

Page, Fisher, LaRosa Join 'Star Night' Cast; 'Beat' To Co-Sponsor Free Kansas City Dance

Katz Drugs, Chesterfields Combine With 'Down Beat' To Give Anthony To K.C.

Chicago—Down Beat, in co-sponsorship with the Katz drug-store chain and Chesterfield cigarets, will present the Ray Anthony orchestra at a huge free dance in Kansas City's Municipal auditorium on Thursday, July 9.

Anthony's entire organization will be flown from New York, where he'll be appearing on the Chesterfield summer TV show, expressly for this date, and is expected to draw the largest crowd in K.C. dance history. The auditorium's capacity is 25,000 with space available for some 3,000 dancers at a time.

Big Promotion

A tremendous local promotion will kick off in full on June 26. All public transportation will be free to those going to the dance. Free tickets are available at all Katz drugstore departments (no purchase need be made in conjunction). Some 87 radio and TV spot

Cover Story

announcements a week will be utilized to push the event, in addition to disc jockey and newspaper coverage.

The dance, first of what is being planned as an annual series, will be emceed by Eddie Clarke, KCKN disc jockey who has been conducting Katz' nightly, hour-long show called *Dance with America* for the last 10 years.

Arthur Murray is furnishing 25 instructors, who will wear identifying ribbons and circulate to help anyone who wants to get started. The florists association has volunteered to make the auditorium a living garden, and in addition will give to every woman who attends a free orchid and every man a boutonniere.

Contests, Too

Three dance contests will be conducted for which six sets of prizes will be given away, including engraved loving cups, record players, and autographed Anthony albums.

This is another event that *Down Beat* feels will add impetus to the "Get America Dancing" campaign it initiated at the beginning of this year. Some 800,000 people in the Kansas City area will be exposed to intensive promotion on behalf of dancing and dance bands through the medium of newspapers, radio and TV, and juke boxes. It is not unreasonable to expect that as a result of the Katz-Chesterfield-*Down Beat* promotion, the city will be a better market for other bands in the future.

'Down Beat' Five Star Discs

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

POPULAR

TERESA BREWER-
LES BROWN
BILLY ECKSTINE
GEORGIA GIBBS
LES PAUL-MARY FORD

Into Each Life Some Rain Must Fall (Coral 60994)
I Laugh to Keep from Crying (MGM 11511)
Lightning and Thunder (Mercury 70172)
Vaya Con Dios (Capitol 2486)

JAZZ

WOODY HERMAN
JOHNNY SMITH
SONNY STITT
CHUCK WAYNE

Mars EP (Mars EP1)
Roast LP (Roast 410)
Sancho Panza (Roost 571)
Progressive LP (Progressive 3003)

RHYTHM AND BLUES

BUDDY JOHNSON
DINAH WASHINGTON

That's How I Feel About You (Mercury 70123)
Lean Baby (Mercury 70168)

DOWN BEAT

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ROSE CLOONEY recently started a new radio series on NBC, featuring a small group headed by pianist Buddy Cole and spotting occasional guests. Show is heard on Friday nights from 7:15 to 7:30 p.m. (CDST).

Sammy Davis Inks TV-Radio Pact With ABC

New York—Sammy Davis Jr. and the Will Mastin Trio have been signed to an exclusive long-term contract with ABC for both radio and television. The trio includes Sammy, his father, Sammy Davis Sr. and his uncle, Will Mastin.

The deal was set by the William Morris office with Bob Weitman, who, in addition to running the Paramount theater here, is ABC vice-president in charge of talent and programming.

Davis is the young vocalist and mimic whose impersonations of Sinatra, Eckstine, Cole, and others have been panicking theater audiences and have also been featured on Capitol records.

The signing of the group sets a unique precedent, as it is believed to be the first TV network deal of this kind involving a Negro act.

Davis will be launched shortly with his own regular weekly half-hour program on both radio and TV, surrounded by a first-class cast.

Whiteman Leads Local 47 Crew

Hollywood—Paul Whiteman, who is making his first appearance in front of a dance band since his retirement from the field almost 10 years ago, recruited his unit in Hollywood instead of New York as previously planned. However, it's still unlikely that he will play any dates except summer stints in Las Vegas and Reno.

The band was assembled for Whiteman here by one of his alumni, violinist Matty Malneck, and features one former Whiteman bandsman, pianist Roy Bargy. Format is eight brass, five saxes, four fiddles, and four rhythm. Emphasis is on the show, rather than dance music (little time was spent on that department during rehearsals here).

Benny Still Very Ill As Concert Tour Winds Up

As these words are written, the Louis Armstrong-Goodman band tour is breaking up, the participants are resuming their normal chores—and Benny Goodman is resting at his Stamford, Conn., home, a very sick man.

There have been several developments since the front page story in our June 3 issue, all of which placed this writer squarely in the middle. The Chicago office of Associated Booking Corp., in whose territory the tour was working when the story broke, claimed it was unfair to Louis and had a harmful effect on the tour. On the other hand Benny Goodman's office, and others close to Benny who earlier had tended to minimize the seriousness of Benny's illness, claimed that the story was slanted against Goodman.

Having been a loyal admirer and good friend of both Armstrong and Goodman since my earliest days in this business, as well as enjoying a cordial relationship with Joe Glaser and his office and a close friendship with both Virginia Wicks and John Hammond, I had a difficult time assembling everybody's conflicting statements into an objective, truthful report, especially since some of it happened when I was out of town on vacation. However, two facts have emerged that should be put on the record immediately:

(1) At the windup of the tour it seemed that everything had gone extraordinarily well, with Louis and the Goodman band (under Krupa's name) going into a percentage on many dates and playing to very big houses. Thus, despite the unfavorable publicity caused by Benny's absence, the tour was emphatically a financial success.

(2) Regardless of the rights and wrongs of the issues between BG and Louis, it is a fact that there were no intramural quarrels within the Goodman band itself; there is also no doubt that Benny, brokhearted about the way his return to the hand business backfired, suf-

fered a severe breakdown. For the past few weeks he has been completely incommunicado under doctor's orders. It may be many months before he can play again.

Plans for the various Goodman sidemen were not definitely set at presstime, though Tommy Dorsey indicated he expects Charlie Shavers to rejoin him shortly after the trumpeter completes a stint at Lou Terrasi's.

Teddy Wilson has been approached to do a tour of England along similar lines to that undertaken successfully by Mary Lou Williams, who went there last fall and has been in Britain ever since.

Chicago—Three more top recording stars have been added to the lineup of *Down Beat Star Night*, to be held Aug. 1 in Soldier Field here. They are:

- Eddie Fisher, who just got out of the armed forces and will make his first personal appearance in Chicago after his sensational success at the London Palladium. Singer, who toured the war fronts during the last few months before his recent release, is the star of *Coke Time* TV show, one of the top-rated video summer offerings. When the baritone was released last month he cracked all records at New York's famed Paramount theater before flying over for his London engagement, where he duplicated his New York success.

- Patti Page, whose string of record hits in the last few years is unmatched by any record artist.

- Julius LaRosa, one of the brightest new male singers on the scene, and one of the stars of Arthur Godfrey's TV shows.

The artists and bands signed previously for what will be the biggest all pop music show in recollection are:

- Ralph Marterie and his *Down Beat* orchestra.

- Ray Anthony's band, with Tommy Mercer, Jo Ann Greer, and the Skyliners.

- The Ed Sauter-Bill Finegan orchestra, which opens in Chicago that week at the Blue Note.

- The Jazz at the Philharmonic All-Stars, including Oscar Peterson, Flip Phillips, and Ray Brown.

- Ella Fitzgerald.

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

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

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

Newest Concert Package Ready

New York—A strong package of name talent has been assembled by Cress Courtney for a new unit called The Big Rhythm & Blues Show.

Courtney, who dreamed up the *Big Show* and *Record Show* and booked them with Tim Gale of the Gale agency, has set Joe Louis and Leonard Reed, in a comedy act; Ruth Brown, the Clovers, Buddy Johnson's orchestra, Lester Young, Wynonie (Blues) Harris, Dusty Fletcher, and other acts.

The team kicks off July 17 at Revere Beach near Boston, Mass., and will stay together four to six weeks.

Belafonte O.K.; Stage Is Next

New York—Harry Belafonte, recovered from the virus ailment that felled him during his recent Hollywood engagement, arrived back here last week to set plans for a fall stage appearance.

He will appear in John Murray Anderson's *Almanac*, which will start rehearsals for an August or September opening. Meanwhile, he will make several eastern location appearances, probably including Bill Miller's Riviera in July.

Cantor Eyes Lorry For Video

The most famous pair of eyes in show business—the perpetually astonished orbs of comedian Eddie Cantor—have a widely-acknowledged knack for lighting on promising young singers—and catapulting into instant fame the melodious subjects of their protrusive gaze.

Recently the popping Cantor peepers came to rest on a sandy-haired amalgam of morning dew and soft-lights sex known as Lorry Raine—and an ancient question cropped up anew. In terms of the Cantor-propelled heights attained by Dinah Shore, Deanna Durbin, and others—did the eyes have it again?

At presstime the veteran funny-man, who in the past has worked into his radio-TV programs such now-famous warblers as Kathryn Grayson, Margaret Whiting, and Eddie Fisher, was reportedly taking the measure of some mighty costly network minutes into which the 25-year-old vocalist from Detroit might conceivably be fitted on one of the 10 *Colgate Comedy Hour* segments to which the comic's new video contract commits him in the fall.

No Cinderella Story

If the big break should materialize for this latest of the young hopefuls to come under the Cantor scrutiny, it will however, be flavored with little of the Cinderella spice beloved of the publicists.

Lorry Raine (that's just Lorraine, slightly elasticized) is no freshman in the music world. What's more, she's been on the brink of the bigtime before, in the

half-dozen years of an unorthodox singing career during which, according to her manager-husband, Hollywood agent Tim Gayle, her fortunes, good and bad, have rested with elements that are largely 3-D—discs, deejays, and dog tunes. "Lorry is unique," says Gayle, "inasmuch as she has come awfully close to grabbing off a big one on several occasions, and has been released on Decca, London, and Coral, yet has never been recorded by a record company in the orthodox manner. All of Lorry's releases have been from indie-made masters."

Lorry's "Almost" Disc

The most notable example of the devious discing to which the Raine larynx has been subject was a 1950 coupling of *Strangers and Harbor Lights*, which was cut at Bill Putnam's Universal studios in Chicago, and was taken over by London Records, to emerge for a time as that label's top-selling item. Unfortunately, the record, though big, wasn't big enough, and to make matters worse, the discery soon thereafter decided to drop its American artists' roster. Result: Those *Harbor Lights* told Lorry only that she and London were parting.

However deceptively this marginal wax click may have looked like the big break, it had nothing on

the good fortune that almost spelled stardom for the young singer a few short years after she came up out of the motor city's Denby high school glee club to a professional in Hollywood in the fall of 1947.

There, after cutting shes for the Armed Forces Radio Service, the vocalist came to the attention of the late Mark Wornat, who was sufficiently impressed to launch her on both his *Sound Of* radio series and on her recording career, itself, this latter through a pressing of a ditty called *Who Put That Dream in Your Eyes*, a decidedly lavish item in which the Raine voice was backed by a 35-piece orchestra led by Barnow himself.

Another Close One

Whatever the impact of this maiden effort on the turntables, it did not spell the big time, but, in characteristic fashion for the attractive Mrs. Gayle, it was followed by another flirtation with the peculiar fortunes that are part and parcel of show business. Lorry Raine got the nod from no less a personage than Rudy Vallee, a man who ranks close to Cantor as a star-maker, and the singer found herself in several half-hour TV films produced by the erstwhile vagabond lover.

Clearly in the ascent was the Raine star by this time, and strictly in the grooves—the disc grooves from which it sprang—the singer's fortunes progressed. (Turn to Page 22)

Music World Mourns Reinhardt's Passing



Mourners pass by Django Reinhardt's casket.

By Maurice Cullax

(Ed. Note: The author of the following tribute to Django Reinhardt, noted jazz guitarist who died near Paris May 15, is a radio reporter who was one of the first members of the Hot Club of France, as well as a close friend of the late musician.)

Paris—From now on, no one will ever hear, in the flesh, Django Reinhardt, one of the world's greatest musicians.

When Django passed away he was just back from a very successful concert tour in Switzerland, so happy to find himself once more at home in Samois, a wonderful old village situated about 60 kilometers from Paris, with Naguine, his beloved wife, Babick, his youngest son, and his old mother.

Django liked the village so much he had bought himself a nice cottage some years ago. He would come and rest down there each time he could, and everyone in Samois considered him as a real friend.

Active To the Last

On the eve of his death, as he came back from Switzerland, he did not feel any more tired than usual, and he was planning concerts and tours for this summer. But, when he got up from his bed the next day, at about 3 p.m., he called anxiously for his wife, for he could hardly move the limbs of his left side! His first words were:

Large Crowd

Django Reinhardt was buried May 19 in the little graveyard of Samois, near the forest. A large crowd attended his funeral. There was his family and all his relatives, 50-or-more gypsies, and more than 100 of Samois' inhabitants and peasants of the neighborhood as well as most of the French and American musicians living in Paris. The wonderful little medieval church of Samois was much too small for this assembly.

In the graveyard, after the assistants had blessed the coffin and expressed their condolences to Joseph Reinhardt (ace guitar player, one of Django's brothers) and the family, the world-famous instrument, a beautiful guitar that belonged to Django, was laid on the coffin.

Everybody was in tears and bereaved with despair and sorrow when they came out of the graveyard. Most of the musicians were crying and sobbing. Django dead! That seemed almost unbelievable!

He Was a Poet

Because Django was not only a most inspired guitar player and a great music composer. He was a poet. I do not mean that he actually wrote poems, but he lived a most poetical life, taking what is the very best in everything, with genuine ability to achieve what he desired to perform. The only thing he was not able to do was to hurt or to hate people. He was too great for that.

He was the best of friends and loved, without restrictions, the nicest things of this world—children, trees and flowers, kindness, music, painting (he was an able and inspired painter), liberty—above all, liberty!

This sense of liberty that all the gypsies have in them! That is why Django did not like to stay too long in any place. To him nothing was better than to start off on the high roads of France in a caravan without knowing where he would camp or where he would stop. That was the gypsy in him.

Europe in Fall For B.

New York—Billy Eckstine has postponed his European tour until fall. He wants to first work out a property settlement with his wife, June, who has filed for divorce.

Dorseys Play 2 Styles On Road; Await Breather For Rehearsals

There wasn't really any Dorsey Brothers band when Tommy and Jimmy made their two-night stand at the Rustic Cabin, Englewood, N.J. There hadn't been time to prepare one.

When Tommy fronted the band, it sounded like Tommy Dorsey's orchestra. When Jimmy took over and played *Perfidia*, it became his group. There was a good reason. "Do you know where we were

day before yesterday?" Tommy remarked between sets. "In Waterloo, Iowa. Brother and I drove in all the way together."

No Rehearsal Time

"We haven't had a moment to sit down and rehearse since we started these one-niters—but we have 15 arrangements, featuring both of us, waiting to be tried out. When we get to Memphis for that eight-day stand we'll finally have a chance to rehearse them."

The pattern of the evening gave a rough idea how the brotherhood will work. Tommy and the band played a couple of sets before he announced the merger and introduced Jimmy.

Peace, It's Wonderful

"We have been together 10 days and not a single fight yet," he grinned, as the band struck up *Contrasts*. Then Jimmy took over for his fast tonguing job on *Sweet Georgia Brown*, at a tempo that cleared the floor of dancers in 15 seconds flat. Tommy conducted during this number, then played the melody on *Ruby* while Jimmy weaved a pretty obligato.

Then Tommy turned the stand over to his brother, and there were things like *Green Eyes* out of the old JD book but featuring the present TD vocalists, Johnny Amoroso and pert Lynn Roberts. "He was 9 and she was 5 when we first recorded this," kidded Jimmy.

"It's been going wonderfully so far," he told us later. "We played a one-niter in Huntingdon, Pa., and about 500 kids came in from Penn State, including the entire Penn State band."

The Record Question

"What's going to happen about the record situation?" we asked.

"Still nothing definite on that," said Tommy, "but I have a couple of albums coming out, a *Sentimental* album and a dance album on Decca. We can't cut anything together, anyway, until we've rehearsed some of these arrangements."

Maybe they could at that.

though, we thought during the next set, when Tommy, Jimmy, Lee Castle, and Buz Brauner gathered in a happy front line for a Dixieland set. Maybe there's a new Clambake Seven in the offing.

However long they wait to record, and no matter what they cut when they do get around to it, one thing is for sure; the Dorsey amalgamation was a wonderful idea. You could tell it just as easily from the applause of the crowd as you could from the brothers' genial mood. We have a sneaking feeling they're going to stay together a long time. —Len

Bonano-Phillips Swap Branded Pipe Dream

London—As though waving a wand, someone spoke the magic words "reciprocal exchange" and waited for a miracle. He's got a long wait, because the Anglo-U.S. swap between Sharkey Bonano of New Orleans and Sid Phillips of London is about as likely as a Martian invasion.

The man who waved the wand is Britain's jazz-happy peer, the Marquis of Donegall, now in the States to cement the Bonano-Phillips deal sponsored by his wife.

Petrillo has as good as said "O.K." And the British Musicians' Union is nursing along the deal like a fussy matron.

The Big Snag

The only snag is that the matron's got a severe streak, and it's likely to cripple the deal. You see, the union expects a "satisfactory" financial arrangement.

And "satisfactory" probably means equal pay for each band. At least, that was the proposed arrangement that caused breakdown of the Louis Armstrong-Freddy Randall exchange scheme a couple of years back.

In England, Sid Phillips leads a popular, commercial band at the swank Astor nitery. Until this year, he was our poll-topping clarinetist.

The \$64 Question

But will anyone in the States really pay the same amount for his band as Sharkey Bonano would want to play England?

We'll let Sid start the bargaining. How much would you want for a month's engagement with your band in New Orleans, Sid?

"Six thousand pounds." (Ed. Note: 6,000 pounds is some \$16,800 American.) —Mike Nevard

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I'm Not Feuding With Fisher, Cries Ray



Johnnie Ray pictured as he made his 20th-Fox screen test.



Boston—Johnnie Ray was crying again following his recent opening at Blinstrub's here. Not about the opening, itself, which can be described only as explosive, but about the business of trumped-up "feuds" between singers and, specifically, the antipathy that's supposed to exist between him and Eddie Fisher.

Determined to spike what he termed "that ridiculous rumor that Eddie Fisher and I had a feud going," the Weeper said, "I don't know how these things start. Why, when Eddie was ill recently at the Paramount, I went onstage for him until he recovered. It's foolish for an artist to be jealous of the success of others.

More The Merrier

"The more stars, the better it is for all of us, because thereby more and more people become record- and entertainment-conscious. That's why I'm glad to see Vic Damone and Eddie come out of the

service and enrich the entertainment field again."

Asked whom he liked of the newer names in the record business, Johnnie was especially enthusiastic about one. "That young girl on Capitol what's her name?—Molly Bee. She fractures me. She has a swinging beat, a real teenage Kay Starr. The kid sings up a storm."

Prefers Live Jazz

About recorded jazz in general, however, Ray expressed a negative attitude. "I get no message at all from recorded jazz. I've got to see it being created. That's why I own no jazz records, but I hear as much live jazz as I can.

"That's an answer, too, to the people who ask me why I haven't listed Ella Fitzgerald among my favorite singers. I just haven't seen her in person yet, and I can't judge until I do."

One singer whom Johnnie certainly was making it a point to hear in person at the moment is Billie Holiday, whose own opening, the same night as the cry-baby's, found Ray rushing crosstown to the Hi-Hat to listen and, by his own admission, admire.

Learned From Billie

"I think Billie has contributed more to jazz singing than anyone else in our generation," said Ray. "I've certainly learned a lot from her, and I always hear her whenever I can. Actually, whenever there's a jazz artist I like in any town I work, that's the first place I head."

He looked around at the eager teenagers waiting to get autographs. "You know, the kids in Boston are polite," he grinned. "They ask you first before they tear your clothes. But let them—I'll be worried when they don't want to."

—nat

Palmer Leaves GAC

Chicago—Associated Booking Office here snagged a three-year pact with Jimmy Palmer, pulling him away from General Artists Corp., where ork leader has been the last few years. Associated contract starts July 1.

Helene Dixon Changed Luck With Her Name

Our candidate for this year's comeliest combination of visual pulchritude and vocal promise is a tall, (5' 7") gorgeous, 21-year-old blonde who, in the last six months, has changed everything from her luck to her name.

The name, until recently, was Helene Dimone. Borrowing from her press agent, Dixon Gayer, she has become Helene Dixon, whose first Okeh record, *Don't Call My Name*, has a thousand disc jockeys disobeying its title.

Sang As Child

Having sung since the age of 4, when she hitched rides in her father's taxi and chanted for his flubbergasted fares, Helene is no novice. Her five years of full-time professional experience include numerous participations in contests.

"I was named Miss New York State in 1949," she told us, "but the judges disqualified me because I was only 17."

On the road, making the hotel and cocktail lounge circuit, she ran into Tony Martin, who saw and heard what she had and felt the world should know about it. Martin was the Tinker in Helene's life, Monte Proser the Evers, and Phil Moore the Chance.

Gained Confidence

A year of coaching with Phil, she says, has helped her immeasurably in confidence and understanding of songs. "I try to keep him believing in me. For years all I got was promises. When people really started doing things for me I couldn't believe it.

"Last Christmas, before I was due to leave for a date in Dayton, Ohio, I was in a head-on collision in a car. I was pretty badly cut up, but it was an ill wind that blew me some good.

Got Copa Date

"I missed the Dayton date, but while I was in the hospital in New



Helene Dixon

York, I got an offer from the Copacabana. I opened there on my 21st birthday, Jan. 8, and stayed until May 18, singing the production numbers."

Danny Kessler heard her there, but, still skeptical, she fluffed off his invitations to call her. Finally, through Phil Moore, they got together.

Likes Dinah, Billy

As you may have observed from the first release, Helene is one singer who hasn't undergone the conventional influences. When I asked her to call off her favorites, the first names that came to her lips were Dinah Washington and Ruth Brown; the first male names Billy Eckstine and the Dominoes.

"All I have at home are rhythm and blues records," she added, "and Kenton records."

Brooklyn-born Helene Dixon may well turn out to be Phil Moore's proudest and prettiest production since Brooklyn-born Lena Horne. Gee, it must be nice to be a vocal coach.

—Len

Strictly Ad Lib

NEW YORK

Coral captured Kitty Kallen . . . Ruby Hill opened at l'Onyx . . . Merv Griffin in town for the Jackie Gleason show . . . Bill Simon of Thornwood Music handling Les Elgart, who cut some interesting sides to be taken over by one of the big four . . . Sister Rosetta Tharpe shifted from Decca to Victor . . . Le Downbeat, 54th street nitery which folded last month, may reopen under Morris Levy's aegis as a sort of annex of Birdland.

Vic Damone broke both Friday and Saturday night records, along with Marge and Gower Champion, at Bill Miller's Riviera . . . 50 musicians and 61 dancers helped stage a super-production to introduce Jackie Gleason's latest composition, *Tawny*, on his May 30 CBS show. It's a tone poem in four movements . . . Tommy Dorsey cut two commercial plugs for Rheingold, using *Gypsy in My Soul* and *Oh! Look at Me Now* . . . Clyde McPhatter, former lead singer with the Dominoes who formed his own vocal group, has signed with Atlantic.

Sarah McLawler, Hammond organist, opened at the Apollo June 5 with a trio . . . Cathy Ryan, who made *Lazy River* with Art Mooney for MGM, signed to record for that label as a single . . . Georgia's Blue Room on 48th street is the latest Gotham spot to use jazz talent; Tony Scott opened there with a trio . . . Pearl Bailey and Lou Bellson have delayed their European tour until July and are set for a return to the Apollo, week of June 19 . . . Bop proved its undimmed potency when Dizzy Gillespie, Charlie Parker and Bud Powell combos all shared a week at Birdland; Bird was held over an extra week to join the Ella Fitzgerald show.

Lee Wiley joined the cast of WOR-TV's Monday evening *Dinner Date* show . . . Igor Stravinsky reported seriously ill . . . Los Chavales back at the Waldorf-Astoria . . . John Lewis got his M.A. and Joe Wilder a B.A., at Manhattan School of Music. Wilder is still in the pit at Guys and Dolls, along with Billy Kyle and other jazzmen . . . Deems Taylor's biography of Rodgers & Hammerstein, *Some Enchanted Evenings*, will be published this fall.

Carmen McRae, probably the best undiscovered singer in town (she's drummer Kenny Clarke's estranged wife) is singing and playing piano at the Blue Note . . . Jimmy Blaine replaced Bill Williams emceeing *Music from Meadowbrook* on ABC-TV after the show's disastrous opening week . . . Slim Gaillard added to cast of *Go, Man, Go*, new film about the Harlem Globetrotters.

CHICAGO

Helene Humes comes into the Beaucoup June 19 for a three-weeker with Sonny Stitt combo coming in the same day for a 10-day stay. Reto Moss makes her first Chicago stand following Miss Humes . . . Duke Ellington stepped in for his annual summer stand at the Blue Note June 12 for three weeks . . . Big Bill Broonzy after a six-month European stay, rejoined the Monday night folk songster there, "I Come For to Sing" (Stuils Terkel, Chet Robie, Win Stracke) . . . Jimmy Palmer hired Teddy Gray, promising young local singer. He cut his first records with the band June 8.

Johnny Maddox' unit, which is riding hot on Dot Record's new sides, currently at the Preview . . . Four Aces have a one-weeker at the Chicago theater July 10. Billy Eckstine closes a two-week stanza there June 18 and Vic Damone does his first theater date after donning his civvies June 26 there, also for two weeks . . . Johnny Lane switched his Dixie band into the Normandy for an indefinite stay (band includes Floyd O'Brien on trombone and drummer Doc Genardo).

Drummer Paul Barbarin, from New Orleans, joined Art Hodes at Jazz Ltd . . . Bee Hive brought in Coleman Hawkins June 12 for eight weeks, with the owner thinking about more names to follow. He's talking about Roy Eldridge and Cab Calloway, but Cab's supposed to be tied up with Porgy and Bess till fall . . . Johnny Hodges does a quick repeat at the Capitol Lounge July 8 for three weeks, with Jimmy Moody following for a month July 29.

HOLLYWOOD

THE JAZZ BEAT: Buddy DeFranco combo was up for a June 6 opening at Clef Club . . . Bianchi (sometimes also known as Bob Romeo) and his flute top off a real great set of South-of-the-Border swingers at the Crescendo containing Carlos Vidal (bongo), et al . . . Louis Armstrong and gang were slated for a week at L.A.'s 54 Ballroom in early June, plus a turn at Leon Hefflin's annual outdoor rhythm rodeo at Wrigley ball park (June 7) . . . All of which is not bringing joy to impresario Gene Norman, who has the Armstrong troupe set, along with Bob Seobey's Frisco Jazz band, for a Pasadena Civic concert June 24 . . . Johnny Lucas, trumpet-vocal headliner on the Good Time Jazz label, heading all-star off-nite combo, including Jess Stacy on piano, at Beverly Cavern.

TELENOTINGS: Bob Keene (the soundtrack clarinet soloist in *The Glass Wall* picture) launched own show on KNXT heading quintet in which colleagues are Arnold Ross, piano; Alvin Stoller, drums; Howard Roberts, guitar, and Irving Edelman, bass (and that's a new sound in TV here, anyway) . . . Harry Schooler's recently-launched Circus Gardens (dancing, ice show, burlesque) at Ocean Park, is on TV for swingershifters via KTTV (12 midnight to 2 a.m., Sat. into Sun.) . . . Chuck Miller trio, recently signed by Capitol, set with 26-week ticket as added feature on Palladium's weekly KNXT video stanza, *Palladium Party*.

SUPPER SPOTTING: Xavier Cugat, who opened Statler hotel's new Terrace room, back for a 10-week stand there starting June 2 . . . Jack Fina holding over at Cocoanut Grove for Frankie Laine date there (June 3-23). And Les Baxter, conductor-arranger riding right up on his Ruby platter, brings his ork into the Grove in early August, for his first local p.a. . . . Peggy Lee (who will start her next picture at Warners when the Big 3-Decision is made) comes into Ciro's June 19.

BOSTON: The Sauter-Furjang entourage made its local debut at the Roseland in Taunton . . . Mahogany Hall has closed for the season, and Vic Dickenson heads out to the west coast for the summer months. He plans to reorganize his band here in the fall . . . The Dixieland Rhythm Kings of Dayton, Ohio, marched into the Savoy after Phil Napoleon left at the end of May.

Billie Holiday sang brilliantly at the Hi-Hat to large crowds. Her skillful accompanist is Carl Drinkard. Flip Phillips, J. C. Heard, and

Horace Silver followed Billie . . . Sarah Vaughan played the Celebrity Club in Providence the week of May 24 and thence moved to the Hi-Hat . . . Charlie Mariano has left the Jackson-Harris Herd to be replaced by another alumnus of the Nat Pierce band, baritone saxist George (Legs) Myers.

Morton Gould's *Concerto for Tap Dancer and Orchestra* was performed at Brandeis university's Festival of the Creative Arts, with Danny Daniels as soloist . . . Jesse Smith's band at the King Philip is (Turn to Page 20)

Granz' Beef With B. Rich 'Personal'

Hollywood—Norman Granz, now in Europe, could not be reached this issue for comment on the *Down Beat* interview in which Buddy Rich, former JATP star now with Harry James, stated that Jazz at the Philharmonic was "not jazz, just honking and noise" . . . etc. But a spokesman for Granz in his Hollywood office had this to say:

"All I know is that Buddy's real beef with Norman is over a personal matter—a clash of personalities, shall we say?—and has very little to do with music.

"So Buddy is much happier with Harry James? Well he should be, if he's getting that reported \$35,000 a year. I don't think he would be worth that to Norman on a year-around basis. I don't know how much Norman paid Buddy. He has paid some JATP stars as high as \$1,000 a week. If Buddy is worth \$35,000 a year to James it's because he was a star for a time with Norman Granz and Jazz at the Philharmonic."

Gimmick

Chicago—We thought all the gimmicks possible had already been used to get artists to look at songs, but someone came up with a new one here the other day.

Man wearing a yachting cap came up to Jeri Southern at the Driftwood, handed her a fast spiel about how good it was, etc., then left. Head waiter immediately came up to Jeri and said, "I'm sorry I let him in. Miss Southern, but he told me he was captain of your yacht." Complete merriment ensued.

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Caught In The Act

Vic Damone, The Riviera, Fort Lee, N. J.

Vic Damone, the young singer who worked his way up the hard route, only to enter the armed forces just as he was reaching a place in show business stardom, a few weeks ago traded his khaki uniform for a beige tuxedo, the army routine for public life hubbub, and finally completed the jump into the charmed circle.

For his first post-army engagement, Vic decided on Bill Miller's Riviera in New Jersey, and when he walked on the stage for the first time in two years in civilian clothes, one of the largest opening night audiences in years literally brought the house down.

Damone was never in better voice, and for almost an hour he sang one number after another—stressing the slow ballads which he does so well, but mixing in

enough upbeat tunes to keep everyone in the large room happy.

This was the Damone who had added 24-months to his tender years, and a lot of rugged army life to his already rough civilian struggles, and the result was a matured performer, one who should emerge from his coming MGM film, *Hit the Deck*, an even greater star than his personal appearances and many Mercury best-sellers have already made of him.

Show also featured Marge and Gower Champion, the TV and motion picture dancers, and Joey Bishop, one of the better comics on the nitery circuit these days.

But this one was all Vic Damone—and rightfully so. For with his return, the music business in general gets another big hypo.

—reiser

Herb Jeffries, The Black Orchid, Chicago



Herb Jeffries

This intimate spot has gone off the beaten path for its present show. Preceding bills have been highlighted with folk singers who have tinged their offerings with some sexy special material, which

has created quite a following among the lategoers around Chicago. There's not much of this in the present show, in fact, a special tune or two by Jeffries might add more appeal to the show.

Baritone walks onstage in a darkened room singing *Busin Street Blues*, which he mixes with an up-tempo version of *My Blue Heaven*. He uses a hand mike to punch over the overdone *Old Man River*, then steps down to mingle with the customers to cajole them into singing a few bars of *I'm in the Mood for Love*, a good audience-getter. Except for this tune, there isn't much need for the hand mike—his dramatic baritone hits the small confines amply without it.

He does another standard, *St. Louis Blues*, again ably but too often done, and then winds things up with *Flamingo*, walking off in a darkened room. However, the soft, almost falsetto ending doesn't leave much buildup for an encore. Song should be placed midway for greater effectiveness.

—zabe

Ella Fitzgerald, Rusty Draper, La Vie En Rose, NYC

Whatever may have been the reason why Ella Fitzgerald was missing, for more than a decade, from the smart east side spots to which so many inferior singers have graduated, it was obvious by the end of her first night that no possible reason could exist henceforth.

Accompanied by Harold Francis on piano, Sid Bulkin, drums, and Chet Amsterdam, bass, and deprived of the music which her previous pianist had failed to return, Ella gained confidence after a slightly nervous start, and was soon in her own superb stride, answering requests, singing ballads, bopping, ad libbing, and making up an impromptu verse for Patti Page, who was in the room. (The next night, we hear, she did the same for Bellson and Bailey.)

It's obvious why Ella Fitzgerald is every other singer's favorite singer. She sings the way they all wish they could sing.

This show also included Rusty Draper, a gentleman possessed of the curliest hair and the stringiest tie, the twangiest guitar and the happiest smile in town. For the particular brand of cornball personality he represents, he was pleasant. On most of the vocals, such as the verse-and-chorus *Melancholy Baby*, he was a hairier Frankie Laine; on the guitar solos, such as *Bequine* and *Boogie Woogie*, as well as the ukulele solo of *Lover*, he represented an interesting amalgam of the country and western and rhythm and blues approaches. In short, we found Rusty neither musty nor dusty.

—Jen

Coleman Hawkins, Cy Coleman, Cafe Society, NYC

After several months of complete darkness, the reopened Sheridan Square nitery was on what might telescopically be called a Cy Coleman Hawkins musical kick in mid-May.

It was Hawk's duty to play dance sets and encee the show. Cy's trio performed as an act in the show. It would seem to us that a considerable shortening of Cy's act, and the inclusion of a couple of Hawk's famous solos, would have been judicious.

Not that we didn't like Cy's offering. On the contrary, he has a surprisingly swinging little group, his piano work being closer to the Shearing quasi-bop style and further from the cocktail-lounge piano that we expected. Drummer Johnny Cresci played some good bongos on *Out of This World*, and Vinnie Burke shows extraordinary talent, both in original ideas and execu-

tion, on *Vinnie's Vineyard*. Our only complaint was that the closing *Old Man River* was pretentious nonsense, and that since Cy can't sing (we found that out on the one number on which he attempted to) he doesn't really have the material to present this long a show act.

As for Hawk, he is still the great man with the great sound and the warmth that made him the childhood idol of so many of us. He had good support, too, from pianist Kenny Bryan, Curly Russell, on bass and Kenny Clarke on drums.

The show also included a female singer, but since she died horribly on the show we caught, and since we believe in *de mortuis nil nisi bonum*, we'll not be so unchivalrous as to call her name. By the time you read this, happily, Josh White will have replaced her.

—Jen

Oo, That Frantic Snaketime, As Moondog Rises On Discs

By Leonard Feather

Several years have elapsed since a man named eden abbez (small e, small a) corralled the headlines by writing, and more especially by being, *Nature Boy*. Since the music world is often said to move in cycles, the time may well have arrived for the emergence of such a gentleman as Moondog, beside whom the oddly-garbed abbez is strictly from Brooks Bros.

Moondog goes a step further than abbez in other directions. Instead of merely writing compositions, he invents the instruments on which to play them; and instead of merely getting Nat Cole to record for him, he cuts his own EP for Mars, signs a contract with Columbia—and plays every night in dark corners on the streets of New York.

Twenty-seven Meters

Moondog writes, he says, in 27 different meters, ranging from 1/8 to 9/2. At a given moment you may find him sitting near the corner of 43rd street and Sixth avenue, his right hand working on a drum at 7/4 while his left beats a 3/8 theme on the oo.

What's an oo? "A harp-like affair with a triangular frame and sounding board; it can be tuned any way I like—happen to be pentatonic at the moment, but I change it often. It's played with *claves*, using a teeter-totter technique that gives bounce; mostly offbeat playing against drums' onbeat playing."

Technical Talk

Moondog can explain everything he plays and writes in great technical detail. Sitting in the living-room studio of Tony Schwartz, the street-roaming young engineer whose initiative in recording Moondog on the streets led to the Mars album, I tape-recorded the story of Moondog (né Louis Thomas Hardin) and it came out like this: "I was born 36 years ago in Marysville, Kan., raised mostly on ranches and trading posts in Wyoming. Drums were my prime concern ever since I was about 5, when I came in contact with American Indians and sat in the lap of a tribal chief named Yellowcap who let me play during one of their ceremonials.

"I lost my sight when I was 16, went to a school for the blind in Iowa, took up theory there, studied pipe organ, violin and viola."

Then Came Snaketime

Visualizing New York as a mecca for composers, Moondog finally got to Manhattan in 1943, did a little work posing in art schools, and "began experimenting with this new concept of music which I call snaketime. I'm not fond of slogans, but a dancer once heard it and said it sounded snaky. It's an easy name to remember."

Scared by talk of an atomic war, Moondog quit Manhattan in 1948 and took off for the west. "In Salt Lake City, I got some leather skins from an artificial limb place, and built a set of square drums out of some piano boards. I did this in the men's room at the Salt Lake police station. In fact, one of the traffic cops helped me nail it together."

Hookers Uninterested

Back in New York, Moondog found that no booking agents were breaking down his door to buy snaketime. And so, in 1949, he began to make a living playing on the street. The Spanish Music Center, among the first to notice his original ideas, recorded



Moondog and friend

him for its Coda label in the winter of 1950, and Jazbo Collins gave Moondog recognition via WNEW.

Oo, Uni, and Samisen


His chief self-made tools, in addition to the oo, are the uni and the samisen. "The uni is based on the word unison. I use it as a pedal point or drone bass to music written in a 5/6 or 7-tone scale. You can strum the seven strings like a harp, hit them with a mallet, or you can get a weird sound and

many harmonics by playing them with a double bass bow. The strings are made of piano wire."

The samisen, as far as I could gather, is a kind of portis on the franistan, which can be glaviolate with artificial snerbs.

What kind of musical brew does Moondog cook out of these ingenious ingredients? "I cling to tonality, to the idea of simple chorus; melody is absolutely essential, and I'm strong on rhythm. Like the orientals, I feel that most of incidental music is weird."

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Top Music Names Added To Glenn Miller Picture

Hollywood—The Glenn Miller Story (as it now appears the Universal-International picture based on his life will be titled) will be before the cameras by the time this appears, but last minute additions to the cast were still being lined up.

The reason was the decision of producer Aaron Rosenberg to insert as many prominent music names into the picture as could be secured and logically introduced into the story. And in the story of Glenn Miller, that can cover a large number.

As of this deadline, those "positively set" included Louis Armstrong and his present unit (they'll be seen and heard in the reproduction of a Harlem nitery Miller is said to have visited frequently), Gene Krupa (he'll be used in a "jam session" sequence in which

they also were hoping to have Jack Teagarden and Red Nichols), and Ben Pollack.

Pollack will be seen with a band representing his justly-famous Venice ballroom band of 1924-26, in which Miller got the start that led to one of the most interesting and successful careers in the dance music field. The opening scene of the picture will show Miller (played by James Stewart) auditioning for a job in Pollack's band.

Other developments: Willie Schwartz, it appears, will be the only member of the real Miller band who will also be seen in the picture. He drew a bit-part in which he will appear as Willie Schwartz.

Henry Morgan will play the role of Miller's colorful, lively pianist, Chummy McGregor.

Charles Drake will play the role

of Miller's suave, self-assured manager, Don Haynes. (Down Beat previously reported the signing of June Allyson for the part of Helen Miller.)

At deadline there was no evidence that there would be a role in the picture for Bullets Durgom, the onetime Miller bandboy who is now a busy Hollywood agent.

Cab Involved With EP, Melee

New York—Cab Calloway, absent from records for some time, will return via an EP set of tunes from the Gershwin score of *Porgy and Bess*. Calloway currently is starring as Sportin' Life in the revival of the musical at the Ziegfeld here.

Cab hit local headlines a couple of weeks ago when he was involved in a fracas with singer Harvey Grant at L'Onyx. There are conflicting stories about who started the fight, which apparently was due to the inattention of Calloway's party while Grant was singing. Whoever was responsible, Calloway or somebody else in the melee, three stitches had to be taken over Grant's eye after the incident.

Don Elliott Rehearsing New Band

New York—Don Elliott's latest handleading venture is in the works.

At presstime he was rehearsing in New York with Al Porcino, trumpet; Johnny Mandel, bass trumpet and trombone; Charlie Kennedy, bass clarinet, baritone, and alto; Mort Lewis, tenor; Dick Katz, piano; Teddy Paskert, drums, and A. N. Brother, bass.

Jean Dowling, formerly of Vaughn Monroe's Moon Maids, was to share vocal chores with Don himself, who will front and play trumpet, mellophone, and vibes. Don is building a book of arrangements by Johnny Richards, Johnny Mandel, Bill Byers, Chico O'Farrill, and Tommy Talbert.

Group is expected to open shortly on a break-in date at a hotel in Myrtle Beach, S. C.

Mercer Records To Brunswick?

New York—Mercer Ellington has almost completed negotiations with Bob Thiele for the catalog of Mercer Records to be taken over by Brunswick. Many of the items, by Johnny Hodges, Billy Strayhorn, Oscar Pettiford, Al Hibbler, and others, will be released on LPs.

Mercer is also back in the band business. With Josh White headlining the show, he opened last month at a new club, the Ruby, in St. Albans, Long Island.

Lineup includes Johnny Letman, trumpet; Musa Kalin, tenor (worked with Duke at the Band Box); John Lewis, piano; Bill Pemberton, bass and Tim Kennedy, drums, with Mercer playing E-flat horn.



A scene from the symphonic finale of Walt Disney's new 3-D, Technicolor cartoon, *Melody*. Brasa Land comes alive in this scene, as the birds and the cricket fly through the modernistic setting. This is the first in a Disney cartoon series to be called *Adventures in Music*. Release is through RKO Radio.

Movie Music

Disney's 1st 3-D Cartoon Gets Nod As Worthy Try

Melody (Music settings by Joe Dubin; songs by Sonny Burke and Paul Webster). Ratings: ★★★

The first of a series (*Adventures in Music*), *Melody* is a Walt Disney short, which may earn some distinction as the first technicolor, animated cartoon film in 3-D (natural-vision process requiring goggles). It goes down as a worthy, and

certainly not wholly unsuccessful, attempt at providing audiences with art, entertainment and education.

Main weakness is one that is almost inevitable under the Hollywood system. The music, though neatly contrived and well tailored, is too clearly of the off-the-cuff kind turned out to meet a deadline.

Melody purports to tell some-

thing of how melodies originated in bird songs and found their way into the themes of symphonies. Even Disney can't do that in 10 minutes, but there are some chuckles for the kiddies and some catchy musical moments provided by the unseen Jud Conlon singers and others.

Sound Stage Siftings

Joan Crawford's vocals in *Torch Song*, MGM film in which Joan plays role of an ageing music comedy star loved by a blind pianist (Michael Wilding with soundtrack by Walter Gross), were soundtracked by India Adams, an unknown who warrants some attention from platter firm scouts.

Donna Lee Hickey, ex-Copacabana chorus girl, who has been about Hollywood as singer and dancer for the last year, was tagged by Stanley Kramer for lead in *The Caine Mutiny* (Humphrey Bogart, Jose Ferrer, Van Johnson, Fred MacMurray). This was role, that of night club singer, for which Kramer auditioned numerous girl singers. Donna Lee, though active chiefly as dancer, will do her own vocals, according to studio.

Nat Cole and Russ Morgan band are teamed in first 3-D musical short turned out by Will Cowan for Universal-International. If the Cole-Morgan opus is well received, Cowan, who has been turning out shorts for U-I with name bands and singers for years, will switch his entire program to U-I's wide-screen - plus - stereophonic - sound process.

June Haver's voice in *The Girl Next Door*, her last before retirement from films, is that of Beryl Davis, former English singer now settled in Hollywood as wife of platter showman Peter (Juke Box Jury) Potter.

Vittorio Gassman, under coaching of MGM staffers, is practicing on fiddle for his role in *Rhapsody*, forthcoming Elizabeth Taylor starrer, in which Gassman will appear as violinist to soundtracks recorded by Michael Rabin, 16-year-old concert artist, who also will be featured in *Rhapsody*.

Stan Jones, ex-forest ranger who cracked the music business with his *Ghost Riders* song click a couple of years ago, sings his latest, *Hannah Lee*, in the forthcoming Broder Production formerly titled *Outlaw Territory* (Joanne Dru, John Ireland, MacDonald Carey) now retitled *Hannah Lee*, to take advantage of exploitation.

Bob Mitchum, who plays around with music (singing, guitar, sax, piano) as hobby, had what looked like sure song hit coming in fast with his *Hey, Mr. Cotton Picker*. Mitchum knocked out the ditty for fun some six years ago. Recently it was "cleaned up" (literally) and worked over by co-writer Dok Stanford, who placed it with Laurel Music Co.

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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 jazzmen of all idioms.)

By Buddy DeFranco

For a long time now, I have watched the music business degenerate into a most unhealthy, evil device for making a fast buck. And for a long time I have watched self-appointed critics dismember, deride, and viciously block any new developments which they do not understand.

I have watched bands slowly change from well-organized, enthusiastic group of men to factories of sounds—any sounds which you may fancy. Their Rx—throw in a little Miller with some noisy brass and a few bars of slurring saxophones, a stale version of Lionel Hampton's rhythm, an out-of-tune singer, and, oh yes, a little of Harry James' style trumpet or Tommy Dorsey's trombone and presto! a hit record.

Need Real Musicians

Let's bring back the days when the guy in front of the band was first a musician whose style and ideas were his, were original—a leader of men who earned respect because of his knowledge and his ability to handle men. Those leaders were young and ambitious, with new, creative ideas. Did you ever hear Count Basie imitate Louis Armstrong's band?

Did you ever hear Benny Goodman throw in eight bars of Ted Lewis' style and part of an old Paul Whiteman arrangement with a touch of Boyd Senter's clarinet? If he did, it was a gag which always got a laugh from the audience. Do that today and people buy it! Did you ever hear Glenn Miller say, "Let's bring back the old days?"

Time For A Change

Those guys were progressive musicians who had the courage of their convictions. Why is it so difficult to understand that they have already made their contribution? It is time for a new, healthy element to take over and continue from where the greats of the business left off.

It cannot be done by the few who are doing their best to present good music under adverse conditions. I refer to the great Woody Herman bands, the ingenious Sauter-Finegan combination, and modern singers like Billy Eckstine, who has used his box office appeal to present progressive units. So have Nat Cole, Sarah Vaughan, and Ella Fitzgerald. But the job must be done by everyone in music.

It's time for the disc jockey to spend a little time sharpening his ears before spouting off about what record is good or bad.

It's time for booking agents and managers to stop trying to milk "the good old days" by sending out grandfathers to attempt a fast cleanup tour.

It's time for most music critics to find out what tunes were played on a program, lest they review a number that wasn't played at all.

First, Learn To Play

It's time for young musicians to learn how to play their instruments correctly before getting "hot" (or is it "cool?") And it's time for them to think about the future of their business—to realize that no matter how idealistic they want to be, the general idea behind any music is public acceptance. All performers must have public acceptance in order to tell their story.

And it's time for young musicians to stop supporting dope pushers and to begin supporting good teachers. Let's not be hypocrites about this—whether you like it or not, there is a disgraceful number of addicts inside and out of the music business.

All these sick kids with weak minds and spines of jelly who must "get out of this cruel, terrible



Buddy DeFranco

world" must come to their senses. They must learn to accept the responsibilities of being performers in public or else give music up.

All Kinds of Music

Young musicians must learn that people all over the world like all kinds of music—that the kind of music they play isn't the pivot-point of the music world. There is room for all kinds of music, providing this music is played with some degree of honesty and played well.

Let's stop categorizing once and for all—I mean by using such terms as "be-bop" or "square." What is a square? You tell me! I've met some people who don't know one note from another who are intelligent persons with a greater knowledge of living and who have a better understanding of progress than most of our hippest musicians.

What Is Bop?

And what is "be-bop?" Again, you tell me. I hear flatted fifths and accented eighth notes in some of our most "commercial" bands. Is this be-bop, or is it some guys falling asleep at sessions?

People have come to me with friendly, well-meaning advice about

my music. What is my music? I like to think we incorporate the latest developments in modern music, but we also play the melody. I can refer you to many of our records where the melody is clearly discernible. I can also refer you to many of our records that are not fast, not confusing, not complex, and, I might add, not hard to listen to. So, again, you tell me—what IS my kind of music?

What can be so confusing about Charlie Parker with strings, or his *I Can't Get Started*? Can it be just the biased attitude which has held back all development at one time or another?

Stick To Your Last

I have spent a great many years learning to play the clarinet. I am still learning. I don't dance, do slapstick, or tell funny stories. I am also not qualified to tell a surgeon how to make an incision. Neither is an engineer qualified to tell Tommy Dorsey how to play trombone. We all have opinions about everything, but let's leave it at that and be a little thoughtful about maliciously branding or condemning anyone for anything.

It's time for us to begin thinking ahead, to try and salvage what is left of creative, honest endeavor in popular music—to clear the atmosphere and get together for the benefit and development of the true American art form.

Top Names Head 'Jazz Cavalcade'

Hollywood—Promoter Leon Heflin's annual "Cavalcade of Jazz" had an imposing list of names lined up for his outdoor "Band bash" this year, announced for June 7 at Wrigley Field, L.A.'s big baseball stadium.

Announced roster included Nat Cole (and trio), bands headed by Louis Armstrong, Shorty Rogers (with a 17-piece), Earl Bostic, Don Tosti, and Roy Brown.

Singers included Carolyn Jean Hill, L.A.'s 6-year-old vocal prodigy, Lloyd Price (who also carries his own band), and Johnny Watson.

Barbara Carroll, Trio, Play Jazz In Broadway Show

Rodgers and Hammerstein wanted a jazz trio for their new musical, *Me And Juliet*. Not as a specialty act, but for the first time in a legitimate musical, as an integrated part of the plot. They found exactly what they wanted, and, as a result, the brilliant Barbara Carroll will become known to a far wider audience than her already-conquered jazz clientele.

Me And Juliet, a play within a play, tells of the preparation of a Broadway musical. Barbara plays a rehearsal pianist and as such, accompanies the stars, Isabel Bigley and Bill Hayes, in several numbers. She also plays with the orchestra and gets to improvise with the trio—drummer Herb Wasserman and bassist Joe Shulman—in a jam session scene.

Stick to the Score

"But that scene is the only time we improvise," she explained during the show's recent tryout in Boston. "Mr. Rodgers is very particular about the way his music is played, especially when it's being played for the first time, and everything else we do is note for note. The first few days of rehearsal I'd almost involuntarily add a note or alter a phrase and he'd be right there to correct me. So I finally memorized it all off the sheet. It was difficult discipline at first because I've been playing jazz for so long.

"Of course, when I do the songs from the show in a club—and I expect to double between the show and probably *The Embers* when we get to New York—I'll play them the way I want to. But I certainly understand Mr. Rodgers' concern that the songs be played exactly as written in the context of a musical.

Team Appreciates Jazz

"Both Rodgers and Hammerstein have a great overall appreciation of jazz. That's why they specified a jazz trio for this part. And they certainly know what they want in all departments when they prepare a show.

"Like when I wanted to get my hair cut, I asked permission of George Abbott, the director. He re-

ferred me to Mr. Rodgers who referred me to Mr. Hammerstein, who said it was all right if it was all right with the other two. So finally they agreed, I had it cut, and then had to pass inspection from all three. That's why they're so successful; they're aware of everything that's going on."

Jazz Her Big Love

Though at 26 the comely Worcester-born pianist has now added another dimension to her activities, jazz is still her main concern, and she feels it's growing now as never before.

"Like Gerry Mulligan. I think his group is wonderful—even if they don't have a piano. And I like Brubeck for his sense of structure, and Lennie Tristano. Lennie, by the way, aside from his harmonic ideas, is also a great pianist.

"As for my own work, at the beginning I used to be dragged when people would give me that 'She's good for a girl' routine. But I think now they're starting to listen to me as a pianist first."

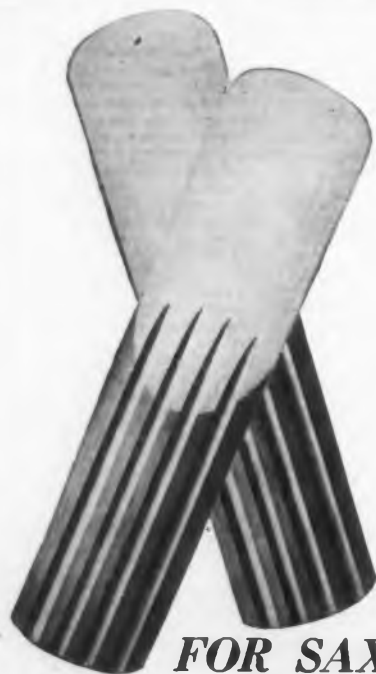
And with considerable reason—as Rodgers and Hammerstein agree.

Carmichael TVer Sets Name Orks

Hollywood—Dance bands set for guest appearances on NBC's *Saturday Night Revue*, the network TV series originating in Hollywood as summer replacement for Sid Caesar & Imogene Coca, now include Les Brown (June 20-27), Buddy Morrow (July 4), Jerry Gray (July 25), Ralph Marterie (Aug. 22).

(All of those mentioned are set for dates at the Hollywood Palladium. Jerry Gray, a recent addition to the Palladium summer string, comes up July 21—Aug. 9.)

Star of *Saturday Night Revue*, which was scheduled to start June 6, with Jerry Fielding as over-all music director, is Hoagy Carmichael. Featured on the first two shows was Gordon Jenkins and his Decca recording band.



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CORONATION SPECIAL—Not to be confused with a certain Elizabeth and friends is the be-crowned trio above. Going the British royal set one better, fans of New York disc jockey Brad Phillips (right) not only elected a queen of song, they came up with two

kings. Ascending to vocal thrones at recent WINS shindig were Joni James, top-voted femme thrush, and Perry Como and Eddie Fisher, who tied for king of warblers. Judging from expression on face of Fisher, uneasy is the head that wears the crown.

SANTA CLAUS materializes again for Jimmy Boyd, as 14-year-old singer signs first motion picture contract. He'll star in *Run for the Money*, independent film production of ex-kid star Wesley E. Barry, shown here with Jimmy. Youngster will sing two songs in pic, which is first of two he's slated to make in next 18 months, under terms of pact.



ANOTHER QUEEN gets crowned. This time it's DeLois Faulkner, chosen queen of Blue Key, national honorary leadership fraternity at Oklahoma A & M. Making the whole thing official is bandleader Ralph Flanagan, who crowned beauty at university's recent junior-senior prom, for which he furnished music.



ALL STAR WAX SESSION is what's being mullied here, as Albert Marx (second from right), president of Trend records, joins musicians in looking over arrangement of Irving Berlin tune for waxing by Dave Pell (right) and a group of Les Brown sidemen. At

left are Wes Hensel, trumpeter-arranger for Brown, and Shorty Rogers, trumpeter-arranger with Howard Rumsey's Lighthouse All-Stars. Trend date produced eight Berlin sides, on which Hensel and Rogers split scoring chores. (Pell-Thomas photo.)



UP-AND-COMING BAND of Jerry Fielding gets the once-over from the photographer on recent dance date, shortly before crew took over musical chores on the Hoagy Carmichael-emceed summer replacement for NBC-TV's *Your*



Show of Shows. Unit, which plays local dance dates in addition to video work, features Tony Fontaine, shown warbling at left under eye of smiling maestro. At far right is saxist Sam Donahue, while brass section pictured in center in-



cludes (left to right) trombonists Joe Howard and Milt Bernhart, and trumpeters Mickey Mangano, Morey Harris, Tom Patton, and Ralph Fera. Band also plays Groucho Marx and *Life of Riley* TV shows. (Pell-Thomas photo.)

Music In The Air

Jackie Gleason, CBS-TV, May 23, 8 p.m., EDST

Jackie Gleason did his old friends, the Dorsey brothers, proud in changing the format of his show to accommodate the video premiere of their brotherly band venture.

Virtually the entire hour was turned into a playlet featuring Gleason as Ralph Cramden, the bus driver, and Audrey Meadows as his wife, Alice. Through a mix-up, Ralph books Tommy Dorsey's band to play the bus drivers' benefit ball, while Alice books Jimmy's band. The wind-up is that the brothers mend their long-standing feud and play together.

This gave both Jimmy and Tommy enough of an acting role to make their appearance doubly substantial. The band sequence fea-

tured them in *Dry Bones*, a pleasant Howard Gibling arrangement of *Ruby* featuring Johnny Amoruso, and the Dixieland *South Rampart Street Parade*.

In the curtain calls, Gleason managed to get in a plug for Bobby Hackett's current gig in Columbus, Ohio, while Tommy and Jimmy bowed out on a humorous pseudo-fight about where they were going to play the following night.

The whole show was an excellent example of how to integrate a band into a television production. If there were more Jackie Gleasons around, the band business could earn itself a real shot in the arm through this medium.

—Len

Music From Meadowbrook
ABC-TV, May 23, 7 p.m., EDST

Oh, Brother!

In all our five years of watching television we had never before seen a truly perfect example of how not to produce a musical program. The premiere of *Music from Meadowbrook* compensated beautifully for this omission.

Name anything than can possibly go wrong with a broadcast—this show had it. The whole hour was a mish-mash of ghastly goofs, right from the awkward opening, when Paul Whiteman (filmed) introduced Frank Dailey, who introduced Bill Williams, who introduced the artists.

From this moment on, it was a constant flurry of "What's happening next?" with cameramen and engineers wandering in and out, curtains failing to open or close when required, stage waits that seemed almost endless, an announcement interrupted in mid-sentence to make way for a spot announcement, etc., etc.

It was no wonder that the hapless Bill Williams, who had never seemed more ill at ease, wound up a Doug Duke Trio number with the comment: "That was Ralph Marterie and the band" and, toward the end of the show, proclaimed "You are listening to Music From The Meadow Grove." Our heart went out to him.

Perhaps if the show had been a little shorter on gimmicks and a little longer on music there might

have been less confusion. Everything was thrown in, from an interview with a Rutgers historian to a glee club, a harmonica player (Richard Hayman), a contest in which dancers had to stand back to back and wiggle balloons up their spines, a gay chat with Miss New Jersey ("I have won 40 contests since I'm a child") and, above all, the endless, unreasoning repetition of the show's theme number, *Pompton Turnpike*, until it came out of our ears.

If this is the way music is going to be presented on TV, the next time our tube blows out we shan't bother to repair it.

The entire show was produced and directed by Edward Nugent. He deserves a lot of credit.

—Al Porch

Andy Russell Back On Scene

New York—Andy Russell, after some months out of the spotlight and off records, earned two major breaks recently.

He appeared as master of ceremonies on the Saturday night *Show of Shows*, top rating TV program. A few days later, he was set for a recording deal with Coral, his first since he left Capitol last year.

Counterpoint

By NAT HENTOFF

I note with sympathy the attempts of Gerry Mulligan, as chronicled recently in this journal, to muzzle that peripatetic bore—the clamorous night club patron.

For the serious musician few things are as disturbing as a raucous conversation or guffaws of donkey laughter cutting into his thoughts. As Dave Brubeck put it two issues ago, "One deadhead in the front row can ruin the night."

Wrong Approach

But Gerry's approach is the wrong one. No musician in this world—not even Arturo Toscanini—can tell an audience to shut up without that audience being infected by a resentful antagonism, the effects of which are long-lasting and harmful both to it and the musician.

Oscar Peterson, who admits he knows the gesture is futile, still berates an audience occasionally but with almost no effect. "The root of the problem anyway," he pointed out recently, "is the club-owner. We can't come into a club whose policy has been to allow as much noise as the customers care to make, and expect a brief speech from us to cause sudden silence."

Owner Can Get Silence

"It is possible, though," Oscar continued, "to have silence without antagonizing anybody. If an owner already consistently books people like Shearing, the Norvo trio, and other groups that need a degree of silence in which to communicate, then he should be able to establish a civilized policy in his club over a period of months."

"Noisy people can be quietly told that they'd enjoy the music more if they listened to it, and over a section of time, the idea would gradually sink in, and in a year or two, a musician could look forward to playing in that club in the knowledge that its patrons had become accustomed to listen rather than talk."

Storyville Did It

Lest Oscar's idea seem too visionary to you, here is proof that such a policy can work. Until Storyville opened in Boston, there was no place in the city where you could listen to jazz in relative peace. It

was always a struggle between the range of your hearing apparatus and the Cro-Magnon shouts from neighboring tables.

From its very beginning, Storyville made it discreetly clear that it considered its attractions artists who deserved as much consideration as artists in any other medium. Once in a while, the manager of the room would point this out in a whisper to a garrulous customer, but in time even that was rarely necessary. It just became understood that you went to Storyville to listen.

By Comparison, It's Binaural

Even now, after three years, the club is no elysium. There is an occasional bray or bibulous monologue during a subtle chorus but compared to the other clubs in town, listening to a jazz musician at Storyville is like sitting at home with a pair of earphones.

The Brubeck quartet regards it as their favorite resting place in the East, as do almost all the other jazz units that have had a chance to play there. And accordingly, I suspect jazz groups by and large play in a more relaxed manner at Storyville than at most other clubs. The club's relative silence, by the way, isn't meant to connote a cold room. Actually the bond between attentive, interested listeners makes the customer camaraderie stronger there than any place else in the city.

Lighting Helps, Too

Another important factor in the success of Storyville's crusade for silence has been the club's effective

use of lighting—an art seemingly alien to the imaginations of most jazz clubowners in the country. Charlie Bourgeois has devised a different lighting context for each act and its initial impact on the audience invariably produces a glance and attentiveness that the club's overall policy serves to retain.

By contrast, in another club recently, I saw Billie Holiday singing to a crowded, noisy room with all the house lights on and no light differentiation between stand and room. No wonder the customers weren't quiet. For those who hadn't looked up for a while, there was little indication that anyone was singing at all.

Musicians Should Do Part

There is one important thing musicians can do, no matter how noisome the club, and yet very few even think of it. The average night club patron is not a musician and he would like to be told at least the name of each number (He can get increasingly frustrated if he isn't). He would even appreciate a few apposite remarks like "This is based on the chords of *Whispering*" or "This is a simple example of counterpoint; we'll have two different melodic lines going on at the same time."

Musicians might be amazed at how interested the average audience would be to be informed of what's going on. And once flattered as being hip enough to understand the explanations, the audience would listen more carefully—and quietly.

The group that hurtles through a set without a word of explanation or introduction for each number inevitably will command less attention and less silence than one with the elemental sense to realize that if an audience is treated as being composed of intelligent individuals, it will largely respond as such. Gerry might do better to tell the audience something of how his music works than to cuss it out.

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JULY 1, 1953

RECORDS HI-FI



*Lorry Raine
and Eddie Cantor*

FOR STORY SEE PAGE 2

D O W N M U S I C B E A T

®



New wireless mike, designed to give night-club performers freedom of movement, is demonstrated by professional model.

New Wireless Mike To Bring Performers Close To Public

The night club patron who seldom gets close to the performer is about to get a long-overdue break. Thanks to a new invention—a compact little hand microphone without one single wire attached—a customer as much as 50 feet away from the normal performing area may be the object of a sentimental ballad crooned by a table-hopping Hildegarde or Tony Martin.

The new mike, demonstrated for the first time at the recent Electronic Parts show in Chicago's Conrad Hilton hotel, was developed by the research staff of Shure Brothers, Inc., Windy City firm, and is slated to go on the market in the fall.

Midget FM Transmitter

The little gadget, which resembles the conventional pencil-shaped mikes commonly used in broadcasting, is, in effect, a portable FM mike and radio transmitter, according to Howard Harwood, the firm's advertising and sales manager.

Encased in tubular-shaped aluminum, the wireless unit weighs a scant one pound, measures less than one foot in length, and contains three components—mike, oscillator, and transmitter.

Operating on a low-frequency (2 megacycles), the unit literally broadcasts an FM signal within a maximum area of from 625-to-2500-square feet, encircled by a loop of copper wire strung either along the floor or ceiling.

This means that a night-club floor measuring anywhere from a typical 25x25 feet to a more spacious 50x50 feet might conceivably be covered depending upon conditions, Mr. Harwood said. So long as the performer remains within this wired area, he said, he will have complete freedom of movement, and his voice will continue to be fed through the room's regular public-address system amplifiers.

Operates on Batteries

The little mike, known as the Vagabond 88, is powered by two standard hearing-aid batteries, a 30-volt dry cell, and a 1½-volt mercury cell, plus five sub-miniature vacuum tubes. According to the Shure executive, the mike is expected to withstand 25 to 30 hours of use before requiring a battery change.

The precise durability of the Vagabond, as well as its adaptability to varying uses, will be explored in a series of field tests at various night clubs, radio-TV studios, lecture halls, churches, and auditoriums around the country this summer.

Because of its exacting tolerance requirements, the Vagabond will be hand-made in small quantities, rather than mass-produced, J. H. Morin, distributor sales manager, said.

—Clare Powers

Sound Advice

By Irving Greene*

The letters in this issue each cover a separate subject with only one common vein—a sincere desire to reproduce faithfully a musical program that was once recorded in a studio that is hundreds of miles or days away. Dear Mr. Greene:

I read your article in the May 6 *Down Beat* and decided to get your view on my problem.

I have a Heathkit Williamson Amplifier (W-2 Peerless Output Transformer) and a Heathkit Pre-amplifier (WA-P1) which a friend of mine put together for me. I have a Garrard Model R.C.80 record changer and a 12-inch Jensen P.M. speaker.

I plan to add a mid-range speaker, a tweeter, and a cross-over network. I was wondering what type of speaker enclosure would suit my room the best. I also would like to know where I could obtain the plans to anything you suggest, as I want to build it myself. I am also enclosing a sketch of my room.

Respectfully,
Ellis D. Miller
Lodi, Calif.

Dear Mr. Miller:

In order to retain complete uniformity of speaker components, I recommend that you consider additional Jensen components in modifying your speaker system, which are as follows:—Jensen high frequency kit consisting of an RP-302 tweeter, and A-102 network, and a ST-901 control. This kit is available in mail order houses for approximately \$42.91. The Jensen mid-range kit consists of the Jensen RP-201 mid-range speaker and the Jensen MODEL A-61 cross-over network. These are available in most mail order houses for \$41.66 and \$14.70 respectively. You could retain your present Jensen P.M. speaker as a woofer unit.

An enclosure designed especially for such a system is the Jensen back-loaded folded corner horn, which is illustrated on page 63 of the booklet, *Sound Advice*. This enclosure sells for approximately \$115 in most mail order houses.

In order to use this enclosure you should have corner space available. From the sketch you have submitted with your letter, there does not appear to be any available space in the room. If you do not find it feasible to reorient the furniture in order to place this speaker, I recommend that you consider eliminating the Jensen enclosure and considering instead mounting the loudspeaker components on one of the two closet doors. This will not mean that you lose the utility of the closets as you may still store your clothes or other belongings even though your speaker system is mounted on the closet door. You must be sure, however, that the closet door is reinforced and made in a sturdy fashion so as not to cause extraneous vibrations.

If you write directly to the Jensen people, I have no doubt that they will provide you with plans found on one of the motor bolts. This will often help.

Another good practice is to make sure that all connections and plugs fit tightly and that all connecting leads be no longer than necessary. When making your own connector cables, etc., use the rubber-covered type. This will eliminate any possibility of foreign noises or static because of cables rubbing against each other or against the chassis.

A tip to you people with magnetic tape recorders. Do not store tapes on top of your equipment or speaker cases or near any strong magnetic field. If you do, some of the signal strength will be lost.

Address any questions you may have to Max Miller, Enterprise Recording Studios, 222 W. North avenue, Chicago. Please enclose self-addressed, stamped envelope for reply.

Hi-Fi Flashes

The 1953 Electronic Parts show wound up its four-day session at the Conrad Hilton hotel, Chicago, May 21 with the largest distributor attendance figure in its history, according to unofficial figures just released by Samuel L. Baraf, president of the show board. Number of exhibitors also was the greatest on record, Baraf said.

Unofficial attendance figures placed at nearly 12,000 the number of persons who visited the 203 booths and 177 display rooms at the show. Included in a breakdown of attendance figures were: parts distributors and personnel, 3,615; sound distributors, 771; exhibitor manufacturers and personnel 3,611; guest exhibitors, 158; electronic purchasing agents, 455; electronic engineers, 934.

The show's board of directors has voted to hold the 1954 show in Chicago, also in May. Final plans are expected to be formulated at the board's annual meeting in August.

A new 25-watt amplifier—Model 3725-B—has just been announced by Bell Sound Systems, Inc., 555 Marion Rd., Columbus 7, Ohio. The new amplifier, an 8-tube version of another Bell unit, has a wide range of output impedances, including 70-volt constant voltage tap, permitting matching to any speaker load, the manufacturer asserts.

It features a newly-designed all-steel, chrome-trimmed case, with a sloping, lighted control panel. New plastic dial pointers that glow red when the unit is on are indirectly driven from the six control knobs located in a row below the panel. Included are separate controls for bass and treble, and each of the microphone inputs and phono input has a separate volume control.

A-V Tape Libraries, Inc., has just issued its new 1953 spring catalog of recordings on magnetic tape. The booklet, described by the firm as "the largest and most comprehensive tape library available to the U.S. public," lists semi-classical compositions, pop, and vocal varieties, as well as lecture series on English literature and Bible readings.

All of the tape recordings listed were produced by the Audio-Video Recording company. Full information for building their back-loaded folded horn enclosure.

Irving Greene

Dear Mr. Greene:

I am the owner of a straight 78 rpm phonograph. Due to the rising popularity of 45 rpm records, I would like to convert my set.

My idea is to insert a variable resistor in series with the turntable motor. Then by varying the input current to the motor, the speed will vary. Also, I believe the pickup arm will have to be changeable so it can be used on both speeds.

I would appreciate your advice on this subject.

Yours truly,
Anthony L. Pacia
USNTC Great Lakes, Ill.

Dear Mr. Pacia:

Theoretically, your idea would appear quite logical to a layman. Engineering-wise, however, your idea is quite impractical. First of all, a resistor large enough to handle the power expended in the voltage drop would be expensive enough to make such a modification unwise. Second, the value of the resistor could not be calculated accurately without experimentation. This would mean purchasing a number of resistors of different value, as well as other equipment such as a stroboscope, a neon light, etc.

I would advise you to discard this idea and consider getting yourself a three-speed record changer or a manual player. I am sure you will find it less expensive and much more practical than undertaking a project that is not likely to be very successful.

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

The Audio Workshop

By Max Miller

I'd like to point out a few things this time that I consider important in the care of your electronic equipment. Two of the evils always involved are dust and heat. I believe that the latter can do the most damage. Your equipment should never be placed near any source of heat, such as radiators, stoves, or against a window that the sun shines through for long periods during the day. Good ventilation is essential for continuing good operation of your equipment.

Amplifiers, tuners, etc., which are housed in cabinets by the manufacturers, in a large number of cases have removable backs to keep out dust and prying fingers. My advice is to remove the back and allow some air to circulate inside—give your equipment a chance to dissipate the heat as rapidly as possible. The small amount of dust that will collect due to exposure will do no discernible damage.

One of the annoying things that pops up frequently when audio components are connected is "hum." You can eliminate some of it by following this procedure. Connect your speaker and amplifier, turn the volume up. Listen to the amount of hum, then reverse your line plug. In most cases the hum will get either stronger or weaker. Leave it in the position where hum is the least noticeable.

Now follow the same procedure with each additional piece of equipment, and you'll end up with the combination that gives the least hum.

A Hum

In many cases, you'll get a distinct hum from the record changer when it's turned on. Often it's caused by a lack of "ground" between the motor and the grounded side of the cartridge. The manufacturer usually leaves this ground connection open because of the possibility of the changer being used with AC-DC equipment. To make this connection, a wire should be connected from the grounded side of the changer terminal strip (which is the shielded side) to a soldering lug, which usually is

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Classics LPs Face Facts With Low-Price Trend

BEETHOVEN: Symphonies Nos. 8 and 9. Vienna Philharmonic and vocalists—Herbert von Karajan. **ENTRE ELAS**, 2-12". Performance ★★★. Recording ★★★.
MICHAEL RABIN PLAYS. Rabin, violin, with Artur Schnabel, piano. **COLUMBIA AAL30**, 10". Performance ★★★. Recording ★★.
HERBERT: Selections from *Naughty Marietta* and *The Fortune Teller*. Philadelphia Orchestra—Eugene Ormandy. **COLUMBIA AAL29**, 10". Performance ★★★. Recording ★★.

By WILL LEONARD

A buck may not be worth what it was when the blue eagle of NRA was loose in the land, but it's still a buck—and it's pleasant to see the makers of classical records are thinking up new methods of coping with the taxpayer's desire to hang onto a little of his folding.

Time was when longhair platter prices stayed sky high until there weren't any sales, then tobogganed as the two or three ranking manufacturers slashed one another's throats in a price war. If you were a collector of any experience, you were hesitant about putting out \$12 today for something that well might be available for \$5 tomorrow.

LP Cut Prices

The coming of the LP, spawning a multiplicity of labels, drove prices down permanently to a level on which they hadn't operated theretofore. And the increase of competition also forced the manufacturers into a more intelligent manner of marketing.

Today the serious shopper browsing the longhair shelves can build a library that will fill most of his needs no matter what his budget. Not only are there a dozen or more versions of all the popular standards in the catalogues, but many of them are issued in numerous price ranges.

Low-Budget Label

Columbia's *Entre Elas* is a good example of an effort to offer the economy-minded buyer a low budget record that won't insult his ears and his intelligence.

Beethoven's ninth symphony, newest *Entre* entry, generally fills four microgroove sides, although there are several versions in which it is put on three sides, with another work added to round out a two-record album. One such set is Columbia's own, in which the Vienna Philharmonic under Felix Weingartner pairs the eighth and ninth symphonies, the former contained on a single side.

Self-Competition?

Now comes an *Entre* album in which Nos. 8 and 9, by the same orchestra under Herbert von Karajan, fit snugly on four sides priced at \$7.57, against a tag of more than \$11 for the Weingartner edition. It sounds as if Columbia is in competition with itself, but it is not.

Collectors, we are trying to say, have to keep an eye on costs. The Beethoven ninth today is available at prices ranging all the way from \$3.98 to \$12—and there's a customer in every category! The manufacturers seem to have outgrown the feudal price war frame of mind.

Not all the lower priced records are as commendable as the von Karajan discs aforementioned. Columbia, itself, is guilty of niggardliness on some of the platters in its AAL series. The gray-labeled recordings resemble bargains until you look closely and see that scarcely half the playing area is filled, and the customer actually is

getting a short spin for his money.

Good, But Short

The Michael Rabin violin program noted above, for instance, contains six numbers, the equivalent of three 10-inch, 78 rpm records, whereas there is plenty of room for at least eight selections. The recording and the performance are eminently fair, but there could be more of them.

The *Naughty Marietta* and *Fortune Teller* medley are packaged with inexcusable slovenliness. Reissues of old 78s, like most of the AAL series, they contain five or six numbers apiece, not one of which can be identified by any descriptive matter on the envelope or the label.

Good Selection

The AAL series isn't always so slipshod, and it contains a well selected repertory of warhorses which are just what the dilettante collector is likely to yen for.

RCA Victor's 12-inch classical range from \$3.10 to \$5.95. Decca's "gold label" series may be a little confusing, for the gilded labels numbered in the 4000s are low-priced bargains, the others are not meant for paupers. London's 10-inches range from \$2.95 to \$4.95.

Few of the smaller record companies offer such diversity in price scales, though there are numerous economic levels represented. Pardon our crassness, but the record industry's present pricing policy seems like evidence of a latter day coming to its senses.

Robin Hood Dell To Offer Opera

Philadelphia—Robin Hood Dell, renowned summer music festival, will kick off its 1953 "all free" concert season with a presentation of *Madame Butterfly* June 22 at 8:30 p.m.

The opera will mark the first of 21 concerts to be presented free of charge to the public, for the first time in the Dell's 23-year history. The six week season, divided into three concert series, will close July 30.

Other features of the festival will include: an all-Tschaikovsky program June 23; a Viennese program starring Jarmila Novotna and Charles Kullman, June 25; Alec Templeton, pianist, June 29; Andre Kostelanetz, conducting popular symphonic classics, June 30; and Jan Peerce, Metropolitan Opera tenor, July 2.

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
BARTOK: Contrasts/Solo violin sonata. Robert Mann, violin; Stanley Drucker, clarinet; Leonard Hambro, piano. BR5916 , 12".	★★★★ Performance ★★★★ Recording	● Two lesser known examples of Bartok's later work. The sonata is a masterpiece of succinctness. The contrasts, for three men working out on five instruments (there are clarinets in two keys and two violins, one mistuned), is an interesting but less rewarding effort.
ON YOUR TOES: Rodgers and Hart musical with soloists, chorus and orchestra conducted by Lehman Engel. COLUMBIA ML4645 , 12".	★★★ Performance ★★★ Recording	● The dancing was the prime item in this Broadway musical of the 1936 season, but there seems to have been some music worth reviving. Portia Nelson, Jack Cassidy, Laurel Shelby, Ray Hyron, Robert Eckles, and Zannah Cunningham sing the songs in the right spirit.

RARE VINTAGES

CHERUBINI: Symphony in D/BETHOVEN: Septet, Op. 20. NEC Symphony—Arturo Toscanini. RCA VICTOR LM1745 , 12".	★★★★ Performance ★★★★ Recording	● Beethoven was a better composer than music critic, for he thought this septet was one of his best. Listen to it, to see how wrong he was! The Cherubini symphony, making its LP debut, is one of the more winning works of a musician who's still underrated.
HAYDN: <i>Farewell</i> and <i>Le Midi</i> symphonies. Philadelphia Orchestra—Eugene Ormandy. COLUMBIA ML4673 , 12".	★★★★ Performance ★★★★ Recording	● Even Papa Haydn got tired once in a while, and when he penned the "farewell" symphony he was trying to tell his hearer he needed a vacation. You know what? He was right! <i>Le Midi</i> , hatched off as a period when he whistled while he worked, is a heartwarming side.
SIBELIUS: <i>Lammilainen</i> suite. Philadelphia Orchestra—Ormandy. COLUMBIA ML4672 , 12".	★★★★ Performance ★★★★ Recording	● This puts Sibelius in the "rare vintage" class, because the suite from which the familiar <i>Saan of Tuonela</i> comes is heard so seldom in its original. Ormandy fills the four tape poems with drama, in this first LP version of the work.

STANDARD WARHORSES

SIBELIUS: Symphony No. 1. Royal Philharmonic—Sir Thomas Beecham. COLUMBIA ML4633 , 12".	★★★ Performance ★★★ Recording	● And here's Sibelius in his more familiar spot among the hackneyed standards. The first symphony has about half a dozen recorded versions, and this is one of the best, but it's dependable, consistent, rather than striking or memorable for its individuality.
CHOPIN: Piano concerto No. 1. Gyorgy Sandor with Philadelphia Orchestra—Ormandy. COLUMBIA ML4653 , 12".	★★★★ Performance ★★★★ Recording	● When Chopin wrote a piano concerto, he wrote it for the pianist, not the orchestra, yet the tireless Ormandy manages to make the band speak its piece with considerable spirit, at the same time keeping it in good balance with the keyboard.
SCHUBERT: Trio No. 2. Adolph Busch, violin; Herman Busch, cello; Rudolf Serkin, piano. COLUMBIA ML4654 , 12".	★★★★ Performance ★★★★ Recording	● This is a superb collaboration of three splendid artists, worthy of being issued, as it is, in tribute to the memory of Adolph Busch. The tone of the recording, made at the Vermont home of Robert Fishary, is not always as robust as might be desired.
BEETHOVEN: Quartet No. 14. Paganini Quartet. RCA VICTOR LM1786 , 12".	★★★★ Performance ★★★★ Recording	● One of Beethoven's last works, and one of his finest pieces of chamber music, No. 14 is fiddled adroitly by a tightly knit foursome. The Budapest Quartet's version may be a little more expressively performed, but this does possess superior engineering.
BEETHOVEN: Hammerklavier and <i>Les Adieux</i> sonatas. Solomon, pianist. RCA VICTOR LM1732 , 12".	★★★★ Performance ★★★★ Recording	● The Hammerklavier is a challenge which has worried many a pianist, but Solomon explores it with feeling, finesse, and felicity. <i>Les Adieux</i> , by comparison, seem like child's play, but are charming in their own way.

Montero Disc Best Of Vocals

GERMAINE MONTERO sings Folk Songs of Spain. Mamma-springs with orchestra. **VANGUARD VR570-01**, 10". Performance ★★★★★. Recording ★★.
POLLY BATAK in Songs of Hauer, Krenak, Kodaly. Contralto with Robert Louhauf, piano. **NEW NRP405**, 12". Performance ★★★. Recording ★★.
ROLAND HAYES, Tenor with Reginald Boardmann, piano. **A440 No. 12-3**, 12". Performance ★★★★★. Recording ★.
ELENA NIKOLAIDI in Schubert and Beethoven. Soprano with Jan Behr, pianist. **COLUMBIA ML4638**, 12". Performance ★★★. Recording ★★★★★.

The vocalvelies who sing with the bands seem to get a greater percentage of the play in the other columns of *Down Beat* than we have been giving the girls who warble for the longhair page's attention in competition with the symphonies.

It must be simply because there are, relatively, fewer records by lady singers in the classical field. A vocalist's LP has to have quality on every band or it won't move off the dealer's shelves. That's a tougher goal than trying to get quality into a single orchestral selection filling the record, so the manufacturers don't concentrate on singers.

Montero In Stunning Debut
But those that come along are well equipped with what it takes. There isn't a fresher vocal sound coming out of any speaker today than the tones of Germaine Montero in Vanguard's 13 songs of Castile, Asturias, Andalusia and points Iberian. Earthy folksongs of fiery love and gentle dalliance, they are a stunning introduction to a European favorite who has yet to visit America, but who eventually is certain to find a welcome here.

Polly Batak, contralto, hasn't such dramatically rewarding material in Johann Hauer's solemn Hoelderlin Lieder, Ernst Krenak's lively Fiedellieder, and three moody songs by the young Zoltan Kodaly. She offers them with taste that bespeaks some versatility.

Skill Sans Charm
Elena Nikolaidi is more convincing in the Schubert half of her lieder program than on the Beethoven side of the disc. There is skill here without the charm that should be a part of such music.

Roland Hayes, of course, is no lady, but he is to be found in this story because we wanted to report

this record at greater length than we could afford it in the "capsule" department.

Hayes is about 65 now, and has been singing for some 40 years, so you might expect to hear a voice that's only a shell of its old self or, at best, a salute to its own better years. Such isn't exactly the case, although there are a few weak spots among the 21 songs he offers.

The veteran tenor is heard in German lieder, religious songs, and Negro work songs, and most of them are filled with the strength of yore. The recording, with Hayes' traditional accompanist at the piano, is inefficient.

Albert Spalding Dies At 64

New York—Albert Spalding, 64, noted violinist, died at his home in New York May 26.

Spalding's 45-year concert career began sensationally when he was graduated at the age of 14 from the Bologna Conservatory, the youngest graduate since Mozart.

He was a member of the Spalding family of sporting goods fame.

MGM To Cut More Mottola

New York—Tony Mottola, guitarist best known as the man who makes with the weird chords on *Danger* over CBS-TV, has been set to cut a series of instrumentals for MGM Records.

Tony was previously heard on the label in an album of themes from *Danger*.

Franck Sonata Played Well

FRANCK: Sonata, A major/GRIEG: Sonata, A minor. Leonard Rose, cello, and Leonard Hambro, piano. **COLUMBIA ML4652**, 12". Performance ★★. Recording ★★.
KHACHATURIAN: Cello concerto. Sviatoslav Knushevitsky with USSR State Orchestra—Alexander Gauk. **VANGUARD VR56009**, 12". Performance ★★★★★. Recording ★★.

There are two ways to increase the supply of a product. One way is to find new samples. The other way is to make your own.

Both methods are used herewith to augment the stock of cello music, which has been in need of attention.

Familiar Work
The Franck sonata is a highly familiar concert work as a piece for violin and piano. Here it is

transcribed for the cello and emerges as a delightful fabrication, its direction of course the same, and yet its whole atmosphere subtly changed. Ross and Hambro make a good team, both in this novelty and in the standard Grieg sonata.

The Khachaturian concerto, of 1946 vintage, reaches the microgrooves for the first time in an exciting reading by Comrades Knushevitsky and Gauk. Filled with colorful contrasts and orchestral imagery, it is a typically vibrant Khachaturian romp. Would there were nothing less pleasant than this behind the Iron Curtain!

WATCH THE CHARTS GO UP

on *Lorry Rainie's*

"A WOOLIN' WE WILL GO" and
"THERE'S NOTHING LEFT TO DO (BUT CRY)"

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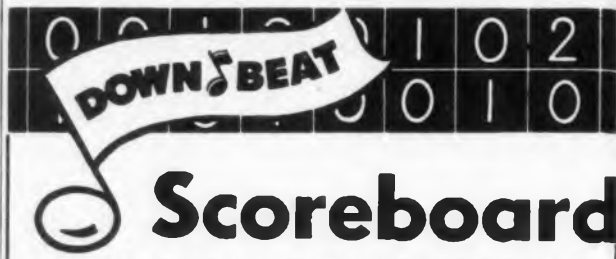
DOWN BEAT RECORD REVIEWS

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.

LOUIS ARMSTRONG Decca 28704	★★ April in Paris ★★★ Rainona	● Neither one will inspire you to rush out after a copy.
LES BAXTER Capitol 2479	★★★★ I Love Paris ★★★★ Gig	● Paris, well performed by Les' chorus, is an interesting song. Provides 2 minutes and 20 seconds of comfortable listening. Gig could be another instrumental hit.
TONY BENNETT Columbia 40004	★★★★ Someone Turned the Moon Upside down ★★★★ I'll Go	● Tony's last one just missed becoming a hit by a hairbreadth. This fine coupling should turn the trick. Very good singing.
TERESA BREWER-LES BROWN Coral 69994	★★★★ Into Each Life Some Rain Must Fall ★★★ Too Much Mustard	● Teresa helps out. Mustard has a lead phrase that's right out of <i>Music, Music, Music</i> . Teresa's o.k., but the band provides the most kicks.
CAMARATA Decca LP DL 5461	★★★★ Fiddlersch	● Lush, full strings and some highly listenable melodies (the title song, <i>Federata</i> , <i>Cascades of Stars</i> , <i>Brief Interlude</i> , (four others) make this collection well worth hearing. Relaxing, and sometimes exciting, music at its best.
KAREN CHANDLER Coral 69995	★★★ I Wouldn't Want It Any Other Way ★★ Reebud	● Wouldn't is o.k.—one of those "I'm resigned to it all, baby" tunes that pop up regularly. Some of them make it.
BETTY GLOONEY Coral 61000	★★★★ A Great Big City Boy Like You ★★★ Sin and Satin	● Betty sounds less like her sister on these two up-tempo tunes (City is country but cute) than she did on previous ballad releases. Sin is dulled by an overlong instrumental section.
ALAN DALE Coral 69997	★★ Tonight We Live ★ Return to Paradise	● If this guy could sing, he might have something in Live, a simple, commercial song practically crying for a good version.
LEW DOUGLAS MGM 11502	★★ Lightning and Thunder ★★★ Avernath Serenade	● Georgia Gibbs' <i>Lightning</i> is going to trample all over this one (even though her's came out later) for the simple reason that she makes something halfway exciting out of it right from the start. This just gets repetitiously monotonous. And again on <i>Avernath</i> , there's too long a wait for the vocal, which happens to be the selling point on this one.
BILLY ECKSTINE MGM 11511	★★★★ I Lough to Keep from Crying ★★★★ Send My Baby Back to Me	● This one has "hit" written all over it, as B sings up a storm. Should be a natural for doo-jays, boozers, everybody if it's pushed.
BILL FARRELL MGM 11500	★★ Farewell to Arms ★★ Is It a Crime?	● Bill over-dramatizes, over-enunciates <i>Farewell</i> , a much lovelier song than this version would indicate. <i>Crime</i> fares somewhat better, but not a star's worth.
FRANKIE FROBA Decca LP DL 5455	★★ Moonlight Playing Time	● Very pleasant piano treatment of a group of "moon" songs, including <i>Moonlight Sailing Time</i> , <i>How High</i> , etc., <i>Moonlight on the Ganges</i> , and others. Frank's style here ranges from <i>Fats Waller</i> through <i>Joe Bushkin</i> , <i>Teddy Wilson</i> , et al. Set is a very good addition to any piano background music collection.
BEA GARDY Decca 28712	★★★ You Just Don't Know ★★ Policeman	● The Chicago girl who's been heard on <i>Dut</i> with Dan Ballew's o.k., now is on Decca. There's a slight resemblance to Glooney and Just, especially on <i>You</i> , the ballad side.
JUDY GARLAND Columbia 40010	★★★★ Send My Baby Back to Me Without a Memory	● Jud's intonation is no better than ever, but if you happen to like the way she sells a lyric (and we do), it will behoove you to hear these.
GEORGIA GIBBS Mercury 70172	★★★★ Lightning and Thunder ★★★ For Me, For Me, For Me	● This will be Georgia's biggest since <i>Kiss of Fire</i> , without a doubt. It has life, appeal, and Georgia fails it for all it's worth.
COLEMAN HAWKINS Decca 28713	★★ Ruby ★★ Song from Moulin Rouge	● These came out too late for any sort of sales, but Bean blows powerfully, works harder than the material is worth.
DANNY KAYE Columbia LP CL 6249	★★★★ Danny Kaye Entertains	● Seven sides recorded by Danny in his 1940 <i>Lady in the Irons</i> days include the dandling <i>Tchaikovsky</i> , a pretty <i>Molly Malone</i> , an excellent <i>Jenny</i> , and a happy <i>Mondaystochka</i> . We dig 'em.
STEVE LAWRENCE King 1223	★★★★ With Every Breath I Take ★ To the Birds	● Steve, the 17-year-old high schooler, does well by <i>Breath</i> , sounding Terence-ish in spots, more powerful in others. Flip side has the wrong proposition (should be "for"). The tune is just a wee bit short of ridiculous.
PATTI AND JERRY LEWIS Capitol 2481	★★ Little Man, You've Had a Busy Day ★★ If You Loved Me Truly	● Mrs. Lewis sings quite well (she used to be a band singer), more because of good phrasing than voice quality. The teasing isn't particularly infectious, however.
VERA LYNN London 1298	★★ I'll Always Love You ★★ No More	● <i>Love You</i> has lyrics trite enough to make it a smash hit (plus what sounds like half of Britain's armed forces singing behind Vera).
ROBERT MAXWELL Mercury 70159	★★ Hindustan ★★ Bubbia, Bubbia	● Multiple harps from Bob again, gimmicked up neatly. Still winds up sounding like an imitation of Les Paul.
HAMISH MENZIES Decca 28705	★★ Alibi ★★ Fly Home, Little Bluebird	● The duffer and certainly distinctive Hamish style could come up with a hit on one of these, or his next one, or never. <i>Alibi</i> appears to be the best bet.
ART MOONEY MGM LP E 206	★★ Banjo Bonanza	● They're all here— <i>Four Leaf Clover</i> , <i>Baby Face</i> , and the rest—all in one neat package.
LES PAUL-MARY FORD Capitol 2486	★★★★ Faye Con Dies ★★★★ Johnny	● It may take a little more work to slug <i>Faye</i> through, as it's been around for awhile. But this one should make it. <i>Johnny</i> is up-tempo and jumping.

DANCE BANDS

ELLIOTT BROTHERS MGM 11501	★★ In the Mood ★★★ Twelfth Street Rag	● <i>Mood</i> should get one more slight surge of popularity from this version, acceptably done by the band. Disappointed Thurl Ravenscroft (Jimmy Riaks?) provides most of the selling power. And this must be the first band since 1948 to play Rag straight, no doo-winks.
JERRY GRAY Decca 28718	★★ Off the Wall ★★ Pale Moon	● Big band boogie in Buddy Morrow style, played fairly well, but lacking in excitement. Thurl Ravenscroft pops up as a singer here, too (see Elliott Brothers).
TED HEATH London 1305	★★★★ On the Bridge ★★★ La Mer	● Ted sampled everyone's wares before building <i>Bridge</i> . You'll hear Glenn Miller, Les Brown, Larry Clinton, and, oh, dozens of others. It's a good side, nonetheless—played smartly and recorded well. <i>La Mer</i> starts out in Billy May fashion (Ted plays no favorites), and affords a good dance beat.
JOHNNY LONG Coral 61004	★★ Till the Moon Turns Green ★★★ I Wanna Know	● There's not much that's original in <i>Moon</i> (mainly a public domain tune, with arrangement using a familiar fragment from <i>Red Top</i>), but it could sell some on the strength of the chorus that uses a handclap in place of the word "kiss." <i>Know</i> is of r&b genre, swings fairly well.
HAL McINTYRE Decca 28724	★★ By the Light of the Silvery Moon ★★ Swingin' Down the Lane	● Hal must have been coaxed into doing these. They're little more than copies of Johnny Long vocal-type treatments of standards, but badly done. <i>Stand</i> , when heard, is fine. It's difficult to figure where the market might be for these. They are neither fish nor fowl.
ART MOONEY MGM 11496	★★★ Say Si Si ★★ If I Had a Golden Umbrella	● Art's "little band" does <i>Si Si</i> , and it's sung by the same Alan Foster we admired a couple of issues back. The Cloverleafs get old fashioned and <i>Four Leafy</i> on <i>Umbrella</i> .
BUSS MORGAN Decca 28698	★★★ Ring My Finger ★★ Too Many Times	● <i>Ring</i> sounds like the other side of Art Mooney's <i>Golden Umbrella</i> (see above). Song threatens to be a hit parade entry. Some comment applies to <i>Times</i> .



Scoreboard

Here are the top 10 tunes in the country for the two weeks preceding June 17. 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.	1
2. <i>April in Portugal</i> Les Baxter, Capitol 2374.	2
3. <i>Say You're Mine Again</i> Perry Como, Victor 20-5277.	3
4. <i>I'm Walking Behind You</i> Frank Sinatra, Capitol 2450; Eddie Fisher, Victor 47-5293.	9
5. <i>Ruby</i> Richard Hayman, Mercury 70115.	4
6. <i>I Believe</i> Frankie Laine, Columbia 39938.	5
7. <i>Anna</i> Silvana Mangano, MGM 11457; Richard Hayman, Mercury 70014.	10
8. <i>Pretend</i> Nat Cole, Capitol 2346; Ralph Marterie, Mercury 70045; Eileen Barton, Coral 60927.	7
9. <i>Just Another Polka</i> Jo Stafford, Columbia 40000; Eddie Fisher, Victor 47-5293.	—
10. <i>The Ho-Ho Song</i> Red Buttons, Columbia 39981.	—

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. The records listed are those the editors of *Down Beat* suggest you listen to when making your purchases.

1. <i>Crazy, Man, Crazy</i> Bill Haley's Comets, Essex 321; Ralph Marterie, Mercury 70153.
2. <i>Terry's Theme, from Limelight</i> Frank Chacksfield, London 342.
3. <i>Uska Dara</i> Eartha Kitt, Victor 20-5284.
4. <i>P.S. I Love You</i> The Hilltoppers, Dot 15085.
5. <i>Now That I'm in Love</i> Patti Page, Mercury 70127.
6. <i>Is It Any Wonder?</i> Joni James, MGM 11470.
7. <i>I Am in Love</i> Nat Cole, Capitol 2459.
8. <i>My Lady Loves to Dance</i> Julius LaRosa, Cadence 1231.
9. <i>Alles Vous En</i> Kay Starr, Capitol 2464.
10. <i>Big Mamou</i> Pete Hanley, Okeh 6856.

Sideman Switches

Buddy Morrow—Fred Boldt, baritone, for Gene Allen (to Tex Bencke), and Wally Melnick, trumpet, for Mickey LaPalerma (into for operation) . . . Vincent Lopes—Mario Toscarelli, drums, for Buddy Schutz . . . Jack Keller—Jim Cannon, bass, for Al Keller.

Ralph Marterie—Ken Petathes, tenor, for Kenny Mann; Leon Cox, trombone, for Tom Weiss (to Clyde

MCCoy), and Ralph Scaffidi, trumpet, for Bert Peterson . . . Van Smith—Pee Wee Longo, drums, for Sid Bulkin, and Chet Amsterdam, bass, for George Shaw.

Ralph Flanagan—Tim Jordan, trombone, for Mickey Gravine; Russell Hickey, tenor, for John O'Hay, and Rodney Wells, drums, for Johnny Andrews . . . Stan Getz—Frank Isola, drums, for Al Leavitt (to Chuck Wayne) . . . Emil Coleman—Frank Caristo, drums, for Phil Rael . . . Charlie Spivak—Joe Crayon, piano, for Earl Jarvis . . . Ronnie Selby—Roy Hall, drums, for Dib Norman.

'Down Beat' Best Bets

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

Popular

- Terry's Theme, from Limelight, by Frank Chacksfield. London 1342.**
Another lovely instrumental offering, this one from the Chaplin picture. Might go all the way.
- Palladium Party, by Harry James. Columbia 39994.**
You'll enjoy this medium tempo dance instrumental from Harry, with the remarkable Buddy Rich pushing it along.
- There's Music in You, by Bing Crosby. Decca 28683.**
Fine song plus excellent Bing equals topflight music.
- I'm Walking Behind You, by Frank Sinatra. Capitol 2450.**
A big tune already, but just a reminder that Frank turns in one of his best vocals in a long while on it.
- Coquette, by Billy Eckstine. MGM 11439.**
This one's been out a good while, but got lost. It's great Eckstine—take a listen if you missed it.

Jazz

- New Sounds from Sweden, by Lars Gullin. Prestige 151.**
Mulligan-like sounds, but Gullin's baritone on eight good tunes has never been better. That's enough to make this one a good buy.
- Al Cohn LP. Progressive 3002.**
Tenor man is most impressive on this new LP, as he plays two takes each on *When Your Lover Has Gone* and two originals.
- Sancho Panza, by Sonny Stitt. Roost 571.**
Great Stitt tenor and a full arrangement by Johnny Richards that complement each other beautifully.
- Johnny Smith Quintet LP. Roost 410.**
Eight sides from Johnny (with Stan Getz aboard) that include the noteworthy *Moonlight in Vermont*.
- Don Ewell and Mama Yancey. Windin' Ball LP 102.**
Ewell's quite wonderful blues piano and Mama Yancey's heart-felt singing are an appealing combination.

Rhythm & Blues

- Long, Long Day, by Amos Milburn. Aladdin 3168.**
Amos sounds like he's really rocking on this one.
- Lean Baby, by Dinah Washington. Mercury 70168.**
Dinah proves why she's considered the best. A fine record.
- That's How I Feel About You, by Buddy Johnson. Mercury 70123.**
Ella Johnson creates another hit for the band.
- These Foolish Things, by The Dominoes. Federal 12129.**
A great standard done up in solid style by the best-selling group.
- Apple Wine, by Arnett Cobb. Mercury 70171.**
A bop style vocal that could go big a la *Red Top*.

Country & Western

- A Halfway Chance with You, by Marty Robbins. Columbia 21111.**
Marty's back with what looks like a winner. Good tune.
- That Hound Dog in the Window, by Homer and Jethro. Victor 20-5280.**
Wonderfully funny satire.
- Rub-A-Dub-Dub, by Hank Thompson. Capitol 2445.**
Climbing on the best-seller lists due to Hank's swell performance.
- I Couldn't Sleep Last Night, by Billy Ray. Okeh 18009.**
Billy cries it up real good here, and the side could find good response.
- Gambler's Guitar, by Jim Lowe. Mercury 70163.**
Here's a real sleeper. New folk singer has an ingratiating style and a good original song here. Has the quality to break wide open.

Classical

- Honegger: Joan of Arc at the Stake, Zorina, Philadelphia Orchestra, Ormandy, Columbia SL178.**
Magnificent reading of a dramatically forceful, fresh and fiery oratorio.
- Mozart: Symphonies Nos. 1 to 16. Netherlands Philharmonic, Ackermann, Concert Hall CHS 1165, 1166, 1177, 1178.**
Secondary Mozart, but an entirely competent roundup of hitherto unavailable scores.
- Enesco: Dextuor/Kodaly: Cello-Piano Sonata. Orchestra National de France, Matuschka. Schulhof, Enesco. Remington R199-107.**
Enesco's opus for ten wind instruments is the memorable side of this plate.
- Berlioz: Funeral and Triumphal Symphony. Symphonic Orchestras and Chorus of Cologne, Straub. Lyricord LL40.**
One of the biggest mob scenes since the days of D. W. Griffith, but handled skillfully.
- George London: Of Gods and Demons. Columbia ML4658.**
One of the season's most popular bass-baritones in a potpourri of thrillers.

Turning the Tables

Canada's Top DeeJay Wants No Sponsor



Dick MacDougal presents a specially-bound issue of *His Eye Is on the Sparrow* to Ethel Waters, who appeared on his show earlier this year.

By ROBERT FULFORD

Toronto—Among the numerous major and minor miracles wrought by public ownership of the Canadian Broadcasting corporation, none is more significant to musicians than the existence of a two-hour weekly radio show named *Jazz Unlimited*.

A non-commercial but lively phenomenon, this program—and its predecessor, the *1010 Swing Club*—have flourished here for 12 years, neither harboring nor seeking a sponsor, but continually filling Saturday afternoon with sounds which are difficult, if not impossible, to find elsewhere on Toronto radio.

A Vet at the Helm

The director of this weekly record and live jazz show is Dick MacDougal, an energetic 36-year-old with a well-cultivated jazz sense which spans the field from tradition to modern forms. MacDougal, a radio man since age 16, has handled the show for half its life, at first as a CBC staffer and now as a freelance disc jockey.

In these years at the helm of *JU*, MacDougal has had at least one tremendously heart-warming demonstration of the affectionate manner in which Toronto's jazz colony regards him. It happened in January, 1951, when he announced that the show had two weeks to live.

Came the Deluge

Within a week, MacDougal was counting his mail in the thousands, the telephone was ringing incessantly, and the CBC was reconsidering. He retained the show and answered his correspondents with a printed postcard which started "You win."

Today the program runs on two 50,000-watt outlets, Toronto's CIBC and Windsor's CBE. In addition, there are once-a-month live concerts on the national network, with a 17-piece band organized especially for the show, with arrangements and originals by the leading younger musicians of this city.

Canada's Top Jock

MacDougal, at this point, would have practically no opposition if he chose to call himself Canada's leading jazz disc jockey.

Given a free hand by the CBC, he writes and picks records for 1½ hours of the *JU* time. A veteran authority on the subject, Clyde H. Clarke, writes a half-hour devoted to traditional jazz.

Widespread Influence

The response to the program has indicated that MacDougal's influence is felt outside the Toronto area, and, indeed, through many

of the northern states. He takes especial pride in the fact that requests for information and copies of his scripts have been received from jazz clubs at such U. S. universities as Yale, Harvard, and Cornell.

The music of Duke Ellington first drew MacDougal to jazz, in the '30s. From that happy starting point he moved both backward and forward, finally appreciating all phases, although the dulcet sounds still occupy about 400 spaces in his collection of about 7,000 records.

Sophisticated Spieler

Generally, his attitude on the air is sophisticated to the point that he assumes a certain amount of knowledge on the part of the listener. "I talk to him on even terms," he says.

Besides his radio activity, MacDougal is kept busy—and informed—by a variety of part-time positions, including those of public relations adviser to a record company and a night club, as well as the announcing job on a jazz TV show, Canada's first.

You've Got A Date

June 17—Sammy Fain, songwriter (*That Old Feeling, I Can Dream Can't I*, etc.), born New York, N.Y., 1902; Igor Stravinsky, composer, born Oranienbaum, Russia, 1882.

June 18—Louis Alter, composer (*Manhattan Serenade, Side Street in Gotham*, etc.), born Haverhill, Mass., 1902; Sammy Cahn, lyricist (*Until the Real Thing Comes Along, I'll Walk Alone*, etc.), born New York, N.Y., 1918; Ray McKinley, songwriter-bandleader, born Fort Worth, Tex., 1910; Con Conrad, songwriter (*The Continental, Margie*, etc.), born New York, N.Y., 1891; James Kern (Kay) Kyser, former bandleader, born Rocky Mount, N. C., 1905; Jeanette MacDonald, soprano, born Philadelphia, Pa., 1907; Bennie Payne, jazz pianist, born Philadelphia, Pa., 1907; Irving (Babe) Russin, jazz tenor saxophonist-clarinetist, born Pittsburgh, Pa., 1911.

June 19—Guy Lombardo, bandleader, born London, Canada, 1902.

June 21—Premier performance, Wagner's *Die Meistersinger*, Munich, 1868; Mack Gordon, lyricist (*Time On My Hands, With My Eyes Wide Open I'm Dreaming*), born Warsaw, Poland, 1904; Premier performance, Strauss' *Death and Transfiguration*, Eisenach, 1890.

June 22—Jennie Tourel, mezzo-soprano, born Montreal, Canada, 1910; Ben Pollack, drummer-bandleader, born Chicago, Ill., 1905.

June 23—Milton Hinton, jazz bassist, born Vicksburg, Miss., 1914; Eddie Miller, jazz tenor saxophonist, born New Orleans, La., 1918.

June 24—Phil Harris, bandleader, born Linton, Ind., 1906.

June 25—Gustave Charpentier, composer, born Dieuze, France, 1866; Premier performance, Stravinsky's *Firebird* suite, Paris, 1910.

June 26—Richard Crooks, tenor, born Trenton, N.J., 1900; Premier performance, Wagner's *Parzifal*, Bayreuth, 1882; Erno Rapee, songwriter, (*Charmaine, Diana*, etc.), died New York, N.Y., 1946 at 55; Premier performance, Wagner's *Die Walkure*, Munich, 1870.

June 27—Elton Britt, country and western songwriter-singer, born Marshall, Ark., 1913.

June 28—Richard H. Gerard, songwriter (*Sweet Adeline*), born New York, N.Y., 1876; Maceo Pinkard, songwriter (*Sweet Georgia Brown*), born Bluefield, W. Va., 1897; Richard Rodgers, composer, born New York, N.Y., 1902; Nicolu Tcherépennine, composer, died Paris, 1945, at 72.

June 29—Rafael Kubelik, conductor, born Bychory, Czechoslovakia, 1914; Nelson Eddy, pop vocalist, born Providence, R.I., 1901; Frank Loesser songwriter, born New York, N.Y., 1910; Ignace Jan Paderewski, pianist, died 1941 at 80; Leroy Anderson, composer-conductor, born Cambridge, Mass., 1908.

June 30—Wilfred Pelletier, conductor, born Montreal, Canada, 1895.

Crystalette Adds Pops, Bob London Cuts Sides

Hollywood—Crystalette, a label heretofore generally associated with the jazz field, is among the most recent of several coast firms to move into the pop field, once held to be strictly the domain of the majors.

Crystalette's first big campaign will be built around several sides featuring Bob London, former Tommy Dorsey singer, backed by an orchestra under Lloyd Shaffer, formerly conductor-arranger for Perry Como on his Chesterfield shows.

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Rhythm And Blues

By ACE MITCHELL

THE READERS WRITE:

Dear Ace:

My name is Bill Gibbon, D. J. on the first r&b station in Virginia, WANT in Richmond. We started here with a music and news format leaning heavily on the rhythm and blues idiom. The station has succeeded in every way. Our mail is exceedingly heavy—many come to my show, Jive at Five.

The Du Droppers look like they have a big smash here, I Found Out.

Maybe some of your readers will drop us a line.

Sincerely, Bill Gibbon Radio Station WANT 513 East Main St. Richmond, Va.

Dear Ace:

I was delighted to see the r&b column in Down Beat. It might surprise you to see a letter from an r&b fan in England, but I am an avid collector of discs and information in connection with rhythm and blues. If you know of any enthusiasts who would like to correspond with collectors in England, please pass on my address. Thanks.

Sincerely, Sam Benjamin 4, Vinefields Eastgate Street Bury St. Edmunds Suffolk, England

Thanks for the letters and the many others that we haven't space to print, but we hope our fans will correspond. We are sending you pictures as quickly as we can; the requests keep coming in. But all our fans will receive them in time. Thanks to the generous record companies—Atlantic, Aladdin, et al. Conspicuously absent to date: Mercury. The Dinah requests will go out as soon as we can get the pictures for you.

CHATTER: Bea Berman, recuperating from a heart attack, should be out and well by this time. Bea is largely responsible for Crazy, Crazy, Crazy... Tiny Bradshaw is doing well with his new discing of Heavy Juice... Ruth Brown's new smash is Wild,

Wild Young Men. Seems like Ruthie never misses.

Honey Jump still doing very well for Oscar Melodie of Modern. Saul Bihari should be happy... These Foolish Things by The Dominoes is really skyrocketing... Eddie Mesner is excited about his Dear John Letter... Lloyd Price happy with his new one, too.

Where is Herb Lance these days?... Bob Shad is really swinging with hits these days. One of the best r&b recording directors around... That's it for now. Let's hear from you.



Bill Graham

Baritone Sax Gets A Boost From Graham

The baritone saxophone, once as low in prestige as in register, has gained several important new advocates in the last couple of years. Hard on the heels of Charlie Ventura, Serge Chaloff, Leo Anthony (featured with brother Ray's band), Lars Gullin, and Gerry Mulligan, a gentleman named William Henry Graham has entered the race and is making a strong bid for prominence.

A few nights ago, after doing a broadcast with Bill and his combo from Snookie's, a small and lively nightclub on 45th street. I sat down with him and learned a few surprising facts about his life and times.

Born in 1918 in Kansas City, the town that gave us Bird on alto and Ben Webster on tenor, Bill was raised in Denver. "I went to Denver University and used to gig with my own band around Denver, playing alto and tenor; Paul Quinichette worked with me quite a lot around that time."

Another early memory is Bill's recollection of Charlie Parker, back in the Kansas City days, "when Bird was still trying to get a style." Bill recalls that Buck Douglas, alto player with the Douglas brothers' band, was an important influence on Charlie. "That's where Bird got his sound," he declares.

Bill also spent a couple of years studying at Tuskegee Institute in Alabama.

Mustered out of the army early in 1945, Bill resumed his education, spending almost a year at Lincoln University in Missouri. Joe Gayles, a hometown buddy, recommended him for a job with Dizzy Gillespie, whose big band he joined late in 1946. He remained with it

DOWN BEAT RECORD REVIEWS

RHYTHM and BLUES

Table with 3 columns: Artist/Record Title, Rating, and Review. Includes entries for Sunny Blair, Charles Brown, Allen Bunn, Arnett Cobb, Lucky Enois, The Five Keys, The Four Plaid Throats, Rev. John T. Higbrauce, Lynn Hope, Bull Moose Jackson, B. B. King, Buddy Johnson, Johnny Maddox, Bobby Marchan, Amos Milburn, Arthur Prysock, Lula Reed, The Traveling Four, and Dinah Washington.

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Who Blows There?

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

CLAUDE THORNHILL'S ORK (Trend, 4/29/53). Trumpets—Dale Pearce, Sunny Rich, and Dick Sherman; trombones—O. B. Manning and Billy Verplanck; sax—Gene Quill, Ralph Aldridge, Dave Figg, Red Herman, and Dick Zahach; French horns—Sandy Siegelstein and Al Antonucci; rhythm—Claude Thornhill, piano; Barry Galbraith, guitar; Bob Peterson, bass; Winstein Welsh, drums; Bill Barber, tuba, and Al Young, bongos and congs. Born in 1918 in Kansas City, the town that gave us Bird on alto and Ben Webster on tenor, Bill was raised in Denver. "I went to Denver University and used to gig with my own band around Denver, playing alto and tenor; Paul Quinichette worked with me quite a lot around that time." Another early memory is Bill's recollection of Charlie Parker, back in the Kansas City days, "when Bird was still trying to get a style." Bill recalls that Buck Douglas, alto player with the Douglas brothers' band, was an important influence on Charlie. "That's where Bird got his sound," he declares. Bill also spent a couple of years studying at Tuskegee Institute in Alabama. Mustered out of the army early in 1945, Bill resumed his education, spending almost a year at Lincoln University in Missouri. Joe Gayles, a hometown buddy, recommended him for a job with Dizzy Gillespie, whose big band he joined late in 1946. He remained with it until it broke up, rejoining Dizzy in the small combo in 1951 and leaving him shortly after returning from a European tour with Diz a few months ago. In the interim between the big and small band jobs with Gillespie, Bill found time to conduct harmony and solfeggio classes at the Hartnett Studios in New York, and to play with several name bands, including those of Erskine Hawkins, Ed Wilcox, Herbie Fields, and Lucky Millinder. Bill's combo at present seems to be in the middle-ground between the jazz and rhythm and blues categories, but, as he says himself, "It's going to have to fall into one department or another. Basically I believe in a danceable type of music. I want to get my feet planted firmly on the ground and play the way I like, with a real Kansas City beat."

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TURN TO PAGE 23 ADDITIONAL CLASSIFIED SECTION

Jazz Reviews

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

Mae Barnes

You Turned the Tables on Me
Nobody's Got Me
Rinka Tinka Man
I Ain't Gonna Be No Topsy
On the Sunny Side of the Street
Old Man Mose
The Laziest Gal in Town
Sweet Georgia Brown
Here Comes the Captain

Rating: ★★★★★

Here's a real swinging singer, flaming '30s style. Miss Barnes, a large gal with a laconic shout style, has been a fixture forever at the Bon Soir in Greenwich Village, and is accompanied by some of her colleagues from that spot: Garland Wilson, a swing pianist who's also been around for a couple of decades; Roy Testamark, piano; Tiger Haynes, guitar, and Averill Pollard, bass, better known as the Three Flames; and a drummer. They provide an intense, vigorous rhythm on the up tunes.

Mae has some amusing new lyrics on the *Tables*; some social significance on *Topsy*; a spot of tap dancing on *Sunny Side*, and a wildly de-childrenized children's song in *Captain*. In short, she runs a real gone gamut. This LP, annotated by George Frazier, is aptly titled *Fun With Mae Barnes*. (Atlantic 404)

Buck Clayton

★ *Blue Moon*
★ ★ *I Want a Little Girl*

Buck's muted horn and Marlowe Morris' Hammond organ swing the moon gently. The simple changes Marlowe and his men use on this standard sound almost wrong after you've become used to the ninths that have become virtually a part of the number. *Girl* has some Fats Wallerish organ and less effective Clayton. (Okeh 6962)

Dukes of Dixieland

★ *April in Portugal*
★ ★ *Darkness on the Delta*

Frank Assunto's Dukes assault the ears with a piece of Lisbon-style Dixieland that should be called *Darkness in Portugal*. The Delta tribute is chanted through the nose of the "Duchess," Betty Owens. Boy, would we like to straighten out her coronet!

(Kidding aside, Okeh should be ashamed of releasing a record containing the word "darkies." This is 1953, fellers; it's no longer sleepy time down south. (Okeh 6978)

Roy Eldridge

★ ★ ★ *Love for Sale*
★ ★ ★ ★ *Dale's Fall*

Little Jazz is accompanied by Oscar Peterson, organ, with Barney Kessel, Ray Brown, and Jo Jones. *Love* is well played by a restrained Roy throughout. *Wail*, a medium blues, starts beautifully with just Kessel and Jones, Oscar easing in later. This side builds slowly but surely to what might be called a muted scream. (Mercury 89056)

Stan Getz

★ ★ ★ ★ *Melody Express*
★ ★ ★ *These Foolish Things*
Stan, Jimmy Raney, and Horace

Silver have plenty to say, and say it quickly and eloquently, on the special delivery melody, a typical Getz quintet side. Over-resonant recording doesn't help *Things*, on which Stan's tone at times sounds fuller than usual, perhaps a little closer to the old Pres. (Roost 570)

Benny Goodman

★ ★ ★ *Fletcher Henderson Arrangements*
★ ★ ★ ★ *Eddie Sauter Arrangements*
(12 in. LPs)

Recently we saw a movie called *Tonight at 8:30*, consisting of three short plays of the 1930s by Noel Coward. Watching these plays in 1953 was exactly parallel to listening, in today's world, to Fletcher Henderson arrangements. In some you find the charm and wit still valid; in others, what was once fresh and original now seems trite and unimaginative.

The Henderson LP consists mostly of reissues, with four exceptions: *Just You, Just Me*, a leftover side from a 1945 date during the rare era when Benny had seven brass (and benefited from it); and three titles by his 1953 band, with Helen Ward vocals. Helen still sounds good. The others, made in 1939 and '40, have lots of good work by BG, one chorus by Charlie Christian (*Honeysuckle Rose*), and other solos which the notes fail to identify: trumpet (Ziggy) and trombone (Vernon Brown) on *Crazy Rhythm*, tenor on *Night and Day* (Bus Bassey). Henderson himself is heard in some ragtimey piano on *Stealin' Apples* and *Henderson Stomp*.

What you get out of this set depends largely on your age, your sentimental values, and whether you are now attuned to the sounds of the more learned contemporary jazz writers; also whether you can take the old-fashioned rhythm sections.

You may have less trouble assimilating the Goodman-Sauter LP, seven of whose 12 items have never before been released. All were cut between December, 1940, and February, 1942, except for *Love Walked In*, another 1945 seven-brass side; but Sauter's ideas were far ahead of their time. *Superman*, featuring Cootie Williams, stands out, but even some of the pop songs, with conventional vocals by Helen Forrest, Peggy Lee, Art Lund, and Tommy Taylor, rise above their material.

The musical content of Eddie's scores has stood the time test well, and the recording quality seems to have been brought up to date through careful reprocessing. Our only regret is that *Benny Rides Again*, perhaps Sauter's greatest ever, wasn't included. (Columbia CL 524, 523)

Lars Gullin

Smooth Breeze
Smart Alice
Silhouette
Apotrophe
Merlin
Disc Major
Colon
Comma

Rating: ★★

Vol. 5 of *New Sounds From Sweden* features Gullin's unex-

celled baritone sax at the head of three groups. First five numbers feature five horns and rhythm in some straightforward jazz originals. Solos are fine, but the ensemble is a little lacking in punch—possibly a stronger trumpet man was needed; anyway, the sides that impress most are the two slow ones, *Silhouette*, a minor affair in which Ake Persson's trombone launches the theme, and *Merlin*, a pretty thing exposed by Gullin's horn.

Disc has just Gullin, Persson, and rhythm; the last two titles add Rolf Blomquist's tenor to make it three horns. Persson has excellent solos on all three; Gunnar Svensson's feather-touch piano eases in and out with single-note elegance. All in all it's a satisfactory set of Swedish sides. No composer or arranger credits are listed for any of the tunes. (Prestige 144)

Edmond Hall

Besame Mucho
Face
Opus 15
The Sheik

Rating: ★★★

Miff Mole

Ballin' the Jack
How Come You Do Me Like You Do?
If I Had You
I Would Do Anything for You

Rating: ★★★

Brunswick's latest synthetic "bottle of jazz" uses two sets of masters originally cut as radio transcriptions. The Hall sides feature the band he led at Cafe Society in 1945 which cut some sides for Continental (including *Face*, the Mouse Randolph original also heard here). *Besame* sounds a little too Latin and remote from jazz in spots; *Opus 15* is a swinging piece for the pianist, Ellis Larkins, with Hall's warm, pinched clarinet sound at its most effective. Ed gets a little grandstandy, playing a long introduction with Trappier's tomtoms, on *Sheik*, but when the real beat comes in, the band swings; Mouse's trumpet and Henderson Chamber's bone split a good chorus. Bassist Johnny Williams helps things along, too.

Overleaf is a 1944 Dixieland band with Sterling Bose, Pee Wee Russell, Gene Schroeder, Condon, Bob Casey, and Joe Grauso. Mole and Russell were considered as much of a pair of pacemakers in 1926 as Bill Harris and Buddy DeFranco were in 1946. If, like Miff, you are 55, there will be plenty of nostalgic kicks here. For younger listeners with a penchant for Dixie, there is the satisfaction of knowing that these are authentic veterans of that jazz school, and they make it live a lot more convincingly than, say, the Roman New Orleans Jazz Band. But we're compelled to admit that the tempo drags like crazy on *If I Had You*. (Brunswick 58042)

DAVE BRUBECK
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Woody Herman

Moten Stomp
Blue Lou
Woofie
Stomping at the Savoy

Rating: ★★★★★

★ ★ ★ ★ *Blue Lou*
★ ★ ★ ★ *No True Love*

Here's an EP that really shows off the band better than either of the Mars LPs to date. *Moten* (just the old *Moten Swing* retitled) is a robust Burns arrangement with some fine Arno Marsh tenor and Carl Fontana trombone. *Blue Lou* is a piquant exercise in understatement. Except for eight bars near the end, it's played as near pianissimo as a muted brass section can get, with some Nat Pierce celeste, on a Basie kick, that fits the mood perfectly.

Woofie, credited to Chubby Jackson, is a riff blues which starts with a stomping, rhythm-and-blues-like offbeat. Then Messrs. Perkins and Marsh take over for some superbly swinging tenor, Stu Williamson has a neat muted trumpet bit and Fontana's fountain flows freely for 12 fine bars. Windup sounds like one of those good old head arrangements for which an earlier Herd was justly famous, but the mechanical fadeout is a sad anti-climax. *Savoy* is a reissue of the side that was voted by *Beat* readers, not surprisingly, as the No. 1 jazz record of 1952, so what more can we tell you?

In case you prefer it, *Blue Lou* is also available on a single 78, coupled with a slow quasi-blues in which Woody sings, attractively, some interesting lyrics. (Mars EP 1, M-700)

Gene Krupa

★ ★ ★ *Coronation Hop*
★ ★ ★ ★ *Paradise*

These six men were all on tour with the Armstrong-Goodman unit recently. *Hop*, a Shavers piece, gets something of the ensemble sound of the things he used to do for and with the old John Kirby band. *Paradise* has pretty work by Shavers' muted horn, Willie Smith's alto, and Teddy Wilson's piano. (Mercury 89057)

Mat Mathews Quintet

★ ★ ★ ★ *Owl Eyes*
★ ★ ★ ★ *There's a Small Hotel*

Dutch treat, anyone? Out of left field, or rather out of Holland, comes a cat who plays a keyboardless European-type accordion and makes mighty purty sounds with it. *Owl Eyes*, co-composed by Paul-ette Girard, Mathews' wife, and dedicated to Al (Jazzbo) Collins, has charming changes and a neat arrangement linking Mathews' box with the fluent flute of Herbie Mann. Mat gets a lengthier workout on the up-tempo *Hotel*, displaying good time and good taste, with guitarist Benny Weeks and drum-

mer Kenny (Klook) Clarke also taking off. Percy Heath's bass completes this listenable fivesome. (Brunswick 80220)

Paul Quinichette

★ ★ ★ *Rose of Birdland*
★ ★ ★ *Galoshes and Rubbers*

The rose who haunts Birdland is the honeysuckle brand, just as the galoshes and rubbers belong to *Topsy*. Paul is accompanied by Marlowe Morris' Hammond organ trio, with Jerome Darr on guitar. It's an incongruous setting for such a modern tenor man; but there are pleasant moments on both sides. (Mercury 70138)

Tony Scott

Kats' Meow
After After Hours
I Never Knew
Away We Go

Rating: ★★★★★

Tony Scott, a clarinetist all too skimpily represented on records despite seven years around 52nd Street, finally had his night to howl when someone brought an amateur recording set up to Minton's, where he was working with a quartet—Dick (Meow) Katz on piano, Milton Hinton on bass and Philly Joe (not Jo) Jones on drums.

You have to bend your ear pretty far at times to know that Hinton's at Minton's; on the other hand, you can tell all too well that Mr. Jones is there, hot and heavy and not always steady. Despite these imperfections, the four double-length performances (including one Katz and two Scott originals) are of interest because they afford Tony the chance to show that there is room for a new, modern and original clarinet sound, that Buddy DeFranco and Jimmy Hamilton didn't say the final word. Mr. Katz, a superior pianist clearly graduating from the Bud Powell school, has some meaty moments too. Congratulations to Bob Thiele for letting a new jazz voice be heard, and to Tony for being eminently worth hearing. (Brunswick 58040)

Johnny Smith Quintet

Moonlight in Vermont
Tabu
Ghost of a Chance
Where or When
Tenderly
Jaguar
My Funny Valentine
Vilia

Rating: ★★★★★

This is billed as "A 3 Dimension Sound Recording of Jazz at NBC (Turn to Page 18)"

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JAZZ AT THE PHILHARMONIC

Beverly Hills, Calif.

The Trouble With Cinderella

By Arrangement With Farrar, Straus, And Young Inc.

(Editor's Note: This is the 12th installment in *Down Beat's* serialization of Artie Shaw's book. The time is now the early '30's, and Shaw is using his earnings as a radio studio musician to finance a long-neglected general education, in the hope of becoming a writer.)

By Artie Shaw

Throughout my lofty pursuit of The Absolute, I was occasionally forced down to earth by such practical matters as the necessity of earning a buck.

From time to time I'd learn that one of my two radio programs was going off the air; at which point I'd have to hustle around and see if I couldn't find another one so I could continue to earn what I needed to pay expenses. On the whole, though, things worked out fairly well and it began to look as if I had a chance of achieving my objective.

Academic Fiasco

I was taking a course in American History because it would give me some credits "required" before I could take a certain chemistry course I wanted.

Right from the start I managed to tangle with my instructor. The blow-off came after I had taken my examination for this "course." He flunked me.

It all resolved itself down to one question in the exam. Although the answers I had given were all correct enough according to several historical sources I referred to, they were not the ones "in the book"—meaning the particular textbook used for that particular course. I walked out of there, and out of the entire Academic Life as well.

All at once I found myself right back where I had started when I had come back to New York City from Bucks County. My whole world had suddenly collapsed.

Soap and Cereal

A few months later I was once more working my head off in the radio and recording studios, making several hundred dollars a week playing on soap and cereal programs. New and then there would be a recording session, where there was a chance to play something a little less sickening than the music required by the advertisers and sponsors—but even that was not enough.

I tried going back to arranging again. But here, too, the amount of money to be made was in almost direct inverse ratio to the quality of the music to be arranged; and after a short while I couldn't take it.

The only other choice would have been to go with some dance band and start traveling around the country again. I considered this seriously. In fact, after quitting my job at CBS some years earlier, just before going off into freelance work, I had done just that, taken a job with Roger Wolfe Kahn's band and gone down to New Orleans, where we worked for six weeks or so.

The Suitcase Blues

But although you got a chance to play some decent jazz with an outfit like that, it was plain to see you weren't getting anywhere. Traveling around that way was something I was all through with by then. I was still trying to find time for reading and learning to write—and this business of living out of a suitcase was hardly conducive to that.

At this point I can condense what happened by quoting from an article which appeared in the June 29, 1951, issue of a magazine called *Down Beat*. This piece was written by a young English jazz critic named Leonard Feather, who was also around New York City in those days.

"In the summer of 1935," writes Feather, "Joe Helbock, then owner of the Onyx Club, decided to put on a concert featuring that red-hot

novelty, "swing," at the Imperial Theater. Approached to participate along with a bunch of bigger swing names, Artie decided to do something different by writing a jazz piece for clarinet and string quartet."

You see, from time to time during that period I used to get together with a few fellows who had a string quartet, and spend an evening playing some of the clarinet-and-string-quartet literature—the Mozart quintet, the Brahms ditto, stuff like that. Now it suddenly occurred to me that this might be a good idea for this swing concert of Helbock's. At least I felt fairly certain no one else would show up with the same instrumentation.

"Interlude In B Flat"

Consequently I dreamed up a little piece of music, a composition I entitled "Interlude in B Flat"—for the excellent reason that it was (a) an interlude, and (b) in the key of B flat. I got hold of two violin-playing friends, a violist, a cellist, and—adding guitar, string bass, and drums (for the sake of rhythm, since this was to be a jazz piece)—we ran the thing over. It sounded pretty good, and these fellows agreed to appear with me for my little stint at the concert.

The night of the concert we were all lined up backstage waiting our turn. The longer we waited, the more dubious I became. The place was a madhouse. Those were the early days of this thing called Swing, and such bands played in what could hardly be called dulcet tones.

The particular big band we were following was one of the loudest I had ever heard. And here I was, trying to follow it with nothing but a quiet little chamber piece for clarinet and string quartet.

As I heard the first notes of the introduction I was pretty sure we might as well have stayed home. There was a lot of racket going on out in the audience. But in no time at all, much to my surprise, you began to hear people shushing each other all over the place. And in a few moments the whole theater had quieted down.

After I came in and started in on the "jazz" part of the piece it seemed to me I heard some strange noise, and it took a few seconds before I realized it was the audience applauding!

A Big Hit

Somehow or other, we managed to get through the piece and all out together at the other end. And all of a sudden I became aware of a noise. It was like thunder. I began to hear shouting and yelling, and it sounded like "More, more, more," but I was too dazed to be sure of anything that was going on.

I started to make a bow and get off when I heard somebody holler up from the audience "Play the same one again," and all at once it seemed as if they were all hollering the same thing. We started in once again, and this time we played the whole thing through in a deathly silence.

And all my friend Leonard Feather can find to say about all this is ". . . Artie's one number, *Interlude in B Flat*, broke up the show." How do you like that? Shows you how much you can trust a jazz critic.

Causes Stir

Within two days after that Imperial Theatre shindig I learned I had apparently created a small furor. It seemed as if everybody in any way connected with the music business around New York had been

present when I played that little *Interlude in B Flat*, and, although I hadn't thought it was *bad* when I wrote the thing, I certainly hadn't expected the kind of exaggerated reaction it actually got.

It really wasn't that good. All it was was a simple use of an ordinary enough jazz theme I had made up, scored for a combination of instruments which weren't traditionally associated with that kind of music—that's all there was to it. What seemed to have caught the attention of those who heard it was the enormous contrast between the combination of instruments I had used, as against what was being used around that time in jazz music.

However that might have been, and for whatever reasons, I received a phone call one day from the head of one of the large dance band agencies, who wanted to discuss the possibility of my forming a band of my own.

The Old \$ Lure

My first reaction was to turn it down. But before we finished talking he said one thing that made a strong impression on me: "A successful bandleader can make himself \$25,000 in a halfway decent year, and after you've made yourself a pile of cabbage you can always go on back to whatever you want to do." I couldn't argue with that.

At that time I had already accepted an offer from the Brunswick Recording Company to make records for them with a combination similar to the one I had used at the Imperial Theatre, so I was now a recording bandleader in my own name anyway.

Accordingly I scouted around and eventually put together my first band. This took a few months. I had added several instruments to the original combination in order to give the band more flexibility and a greater range of tone color.

Art Shaw, Leader

And a few weeks afterwards, as Art Shaw and his Orchestra, I started my first engagement as a bandleader, at the Lexington Hotel in New York. That was the summer of 1935.

I was now 25 years old and on my way toward carrying out the practical decision I had made to get together "about \$25,000" and then quit the music business once and for all and "go on back" to my intention of making some altogether different kind of life for myself.

It's really incredible, as I think about it now. Since that time, I've made that same \$25,000 some hundred or more times over. Yet, somehow, I've kept right on going, continuing to make it over and over. Occasionally I've quit to try to find my way "back" but I've always been forced to go on, by realistic economic necessity involved in the way of life I ultimately got myself into out of the need for compensations for having to live the way I had to, in order to go on making the money I needed to live the way I had to, in order to go on making the money, etc., etc., and more etc.—on a kind of mad treadmill.

Treadmill Starts

By the time you've been going on and on like that for a number of years you realize you could easily have accomplished a great deal more by standing still and taking a good long look ahead at where you thought you were going before you took the first step that led you onto the treadmill to begin with.

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

Jazz Reviews

(Jumped from Page 16)

with the Johnny Smith Quintet." The dimensions sound no more or fewer than usual and the sides were not cut at NBC, but aside from the fatuous billing there's hardly a thing wrong here. *Vermont* is the one you-all voted into the # 2 spot for Jazz Record of 1952. Johnny's lovely chord work, and the perfect integration with Stan Getz' tenor on several titles, have earned him one of those rare spots in jazz combo history as a man who came up with Something Different. *Valentine* and *Vita* were not released before; the former takes full advantage of this superb melody, the latter boasts 16 bars of cool, collected Getz and plenty of warm-blooded, medium-tempo Smith guitar. (Roost 410)

Sonny Stitt

★★★★ *Sancho Panza*

★★★ *If I Could Be with You*

Giving Sonny a slightly bigger and better combo, and Johnny Richard to arrange and conduct, was an inspiration indeed. The measure of our appreciation of Don Quixote's pal is that we listened to him three times without even bothering to see what was on the other side. Sonny's tenor is surrounded by several strange sounds, such as a piccolo and Don Elliott's mellophone, all encased in a charming Latinesque Richard score. The alto solo on the back finds Sonny in a Moody moment, to fair effect. (Roost 571)

Fats Waller

There's A Gal In My Life
Slightly Less Than Wonderful
This Is So Nice
Martinique
Motherless Child
Solitude

Rating: ★★

In an unprecedented deal, these records were bought by Victor from the Army, for whom they were recorded in Hollywood, Sept. 23, 1943, during the ban on commercial recording. They are thus the last records Fats ever made, three months before his death.

First four tunes, all on one side, are from the musical, *Early To Bed*, for which Fats wrote the score. He plays and sings them unaccompanied. Though his humor and unique style are there, the fine combo that was such a vital part of hundreds of his records is sadly missed.

Other side consists of two organ solos; not jazz, not particularly good Waller, interesting mainly to collectors. (Victor EPA 449)

Chuck Wayne

You Brought a New Kind of Love to Me
S. S. Cool
Mary Ann
Butterfingers
While My Lady Sleeps
Tasty Pudding
Prospecting
Sidewalks of Cuba

Rating: ★★★★★

Having served a three-year sen-

tence with Shearing and freelanced a year around New York to rebuild his self-confidence, Chuck is at last on record with his own group, expressing his own personality, and the resultant success is cool and complete.

Chuck uses the guitar-and-tenor sound employed so successfully on the Johnny Smith and Stan Getz dates. Brew Moore is his front-line companion on the top three titles, Zoot Sims on the rest, with Harvey Leonard, Ed Shaughnessy, and George Duvivier supplying the undertow.

Of the four Wayne originals, *S. S. Cool* is the simplest—a riff jump blues; *Mary Ann* the prettiest, and *Butterfingers* the most derivative, using *Cherokee* changes at turmoil tempo. Al Cohn's *Pudding* is tastier in this one-horn version than on the four-horn Miles Davis treatment (in which Zoot also participates); the flavor is sweetened by the interesting use of a 3/4 effect in the first chorus. *Cuba* is the tune on which Chuck soloed when he was with Woody's band seven years ago.

One warning about this disc: check quality before buying. Ours was strictly low-β. (Progressive 3003)

Kai Winding

Wallington's Godchild
Bob City
Sleepy Boy
Crossing the Channel
Honey
Someone to Watch Over Me
Harem Buffet
Cheek to Cheek

Rating: ★★★★★

Top four sides, made in 1949, have Mulligan, baritone and arranger; Brew Moore, tenor; Wallington, godfather; Curly Russell and Max. The rest are quintet sides with Kai, Brew, Lou Stein, Lamond, and Lesberg.

The sextet numbers win—by one man and four fine originals, played with a plangent authoritative sound throughout solos and ensembles. Wallington, we are reminded, was a great soloist even before acquiring his present prodigious technique; Mulligan, too.

Of the other four sides, *Harem* and *Cheek* were previously unissued. Former is a minor Winding original with the hollow Brew sounding off advantageously. Kai and Brew swap solo spots on *Cheek*, both showing up well.

These sides are a happy reminder (via second and third titles) of the days when That Word was not considered subversive. (Roost 408)

'Jazz Photography' Sets Publication Date

Chicago—*Jazz Photography*, a 32-page book edited by John Schenck, Dixieland concert promoter and publisher of the now-defunct *Jazz Session* monthly magazine, will be available by July 1. It will contain some 48 photos, mostly of jazz traditionalists, and will sell for 35 cents. Book may be purchased directly from Schenck, Room 411, 1032 N. Dearborn, Chicago.

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The Blindfold Test

By Leonard Feather

Shavers Tests Jazz Of 8 Nations

During his European tour with JATP Charlie Shavers had an opportunity to observe at first hand the degree to which jazz has become an international phenomenon.

ty horrible. They seem to have done the best they could with what they had to work with. I don't know where it was made but maybe in England. Two and a half stars.



Charlie Shavers

The piano was nice and maybe a little bit too long because I liked the tenor player very much. I figured possibly it might be Stan Getz or somebody Getzing Stan, which of course would be a derivative of Pres, but I still liked it. I'd give that at least four stars.

Condon's group, and I'm a little surprised at him because usually he has some pretty good Dixieland musicians and they play very good at times.

The recording is bad, the solos were horrible; I don't understand it. Maybe it wasn't Eddie Condon, but if it was, I don't think he liked it either. It sounded like everybody was drunk—maybe everybody was. I'll give them credit for being drunk. Let's give them half a star.

8. Johnny Dankworth. Tea for Me. (Blue Note) England. Arr. Dankworth.

Sounds like something either Gerry Mulligan or Shorty would have written. Very, very beautiful theme and exceptionally well played. I liked the solos, and the guy who did the recording did a wonderful job on it. All in all it

was a very good record. I'm sorry I don't know exactly who played it, because I'd like to get the record for my own collection. I liked it very, very much. Four and a half stars.

Afterthoughts by Charlie

As far as being able to differentiate between countries—I feel that music is such a universal language it would be almost impossible for me to do that.

I've heard bands all over the European scene, and they sounded very Americanized. In fact, I read an article in London by Mary Lou Williams saying that there were some good ideas that both sides of the continent could use.

I've heard some crazy music in Belgium and some crazy music in London. We played a concert there, and they had about five English bands playing before we even went on. They played as so-called Americanized as anyone else. I don't think you can hem music down to any one nation or any one people. It would be actually impossible, unless I knew where the things were recorded, to even tell who was on the records. Jazz is international!

The Records

1. Rolf Ericson. Strike Up the Band (Discovery) Sweden. Ericson, trumpet.

Well, that was certainly something! As far as what kind of music it is—I don't know whether you would call it bop or what, but it was very cleanly played—the solos were superb. I liked the arrangement, and I liked all the ideas.

I think all the solos were in the right places, and on the whole I would definitely give it at least four stars. I liked the trumpet player, he had a real nice sound... real great. I haven't the slightest idea who it was or where it was made.

2. Chamaco Dominguez. Chamaco Rog (Victor) Mexico.

Well, to tell you the truth it sounded a little like Marian McPartland to me. It seems to have a certain femininity attached to it. As a recording, I give them "A" for effort; at least they tried to get something different going with a different thing.

I liked the piano; it was fairly decent. I didn't particularly like the arrangement. I must say that I think the recording job was pret-

4. Andre's All Stars. Desconfianza. (Mercury) Cuba. Kiki Hernandez, bass.

It's pretty hard for me to give an opinion honestly, of something that I really dislike. I don't like to hurt people's feelings.

Let's say that the only thing I liked on the whole record was the bass player—which is true. The chord structure they were using has been done quite a lot of times. There was nothing original about that, and the solos were quite mediocre. As I said, I don't like to talk about something I don't like. I don't care if it was made in Afghanistan! Give the bass player three stars and the rest one star.

5. Hans Koller. Beat (Discovery) Germany. Koller, tenor; Jutta Hipp, piano; Karl Sanner, drums.

That I liked very much. It's exactly what it was supposed to be—I think it's called "cool jazz," if I'm not mistaken.

In the first place, the balance was just right—I think the drummer did a superb job. He kept his beat and didn't get in the way of anybody, which I thought was nice.

6. Howard Rumsey. Viva Zapata. (Lighthouse) U.S.A. Shorty Rogers, trumpet. Frank Patchen, piano.

To tell you the truth it sounded at times a little bit like Diz, which got me a little confused. The beat definitely was there, but I don't think they were Latin American musicians. As a whole, I think it was a very fiery record and it arrived at something—although I don't know exactly what it arrived at.

On the whole, I liked it—the spirit was there, and I imagine somebody could definitely mambo by it. I liked the trumpet player a lot. Maybe it's because he played Clap Hands, Here Comes Charlie.

I liked the piano but it didn't sound like a South American or Cuban playing the piano. It sounded definitely like the American version of what a Spanish piano player should sound like. I'd give it three and a half stars anyhow.

7. Roman New Orleans Jazz Band. Muskrat Ramble (Victor) Italy.

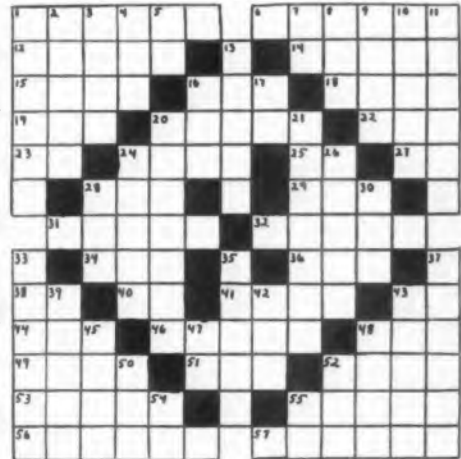
If there's anything I hate worse than bad bop it's bad Dixieland. It sounded a little bit like Eddie

Musical Crossword

By John Frigo

Across

- 1. Bird
6. Slowly (musical)
12. Plant in lily family
14. Standard orchestration
15. ... as sweet as you are
16. Enthusiastic admirer
18. Hines' singer
19. A real cat
20. Cymbal played with foot (plural)
22. Short for oldtime solo
23. Bone
24. Popular Viennese waltz
25. His Heartaches revival put him back in business (initials)
27. Note of scale
28. He owns a famous ulcer
29. ... your heart out
31. Degree of acuteness of a musical note
32. A fabulous era
34. Expression of disgust
36. High (musical)
38. Exista
10. Southwestern state (abbrev.)
41. Usually found in groups of 32
43. Direction
44. Frankie Laine's wife
48. Path of a planet
48. The girld Lillie
49. Avitary famous Brooklyn landmark
51. Red Norvo bassist



- (first name)
42. September (famous painting)
53. The setting for Shakespeare's
55. Foul water
56. Hip expression for automobiles
57. Dizzy and Mitch have one thing in common
Down
1. Ork leader, former Shaw nazist
2. Eb saxes
3. Wander
4. Tonality of music30. Dynamite scale
5. The Dark Angel (initials)
7. Back to the sign
8. Devoured
9. A barbarian
10. Rhythmic or met-37. Gershwin's first big hit
39. Mrs. Treadwell (initials)
11. Giraffe-like animal42. Help
13. Implied
16. ... Yow (old Cass Loma record)
45. Roman violinist (initials)
20. Louis' nickname
50. Ever (poetic)
21. Ex-Ellington
52. Giannina (initials)
24. ... Takes a Holiday
26. Term for "blows"
55. Chlorophyll can help this (singular)

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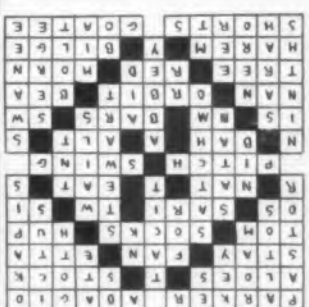
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Answer To Puzzle



Advertisement for Westlake College of Music, featuring a photo of Stan Kenton and details about a school catalogue and approved veterans.

Strictly Ad Lib

(Jumped from Page 3)

Wrentham through the summer . . . The Rollaway in Revere continues its weekly rhythm and blues festivals with a recent conclave featuring Larry Darnell and Wynonie Harris.

—Nat Hentoff

SAN FRANCISCO: Turk Murphy slated for several Columbia albums, including one of Jelly Roll Morton tunes, one of Bert Williams tunes, and one setting to music the poetry of Robert W. Service . . . Pianist Paul Lingle expected back from the Hawaiian Islands this summer . . . Plans for a Battle of Jazz between Vernon Alley's quartet and the Turk Murphy band on TV collapsed when the San Francisco Museum of Art lost its TV time.

Freddy Martin slightly injured in an accident on the Golden Gate bridge while on his way back to Frisco from a one-niter. Martin played his next dates and continued to Los Angeles without ill effects. Driver of the car that rammed the Martin bus was killed . . . Johnny Hodges opened at the Black Hawk for a month . . . KGO now carrying Platerbrains, featuring Leonard Feather, George Frazier, and others.

Billy Williams' Quartet opens at the Fairmont July 7 for three weeks, followed by King Cole for another trio of weeks . . . Duke Ellington has written a special piece of music for an experimental promotional film of the San Francisco Chronicle . . . Nappy Lamare did a fast entry into town behind an almost total blanket of secrecy to open at the Spanish Village with a Dixie group featuring Monte Mountainjoy.

Sando Szabo, the wrestler, in town for a wrestling match and busy plugging his disc on the Hammerlock label (honest), thus combining grunting and groaning as he sings (?) on the platter . . . Russ Morgan hit El Patio in San Francisco for a one-niter in June . . . Hank Thompson and Wade Ray hit the local hayseed circuit during June with profitable one-niters for local jocks.

—Ralph J. Gleason

BALTIMORE: Pearl Bailey and Louie Bellson just completed stint at the Royal theater . . . Several clubowners on Charles street are jumping for joy with rebirth of interest in Dixie. Eddie Leonard's Spa currently featuring Phil Napoleon and his original Memphis Five. Previous engagement billed Billy Butterfield. Nellie Latcher is scheduled soon. Several other spots are featuring nothing but Dixie and are turning away people on Sunday afternoon sessions.

Buddy Morrow to play Famous ballroom soon. First name band to be booked in for a dance in many months . . . The Chanticleer, which plays to a bit more sophisticated crowd, just featured Bob Carroll, former singer with such bands as Charlie Barnet, and who recently has had a couple of big selling discs as soloist. Currently in for a week's run is Danny Winchell,

whose discs have been clicking locally. Bob Manning scheduled for June.

Julius LaRosa recently played to a teenage dance at Skateland Ballroom and caused even veteran observers' eyes to open, by drawing thousands of teen agers. Promoted by local disc jockeys, many claimed LaRosa was the biggest thing since Sinatra, as bobby soxers went completely out of their heads trying to get a glimpse of their newest idol.

—Buddy Deane

CLEVELAND: June 6 was a mighty big day. Vincent street, Cleveland's short street of diversified amusements, held a street fair called "Fun for Funds," a charity idea to collect money for all the charities in the area.

Every entertainer within miles was present to donate his time and talent. People like the Three Suns, Bud and Cece Robinson, Wally Griffin, and Hamish Menzies were working like mad. Also on hand were the Dominoes, Sugar Ray Robinson, Eydie Gorme, and Bill Haley's Comets.

Deejay Bill Randle took a bath to the tune of \$8,600 when his big Akron Rubber Bowl concert was called off because of rain. Julius LaRosa was present, but the weather was so bad that no provisions could be made for the show to go on. Some say part of the moisture was tears from Julius' very loyal fans who hoped to the very end that they could hear him sing.

It looks like the only rooms that will stay open for the big nitery trade during the hot months are the Towne Casino, which brought in the incomparable Louis Jordan, and the Skypway lounge. Ted Lewis opens at this swank spot on June 18th. He's been there before in the past year with a standing room only result.

—M. K. Mangan

PITTSBURGH—Music names around town recently: Woody Herman playing a one-niter at the Kenwood Park ballroom, Sonny Stitt and Ruth Brown at the Savoy, Trudy Richards, who has a hit discing in The Breeze, playing a week at the Copa, and Howard McGhee sitting in with the Deuces Wild at the Midway Lounge for a ten-day stint.

The Pittsburgh Savoyards, a local Gilbert and Sullivan group, closed their season recently, doing Trial by Jury . . . The Pittsburgh Playhouse closed its season with a revue entitled Three to One, which consisted of excerpts from the three Broadway shows penned by local



RED NORVO'S new trio, after finishing recently at Chicago's Preview lounge, headed for Philadelphia, and a date at the Rendezvous. New guitarist and bassist with Red are Jimmy Raney and Red Mitchell.

socialite Nancy Hamilton. Featured in the show was a song of which you may have heard, How High the Moon.

Jon Walton, erstwhile Goodman-Shaw tenorist, has been confined to a sanitarium, with a serious lung ailment . . . Carl Ide, who made a name for himself in the big city, has returned to Pittsburgh, and has a twice-weekly show called Music in the Modern Mood on KDKA. The understanding is that if public reaction is good enough, the show will become an across-the-board affair . . . Local musician and radio personality Sterling Yates became the father of a baby boy on May 26.

—Charles C. Sords

MIAMI: Pianist Arne Barnett broke up his trio and went into the Sans Souci hotel's Blue Sails room as a single. Tommy Myles, guitar, and Hal Edwards, bass, were rumored to be joining Mary Peck . . . Martha Raye's Five O'Clock club, where Charlie Barnet was fronting a combo, called a halt the early part of June and no reopening plans were set at the time . . . Club operator Bucky Gray imported the Jump Jackson crew to augment the leaping legion of r&b specialists at his Rocking MB lounge.

Biscayne boulevard in Miami is the scene of a rivalry of the all-girl trios; at Harvie's lounge are the Smarties, and just three blocks down the street, at the Lobo lounge, are the Fem-tons . . . The Singapore bar in Miami Beach took the cue from Lou Alberts at the Coral club, where Sunday afternoon jazz concerts have enjoyed a surprising success, and started a similar series. First presentations were plagued by a paucity of good

jazzmen and far too many girl singers . . . Olympia theater is continuing stage show policy through the summer, but is turning almost exclusively to local acts and those brought down by other locations to keep the nut low.

—Bob Marshall

CINCINNATI—The Moonlight Gardens summer season moves into high gear with Stan Kenton June 9 to 25. Barney Rapp, a perennial favorite, scheduled for June 26 to July 2. Charlie Kehrer will be around for the fireworks and beyond, July 3 to 9. Clyde Trask orchestra continues to set the romantic mood for Ault Park's dancing crowd.

Ted Lewis and his gang round out four weeks of merrymaking and reminiscences at the Beverly Hills Country Club. Dale's Wail, a Mercury release written by Roy Eldridge, salutes WCKY's Rex Dale Show, a program featuring cool jazz and rhythm and blues. Dale will incorporate the Wail as a theme, featuring Eldridge on the trumpet; Ray Brown, bass; Barney Kessel, guitar; Jo Jones, drums; and Oscar Peterson, organ.

—Si Shulman

MONTREAL: Phyllis Marshall, who once sang with Cab Calloway, has a summer series on the CBC

Dominion network, titled Starlight Moods . . . Guitariast Ray Norris fronts his quintet on a half-hour network show from Vancouver on Saturday nights . . . Hi-Lo Jack and the Dame at the Gayety . . . Hildegarde and singing discovery, Don Delair, at Her Majesty's theater.

Xavier Cugat first of a projected series of bands at the east end Show Mart. Abbe Lane was there, of course . . . Bob Carroll at the Seville followed a week later by Arnett Cobb, Coleman Hawkins, Roy Eldridge, Kenny Clarke, Curley Russell, Don Ebony, Wini Brown, and others . . . Local pianist Bud Hayward has a weekly 15-minute show including guitarist Phil Parizeau, bassist George Murphy, and singer Sheila Blair . . . Neil Chotem's Voice of the Army off the air for the summer months.

Accordianist Ray Saburn fronting a trio on Nu-Tone records with four sides now on the market locally. Paul Bley, another Montrealer, presented one of his regular concerts at the Chez Paree with Peggy Lee, Mel Powell, Frankie Kapp, Pete Candoli, and Max Wayne as his big name guests . . . Irene Manning at the Gayety . . . Harold Smith presented a Dixieland jazz concert at the Montmartre.

—Henry F. Whifton

TORONTO: Dave Brubeck worked his second week this season at the Colonial in May, after recovering from a case of mumps which kept him out of action for three weeks. From here he went to Akron, thence home to San Francisco and a long stay at the Black Hawk. Scheduled to follow him was the Marian McPartland trio for two weeks, with Georgia Carr joining Marian for the last six days. Nappy Lamare was booked in for what was expected to be a fairly long engagement.

The Metropolitan Opera played a week to near-capacity audiences at Maple Leaf Gardens in May . . . Jazz Unlimited, CBC disc jockey show, went back on the Dominion web as a Monday night feature . . . Concert Variety, a show featuring Hildegarde, played a week at this town's legit house, the Royal Alexandra, early in June . . . And Spring Thaw, the New Play Society's topical revue, went to five weeks despite poor notices.

—Bob Fulford

(Advertisement)

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Sashayin' Round

By DEL WARD

Big doin's down in Maryville, Tenn., where they are planning Hillbilly Homecoming. Time for the celebrations is set for June 29-July 4. Big names in the hillbilly world, song writers, and all kinds of exhibits of country handicraft promise to make this affair quite a "big 'un."

Day and Ray have finally come around! Their new Columbia release, *Let's Walk This-a-Way*, is strictly in the country style. It's corny and cute . . . Skeets McDonald recently made a guest appearance on the Clifflie Stone TV show, *Hometown Jamboree* . . . Snuffy Smith recently recorded on the Vogue label the hillbilly answer to *Somebody Stole My Gal*—a little song called *Some Joker Stole My Queen* . . . The recent Jimmie Rodgers tribute in Meridian, Miss., was such a tremendous success that this will be an annual affair.

Country disc jockey Clifflie Rodgers of WHKK, Akron, is heading a group trying to get Washington to set aside a day as *Country Music Day*. Rep. Arthur Winstead started the whole thing when he recently introduced a bill in Congress . . . Othell Sullivan and Lee Williams left Carrollton, Ga., to join the staff of radio station WVOK in Birmingham . . . Justin Tubbs, son of famed Ernest, (and on Decca label, too) recently went to Gallatin, Texas, where he is handling a hillbilly record show for WHIN.

Smiley Burnette is in and out of Studio City, Cal., these days, busy on tour throughout the West and Canada and also cutting *The Smiley Burnette Show* . . . Bill Currie

has joined the staff of WNOS, High Point, N. C., where he is running a country music show . . . Don Mutney left WHCC, Waynesville, N. C., to join WAYS, Charlotte . . . Dolly Long, hillbilly gal singer on Dot label, has recorded *Don't Play That Song*, the Arnold-Cobean-Green number.

Hank Williams has scored again. The late, great hillbilly songwriter's hit, *Kaw-Liga*, is being followed up with *Ramblin' Man*. Frankie Laine's rendition is sure to go far in the pop field . . . Martha Carson, the Carlises, Salty Holmes and Mutty O'Neil, Autry Inman and the Amber Sisters recently made a successful appearance in Richmond Va.

Cleveland Gets Bands For Summer

Cleveland—Club acts will simmer down to their usual slow pace for the summer months, but the bands being booked in by the local outlying amusement parks and ballrooms make it look like a good summer for music around these parts if you happen to have a car. Crystal Beach Park opened its 47th season on May 29th with local talent.

Billy May and his orchestra came in May 31, followed by Pee Wee Hunt on June 7th, and the big Ralph Marterie band on the 14th. Russ Romero comes in June 21 and the Herman Third Herd will undoubtedly pack the place on the 28th.

Feather's Nest

The Dave Tough Story

By LEONARD FEATHER

It was a cold, miserable January night in the brutal New York winter of 1940. The rain was coming down in sheets when my door-buzzer rang.

"Leonard," a faint voice said on the house-phone. "Let me in. I'm sick. It's Dave Tough."

Seconds later, a tiny, bedraggled figure appeared at the door—a human sponge, topped by a gaunt, weary face and eyes that seemed to see nothing but despair.

"I haven't eaten in three days," said Dave. "I don't know where I'm staying . . . I forget what happened . . . just let me lie down and rest."

Refused Help

He refused all offers of help, wouldn't accept any food until my girl friend finally coaxed half a sandwich into him; his face unshaven and haggard, he seemed to want nothing but companionship and solace.

It was my first meeting of this kind with Dave Tough, and it was to be by no means the last. The Jekyll-and-Hyde jazzman, who had acquired more knowledge from more books than the next ten musicians read in a lifetime, was to dodge in and out of my consciousness and my presence as he wandered in and out of the musical forefront.

I felt more than mere pity for Dave Tough, on that first encounter with the darker side of his personality; I felt a sympathy and curiosity concerning the frustrations that led him periodically to these wild, masochistic jags. I remembered reading in *Down Beat* a few weeks earlier that Dave had been warned by a doctor to "Take it easy so your ticker won't stop suddenly." Despite a critical illness, ignoring the counsel of doctors and friends, he had joined Jack Teagarden's big band.

How and when he had left it I never knew, just as during the previous two or three years he had wandered in and out of the Tommy Dorsey and Benny Goodman bands.

Will To Live?

It was a miracle that Dave's frail physique continually survived the beatings to which he exposed it. Perhaps the will to live was redoubled in him because he wanted so much to live as musician, and perhaps even more to express himself as a writer, a man of slowly and deliberately acquired culture.

Whatever the reasons, his condition apparently failed to prevent him from passing the physical examination in 1942 when he and Artie Shaw decided that Dave would be the right drummer for Artie's Navy band—though there were many rumors at the time that Artie must have sneaked him in in his duffel-bag, all 90 pounds of him.

Greatest Glory

It was during the first year after he rejoined the civilians that Dave Tough enjoyed his greatest glory in the music world. As the rhythmic cornerstone of the Woody Herman band that caught fire with *Apple Honey*, *Northwest Passage*, and *Caldonia*—the band that brought swinging big band jazz to a new peak—he was a hero to a million fans.

On big band records with Woody and the small band sides with Chubby, Flip, Bill Harris, and his other Herman colleagues, Dave was the Little King of the drums, the man with the cymbal that wouldn't quit and the little afterthought bass-drum tag that lent the Tough personality to every swinging performance.

Dave was a dapper little man during that Herman era, neatly dressed, sober, smiling, possessed perhaps of a greater sense of belonging than had ever before been his. And then suddenly the balloon burst.

It happened somewhere down south, in the middle of a set—some kind of a fit, they said, an agonizing experience for those who watched it as it was for him who suffered it. Again, Dave disappeared; days later a friend of mine found him sitting on a sidewalk in some Alabama town and supplied him with the fare home.

So Dave was no longer with the Herman herd, but *Down Beat* readers knew enough of his work in the band to elect him the No. 1 drummer in the 1945 all star band, and again the following year.

Undergoes Ordeal

But during that time Dave was undergoing a terrible psychological ordeal. Not only was his personality split between the desires to write and play, but now the musical world itself had undergone the fission into what were then two armed camps.

Bop had arisen, Dixieland was on the defensive, and Dave found himself in the position of the liberal who is at home with neither Communists nor fascists.

One week he would be working with Charlie Ventura or Bill Harris at the Three Deuces, with two or three boppers in the band; he would come over to my table and complain sadly that he wasn't keeping up with the times, that he knew nobody liked his work, and that he would never be able to play like Max Roach. The musicians' assurance of confidence never seemed to convince him.

Unhappy With Dixie

Then Dave would cross the wide gulf into Dixieland and would find himself working at Condon's. He left the club, telling *Down Beat* that George Brunis played the trombone with his foot, that it sounded the same as when he played it with his hands, and that Wild Bill Davison et al were "dead jazz" characters.

Davison then denounced Dave as "Little Bludgeon Foot," assailed his attacks on Dixieland and called him, with supreme contempt, the Dizzy Gillespie of the Cymbals.

Dave's Saddest Era

It was the beginning of the unhappiest era for Dave. There would be spells of security, then periodic binges when he would be found staggering along some dark

Oye!

New York—Bobbie Stevenson, Detroit pianist whose trio recently completed an engagement at the Embers here, hit the jackpot on ABC-TV's *Chance of a Lifetime* talent quest here recently. All he had to do was play *Oye Negra* for host-mrce Dennis James. He wound up with \$1,000 in cash, a week's engagement at the Latin Quarter, and a Hollywood screen test.

street, homeless and distraught. And every time he came home, his wife would be waiting there as ready as ever to forgive, to forget, and to rehabilitate.

Little Casey Majors, as small of stature as Dave, himself, had been a chorus girl at the Grand Terrace in Chicago, and she had made Dave's life her own for many years, enduring all the heartaches, nursing him through every breakdown.

Another Meeting

One of the last times I saw Dave, he called again from downstairs. "Leonard, I need two dollars to buy some flowers—I'm going out to Newark, back to Casey."

I had Dave come up, glanced at him, gave him only enough for the tube to Newark but called the florist to arrange a credit for him. I was worried where temptation might lead him if I acted otherwise.

I remembered the time, a few weeks earlier, when I had opened my front door to find him lying outside. Too weak to stand up and ring the bell, he had collapsed and fallen asleep.

Home To Casey

Dave got home to Casey that time. I knew it, because a few weeks later I saw him and Casey at the Royal Roost—Casey trim and petite, Dave as demure as a bank-teller, bespectacled now, drinking Coca-Cola. Dr. Jekyll had happily returned; but he was not to remain long.

Dave's last days were divided between visits to a veterans' hospital in Jersey where he was an outpatient, and jobs that vacillated from Dixieland to bop.

Desperate Mood

One cold December night I met him up at Pete Rugolo's apartment, his mood quietly desperate, his speech thick. "I'm giving it up for good, selling my drums. Help me to get work as a writer, Leonard."

Again, as on that night in 1940, he refused every offer of food. We left together; he said goodnight and Pete and I left him, protesting that he was all right, walking along 45th Street.

A Sidewalk In Newark

A week later the news reached the Kenton band backstage at the Paramount, where Dave had dropped in frequently to chat with Shelly Manne. The news was that somebody had found Dave's body in Newark. He had been trying to go home again to Casey, but had stumbled and broken his skull on the sidewalk.

They held his body in the morgue three days before anybody knew it was David Tough, 41, of Oak Park, Ill. The late David Tough—the World's Greatest Drummer to so many, the world's unhappiest man to some who knew and loved him.

Write a book about Dave Tough? Sure, he'd make a book, this pint-sized man who could swing a king-size band, this little guy who crossed the style line in his music and the color line in his marriage and the line between Austin High School and the *Saturday Review*. This magnificent musician who never quite made up his mind what he wanted, whose problem was not alcohol but the forces that drove him to it; this weak little Tough guy whom so many in the music business will never forget.

Sure, he'd make a great book; for in so many ways, Dave Tough's life would be the story of jazz and the story of the 20th century. If only fate had granted Dave the time to write it himself.

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Anthony, Ray (On Tour) GAC
Armstrong, Bob (Sky) Chicago, b
Barron, Blue (On Tour) MCA
Beckner, Denny (Pleasure Pier) Galveston, Tex., 6/26-7/9
Bemko, Tex (Claridge) Memphis, 6/26-7/9, h
Borr, Miesha (Waldorf-Astoria) NYC, h
Bothie, Russ (Paradise) Chicago, h
Brand, Torris (Flamingo) Las Vegas, h
Brown, Les (On Tour) ABC
Cabot, Chuck (On Tour) GAC
Carle, Frankie (Elitch's Gardens) Denver, Colo., 7/1-6
Carter, Mark (Rendezvous) Balboa Beach, Calif., h
Clifford, Bill (Riverside) Reno, Nev., h
Coleman, Emil (Waldorf-Astoria) NYC, Out 5/25, h
Cummins, Bernie (New Yorker) NYC, h
Dameron, Tadd (Paradise) Atlantic City, N. J., nc
DeFoe, Al (American Legion Post 1) Atlanta, Ga., Out 5/15, nc
Donahue, Al (Chase) St. Louis, 6/18-7/9, h; (Ambassador) Los Angeles, 7/15-8/4, h
Dorsey, Tommy & Jimmy (Lakeside Park) Denver, Colo., 7/1-11
Duro, Michael (Coppertone) NYC, nc
Ellington, Duke (Blue Note) Chicago, Out 7/2, nc; (On Tour) ABC
Ferguson, Danny (Robert Driscoll) Corpus Christi, Tex., h
Fish, Charlie (Statler) NYC, Out 5/26, nc
Fitzpatrick, Eddie (Mapes) Reno, Nev., h
Flanagan, Ralph (On Tour) GAC
Foster, Chuck (Dutch Mill) Delavan, Wis., 7/3-9; (Casino) Wallied Lake, Mich., 7/19-12, nc
Garber, Jan (On Tour) GAC
Garber, Chuck (Paramount) Albany, Ga., nc
Greenwell, Al (Stork) Louisville, Ky., nc
Hampton, Lionel (Band Box) NYC, Out 7/5, nc; (Surf) Wildwood, N. J., 7/8-19, nc
Harris, Ken (El Rancho) Sacramento, Calif., h
Harrison, Cass (Seminola) Bogota, Columbia, South America, Out 5/12, h
Hayes, Carlon (Desert Inn) Las Vegas, Nev., h
Hill, Ray (Coral Gables) North Weymouth, Mass., Out 1/1-54, h
Hill, Tiny (On Tour) ABC
Howard, Eddy (Pony Park) Omaha, Neb., 7/2-5
Hunt, Pee Wee (On Tour) GAC
James, Harry (On Tour) MCA
Jerome, Henry (Steel Pier) Atlantic City, 6/26-7/2; (Naval Station) Norfolk, Va., 7/8-10
Jones, Spike (Flamingo) Las Vegas, 6/25-7/22, h
Jurgens, Dick (Ideal Beach) Monticello, Ind., 6/27-7/2; (Elitch's Gardens) Denver, Colo., 7/8-9/7
Kaye, Sammy (Astor) NYC, 6/22-9/5, h
Kenton, Stan (On Tour) GAC
Kisley, Steve (Shamrock) Houston, Tex., Out 7/6, h
Koven, Heshy (Tamarack Lodge) Greenfield Park, N. Y., h
Laine, Buddy (Delavan Gardens) Lake Delavan, Wis., 7/2-7/29, h
Lande, Jules (Ambassador) NYC, h
Larson, Skip (Casa Del Rey) Santa Cruz, Calif., h
LaSalle, Dick (Statler) Washington, D. C., In 7/16, h
Lewis, Ted (Brant Inn) Burlington, Ont., Canada, 7/1-4, nc; (Elmwood Casino) Windsor, Canada, 7/6-18, nc
Lombardo, Guy (Brant Inn) Burlington, Ont., Canada, 7/8-11, nc
Long, Johnny (Coney Island) Cincinnati, O., 7/16-18
McCoy, Clyde (Aragon) Chicago, Out 7/19, h
McIntyre, Hal (On Tour) GAC
Marterie, Ralph (On Tour) GAC
Martin, Freddy (Edgewater Beach) Chicago, 7/16-8/6, h
Masters, Frankie (Conrad Hilton) Chicago, h
May, Billy (On Tour) GAC
Mooney, Art (On Tour) GAC
Morrow, Buddy (On Tour) GAC
Navas, Bob (Paul's Edgewater) Asbury Park, N. J.

Noble, Lighton (On Tour—West Coast) MCA
Noble, Ray (Roosevelt) New Orleans, Out 7/15, h
O'Neil, Eddie (Palmer House) Chicago, Out 7/29, h
Oversold, Al (The Flame) Phoenix, Ariz., nc
Palmer, Jimmy (On Tour) GAC
Pastor, Tony (On Tour) GAC
Perrault, Clair (Van Cleve) Dayton, O., h
Reed, Tommy (Shepard Air Force Base) Wichita Falls, Tex., 6/27-7/7; (Dutch Mill) Delavan, Wis., 7/19-21, nc
Renay, George (Fernwood) Bushkill, Pa., Out 10/24, nc
Rodney, Don (Arcadia) NYC, h
Rudy, Ernie (Peabody) Memphis, Out 7/3, h
Sands, Carl (Statler) Boston, h
Spanier, Muggsy (Nick's) NYC, 7/7-27, nc
Spivack, Charlie (Edgewater Beach) Chicago, Out 7/9, h
Still, Jack (Pleasure Beach Park) Bridgeport, Conn., h
Streeter, Ted (Gozi's Lounge) NYC, nc
Strong, Benny (Elitch's Gardens) Denver, Colo., Out 6/29
Sully, Joseph (Cavalier) Virginia Beach, Va., Out 7/2, nc
Sullivan, John (Town Lounge) Houston, Tex., nc
Thornhill, Claude (On Tour) GAC
Wauds, Buddy (Recreation Center) Saginaw, Mich., nc
Watkins, Sammy (Statler) Washington, D. C., Out 7/9, h
Wesley, Ted (Schroeder) Milwaukee, Out 7/5, h; (Claridge) Memphis, 7/19-22, h
Webb, Lawrence (Aragon) Ocean Park, Calif., Out 2/10/34, h

Duke Trio, Doug (Hickory House) NYC, nc
Erwin, Pee Wee (Nick's) NYC, nc
Fields, Herbie (Surf) Wildwood, N. J., 6/25-7/6, nc; (Blue Mirror) Washington, D. C., 7/9-18, nc
Five Keys (Weeks) Atlantic City, N. J., 7/8-9, nc
Four Reasons (Stockmen's) Elko, Nev., Out 7/2, h
Franklin Quartet, Marty (Airport) Brooklyn, N. Y., nc
Fulton, Lowell (On Tour) SAC
Gaulrud, Slim (Hilands) NYC, 6/18-7/1 and 7/18-31, nc
Garner, Errol (Embers) NYC, nc
Gaydos & Buddy Greco (Spa) Eric, Pa., Out 6/28, nc; (Stage Coach) Hackensack, N. J., 7/2-5, nc
Glenn Quartet, Tyne (Embers) NYC, nc
Gonzales, Paul (Leon's) San Jose, Calif., nc
Graham, Bill (Snookie's) NYC, nc
Harris, Art (Bowley) Salisbury, Mass., Out 7/2, nc
Haywood Trio, Eddy (Embers) NYC, Out 7/12, nc
Hines Trio, Freddie (Sara's) Lima, Ohio, h
Hodges, Johnny (Tiffany) Los Angeles, Out 7/2, nc
Holland, Johnny (Englewood) Rocky Mount, N. C., nc
Host, Sandy (Blue Haven) Jackson Heights, N. Y., nc
Jordan, Louis (On Tour) GAC
Keller, Jack (Lampeter) Valley Stream, L. I., N. Y., nc
Lee, Vicky (Englewood) Rocky Mount, N. C., nc
Little, Walter (On Tour) SAC
Merline Trio, Joe (Coral Gables Lounge) North Weymouth, Mass., Out 1/1/54, nc
Milburn, Amos (Celebrity) Providence, R. I., 7/13-19, nc
Monte, Mark (Pina) NYC, h
Morris, Joe (Showboat) Philadelphia, Out 6/25, nc
Napoleon, Andy (Pastor's) NYC, nc
O'Brien-Evans Trio (Colonial Club) Jackson, Tenn., nc
Page, Hot Lips (Cafe Society) NYC, nc
Palmer, Jack (82 Club) NYC, nc
Parker Trio, Howard (Navajo House) Colorado Springs, Colo., nc
Petersen Quartet, Paul (Air Force Club) Moncton, N. B., Canada, nc
Payone, Tommy (Rock Garden) Williamam, Conn., h
Pudell, Hugo (Sherry-Netherlands) NYC, h
Powers, Pete (McVillain) Halifax, Nova Scotia, Out 6/30, nc; (Tona) Hubbards, Nova Scotia, Out 6/30, nc

Rhythmicians (Galagher's) Phillipsburg, Quebec, Canada, h
Ricardel, Joe (Carlton) Washington, D. C., h
Riva Screamers, George (Green's Crystal Terrace) Duluth, Minn., cl
Rivers, Ray (Lighthouse) NYC, nc
Rocco Trio, Buddy (Kentucky) Louisville, Ky., h
Rollini Trio, Adrian (New Yorker) NYC, h
Roth Trio, Don (Kansas City Club) Kansas City, Mo., nc
Schenk, Frankie (Club Royal) Augusta, Ga., nc
Selly Trio, Ronnie (Blue Note) NYC, nc
Severn Quartet, Gordon (S.S. Mauretania) England
Shavers, Charlie (Terrace) NYC, nc
Shearing, George (Mayfair) Kansas City, Mo., Out 7/5, nc; (Copa) Pittsburgh, 7/1-18, nc
Simmons, Del (London Chophouse) Detroit, Mich.
Smith, Van (Berkeley-Carteret) Asbury Park, N. J., h
Softwinds (Copa Lounge) NYC, nc
Sparks, Dan, Dick (Annex Bar) Sandusky, O., cl
Sturtevant (Wheel) Oceanide, Calif.
Stitt, Sonny (Showboat) Philadelphia, 7/12-18, nc
Taylor Trio, Billy (Copa Lounge) NYC, nc
Three Suns (Valley) Cincinnati, O., 7/1-7, nc; (Standish Hall) Hull, Quebec, 7/16-18
Tipton Trio, Billy (New Golden) Reno, Nev., h
Vero-Tones (Clayton Tap) Waukegan, Ill., nc
Walker, T-Bone (Glosson's) Cleveland, 6/29-7/2, nc; (Trocadero) Columbus, O., 7/9-12, nc
Wayne Trio, Chuck (L'Onyx) NYC, nc
White, Pres (American Legion) Hornell, N. Y., nc
Williams Trio, Clarence (Vanguard) NYC, nc
Young, Sol (Somerset) NYC, nc
Young, Cecil (Peps) Philadelphia, 6/29-7/4, nc; (Jans) Buffalo, 7/6-8/2, nc

Combos

Alexander Quartet, Bob (Blue Note) NYC, nc
Armstrong, Louis (Blue Note) Chicago, 7/8-30, nc
Barduhn, Art (Last Frontier) Las Vegas, Nev., 6/19-8/28, nc
Betty & Jim Duo (Westward Ho) Sioux Falls, S. D., nc
Blue Naders (Park Club) Hempstead, L. I., N. Y., nc
Bonano, Shurkey (Statler) NYC, Out 6/26, h
Brudack, Dave (Blackhawk) San Francisco, Out 6/15, nc
Buckner Trio, Bill (Weeks) Atlantic City, N. J., Out 7/16, nc
Carter Trio, Bob (Lanshi's Tavern) Vineyard, N. J., nc
Cawley, Bob (Town House) Tulsa, Okla., nc
Chavers (On Tour) SAC
Coleman Trio, Sy (Cafe Society) NYC, nc
Condon, Eddie (Eddie Condon) NYC, nc
Conix, Al (Ranch House) Providence, R. I., cl
Dale Duo (Lighthouse) NYC, nc
Davis Trio, Bill (Harlem) Atlantic City, 6/25-7/12, nc
Dennis, Tiny (Weeks) Atlantic City, N. J., 6/26-7/2, cl
Downs Trio, Evelyn (Rose Room) NYC, nc

Harris, Art (Bowley) Salisbury, Mass., Out 7/2, nc
Haywood Trio, Eddy (Embers) NYC, Out 7/12, nc
Hines Trio, Freddie (Sara's) Lima, Ohio, h
Hodges, Johnny (Tiffany) Los Angeles, Out 7/2, nc
Holland, Johnny (Englewood) Rocky Mount, N. C., nc
Host, Sandy (Blue Haven) Jackson Heights, N. Y., nc
Jordan, Louis (On Tour) GAC
Keller, Jack (Lampeter) Valley Stream, L. I., N. Y., nc
Lee, Vicky (Englewood) Rocky Mount, N. C., nc
Little, Walter (On Tour) SAC
Merline Trio, Joe (Coral Gables Lounge) North Weymouth, Mass., Out 1/1/54, nc
Milburn, Amos (Celebrity) Providence, R. I., 7/13-19, nc
Monte, Mark (Pina) NYC, h
Morris, Joe (Showboat) Philadelphia, Out 6/25, nc
Napoleon, Andy (Pastor's) NYC, nc
O'Brien-Evans Trio (Colonial Club) Jackson, Tenn., nc
Page, Hot Lips (Cafe Society) NYC, nc
Palmer, Jack (82 Club) NYC, nc
Parker Trio, Howard (Navajo House) Colorado Springs, Colo., nc
Petersen Quartet, Paul (Air Force Club) Moncton, N. B., Canada, nc
Payone, Tommy (Rock Garden) Williamam, Conn., h
Pudell, Hugo (Sherry-Netherlands) NYC, h
Powers, Pete (McVillain) Halifax, Nova Scotia, Out 6/30, nc; (Tona) Hubbards, Nova Scotia, Out 6/30, nc

Alan Dean Gets Paramount Spot

New York—British singer Alan Dean, whose current MGM side Love Me Love Me has been gaining momentum around here, has been set for the Paramount theater.
He will be featured in the Les Paul-Mary Ford show opening early next month. Date will mark Dean's Manhattan theater bow.

U. S. Gets Top British Pianist

London—Britain's number one pianist, Ralph Sharon, arrived in New York intending to take up permanent residence June 2.
He is the third British pianist to emigrate to the U.S. in recent years. George Shearing did it and leapt to the top of the commercial tree. Ronnie Ball followed to score with the jazz fraternity.
Now comes Ralph Sharon—an excellent jazzman, a commercial gem, and a musical wit who could outdo both his predecessors on the American scene.

Lorry Raine

(Jumped from Page 2)
Into the picture stepped the disc jockeys who, it seems, quickly rallied to the Raine cause. By relentlessly plugging the singer's efforts on such independently-waxed items as the aforementioned Strangers and Can't Sleep, (an early session produced by Gayle, himself), the jocks brought about the encouraging master-grabs by London, Decca, and Coral.

Dogged By Dog Tunes

The deejays efforts, however, amounted largely to "going along on the dog tunes," Gayle explains today, for the vocalist's pipes, according to her hard-working manager, have been pretty consistently wasted on inferior material. Gayle puts it this way: "Lorry has tried awfully hard on many occasions to make some bad songs sound good, and a few times she's almost succeeded."

Now, however, the "dog-tune" problem would appear to have been licked. Miss Raine, back on an independent label again—it's Kem this time—has invaded the nation's juke boxes with a ditty called A-Weird! We Will Go (which recently won a five-star rating from Down Beat's critical board) and is soon to be heard on a new release in which she sings two tunes penned by a big gun of Tin Pan Alley—Harry Ruby.
All this—and Cantor, too, account for the glow that has again been kindled in Tim Gayle's eye. "This time," he says, "I think Lorry will make it."
—Clare Powers

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