

'Down Beat' To Sponsor Huge Soldier Field August Concert

Ralph Marterie, Anthony, Sauter-Finegan Orks Set

By JACK TRACY

Chicago—Probably the biggest all pop music concert ever held will take place on Saturday night, Aug. 1, at mammoth Soldier Field here, under the sponsorship of *Down Beat*. To be called *Down Beat Star Night*, it will feature three of the nation's top bands, an all-star jazz combo, and a host of topflight singers.

Already set for the event are the following:

- Ralph Marterie and his *Down Beat* orchestra, now on a cross-country tour with three straight record hits under their belt.

- Ray Anthony's band, featuring Tommy Mercer and the Skyliners. The entire group will be flown in from New York, where they'll be appearing as summer replacements for Perry Como on the Chesterfield show.

- The Sauter-Finegan orchestra, presented through courtesy of the Blue Note here, where the band opens that week.

- The Jazz at the Philharmonic All-Stars, comprised of Flip Phillips, Charlie Shavers, Oscar Peterson, Ray Brown, and Barney Kessel.

- Ella Fitzgerald.
- June Valli, singer on TV's *Hit Parade*.

- Ten of Chicago's leading disc jockeys, who will emcee the event—Linn Burton, Daddie-O Daylie, Saxie Dowell, Eddie Hubbard, Jim Lounsbury, Don McCarty, Sid McCoy, Howard Miller, Fred Reynolds, and Jay Trompeter.

More to Come

And this is just the beginning. At least three more big recording stars will be added to the program before it is complete.

Tickets are scaled at \$1.50, \$2.50, and \$3.50 (all prices including tax) and can be purchased in Chicago at any of the Hudson-Ross record shops or the Mages sporting goods stores. Reserved seats may be purchased by mail by writing to *Down Beat Star Night*, 2001 Calumet avenue, Chicago 16, Ill.

In addition, a huge contest is being held in the Chicago area (Turn to Page 13)

Dorseys Make East, TV Bows

New York—The new Dorsey Brothers orchestra arrived here for its first eastern appearance, playing the Rustic Cabin in Englewood, N. J., over the weekend of May 22, and making its TV debut on the Jackie Gleason show on May 23.

The Dorseys are solidly set for the summer with location jobs, including a week at the Claridge hotel in Memphis, June 6; two weeks at Lakeside park in Denver, July 1, and two weeks at the Last Frontier in Las Vegas, Aug. 1. There will be a string of one-nighter appearances between these dates.

A record deal for the outfit has still not been set. Tommy is still under contract to Decca, although it has been rumored for some time that he is not happy there.

Zabelin To 'Down Beat'

Chicago—Leo Zabelin, for the last seven years a *Variety* music reporter and reviewer here, has been added to the staff of *Down Beat* as an associate editor. He will work out of the Chicago office.

Zabelin's background in music and show business is extensive—previous to his *Variety* tenure he worked as a press agent, was also a jazz concert promoter here before the war.

Bonano To Britain In Swap Of Jazzmen

New York—Thanks to the cooperation of the unlikely trio of characters ever to grace the music business—a Marchioness, Jimmy Petrillo, and Sharkey Bonano—American jazz will be represented at the Coronation.

Rowing to Her Ladyship's persistence after three months of frantic transatlantic phone calls and cables, AFM proxy James C. Petrillo acceded to a suggestion by the Marchioness of Donegall regarding an international exchange of top jazzmen between Britain and the U.S.

Marquis, Jazz Tieup

As a result, the Marchioness, whose husband is not merely the Sixth Marquis of Donegall but also President of the British National Federation of Jazz Organizations, will aid in the presentation of Sir Sharkey Bonano and his Sextet in a Grand Jazz Coronation Concert at the Royal Festival Hall in London June 29, with members of the Royal Family in attendance.

To cap the whole affair, Petrillo has graciously granted permission for a lend-lease deal whereby Britain will send to New Orleans, in exchange for the use of the lat-

ter's native son, an English Dixieland sextet led by one Sid Phillips, a reedman who was prominent as a member of the Ambrose orchestra in the 1930s.

Ends 18-Year Taboo

Thus, although the ice was broken in England by the admission of Norman Granz' JATP unit to play a flood relief benefit a few months back, this will be the first time in 18 years that an actual exchange of musicians between the two countries will have been effected.

Although it took a flood to provoke the first move and a coronation the second, it is believed that these developments may ultimately lead to a complete breakdown of the long-standing mutual ban that has prevented British and American musicians from playing each other's territories.

An AFM spokesman told *Down Beat* that Ted Heath's request to fly his whole band over here for a benefit concert has not been turned down (but also not definitely accepted). A preliminary move to arrange a show for Cerebral Palsy was nixed by that organization, but there is still a good chance that Heath may make Carnegie Hall before 1953 is out.

DOWN BEAT

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ARTIE SHAW wipes his eyes as he testifies before the house committee on un-American activities as it launched a new probe of alleged Reds in the entertainment industry. Shaw said he never knowingly was a Communist.

London Press, Musicians Rap Artie Shaw Grilling

LONDON—"It's not cricket" is Britain's reaction to the interrogation of Artie Shaw by the un-American Activities committee.

British musicians hold Shaw in particular esteem. His U. S. Navy band played here under Sam Donahue during the war. Last year, he stayed for a couple of months with British combo leader Tito Burns.

British dailies topped the Shaw quizzing; most of them treated the story with irony. Tito Burns read it and was horrified.

"Thank heaven it isn't happening here," said Burns. "I learned to admire Artie as a man and a musician. He borders on genius. I think his grilling is a farce."

Other bandleaders voiced similar indignation. The Musicians' Union came out with a sober statement reaffirming its rigid policy of no discrimination. For once, the

profession was fully behind its union.

"Our members are not questioned about their politics, religion or color," said a top MU official. "As we should deplore the interrogation of our own members on grounds similar to those upon which Mr. Shaw has been interrogated, we must equally deplore the persecution of musicians abroad."

—Mike Netard

Dance Bands Star In New TV Series

New York—A new television program, dreamed up by Bob Weitman of the Paramount theater and Frank Dailey of the Meadowbrook, made its debut here May 23 over WABC-TV.

Entitled *Music from Meadowbrook*, the show is seen on the network Saturdays from 7 to 8 p.m., E1ST.

Ralph Marterie did the opening show. Billy May, Sauter-Finegan, Ralph Flanagan, and others in the spot's summer schedule were set for subsequent programs.

Flanagan On Move

Boston—Preceding a stretch of 87 one-nighters that will take him through Labor Day, Ralph Flanagan opened at Blinstrub's here on June 1 for a week. It's the first time in the history of the nitery that a big hand has headlined the bill.

Slow Reading

New York—Records are getting slower than ever. Not content with the presence on the market of discs revolving at 78, 45 and 33½ rpm, an outfit called Audio Book company has come along with the first in a planned series of "talking book" releases on seven-inch discs that spin at 16 rpm.

Records play with a special \$2.95 adapter that can be slipped on top of all LP turntables. Audio's first release was a complete New Testament on 24 records, running as much as 30 minutes per side. No plans have yet been announced for any music releases.

2 Music Shows Added By NBC

New York—Two new music programs have been announced by NBC with the advent of the summer replacement season.

Starting May 23, an *All-Star Parade of Bands* began an indefinite series, in cooperation with the treasury department. Names set for these Saturday sessions, heard from 3:30 to 4 p.m. E1ST, include Billy May, Stan Kenton, Duke Ellington, Les Brown, Ray Anthony, George Shearing, et al.

Immediately after this segment, from 4 to 4:30 p.m., is another new series, entitled *Stars in Action*, produced for the national guard. Each of these shows features a name band, such as Flanagan, May, or Anthony, plus a name vocal attraction, of whom Joni James was one of the first.

Ray Noble Ork Off On Tour

Hollywood—Ray Noble, who has made only a few close-to-home appearances with a dance band since his entry into radio, is making his most extensive band tour in over 10 years this summer. With singers Larry Neill and Anita Gordon (the latter getting featured billing as a special attraction), the Noble unit was set for two weeks at the Shamrock, Houston, starting May 26, and four weeks at the Roosevelt, New Orleans, starting June 18, MCA books.

The band assembled by manager Bill Harty, who is playing drums, carries five brass, five saxes, three fiddles, and four rhythm. Key men include Milt Bernhart, trombone, and Joe Graves, trumpet.

'Down Beat's' Five Star Discs

The following records represent the cream of the past two weeks' crop. See pages 11-5 through 15-5 for complete reviews.

POPULAR

FRANK CHACKSFIELD SAUTER-FINEGAN Terry's Theme from *Limelight* (London 1342)
The Honey Jump (Victor 47-5307)

JAZZ

TERRY GIBBS Cheerful Little Earful (Brunswick 80219)

RHYTHM AND BLUES

GEORGIE-AULD-SARAH MC LAWLER HELENE DIXON LLOYD PRICE JIMMY WITHERSPOON
Tippin' In (Brunswick 00000)
Don't Call My Name (Okeh 6964)
Don't Turn Your Back on Me (Specialty 463)
Each Step of the Way
Let Jesus Fix It for You (Modern 903)

Rich Is Happy With Harry, Wants No Part of JATP

By DON FREEMAN

San Diego—If you ask Buddy Rich—and we did—he is very happy over returning to the big band field. In his case, signing with Harry James for a reported \$35,000 a year—a lot of skins to beat.

"I'm a band drummer," said Buddy. "I like working in a dance band, playing dance music. Here's where I feel at home."

Puts Fire Into Band

James echoed these sentiments. "The big thing about Buddy Rich," said James, "is that he's not necessarily just a soloist and a big attraction on the stage—but he's a band drummer, a guy who really puts fire into a band. I rate him with the greatest, and I'm delighted that he's with us."

Rich's own happiness at joining James is counterbalanced by his expressed antipathy toward the Norman Granz organization, which he just left.

"We don't want to start up an old feud," we said, quietly, after Buddy's first blast at Granz.

Wants No Part of JATP

"Start up!" snorted Buddy. "It's already started. Say anything you want about it. I don't want any

part of Granz or his Jazz at the Philharmonic. You can make that plain.

"In the first place, it's not jazz. It's just honking and noise. He may be trying to prove something, but it has nothing to do with jazz as I know it. This guy, Granz, talks about doing so much for jazz. What has he done? He takes top stars—Flip and Bird and everybody—and makes them play loud junk that he calls jazz. A lot of noise, not jazz.

"The people that he attracts to his so-called concerts are the tip-off—oh, they're all right, I guess. The kids are okay, but they get incited by Granz and his so-called jazz. They whistle and shout and make disturbances.

Normality Needed

"One of these days," said Buddy, "musicians will have to face the facts that the music world needs

Jones' Condition Critical

New York—Jimmy Jones, former Sarah Vaughan accompanist stricken with TB a year ago, had a serious relapse last month.

The pianist, previously believed coming along well and expected out of the hospital within a couple of months, had to undergo a long series of blood transfusions and has been in critical condition for some weeks.

The Kings County Hospital in Brooklyn, after using 15 pints of blood to help save Jimmy, issued an appeal for donors who are willing to contribute more blood. They are urgently requested to apply to the hospital's blood bank in the main building.

some normality. The bopsters—and I don't mean Dizzy personally—set back music and jazz 20 years with their bad habits and foolishness. They gave all musicians a bad name."

Anyway, Buddy concluded, he's very happy to be with Harry James, and the drumming accounts to make one point clear:

"You don't work for Harry, you work with him. This is a great outfit!"

English Provinces Lick Mary Small; Halts Tour

New York—"If you're going to England—don't play the provinces!"

That would seem to be the lesson learned by Mary Small, who returned here abruptly early in May, victim of a physical collapse brought on by overwork.

"I loved England. I hated to leave. I had to turn in some front-row seats for the coronation and cancel weeks of bookings, and a vacation in Italy," said Mary, "but those conditions in the provincial towns are too much."

Many Reasons

Not any one factor, she adds, but a combination of too much travel, bad weather that affected her throat, pit bands that included a part-time insurance salesman, and a few other items conducive to utter exhaustion.

"I collapsed in the dressing room

in the middle of my week in Manchester. I should have closed in Glasgow, never even opened Manchester if I'd been sensible. I rushed to London, saw a doctor and flew right back to New York. I've been ordered to take several weeks' complete rest."

Vic Mizzy, Mary's songsmith husband, who had been playing piano for her, had had to leave a week earlier to fulfill a movie score commitment in Hollywood.

"Mystery" Clears Up

The English papers, it seems, made something of a mystery out of Mary's alleged "walkout." But the plain fact is that she was too beat, and she claims other American artists are going to be very reluctant to work outside London if they know what goes on.

But don't get her wrong—she had three sensational weeks at the Palladium, the reviews were the greatest, and the public the sweetest.

"I'd seen nothing like it since I was 12 years old," she recounted excitedly. "Over here, if you wear dark glasses they figure maybe you're a celebrity and they take a chance by asking for your autograph. But over there they all knew me, and said 'Miss Small may I have your autograph?' I was treated like the Jewish Princess Margaret. I wouldn't have missed it for anything."

Hampton Mid-'40s Concerts To Appear On LP Discs

Toronto—Lionel Hampton, prompted by the success of Benny Goodman's 1938 records, soon will permit issue of two LPs of middle-'40s Hampton concerts.

Here for a week at the Colonial, Hampton disclosed that deals were pending with two different record companies for release of the tapes. He said he probably would close contracts with two companies.

One label will get the 1944 tape with a band known as Lionel Hampton's Esquire All-Stars. This concert, held at the Metropolitan

Woody Adds Boy Singer

New York—For the first time in his long bandleading career, Woody Herman is carrying a male vocalist with his band. Youngster is Harold Henly, from Kansas City, who, Herman stresses, will remain with the band just long enough to gain seasoning before starting out as a single. Henly's career will be directed by Woody and manager Abe Turchen.

TV Awards Go To Fisher, Dinah

New York—Eddie Fisher, Dinah Shore, and Fred Waring were among those honored when the Academy of Radio and Television Arts and Sciences announced the winners of its fourth annual Academy Michael awards here last month.

A total of 2,500 participated in the balloting, which produced only 12 television and three radio awards, as opposed to 22 or more in previous years.

Fisher was cited as "the newest vocal star," Dinah Shore as "the unchallenged queen of song," and Waring for "creative and inspired musical programs."

SONGS FOR SALE

♦♦ Starring ♦♦

STEVE ALLEN



Once upon a time in the land of Oobopshebam there lived a little girl named Goldilocks. One day Goldilocks' mother said, "Honey, you can sit the next set out in the backyard if you promise not to goof off and get lost."

"Mommy-O," said Goldie, heading for the yard. "Dis is de place!"

"Crazy," said her mother, returning to her household chores.

For a while little Goldilocks was content to play in the backyard but finally she became bored and decided to see a bit of the world. Wandering out through the back gate she soon found herself in a deep, dark forest. In no time she was hopelessly lost, and her terror mounted as she perceived that it was getting quite dark.

Sees the Light

Suddenly, in the distance, Goldilocks saw a light flickering in the darkness, and with hopes high she ran toward it. The light, she soon learned, came from a strange little house in the middle of the forest, a house she had never seen before.

Fearfully she knocked on the door and, hearing no answer, entered. Inside the house she saw three chairs.

"Bless my soul," said Goldie, "the Three Sons must be working this spot."

She next spied three steaming bowls of soup on a table.

Real Gone

"This joint must have just been raided," she said. "Looks like everybody cut out." Sampling the soup, she learned that the largest bowl was very hot, the next bowl was very cool, and the littlest bowl was just right. Naturally she chose the cool bowl.

Feeling a bit weary she walked upstairs and found a bed room with three beds in it.

"These dressing rooms on the road," Goldie said to herself, "are the lowest." Then, drowsy, she tried all three beds and finally lay down upon the smallest and fell asleep.

Common Scents

Shortly thereafter the downstairs door banged open and in walked three bears. "I smell Arpege," said the Mama Bear to her mate, "Gus, you've had a broad here." "You're out of your skull," said the Papa Bear, "although it does look as if somebody had eyes for the soup over there."

"I'm hip," said the Mama Bear, "and dig! The upstairs bedroom door is open."

"Weirdsville," said the Baby Bear. "This whole thing is real nervous."

"Let's fall upstairs," said the Papa Bear, "and find out what the skam is."

So saying the three bears climbed the stairs and walked into the bedroom where Goldilocks lay sound asleep.

Bed-lam

"Hey," said the Papa Bear, "Somebody's been makin' it in my bed."

"There's been a scuffle in my pad, too" said the Mama Bear.

"I don't like to start idle gossip," said the Baby Bear, "but if you'll take it from the top you'll dig that there's a chick in my sack right now."

"So there is," said the Papa Bear, shaking Goldilocks gently, "Baby, wake up. You better check with the desk clerk."

She's Nowhere

Goldilocks rolled over and mumbled sleepily, "Jack, don't bug me. I'm beat."

"Nutty," said the Papa Bear, "but you better call GAC. They booked you into the wrong room."

"Oh, I'm sorry," said Goldilocks, perceiving her error at last, "forgive me for coming on so square."

And so the Three Bears took her downstairs and showed her the way to go home, and little Goldilocks never again disobeyed her mother.

Sometimes though, in the spring, she leafs through the latest *Down Beat* to see where the trios are playing . . .

Harry Rosenthal Dies; Veteran Movie Pianist

Hollywood—Harry Rosenthal pianist who made something of a career of appearing in both pictures and stage productions in the role of a pianist, died here of a heart attack on May 10 a few hours before he was to have played for a special party at a Hollywood restaurant for which he flew out from New York.

Rosenthal was 53, is survived by his widow and mother.

Prophet, Loss

Los Angeles—Police here raided a private home and found six women playing blackjack. One of the women arrested was Helen Humes, one-time Count Basie vocalist.

Payoff: One of Helen's most successful blues records in recent years was *They Raided the Joint*.



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Ho-Ho

Strange Things Are Happening - Red Buttons Returns To Music

By Leonard Feather

Strange things are happening! Last month a record called Ho-Ho, sung by someone who hasn't been a professional singer in 18 years, became an overnight hit on Columbia records, selling close to 200,000 in the first week.

Maybe it's not so strange when you consider the firm grip Red Buttons has had on the TV public these past few moons, and the effective manner in which his personality comes across on the record.

Red Struck Pink

Red, himself, is as surprised as anyone.

"I've been doing that ho-ho routine for ages," he says. "Then, when we were making a kinescope of this TV show, I had to kill a couple of minutes to give the stagehands time to get set up, and I tried it out on the audience.

"The idea of making a record out of it was a mutual thing. Elliot Lawrence, my writers, and me—we all thought it would be a good idea, but Mitch Miller deserves a lot of the credit."

Up From East Side

The grayish-haired comic, whose looks now show no trace of red, is a product of New York's lower east side. There was a little of cousin Muggsy, and of other characters he now impersonates on Monday evenings, in the youthful Buttons whose name was Aaron Chwatt and whose swimming pool, he recalls, was the East river.

Winning a theater amateur contest at 13, he did a little professional singing until the Children's Society railroaded him back to school. Then at 16 he earned his present name by working as a summer-vacation singing bellhop at Biny Moore's City Island Tavern.

Gets To First Base

"Then," recalls Red, "it hap-



Mitch Miller at Red Buttons' recording session.

pened. One night I was an alto, singing Sweet Jennie Lee, Roll On Mississippi, Roll On, and Darkness On The Delta; then I went to sleep and woke up singing Ol' Man River, Asleep In The Deep, and I Got Plenty of Nothing."

The breaking of his voice was the break of his life, it turned out, for his consequent career as a comedian got into high gear in no time. At 18 he was the youngest comic in Minsky's burlesque; not long after, he graduated into the night club world.

It was in the Army that his star zoomed when Moss Hart requisitioned him for the lead in the Air Force's Winged Victory. He made his first TV appearance with Berle for Texaco in 1948. Last season, of course, has been by far the busiest of his life. After doing his last show June 8 he'll work a couple of weeks in Las Vegas and a few one-niters but will spend the rest of the summer loafing.

Red says he's happy to be "back in the music business, inadvertently," and especially happy with the cooperation of his bandleader-arranger, Elliot Lawrence, whom he describes with obvious sincerity as one of the nicest guys he's ever met; and his writer, Allan Walker, who's been working with him some five years, but for whom many of the strange things might never have happened.

Red's musical interests are broad—as broad as the record-shelf space in his new apartment will allow. He's covered just about all the pop field, he says, and is starting to collect opera.

"How's Buddy Morrow doing?" he wanted to know. "Buddy's an old friend of mine."

Assuring him that Buddy was doing fine, we asked how Sarah Vaughan had happened to be on his show the other week.

"I asked for her personally. She's great. And Ella—we used to come up from the Bronx, a gang of us, just to go to the Track to listen to Ella with Chick Webb's band."

The Track is a word hipsters know to mean the Savoy Ballroom. And Red Buttons, the not-so-strange thing who's "happening" on TV sets from coast to coast, is no square.

Welk To Audition Singers Via TV

Hollywood—Lawrence Welk, who is conducting a search for a singer to replace Roberta Linn, will present a series of candidates on his KTLA shows from the Aragon starting May 15 and let his fans make the final choice.

First candidate selected for the finals was Alice Lon, who came in from Dallas, Texas, to make a try for the spot.

Himber To Tour With Music-Magic Show

Producer Charlie Peterson has announced three new package shows, which are to be booked by the National Concert Bureau, featuring Richard Himber.

The first show, which has already been scheduled by National Concert for New York, New Jersey, and New England appearances this summer, features Himber with his orchestra and a magic-musical revue. The second show is built around Himber's mind-reading gimmicks.

Quite some time ago, Himber got into a feud with the mentalist, Dunninger, which resulted in Himber's renting a theater and putting on an "expose" of the mind-reading trickery.

Himber's show, itself, was successful enough to convince Peterson to make a package out of it. The third show is strictly a magic show with Himber emceeing the acts of other magicians.

The Himber band will feature the rhythmic pyramids, which were identified with Himber when his band was tops in popularity in the '30s. Crew was scheduled to go into rehearsal under Charlie Peterson's direction upon finishing one-night dates late last month.

Basin St. Moves Up To Broadway

New York—New York will have yet another jazz club before Labor Day.

Great secrecy surrounds the details, supposedly involving a new surprise gimmick. All that is known at present is that Ralph Watkins, of the Embers, and artist Albert Carlo, are partners in the venture; that it will be located on 51st Street off Broadway, in the space occupied earlier by the Sugar Hall, the China Doll and many other clubs; and that it will be known as Basin Street.

Watkins also revealed that a deal was almost set to bring the Shearing quintet into the Embassy for at least a month, starting around Aug. 3.

Django Dies In Paris At 43

Paris, France—Django Reinhardt, world-famous jazz guitarist, died here on May 17 of a cerebral hemorrhage. He was 43.

Born of gypsy parents, he first became famous as a member of the Hot Club of France group that also featured violinist Stephen Grappely. His last U.S. appearance was made about seven years ago, when he made a cross-country concert tour with Duke Ellington.

Back To Ryan's

New York—The DeParis Brothers band returned to Jimmy Ryan's here on June 1, replacing Danny Barker's Dixie group, after doing a stretch of east coast college dates. Don Frye also returned to Ryan's with them as intermission pianist.

Strictly Ad Lib

NEW YORK

Stan Kenton was so big at Birdland that he's already been signed for a return date in October . . . WOR-TV started an unusual new series, Mondays at 10:30 p.m., titled Calypso Time: authentic Caribbean music and dances, with Amanda Sullivan, Macbeth The Great, and a rhythm combo . . . MGM Records bought two sides by British pianist-crooner Denny Vaughn, cut independently by songwriter-publisher Joe Lubin . . . Mills Music sold the same outfit a slew of sides, including eight each by Tito's Swinglet and the Starnoters.

Former Beat scribe George Frazier and press agent Virginia Wicks set as permanent panelists on ABC's Platterbrains, which shifts to Friday evenings next week . . . J. J. Johnson, trombonist now working a day job at the Sperry plant here, came back to music to play and write originals for a Miles Davis date on Blue Note . . . Mutual network will premiere Wonderful City, with Lois Hunt, Jimmy Carroll, and the Nat Brandwynne orch, June 1 . . . Le Downbeat, jazz spot at 54th and Eighth Avenue, folded suddenly, throwing several good modern jazzmen out of work. Reason: lack of business.

Pianist Beryl Booker, back in town on her own again after a cross-country tour accompanying Dinah Washington, went into l'Onyx, along with the Chuck Wayne quintet . . . Roger Coleman signed with MCA . . . Bill Silbert now doing his Saturday afternoon live show (Silbert At Six) over WGM from Palisades amusement park . . . Riverside Records took over some ancient piano rolls by Fats Waller, James P. Johnson, Jelly Roll Morton, and Scott Joplin for conversion to LP discs . . . Eartha Kitt's Turkish hit, Uska Dara, sold so well on Victor that Decca cut a new version with English lyrics—sung, oddly enough, by Eddie Gormie, who's of partly Turkish origin.

Westchester and Jersey spots loading up with name talent for the summer trade from New Yorkers. Tony Pastor's band at the Post Lodge in Larchmont . . . Sarah Vaughan opened last week at a spot called the Stage Coach Inn in Hackensack, N.J. . . . Norman Brooks being billed as "the Tolson Voice" at Ben Maksik's Town & Country club.

CHICAGO

The Red Norvo trio, with Jimmy Runo on guitar and Red Mitchell, bass, opened at the Preview the middle of May for four weeks or more . . . Marian McPartland's trio joined Charlie Ventura for the third week of his stand at the Blue Note; then George Shearing and Co. bowed on May 29 for two weeks. Duke Ellington takes the club into July with a three-weeker commencing June 12.

Herb Jeffries now singing at the Black Orchid in the new show that also includes a clever, funny mind-reading act by Lucille and Eddie Roberts . . . The Eddie South trio is back in town, and playing with Jeri Southern at the Driftwood . . . Dorothy Shay doing her usual great business at the Empire Room of the Palmer House . . . Yvette Mariel, most recently featured as singer with Wayne Muir's band at the Glass Hat, was killed in an auto accident in Alabama on May 2. Her husband, Marv Simon, trumpet player in the Chicago theater ork, was critically injured.

Clyde McCoy comes to the Aragon on June 23, following Chuck Foster, and Jules Herman opens at the Trionon on June 9, replacing Russ Carlyle . . . Remarkable singer Lucille Reed and the Dick Marx-Johnny Frigo piano-bass duo still singing and playing brilliantly in their second year of Mondays and Tuesdays at the Lei Aloha. Someone is missing a good bet by not recording them . . . The Goodman-Armstrong concert drew practically a full house at the Civic Opera. Helen Ward did a record session for Columbia while they were in town, using a small group from the band as backing.

HOLLYWOOD

THE JAZZ BEAT: Jack Tenzard back at the Royal Room with his regulars back in the lineup, Charlie T., trumpet; Jay St. John, clarinet; Marvin Ash, piano; Morty Carb, bass, and Ray Banduc, drums . . . And Kid Ory should be home again at the Beverly Cavern as this issue hits stands. In case it hasn't been noted here, Harvey Brooks, veteran pianist-songwriter (Little Bird Told Me was his most recent hit), is now an Ory man.

BAND BRIEFS: Jack Finia band and Jimmy McHugh with his hand-picked collection of beautiful vocal singers packaged for the Coconut Grove for five weeks starting May 20 . . . Leighton Noble and his videork (from KTLA's Bandstand Revue) set for series of Saturday night stands at the Palms, ballroom-cafe in Azusa (that's a town on Route 66 near L.A.) . . . Ike Carpenter band, riding high on recent platter checks, will have the Balboa (Rendezvous ballroom) during the first weeks of June, with Maynard Ferguson (whose trumpet sparked those discs) as a special attraction—subject to the usual possibility of a change of plans. Maynard was rehearsing a small band of his own at this typing.

TELENOTINGS: Alvino Rey band and the Kings Sisters reunited with their own show on KNBH, a one-hour musical-variety show announced to start May 23 . . . Roberta Linn's KTLA starrer, The Gypsy, revamped and expanded as Cafe Continental.

ON "THE STRIP": Marti Stevens, singing daughter of movie mogul Nick Schenk, was set for her Hollywood debut with a date at the Mocombo starting May 19. And we just learned that Charlie Morrison, operator of the deluxe Hollywood swankspot, was at one time manager of Red McKenzie's Mound City Blue Blowers, who played a part in the early-day jazz story.

SAN FRANCISCO: Vince Guaraldi joined the Jackson-Harris Herd on piano. He formerly was featured with the Cal Tjader trio . . . Fantasy chief Sol Weiss off to Chicago, New Orleans, and the east coast visiting disc jockeys and distributors . . . Russ Morgan booked for one-niters in the Bay area starting in June . . . Guitarist Nick Esposito called in at the last minute for a blues specialty with the Katherine Dunham show at the Fairmount.

Jimmy Lyons commuting between Big Sur and his Friday-Saturday KGO midnight show . . . Dave McEllhatton snagged the juiciest jockey plum of the year when he was tapped for the KCBS all-night show . . . Johnny Wittwer working the Carosel in the Carmel Valley . . . George Gustafson, back from a tour of duty in the marines in Korea, now playing drums with Art Norkus at Ciro's . . . the Benny Goodman-Louis Armstrong June 6-7 dates in the Bay area were canceled. —Ralph J. Gleason

BOSTON: The Hi-Hat is concluding the season strongly. Billie Holiday began her first club date here in well over a year on May 18. and Flip Phillips ended the month with a trio including J. C. Heard and Horace Silver . . . Storyville is still undecided about its summer location. Plans for returning to Gloucester were scuttled by a few residents of the town who objected to cacophony in the soft summer nights . . . The Savoy with Rex Stewart and Mahogany Hall with Vic Dickenson helmed the college crowd bear up during exam periods. Phil Napoleon opened at the Savoy May 19.

Blintrub's assembled a series of (Turn to Page 19)

Caught In The Act



Roy Kral, Charlie Ventura, Max Bennett, Sonny Igoe, Jackie Cain.

Charlie Ventura, with Jackie Cain and Roy Kral, The Blue Note, Chicago

It has been proven rather conclusively by now that lightning can and does strike twice in the same place. Most recent evidence of this occurred when Charlie Ventura began his just-concluded engagement at the Blue Note. Back with him again, after a too-long absence of four years, were Jackie Cain and Roy Kral, and the same charm, the same freshness, and the same sunshine came out as soon as they broke into their first note.

And the same success came from this venture that emerged from the last. Charlie, Jackie, and Roy are not doing just a rehash of their old material—they've written some clever new things employing the two voices and Chas's tenor. Jackie is singing with a calm sureness she never before possessed,

and the rhythm section (no other horns are yet with the group) is a swinging, compact unit. Max Bennett is an almost awesomely splendid bassist, Sonny Igoe plays far better drums with a small band than he did with Woody Herman, and the Kral piano has definition, beat, and form.

If anything, the voices and horn sound better than they did when first Ventura employed the gimmick. Jackie's vocal ability has progressed by leaps and bounds since, and her added poise onstand makes the presentation both an aural and visual treat.

Prediction: with any sort of break recordwise, Ventura, Cain, Kral, and company can once again reach the popularity and money brackets that were theirs for the taking when they broke up. —jack

Ruth Price, Lennie Tristano, Johnny Smith: Birdland, NYC

Surprise entry in the star-studded Birdland evening dedicated to Ronnie Ball, ailing British pianist, was Ruth Price, a 21-year-old discovery of Don Palmer (Charlie Ventura's manager), who impressed as a singer of whom you should hear plenty more.

The lady in question, who hails from Valley Forge, is a former dancer who very recently switched to singing. She's attractive, seems to need no advice on what to do with arms, etc., while working, and, *mirabile dictu*, the only gal she copies is Ruth Price.

There was plenty of other musical excitement during this evening, organized by Lennie Tristano, with whom Ronnie was studying. Thanks to his initiative and the generosity of Birdland in turning over the entire gate receipts, the night was worth \$725 to Ronnie—enough to keep the piano-renover from the door, which was a pri-

mary objective, along with hospital fees.

Tristano's own group was tremendously impressive; the first and last choruses by Lennie and Warne Marsh had a cohesion uncanny enough to make you swear you were listening to two horns. Lee Konitz sat in with Lennie for a reunion set that provided some high spots, too.

The Johnny Smith trio, which accompanied Miss Price, was doubling from the Embers. Featuring Johnny's warm and full-bodied guitar work along with Bob Carter's bass and Joe Morello's drums, this threesome provided yet another impressive demonstration of how much more music you can get out of a guitar than can be heard in the conventional single-line solo. It also added strength to the theory of the dispensability of pianos in jazz groups. —len

Tony Martin, The Chez Paree, Chicago

Tony Martin has added a lot of mileage in the last 20 years, since making his debut at the Chez as a combination sideman and singer with Tom Gerun's orchestra, but as with rare wine, time has only improved the vintage.

In his current stand, Martin has wisely mixed his program to appeal to those who are his regular fans, and to bring into his camp many of the younger patrons at the swank spot. He moves easily from such Martin favorites as *Manhattan*, *La Vie en Rose*, and *I Get Ideas*, to such new hits as *April in Portugal*, *Song from Moulin Rouge* and *I Believe*, handling an even dozen tunes before the crowd finally let him off.

Martin, after explaining his career as a sax player-vocalist, closes the show by stepping on the bandstand and singing a few choruses while the dancers take over the stage—a most effective piece of showmanship.

Jack E. Leonard, rotund TV,

motion picture, and cabaret favorite, makes his first start at the Chez with this show, and comes off so well that he is a cinch to make a return in the very near future. Leonard mixes some singing with his rapid-fire comic routine, and then works with Tony in *I'll See You in My Dreams*.

Carol King, an excellent ballerina, has turned her talents to the night club circuit, and developed a highly unusual, but very effective act. Bit follows a story line, with Miss King playing the role of an understudy who finally gets a chance to dance—and she leaves no doubt that she can handle herself with the best of them.

Johnny Martin does his usual top job on the production numbers, working in two spots with the Adorables. Brian Farnon's orchestra handles show, while Hal Borne takes over the 88 as well as the conducting chores during Martin's stint. —weiser

Mugsy To Nick's

New York—Mugsy Spanier's Dixielanders make their annual appearance at Nick's from July 7 to 26 this year. Following them will be incumbent Pee Wee Erwin.

Napoleon's Retreat

New York—Marty Napoleon, pianist who recently left Louis Armstrong's All-Stars (he was replaced by Joe Bushkin), is now working a single here at Hutton's Murray Hill restaurant.

Boyd Voice Aging; Studio In Rush To Pre-Cut Tracks

Hollywood—Gatewood Productions, independent film company formed mainly to launch kid singer Jimmy (Tell Me a Story) Boyd on a screen career, was awaiting final approval of the youngster's contract at this writing before embarking on the pre-recording of a flock of songs by Jimmy—enough songs for several pictures.

The reason for the rush: Gatewood, which is headed by Wesley Barry, the screen's top child star of World War I days, has agreed to pay Jimmy \$2,250 a week on his first picture and \$4,500 a week on subsequent films.

And Jimmy's voice is apt to start changing any day now.

Cafe Society Reopens

New York—Cafe Society, a club name almost synonymous with great music in the late '30s and early '40s, is in the picture again. The Sheridan Square spot, which had dwindled in prestige through the years and closed down entirely last fall, reopened last month under a new manager, Michael Rainy.

Coleman Hawkins, veteran tenor sax man rarely seen in Gotham lately, leads the combo in the current show, which also features the Cy Coleman trio, Jane Manners, Jackie (Moms) Mabley, and Gene Stewart, Arthur Godfrey contest-winning singer.

TV Series Set For Singers

New York—A new program called the *Orchid Room*, which will feature music personalities, made its TV debut last week.

Show is aired at 6:45 p.m. EDT on Sundays over ABC-TV. The initial broadcast, with Rosemary Clooney and Paul Weston, came from California. Subsequent telecasts were to take place from New York, featuring Eddie Fisher, the Andrews Sisters, Victor Borge, and other music names.

New Jazz Club Opens In Chicago

Chicago—Newest jazz club to open here, and the first to start on the north side in more than a year, is the Beaucoup, at 5068 Broadway.

Anita O'Day was scheduled to open the spot, canceled at the last minute, and Terry Gibbs came in as a single to work with Ira Sullivan house quartet. Club enjoyed excellent business from the start, brought in Billie Holiday on May 29 for three weeks. She's to be followed by (tentatively) the Stan Getz quintet. Manager of the spot is Bert Miller, who was connected with the Rag Doll jazz operation here in the mid-'40s.

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Music In The Air

What gives promise of being the most important musical show built in Hollywood for network TV release was being assembled by NBC's West Coast TV division at writing as a summer replacement for *Your Show of Shows* (Sid Caesar and Imogene Coca), starting June 6, a 1½ hour show released in the West on Saturdays at 6-7:30 p.m.

Star will be Hoagy Carmichael, who will function as a singer-emcee. Jerry Fielding was signed as over-all music director. In addition to the Fielding band, which will play the show and be featured from time to time, nationally known bands and bandleaders will be showcased in guest appearances.

At deadline, plans called for Gordon Jenkins to appear with his Decca recording orchestra on the first two shows, to be followed by two guest appearances by the Les Brown band.

The show also will carry comics, guest stars, and a regularly featured singer. (Sunny Gale seemed to be in the lead for the latter spot.)

Sinus Surgery Beds Belafonte

Hollywood—Folk singer Harry Belafonte was recovering at writing from an operation described as sinus surgery and was expected to resume his series of night club dates by June 1. He was forced to cut short his engagement at the Mocambo here on the fourth night.

John Carroll, singing film actor, took over after the first show that night, and continued to work the next four nights without pay in order that Harry could draw full salary. Champ Butler took over the rest of the engagement.

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Movie Music

As Film Tuners Struggle For Hits, In Comes 'Ruby'

By CHARLES EMGE

Hollywood—While our filmoguls have been exercising their ulcers as to why filmicals, once the source of most songs comprising the hit parade lineup, nowadays rarely supply hit songs, along comes a Ruby, still moving steadily up on the board.

Chances are that those who stick close to their TV sets that they miss the better films coming out of Hollywood haven't even connected Ruby with its source—the principal theme in Heinz Roemheld's underscore for Ruby Gentry, a Jennifer Jones starrer released some months ago. And in that case they must be mystified as to why practically all the records riding high on Ruby feature a harmonica solo.

None in Film

You see, there were a lot of odd characters in Ruby Gentry, but no

harmonica players—that is, in the story. Roemheld, who made one of those rare uses of the instrument as a legitimate voice in his symphonic-style orchestra, says:

"The harmonica just seemed to have that haunting quality I wanted to carry the Ruby theme—something that expressed the neurotic, uncontrollable longings that motivated this girl.

"No, I had no idea at the time of even trying to write a song—let alone a pop hit, as I guess they call it. I was quite surprised when Mitchel Parrish (Stardust) came

to me several months after we completed the scoring with the idea of writing lyrics to the melody and publishing it as a song."

Practicing

So now, a lot of high powered Hollywood studio musicians, seeing extra earnings from an expected cycle of scores featuring harmonica solos, are spending their spare time attempting to master the intricacies of the four-octave chromatic harmonica—the type generally used.

Roemheld, who won an Academy award for his underscore to Warner's George M. Cohan biofilm, Yankee Doodle Dandy, like many composers of film scores, spends his spare time working on a symphony. Asked if he objected to finding himself the writer of a successful pop song, he grunted: "Are you kidding?"

Miller Pic Set To Roll This Month

Hollywood—A definite starting date for the filming of the long-planned Glenn Miller biofilm, tentatively titled Moonlight Serenade, has been set at June 16 by Universal-International, where the picture will be produced by Aaron Rosenberg. However, the only new development since the signing of James Stewart to enact the role of the bandleader, is the signing of June Allyson to play the role of Miller's wife, Helen.

The plan to use original Glenn Miller records and transcriptions, dubbing them into the soundtrack, has been dropped, mainly because the U.-I. sound department felt the original recordings could not be brought up to present standards of film recording techniques. The new stereophonic sound system will be utilized to take full advantage of the wide-screen so-called "3-D" process in which Moonlight Serenade will be filmed (in Technicolor).

All the musical numbers will be re-recorded with a band similar in format to the Miller band (five reeds, with the clarinet lead, eight brass, including Miller on trombone, and four rhythm). A nucleus of former Miller musicians will be

Miller Band

Hollywood—Following is the full band assembled by Universal-International studio to re-create some 20 to 24 original Glenn Miller recordings for the picture Moonlight Serenade:

Brass—Ray Lion, Conrad Gano, Gene LaFreniere, and Zaki Zarichy, trumpets; Joe Yuki, Murray McEachern, John Stanley, and Paul Tanner, trombones.

Reed—Willie Schwartz, Blake Reynolds, Babe Russin, Karl Leaf, and Art Smith.

Rhythm—Ralph Collier, drums; Lyman Gaudes, piano; Holly Bundock, bass, and Dick Fisher, guitar.

filled out with studio men. Joe Yuki, veteran radio and studio musician, has been engaged to coach Stewart for scenes in which he will appear as a trombonist, and Joe presumably will record the trombone solos.

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Vic Damone and Andre Previn visit Nat Cole on the set of Small Town Girl.

Movie Reviews

'Small Town Girl' Marked By Good Tunes, Dialogue

Small Town Girl (Jane Powell, Farley Granger, Ann Miller, Bobby Vee). Rating: ★★★

Wealthy, cocky young Farley Granger, jailed for 30 days by a small town judge in a village near New York on the eve of his wedding to a Broadway stage star (Ann Miller), learns, during his incarceration, to love the simple life and the judge's daughter (Jane Powell).

It's no fluffier than usual and is marked by better dialogue and a defter, lighter touch than most filmicals.

Nicholas Brodsky and lyricist Leo Robin provide eight better-than-average songs, in which versatile Hungarian-born composer Brodsky shows how well he can catch the U. S. flavor. They range through a hymn (Lullaby of the Lord), sung by Jane Powell as a choir singer; a rhythm number (I've Gotta Hear That Beat), a song and dance production number for Ann Miller; and a torch song (My Flaming Heart), for Nat Cole, who appears in a night club sequence.

However, it seems unlikely that any of them will break for smash hits equal to the Brodsky-Cahn Be My Love and Because You're Mine. MGM's young music director (and arranger-pianist-conductor) Andre Previn provided some brilliant musical settings, with the able assistance of vocal director Jeff Alexander.

Sound Stage Siftings

Walter Gross signed by MGM to soundtrack piano solos for Michael Wilding, who plays role of blind pianist in MGM's Joan Crawford starrer, Torch Song, now before the cameras.

Teresa Brewer, who recently concluded her first picture assignment at Paramount in the Pine-Thomas production, Those Redheads from Seattle (Rhonda Fleming, Guy Mitchell, Bell Sisters), looked so good in first cuttings Paramount tops wish they had long-term contract. Several studios now angling for the singer.

Harry James up for feature spot in Betty Grable's next film, The Pleasure Is All Mine, at Columbia (she's on loan from 20th-Fox). Question is whether James, with his band going strong again, will cancel eastern commitments to return to Hollywood in time for picture, scheduled to start shortly.

John Carroll, who entered nitery field as a singer after years of non-vocal work in films, set for his first filmical, Republic's Ten Thousand Singers, to start in July.

Carlos Ramirez, almost unknown in the U. S. but reportedly a top-bracket singer south of the border, was brought to Hollywood by MGM to record vocals for Ricardo Montalban in his forthcoming Latin Lovers.

Michael Curtis, ace director who launched screen career of Doris Day and Peggy Lee at Warner Brothers, moves over to Paramount to take the reins on what Par is trumpeting as "the most important musical picture in the studio's history"—White Christmas, with Bing Crosby, Rosemary Clooney, Donald O'Connor and Vera-Ellen. It's a September starter, will include Irving Berlin hits of past, plus a number of new numbers Berlin is now writing.

Scat Man Crothers draws top spot with Abbe Lane, Rose Marie, et al in Universal-International's Surprising Susie, filmical featurette in production by Will Cowan and marking Cowan's first film of this type, after 13 years of turning out two-reelers featuring name bands.

News! Singer To Play Singer

Hollywood—Producer Stanley Kramer, who is making The Caine Mutiny (from the novel of the same name) for Columbia release, is searching for a singer for the role of May Winn, only girl in cast.

Although the picture is a straight drama, the girl in the story is a night club singer. Said Kramer:

"Singers such as Peggy Lee, Rosemary Clooney, and Doris Day have proved to be such effective screen performers that we feel we are more likely to find the right girl for the part in a bona fide singer than in an actress performing to vocal tracks recorded by a ghost singer."

Advertisement for Gibson Strings. It features a large, detailed illustration of a guitar with the strings highlighted. The text reads: "for finest tone..." and "Gibson STRINGS". At the bottom, it says "Guitar design by Label, Silverman".

The Jazz Scene Today

Ed. Note: This is one in a series of articles that will appear intermittently in *Down Beat*, written by many of the leading musicians of all idioms.

By Leonard Bernstein

(As told to Leonard Feather)

On the basis of what I heard of modern jazz during my blindfold test I don't like a lot of things that have been happening.

I used to hear a lot of experimentation with 12 tones and free atonality; it seemed to me that a couple of years ago impressionism had been left behind, that the musicians were catching up, and that there was a certain hard-boiled poeticism about the music that was being created.

Honesty Comes First

It makes no difference to me whether it's Bartok or Stravinsky or anyone else who has had the influence on the writer, as long as the result seems to come from somewhere honestly, instead of being just contrived.

I get the impression that a jazz musician goes to a concert, hears a modern piece, and says to himself, "I should do something like that. Now how did he write it? He did such and such. Well, that's what I'll do." So you get a piece like some of these jazz pieces I've been listening to.

Basic Problem

This seems to me to be the basic problem, that the whole thing is so contrived; and then, adding one more wrong note and one more wrong chord, another minor ninth, and another augmented whatever-it-happen-to-be, is not progress! All it does is make the result messier and messier.

Preentiousness means calling attention to oneself. It means the guy is saying, "Look at me, I'm modern!" And I think that's about the most old-fashioned attitude anyone can assume.

Kenton Is Moderne

I've found that about Kenton. It's modernistic, like old-fashioned modern furniture, which is just unbearable. It's *moderne!*

Composition is an important word—it means that somebody has made a piece which is a work, which hangs together from beginning to end. I didn't hear a single one that fulfilled those qualifications during the blindfold test.

Needs't Be Primitive

I don't believe that jazz has to remain a simple, primitive folk art. I'm all in favor of its becoming as involved as it wants to be, complex in form, and inventive, but I mean inventive, not imitative, not just a copybook version of Debussy, Bartok, Stravinsky, Schoenberg, or whoever it happens to be. The newness, the inventiveness, has to come out of the roots of jazz itself.

The peak of one such growth was the much-touted Goodman of the '30s, which was a good example of jazz naturally arriving at that kind of peak. There was a certain complexity, though to us it's all very simple now. That was the

peak of dance arrangements.

Nowadays, things have become less dancey and more like concert music. So people have been more inclined to take liberties with the beat, but they should remember that jazz is actually dance music, almost 100 percent. Whatever happens to it in the future should come naturally out of that; the roots should always be present.

I don't find it a natural growth to make this great commercial bid—and goodness knows it's not commercial in the sense that all these people are making millions of dollars recording dissonant music.

One musician who has been doing some very interesting things is Lennie Tristano. I've heard a lot of his work, heard him fiddling around with motives and with rhythms, with ways of reaching something fresh. This is wonderful, and I hope he will continue to experiment. Eventually he may come up with something marvelous. Tristano is an enormous talent, but I don't think he's the last word, or that he's arrived yet.

Jazz At Crossroads

It seems to be that jazz today is facing one of the trickiest transition periods any art has ever known. The raw materials of jazz are a primitive, unsophisticated folk art. The day when the sophistication of jazz creation grows naturally out of these basic qualities, real progress will have been made. It happened, as I've said, in the '30s; it happened to some extent in Afro-Cuban music, before that was commercialized into the ground.

In the old days, when Cuban music was still mostly in Cuba, it was very different. I have had, for perhaps 15 years, a record called *El Pirulero No Vuolve Mas*, and I am still, to this day, trying to figure out where the beat is, and how they know where they are. I know every note of this record; it is so elusive and so beautiful, and it doesn't bother itself with wrong notes for the sake of having wrong notes. It was a real example of complexity arising out of the basic materials, instead of a selfconscious desire to be complex.

As far as bop is concerned, I

like it when it's exciting and good, I hate it when it's dull and contrived. I've never gotten terribly excited about the horn-rimmed approach to bop, the cool, concert-y, dry approach; I think this negates the whole objective. And it only accomplishes something when the qualities that it is trying to conceal are bubbling underneath and not being allowed to come through; this produces a very exciting feeling, but it happens very rarely.

To sum up, I want jazz to grow as much as I want any art to grow. Jazz has enormous material, enormous potential. To show you how interested I am in it, all I have to do is remind you that a few years ago, about a year after he commissioned Stravinsky to write a piece for him, Woody Herman asked me to write something for his orchestra, and I was delighted to have the opportunity to do so.

Ill-Fated Composition

I wrote the piece, but the band broke up or something, and we lost track of him. We sent him the score eventually, and it was returned months later without comment. I think it was one of the best things I've ever written, about six or seven minutes long, in three little movements called *Prelude, Fugue, and Riffs*.

This was in 1949. Years later I had the orchestration reduced and put in *Wonderful Town* in a ballet, but the ballet turned out to be wrong for the show, and we cut it out in New Haven. But if you ever get to hear this piece you'll hear some of the thoughts I've been expressing here translated into music.

Late Bulletin

New York—Following is from a review of the show at l'Onyx, in Lee Mortimer's *Daily Mirror* column:

With *Stuff Smith's* talented group is *Jonah Jones*, for whom somebody invented the drums. An underrated skinbeater, he ranks with the best.

New Waxery Inks Dance Ork And Les Brown's All-Stars

Hollywood—Trend, recording firm launched here recently by Albert Marx, former head of Discovery, added another dance band to its roster with signing of Jerry Fielding, who has been appearing regularly on dance dates in this territory with the bandmen he uses on his radio and TV shows. Last month Marx recorded a number of sides in New York with the Claude Thornhill band.

In his jazz department, Marx added Dave Pell with a unit described as the "Les Brown All-Stars." In addition to Pell, Brown's star tenor man, others on the first sessions were Jack Sperling, drums; Rolly Bundock, bass; Tony Rizzo, guitar; Geoff Clarkson, piano; Ron-

nie Lang, alto; Don Fagerquist, trumpet, and Ray Simms, trombone.

First artist signed by Marx for his new firm was Corky Hecht, girl harpist who did her first sessions with a small band assembled under the direction of Shorty Rogers.

Trend's first releases were to be on the market on or before June 1.

Brown To Terrasi's

New York—Alto saxist Pete Brown's combo will replace Roy Eldridge and Slam Stewart at Les Terrasi's on June 18. Pete will stay for four weeks, Cliff Jackson will handle intermission piano chores.

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I FOUND A FRIEND, new song by pianist Barclay Allen (right) is readied here for introduction by Jo Stafford on recent airshow. Allen, who fought way back to health after suffering paralysis in auto accident a few years back, wrote it with Roc Hillman.



DRINK UP, BOY, urges Morton Downey as Eddie Fisher celebrates return from service at Victor Records' welcome-home party for ex-GI singer at Toots Shor's restaurant in New York recently. Fisher received gold copy of hit platter, Anytime, at affair.



TAKE TO THE ROAD is the Sauter-Finegan orchestra's cry these days, but record sessions still go on, as photos above, taken at recent wax date, indicate. At left, singer

Sally Sweetland is shown with co-leader Eddie Sauter. Center, confrere Bill Finegan, arms outstretched, does the batonning, while Sauter keeps an eye—and ear—on

proceedings from background. Far right, Eddie goes over score at piano. Band was slated to play first major location at Frank Dailey's Meadowbrook June 12.



SASSY GOINGS-ON at Birdland, and no wonder. Sarah Vaughan observed birthday anniversary at New York miter during recent engagement there. Judging from candles on

cake at left, Sassy is all of three now. At center, singer is snapped with one of many wellwishers who showed up for festivities. At far right, Sarah steps up to NBC

microphone to be congratulated coast-to-coast by web's Fred Collins. Others on hand having a real Vaughan time were Tito Puentes, Nora Morales, and Erroll Garner.

Chords And Discords

Readers Support Torme, Blast Toronto Crowds

To the Editor:

We feel very bad about the recent story entitled "Trouble in Toronto," re Mel Torme. While your reporter was correct in the main details of his story, we believe that Mr. Torme had some justification for his temper, in that he did not obtain the attention required by a performer to put on his best show.

We of the management feel that Mr. Torme is one of the finest performers we have had in our club since we opened and certainly one of the most cooperative showmen it has ever been our pleasure to have. May I say that Mel Torme did as many extra shows as we asked of him, despite his contract, and in all ways attempted to see that the club made as good a financial showing as possible.

Furthermore, immediately after his week's performance, we thought highly enough of him to rebook him in the fall.

G. Lichtenberg
Colonial Tavern Ltd.
Toronto, Canada.

To the Editor:

In the May 6, 1953, issue of Down Beat you ran a Page One story by your Toronto reporter, Bob Fulford. It pointed out what I believe to be a grave problem in the entertainment business.

A night club is, to me and many others in my income bracket, a place to visit on special occasions. An anniversary or even the arrival of a favorite entertainer might be the special cause for attendance.

How disconcerting it is to find that the entertainment is marred by the few ill-mannered patrons who insist on talking and other acts of discourtesy. I have contended that a responsible management would do better to request a little politeness from these customers rather than allow such behavior to continue, lest the club lose their patronage.

Unfortunately, your correspondent chose to place the blame on the entertainer—in this case, Mel Torme. I applaud Mr. Torme for his action. I personally witnessed Danny Kaye take the same course of action some years ago at the Paramount theater in New York.

If a few more entertainers had such a "temperament," I feel night club and theater managements would do something concerning this pressing problem.

Jack Schulze
Freeport, N.Y.

To the Editor:

Bob Fulford apparently gets his kicks throwing cracks at stateside musicians . . . My first venture into Toronto night life was to pick up on Cal Jackson at the Park Plaza. There I was introduced to impolite audiences, who clanked glasses all over the place, talked noisily, and were, in general, nowhere. One party was having a washday session for everyone's benefit, and when Cal would cut his eyes at them, they were so cross they'd speak louder instead of piping down. He finally played You're Driving Me Crazy.

I heard Tiah Goode, who is a former Chicago girl, pound her brains out blowing one of the best boxes, with no response, and break up the squares with Chopsticks, yet! Billie Holliday, Sarah Vaughan, Louis Armstrong, Gene Rogers, and even George Shearing had to fight rudeness constantly in order to try to work the town.

I don't blame Mel one bit. In fact, it's about time someone did something drastic. How much do people from the states have to take? They listen to good music up there; they don't care for commercial drivel, but—let's face it—they lack manners.

Mary Frances Murray
Chicago Ill.

Where's Bird?

To the Editor:

What has happened to the great

Re Mulligan

To the Editor:

I would like to set the record straight regarding the quotation reportedly coming from Gerry Mulligan (Down Beat, May 20) stating that the musicians at the Lighthouse (Howard Rumsey's group) blast all night long. This quote attributed to Gerry actually came from me during a conversation with Charles Emge during which I compared the general attitude of the Mulligan audiences at the Haig with the Lighthouse audiences (especially on Sundays), where the patrons are noisy and are apparently not discouraged.

This statement was not intended to be a criticism of the Lighthouse All-Stars. The musicianship of Shorty Rogers, Shelly Manne, Jimmy Guiffre, et al, is unquestioned. The reason I made a statement in the first place was because I felt then, and feel just as strongly now, that there is no reason why audiences who come to hear good jazz should not be courteous while the musicians are playing.

Pfc. William Hoffman
Korea

Richard Bock
Hollywood

Sideman Switches

Ray Anthony—Ed Ryan, piano, for Dave Sills . . . Tommy Dorsey—Sam Herman, guitar, added . . . Bob Alexander—Jerry Bruno, bass, for Joe Gianelli.

Tex Beneke—Mel Lewis, drums, for Karl Kiffe . . . Bill Snyder—Lynn Oliver, drums, and Lee Miller, bass, added . . . Peggy Lee—Mel Powell, piano, for Jimmy Rowles.

Sauter-Finegan—Mousie Alexander, drums, in . . . Claude Thornhill—Dick Sherman, trumpet, for Phil Sunkel, and Bill Crow, bass, for Ted Kotick . . . Stan Getz—Ted Kotick, bass, for Bill Crow.

Tommy Reynolds—Archie Herman, trumpet, for Charlie Frankhauser; Johnny Bello, trumpet, for Jim Ginolfi (to Art Mooney); Sonny Mann, drums, for Sonny Igooe (to Charlie Ventura); Sonny Salad, clarinet, for Mort Lewis, and Paul Johnson, tenor, for Jim McKenzie . . . Freddie Masters—Maria Mar-

Celestin Receives Scroll From Ike

Washington, D.C.—Oscar (Papa) Celestin, elderly New Orleans jazzman, and a Dixieland septet, were presented before President Eisenhower, and Papa received a scroll from Ike, when they took part in the annual White House Correspondents' Association dinner here May 8.

Bob Hope and Ethel Merman were stars of the show, which was attended by most of the cabinet and the supreme court, as well as congressional and other major government representatives.

Celestin's trip up from New Orleans was sponsored by that city's Times Picayune.

shall, vocals, for Jimmy LaRocca; Bill Lang, drums, for Howard McElroy, and Dixie McCune, alto, for Bill Farrell. Doug Duke—Ralph Pollak, drums, for Rick Hanson . . . Erroll Garner—Al Hall, bass, for Leonard Gaskin . . . Chino Lopez—Dave Kurtzer, tenor, for Jimmy English.



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JUNE 17, 1953

RECORDS

HI-FI



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Hi-Fi Flashes

A new revised edition of the Stancor Williamson Amplifier instruction sheet has been issued by the Standard Transformer Corporation, Chicago.

Complete with performance curves, schematic, parts list, chassis layout and diagrams, the sheet has been revised and reissued to aid owners and prospective purchasers of the Stancor-Williamson amplifier. Stancor officials report that more than 5,000 of these amplifiers have been built in little over a year.

Standard Transformer also has prepared the Stancor Tape-Wire Recorder Replacement Guide, listing 63 models of 22 companies manufacturing tape and wire recorders. The guide is published "to fill a definite need for authoritative information on power transformer, filter choke and audio output transformer replacements," according to Robert J. Reigel, jobber sales manager.

Manufacturer and model number, manufacturer's part number, and Stancor part numbers are listed for all models included in the guide, the first of its kind



The New Scotch Reel

available to distributors and service technicians.

A new seven-inch plastic reel for use in magnetic recording with diagonal "V" slots for faster threading and a larger hub for more constant tape speed has been introduced by Minnesota Mining and Manufacturing Co., St. Paul, Minn.

Designed to reduce errors in program timing, it is described by the manufacturer as the first large-hub reel to accept all standard recording tapes—regardless of thickness—without danger of tape spilage.

The new three-spoke reel has been adopted for standard use with 1200-foot-plus lengths of "Scotch" No. 111 and No. 120 "High Output" magnetic tape with no increase in cost.

The new Central Music Maker, an all-aluminum three-speed portable phonograph, made by the Central Electronics Corporation, Los Angeles, Cal., was displayed at the trade nationally for the first time at the 1953 Electronics Parts Show last month.

The new Music-Maker incorporates an improved tru-fidelity amplifier which has increased power output and better frequency response for an extreme range in tones, the manufacturer asserts. It features three-speed operation (33-45-78), wide range volume and tone control, and is available in a range of two-tone colors.

Persons who record from TV may be interested in a new, improved Model 3002-A three-tube Tune-O-Matic all-channel VHF TV Booster just announced by Electro-Voice, Inc., Buchanan, Mich.

New multi-power low noise circuit has three tubes in broadband balanced stages, including a power multiplier stage, providing extra gain with minimum internal noise, according to the manufacturer. The new model also is credited with higher signal-to-noise ratio. It can be used at output of UHF Converter to increase signal strength of first I.F.

Hi-fi fans may now match their loudspeaker enclosures to their home furnishings at low cost, according to a recent announcement from R-J Audio Products. The firm has placed on the market an unfinished enclosure in smooth-sanded mahogany to meet this double need. Full information is available through the firm at 164 Duane St., New York 13, N.Y.

The new Masco Concert Master, a 20-watt amplifier with remote preamplifier, is described in detail in a new catalog, No. CM-53, recently made available upon request to the maker, Mark Simpson Manufacturing Co., Inc., 32-28 49th St., Long Island City, 3, N.Y.

A non-technical booklet describing the Ampex line of tape recorders and accessories is now being offered by Ampex Electric Corporation, 934 Charter St., Redwood City, Calif. The booklet is intended primarily for distributors, but is described as containing sufficient information of a general nature to aid anyone interested in tape recording.

Sound Advice

By Irving Greene

Your letters have been coming into Times Square Station Box #115 pretty much in the same manner that the rains have been hitting us. A lot of them have been short and right to the point, and as a consequence replies are going forward quite regularly each day.

The letters selected for today's column cover two important topics for record collectors. We could not print all of the letters which deal with the topic of record equalization. However, the most interesting correspondence came to us from Vermont and goes like this:

Dear Mr. Greene:

Having been a record collector many, many years, I am slowly becoming quite frustrated about this business of record equalization.

I have a very good high fidelity system which consists of a Williamson-type amplifier and control unit, a University coaxial loudspeaker and a Garrard changer with a G.E. pickup.

My control unit does not have the record equalizer, and I am completely at a loss as to how I set my controls for best results. With all of the many different makes of records available, I am a little perplexed when it comes to setting the tone controls for optimum performance.

I have considered purchasing a compensator. However, the G.E. unit appears to be greatly different from the Pickering, position-wise, and I am somewhat confused as to which would work best with my system.

I am further in the woods regarding the settings of my bass and treble control with respect to the settings of a compensator.

Since 1950 I have purchased only LP records. My collection of 78 records goes all the way back to the middle '30s, and I must confess there are a great deal that I do use from time to time.

I know this might seem like a trivial problem to you. However, I am sure many other record collectors like myself find themselves in

a similar situation. Any information you can give me will be of tremendous help.

Very truly yours,
Joel Kleinberg
Washington Street,
Bennington, Vt.

Dear Mr. Kleinberg:

I would not call your problem trivial, for your letter was selected from more than 30 requesting the same type of information. I selected your letter basically because your system does not have a built-in equalizer or compensator and also because of your statement regarding your 78 rpm shellac records.

I am happy that you realize the most important step in record reproduction is the proper equalization settings on the amplifier so that the record being reproduced may be properly compensated.

It would be a good idea for record manufacturers to list on the label or envelope the record comes in, data regarding frequency characteristics. However, this does not help you and the best I can possibly do is to list below the latest available data of the various manufacturers.

Before doing so, however, you should be familiar with the various definitions regarding the settings that are listed:

AES—Bass: Turnover frequency at 400 C.P.S.; Treble—12 db boost at 10,000 C.P.S. NAB—Bass: Turnover frequency at 500 C.P.S.; Treble—16 db boost at 10,000 C.P.S.

If bass column shows: NARTB, Boost bass as needed; AES, Boost bass moderately; LP, Boost bass moderately. If treble column shows: NARTB, Cut treble as needed; AES, Cut treble moderately.

The list shown below was taken from information supplied by Fisher Radio Corporation of New York:

Of course, I recommend you purchase a compensator, and the one best suited for your cartridge would be the G.E. model A1-900. This has an LP and AES setting as well as a flat setting.

It also has two settings for 78 rpm records of early vintage. The latter provides you with a means of suppressing surface noise.

Using this compensator in conjunction with the information listed in the chart and definitions

Label	Record RPM	Bass Frequency Turnover	Treble Roll-Off At 10 KC
Allegro	33	LP	NARTB
Bach Guild	33	LP	NARTB
Banner	33	LP	NARTB
Bartok	33	AES	AES
Blue Note	33	AES	AES
Capitol	33	AES	AES
	45	NARTB	AES
	78	AES	AES
Capitol-Cetra	33	AES	AES
Cetra-Soria	33	LP	NARTB
Columbia	33	LP	NARTB
	45	NARTB	NARTB
	78	AES	NARTB
Concert Hall	33	LP	NARTB
Coral	33	AES	AES
	78	AES	AES
Decca	33	AES	AES
	45	AES	AES
	78	AES	AES
Dial	33	LP	NARTB
EMS	33	AES	AES
Esoteric	33	AES	AES
Good Time Jazz	33	AES	AES
Haydn Society	33	LP	NARTB
London (FFRR)	33	LP	AES
Lyricord	33	LP	NARTB
Mercury	33	AES	AES
	45	AES	AES
	78	AES	AES
MGM	33	NARTB	NARTB
	45	NARTB	NARTB
	78	NARTB	NARTB
Oceanic	33	LP	NARTB
Oxford	33	LP	NARTB
Philharmonia	33	AES	AES
Polymusic	33	NARTB	NARTB
RCA Victor	33 (Old)	NARTB	AES
	78 (Old)	NARTB	AES
	33 (New)	AES	AES
	45	AES	AES
	78 (New)	AES	AES
Remington	33	NARTB	NARTB
Renaissance	33	LP	AES
Stradivari	33	LP	NARTB
Telefunken	78	AES	O
Tempo	33	LP	NARTB
Urania	33	LP	NARTB
Vanguard	33	LP	NARTB
Vox	33	LP	NARTB
Westminster	33	LP	NARTB

Firm Gives Music Chemical Reaction

St. Louis—Monsanto Chemical company's advertising took an unusual musical turn recently, as its Organic Chemicals Division came up with a recording of two specially-composed pieces plugging a substance called ortho-nitro-biphenyl (ORB), which is used in making unbreakable plastic discs.

One side of the 10-inch 78 rpm record, which went out to a selected list of prospects for the division's products, contains the *ONB Samba*, the other, the *Monsanto March*. Both feature composer-pianist Russ David, musical director of KSD and KSD-TV.

below, I am sure you will begin to realize much better results when reproducing your records.

Here is a letter from a reader experiencing a little hum difficulty, which is not too uncommon among music lovers:

Dear Mr. Greene:

I recently purchased a new record changer, cartridge, loudspeaker, and loudspeaker enclosure. The record changer is a Garrard, and the cartridge a Pickering diamond LP.

The amplifier I am using was built for me by a local technician from a diagram I received from one of the consumer testing organizations.

My problem, basically, is dullness of treble, and, more specifically, a background hum which was never apparent before I got the new speaker.

Previously, I used a G.E. cartridge with a Webster two-speed record changer that was purchased in 1949. My new speaker is a coaxial-type mounted in a Klipsch-type corner enclosure.

My previous speaker was a Rolla, which I had mounted in a home-made plywood bass-reflex cabinet. I made this purchase after reading quite a bit about high fidelity and corresponding with your company in New York City.

While I did not get top quality before, I did not have hum, and the highs sounded a little better. I wonder if you are able to advise me in some way so that I can eliminate this problem of hum and lack of highs. I will be grateful for any help you can give me.

Yours very truly,
Jay Gershon
Allentown, Pa.

Dear Mr. Gershon:

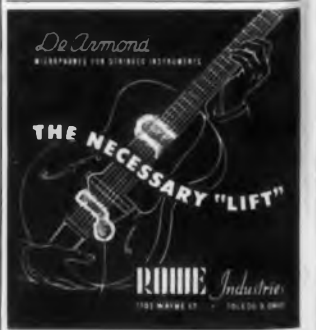
The main reason hum is so much more apparent to you is because you now have a wide-range speaker. As for the difficulties you now encounter, I can readily suspect at least two causes:

First, I will deal with the lack of treble you are experiencing. I suggest that you check and see whether or not your speaker is supplied with a high-frequency control.

This control, undoubtedly, is set over in the counter-clockwise position cutting your high frequency response.

Another very good reason for you to lose highs is because the terminating resistor in your amplifier probably is incorrect for the Pickering cartridge. The Pickering cartridge should have a terminating resistor of 27,000 ohms, and undoubtedly your amplifier is using a terminating resistor much

(Turn to Page 13)



Only Gods, Imps Survive Strange Pairings On LP

TCHAIKOVSKY-TANEIEFF: *Romeo and Juliet* duet/ **GOUNOD:** *Scena from Romeo and Juliet*. Los Angeles Orchestral Society and vocalists—Franz Waxman. CAPITOL PS189, 12". Performance ★★★. Recording ★★★.

SCRIABIN: *Poem of Ecstasy*/ **LOEFFLER:** *A Pagan Poem*. Paris Philharmonia Orchestra—Manuel Rosenthal. CAPITOL PS188. Performance ★★★★★. Recording ★★★★★.

OF GODS AND DEMONS: George London, bass-baritone, with orchestra conducted by Rudolf Moralt and Kurt Adler. COLUMBIA ML4658. Performance ★★★★★. Recording ★★★★★.

By WILL LEONARD

Politics makes no stranger bedfellows than does the LP recording. With the exception of symphonies, concertos, oratorios, and operas, few classical works are lengthy enough to fill all the microgrooves on both sides of a 33-1/3 rpm disc, so the great majority of long plays contain more than one composition. And some of the pairings do credit to the imaginations of the geniuses in the industry.

Couplings of composers as disparate as Hindemith and Haydn are rare (though by no means nonexistent). But the record shelves are full of bedfellows who have nothing in common save a certain vague similarity of title. The customer starting to build a library must be given pause many a time by the occasions upon which a standard is backed by a piece of exoticica few can dig.

Most Outlandish Of All

Most outlandish sample of reaching for a coincidence probably is Columbia's popular platter on whose B side Burl Ives is heard warbling, "There's a little white mouse on a little green hill," for no reason other than that the A side starts, "There's a little white duck sitting on the water." While here aren't any pairings that far-etched in the classical category, here are meetings that seem to hinge on little more than a certain similarity of titles.

Love Duets from *Romeo and Juliet*, brought together by Franz Waxman and the Los Angeles Orchestral Society, have little in common. The Gounod excerpt is a scene for the fourth act of his opera, *Romeo et Juliette*. The practically-unknown opus on the other side is a duet in which Tchaikovsky gave melodies from his celebrated *Romeo and Juliet* overture-fantasia to a couple of singers, long before it occurred to Tin Pan Alley to do likewise with a hit parade tune called *Our Love*.

Mellow And Mushy

Incomplete at the time of Tchaikovsky's death, the effort was wound up and orchestrated by Sergius Taneieff. Jean Fenn, soprano, and Raymond Manton, tenor, warble the roles of the young lovers, with Waxman providing a mellow, mushy accompaniment. The record proves two nineteenth century composers saw the love affair with differing degrees of dramatic power. Aside from that—nothing.

Scriabin's *Poem of Ecstasy* and Loeffler's *Pagan Poem* bear titles that sound a little sexy, and Capitol has packaged them in an envelope whose front cover illustration is a candidate for first prize in the cheesecake division. Actually, despite a certain sensuousity of orchestral tone, they're a pair of quiet, sensitive, refined compositions hiding none of their 40-odd years.

Well-Balanced Readings

Manuel Rosenthal gives them excellently balanced readings, sympathetic and sound, in what surprisingly is the first appearance of either work on LP. Loeffler, it suddenly strikes one, seems to have become a figure of considerably less stature than the commentators used to predict he would be.

Of Gods and Demons is a clever title for which somebody at Columbia should get a bonus. It covers such an amorphous repertoire which enables George London, rising bass-baritone, to lump a colorful batch of operatic ditties happily together under a single heading. Selections from Wagner's *Das Rheingold* and *Die Walkuere* are about gods, naturally, because Wagner seldom wrote about anyone less than a god. Selections from Berlioz, Gounod, and Boito all cast London as Meffato, and one from Anton Rubinstein's opera, *The Demon*, place him in the title role. Finally, there's the *Song of the Flea*, by Moussorgsky. What's that doing in the collection? Well, there's diabolical laughter in it.

Jim Mundy Writing Broadway Musical

New York—Jimmy Mundy, ace arranger and composer formerly with Benny Goodman and other top name bands, has started work on the score of a new musical comedy, *Samson and Lila Dee*, for which casting is now underway. The show, produced by Oscar Lerman and Martin Cohen, will have lyrics by John Latouche and a book by Frederick Lights. It will have "nothing to do with the opera *Samson and Delilah*," the *Beat* was informed; it will go into rehearsal in late July for an August break-in in Philadelphia.

'Down Beat' Best Bets

CLASSICAL BEST BETS

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

- 1. Beethoven: Five Overtures.** Vienna Philharmonic, London Symphony, London Philharmonic, Weingartner, Columbia ML4647. Bright reissues of performances whose reproduction belies their age.
- 2. Festival Of Choral Music:** Choral Chamber Group of Pamplona, Westminster WL5195. Exceptional precision of performance, rather than its content, makes this program noteworthy.
- 3. Mozart: Symphonies Nos. 1 to 16.** Netherlands Philharmonic, Ackermann, Concert Hall CHS1165, 1166, 1177, 1178. Not the finest Mozart performance ever heard, but a fresh look at comparatively unexplored Mozartean territory.
- 4. Strauss: Don Juan/Death and Transfiguration,** N. Y. Philharmonic, Walter, Columbia ML4650. Vivid, penetrating performances, beautifully engineered, of two standards.
- 5. Beethoven: Six piano sonatas,** Schnabel, RCA Victor LCT 1109 and 1110. Reissues of classics that were priceless limited editions ten or more years ago.

CLASSICS IN CAPSULE

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

NEW DIRECTIONS

DISC DATA	RATINGS	COMMENTS
HONEGGER: <i>Joan of Arc at the Stake.</i> Vera Zorina and soloists, Philadelphia Orch.—Eugene Ormandy. COLUMBIA SL178, 3 12".	★★★★★ Performance ★★★★★ Recording	• Magnificent performance of a dramatic oratorio that crackles with forceful fire, broods in deep introspection. Zorina, as narrator, summons up Joan's mystical, harrowing, confusing, but inspiring life. Ormandy fashions a brilliant orchestral commentary. Five years old, this opus has made its mark in the world.
SWANSON: <i>A Short Symphony.</i> KUPFFERMAN: <i>Little Symphony.</i> Vienna State Opera Orchestra—Franz Lisztbauer. VANGUARD VRS434, 12".	★★★★★/★★★★★ Performance ★★★★★/★★★★★ Recording	• Howard Swanson won attention and a critics' prize, deservedly, for a symphony which didn't scream for attention. Kupferman's opus, traditional in expression but fresh in ideas, is almost equally noteworthy. A pair of contemporary works which improve with repeated hearings.

RARE VINTAGES

ENESCO: <i>Distur</i> / KODALY: <i>Cello-piano sonata.</i> Soloists of Orchestre National de France—Enesco / Richard Marcuske and Otto Schulhof. REMINGTON R199-107, 12".	★★★★★/★★★★★ Performance ★★★★★/★★★★★ Recording	• Enesco's composition for ten wind instruments dates back to the turn of the century, but it's a newcomer to the LP family. Adroitly played under the composer's direction, it's a novel delight, rich in imagination. The Kodaly? Oh, that's pretty too.
CASALS FESTIVAL: <i>Musik of Bach, Beethoven, and Mozart.</i> by Fabio Capella, cello; Rudolf Serkin and Mieczyslaw Horowitz, piano; Axel Schlotz, tenor; Jennie Tourel, mezzo; and others. COLUMBIA ML4648 and 4649, 3 12".	★★★★ Performance ★★★★ Recording	• With these four sides, Columbia rounds out its recordings of the 1950 and 1951 festivals at Perpignan. With the exception, as usual, of Casals' own contribution (in which he and Serkin are heard in Beethoven's variations on a theme from Handel's <i>Judas Maccabeus</i>), they are antediluvian. The early pace was too fast to be maintained.

STANDARD WARHORSES

MAHLER: <i>Symphony No. 1.</i> Radio-Berlin Symphony—Ernst Borzsmaki. VANGUARD VRS486, 12". (Uranis 70807).	★★★★ Performance ★★★★ Recording	• We're getting soft. Gustav Mahler, who was too romantic for Americans back in the Taft administration, begins to sound pretty good to the ears of a new generation. Borzsmaki gives a routine performance we suspect is made from the same tape that spawned the Uranis label's version. A London issue by the Concertgebouw and a Vox version by the Vienna Philharmonia also are on the way.
DVORAK: <i>Slavonic Dances.</i> American Symphony Orchestra—George Singor. REMINGTON R199-106, 12".	★★★★ Performance ★★★★ Recording	• The Slavic kick continues to wax, on the classical front. This contribution isn't very exciting, however, being a standardized, stylized performance of the eight dances comprising Op. 46, the first half of the set.
SCHUBERT: <i>Rondo Brilliant.</i> / BEETHOVEN: <i>Sonata No. 10.</i> Joseph Szigeti, violinist, with Carlo Bassotti, pianist, and Mieczyslaw Horowitz, pianist. COLUMBIA ML4643, 12".	★★★★/★★★★ Performance ★★★★/★★★★ Recording	• This is rare Schubert, working with instrumentation he rarely used, coaching his ideas in musical language as mature as it is animated. Szigeti's eternally delicate tone is drawn as fine as ever. The Beethoven sonata hasn't the same flavor of a special event.
ROSSINI: <i>Semiramide overture.</i> / BIZET: <i>Orchestral scenes from Carmen.</i> Columbia Symphony—Sir Thomas Beecham. COLUMBIA AAL27, 10".	★★★★ Performance ★★★★ Recording	• The incoherence of Beecham's baton work is reason enough to revise these sides, but the wateriness of the reproduction will disappoint even those who are prepared for the frustrations lurking in the low priced field.

Piano Discs Aim At Older Kids

TCHAIKOVSKY: 24 pieces for the piano. Poldi Zeitlin. OPUS 6001. Performance ★★★. Recording ★★★★★.

BEETHOVEN: 21 pieces for the piano. Poldi Zeitlin. OPUS 6002. Performance ★★★. Recording ★★★★★.

When the kid sandloters grow too old for Little League ball, they automatically become eligible for the Little Bigger League. When the kid longhairs get beyond Tubby the Tuba and Peter and the Wolf, they're practically adrift in an adult's musical world.

Seldom does a composer or a performer—much less a recording company—pay heed to the possible need of music that the little bigger longhairs can grasp comfortably

and enjoy without the feeling of being talked down to. Poldi Zeitlin, niece and pupil of the late Artur Schnabel, herewith launches a series meant for the attention of young musicians.

Apily-Chosen Material

A New York piano teacher, Miss Zeitlin is an only-moderately-gifted performer, but her technique is sure and her choice of material is excellent for its purpose. Some of the pieces on these and ensuing sides, she explains, were written by great composers in their formative years without their having the young student in mind, while others were created at a more mature age of their composer, and were especially dedicated to serious young musicians.

The Tchaikovsky miniatures, written for his nephew and often

known as *Album for the Young*, belong in the latter category. Succinct and colorful, they depict with infinite variety a wide range of moods and characterizations, skillfully differentiated. The striking contrasts, the background in Russian folk music, the competence of Miss Zeitlin's playing, make for an interesting program.

Adult Fare

The Beethoven record contains music from all but the later stages of the composer's life, none of it dedicated to children. Included are six country dances, six German dances, six minuets, two sonatas and a set of variations. This release will prove more interesting to older listeners than the Tchaikovsky disc, for it offers revealing glimpses of the work Beethoven was turning out in his teens, as well as in his mid-30s.

The only other recent effort along these lines is Menahem Pressler's series of releases of Bartok piano music for children on the MGM label. If this pedagogic outburst, small though it may be, indicates a trend, this department will go on record in favor of it.

—will

Kenton Works Sought For Sadlers Wells Ballet

New York—Stan Kenton will provide some music for the world-famous Sadlers Wells Ballet, if negotiations now in progress are concluded.

The bandleader was approached a few weeks ago by long distance telephone and informed that for the first time in history, the renowned British ballet outfit wished to incorporate some jazz into one of its presentations. Specific Kenton titles mentioned were *Abstraction*, *Lament*, *Monotony*, and *Somnambulism*.

Stan has been in touch with Sadlers Wells heads since then, regarding reorchestration of these numbers to suit the instrumentation of the pit orchestra.

After the Kenton band returns here from its European tour, there is a good chance that the results will be seen and heard in a special NBC telecast, since the Sadlers Wells group is due here in late September.

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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.

GEORGIA CARR Capitol 2466	*** Lough *** Why, Darling, Why?	• Georgia sings well on Lough, despite some intonation trouble. Why is a tune that could get big. "Orchestra conducted by Nelson Riddle" is actually a well-known name band—the same one that anonymously backed Nat Cole on Don't Let Your Eyes Go Shopping.
MINDY CARSON-GUY MITCHELL Columbia 39992	*** Tell Us Where the Good Times Are *** There's Nothing As Sweet As My Baby	• A couple of honey-boy-girl couplings.
# FRANK CHACKENFIELD London 1342	**** Terry's Theme from Limelight **** Incidental Music from Limelight	• Lush and lovely treatment of the beautiful Terry's Theme. Should have no trouble following on the heels of <i>Moulin Rouge</i> , <i>Ruby</i> , etc.
ROSEMARY CLOONEY-JIMMY BOYD Columbia 39988	*** Little Joey *** Dennis the Menace	• First Dietrich, now Jimmy Boyd. When does Roale get someone her own age to play with? These two somehow lack spontaneity, don't click on the stuff that's supposed to be humorous.
BING CROSBY Decca 28683	**** There's Music in You *** I Love My Baby	• Handsome singing from Bing on the new Rodgers-Hammerstein song from <i>Main Street to Broadway</i> . The overleaf looks only a hasty "23 Skidoo" to make it complete.
FRANCES FAYE Capitol 2472	**** Sometimes I'm Happy **** I Was Wrong About You	• Another happily, hipply-sung pairing from a singer who deserves a hit. She always sounds fresh and different.
BILL HAYES MGM 11492	*** There's Music in You *** I'm So Lonesome I Could Cry	• Bill tries his hand at both the slick new ballad and a Hank Williams tune. It's about a draw.
DON HOWARD Coral 60987	AR You Can Live With a Broken Heart AR Must I Love You?	• We had to create a special rating for this one. These ARs mean Absolutely Ridiculous. You think <i>Oh, Happy Day</i> was bad?
JOE MARINE Decca 28710	** If Love Is Good to Me ** Wedding Day	• An acceptable singer, but he doesn't come up to the standard Jackie Paris set on his waxing of <i>Love</i> . Marine has one redeeming feature—he sings quietly.
CALLIE MCGUIRE Allied 5001	*** Train in the Night *** With You	• Even the Sonovox gimmick on <i>Train</i> , which at first makes it sound like a Bruno Seltzer commercial, can't overcome the painfully thin piano-bass-guitar backing. That might be the one thing to keep this from taking off, as the idea and the singer are both most commercial.
BERNICE PARKS Mercury 70160	**** Nowhere Guy ** Uka Dara	• A very fine singer is Miss Parks—especially on <i>Guy</i> , where she has some material in which to sink her warm-but-unhappy voice. <i>Uka</i> is sung well enough—just can't stand the song. But what is one voice among millions? (And almost that many have already recorded it.)
JOHNNY PROPHET Coral 60993	* Come Back, Little Sheba *** Ask Her While You're Dancing	• We've got news for somebody. Sheba ain't never gonna come back in answer to please like this. She'll join <i>Chico</i> . Dancing is fluffily pleasant.
KAY STARR Capitol 2464	** Half a Photograph *** Alles Vous En	• Lots of promotion and publicity accompanied this release, but frankly, Kay sounds far from her best, will have to rely mostly on her personal pulling power to sell it.
KAY THOMPSON Allied 5002	**** Old-Fashioned Hammer ** On the Caribbean	• A lot of Kay's personal magnetism comes through for the first time on wax here. She's bluesy and much like Ethel Waters on <i>Hammer</i> , which sports some good muted trumpet obbligato. <i>Side</i> also is loaded with rape oraks and hard choips, but they don't detract too much. Keep an eye on this new record firm.
# CHARLIE VENTURA Coral 61001	**** The Honey Jump (Parts I, II)	• Jackie Cain and Roy Kral are back with Ventura again, and if <i>Jump</i> catches on (<i>Sauter-Finegan</i> were out on it first), this record will get a big piece of it. Lyrics are inconsequential, but Mr. and Mrs. Kral make the best of them. Charlie plays good baritone, Max Bennett is rock-steady on bass, and drummer Sonny Igoo swings. Look out for this one.

DANCE BANDS

THE COMMANDERS Decca 28659	*** Swanee River Boogie **** Honey in the Horn	• A pair of instrumentals from a new band that are commercial as all get-out, but also pretty good musically. Both are cute, have a good beat, and are excellent bits saleswise.
# JERRY FIELDING Trend 51, 52	* A Blues Serenade **** Here in My Arms ** Ten for Two *** Button Up Your Overcoat	• A new band from the west coast that contains some mighty familiar band names (Mickey Mangano, Sam Danahua, Buddy Collette, Don Lodice, etc.). It's also a brand-new label, headed by Albert Marr. <i>Arms</i> and <i>Overcoat</i> are jumping instrumentals played cleanly and crisply, and contain some good solos. <i>Ten</i> is sung by the Mergan Sisters, but <i>Serenade</i> could easily win any poll for worst vocal of the year if Don Howard were kept out of the competition. Ruth Olney is the singer (to use the word loosely).
# HARRY JAMES Columbia 39994	*** Ruby **** Palladium Party	• Party is in the best tradition of the old James band—simple riff, trombone ensemble lead, a good boating James solo, and lots of brass. And this also has Buddy Rich kicking and coaxing it along. The gentleman certainly can swing a big band. Ruby is pretty.
# RALPH MARGERIE Mercury LP MG 215171	**** Dancing on the Down Beat	• Eight dance sides from Ralph in a collection dedicated to the magazine of the same name. Included are an intriguing original named <i>Down Beat</i> , Ralph's recent hit, <i>Freedom</i> , some fine Margerie trumpet on <i>Dark Eyes</i> and <i>Everything I Have Is Yours</i> , and a big band version of Cozy Cole's mid-'40s jazz side, <i>Through for the Night</i> . Very good music for listening and/or dancing.
# SAUTER-FINEGAN Victor 20-5307	**** The Honey Jump **** Time to Dream	• Ed and Bill have what smells like a big seller in <i>Jump</i> , the most frankly commercial side they've done to date. <i>Time</i> has a great vocal from Joe Mooney. Hear it.

Scoreboard

Here are the top 10 tunes in the country for the two weeks preceding June 3. Compilations to determine these tunes are based on a nationwide survey covering record sales, disc jockey plays, and juke box performances. The records listed are those the editors of *Down Beat* suggest you listen to when making your purchases.

	Position Last Issue
1. <i>Song from Moulin Rouge</i> Percy Faith, Columbia 39944.	2
2. <i>April in Portugal</i> Les Baxter, Capitol 2374.	6
3. <i>Say You're Mine Again</i> Perry Como, Victor 20-5277.	—
4. <i>Ruby</i> Richard Hayman, Mercury 70115.	10
5. <i>I Believe</i> Frankie Laine, Columbia 39938.	1
6. <i>Doggie in the Window</i> Patti Page, Mercury 70070.	4
7. <i>Pretend</i> Nat Cole, Capitol 2346; Ralph Marterie, Mercury 70045; Eileen Barton, Coral 60927.	3
8. <i>Your Cheatin' Heart</i> Hank Williams, MGM 11416; Joni James, MGM 11426.	5
9. <i>I'm Walking Behind You</i> Frank Sinatra, Capitol 2450; Eddie Fisher, Victor 47-5293.	—
10. <i>Anna</i> Silvana Mangano, MGM 11457; Richard Hayman, Mercury 70014.	—

Tunes Moving Up

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

1. <i>The Ho-Ho Song</i> Red Buttons, Columbia 39981.
2. <i>Is It Any Wonder?</i> Joni James, MGM 11470.
3. <i>Uska Dara</i> Eartha Kitt, Victor 20-5284.
4. <i>Just Another Polka</i> Jo Stafford, Columbia 40000; Eddie Fisher, Victor 47-5293.
5. <i>Now That I'm in Love</i> Patti Page, Mercury 70127.
6. <i>Almost Always</i> Joni James, MGM 11470.
7. <i>My Lady Loves to Dance</i> Julius LaRosa, Cadence 1231.
8. <i>Big Mamou</i> Pete Hanley, Okeh 6856.
9. <i>P.S. I Love You</i> The Hilltoppers, Dot 15085.
10. <i>Ramona</i> The Gaylords, Mercury 70112.

AMERICA'S TOP POPULAR HITS




PATTI PAGE
"Now That I'm In Love"
AND
"Oo! What You Do"
MERCURY 70127



RALPH MARGERIE
"CRAZY, MAN CRAZY"
AND
"Go Away"
MERCURY 70153



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



RICHARD HAYMAN
"RUBY"
AND
"DANSERO"
MERCURY 70146



RONNIE GAYLORD
"My Heart Free Again"
AND
"I Won't Believe It"
MERCURY 70112



Star Night

(Jumped from Page 1)

among all persons of high school or college age. To the person who sells the most dollars-worth of tickets for the event goes \$1,000 dollars, which may be applied against tuition for any college or university in the world . . . OR may be taken in cash.

Fifty-nine other prizes will be awarded, including a complete, \$500 wardrobe of clothing; four world-band Hallicrafters radios (they retail for \$150 each); four sets of matched luggage; 10 portable radios; 10 sets of five autographed record albums, 10 two-year subscriptions to *Down Beat*, and many more.

Eligibles

Contest is open to anyone under 22 years of age, except employees of *Down Beat*, their relatives, or any member of their advertising agency.

For further information and a set of contest rules, write *Down Beat* Star Night 2001 Calumet avenue, Chicago 16.

And even though Soldier Field will hold some 150,000 persons, get your ticket requests in early. A full house is expected.

You've Got A Date

June 3—Roland Hayes, tenor, born Curryville, Ga., 1887.

June 4—Erno Rapee, composer-conductor, pop songwriter (*Charmaine, Diane*, etc.), born Budapest, Hungary, 1891; Robert Merrill, baritone, born Brooklyn, N.Y., 1919; Bill Hayes, pop vocalist, born Harvey, Ill.

June 6—Aram Khachaturian, composer, born Tiflis, Georgia, 1903; James Melvin (Jimmy) Lunceford, bandleader, born Fulton, Miss., 1902.

June 7—Glen Gray, pop bandleader, born Rockne, Ill., 1906; Dean Martin (Dino Crocetti), pop vocalist-comedian, born Steubenville, Ohio, 1917.

June 8—Premier performance, Ravel's *Daphnis and Chloe*, Paris, 1912. Premier performance, Weber's *Der Freischutz*, Berlin, 1821.

June 9—Cole Porter, songwriter, born Peru, Ind., 1893; Fred Waring, bandleader-choral director, born Tyrone, Pa., 1900.

June 10—Premier performance, Wagner's *Tristan and Isolde*, Munich, 1865; Judy Garland (Frances Gumm), pop vocalist-actress-comedienne, born Grand Rapids, Minn., 1922; Al Dubin, pop lyricist (*Lullaby of Broadway, Shuffle Off to Buffalo*, etc.), born Zurich, Switzerland, 1891.

June 12—Emmett Hardy, jazz cornetist, born Gretna, La., 1903; E. Ray Goetz, pop lyricist (*For Me and My Gal*, etc.) born Buffalo, N.Y., 1886.

June 13—Richard M. Jones, jazz pianist-songwriter, born New Orleans, La., 1892;

Premier performance, Stravinsky's *Petrouchka*, Paris, 1911.

June 14—Burl Ives, folk singer, born Hunt Township, Ill., 1909; Hilton (Nappy) Lamare, jazz guitarist, born New Orleans, La., 1910.

June 15—David Rose, composer-musical director, born London, 1910; Paul Mares, jazz trumpeter-songwriter (*Milenburg Joys, Tim Koof Blues*, etc.), born New Orleans, La., 1900; Robert Russell Bennett, composer-arranger, born Kansas City Mo., 1894; Erroll Garner, jazz pianist, born Pittsburgh, Pa., 1921.

June 17—Igor Stravinsky, composer, born Oranienbaum, Russia, 1882.

Mario Lanza To Be Heard, Unseen, In 'Student Prince'

Hollywood—Mario Lanza, whose long-drawn-out battle with MGM studio appeared to have reached its climax when he was fired last month for allegedly failing to show up for filming of *The Student Prince*, on which the studio had spent more than \$500,000 on preparation and pre-recording work, will be heard in the Romberg operetta after all.

As hinted in *Down Beat* of May 20 (on reliable information) Lanza's last role at MGM will be that of a ghost singer, with an actor (still to be selected at writing) playing the leading role to Mario's soundtracks.

MGM Issues Statement

In confirming the plan to use Lanza's voice minus Lanza, MGM issued this terse announcement:

"MGM and Mario Lanza have settled their differences by mutual agreement with Lanza giving the studio the right to use his recordings of the *Student Prince* score." This was taken to mean that MGM is dropping its \$6,000,000 damage suit against Lanza.

Sound Advice

(Jumped from Page 10)

lower than that in value.

I suggest you have your local technician, or the man who built your amplifier, look it over and make the necessary changes in the preamplifier circuit. No doubt you will note an immediate change as soon as this condition is corrected.

Your hum problem is probably due to an improper ground, and



KICK-OFF to huge *Down Beat* Star Night, slated for Aug. 1 in Chicago's Soldier Field, was this Coke-and-autograph party attended by some 600 high school and college newspaper editors in Terrace Casino of Morrison Hotel recently. Teenagers, chosen as first to receive details of star-studded affair, heard news from *Down Beat* publisher Norman Weiser, then were entertained by night club and recording stars, and local disc jockeys. In photo at upper left, The Hilltoppers, who performed latest disc hits for party crowd, are mobbed for autographs. At bottom, above, youngsters descend on (front) deejays Jay Trompeter, Daddy-O Daylie, and Saxie Dowell, and (rear) singers Kitty Kallen and Johnny Martin, and deejay Jim Lounsbury. Above, Miss Kallen, who deserted the Empire Room to play hostess to teenagers, joins in autograph session with vocalist Martin, fresh from the Chez Paree, and bandleader Ralph Marterie, who flew in from Lexington, Ky., to attend. Marterie, Ray Anthony, and the Sauter-Finegan ork will be among attractions at *Down Beat* Star Night (See Page 1).

your technician can look for this condition when he checks your pre-amplifier circuit.

Another means of reducing your hum level would be for you to ground the shell of your cartridge to the shield of the wire going to the amplifier. It is also advisable to connect this ground to the frame of the motor.

Hum is caused by open grounds in or near the grid circuit, or else can be caused by induction. However, I cannot see induction being the cause of your hum, inasmuch

as you previously have used a magnetic cartridge without having hum trouble.

Not to overlook any possibility, I also recommend that you check the distance from the power transformer of your amplifier and the pickup. Sometimes, by rotating or relocating the amplifier's position with respect to pickup, hum can be reduced.

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

'Down Beat's' Best Bets

POPULAR

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


- 1. *What a Crazy Guy*, by Wally Cox. Victor 47-5278.**
An exceedingly funny monologue from Mr. Peepers.
- 2. *Picadilly Circus*, by Ray Anthony. Capitol 2451.**
A Bill Snyder composition, arranged by George Williams, played excellently by the band.
- 3. *The Honey Jump*, by the Sauter-Finegan Orchestra. Victor 47-5307.**
The guys might have a hit here, as the band slips through the current instrumental in its best fashion.
- 4. *One Night Stand*, by Harry James. Columbia LP GL 522.**
This was reviewed under jazz in the last issue, but undoubtedly will find its strongest market in the pop field. It's a 12-inch LP recorded during a James date at Chicago's Aragon ballroom.
- 5. *Stop, Look, and Listen*, by the Modernaires. Coral LP CRL 56084.**
A jumping, well-sung collection of sides by the Mods, including *New Juke Box Saturday Night*.

RECORDS FOR THE MONTH OF JUNE

RONNIE GAYLOR
ly Heart
ee Aga
AND
"I Won't
Believe It"
MERCURY 701



VIC DAMONE
"I'm Walking Behind You"
AND
"April In Portugal"
MERCURY 70128



EDDY HOWARD
"ALMOST ALWAYS"
AND
"Am I Losing You"
MERCURY 70135



BERNICE PARKS
"USKA DARA"
AND
"Nowhere Guy"
MERCURY 70160



BOBBY WAYNE
"LOVE ME LOVE ME"
AND
"More Than I"
MERCURY 70148



RICHARD HAYES
"Just Another Polka"
AND
"TRUST ME"
MERCURY 70147

Jazz Reviews

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

Gene Ammons

Hot Stuff
When There Eyes
When the Saints Go Marching In
Archie
Undecided
Because of Rain
Until the Real Thing Comes Along
Charmaine

Rating: ★★

On the first side Gene has just a rhythm section, including pianist Clarence Anderson, who on *Saints* sounds like Erroll Garner with a hangover. He does better in single-note solos on *Hot Stuff* and *Archie*, which are both fast blues. Last four titles are band sides, with Ammons' big-sounding combo working up a healthy sweat on *Undecided*, and milking the melodies on the other three. Milk seems to have turned a little sour; Gene should watch his intonation. (Prestige 149)

Bill Davis

★★★ *Nina Never Knew*
★ *Rhapsody In Blue*

Bill handles the pop song (or rather, the song that should have become popular) in his usual competent fashion. On the Gershwin opus he sounds a little too much like the mighty Paramount theater organ, imitated by Mighty Mouse. (Okeh 6965)

Miles Davis

Tasty Pudding
Floppy
Willie the Wailer
For Adults Only

Rating: ★★

Miles Davis Plays the Compositions of Al Cohn, it says here, and sure enough he does. Surrounding Miles with Sonny Pruitt's trombone, Al Cohn's and Zoot Sims' tenors, plus John Lewis, Kenny Clarke, and Leonard Gascon, Prestige has evidently endeavored here to recapture some of the glory that was Capitol's, and Miles', when he last recorded with his own organized band some four years ago.

Alas, Al and the guys aren't equal to the task. These are fair swing arrangements with nothing startling to offer in new sounds or new harmonic directions. There are some superior samples of what Barry Ulanov described so vividly as Miles' "eggshell trumpet"; there are good solos by others, too; but Klock's drums get in the way at times, and the ensembles just don't make it. As a theme, *Adults* is the only attractive item of the four, and it's still nothing to gas you.

As genuine admirers of Little Willie and of Cohn, we wish we could feel more than two stars for this set, but it just doesn't succeed in what it evidently set out to do. (Prestige 154)

Dixieland At Jazz Ltd. Vol. 2

Washington and Lee Swing
Careless Love
Wolverine Blues
Egyptian Fantasy
Maryland My Maryland
A Good Man Is Hard To Find
Maple Leaf Rag
It's A Long Way To Tipperary

Rating: ★★★

Muggsy Spanier's robust horn

leads the ensemble on *Washington* and indulges in some pleasing plunger play on *Good Man*. Doc Evans takes over the lead for *Wolverine* and *Tipperary*, Don Ewell's piano is on its own for the hoary *Maple Leaf*, while the remaining three items feature Sidney Bechet, whose vibrato was never more vividly vibrant. On *Careless* he reduces the entire melody to whole notes, for no evident reason; *Egyptian Fantasy* is his own inexcusable composition, and *Maryland* is right off the cob. Ironically, Bill Reinhardt's clarinet steals the limelight with a fine clarinet obbligato to Sidney's soprano on *Loveless*. (Atlantic 140)

Erroll Garner

Poinciana
Perpetual Emotion
Summertime
Remona
Futuramic
Reminiscing In Blue

Rating: ★★

Poinciana is very slow, colorful ballad-style Garner. *Perpetual*, which shows that perpetuity takes some 10 minutes to achieve, is a glittering, jumping original showing Erroll at his best, with John Simmons' bass and Harold Wing's drums (could this be a misprint for the late Harold West?) intensifying the beat. Theme is strongly reminiscent of an old Nat Cole cutting, *The Trouble With Me Is You*.

Summertime is average slow Garner; *Remona* stutters the melody in a manner that's become a Garner cliché. *Futuramic* is an attractive swinging original; *Reminiscing In Blue* lives prettily up to its title. But better make sure your pressing isn't off-center like ours. (Atlantic 135)

Terry Gibbs

★★★★ *Cheerful Little Earful*
★★★★ *Lollypop*

Two wonderful, swinging arrangements by Johnny Mandel for this eight-piece Gibbs group, plus the best Terry ever heard on records (on *Cheerful*) make these sides worth many a listen. The first side is the old pop tune on which Terry fires away at a romping pace. Sid Bulkin's drumming is notable. *Lollypop* is the song Terry and Shorty Rogers wrote that was recorded earlier by Woody Herman, and only the unnecessary bop vocal by Gibbs and three other guys keeps it from a five-star rating, as the band gets a real Count Basie feel. (Brunswick 80219)

Dizzy Gillespie

Lullaby In Rhythm
Just One More Chance
Just Blues
Sa-Blu-E-Be Blues
Sleepy Time Down South
Blue & Sentimental
Blues Chanté
Moon Nocturns

Rating: ★★

The good far outweighs the bad on these sides, cut in March, 1952, by some Americans in Paris: Diz, Don Byas on tenor, Art Simmons on piano (except *Lullaby* and *Sleepy*, which have Arnold Ross); Bill Clark on drums and Joe Benjamin on bass.

Diz' pretty, muted horn compensates for the bad, brush-heavy balance on *Lullaby*. Diz and Don, the latter his old unmistakable self, both do fine with the first blues. On *Sa-Blu*, which has Umberto Canto playing conga, Diz sings a cute bop theme. *Sleepy* establishes some kind of a first, with the tempo dragging, Diz going to sleep and snoring. *Sentimental* has a some pseudo-Garner piano and some more good Byas.

High spot of the set, for us, is Diz' vocal blues (*Blues Chanté*) on which he swipes old lyrics from various sources—including Cousin Joe's famous line *I wouldn't give a blind sow an acorn, wouldn't give a crippled crab a crutch*—and a verse from *Salty Papa Blues*. Diz sings the blues as if he's enjoying every moment of it. So did we. (Atlantic 138)

Lars Gullin Quartet

Holiday For Piano
She's Fanny That Way
Night and Day
Sounds Like That
Brazil
Four and No One More
Sad Sally
You Blow Out the Flame

Rating: ★★

Well, whaddya know—a Swedish Mulligan quartet! The piano shortage having spread across the Atlantic, we now hear Stockholm's answer to Gerry in eight excellent performances, for which he changes the picture a bit by using trombone (Ake Persson) instead of trumpet. But the bass-and-drums-only backing (Simon Brehm and Jack Noren) produces the identical overall effect.

Gullin has never played better, and never needs to; Persson's work is especially personable when he's muted, as he is on several numbers here. Brehm carries his heavy load admirably both in solo and ensemble passages; Noren is always a model small-group drummer.

The originals aren't very original—*Holiday* is *Fine and Dandy*, *Four* is *How High the Moon*, etc.—but the interpretative spirit is the coolest. The simple counterpoint of *Brazil* is particularly well fitted to the instrumentation.

This is Volume VII in Prestige's *New Sounds from Sweden*. All they need do now is come up with a new, instead of a secondhand, idea for a combo sound, and their triumph will be complete. (Prestige 151)

James Moody

Good Bait
Dexterious
Blue and Moody
The Man I Love
How Deep Is the Ocean?
I'll Get By
Love Walked In
Pennies from Heaven

Rating: ★★

This is Vol. 3 at Prestige for the man with the wandering horns, which were in Sweden when these sides were dashed off.

Moody is a good name for Jimmy. There are moments, notably when he plays alto, when the nervous vibrato reaches seismographic proportions; then again, there are times when he plays good swinging bop, and these seem to occur more often when he has tenor in hand.

No dates or personae are listed, though there are a few solos by assorted Swedes, of which a couple by Lars Gullin's baritone are noteworthy. *Pennies* is one of the sides

'Down Beat's' Best Bets

JAZZ

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

- Vendome**, by the Modern Jazz Quartet.
Milt Jackson's vibes and John Lewis' piano lead the way on this contrapuntal original.
- Battle of Jazz**, by Art Tatum. Brunswick BL 58038.
Half of a reissue LP, this is practically a must for collectors who admire the facility and taste that is Art's.
- Bengt Hallberg I.P.** Prestige LP 145.
The best of the Swedish jazz pianist, Bengt here displays swell ideas, good conception, and fleetness of fingers. Alto man Arne Domnerus joins him on four sides.
- Cheerful Little Earful**, by Terry Gibbs. Brunswick 80219.
A happy, full, driving arrangement by Johnny Mandel and some of the best Gibbs vibes ever heard on wax make this top drawer listening fare.
- Lover, Come Back to Me**, by Stan Getz. Mercury 89012.
Some great, swinging tenor from one of the leaders of the cool school, who get hot here.

with strings. Teetering on the brink between jazz and rhythm-and-blues, this is a fair addition to the bulging shelves of Moodiana. (Prestige 146)

Gerry Mulligan

★★ *Mulligan's Too*

These were cut before Gerry and California discovered each other; before *Pacific Jazz* and *Fantasy* and *Time* magazine and the insulted customers. With him are Allen Eager on tenor, Walter Bolden on drums, Phil Leshin on bass, and George Wallington playing a piano (Hey, THROW THAT MAN OUT OF THERE!).

Unfortunately, Mulligan's novel idea of using a piano in a jazz combo is negated by his other idea—or rather, non-idea—of having no theme. This entire LP is just 17 minutes of up-tempo solos on the blues, the kind of thing guys like these could do in their sleep, and probably were. Man for man, the men are in a good groove, and for those who blow or dig modern tenor or baritone as a main purpose in life, this is a four-star show.

Improvisation with organization is our preference. In view of what's happened with Gerry lately, we suspect that it's Mulligan's too. (Prestige 141)

Sauter-Finegan

★★★ *Child's Play*
★★★ *Horseplay*

These two items, collectively called *Extended Play Suite* on one EP record, at last give listeners a chance to see how the Sauter-Finegan partnership looks when the component parts are isolated, for *Child's Play* was written by Bill and *Horseplay* by Eddie.

Both compositions are based vaguely on the G-E-A-G-E children's jingle, but there the similarity ends. There is a great deal of admirable ingenuity in voicing, tonal coloration, and orchestration. There is a complete lack of the interspersed solo work that made such early Sauter gems as *Benny Rides Again* so warm and welcome.

And there are parts of *Child's Play* that can be judged on the same level as a lot of work by some of the better movie and TV writers; in other words, there is little that is as brilliantly novel as might have been expected of this team's first major work. Indeed, there are moments on both

sides that many listeners will find, if we may utter the hereby, boring. Performance and recording are excellent throughout. (Victor EPA 447)

Jimmy Yancey

Yancey's Bugle Call
How Long Blues
Yancey's Special
Mournful Blues
35th and Dearborn
Salute to Pinetop
Shave 'Em Dry
Blues for Albert

Rating: ★★

In strong contrast to recent Hines reissues, these must be judged in terms of historical content and sentimental value. Yancey, a groundskeeper for the Chicago White Sox for many years, made occasional returns to show business after Meade Lux Lewis' 1936 record of *Yancey Special* had reminded jazz fans of Yancey's earlier career as a blues and boogie-woogie pianist.

These eight numbers, cut in July, 1951 (his last date), show both the limitations of Yancey's musical scope—they're almost all slow 12-bar blues—and the mood he could achieve within those limitations. His much-touted left hand was crude and monotonous, his right hand limited and ponderous; yet, as Ralph Gleason's notes point out, "his ability to paint a picture of sadness with a few simple chords (was) remarkable." He was accompanied by Israel Crosby on bass. (Atlantic 134)

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'Down Beat's' Best Bets

RHYTHM and BLUES

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

- 1. Don't Call My Name**, by Helene Dixon. Okeh 6964.
A newcomer who really belts a good, new song.
- 2. Don't Turn Your Back on Me**, by Lloyd Price. Specialty 463.
Lloyd is back, and in fine form.
- 3. Red Top**, by King Pleasure. Prestige 821.
Exhibitionist pleasure at its commercial best.
- 4. Crawl'n'**, by The Clovers. Atlantic 989.
A good best seller.
- 5. Mama, He Treats Your Daughter Mean**, by Ruth Brown. Atlantic 986.
Ruthie is in fine voice on her big hit.

Rhythm And Blues

by ACE MITCHELL

NEWCOMER: Helene Dixon, a newcomer to the Okeh label, really socks home her first release on that firm's banner, *Don't Call My Name*. This is the first song we've heard in a long time that could go four ways. The traditional r&b, pop, and hillbilly, of course. But this one has appeal for the spiritual buyers as well. Helene is anxious for her fans to get a look at her. If you want her picture gratis, send your request to Ace at D. B. in New York.

PERSISTENCE: Jimmy Ricks of the Ravens is still plugging away at a personal favorite of his, *Love Is the Thing*. Old record, but new plugs in all of his recording company's advertisements. We wish him luck, with exposure, this could be a very big one for Jimmy, who usually sings lead for the Ravens. Stay with it.

JOY: The Checker record people are very happy with a new record of theirs that is doing very well. It is finally beginning to hit strongly. The record that is the cause of all the joy is recorded by Mitzi Mara. Its title: *I'm Glad*.

EXPANSION: George Goldner, of Tico records, is expanding. New offices are part of the overall plan. Joe Loco has been drawing so well along Broadway, and selling so many records, that George is going all out. Loco is not the only reason. The whole line is moving. Says George: We will continue to release what we consider to be good music for the public.

BIRDLAND: We were reading a list of acts that had appeared in the famous New York nightclub over the years and were amazed. The list read like a Who's Who

in music. If some of the stars saw the pictures that have been taken over these years, they'd be thankful for the owner's discretion in not releasing them for publication. Far from the publicity stiffs, the pictures are accurate but sometimes unflattering. They all have one thing in common. They're interesting. Soon, however, they will be released to the general public in book form. Title: *The Birdland Story*.

CHATTER: Irv Marcus' New York trip was successful. His Jimmy McCracklin record is breaking big . . . Ruth Brown's newest is *Mend Your Ways* . . . Go in to the River by Fats Domino is still going . . . Ditto Red Top by King Pleasure . . . Jack Waxman of Tico excited about the new office setup . . . Jerry Blaine is very happy about the Andrew Wideman deal. The youngster was signed as a result of his appearance on Mike Garguilo's Star-Time TV show for moppets, and is doing exceedingly well on records.

Phil Chess' trip east resulted in heavier sales for the Chess label . . . Rama is moving right along with *No Help Wanted* . . . Marshal Royal has a hot one in the *Song from Moulin Rouge* . . . Timmie Rogers says he is using all proceeds from his first record for Capitol to aid Negro education . . . The whole trade was saddened by the death of Lew Simpkins of United Records . . . Nat Cole is improving.

DOWN BEAT RECORD REVIEWS

RHYTHM and BLUES

GEORGE AULD-SARAH McLAWLER (Brunswick 8400000)	**** <i>Tippin' In</i> *** <i>Red Light</i>	Recorded with live audience, George is raw and exciting, gets backed by organist Sarah McLawler.
THE BALLADIERS (Aldella 3122)	*** <i>Forget Me Not</i> *** <i>What Will I Tell My Heart?</i>	Two snazzy ballads that are given just fair treatment.
THE CHECKERS (King 4626)	*** <i>I Wanna Know</i> *** <i>Ghost of My Baby</i>	Cover job on the Du Droppers' hit record; Ghost lacks spark.
HELENE DIXON (Okeh 6964)	**** <i>Don't Call My Name</i> *** <i>The Brass</i>	Newcomer Dixon debuts with two fine sides. Name could go four ways commercially, pop, r&b, hillbilly and spiritual. Song is really rousingly belted.
CLARENCE CARLOW (Aldella 3179)	*** <i>Dreaming</i> *** <i>New Bon-Ton Boulay</i>	Nonchalant material, not much happens.
JERRY GREEN (Specialty 714)	*** <i>Maybe Someone Else</i> *** <i>Are You Goin' My Way?</i>	Two sides that are mediocre in construction and performance.
JOHN LEE BOOKER (Modern 901)	**** <i>It's Stormin' and Rainin'</i> **** <i>Ride Till I Die</i>	Two very exciting sides; good listening.
SHERMAN JOHNSON (Trumpet 190)	*** <i>Hot Fish</i> *** <i>Lost in Korea</i>	Blues vocals done competently by Johnson.
CWEN JOHNSON (Peacock 1613)	**** <i>Never Again</i> **** <i>New Orleans</i>	Peacock label, currently riding high on that Dog, comes through with two fine sides, ballads sung in haunting fashion.
TINY KENNEDY (Trumpet 188)	*** <i>Don't Lay This Job on Me</i> *** <i>Blues Discote</i>	Tiny sings blues and boogie alternately, to little advantage.
WILLIE LOVE (Trumpet 174)	*** <i>Shady Lane Blues</i> *** <i>21 Minutes to Nine</i>	Good material, solid performance.
SARAH McLAWLER (Brunswick 84000)	** <i>Foalin' Myself</i> ** <i>I'm Tired Cryin' Over You</i>	Sarah's organ fails to impress.
KENZIE MOORE (Specialty 462)	**** <i>My Baby's Gone Again</i> **** <i>I'm Beggin' You, Baby</i>	Two well-chanted songs by Kenzie. Should sell.
COSPEL HARMONETTES (Specialty 846)	*** <i>The Railroad</i> *** <i>Where Shall I Be?</i>	Two spirituals done in good reverent style.
PILGRIM TRAVELERS (Specialty 847)	*** <i>Amazing Grace</i> *** <i>Gonna' Walk Right Out</i>	Good material and good singing.
LLOYD PRICE (Specialty 462)	**** <i>Don't Turn Your Back on Me</i> **** <i>Where You At?</i>	Book is Price belting it out at his commercial best. Should be a big one for Lloyd. Background effects are jolting. Flip it bounced, but not too well.
THE TRAVELING FOUR (Score 3040)	*** <i>No Less Like Mother's</i> *** <i>I Ain't Gonna' Study War No More</i>	Two spirituals that are sung in sprightly tempo.
JIMMY WITHER-POON (Modern 903)	**** <i>Each Step of the Way</i> **** <i>Let Jesus Do It for You</i>	Jimmy really gives these songs tender treatment; theme helps wonderfully; if you like spirituals these are among the best you'll hear.

Swingin' The Golden Gate

Circle Discs' Head Man Runs A Frantic Factory

By RALPH J. GLEASON

San Francisco—The guy who is responsible for the existence of some of the most important jazz records in recent years is a small, sandy-haired gent with glasses, who hates music, doesn't own a phonograph, regards musicians as visitors from Mars (the planet, not the label) and says his hobby is "finding fault."

His name is Sol Weiss, and in a dingy alley in the manufacturing district of San Francisco he operates the Circle Record company, which, in turn, puts out Fantasy and Galaxy Records, home label of Dave Brubeck and Paul Desmond and purveyors of some of the sounds of Cal Tjader, Gerry Mulligan, and Charlie Mariano.

Circle Records is the only record

manufacturing plant in northern California, and its three presses have been busy since 1948 under the guidance of Sol, who is somewhat elfin in appearance, and his brother, Max, who is the spit and image of Toulouse-Lautrec as played by Jose Ferrer in color.

Their main efforts are directed towards a wild variety of custom records clients ranging from Hawaiian records, Chinese records, folk music discs, and children's albums to Western platters and demonstration discs for songwriters.

Fantasy Records came about because Sol and Max were pressing the original Dave Brubeck discs made by Jack Sheedy for his Coronet label, an ill-fated venture still to be unwound. It's now operated as a joint venture between Sol and Brubeck with around 30 distributors and a catalogue of some 27 single discs and eight LPs.

Caught at the Press

Sol, a veteran of years in various branches of the electrical recording and radio fields, started out to develop a break-resistant record at a low price and "someone caught me at the press, and I was in business." He's still a little salty about it and regards the whole thing as a great time waste.

The entire operation is carried on in a happy and dizzy fashion reminiscent of the Marx Brothers. A check of their visitors on a recent afternoon disclosed such varied personalities as Chubby Jackson, bringing in a comic postcard to be reproduced; Charlie Mariano, to discuss his record date; Dave Kreidt, to discuss his compositions; a German-American music publisher; a man from the Firewater company; a man from the soap company; two songwriters; two hi-fi nuts; a San Francisco fireman with a song to sell; three advertising salesmen, and a man to fix the gas meter.

Despite his reluctant marriage to the jazz record business, Sol is proud of his Fantasy Records. But he's prouder still of his art of living which he calls "Solismanship" and which he defines as "The art of getting there without actually going." He did it, too.

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The appreciation on the part of the recording stars that the highest possible fidelity in recording is secured on MAGNETIC RECORDING TAPE has already been resoundingly seconded by many Hi-Fi and platter fans. The addition of high fidelity tape equipment, such as the Magnecorder Cordette to home Hi-Fi set-ups is already big business.



Joni James



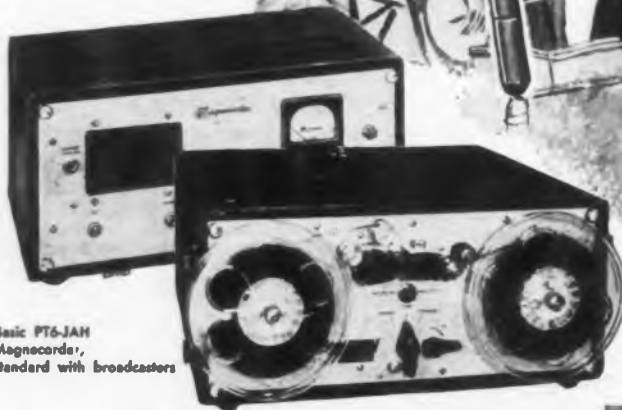
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Mr. Frank B. Rogers, Jr., Vice President of the SOUND-CRAFT Corp., explained that the immediate market acceptance and the increasing consumer demand for the Tape-Chest proved that it did fill a real need and that magnetic recorders are already an important adjunct to the American way of life.

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JENNY BARRETT

Says About

REEVES

(Turn to Page 9-S)

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The Blindfold Test

By Leonard Feather

More 'Yeas' Than 'Nays' From Dick

Dick Haymes, along with so many of the top male singers today, is a former band vocalist. During his years with the bands of Harry James, Tommy Dorsey, and (very briefly) Benny Goodman, he acquired a knowledge of the inside workings of the dance band business that has proven of lasting value.

For Dick's test, therefore, I included not only a few contemporary singers but several examples of what is happening on the current orchestral scene. Dick's tape-recorded comments follow. He was given no information whatever about the records played, either before or during the test.

The Records

1. Woody Herman. *Mother Goose Jumps* (Mars).

That's just great. Woody, isn't it? They sure get a lot of notes in there, and the best never quits, just goes on and on like a metronome. It's a pleasure to hear a great sound like that come out of a band again. It sure doesn't happen often. Everybody's playing in tune, all in wonderful time, and it's an exciting record. Five stars!

2. Al Martino. *Rachel* (Capitol). With Monty Kelly Orch.

Well, for people who like that kind of music it was ingeniously performed, but it just lost me. This is, of course, my own opinion, and I've been wrong so many times; but I don't know what it means, and it's kind of pseudo-music to me. Very well done, everybody plays by notes, the notes are sung well; but, Leonard, you asked me to be frank, and I really don't care about *Rachel*. I just don't like this. Let's

give it three commercially, but my personal opinion would be two.

3. Harry James. *Roll 'Em* (Columbia). Rec. 1952.

This sort of has an old sound to it... like bands used to sound when I used to sing with bands. Don't you think so? Is it Harry? I wonder whether this is a recent record. I like it, because there are no gimmicks, and the band's playing real clean. Harry sounded fine; good notes, and very relaxed. I think it deserves four.

4. Fred Astaire. *Cheek to Cheek* (Mercury). With Flip, Shavers, Peterson, Kessel, Ray Brown, Stoller.

Well, that's a great record. They've taken an old tune which we know to have been performed in a much different manner, and they've changed the whole treatment. They sure found the tempo, too; it has a wonderful feel and keeps up the interest, because everybody plays so well—I'd sure like to see a list of the names. I'm sure I know some of them. I think this kind of setting is so tasty for Astaire. With all due respect to him, he's always sung things in a completely different field... here there's a beat that won't quit. Five stars.

5. Gerry Mulligan. *Aren't You Glad You're You?* (Pacific Jazz).

For what this is supposed to be, it's very well performed; I'm not a particular devotee of that type of music. The guys play real fine; tenor, baritone, trumpet, bass, drums, and no piano, I think it was. I'd give it three, because they do what they're trying to do very



Dick Haymes

well, but I don't happen to go for it myself.

6. Gordon MacRae. *Congratulations to Someone* (Capitol).

Outside of grammar, that's a wonderful record! But I wish they hadn't used an echo chamber. It was unnecessary. Gordie MacRae has always impressed me as an awfully good singer. He doesn't need an echo chamber; he's got a wonderful vocal instrument, and it's a good song, and the orchestration is wonderful. I'd give it four stars.

7. Sauter-Finegan. *Stop Beatin' Round the Mulberry Bush* (Victor).

That's a real fresh sound as far as I'm concerned. They've got a lot of classical lines going in there; there's a lot of counter-point, and

it's a very interesting record. Again, everybody plays well; they don't fight the notes, they're real relaxed. This may be very dull of me, but I seem to be liking the records you're playing; this is another four star one.

8. Al Hibbler-Count Basie Orch. *Sent for You Yesterday and Here You Come Today* (Mercury).

Everything about that is great. The solos, the vocal, the whole feel of the thing. Four stars.

9. Charlie Parker. *Manga Mangue* (Mercury). With Machito Orch.

Well, I love Latin American rhythms, but I don't like this record. The alto work is very ingenious; he plays a lot of notes. The band's very badly out of tune. They're trying to make a wedding between a mambo, or whatever that was, and bop. I think the whole idea is a little pseudo-intellectual. I give it one star.

10. Peggy Lee. *You Go to My Head* (Decca). With Gordon Jenkins Orch.

That's the kind of a record where, if you want to get away from everything and hit a mood, with the blue lights and everything, that's it. It has a wonderful sort of Sibelius mood—reminds me of Gordie Jenkins. The singer I enjoyed very, very much; this is one instance where an echo chamber was very helpful. She uses it for intimacy rather than for a phony sound, and does it beautifully. She scares me a little at times, when she gets so

far behind the beat that I'm afraid she'll never quite wind up at the end of the bar; but she makes it every time. I'm not quite sure who it is. It could be Billie. This is music for lovers. Four stars.

Afterthoughts by Dick

I'm a big bug for records reproducing sound truly. If a band sounds a certain way in a hall or in a studio, I want to hear it the same way on records.

I like singers who sing with heart, and in tune, and with correct vocal production. I love Bing; I like Vic Damone. I like Gordon MacRae, but I don't think he's utilized the great voice that he has to full advantage, depending on what mood he's in, that's who he sounds like. Sometimes he'll sound like Tony Martin, sometimes like Perry... incidentally, both great singers; Perry is just about the greatest example of a perfect singer. He's relaxed, he's got good taste—I think I'll buy Perry just about ahead of anybody else.

As far as girls, I like Clooney, Peggy, Doris; Martha Tilton I think is wonderful.

My favorite band has always been Tommy through the years. He's always gone along with the times, but he's also always sounded like Tommy. And he's a genius at tempos—always hits them right on the button. And he insists on cleanliness and good musicianship; he gets awful bugged if somebody goes.

Being in Tommy's band was a great experience; I'll never forget what I learned from it.

* Dick was referring to the line "I wish that someone was me."

Victim Of Mixup

False Arrest Dogs Bassist

New York—Probably the most gruesome ordeal suffered by any innocent musician hit the front pages here two weeks ago when Chris Balestrero, bass player with Peter La Rotundo's band at the Stork Club, was revealed to have been accused wrongly of two insurance company holdups on the "positive identification" of five women.

Balestrero, who had won a mistrial a week before and had endured endless suffering during the five months since his arrest, was out on bail pending a second trial and was playing at the Stork when his lawyer called to say that a man who bore a strong resemblance to him had just admitted the holdups.

It was only partial consolation to the \$89-a-week sideman. Aside from a small fortune in legal fees, it was costing him \$125 a week to keep his wife in a sanitarium, since she suffered a nervous breakdown as a result of the mix-up.

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The Trouble With Cinderella

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(Editor's Note: This is the 11th installment in Down Beat's serialization of Artie Shaw's book. At this time—around 1930—Shaw is in New York, broke and out of work.)

By Artie Shaw

At length, through some accident I can't remember, I found my way to Harlem; and there I found temporary haven, a place to light for a while. Also I found a friend.

This was a Negro piano player named Willie Smith, who was known all over Harlem as "The Lion." He worked every night from around midnight to six, seven, or even eight in the morning in a little cellar joint called the Catagonia Club—or, as it was more familiarly known, Pod's and Jerry's.

Great Piano Man

I had never heard any piano playing like that before in my life. He used to sit there at that battered old upright and make some of the damndest music I've ever heard come out of any instrument. I soon struck up an acquaintance with him, and the following night I was back with my horn.

From that night on I became a sort of unofficial part of the "entertaining" roster at Pod's and Jerry's—unofficial only in that I did not, of course, receive any pay. In every other sense I took my "work" as seriously as if I had been hired, and showed up every night regularly, by the clock.

After several weeks I began to make other friends around Harlem, mostly musicians I met through and with The Lion. Some remained friends of mine for years after I had gone my way into an entirely different kind of life.

Harlem Friends

For example, there was Chick Webb, the miraculous little hunch-backed drummer. I had a sincere admiration for Chick, and the best way of summing up what he felt about me is what he once said to me: "You know somethin', man? Some day I'm gonna be walkin' up the street one way and you gonna be comin' down the other way, and we gonna pass each other and I'm gonna say, 'Hello, best white band in the worl' and you gonna say, 'Hello, best colored band in the worl'."

There was also Billie Holiday, a young, healthy kid only about 17 or so at the time I first met her, and, although I couldn't have known it at that time, years later Billie was going to sing with my band and break a precedent of many years' standing by being the first colored girl ever to have sung with any white band anywhere in this country.

Besides the Negro musicians I had got to know through The Lion, it was inevitable that I meet some white musicians. In the ensuing months I became a part of the circle of young jazz musicians who were then drifting around New York.

Meets White Musicians

There was Artie Bernstein, the bass player, with whom I roomed. Artie was at that time going to Columbia University and preparing to become a lawyer but, although he finally graduated and passed his bar exams, he never did go into law but kept right on playing bass fiddle instead. The



BILLIE HOLIDAY was a "young, healthy kid only about 17 at the time I met her," explains Artie Shaw in the accompanying chapter of *The Trouble With Cinderella*. He also describes his association with many of the legendary figures of music.

last time I ran into him he was working in one of the large Hollywood studio orchestras.

There was Jack Teagarden, the phenomenal young trombonist who had just blown into town from the wild and woolly Southwest, and through whose completely new style the entire concept of what a jazz trombone could sound like was being changed; Jack's younger brother, Charlie, who played trumpet and sounded like a lazier, higher-pitched version of Jack himself; Joe Sullivan, Gene Krupa, Eddie Condon, Bud Freeman, Benny Goodman, Red Mackenzie, Davie Tough, Max Kaminsky, George Wettling, Jess Stacey, Wingy Manone, the whole "Chicago crowd," who had also come to New York and were hanging on to try their luck at getting set somewhere in the Big Apple.

There was Bix Beiderbecke, recently out of Paul Whiteman's large dance orchestra, where he had never belonged in the first place—now on the down-grade, a pitiable wreck of a guy, unable to control his drinking well enough to keep it from interfering with his trumpet playing.

JD, TD and Bunny

There was Jimmy Dorsey, a saxophone player with an astounding technical equipment, who had already established himself in the higher echelons of the radio and recording fields, but who still came around now and then for one of our periodic "sessions"; Tommy Dorsey, Jimmy's brother, who was already beginning to make a name for himself as a "high-note artist" on the trombone; Bunny Berigan, a young lad fresh out of Madison, Wis., flat broke like most of the rest of us, also trying to find himself any little job so he could earn some kind of living with his trumpet.

There was Dick McDonough, the guitar player, who is dead for much the same reasons as Bix and Bunny. Another guitar player, who had developed an entirely different style of jazz guitar from Dick's, a blonde, long-nosed, good-natured guy named Carl Kress. There was a crazy drunk of a trombonist named George Troop; there was a

very young, bright-eyed, intense young kid named Joey Bushkin who played piano and hung out with the Chicago crowd.

The musicians' hangout during that era was a tiny hole-in-the-wall of a speakeasy down under the Sixth Avenue El, where it crossed town on 53rd St. just east of Broadway—a joint run by a pale-faced, blonde-eyelashed young fellow named Jimmy Plunkett. It was in Plunkett's that I first ran into a radio conductor named Freddy Rich, who was then conductor of the staff dance band at the Columbia Broadcasting Studios at 52nd Street and Madison Avenue.

Ray of Hope

Someone—I think it may have been Tommy Dorsey—gave Rich quite a build-up about my playing, with the result that, shortly after I had met him, when there was an opening in this band of his, he offered me the job. I jumped at the chance.

Rich told me I would have to make an audition, but that it was no more than a necessary formality. I went through with the "formality"—only to learn, a week or so later, that there had already been some machination between one of the studio musical contractors and some friend of his who was also after the job. The contractor's friend had already been hired before I even made my audition.

It was just a bit too much for me to take. I thought seriously of quitting the business altogether. I was out of a job once more, with my mother to support, unable to get any work anywhere. The first effects of the 1929 Wall Street crash were just beginning to raise havoc in the music business as well as all other businesses.

Almost Gives Up

The only thing that stopped me from throwing in the sponge was that I had no idea what else I could do. I was doing a lot of reading, and at one point it occurred to me that if I applied myself I might possibly manage some way of making a livelihood in that field.

In fact, I tried, in my fumbling way; I did a lot of tentative scribbling. But of course it came to nothing at all. I knew nothing about writing. Nevertheless, I was intrigued. Partially, I suppose, because it seemed to be a wonderful way to earn a living.

But before I could arrive at a more realistic understanding about all that, I was suddenly offered a job in one of the famous jazz bands of that day, Red Nichols' band. I went to work at the Park Central Roof. Then one night there was a telephone call for me—from Freddy Rich, that same studio conductor who had offered me the job at CBS.

This time, he stated, the job was definitely mine. A few weeks later I started in playing first saxophone in the CBS staff orchestra. I was then about 20 years old.

Cinderella Beckons

One evening I took a walk through Central Park with a friend. It was summer, I remember, and along toward sunset.

Lights were just beginning to wink on here and there in the thousands of windows in the huge sprawling architectural masses that make up the Central Park South part of the New York skyline.

"See all those windows up there?" I said. "Well, back of every one there's somebody. And one of these days everyone of those people up there behind every one of those windows is going to know my name."

Straight enough to the point, wouldn't you say? It ought to give you a pretty good idea of what was driving me and what I must have been like at that age, how cocksure I was of where I was heading and what I wanted out of life.

Artie's Other Side

Money was part of it. Fame? I suppose that was part of it too. Success? Of course—all that stuff, Cinderella. But there was that other side of me—which was driving me into a search for "education," a feverish need to know about things.

I was already waist deep in extension courses at Columbia University; busying myself with all sorts of matters entirely unrelated to the practical aspects of pushing myself onward to satisfy my insatiable and basically greedy Cinderella-drives.

Within a year and a half after I had started on my job at the Columbia Broadcasting System I evolved A Plan; for at that point I thought I had a pretty good idea of how I wanted to spend the rest of my life.

However, I still had to finance my plan. So, having built up a sufficient professional reputation by then, I quit my staff job and went off into free-lance work, where there was more money to be made. Besides earning more, I also had more time. And during this period my life began to enter a whole new phase.

Before getting into this type of work, while I was still a dance band musician, I had always worked nights and slept a good part of the day. Now, for the first time in my life, I was earning quite a bit of money, some weeks as much as \$300 or \$400, and mostly I was through by 9 or 10 in the evening.

New Viewpoint

Aside from anything else, it gave me a new point of view. I began to regard music as a way of earning a living, as a business as well as a craft. The truth is, it was far more business than anything else.

The work I was now doing had a lot more to do with selling soap than with music. I was doing it purely for the money and as soon as I could get together enough money, I intended to walk out of there and never come back.

I had made up my mind to save enough to buy a small house someplace out of New York, where I could live inexpensively and give myself enough time to learn to support myself as a writer.

I was thoroughly disillusioned with music; but since I had come that far with it, I decided to use it to finance myself into a new field. I don't mean that I disliked music itself. All I am saying is that what I was doing musically had nothing whatsoever to do with music.

One fine day, after I had saved up a few thousand dollars out of all the musical mishmash I was

engaged in, I picked up my horns and took off from the environs of Radio City. I bought a small "farm" of about 25 weedy acres, with a dilapidated old house on it, the whole thing costing \$3,000, and moved out to Erwinna, Pa., in the now-quite-fashionable county of Bucks.

After settling down I began to write. However, I soon learned a most peculiar thing. I found that the ability to write grammatically, the ability to make sentences that sound good, or even the ability to use words skillfully—all these do not make a fellow a writer.

There was on thing missing. I couldn't figure out what I was going to write.

I made up my mind as to what I was going to do about it. I was going back to school again. Which is just exactly what I did.

Again—Radio

My idea was to get myself a couple of radio programs, just enough to support myself; the rest of my time was for attending classes, studying, and reading, reading, and still more reading. I renewed some of my old studio contacts and within several weeks was able to get myself set on a couple of radio programs.

I had several conferences with various people on the advisory staffs of the faculties of both N.Y.U. and Columbia University. The upshot was that I could not go ahead until I had had at least a high school education "or the equivalent."

I enrolled in a little tutoring school and started earnestly trying to make up for lost time. But I ran up against a number of snags. I found myself impatient with a lot of the stuff I now had to study. A great deal of it I already knew, and a lot more was stuff I wasn't the least bit interested in knowing.

School Problems

I soon began to see that most of the instructors themselves were apathetic and indifferent to what they were teaching. To say nothing of most of the students, who were apparently only there for the purpose of getting a diploma so they could get themselves the kind of job they couldn't get otherwise.

Altogether I stayed on for a year or so at that school. From there I went to another such school, where I went on working at what I had by then decided was to be the main body of my interests for the next several years. For by that time I had narrowed the whole thing down to one basic subject—mathematics.

All the time I was studying mathematics, I had an amazing feeling of certainty, a sense of logical *aboluteness*, so that, while I worked at the various branches of it, I seemed to be living in an atmosphere of complete and utter security. I was about as happy, intellectually, as I had ever been in my entire life up to that point.

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(To Be Continued)

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Sashayin' Round

By DEL WARD

It seems that just about everybody from the Grand Ol Opry group in Nashville played the Houston, Beaumont, and Corpus Christi area recently. Those deep in the heart of Texas included Red Foley, The Carter Sisters, Jimmy Dickens, Lonzo and Oscar, Carl Smith, and Grandpa Jones. . . Victor has released a new Eddy Arnold album, *To Mother* featuring some of the Tennessee Plowboy's favorites. Eddy recently completed a successful engagement at the Hotel Sahara in Las Vegas.

Globe-trotting Pee Wee King left Louisville last month to play dates in the East, including New York's Waldorf Astoria. . . Herb Reis of Frank Music is all excited about what he calls his Armenian hill-billy song, the *Clooney-Dietrich* rendition of *Dot's Nice*. This is hillbilly? Roy Acuff will never agree. . . Definitely on the hillbilly side is the new *Hilltoppers'* release on Dot called *I'd Rather Die Young*, a real sad (meaning sob, not "ugh") song.

The Broome Brothers, originally from North Carolina but currently of the West Coast, are now with Flair Records. . . Salty Holmes and Mattie O'Neal, formerly of WLW, have now joined the Martha Carson group. . . Down in Asheville, N. C., Chuck Rogers is doing the *Saturday Night Barn Dance* from the Palace Theater. . . Snuffy Smith, western singer-bandleader,

and owner of Club Morrice near Hobbs, N. M., recently cut sides for Vogue Records.

Eddie Hill, popular singing artist and current disc jockey at Nashville's WSM, was recently named "Night Mayor of Music" by Mayor Ben West of Nashville. . . Folks in Detroit like Skeets McDonald! After playing a couple of weeks in the Roosevelt Lounge he opened for another two weeks at the Dixie Belle. His latest Capitol releases are *I Can't Last Long* and *I've Got To Win Your Love Again*. . . After an extensive tour through Wyoming, Colorado, and up into Canada, Wade Ray has returned with his seven piece band to California.

Billy Worth and The Tennessee Drifters do a nice rendition of *Drive These Blues Away* backed with *Boogie Woogie Baby* on the Dot label. . . Carolina Cotton busy as a bee these days, between her radio shows, Helldorado personal appearances, and plans for a TV show. . . Dale Evans, western movie favorite and wife of Roy Rogers, has written a book entitled *Angel Unaware*. Published by Revell, it is the story of the life of her little handicapped daughter, Robin.

NEW YORK: Snuffy Smith signed by Vogue Records several months ago, will do a rush release for that label. . . Johnny Bond (Columbia) making personal ap-

Strictly Ad Lib

(Jumped from Page 3)

names beginning with Sunny Gale May 25. Ralph Flanagan hit on the first of June, to be followed by Les Paul and Mary Ford and on June 15, Eydie Gorme. . . First local singer in years to sign with one of the big four is Decca's Ruth Casey. Boston disc jockeys are pushing her first release in rare unison. . . Boston symphonygoers are proudly pleased with reports coming back concerning the Boston Symphony's first continental tour. Reception in all cities has been thunderous.

The Rogers-Hammerstein show *Me and Juliet*, whose cast includes Barbara Carroll, was completely sold out for its 2 1/2-week run several days before opening night. . . The Metropolitan Opera as usual sold out all performances for its week here and again as usual, hundreds roared (without due cause, as it turned out) at the handling of tickets. —Nat Hentoff

CINCINNATI: The parade of

performances on the west coast. His next release will be *Peace Be Still* backed by *The Ninety and Nine*. . . Smiley Burnette is planning many new shows for Radiozark Enterprises, Springfield, Mo.

Claude Gordon enjoyed such success with *Red River Valley* Home that he is looking over old standards of country songs for another number on which he has an opportunity for trumpet solo duties. He is currently working on west coast dates. . . Jack Loyd left Bob Wills' band recently and is making his home in Long Beach, Calif. . . Hank Thompson planning tour of Europe. . . Leon Merritt has signed with Coral Records. The country artist writes his own material and has cut his first sides for Coral in Nashville recently.

Dave Miller, country disc jockey formerly of WPAT, Paterson, N. J., has moved to WPAZ, Pottstown, Pa. . . Shorty Warren and his Western Rangers are set with Elton Britt (Victor) to do personals up around New Brunswick, Canada way. Charlie Louvin of the Louvin Brothers is now with the U. S. Army. . . Flair Records (Hollywood) has signed Clyde Miller and Billy Frizzell.

Coy McDaniel's (MGM) record of *King Size Kisses* is starting to show. Nat Tannen (New York publisher) is handling the song. —Smokey Warren

Bands at Castle Farm marched on with Art Mooney on May 23, with Ray McKinley slated to beat the drums June 6 and Billy May booked for June 20. . . Weekly stands at Coney Island's Moonlight Gardens include George Smith May 29 to June 4; Clyde Trask for June 5 to June 11; Paul Neighbors, June 12 to 18. Deke Moffitt's will be the house band at the newly-opened Sunset Supper club, which plans to introduce name personalities in the future. . . Jack Ensley, veteran Indiana racing driver, has opened an elegant supper club in Indianapolis, The Jaguar room, featuring Mel Torme for the duration of the racing season. —Si Shulman

DENVER—Paul Neighbors' ork opened the summer dancing season at the Troc in Elitch Gardens, as did Dick Peirce band at Lakeside Park. . . Duke Ellington played a successful one-ner at the Rainbow Ballroom to close the winter season. . . Bill Farrell, MGM recording artist, completed a successful two weeks at the Park Lane; Jan Murray is currently taking the bow there.

Red Rocks outdoor theater announces the following array of artists for the season: *First Piano Quartette*, July 7; *Liberace*, July 12; *Jan Peerce and Roberta Peters*, July 21; Yma Sumac with her company of dancers and drummers, July 28. . . Krupa-Armstrong concert played City Auditorium May 26.

Pete Smythe, sheriff of radio-famous Tincup, Colo., and Rocky Starr and his Westerners featuring Pixie Davis have blossomed out with a right slick Saturday night party over NBC (KOA) known as *Western Stampede*. . . Viviane Greene, Decca recording pianosongstress, and her trio, featuring Joe Alexander, opened up the swank Cherrilyn Inn. —Al Levine

PITTSBURGH: The Goodman-Armstrong package did a sensational \$13,000 in two shows at Syria Mosque on May 1. The expected wave of ticket returns, when it was made known that Benny would not appear, did not materialize, less than \$200 worth of tickets being turned in. . . In an attempt to alleviate its fiscal agony of recent months, the Midway lounge has booked a series of jazz names recently, the latest of whom were Joe Holiday (for 10 days from May 6) and Miles Davis (for a similar period starting on the 20th). . . The T. and J. Dorsey aggregation, with localite Daryl Campbell in the trumpet section, played a one-

ner at the Ches-A-Rena on May 12.

The Copa featured Maureen Cannon, a local favorite, the week of May 25 and the *Four Lads* the week of June 1, with Don Cherry coming in on June 8. . . West View ballroom has a full summer of name bands booked, including two very successful dates already played by Ralph Flanagan and Billy May, on May 19 and June 2, respectively. Much interest has been expressed in the forthcoming appearance of the Sauter-Finegan band at the same spot on July 9. . . Billy Eckstine forced to cancel a Vogue Terrace booking, due to important commitments elsewhere.

MIAMI: Helen Forrest followed Billy Gilbert at the Nautilus hotel's Driftwood room. . . Lea Mathews signed to a regular nightly stint at the Coral lounge in Miami Beach on the strength of two appearances at that spot's Sunday afternoon concerts. She's backed by the Herbie Brock trio. . . Charlie Masters' band is in the Roseland ballroom six nights a week.

Pianist Marj Hylton offering *Garneresque* impressions at the Dream bar in Miami Beach. . . Along hotel row: Val Olman has the band at the Saxony, Sacasas at the Sans Souci, Syd Stanley at the Nautilus, Pedro at the Lombardy, and Michael Selker at the Allison.

—Bob Marshall
TORONTO: The Casino theater signed Norman Brooks, Montreal-born Jolson-type singer, to do a week starting June 11. He was to be followed by Johnnie Ray. . . Georgia Carr scheduled to join Marian McPartland for the pianist's second week at the Colonial. . . The CBC television network opened with two stations—Toronto and Montreal—and an American hook-up through Buffalo. The local vocal-musical quartet, *Town Criers*, was back for two weeks at its birthplace, the Town Tavern, in May. The group shared the bill with the *Canadaires*, vocal quartet. —Bob Fulford

MONTREAL: The Frank Petty trio returned to its old stamping grounds, the Esquire showbar, for a May date. . . Blake Sewell's band closed the doors of the Town of Mount Royal town hall for the summer months. Unusual angle was that the band was able to keep its original personnel for practically all the season, dating back to last September. . . Clyde Gilmour, movie critic for Maclean's magazine, presented a biography of Benny Goodman on a recent Sunday afternoon broadcast of his *Music Profile* series, heard on the CBC network. Oscar Peterson planned for a future show.

Peggy Lee played her first local date recently, at the Chez Paroo. Her record nudged that of Billy Daniels set last year. . . Jazz Workshop club closed due to small attendance figures. Pianist Paul Bley, who fathered the idea for the club, moved his group into the nearby Venus De Milo room. . . Leonard Feather's *Platterbrains* show on ABC now carried locally Saturday mornings at 11. . . Toronto and Montreal TV network officially started May 14th. Highlight of evening's entertainment was two-hour version of *Don Giovanni*.

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'Only One Bellson,' Sighs Wistful Duke

San Diego—"Louie Bellson meant a great deal to the orchestra," Duke Ellington was saying. "It's going to be awfully difficult replacing him, because—well, I consider Louie the greatest percussionist living today. He is absolutely the greatest. There are a lot of good drummers—but only one Bellson!"

The suave leader, Ellington, and his men had just concluded a concert at the Marine recruit depot in San Diego. It had been an excellent program, ranging from old Ellington standards, such as *The Mooch* and *'A' Train*, to the modern *Tattooed Bride* and on to *The Hawk Talks*.

New Drummer Scores

The Hawk, of course, was one of Bellson's written contributions to the Ellington group. The new drummer, Butch Ballard, had earned considerable praise for his work on the exacting solo, and Duke was pleased.

"Ballard is coming along," said Duke. "But stepping into the shoes of a truly great drummer isn't easy. Bellson, you see, was more than just a drummer. He helped hold the band together as a unit with his drive and power."

Worst Loss of All?

Was the loss of Bellson the most important the Ellington band had ever suffered?

The Duke shook his head. "Well, not quite," he said, smiling easily. "Louie was with us for—how long?—two years. Johnny Hodges had been in the same chair for 22 years. And nobody has to be told how important the Rabbit was."

Casey at the Baton

Someone suggested that perhaps the Ellington orchestra could be compared to the Yankees. The Bombers lose a Ruth, a Gehrig, a DiMaggio. But the great ones always are replaced. Someone always steps in at the right time. And the team—the Ellington team—goes on.

The Duke smiled in assent. "Perhaps," he said.

But nobody asked where Mickey Mantle was—that is, the Ellington counterpart.

—Don Freeman

Mariano Waxes 8 Fantasy Sides

San Francisco—Charlie Mariano, Boston alto and baritone player with the Chubby Jackson-Bill Harris group, cut eight sides for a Fantasy LP here in May.

Sides were *My Friend Ethel*, (a Sonny Truitt original); *The Thrill Is Gone*; *I've Told Every Little Star*; *Let's Get Away from It All*; *Come Rain or Come Shine*; *Trouble Is a Man*, and *The Nymph*.

Lineup consisted of Dick Collins, trumpet; Sonny Truitt, trombone and baritone sax; Charlie Mariano, alto and baritone; Richard Wyands, piano; Vernon Alley, bass, and Joe MacDonald, drums. Sides will be released in a Fantasy LP shortly.

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Cobb, Hawk, Roy Jump In Montreal

Montreal—The stage of the Seville theater was set to start jumping here June 4, as a raft of jazz stars moved in for a week's stay.

Booked through June 10 were the Arnett Cobb group, the Rhythm Kings, Wini Brown, Lewis and Chisholm (comedians), and an all-star jazz group including Coleman Hawkins, Roy Eldridge, Don Ebony, Curley Russell, and Kenny Clarke.

Slam Stewart was originally to have been included but difficulties arose when it was reported that he refused to play with unnamed individuals in the group.

Stuart Meets Bop, Needs Interpreter

Hollywood—Dave Stuart, who founded the Jazz Man Record Shop (and the record label of the same name), is again operating the famed platter emporium.

After his first encounters with bop-minded, bop-speaking customers, Dave, who spent the war years in the air force and the next few years as a book collector in Italy, said:

"Let's face it. I'm going to have to learn to speak this crazy American language!"

Gerry Mulligan Weds Lew Brown's Daughter

Hollywood—Gerry Mulligan, baritone saxist of Mulligan Quartet fame, was married to Arlyne Brown on May 8 in Beverly Hills, Calif. The bride is the daughter of Lew Brown, associated with the songwriting-publishing combine of DeSylva, Brown, and Henderson prominent in the '20s.

Counterpoint

By NAT HENTOFF

With Spring in New England come the Red Sox, the Boston Pops, and the waning of the jazz season. It's usually, therefore, the time for retrospective impressions of the year's music. Being a meliorist by temperament, I'll touch on the positive aspects, particularly those with relevance to jazz in general, not only as they pertain to this section of the country.

The level of jazz musicianship continues to increase. Of the newer musicians heard here last season, Bob Brookmeyer of the Stan Getz unit and Horace Silver were especially rewarding. The Peterson trio arrived at a degree of tasteful skill they hadn't displayed here before, with Oscar, himself, finally close to a meaningful style of his own.

More Examples

The Brubeck quartet, DeFranco's group, and a Parker combination that included Charlie Mingus and Joe Gordon were other examples of how jazzmen are becoming ever more disciplined masters of the growing technical complexity that now forms the base for improvisation.

It can be said that the improvising young jazzman today requires a much more thorough knowledge of his instrument and its potentialities than his classical counterpart—except perhaps for classical keyboard artists.

Symphony Men Visit Clubs

And this season I noticed more and more of these classical counterparts visiting the jazz clubs. Members of the Boston Symphony and faculty members of the music schools were finding out for themselves that jazz is not only a major art form but a highly demanding one.

Sometimes nearly whole sections

Pia Beck, New Trio Return To Holland

New York—Pia Beck, Dutch pianist, recently on her second visit to this country, returned to the Netherlands last month with a newly-formed trio, whose members she picked up while in New York. They are guitarist Newell (Johnny) John and bassist Jim Jam, both formerly with the Loumell Morgan combo. They will play the summer season with her in Scheveningen. After this, Pia and the trio will return here to fulfill some bookings under a five year contract she has signed with Shaw Artists.

would come into a club to dig a particular musician. When Duke was in, for example, classical brassmen came to wonder at Cat Anderson's range, and the percussionists were there to nod awesomely at the polyphony of Louie Bellson.

Jazzmen Reciprocate

And the jazz musicians reciprocate. I remember Stan Getz overjoyed at being able to get a rare Friday afternoon symphony ticket. And Charlie Parker coming to animatedly articulate life when the music of Bartok came into a conversation.

This interfusion is a good thing. Understanding the freedom of jazz will tend to relax the sometimes over-rigid symphony technicians. (I note in a recent Columbia ad that Cleveland Symphony conductor George Szell prefers his brassmen to have had some dance band experience.)

Adding Perspective

And becoming aware of the criteria of classical music will give the jazzman more of a perspective by which to differentiate between genuinely "new sounds" growing out of a living tradition and the factitious emotional jolts of vacuum-packed "progressive" music.

Another pleasant aspect of the past season has been the demonstration of a thesis advanced in this column some time ago. The thesis was that if people had a chance to hear fair quantities of jazz on the air, they would ask for even more and, in terms of sponsors, jazz would "sell" with ease.

Symphony Sid a Boon

The advent of Symphony Sid to the resonantly square world of Boston radio proved exactly that. With two hours every afternoon and an hour and a half beginning each midnight, Sid has built up a large audience and several sponsors. Even some of the teenagers

are leaving the swamplands of masochistic laments and dreary unnovelties to breathe the often bracing air of jazz.

And since imitation is the most clangorous form of flattery, another mark of Sid's influence has been the tendency of some of the other disc jockeys to start using what they innocently regard as jazz patois: "Come on, dad, let's dig this new Al Martino slicing."

Could Set Trend

The fact that this has been accomplished, even though Symphony Sid is not quite the paragon of what a jazz disc jockey might be, would indicate that other stations in other hitherto-parched towns might well find a large audience—if they looked for it.

A final valuable development, more in evidence last season than ever before, has been the sturdy interest in jazz in the colleges and universities. Several lectures have been given at Boston University, Tufts, and Harvard, some by musicians like Dave Brubeck and others by critics.

College Courses in Jazz

At least one university will have a formal course on jazz in its summer school, and composer Harold Shaper taught one at Brandeis during the winter. The city's widely-listened-to educational FM station has scheduled a series of lectures on jazz for the fall and winter.

Most encouraging is the indication that more and more college students are awakening to the fact that jazz and Dixieland are not entirely synonymous. The really unusual sale this spring of the Gerry Mulligan records would not have been possible in this area two and three years ago when the jazz best sellers were by denatured copyists, several generations removed, of New Orleans jazz.

Boston Goes Contemporary

Boston, once a bastion of the tailgate trombone and scuffed white shoes set, has been turning slowly but quite surely to contemporary jazz. There are enough of the musical juveniles left to bug the musicians in the two Dixieland clubs in town, but, by and large, the city and other parts of New England have matured considerably in their awareness of viable jazz.

So it's been a basically successful season. Unless, of course, you talk to the clubowners.

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Christian My Sole Influence: Kessel

By Nat Hentoff

Boston—Although musicians have been talking about Barney Kessel for several years, it's only been since he joined JATP and the Oscar Peterson trio that Barney has become known to the general jazz audience. And since that happened in the fall of 1952, his reputation has justifiably soared.

Barney was born 29 years ago in Muskogee, Okla., a town that has also birthed Pee Wee Russell, Lee Wiley, and Don Byas. He recognizes Charlie Christian as the only influence on his own work.

"I was born 150 miles away from where Charlie lived, and my first experience was gained playing with an all-colored unit in Muskogee that Charlie had played with. They kept telling me to play like a horn, and I didn't know what they meant until I heard Charlie's first record with Benny Goodman.

Advice from Charlie

"Then one day I met Charlie, himself. He had come back to Oklahoma City for a short time and heard me during a one-rite. I was 16, and he was about 21. He was very pleasant to me and later drove me around in his car, giving me advice.

"What I remember most clearly is his saying, 'The main thing is to concentrate on swing first. Then if you can make some interesting harmony after you know how to swing, that's fine. But to begin with, swing alone is enough to get you by.'"

Of today's guitarists, Barney calls Herb Ellis of the Soft Winds Trio "the swingin'est." "Ellis," Barney adds, "has never been heard in a strictly jazz idiom and so doesn't have the name he deserves. And along with his swing, he has fleet and beautiful ideas.

"I like Tal Farlow because he provides a constant harmonic surprise, and there's also Laurendo Almeida. To me he's the best of those of the classical school who



Barney Kessel

also have a feeling for jazz. Almeida has incorporated that feeling in his playing with great success.

"I hope to study classical guitar eventually but I couldn't do it justice now and still keep up on my regular instrument. In ten years, I'll get a teacher and do it right. Some guitarists take up classical guitar as a hobby and get so engrossed in it that their other work suffers."

Barney has one major project in mind for the summer when he returns to Los Angeles. "I'm going to write a book on jazz. I've had a unique privilege most musicians haven't had—the chance to work with an amazing variety of groups. I've played with Ozzie Nelson, Bob Crosby, Wingy Mannone, Frank DeVol, Spade Cooley, Jimmy Wakely, Charlie Parker, and many other types of units.

"What I want to do is evaluate the experiences I've had in all these bands and arrive at a per-

spective of the music scene as a whole. I think there's a need for the story written from the point of view of a musician, because most writing so far has been done by observers rather than participants."

Barney concluded the conversation with a reference to the musical scene as he heard it in Europe on the recent JATP tour. Of the Swedish jazzmen Barney thought, "They do imitate now but they have so much enthusiasm and love for the music that I think they'll branch out into their own style."

Ted Charles Tops Prestige On Coast

Hollywood—Teddy Charles, vibas man now featured on Prestige Records, has settled here to establish Los Angeles headquarters for the Prestige label, for which he'll assemble and record local groups.

Charles is also heading a trio as Monday and Tuesday night attraction at the Lighthouse, Hermosa Beach spot which houses the Howard Rumsey band on Wednesday-through-Sunday afternoon and evening policy.

Opening of the Charles trio puts the Lighthouse, where Rumsey started his concert sessions on Sunday afternoons four years ago, on a full time basis.

Atlantic City Jumps Soon

Atlantic City, N.J.—This town will be jumping again during the summer.

Tadd Dameron is assembling a 12-piece band to play in the Clarence Robinson revue, *Tropicana*, at the Paradise opening July 1.

Wild Bill Davis will again be the attraction at the rival Harlem Club, along with Jackie (Moms) Mabley.

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Feather's Nest

By LEONARD FEATHER

There is a trend trending its way around the music business that I just don't like.

It's what one might call the Contra-Concert Trend. It consists of a paradox: there are now so many concerts that there are no concerts at all.

Let me explain. Back in 1938, when Benny Goodman played Carnegie Hall, the mere idea of a jazz outfit in those august precincts was sensational and almost without precedent in itself.

Still Rare in 1943

Even in 1943, when Duke Ellington started what turned out to be an annual series of concerts at Carnegie, these were held to be rare events, at which the *crème de la crème* of this branch of music was thus acknowledged to have earned a place of dignity, and to have acquired enough significance to be performed in the same hall where the world's most famous concert artists had hitherto held a virtual monopoly.

Around the mid-1940's, this idea began to spread. If Duke could do a Carnegie Hall concert, so could Woody. And so could Lionel. And Louis. And Dizzy. And as they all succeeded in drawing substantial crowds, the jazz concert at Carnegie Hall was soon no longer a rarity but something that might happen half-a-dozen times in a single year. Simultaneously, similar events were held at comparable auditoriums in other cities.

Two-For-One

While the novelty was wearing off, the box-office was sustained by a two-for-one gimmick. Instead of a Dizzy Gillespie concert, why not Dizzy and Ella Fitzgerald? Instead of Count Basie's band, why not Basie and Eckstine and Shearing?

Imperceptibly the whole emphasis was shifting. Before you knew it, the jazz concert included a big band, a small band, a male singer,



Laine

a female singer, a comedian, a dancer, and a kitchen sink. Soon the public was so satiated with offerings of this kind that when Duke Ellington made a belated return to Carnegie after a couple of years' absence, he had to be subjugated to Billie Holiday, Stan Getz, and half-a-dozen other acts in order to have any boxoffice value. And Woody Herman's last "concert" tour (I use the word laughingly) found him playing a few of his already-known record arrangements and turning the rest of the show over to Louis Jordan, Ella Fitzgerald, Frankie Laine, Joe Schmo, and the Flying Filipinos.

Nothing New

What is important about this necrosis that has infected a once-healthy new outlet for music is not simply that the concerts are no longer concerts, but that they are no longer proving-grounds for new material.

Were you lucky enough to be one of those who went to Duke's annual concerts knowing that you would hear the world premiere of a brand new long work, and several new shorter ones? The comfortable realization that your money would be spent to hear something not yet recorded, not yet performed, often not even written until the morning before the concert, was a major factor in the enjoyment of those concerts. Today it is almost mandatory that the star attractions at these affairs play everything the audience already knows, everything for which the second balcony shouts.

Low Class Audiences?

And that brings us to another aspect of the problem: the audiences. It has often been acknowl-

edged among musicians, and in the trade, that the Ellington concerts drew a better class audience, one that would pay slightly higher prices and pay considerably closer attention to the music, than the audience for any other band. Less frequently discussed is the fact that an audience of this type is never to be found at the farcical pseudo-concerts held by pop and jazz artists in the concert halls nowadays.

Evidently they are not needed; the hall can be filled faster and more effectively by the use of disc jockey promotion, and it is well known that disc jockeys do not tend to attract the same people who are lured to Carnegie Hall by an ad in the *Sunday Times*, where Ellington's concerts used to be advertised.

Lost In The Shuffle

I am not trying to suggest that there is no room for the "Go-go-go!" audience. I merely wish somebody would stop and consider that with the cultivation of that audience, the original potential market for the ambitious, experimental jazz concert has been lost in the shuffle, though there must surely be room for both.

After all, the "package" jazz-pop concert of today is, in effect, merely a double-length version of the average show at the average neighborhood theater. Nothing is played or sung that you cannot purchase at the record store for 89 cents plus tax, or that you cannot catch a few weeks later (sometimes even the same night) at a night club or movie theater for half the price.

Suicidal Tactics

In lowering the artistic level of the concerts in this fashion, in cluttering the shows to the point where no one artist has a real chance to show off his full talents, let alone any new material, are not the promoters or sponsors of these affairs defeating their own ends? Won't the fans eventually realize that nothing particularly new is happening here, and that they might as well save their money?

If the vaudeville show is to expand into the Carnegie Halls of this country, all well and good; but let it not do so at the expense of the very idea out of which it grew. Had it not been for the pioneer work of the Goodman's and Ellington's there would probably be no Big Shows and Biggest Shows today.

Anything Can Happen

Yet the way things are going, it wouldn't surprise me in the least if Stan Kenton were to announce that on his next concert tour he will feature the Four Freshmen, Dinah Washington, Stump & Stumpy, and the Cherry Sisters. And if Duke Ellington goes out with his own concert unit next season, don't be astonished if, instead of premiering some important new works, he offers you the Crickets, the Clovers the Ravens, the Crows, Willie Mabon, Pearl Bailey, and Lou Bellson.

I'll be home that night with my little old phonograph.

New Gotham Jazzery Bows With McGhee

New York—Still another Manhattan spot opened up to jazz last month, when Neary's bar at 47th street and Eighth avenue presented an all-star group, featuring Howard McGhee, Joe Roland, and Walter Bolden. The spot is just around the corner from Lou Terra's, where Roy Eldridge has been appearing recently.

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Anthony, Ray (Ciro's) Hollywood. Out 6/18, ne; (On Tour) GAC
Armstrong, Bob (83rd) Chicago, h

Barron, Blue (Peony Park) Omaha, Neb., 6/26-28, h; (On Tour) MCA
Beneke, Tex (Claridge) Memphis, 6/26-7/9, h
Boer, Mischa (Waldorf-Astoria) NYC, h
Bothie, Russ (Paradise) Chicago, h
Brown, Les (Palladium) Los Angeles, Out 6/28, h

Cabot, Chuck (On Tour) GAC
Carle, Frankie (Stater) Los Angeles, h
Clifford, Bill (Riverside) Reno, Nev., h
Coleman, Emil (Waldorf-Astoria) NYC, Out 6/23, h
Cowen, Carl (Top Hat) Louisville, Ky., ne
Cross, Bob (Mounds) St. Louis, Out 6/22, ne

Defoe, Al (On Tour) AAA
Donahue, Al (Edgewater Beach) Chicago, out 6/11, h; (Ambassador) Los Angeles, 7/13-28, h
Durso, Michael (Copsheena) NYC, ne

Ellington, Duke (Blue Note) Chicago, 6/13-7/2, ne

Ferguson, Danny (Robert Driscoll) Corpus Christi, Tex., h
Fields, Shep (On Tour) MCA
Fina, Jack (Ambassador) Los Angeles, Out 6/23, h
Fitzpatrick, Eddie (Mapes) Reno, Nev., h
Flanagan, Ralph (On Tour) GAC
Foster, Chuck (Aragon) Chicago, Out 6/21, h; (On Tour) MCA

Garber, Jan (On Tour) GAC
Greenwell, Al (Stork) Louisville, Ky., ne

Hampson, Lionel (On Tour) ABC
Harris, Ken (El Rancho) Sacramento, Calif., h
Harrison, Cass (Sequendam) Bogota, Columbia, South America, Out 8/12, h
Hawkins, Erskine (Peps) Philadelphia, 6/15-20, ne

Hayes, Carlton (Desert Inn) Las Vegas, Nev., h
Henry, Glenn (On Tour) 6/3-6/25
Hill, Ray (Coral Gables) North Weymouth, Mass., Out 1/1/54, b
Hill, Tony (On Tour) ABC
Howard, Eddy (Elitch's Gardens) Denver, Colo., 6/17-29
Hunt, Pee Wee (On Tour) GAC

James, Harry (On Tour) NYC, Out 6/21, h
Jones, Spike (Flamingo) Las Vegas, 6/25-7/2, h
Jurgens, Dick (Ideal Beach) Monticello, Ind., In 8/27

Kaye, Sammy (Astor) NYC, 6/25/53, h
Kenton, Stan (On Tour) GAC
Kisler, Steve (Statler) Washington, D. C., h
Koven, Hesby (Tamarack Lodge) Greenfield, Park, N. Y., h

Lande, Jules (Ambassador) NYC, h
Larson, Skip (Casa Del Rey) Santa Cruz, Calif., h
Lewis, Ted (Skyway) Cleveland, 6/18-27, cl
Lombardo, Guy (Roosevelt) NYC, Out 6/27, h
Lons, Johnny (On Tour) GAC

McCoy, Clyde (Sheppard AFB) Wichita Falls, Tex., Out 6/28; (Aragon) Chicago, 6/23-7/19, h
McIntyre, Hal (Lakeside Park) Denver, Out 6/18; (On Tour) GAC
Marterie, Ralph (On Tour) GAC
Masters, Frankie (Conrad Hilton) Chicago, h
May, Billy (On Tour) GAC
Mooney, Art (On Tour) GAC
Morris, Skeets (Paddock) Richmond, Va., h
Morrow, Buddy (On Tour) GAC

Navas, Bob (Paul's Edgewater) Ambury Park, N. J.
Neighbors, Paul (Coney Island Park) Cincinnati, 6/18-18
Noble, Leighton (On Tour—West Coast) MCA
Noble, Ray (Roosevelt) New Orleans, 6/18-7/15, h

Overend, Al (The Flame) Phoenix, Ariz.

Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club; NYC—New York City; Hud.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (See Glazer), 765 Fifth Avenue, NYC; AP—Allbrook-Pumphrey, Richmond, Va.; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; McC—McCormack Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 598 Madison Ave., NYC; MG—Moe Gale, 48 West 68th St., NYC; RMA—Reg Marshall Agency, 447 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 545 Fifth Ave., NYC; UA—Universal Attractions, 347 Madison Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC.

Palmer, Jimmy (On Tour) GAC
Pastor, Tony (Post Lodge) Larchmont, N. Y., Out 6/20; (On Tour) GAC
Perrault, Clair (Van Cleve) Dayton, Ohio, h
Phillips, Teddy (Rice) Houston, Tex., Out 6/24, h

Reed, Tommy (Sheppard Air Force Base) Wichita Falls, Tex., 6/27-7/5
Renay, George (Fernwood) Bushkill, Pa., Out 10/24, ne
Rosen, Don (Arcadia) NYC, h
Roome, Buddy (Broadmoor) Colorado Springs, Colo., cl
Rudy, Ernie (Peabody) Memphis, 6/22-7/5, h

Sands, Carl (Statler) Boston, h
Savitsk, Charlie (Edgewater Beach) Chicago, 6/12-7/9, h
Still, Jack (Pleasure Beach Park) Bridgeport, Conn., h
Strong, Benny (Elitch's Gardens) Denver, Colo., 5/19-29
Sudy, Joseph (Cavalier) Virginia Beach, Va., 6/19-7/2, ne
Sullivan, John (Town Lounge) Houston, Tex., ne

Thornhill, Claude (On Tour) GAC

Waples, Buddy (Recreation Center) Saginaw, Mich., In 6/5, ne
Weems, Ted (On Tour) MCA
Wolk, Lawrence (Aragon) Ocean Park, Calif., Out 2/10/54, b

COMBOS

Airline Trio (Dixie) NYC, Out 6/21, h
Alexander Quartet, Bob (Blue Note) NYC, ne
Armstrong, Louis (Sands) Las Vegas, 6/16-23, h

Barker Band, Danny (Jimmy Ryan's) NYC, ne
Betsy & Jim Duo (Westward Ho) Sioux Falls, S. D., ne
Blue Notes (Park Club) Hempstead, L.I., N. Y., ne
Bond, Johnny (Blue Haven) Jackson Heights, N. Y., ne
Brauns, Charlie (Farmdell) Dayton, O., 6/13-15, ne
Brubeck, Dave (Blackhawk) San Francisco 6/16-9/1, ne
Buehner, Trio, Milt (Weeks) Atlantic City, N. J., 6/19-7/18, ne

Carter Trio, Bob (Lands' Tavern) Vineyard, N. J., ne
Cawley, Bob (Town House) Tulsa, Okla., ne
Coleman Trio, Sy (Cafe Society) NYC, ne
Condon, Eddie (Cond'n's) NYC, ne
Conte, Al (Ranch House) Providence, R. I., cl

Dale Duo (Lighthouse) NYC, ne
Davis, Trio, Bill (Birdland) NYC, Out 6/17, ne; (Harlem) Atlantic City, N. J., 6/25/53
Davis Trio, Jackie (Band Box) NYC, Out 6/21, ne
Dovic, Tiny (Weeks) Atlantic City, N. J., 6/25-7/2, ne

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Dee Trio, Johnny (Blue Room) Elizabeth, N. J., Out 6/21, ne
Dixieland Ragpickers (Vaumbonds) Miami, Fla., ne
Domino, Fats (Farmdell) Dayton, 6/18-22, ne
Downs Trio, Evelyn (Rose Room) NYC, ne
Duke Trio, Doug (Hickory House) NYC, ne

Eldridge, Roy (Township) NYC, ne
Erwin, Pee Wee (Nick's) NYC, ne
Fields, Herbie (Surf) Wildwood, N. J., 6/25-7/5, ne
Franklin Quartet, Marty (Airport) Brooklyn, N. Y., ne

Gaillard, Slim (Birdland) NYC, 6/18-7/1, ne
Garner, Kevell (Embers) NYC, ne
Gaylocks & Buddy Green (Copa) Pittsburgh, 6/15-20, ne; (Empire) Erie, Pa., 6/22-28, ne
Glenn Quartet, Tyree (Embers) NYC, ne
Gonzales, Paul (Levin's) San Jose, Calif., ne
Gordon, Stomp (On Tour) ABC, 6/3-9/21

Harris, Ace (Bowery) Salisbury, Mass., 6/25-9/7, ne
Haywood Trio, Eddy (Embers) NYC, 6/15-7/12, ne
Hines Trio, Freddie (Barn's) Lima, Ohio, ne
Hodges, Johnny (Tiffany) Los Angeles, 6/19-7/2, ne
Holland, Johnny (Englewood) Rocky Mount, N. C., ne
Hope, Lynn (Weeks) Atlantic City, 6/19-25, ne

Rhythmairs (Gallagher's) Phillipsburg, Quebec, Canada, h

Jordan, Louis (Town Casino) Cleveland, Out 6/18, ne; (Rosa) Chicago, 6/19-25, t
Lee, Vicky (Englewood) Rocky Mount, N. C., ne
Lyon Trio, Jimmy (Blue Angel) NYC, ne

Melba, Stanley (Pierre) NYC, h
Merlin Trio, Joe (Coral Gables Lounge) North Weymouth, Mass., ne
Milburn, Amos (Fair Grounds) Muskogee, Okla., Out 6/20
Monty, Mark (Piazza) NYC, h
Morris, Joe (Showboat) Philadelphia, 6/23-27, ne

Napoleon, Andy (Pastor's) NYC, ne
New Tunes (Melody Lounge) Hollywood, Fla., cl
Page, Hot Lips (Cafe Society) NYC, ne
Palmer, Jack (82 Club) NYC, ne
Parker Trio, Howard (Mavajo Hogan) Colorado Springs, Colo., ne
Parker, Jack (Tip Top Bar) Brooklyn, N. Y., ne
Patterson Quartet, Pat (Air Force Club) Monrovia, N. B. Canada, ne
Payson, Tommy (Rock Garden) Williamette, Conn., r
Podell, Hugo (Sherry-Netherland) NYC, h
Powers, Pete (Melville) Halifax, Nova Scotia, Out 6/19, ne; (Tona) Hubbardston, Nova Scotia, Out 6/30, ne



THE RONALDS BROTHERS, who came into Chicago's Cairo last fall on a two-week date, have practically taken over the club since, leaving only for a few weeks early this spring. They returned on May 6 for another indefinite stay, however. Left to right, Jim Ronalds, accordion; Sam Lesner, cafe editor of the Chicago Daily News; Johnny and Joe Ronalds, piano and drums.

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Schenk, Frankie (Club Royal) Augusta, Ga., ne
Selby Trio, Ronnie (Blue Note) NYC, ne
Seven Quartet, Gordon (S. S. Mauretano) Enclind
Shenring, George (Angelo's) Omaha, Neb., Out 6/18; (Bossonian Lounge) Denver, Colo., 6/22-27, ne; (Mayfair) Kansas City, 6/30-7/5, ne
Simmons, Del (London Chophouse) Detroit, Mich.
Softwinds (Copa Lounge) NYC, ne
Sparkis Duo, Dick (Chamberlin) Ft. Meade, Va., h
Starrone's (Wheat) Oceanside, Calif., ne

Taylor Trio, Billy (Copa Lounge) NYC, ne
Three Suns (Skyway) Cleveland, Out 6/12, cl; (Yankee Inn) Akron, O., 6/18-21; (Twin Combs) Belle Vernon, Pa., 6/22-27, ne
Tipton Trio, Billy (New Golden) Reno, Nev., h
Versi-Tonic (Clayton Tap) Waukegan, Ill., ne

White Trio, Johnny (Sands) Las Vegas, Nev., h
Williams Trio, Clarence (Vanguard) NYC, ne
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Young, Cecil (Bill & Lou's) Philadelphia, 6/15-20; (Peps) Philadelphia, 6/29-7/3, ne

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