on the heels of his successful recording of Hello Sunshine, played a date at a local nitery, to good financial returns. . . . The Benny Goodman-Louis Armstrong unit played a one-night stand at Syria Mosque May 1. . . . Joni James worked the Vogue Terrace the week of April 20.

The Billy Williams quartet's recording of Pour Me a Glass of Teardrops was a big local hit, but according to the charts, didn't move at all elsewhere. . . . Popular plate-rotator Rege Cordic, of station WWSW, took a two-week hiatus to have his tonsils disposed of. . . . Lou Morrow in on bass with the Deuces Wild at the Midway Lounge. . . . Clarinetist and sometime Pittsburgh Symphony oboist Sterling Yates joins the Dom Tremarkie trio at the Point View Hotel.

—Charles Sords

CLEVELAND: Buddy Greco, in complete departure from his single act, has joined the Gaylords. They move into Moe's Main Street May 11. . . . On May 16, WERE's Bill Randle is bringing Arthur Godfrey's entire entourage into the Akron Rubber bowl for a gigantic show. It will include Parker and Marlowe, LaRosa, and Lu Ann Sims. . . . Harry Belafonte has come to town, after all. For the last week he's been drawing his own special crowd, and a new group of delighted listeners, to the Skyway. He opened April 30, replacing Jerry Lester. Harry will be followed by Connie Boswell, who opens May 7. Ted Lewis returns on June 8. . . . Stalter Terrace room has closed its doors in the way of big name entertainment for awhile. Dorothy Shay, the last name on the list, closed April 18. . . . Ball games are to be combined with pop concerts in Cleveland. There will be pop concerts given by the Cleveland orchestra before the night baseball games. . . . The "Biggest Show of '53" blew in on April 20. Laine, Jordan, Herman, and Ella drew the expected crowd.

—M. K. Mangan

CINCINNATI: Coney Island's Moonlight Gardens lifted the curtain on its spring-summer season with Jimmy Palmer, April 25-26. Ralph Marterie followed the weekend of May 2-3. Wally Johnson and the Four Freshmen were next in the line-up for May 9-10. The Dorsey Brothers play their first date since re-merging, at Cincinnati's Castle Farm, May 16. Shep

Fields encamped at the Castle April 18. Russ Carlyle followed April 25. . . . A "Who Is Who" in jazz slated for the Taft theatre May 10, with the Benny Goodman-Louis Armstrong 1953 Jazz Concert. The Modernaires were booked for the Valley theatre, April 29. May 2 under new policy of "live" talent instigated by Rex Dale, WCKY disc jockey-promoter.

—Silas Shulman

BALTIMORE: First of the big concerts to hit Baltimore—the Nat Cole-Billy May-Sarah Vaughan affair—was disappointing because of Nat Cole's absence. Last minute "rush acts" failed to fill the gap, but unexpected good fortune was the inclusion of the Bud Powell Trio, and Flip Phillips. Benny Goodman-Louis Armstrong show to follow at Coliseum.

Linda Shannon, just winding up two-week stay at Chanticleer, to be followed by Bob Manning. . . . Eddie Leonard's Musical Spa had to cancel an engagement by Steve Lawrence, because of differences with AGVA. Cecil Young's Quartet substituted and is expected to appear at a later date. Submarine Six, Dixie unit, playing Sunday afternoons.

Current attraction at the Cornet is the group known as The Treniers, whose big disc locally was Go, Go, Go. . . . Julius La Rosa, Arthur Godfrey's boy, will appear at Skateland ballroom May 8, at "Disc Jockey Hop," promoted by local disc jockeys. Brayden Ridenour's 12-piece band plays the dance each Friday and will do so the night of La Rosa's appearance.

—Buddy Deane

DENVER: The Frankie Laine, Louis Jordan, Ella Fitzgerald, Woody Herman package braved a snow blizzard to keep a date with an eager crowd of over 7,000 at the Coliseum on April 10. Special plane carrying the group was forced down at Colorado Springs, delaying the performance two hours. . . . Betty Clooney completed a two-week stay at The Top 'O the Park. Betty also guested on Ray Perkins' video show here. . . . Spike Jones and his zany crew present a new depreciation revue for '53 (one performance only) on May 12th at City Auditorium.

—Al Levine

TORONTO: The Goodman-Armstrong concert, scheduled to hit here May 4, was canceled, but jazz fans were looking to the New Jazz Society's May 15 bash at Massey Hall to provide the climax of the season. In the lineup are Gillespie, Parker, Roach, Bud Powell, and Charles Mingus, as well as a 17-piece local band under trumpeter Graham Topping. . . . Valve trombonist Bob Brookmeyer, new horn in the Stan Getz group,

Sashayin' Round

By DEL WARD

Congratulations to Pee Wee King, who is to receive a gold disc from Victor records. Slow Poke made the million mark recently. Pee Wee's new one, Screw Ball, has the same bounce as Slow Poke, and the follow-up record last year, Busy Body. . . . Eddy Arnold who does a real nice job on You Always Hurt the One You Love, has completed another series of transcribed shows for Purina Mills.



was most impressive in the band's recent week at the Colonial. Among the more enthusiastic listeners was Hazel Scott, in town for a Casino theater stint.

Alan Dean recently guested on the CBLT television show, Jazz With Jackson. . . . And this town saw Hank Snow and his Rainbow Ranch Boys at Mutual Arena, April 20. . . . Rumors flying here that if Lionel Hampton's huge organization does well at the Colonial (a medium-sized club), management will attempt to book Stan Kenton.

—Bob Fulford

MONTREAL: Johnnie Ray, Yma Sumac, and Xavier Cugat booked into the Sans Souci. . . . Hildegarde skedded for a local date soon. Her first. . . . Billy Daniels at the Chez Paree. Lena Horne backed out of there at the last minute. . . . Burl Ives aided folk-song revival no end with his Normandic room date. . . . Vic Cardis quartet at the Maroon club followed by the Jo Ann Jordan trio.

Blake Sewell still going strong with his weekend dance dates in the town of Mount Royal. . . . Bix Belair orchestra and Buddy Clayton's trio starring Shirley Sheldon at Harry Holmök's Bellevue Casino. . . . Jazz At Its Best on Station CBM celebrates its 3rd anniversary June 20th. More than 300 name artists have appeared as interviewees on this show since its inception, including The Duke, The Count, and The King (Cole). . . . Modernaires at the Seville theater during April. Lionel Hampton played there last month, too. . . . Local medical student Rob Adams, who plays guitar, bass, and piano, planning a European jaunt. He'll take Harry Garber (alto sax) and Gordie Flemming (accordion) with him.

—Henry F. Whiston

The Tennessee Plowboy is now playing a two-week engagement at the Sahara Hotel, Las Vegas.

The All Night Record Roundup, heard over WRVA, Richmond, Va., recently switched to 45 rpm discs exclusively. . . . Capitol has released a new one by Jimmy Work called If I Should Lose You. . . . Bob Wills is making a fast tour that takes him and his Texas Playboys into Arizona, New Mexico, and Texas. Bob's current releases are Little Girl, Little Girl and Sittin' On Top of the World.

Mercury is following up the Carlises' hit record, No Help Wanted, with another good bet, Knothole. . . . Skeets McDonald recently took time off his busy schedule to visit his folks in Rector, Ark. His new releases, both written by Skeets, are I've Got to Win Your Love Again and I Can't Last Long. . . . Had some letters asking the name of the theme song on Western Star Playhouse on TV. It's Mantovani's London label recording of Wyoming.

MGM records has released an album of Hank Williams numbers that Hank sang under the name of Luke the Drifter. Hank sings and recites on most of these records. . . . May 26 is going to be a big, big day in Meridian, Miss. Ernest Tubb and Hank Snow, along with a number of folk artists, will be on hand to honor The Singing Brakeman, the late Jimmy Rodgers. . . . Vogue Records believe they have found in Gene Sterling a real "of" time music" singer. Gene is not only a singer and song writer but also drives a truck and handles a radio show at KRSC, Seattle.

Dan Ross, formerly with WATL, Atlanta, has left radio work to give all his time to promoting his all-girl hillbilly band. Dan's evening disc jockey show has been taken over by Dick Granville. . . . Carolina Cotton for the third year will be grand marshal of the big rodeo and Helderado Days in Las Vegas in May. She will also appear nightly at the Last Frontier. . . . Johnny Bond will soon have his first religious release on Columbia. The titles are Peace Be Still and The Ninety and Nine, old favorite hymns for many years.

Arizona Cliff Martin, featured on the Ted Steele Show, WPXI, New York, is now with Crest Records. . . . Jack Hunt and His Rhythm Ranch Hands are playing six nights a week at the Terrace Room of the Southern Grill in Hot Springs. . . . Redd Harper, Capitol religious recording artist, is making a tour of Canada promoting his new discs, My Testimony Song and Lord, Keep Your Hand on Me.

Captain Stubby and the Buccaneers, singing and instrumental team of the WLS National Barn Dance, joined Dennis Morgan, Van Heflin, and Connie Russell in a recent benefit at Milwaukee's Wisconsin theatre, proceeds going to the Cancer Fund. . . . Homer and Jethro invaded Boston's staid Symphony Hall with a program of their parodies and original ditties.

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Pianistics

Johnson, Now Ailing, Sustained By Royalties

By SHARON A. PEASE

"I just don't know what Jimmy and I would have done without it," said Lillie Johnson, indicating a small, framed plaque on the living room wall of her home in Jamaica, L.I.

The Jimmy she referred to is her husband, the veteran pianist James P. Johnson, who has been an invalid for almost two years, and the framed plaque is Jimmy's membership award in the American Society of Composers, Authors, and Publishers (ASCAP).

The writer members of that organization receive a quarterly check, the amount of which varies in accordance with the individual's classification. Classification is based on three factors; 1. Availability: The number of songs the member has composed. 2. Seniority: The length of time he has been a member. 3. Performance: The current performances of his works.

Adequate Royalties

Fortunately Johnson, as a result of his high standing in each of these categories, rates a B classification and his four-figure quarterly check, combined with his royalties, has been adequate to take care of his needs during this tragic period.

Some of the younger ASCAP writers who are demanding that



James P. Johnson

performance be made the dominant factor in determining classi-

fication, thus increasing their current revenue at the sacrifice of later security, might change their reasoning if they could drop in and see Jimmy Johnson.

Johnson has established an enviable record of achievement in music. He accompanied many famous vocalists including Bessie Smith, Mamie Smith, and Ethel Waters, and worked hundreds of record dates.

Sample of Style

The accompanying example of Jimmy's piano styling is a portion of the Anton Lada-Spencer Williams perennial, *Arkansas Blues*, as Johnson recorded it for the Blue Note LP album, *James P. Johnson Rent Party Piano*. (Blue Note LP 7011.)

The number, as recorded, opens with a four-measure introduction which is followed by two 12-measure choruses. Next, two choruses of 16-measure construction, each with an added two-measure tag. Section A of the notated example is the introduction. Section B is the first eight measures of the next-to-last chorus. Section C is the last part of the final chorus.

Typical of Era

The introduction is a non-technical, complacent opening that establishes, through melodic intervals and rhythm, the blues and syncopated formulas that follow. The chorus is a typical example of the rhythmic-harmonic inventions in vogue during the era of Johnson's early popularity.

Although this is one of the more recent Johnson releases it purposefully retains those naive charac-

teristics of early rags and blues that were established by great performers whose sole purpose was to satisfy the basic desires, not just the whims, of the American public.

The technical formulas are fundamental variation routines, but the extreme rhythmic-melodic con-

trast from phrase to phrase, coupled with the basic accompaniment structure, is the essence of this type of composition. And, of course, Jimmy Johnson's successful career is adequate proof of his mastery of this scintillating piano style.



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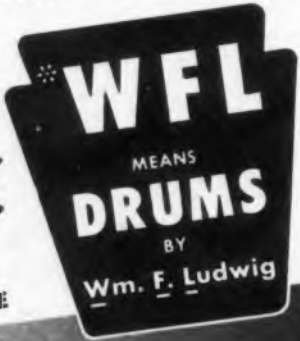
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Swingin' The Golden Gate

Problems Of Assembling A List Of 'Basic' Records

By RALPH J. GLEASON

In a recent issue of this chronicle of Americana, we put together a list of vocal LPs for the *Basic Record Library* series. Sounded like an easy assignment. Just look at any LP catalog. A cinch.

Well, ever since we sent it out and space requirements necessitated dropping a few listings and our mind mulled the problem over at length, we have been haunted by songs that should be mentioned and thoughts about singing.

Webster defines "to sing," naturally enough, as "to produce musical tones by means of the voice," which is not quite as easy as it sounds, either. Too many people who open their mouths and holler on records today do not produce musical sounds.

Too Complaining

Most blues singers, for instance, rather than "sing" the blues, seem to wail them, and I don't mean it in any other than its Biblical sense. There is an element of complaint and whining, irritation and petulance in many singers today that should not be there for healthy music.

So it was with something of a shock, that, right after our list of vocal LPs was off in the mail, we encountered the Sylvia Syms Atlantic album, and right now is a good place to say in print that this is one of the great vocal albums of all time. To find someone who can still make a song a scene, tell a story, bring the lyric to life,

and do it all with a musical sound is simply wonderful.

That album should be right up there on any list, basic or otherwise. Then, too, the great Anita O'Day *Coral Singin' and Swingin'* LP was omitted, even though it contains *Key Largo* and *Malgueva*. And, of course, Mabel Mercer's two Atlantic LPs belong on the list because of her personal and exclusively intimate manner with a song.

Not Mentioned

But the real tragedy is the large number of great single records that should be in every library and are not included in these albums. Just as a sampling, let's run down a few: There's the marvelous Rosemary Clooney *Tenderly* that sounds so very tender; Doris Day's exquisite *April in Paris*, one of the great vocal records in years; Frankie Laine's *We'll Be Together Again*; how could we omit Mary Ann McCall's *Detour Ahead, Trouble Is a Man, and I Cried for You*? Frances Wayne's classic *I've Got It Bad*—just think what it takes to do Ivie's tune and make it yours?—Louis Armstrong and the Mills Brothers doing *Murder and WPA*; Woody Herman's wonderful *I Cried for You* with Leon Kellmer's band, and Woody's great *Blues in Advance* and *Early Autumn* with his Third Herd.

How can you overlook *Moody Mood for Love* and *Twisted*, to say nothing of Babs Gonzales' old Blue Notes, *Play Them Dues and Savoy*; Joni James' *Purple Shadows* (yeah, turn it over); Nat Cole's *No Moon at All* and a dozen more; Sarah Vaughan's wonderful *If You Could See Me Now*; Lee Richardson's *Sad Lover Blues* and *The Very Thought of You*; Julia Lee's *Lotus Blossom*; Eckstine's *A Cottage for Sale*; Earl Coleman's *This is Always*; Sinatra's *Azure Te*; any one of several by Jeri Southern; Toni Harper's *Baby Blues* and *Don't Send Me Home*.

How can you overlook the Four Freshmen and *Blue Mood, The Day Isn't Long Enough* and *Baltimore Oriole*?

You can go on all night. Try it sometime. It's a big kick. But the real point is that no matter how that doggie in the window may ruin your oh, so happy day, remember there are great songs being written and great songs being sung every day. And lots of them are on record.

Feather's Nest

By LEONARD FEATHER

"Birdland," I said to the taxi driver.

We drove along in silence for a few blocks. At the first red light, he glanced around.

"Who's there now?" he said. "Basie still there?"

I did a double take. Some cab drivers, when you tell them "Birdland," either ask you for the address or inquire what kind of a place it is, presumably under the impression that it must be an aviary. Even those who do know Birdland wouldn't be surprised if you told them Guy Lombardo was there.

"No," I said, "that was a while ago. Dizzy's there right now." I somehow sensed that he'd know I didn't mean Dizzy Dean.

Silence again for a few blocks. Then: "I used to be in that racket myself."

I looked at the identification plate bearing the driver's name and photograph. Norman Powe.

"Yea," I said. "Who'd you play with?"

"Lots of 'em . . . Louis Armstrong, Cab Calloway. I still do a little gigging around uptown. But things got pretty bad a while ago. This way you make a steady living."

Slightly Skeptical

I am not more than normally skeptical, but I remembered the stories that used to come back from overseas of GI musicians, every single one of whom had worked with Gene Krupa or Harry James or Count Basie. Turned out they were third cousins of somebody who had once subbed in Krupa's third alto chair for two nights but it made an impressive story for their English girl friends or for the French musicians.

"What do you play?" I asked.

"Trombone. Played with Louis' last big band."

"You must have worked for me then," I said. "I promoted Louis' first Carnegie Hall concert, in 1947, just before he broke up the big band."

"No, I wasn't there," said Norman Powe. "I left him before that."

I checked later with my Local 802 directory, and with *Hot Discography*. Sure enough, there he was: Norman (Stretch) Powe, trombone, one of the same section (along with Big Chief Russell Moore) that supported Satchmo on his famous *Back O' Town Blues* on Victor.

I fell to wondering how a man who has tasted the glamour of show business, the propinquity of greatness such as Louis', could adjust himself to driving a taxi for a living. I had the same reaction a few months earlier when I ran across Leonard Ware, a fine guitarist and once leader of a highly-regarded trio, delivering mail in Radio City.

What would have happened, I reflected, if by some caprice of destiny Norman Powe had played 12 solo bars on some old record. Delivered from everlasting anonymity, he might have been subjected to a microscopic inspection of his style in *Le Jazz Hot*, to comparison with Teagarden and Big Chief in a dozen native and foreign sheets. He might have gigged one night at Stuyvesant Casino and could have become a darling of the clique that frequents these jam sessions. By now he might be, at least in the eyes of a fanatical few, a jazz immortal.

For let's face it, the musicians who weren't lucky enough to be in the right place at the right time, the cats who never got beyond the seclusion of section work, are often possessed of just as much improvisational ability as those who had the good fortune to land in the limelight as individuals. And by the same token, many of the ad libbers immortalized in printed word and recorded annals should really be driving taxis.



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 Armstrong, Bob (Sky Club) Chicago, h
 Barnett, Charlie (On Tour) MCA
 Basso, Count (On Tour) WA
 Borr, Miesha (Waldorf-Astoria) NYC, h
 Botchie, Russ (Paradise) Chicago, h
 Brandwynne, Nat (Waldorf-Astoria) NYC
 Out 5/20, h
 Brown, Lee (On Tour) ABC

Cabot, Chuck (Peabody) Memphis, 5/11-14, h
 Carle, Frankie (Statler) Los Angeles, h
 Carlyle, Russ (Muehlebach) Kansas City, 5/18-6/2, h
 Clifford, Bill (Riverside) Reno, Nev., h
 Coleman, Emil (Palmer House) Chicago, Out 5/28, h
 Cross, Bob (Syracuse) Syracuse, N. Y., h

DeVol, Frank (Lido) Long Beach, Calif (Saturdays only)
 Donahue, Al (Sheppard Air Force Base) Wichita Falls, Tex., 5/19-27
 Durso, Michael (Copacabana) NYC, ne

Ellington, Duke (On Tour) ABC
 Ernie, Ray (Cipango) Dallas, Tex., Out 5/26, ne
 Featherstone, Jimmy (Oh Henry) Chicago.
 Ferguson, Danny (Hvidberg) Jackson, Miss., Out 5/20, h: (Robert Driscoll) Corpus Christi, Tex., In 5/23, h
 Fields, Shep (Skyway Lounge) Cleveland, 5/21-27, ne
 Finn, Jack (Ambassador) Los Angeles, 5/20-6/28, h
 Fink, Charlie (Statler) Detroit, h
 Fitzpatrick, Eddie (Mapes) Reno, Nev., h
 Flanagan, Ralph (On Tour) GAC
 Foster, Chuck (Aragon) Chicago, 5/12-6/21, h
 Fotine, Larry (On Tour) ABC

Garber, Jan (On Tour) GAC
 George, Chuck (Five O'Clock) Louisville, Ky., Out 6/7, ne
 Goodman, Benny (On Tour) ABC
 Greenwell, Al (Stork) Louisville, Ky., ne

Hampton, Lionel (On Tour) ABC
 Harris, Ken (El Rancho) Sacramento, Calif., h
 Hayes, Carlton (Desert Inn) Las Vegas, Nev., h
 Hill, Ray (Coral Gables) North Weymouth, Mass., h
 Hill, Tiny (On Tour) ABC
 Howard, Eddy (Elieth's Gardens) Denver, Colo., 5/27-6/8
 Hunt, Pee Wee (Willows) Rochester, N.Y., Out 5/17, ne: (On Tour) GAC

Jaquet, Illinois (Band Box) NYC, 5/12-25, ne
 James, Harry (Astor) NYC, 5/25-6/20, h
 Jerome, Henry (Edison) NYC, h
 Kanton, Stan (On Tour) GAC
 King, Henry (Clairidge) Memphis, 5/18-6/5, h
 King, Wayne (Roosevelt) New Orleans, La., Out 5/20, h
 Kiseley, 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
 Lewis, Ted (Beverly) Cincinnati, O., 5/15-6/11, ne
 Lombardo, Guy (Roosevelt) NYC, Out 6/27, h
 Long, Johnny (On Tour) GAC

McCoy, Clyde (Lakeside) Denver, 5/22-6/4
 McIntyre, Hal (Paladium) Hollywood, 5/12-6/1, h
 McKinley, Ray (On Tour) WA
 McNeely, Big Jay (Angelos) Omaha, Neb., 5/22-31, ne
 Marterre, Ralph (Mendowbrook) Cedar Grove, N. J., 5/12-31, rh
 Masters, Frankie (Conrad Hilton) Chicago, h
 May, Billy (On Tour) GAC
 Mitchell, Freddy (Powell Cafe) Philadelphia, 5/18-30, ne
 Mooney, Art (On Tour) GAC
 Morrow, Buddy (On Tour) GAC

Neighbors, Paul (Elieth's Gardens) Denver, Colo., 5/7-25
 Noble, Leighton (On Tour) MCA
 Noble, Ray (Shamrock) Houston, Tex., 5/26-6/8, h

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

Palmer, Jimmy (On Tour) GAC
 Pastor, Tony (On Tour) GAC
 Perrault, Clair (Van Cleave) Dayton, O., h
 Phillips, Teddy (On Tour) MCA
 Prima, Louis (Statler) NYC, Out 5/16, h

Red, Tommy (US Naval Air Station) Memphis, Tenn., 5/21-24
 Renay, George (Fernwood) Bushkill, Pa., Out 10/24, h
 Rose, Dave (Flamingo) Las Vegas, In 5/28
 Rudy, Ernie (Roosevelt) New Orleans, La., Out 5/23, h

Sands, Carl (Statler) Boston, h
 Shafer, Freddy (On Tour) GAC
 Still, Jack (Glorieta Manor) Bridgeport, Conn., Out 5/16, ne: (Pleasure Beach Park) Bridgeport, Conn., In 5/23, h
 Sudy, Joseph (Mayflower) Washington, D. C., Out 6/13
 Sullivan, John (Rosalie's) Houston, Tex., ne

Valdes, Miguelito (Jung) New Orleans, 5/19-18, h

Wald, Jerry (On Tour) GAC
 Waples, Buddy (The Club) Birmingham, Ala., ne
 Watkins, Sammy (Statler) Cleveland, h
 Work, Lawrence (Aragon) Ocean Park, Calif., h

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Gaillard, Slim (Blue Mirror) Washington, D. C., 5/18-23, ne
 Garner, Errol (Embers) NYC, In 5/18, ne
 Gaylord and Buddy Greco (Trition) Rochester, N. Y., 5/18-24, h: (Town Casino) Buffalo, N. Y., 5/21-31, ne
 Glenn, Lloyd (On Tour) SAC
 Gonzales, Paul (Leon's) San Jose, Calif., ne

Grimes, Tiny (Howard) Washington, D. C., 5/18-28, t

Herman, Lenny (Hollands) Cleveland, h
 Hines, Earl (Palm Gardens) Columbus, Ohio, 5/20-28
 Hodges, Johnny (Tottie's Mayfair) Kansas City, 5/15-17, ne: (Blackhawk) San Francisco, 5/19-6/4, ne
 Holland, Johnny (Englewood) Rocky Mount, N. C., ne
 Hope, Lynn (Showboat) Philadelphia, Out 5/16, ne

Jackson-Harris Herd (Black Hawk) San Francisco, Out 5/18, ne
 Jones Trio Jo (Embers) NYC, ne
 Jordan, Louis (On Tour) GAC

Lee, Virky (Englewood) Rocky Mount, N. C., ne
 Leighton Trio, Elaine (O'Neill's) NYC, ne
 Lyon Trio, Jimmy (Blue Angel) NYC, ne

Malon, Willie (Glendon's) Cleveland, 5/18-24, ne: (Celebrity) Providence, R. I., 5/25-31, ne
 Melba, Stanley (Pierre) NYC, h
 McIntone, (Empire) Inn Gloversville, N. Y., Out 6/12, ne
 Merino Trio, Joe (Coral Gables) North Weymouth, Mass., ne
 Milburn, Amos (Howard) Washington, D. C., 5/13-21, h
 Monte, Mark (Plaza) NYC, h

Napoleon, Andy (Pastor's) NYC, ne
 Napoleon's Memphis Five, Phil (Fritchie) Columbus, O., 5/12-16, ne
 Norvo Trio, Red (Embers) NYC, ne

Palmer, Jack (RH Club) NYC, ne
 Parker Trio, Howard (Navajo Hogan) Colorado Springs, Colo., ne
 Parker, Jack (Tip Top Bar) Brooklyn, N. Y., cl

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 Payone, Tommy (Rock Garden) Williamstown, Conn., r
 Peterson Trio, Oscar (New Show Bar) St. Louis, Out 5/16, ne
 Podell, Hugo (Sherry-Netherland) NYC, h
 Powell, Bud (Birdland) NYC, 5/28-6/10, ne
 Powers, Pete (McKilla) Halifax, Nova Scotia, Out 6/30, ne: (Tona) Hulsbard, Nova Scotia, Out 6/28, ne

Rico Sereaders (Green's Crystal Terrace) Duluth, Minn., cl
 Rivers, Ray (Log Cabin Inn) Staten Island, N. Y., ne
 Rocco Trio, Buddy (Kentucky) Louisville, Ky., h
 Rollini Trio, Adrian (New Yorker) NYC, ne

Roth Trio, Don (Oklahoma) Oklahoma City, pe

Schenk, Frankie (Club Royal) Augusta, Ga., ne
 Selby Trio, Ronnie (Blue Note) NYC, ne
 Shearing, George (On Tour) SAC: (Blue Note) Chicago, 5/29-6/11, ne
 Simmons, Del (London Chophouse) Detroit Softwinds (Darby Room) Boston, Mass., ne

South, Eddy (Zebra Lounge) Green Bay, Wis., Out 5/17, cl
 Startones (Wheel) Oceanside, Calif., ne

Tatum, Art (Willows) Rochester, N. Y., 5/23-31, ne
 Taylor Trio, Billy (Copa Lounge) NYC, ne
 Three Suns (Astor) NYC, Out 5/23, h: (Vogue Terrace) McKeesport, Pa., 5/28-6/3, ne
 Tipton Trio, Billy (V.E.W. Club) Richmond, Wash.
 Trahan, Lil & Pres (Club 72) Valparaiso, Fla.

Wayne Trio, Chuck (Le Downbeat) NYC, ne
 Williams, Paul (On Tour) SAC
 Wilmas Trio, Clarence (Vanguard) NYC, ne
 Wood Trio, Mary (Marie Antoinette) Fort Lauderdale, Fla., h

Yaged, Sol (Somerset) NYC, r
 Young, Cecil (Sporter's) Youngstown, Ohio, 5/11-17: (Sportman's) Ambridge, Pa., 5/18-23

Young, Lester (New Show Bar) St. Louis, Out 5/16, ne

SINGLES

Brown, Ruth (Regal) Chicago, 5/29-31
 Brown, Tommy (Martin's Corner) Chicago, Out 7/10, ne
 Carroll, Pat (Village Vanguard) NYC, ne
 Corey, Irwin (Village Vanguard) NYC, ne
 Duncan, Hank (Nick's) NYC, ne
 Ellis, Anita (Village Vanguard) NYC, ne
 Fitzgerald, Ella (Birdland) NYC, 5/28-6/3, ne
 Frye, Don (Jimmy Ryan's) NYC
 Gomez, Vicente (La Zamboni) NYC, ne
 Hamilton, Sam (Byline) NYC, ne
 Latchum, Nellie (Blue Note) Chicago, In 5/28, ne
 Marlowe, Don (Blue Angel) NYC, ne
 Monroe, Vaughn (Sahara) Las Vegas, In 6/30, h
 Moonen, Joe (Blue Note) NYC, ne
 Morse, Rita (Circus Lounge) Brooklyn, N. Y., cl
 Nunnally, Dale (Tuti) NYC, h
 Pysosok, Arthur (Flame) Detroit, Out 7/21, ne
 Rokit, Chet (Sherman) Chicago, h
 Shay, Dorothy (Empire Room) Chicago, In 5/21, ne
 Steele, Nancy (Blue Note) NYC, ne
 Sutton, Ralph (Candor's) NYC, ne
 Vaughn, Sarah (Rendezvous) Philadelphia, Out 5/16, ne
 Walter, Cy (Gugi's Lure) NYC, ne
 Washington, Dinah (Riviera) St. Louis, Mo., 5/13-24, ne: (Birdland) NYC, In 6/4, ne

Mundell Lowe Starts Wax Firm

New York—Guitarist Mundell Lowe has formed his own label, Delhi Records, in cooperation with Del Chiodine, and has recently been on promotional trips to Cleveland and other cities, touting his first release. It's a pop item, featuring vocalist Bill Andrews.

Mundell plans to do some original instrumentals later, after establishing the label in the pop field.

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