

Big Battle Of Jazz On Tap For Aug. 1 'Star Night'

Stearns Starts Jazz Institute

New York—The Institute of Jazz Studies, a nonprofit association under the presidency of Prof. Marshall Stearns, is now fully organized and has held its first meeting. Organization will be presented at the annual roundtable on jazz at Music Inn, Lenox, Mass., Aug. 16-20. The topic will be *From Folk Music to Jazz*. Fans who wish to become members or to find out more about the institute are asked to write to Stearns at 108 Waverly Place, New York 11.

Decca Puts New Emphasis On R&B

New York—Decca Records, which de-emphasized its rhythm and blues division during recent years, is again putting a major promotion in the r&b field. Paul Cohen, folk artists and repertoire head, is taking over additional duties now, but, a separate a&r man is expected to be added to handle the job. First sides released included recordings by the Shadows, saxophone artist Coleman Hawkins, Little Donna Hightower, Toni Holms, and spirituals by Sister Rosetta Tharpe, whose contract has been renewed by the firm.

Marterie Lands 'Big Show' Spot

Chicago—Ralph Marterie and his *Down Beat* orchestra, practically unknown nationally a year ago, have been signed for one of the choicest plums of the year. Starting Sept. 26, and running through Nov. 22, Marterie will join Nat Cole and Louis Jordan for a cross-country tour of the "Big Show."

What A Draw!

Chicago—Closing night of the Tony Bennett-Charlie Spivak show at the Edgewater Beach outdoor Beach Walk was invaded by a cloud of flying creatures. Sandflies (about the size of small moths), attracted by the lights, came on like locusts, swarming over Bennett, the band, and the dance floor. almost halting the show. Said Bennett: "Who said we couldn't draw flies?"

'Down Beat's' Five Star Discs

The following records represent the cream of the past two weeks' crop. See pages 8-5 through 13-5 for complete reviews.

POPULAR

NAT COLE	<i>Unforgettable</i> album (Capitol EP EBF 357)
TOMMY DORSEY	<i>The Most Beautiful Girl in the World</i> (Decca 28766)
RUSTY DRAPER	<i>Lighthouse</i> (Mercury 70188)
EARTHA KITT	<i>C'est Si Bon</i> (Victor 47-5358)
GISELE MacKENZIE	<i>Give Me the Name, Age, Height, and Weight</i>
HELEN O'CONNELL	(Capitol 11330)
RALPH MARTHIE	<i>The Moon Is Blue</i> (Mercury 70199)
CLAUDE THORNHILL	<i>Mambo Nothing</i> (Trend 57)

JAZZ

DUKE ELLINGTON	<i>Allegro Reissue LP</i> (Allegro 3082)
DIZZY GILLESPIE	<i>Allegro Reissue LP</i> (Allegro 3083)

DOWN BEAT

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PROPERLY FLATTERED and properly bussed by Margaret Whiting and Marilyn Maxwell is Les Brown, who was caught by a Pell-Thomas studio camera at his recent Palladium opening. See more pics of the band on page 12.

Summer Classics Season Gets Off To Good Start

There's something familiar about the noisy start to which the outdoor classical music season got off. Programs were standardized, crowds were large, critics were disgruntled. Only finances failed to follow a

pattern. At Lewisohn Stadium, New York, opening night was set back 24 hours because of rain. When the season got underway a day late, on June 23, an audience of 12,000 was on hand to hear Leonard Bernstein conduct a Beethoven-Mendelssohn program. Mrs. Leonard G. Untermeyer, associate chairman of the committee presenting the series, reported the Stadium Concerts' funds were \$10,000 less than a year ago at the same time. The critics complained about the distracting noise from passing airplanes.

The following night, the hottest June 24 (97.1 degrees) in Chicago's history, the nineteenth season of concerts opened on the Lake Michigan waterfront, with Nicolai Malko conducting the Grant Park Symphony orchestra and young Grant Johannesen making his Chicago debut in Saint-Saens' fourth piano concerto. Approximately 30,000 taxpayers were on hand for the "free" concert their taxes had paid for. The critics complained

about the racket from the stock car races in nearby Soldier Field. A week later the Chicago Symphony orchestra launched its 18th season of four-times-a-week con-

(Turn to Page 13)

Deejay Show Sells Out At H'w'd Bowl

Hollywood—Whether it was the heavy radio plugging or the attractions is anybody's guess, but the benefit staged in Hollywood Bowl on the night of July 10 by KLAC's "Big Five Disc Jockeys"—Gene Norman, Bob McLaughlin, Peter Potter, Alex Cooper, and Dick Haynes—with a flock of big pop music stars gave the Bowl one of the few sellouts (it seats 21,000) in its history. Beneficiary was St. Jude's Hospital for underprivileged children.

The lineup of attractions included Danny Thomas, Marilyn Monroe, Jane Russell, Tony Martin, Tex Williams, Kay Starr, Tennessee Ernie, Toni Arden, Rusty Draper, The Ames Brothers, and Gloria Wood and Pete Candoli. Latter two, who have teamed recently to put out, with the backing of a band under Nelson Riddle, some strange and wild combinations of Gloria's pop vocals with Candoli's trumpet, drew an enthusiastic reception, indicating the novelty value of the thing might be a commercial click. Sonny Burke was music director and conductor of the 25-piece orchestra assembled for the show.

Chicago—A battle between the two best-known jazz attractions in the country will take place in Soldier Field here on Saturday night, Aug. 1. For *Down Beat's* Star Night has added still one more power-packed unit to the huge bill already set previously—the Louis Armstrong All-Stars. Bucking them for jazz honors will be Norman Granz' Jazz at the Philharmonic troupe, starring Gene Krupa, Flip Phillips, Oscar Peterson, Roy Eldridge, Ray Brown, and others.

The addition of Armstrong was made possible when it was announced Ella Fitzgerald would be unable to appear.

Thus, in addition to the fabulous Satchmo (whose band will include Trummy Young, Barney Bigard, Marty Napoleon, and Velma Middleton), and the high-flying JATP stars, the greatest night in popular music will line up like this:

- The three great orchestras of Ray Anthony, Ralph Marterie and Ed Sauter-Bill Finegan. Plus Dan Belloc's Chicago crew, playing for the show, who have scored recently on Dot Records.

- Four of the biggest record-selling singers in the nation—Eddie Fisher, Patti Page, Julius LaRosa, and June Valli.

- One of the most popular and entertaining country and western crews (and, though this is little known, an excellent swing band) of them all, Hank Thompson and His Brazos Valley Boys.

- Disc jockeys Paul Bartel, Milwaukee; Linn Burton, Daddie O Daylie, Saxie Dowell, Eddie Hubbard, Jim Lounsbury, Don McCarty, Sid McCoy, Howard Miller, Fred Reynolds, "Topper," Jay Trompeter, and Dirk Courtenay.

Last minute ticket buyers can still get reserved seats (at \$2.50 and \$3.50) at the *Down Beat* offices, 2001 S. Calumet, the Hudson-Ross record shops, and the Mages sporting goods stores. Reserved seats and general admission tickets (at \$1.50) are also on sale at Soldier Field.

Nat Cole Nabs 'Emperor Jones'

New York—Nat Cole has been signed for the lead in a modernized movie version of *Emperor Jones*, which will go into production next February. The film will be shot on location in Harlem, Greenwich Village, Broadway, Haiti, and Paris, shortly before Nat embarks upon his next European tour. It will be directed by Burgess Meredith.

This major acting assignment was the result of Nat's notable success when he recently made his debut as an actor on television in a dramatic play with Dick Haymes and Nancy Guild.

GAC and Carlos Gastel, Cole's personal manager, set the deal. The script is already in preparation.

Don Redman To Lead Band For Bailey-Paulson Fall Tour

Toronto—Don Redman, veteran leader, arranger and sideman, has been signed to write for and conduct a 14-piece band behind Pearl Bailey and Louie Bellson on their package theater tour next season.

The singer-comedienne and her husband-drummer will head a complete theater circuit show which will include two dance acts scheduled to be put together for the first time at the Uptown in Philadelphia July 19. After a week's trial there, the Bellsons planned to break up the show and head for a holiday in Britain and a subsequent New York date. The show will then be put together again for the road in October.

Among the musicians Redman has assembled are Sam Most, reeds; Taft Jordan, Dick Vance, Ted Donaldson, trumpets; Eddie Barefield, tenor; and Hilton Jefferson, alto. Redman will do most of the writing—including an original titled *For Europeans Only*—but Bellson will write the opening number and his drum specialty.

—Bob Fulford

Duke, Kenton Mull Tour

New York—Representatives of Duke Ellington at Associated and Stan Kenton at GAC have been talking about a possible joint tour of concert and dance dates for the two bands.

Duke, who played a very successful date opposite Kenton in New England some months ago, is highly enthused about the idea. The Ellington and Kenton bands were set to play another joint one-nighter last week (July 23) in Taunton, Mass., and were expected to discuss then the lining up of a series of dates, starting in November.

Ellington's novel Capitol LP, featuring songs which he introduced years ago with his band but did not write (such as *Stormy Weather* and *Liza*) will be released in September.

Cinemascope For Disney Short Pix

Hollywood—Walt Disney has announced the early production of three features in the Cinemascope process (the wide-screen with stereophonic sound system originated by 20th-Fox). In all likelihood, all future Disney shot subjects will be shot in this process.

It's understood Disney, who did one short in the Natural-Vision 3-D system requiring goggles, has definitely discarded the process.

The first Cinemascope feature will be *The Lady and the Tramp*, with songs by Peggy Lee and Sonny Burke (and Peggy's voice on the soundtrack).

The first short, which will be ready for exhibition before the feature, will be the second in Disney's *Adventures in Music* (*Down Beat*, July 1), the subject being the evolution of musical instruments.

Sauter-Finegan In Dance-Concerts

St. Paul, Minn.—The Sauter-Finegan band is trying out a new technique in its one-nighters in the midwest territory. At the Prom ballroom, here on their July 21 stand, the band gave an hour-long concert before going into the three-hour dance session. Response was great, and the band is giving similar concerts before going into the Blue Note, Chicago, July 30. Two-week stand there is strictly in the concert vein.

Next Issue: The Nation's Critics Name Their All-Star Jazz Band

Ellington And Basie Tangle In Oldtime Cuttin' Contest



Count Basie, Artie Shaw, and Duke Ellington pause for a pose at the Band Box.

By LEONARD FEATHER

(Down Beat's Battlefront Reporter)

Somewhere near Band Box Bulge—it is 4:30 a.m. here. The smoke of battle is dying down; the last embattled bandman and the tardiest embottled customer are on their way. But few who witnessed it are likely to forget the encounter that took place here tonight when the forces of the Duke of Ellington took on Field Marshal Basie's battalion for the musical fight of the decade.

Of course, both leaders declared themselves non-combatants. Basie, with characteristic modesty, declared it an impossible task to fight against such mighty odds, signing a virtual verbal armistice before hostilities began. And the ever-urbane Ellington insisted: "There will be no cutting here. All we strive for is adequate contrast."

A Long Night

Nevertheless, all the non-combatant spectators visualized the event in terms of mortal conflict. As soon as Basie fired the first salvo of the evening with a few hand-grenades of blues, it became evident that a night of heavy fighting was due to ensue; for every grenade hit its mark, aimed carefully by such able infantrymen as guitarist Freddie Green, bassist Milton Hinton, drummer Gus Johnson.

Duke now cried havoc and let slip the cats of war, opening with a new piece of Ducal ammunition, *Primping for the Prom*, then seizing a corner of pop territory with *Cocktails for Two* and *Three Little Words*.

Before long, combatants on both sides had thrown caution away and were aiming at each other with axes. The Ellington axes included Paul Gonsalves' tenor, while Basie's included those of Eddie Davis and Frank West, a promising new recruit from Washington. Basie used bullets provided for him by Neal Hefti, enabling Marshal Royal to

score the first resounding victory of the encounter with his *Falling in Love All Over Again*.

Ellington's legions soon regrouped themselves, retired to previously prepared positions, and countered with *Blue Jean Beguine*, featuring the mess-hall bugling of Cat Anderson, as well as such old war-horses as *Rockin' in Rhythm* and *Salutry Serenade*.

Invasion

Basie's forces forced the issue by invading enemy territory for the first time when the Count, with a smiling "Pardon me, Duke!" charged into *Perdido*. (He forgot that Duke's ammunition includes a fine arrangement of *One O'Clock Jump*.)

By midnight the air was blue with the powder of brass guns; the belligerents had called every available weapon into play while Billy Eckstine, Artie Shaw, Peter Lawford, Cab Calloway, Earl Hines, and such former warriors as Joe Louis and Sugar Ray Robinson offered encouragement from the sidelines.

In the course of the battle this reporter crossed the lines several times to ask these and other spectators the ungrammatical but relevant question: "Who's cutting who?"

The Winner (?)

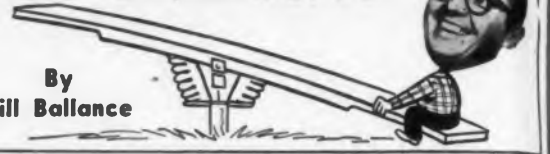
In the opinion of most of those asked, Basie was the victor—the swiftest and most effective in the country, we were constantly informed; "Without a doubt Count's greatest band ever, and the first great musical kick I've had in years," said Artie Shaw excitedly. But the Ellington defenders protested that Basie was using blues bayonets and all the other rusty harmonic weapons; that Ellington's powder was drier and fresher regardless of the inferiority of his rhythmic rifles.

Both sides have now withdrawn to their own territories, all the evidence pointing to an undecided battle. But every gladiator was glad the war had taken place, and many expressed the wish that this kind of war could be preserved on records.

Perhaps Mars would be an appropriate label.

"OFF-BALLANCE"

By Bill Ballance



Hollywood: Can Mel Torme sing better than Vaughn Monroe? Musical opinion is evenly divided. It's hoarse and hoarse. Bass sax wizard Joe Rushton has memorized entire segments of dialogue from Tom Swift, the Rover Boys, and the Motor Boys series, and detonates loud guffaws during his radio guest-shots by reciting this Cro-Magnon prose (i.e., "Ho ho, laughed Tom, our fun-loving hero").



Rushton

One indication of his quenchless preoccupation with these literary nuggets is his ever-expanding library, the prize of which is *The Motor Boys Afloat* or *The Stirring Cruise of the Dartaway*. Joe loves to compose his own titles, too: *Tom Swift and his Flying Water Cooler*, *The Bobbsey Twins in Ciro's Cloakroom*. He will soon be whopping out fermented sevenths with Red Nichols' *Five Pennies* at the Westward Ho, Phoenix, and will return here late in August.

Isham Jones is leading a happy-go luxury life out at Pacific Palisades. He gave up his Colorado ranch and is now operating a successful record shop. Toni Arden is back in New York after completing the 3-D *Caribbean Carnival* for Universal Pictures. In the film—due for release in August—she sings *I'll Remember April* and *I'm Shooting High*. Toni's mother traveled and stayed with her on the Jollywood jaunt, and attended most of her 18 radio and TV appearances. Pleasant sight: three-quarter view of Toni's clear-cut, cameo features as she mouthed the words to her recording of *All I Desire* while visiting the Vine street nitepot, The Jesters.

Herm Saunders and his trio—about to begin their fifth year at the Bantam Cock playing for the cloud crowd cotillions—are coming out with a new Vogue album next month. Herm's also just become one of the landed gentry, having bought an ornate half-hacienda in Van Nuys, furnished in early American adobe. He's one of the few college graduates on restaurant row and says if he ever gets tired of thumping his spinet he can always go back to hustling school lessons. Herm is busier than a bubble-dancer working with a pingpong ball, but is quite sentimental about music. Every time he thinks about it, in fact, he gets a lump in his wallet.

Charles Nelson, ex-Columbia recording star, returns soon from six weeks of entertaining the stifled-yawn set at the Sands Hotel in Las Vegas, and is scheduled for a dramatic test this month at MGM. After surviving an arduous singing audition at that studio in June, he headed for two weeks at Lost Wages, but was asked to remain an extra month. This column's ouija board predicts that Nelson's *The Golden Years* will become a top-seller as a result of the impact of Paramount's film, *Houdini*. Song is the picture's theme, written by the Academy-Award-winning Jay Livingston and Roy Evans. Muffin-cheeked Nelson is only 20, so his Salina, Kan., draft board may hold him over somewhat longer than did the Sands hotel.

Barclay Allen, his car, and his burdgeoning career were smashed just four years ago this month. Completely immobile from the neck down for two years, the plucky pianist has now regained the use of his arms and hands and is once again making records, currently for Imperial. Latest is his own piece, *Aviva*, backed by *Dreamy Serenade*, written by himself and Roc Hillman (former bass, guitar, and banjo for the Dorseys and Kay Kyser). Bark and Roc have just come up with a religious tune, *I Found a Friend*, which will be released on Columbia this fall, treatment by Jo Stafford and Paul Weston. Already going great on Radio Luxembourg, via Phillips records (Columbia's British branch), the tune was originally written by Bark and Roc for the Emanuel Lutheran Church, North Hollywood.

Dave Rakain, sprightly-witted composer of *The Bad and the Beautiful* and *Laura*, is playing a medieval instrument called a recorder on current radio gueatings. It looks like a dehydrated oboe. Every time Dave opens his mouth he puts his flute in it.

Claude Gordon directs and arranges the music for the CBS *Cathy and Elliot Lewis Onstage*, *Our Miss Brooks*, and *Broadway Is My Beat*. He will have a deft new Vogue record out this month—*Real Gordon* (his original) and *Carnival of Venice*. Former B. Goodman trumpeter Max Herman publishes all of Gordon's compositions, including *Old Trail*, the latter being theme of the much-praised radio show, *Gunsawks*. Gordon relaxes by reading science fiction at his estate in Beverly Hills, the Forest Lawn of the Living.

AIRORS: Tom Harmon (KNX)—"That grand old man of baseball, Connie Mack."

Reid Browning (KECA)—"His ranch has a beautiful little strout stream flowing through it."

Art Laboe (KXLA)—"And that team is now a top heavit favory." (top-heavy favorite).

Johnny Grant (KMPC)—"A haivey hell storm struck the little town." (heavy hail storm).

Carl Bailey (KBIG)—"The elderly storecreeper gabbed his gun."

Scientific

San Francisco—Pacific Jazz chief, Dick Bock, has his disc jockey promotion down to a science. Bock has been week-ending at Big Sur, on the California coast halfway between San Francisco, and L.A. KGO's Jimmy Lyons has been living there all summer and commuting weekends to Frisco. Bock tosses his new releases in the back of his hack, drops them off to Lyons just in time to make the Friday night show. Personal service from 700 miles.

Disc Names To Play Michigan Fair

Detroit—Michigan State Fair, one of the largest in the country, which will be held Sept. 4-13, is relying mainly on musical attractions this year, in contrast to previous fairs. In the past they have used top names such as Bob Hope and Betty Hutton, as draws, but this time the accent will be on record names. So far Louis Armstrong, the Kirby Stone quintet, Billy Ward's Dominoes, and the Four Freshman have been set. Other names are being sought.

'Moon Is Blue' Gets Sauter-Finegan Ride

Hollywood—The most unusual, and possibly far-reaching, development since the film and music industries started to rediscover each other is the insertion of the Sauter-Finegan orchestra's recording of the title song, *The Moon Is Blue*, into the main title music and closing section of the underscore of the picture of the same name. And the Sauter-Finegan band, which draws official screen credit, is getting a load of valuable exploitation.

The song, melody of which originated in the principal theme of composer Herschel Gilbert's underscore (the picture is not a musical), came into existence as an afterthought.

Says Gilbert: "At the early previews we noticed that several people left the theater humming the theme. So we called in Sylvia Fine, and I think it was those clever, zany lyrics she did that made me think of the Sauter-Finegan band, which I admire very much. We went into New York and recorded the band at the Pathe studios there, using Sally Sweetland and the "Doodlers" for the closing portion and a straight instrumental for the main title."

Off to a moderate start on the strength of the Sauter-Finegan phonograph record (Victor) *The Moon Is Blue*, appeared at deadline to be just starting to come in big, with other recording companies moving in to "cover" the number.

Eckstine Waxes With All-Stars

New York—Billy Eckstine, recording his first jazz sides since the date he made with George Shearing, was featured on an MGM date at which two sides of *How High The Moon* and two of *St. Louis Blues* were cut with Roy Eldridge, Kai Winding, Lester Young, John La Porta, Teddy Wilson, Terry Gibbs, Billy Bauer, Ed Safranaki, and Max Roach. All were in first, second, third, fourth, or eighth place in the *Metronome* poll.

Woody Herman Next For Omaha Dancery

Omaha, Neb.—Next in a long string of name bands to play here this season will be Woody Herman, who goes into Peony Park for the July 31-Aug. 2 weekend. The weekly *Dances Times Under the Stars* in the Royal Grove TV shows continues from the park on Thursday nights.

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Sammy Davis' Career Started At 4, Now Nearing Full Bloom

By Leonard Feather

New York—It's *Hard To Be Me* is the title of a hilarious special material routine that highlighted a recent appearance of Sammy Davis Jr. when he headlined the show at Bill Miller's Riviera.

It was a high-type, high priced piece of material, dreamed up by Sid Kuller and submitted (on gold manuscript paper no doubt) at a fee of \$3,000. This, however, may have been a mere drop in the brimming bucket to Mr. Davis, who at 27 is perhaps the fastest rising name in show business.

Still Important

Sentimentalists who observe that the act is still billed as the Will Mastin Trio, with Sammy's father and his uncle Will as virtual background props in the act, may mutter: "Isn't that nice of him, he still keeps his dad and his uncle even though he doesn't need them." They may be surprised to know that many show folk, including Sammy Jr. himself, consider these two elderly vaudevillians, who raised Sammy in the business literally from the cradle up, still mean a great deal to his career.

This became evident the other day during a long session in Sammy's hotel room, when, instead of conducting an orderly interview, I found myself passing several pleasant hours chatting with Sammy and his arranger, Mort Stevens (he says also with Walter Nye's house band at the Riviera) while Sammy Sr., Uncle Will, and others wandered in and out, as we discussed everything from drummers to dialects and from race problems to riches (Sammy collects them).

Out of it all, however, I managed to assemble a fairly clear picture of a youngster born in 1926 to Alvirra Davis, a dancer, and her husband, then touring the old vaudeville circuits with something called the Holiday and Dixieland group. (Sammy Sr. has since been divorced and remarried).

Typical

It was a typical saga of a backstage infancy. Sammy celebrated his first birthday in a specially contrived crib in the dressing room at the Hippodrome. He was only 2 when Uncle Will started a miniature review called *Creole* and Sammy amazed the cast by mimicking their parts. He was just 4 when he was considered an official part of the act, singing, dancing, and laughing it up.

"My grandmother still keeps scrapbooks for me," says Sammy. "She has one old clipping that describes me as 'Sam Davis, a wonderful little dancing midget.'"

He was doing full bits in the act at the age of 5, he recalls, when authorities yanked him off the stage one night at Minsky's. Possibly they feared that Sammy's education was being neglected by his premature professional life; however, he obtained a full and lengthy education by mail from Baltimore, headquarters of a correspondence school for actors' children.

Sammy was just 5 when he appeared with Ethel Waters in an unimpaired movie called *Rufus Jones for President*.

"I hope that one never gets on television," reflected Sammy. "I also did one with Lita Gray Chapin called *Season's Greetings*, in which I swallowed a phonograph record."

May Well Be

The latter incident might well explain why Sammy's act nowadays sounds as if he has swallowed several dozen phonograph records, by Frank Sinatra, Lionel Barrymore, Jerry Lewis, Edward G. Robinson, Mario Lanza, Humphrey Bogart, and just about everybody short of Harpo Marx.

It was while the depression was at its nadir that Mastin cut the



Jeff Chandler and Sugar Ray and Edna Robinson visit Sammy Davis Jr.

act down to its present trio size. They slugged away, just short of the big time. Bill Robinson, whose life Mastin had saved one night in a fight, found an apt pupil in Sammy Jr. and after a year's tuition considered him one of his brightest dancing pupils.

From late 1943 to early 1945 the trio became a duo as Sammy did a teenaged hitch in the army, most of it stationed in Cheyenne, Wyo. Shortly after his resumption as a civilian, big things began to happen to the Mastin family—a click with Ben Blue at Slapsie Maxie's; big theater and club dates in San Francisco and Las Vegas.

The next few years showed a steady climb in the fever chart; six months on tour with Mickey Rooney, a date at the Capitol in New York with Frank Sinatra; theaters with Ellington and Basie, with Jack Benny and Dennis Day, with Bob Hope and Red Skelton and Roy Rogers and even Trigger. A big assist, too, Sammy recalls gratefully, from Eddie Cantor, on whose show their appearances were a turning point.

On Target

By 1953 the act had reached the \$5,000 a week bracket, and now they have hit the bullseye on the toughest target of all, with a \$150,000 a year contract at ABC. They'll be going to work late in September on a weekly situation comedy which will be televised from Los Angeles.

"We'll only be able to travel 12 weeks a year, during the summer while we're off the air," says Sammy; "We could probably stay off

the air and make much more money, but I believe this series is going to be the biggest thing that has happened for the Negro in television."

Short and dapper, with a practically vertical nose and a strictly New York accent, Sammy has the offstage personality and speech mannerisms of the Broadway show business elite. When you hear him trading quips with such ringsiders as Milton Berle, Jack Carter, and Jan Murray, it is difficult to picture him as the same guy who sat in with Lionel Hampton's band last week at the Band Box, and who recalls as his biggest thrill the night he joined Woody Herman's band in 1949 in Portland, Ore., to sub for Don Lamond on *Keen and Peachy and Four Brothers*.

"I never took lessons on drums," says Sammy; "I just started kibitzing around."

One to Go

The only laurel that hasn't yet been added to Sammy's success wreath is a hit record. A couple of years ago he made a few sides for Capitol, and last year produced four for DDR, an independent Philadelphia label, only two of which were released; but he's been talking with Milt Gabler at Decca, who sympathizes with his idea of branching out from his brilliant imitations into some legitimate record work with his own voice, expressing his own personality.

He should have no trouble at all, belying the slogan Sid Kuller wrote for him—the one that strikes the key note for his wonderful nightclub act—*It's Hard To Be Me*.

20,000 Invade Hall For Kansas City's Big Dance

Kansas City—One of the biggest dance promotions ever attempted—with *Down Beat* joining the Katz Drug Chain in the promotion—proved to the rest of the country that given solid promotion, a dancing event could attract large crowds.

The "Dance America" promotion held here recently found more than 12,000 persons dancing to the music of Ray Anthony and his band, flown especially to Kansas City by Chesterfield, and during the evening, more than 20,000 persons passed through the turnstiles at the auditorium.

'Down Beat' Idea

Conceived as a result of the *Down Beat* "Get 'Em Dancing" program, the Katz promotion was handled by Marvin Katz, official of the drug chain, and the Bruce B. Brewer Advertising Agency here. City was flooded with mailings, special window displays, advertisements, and more than 600 radio and television announcements prior to the event. Tickets were made available through the Katz stores, and because of the tremendous demand, an exhibition hall in the auditorium was made available to handle the overflow who could not

Anthony, who flew via chartered aircraft to Kansas City immediately after his Chesterfield TV show along with his entire troupe, was met at the airport by city officials, then paraded to the Muehlebach hotel where he was hosted at a special get-together, with a dinner following. After playing for dancing, plus a 40-minute show, the Anthony aggregation, hand-picked for this experiment, embarked for the return trip to New York in order to meet the following day's TV schedules.

Much of the success of the event must be credited to the band, which stressed danceable music in its programming, aside from its show, and because of the type of music played by a top band, spotters in the auditorium reported that ages of dancers varied from teenagers, all well-mannered, to a 75-year old couple.

Strictly Ad Lib

NEW YORK

Woody Herman's handlers dickering for the Herd to spend four weeks in Spain . . . Bill Silbert's nightly Dumont show went off the air . . . Mills Music organized a week-long radio tribute to Jimmy McHugh on his 30th anniversary as a songwriter . . . Neal Hefti, after trying out his tonsils on a TV show from the Meadowbrook, has been talked into singing regularly with his new band . . . Garry Moore using numerous pop and jazz names on his daily TV stint (CBS 1:30-2 p.m. EDST), including Marian McPartland for two full weeks recently, Stuff Smith and Jonah Jones July 28; also Art Lund currently subbing for vacationing Ken Carson, through July 31.

Louie Armstrong set for a Paramount theater date early in September . . . Club Elegante in Brooklyn going in for name acts, including recently the Barry Sisters, Billy Taylor's trio, and songstress Betty Madigan. Last-named also did a week on Ted Steele's WPIX show . . . Elmo Hope is the latest piano find of Blue Note's Alfred Lion. He cut an LP for the label, also played on a new Lou Donaldson session . . . Billy Eckstine will make a Caribbean tour in August, following a route similar to that undertaken recently by the Shearing quintet.

Beryl Booker, right after getting a rave review in the July 29 *Beat*, landed a recording deal with Bob Thiele at Brunswick and a booking contract with Joe Glaser at Associated . . . Clubby Jackson and Bill Harris broke up their band, after a brief stint in Wildwood, N.J., and expected to go back to work with a quartet . . . Mat Mathews did so well on a one-nighter at Birdland with his recording quintet that he's been promised a buildup and several one-week stands there, including one in the Sarah Vaughan show in September . . . Mack Gordon has written lyrics for *The President's Lady*, waxed by Jackie Gleason as an instrumental.

Hazel Scott flew to France for a vacation the day after cutting some r & b vocals for Allen records . . . Lennie Tristano flatly refused to take part in that "all-star band" record session held here recently by a music mag . . . First sides by Helen Ward, who has her own Columbia contract now, due out next month . . . Leo Peepers and band signed by GAC.

Russ Morgan set for eight weeks at Statler, opening Oct. 16 . . . Dorsey Brothers follow in December, also for eight weeks . . . Billy Shaw, agent just back from Europe, will bring the long-absent Don Byas home soon, also will reimpart Sidney Bechet and arrange a TV premiere for his 20-minute ballet, *The Night of the Witch*.

CHICAGO

Gimbels, famed Loop eating spot, has been bought, renamed Casey's, and has instituted a dance policy. Johnny Lewis's band is current, featuring Ginny Patton, former Ralph Marterie vocalist . . . Sylvia Syms has been added to the Rusty Draper bill at the Black Orchid, with Orson Bean in for comedy relief . . . Hal McIntyre set for four weeks at the Edgewater Beach hotel replacing Xavier Cugat's band, which was previously inked in . . . Mickey Rooney and Fran Warren head the current Chicago theater bill, which is to be followed by the two-week engagement of Les Paul and Mary Ford, plus Johnny Desmond, which begins Aug. 4.

Peggy Taylor leaves the ABC radio Breakfast Club, and auditions are being held for a new chirper . . . Joy Cayler band has returned to the Melody Mill for five weeks . . . Louis Basile, house conductor at the Chicago, is on a six-week vacation. Bill Snyder handling the baton until after Labor Day . . . Gene Ammons is being featured at the new Sunday jazz concerts at Nob Hill . . . Eileen Wilson is the second name, under a new policy, at the Driftwood . . . Dave Dexter flew in to supervise four sides that Duke Ellington cut at Universal Studios for Capitol. Dexter is mulling over the idea of having the Duke do an album on some of the classical composers . . . Henry Brandon is coming into the Trianon ballroom Aug. 18 for five weeks.

HOLLYWOOD

THE JAZZ BEAT: Ben Webster was announced to follow Buddy DeFranco July 21 at the revitalized (by Buddy) Clef Club, with Buddy and his boys heading for a Honolulu hotspot . . . And Zardi's, for years one of Hollywood's Dixie dens, under new management has gone "modern," with Stan Getz combo in for what they say will be a "long run" (has someone else discovered that the places that do business here are the ones that keep an attraction long enough to build a following?) . . . Jerry Fielding's Monday night "big band" jazz sessions at Sunset Strip's Crescendo still going at deadline and "building" (is something about to happen here?)

And the Crescendo has reopened its Interlude room, with Dick Hazard (piano) trio, which includes Laurindo Almeida's guitar, and Paul Sarmiento's drums—a very pleasing combo musicwise. Tiffany Club will be dark for first weeks of August, with Erroll Garner set as Aug. 14 reopening attraction . . . Remember Dorothy Donegan? She now operates the Morocco, a popular sipping spot in southwest L.A. section and had Irving Ashby, ex-JATP guitarist and his new trio slated to open about time of this deadline.

BAND BRIEFS: Ralph Marterie's first Palladium stand now set for Aug. 1-30, following current Jerry Gray. And at this writing Palladium top Sterling Way was still undecided on band to fill a three-weeks' spot open between Marterie closing and Ray Anthony's opening (Sept. 22) . . . Count Basie, Coasting for a stand at L.A.'s 54 Ballroom, is also down for an Aug. 15 featured band spot on NBC-TV's *Saturday Night Revue* . . . Les Baxter ork, one of the most interesting musical organizations in the U.S., makes first local appearance with stand at L.A.'s Coconut Grove starting Aug. 5 . . . Claude Gordon with his "Red River Valley" band was set for a July 31 date at Balboa's Rendezvous with Joni James, and a ditto with Joni at San Diego's Mission Beach Aug. 1.

SUPPER SPOTTING: Joanne Gilbert, who rose to stardom on her smash hit at the Mocambo last year, was up for her first return date there starting July 28 . . . Peggy Lee, who now carries a gal harpist, Stella Castellucci, in her own combo, set for the Sahara, Las Vegas, starting Aug. 11 . . . Ray Rasch, who did most of the work and got little of the credit (except in *Down Beat*) on Charlie Chaplin's Lime-light music, off for Las Vegas as accompanist and music director for Marie Wilson.

NOTABLE QUOTES: Paul Weston in a Vernon Scott—L.A. Daily News interview—"The people got a better break musically when men like Tommy Dorsey, Benny Goodman, and Glenn Miller were running the band business. They wouldn't have touched a song like *Doggie in the Window* for all the tea in China."

SAN FRANCISCO: Gil Barrios, with Chuck Travis' band . . . Oscar Pettiford slipped into town behind an almost perfect screen of no-publicity and consequently laid a bomb. Management of the Cable Black Hawk ownership, opened a new club, Club 90, on Market street

(Turn to Page 16)

Caught In The Act

Four Aces, Ella Fitzgerald, Chicago Theater, Chicago

While musically The Four Aces have always been potent, showmanship has been somewhat lacking despite some terrography and exaggerated arm movements. Now this has been all smoothed over, with the result a better paced and classier looking act. And there are several other touches which help, too. Group started off with a swiny *Should I*, then raced through *Honey in the Horn*, featuring a very creditable trumpet solo by Sod Vaccaro. Lads did a medley of their disc hits, which got a big hand, then really had the theater rocking as they punched

The Ames Brothers, Mocambo, Hollywood, Calif.

Four capable performers here, but the youngsters, removed from recording studios and the balance attained only by painstaking supervision, that brought them to the front, do not measure up as a class-A night club attraction.

Oddly enough, they came through better as individuals on this date than as a quartet, possibly for the reason mentioned, or one might say this is one time when the whole was never quite equal to the sum of the parts.

Some good parts: the bass-voiced member on a solo of *I Believe* that held the attention of every listener,

Felicia Sanders, Blue Angel, NYC

Chances are that you know Felicia Sanders only as the vocalist with Percy Faith on the country's No. 1 record. Well, you're in for a surprise. The Benny Carter protege, a black-haired open-faced, petite-bodied charmer, is such a bundle of vocal aggression as you might never expect from the disc.

She can belt out an up-tempo standard with effusive assurance, and follow it with a relaxed, gentle job on *While We're Young*. She sang a piquant special-material number entitled *Something Cool* that called for a moment of his-

Blackburn Twins with Marion Colby, Eddie O'Neal orchestra, Palmer House, Chicago

While this show did not stack up as well in name value as some of the previous revues, it was passable fare for the convention trade. The non-musical acts were the weakest and if the supporting fare would have measured up to the headlining Blackburn Twins and Marion Colby, the hour-long presentation would have been better received.

Blackburns have had many female partners who have stepped up to stardom from their stints with the twins. Miss Colby, their new female in the trio is a pert brunette who scored both in the singing and dancing departments. With the exception of the mirror dance

Carl Ravazza, Dean Murphy, Eileen O'Dare, Chez Paree, Chicago

Carl Ravazza, after packing away his baton, took up a career as a single, and seems to be doing alright playing the nitery circuit. However, unless he deems it enough to please the handful of people who frequent the higher-priced bistros, as compared to the more general-in-appeal rooms, he will have to do some revising of his program if he wants to make it with the rest of the country.

Singer has a pleasing style and can certainly do well by the ballads and old standards. But he stressed some special material instead of the straight tunes, and it is this factor which limits his appeal to a great extent. For, after opening strong with such tunes as *My Lady*

Billy Eckstine, Birdland, NYC

This was B's first professional sojourn at Birdland during its 3½ year history, and he made it a memorable one. He still has the vibrato to match the shirt-collar—high, wide and handsome. He still holds an audience without any fancy vocal frills or visual gestures. He still sings better than any of 'em.

At the show caught, the second, fifth and last of his seven numbers were up-tempo things, an impressive move away from the monotony of his records. These items produced a compelling beat, with the

over *Organ Grinder's Swing* for a fine closer.

Ella Fitzgerald showed some good change of pace, scoring in such different offerings as the plaintive *Bill* and the scatted *Lover Come Back to Me*. Johnnie O'Brien, got some yocks with his dry corn and blew a few chords on his harmonica. The best received: an impression of a train. Berk and Hallow youthful tap team, started off the show in brisk fashion and Henry Brandon did excellently conducting the house band and doing the emcee chores.

Rich Is Great Drummer, But A Boor, Says Norm Granz

By Norman Granz

(A few issues ago, *Down Beat* printed a blast by Buddy Rich at the Philharmonic and me. At the time this happened, I was in Europe, and this is the first chance I've had to reply to Buddy.)

Let me say at the outset that for many years I've regarded, in fact have heralded, Buddy Rich as being one of the great drummers of our time; and I felt that each time I heard Buddy play, he played better than the time before, which is a tribute to his genius. Although Buddy has continued to grow in his playing, he has unfortunately remained an adolescent as a human being. It therefore pains me to write these lines about Buddy, but, after reading what he had to say about JATP and me, I felt that I ought to say something to set the record straight.

In his statement to *Down Beat*, Buddy says that I take top musicians and make them play "loud junk that I call jazz, a lot of noise;" and that I "incite the audience and make musicians play what I think is good jazz." To this I can only say that Buddy Rich is an unmitigated liar, because Buddy has made four concert tours with JATP, has recorded something in the neighborhood of 100 record sides for me, and never at any time have I told him or anyone else that Buddy has recorded with or concertized with how to play. I repeat—in this statement Buddy lied, and let him deny it if he will.

I'm sure those of you who have heard JATP thought the years will agree that apart from occasional changes in personnel and presentation, there has been little change in JATP's sound or format. And this is the way I would have it, because this happens to be the kind of jazz I like. Now Buddy Rich has played with JATP since 1945, when he played his first concert at the Philharmonic auditorium for me, and after that made four concert tours. Certainly if he didn't like JATP he wouldn't always come back. Buddy's a big boy now, and nobody twists his arm and makes him take the salary that JATP pays.

To say that Oscar Peterson, Ella Fitzgerald, Lester Young, Benny Carter, Roy Eldridge, Charlie Shavers, Gene Krupa, as well as Flip Phillips and Charlie Parker, to mention a few of the people who've played with JATP, play only noise

and not jazz is very strange, coming from the member of the orchestra who has often been accused by critics as being the noisiest of the troupe on the stage. I think Buddy is not being honest when he says that the Oscar Peterson trio and Ella Fitzgerald, to name but two parts of JATP, make only noise and not jazz on stage.

Buddy's criticism of the audience is not strange, because even as he led his sometime bands, he was noted for his poor rapport with the audience, and it became quite a thing to talk about "the new Buddy Rich" and how he had reformed and would act nice to the people; but evidently Buddy hasn't really changed his attitude about his fellow human beings.

I think, too, that Buddy's at-

titude toward the rest of the people in the show is insulting and certainly unwarranted, because everyone treated Buddy as a fellow artist and with as much respect as Buddy gave them, and his statement that they played only a lot of noise and junk is, to my way of thinking, boorish and inexcusable. You see, no matter how I may feel about Buddy personally, I'd never deny his greatness as a drummer, because I would be dishonest were I to do otherwise; but evidently Buddy Rich's standards of honesty are lower.

There's not much point in belaboring this any longer. I think that my record and JATP's in jazz speaks for itself, as does Buddy Rich's, and I'm content to stand on that.



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Artie Shaw Waxes New LP

New York—Artie Shaw completed his southwestern tour, fronting a band assembled for him by drummer Tony Papa, and returned to New York just in time for the birth of his new son Jonathan. Wife Doris Dowling presented him with the youngster on the Fourth of July.

A couple of days after his floor-pacing ended, Artie cut two sessions with an all-star bunch of studio men, including a big string section, for a Decca LP to be entitled *Speak to Me of Love*. Album will feature top standard ballads. Shaw will also be heard in two 12-inch LPs to be made up by Victor from transcriptions of some broadcasts he did from the Lincoln and Edison hotels here in the late 1930s with his original *Begin the Beguine* band.



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Cover Story

It Took Johnny Green To Keep Some Art In Movies' Artistry

By Charles Emge

Tucked away in a corner of the huge Metro-Goldwyn-Mayer picture plant in Culver City, California, is a group of small, barracks-like buildings within which are the offices of some 50 composers, arrangers, conductors, copyists and their assistants. Their job is to select, write, arrange, adapt or otherwise fabricate the music heard in MGM pictures.

In one of these, comfortably but unostentatiously furnished and large enough to be roomy even with its full size grand piano, one will find MGM's "General Musical Director," the musician who runs the whole business. And a fairly extensive business it is, a business for which the expenditures during the

last 12 months were approximately \$1,700,000.

The receipts of the business are almost impossible to compile, or estimate, as they are part of the over-all grosses amassed by MGM pictures. But if a picture loses money, particularly if it is one of MGM's big-budget "lavish Technicolor musicals" the music department has to share some of the responsibility.

Businessman-Artist

Therefore, our musician, in his job, has to be a businessman first and an artist second. If he should permit the artist in him to get the upper hand at the wrong time he could let himself in for a bad time, but our man, whose name is Johnny Green, has at least been able

to keep the artist on equal, or almost equal, terms with the businessman—and in Hollywood that's quite an accomplishment.

Despite the tensions induced by working with a group of high-powered producers, directors, actors, singers, songwriters, and musicians our man is, or appears to be, a surprisingly easy-going fellow, dapper in appearance, and with a ready smile. The smile is present most of the time as he goes about his work, whether it be one of the endless conferences with producers, writers, and directors, or taking the baton himself to conduct a recording session of symphonic proportions, as he did for the symphonic short (used as a prologue in the New York showings of *Julius Caesar*) in which he appears as conductor with the MGM orchestra in Tchaikowsky's *Capriccio Italiano*.

Strange Contradiction

The fact that Johnny Green handles his difficult job so successfully is probably because he has the background and outlook of a practical, successful, working, professional musician. This is in strange contradiction to the fact that he holds a degree in economics from Harvard, where he led, and played saxophone in, campus dance bands in the late '20s.

At the desire of his family, he made a dutiful but perfunctory stab at a business career by working six months for a Wall Street firm. He's a bit vague on his switch back to music, but it's known to have included a brief turn as arranger for Guy Lombardo (it was before Lombardo evolved the style now identified with the band), then a plunge into serious study of music—piano, harmony, counterpoint, composition, conducting—the whole works. (One of his teachers was Ignace Hilberg, now a member of the MGM staff orchestra.)

Brief Fling As Leader

He even took a flyer or two as a dance bandleader, but by the early '30s, he had made his real and lasting mark in music as a songwriter—*Coquette*, *I'm Yours*, *Out of Nowhere*, *I Cover the Waterfront*, and *Body and Soul*.

By 1932 he also had written his first salon works, including his *Night Club Suite*, and had appeared as piano soloist at the Paul Whiteman concert at which it received its first performance. He also did *Music for Elizabeth*, described as a "fantasia for piano and orchestra," which received a performance on the CBS *Sunday Symphony Hour*, but he takes more pride in the fact that the same work was performed later by the Rochester Symphony under Howard Hanson. He says:

Second Performance Counts

"It's not so hard to get a first performance. But a composer always takes more pride in a second. Everyone knows that a composer rarely gets a second performance merely by knowing the right people and pulling the right strings."

Only Complaint

Johnny Green likes his job at MGM. His only complaint with his present activity is that he does not have sufficient time to write original scores (as he did for Danny Kaye's *The Inspector General* by taking a leave of absence from MGM), but he thinks he will be able to remedy the situation.

Meantime, in addition to the supervisory duties under which, as he puts it, he is "personally responsible that every note of music in an MGM picture is the right note," he manages to direct personally the music on at least one major picture a year.

Won Academy Awards

He was pleased when such of "his" pictures as *Easter Parade* (1948) and *An American in Paris* (1952) received Academy Music Awards (for "Best Scoring of a Musical") but chiefly because he

(Turn to Page 6)



Oscar Levant, Cyd Charisse, and Fred Astaire on the set of *The Band Wagon*.

Movie Reviews

'Band Wagon' Little More Than Routine Filmusical

The Band Wagon (Fred Astaire, Cyd Charisse, Jack Buchanan, Nanette Fabray, Oscar Levant; songs by Arthur Schwartz and Howard Dietz; Adelphi Dotsch, music director). Rating: ★★★

This one should have been something extra special, both as to music and entertainment, but it comes out as little more than another of Hollywood's endless series of "backstage life" filmusicals, with little variation in the familiar pattern. One variation: this time the star (Astaire) is an aging song-and-dance man who has slipped in Hollywood and makes his comeback in a stage production.

The title stems from a Schwartz and Dietz review of 1930, whence came one of their many top-bracket song successes, *Dancing in the Dark*, the melody which, given an impressive orchestral treatment here, serves as background for one of the best Astaire-Charisse dance sequences—and provides the film's top musical moments. All of the songs are from the Schwartz and Dietz stage successes of the era in which this team gave U.S. music some enduring songhits. Examples heard here: *I Guess I'll Have to Change My Plan* (from the original *Band Wagon*), *Louisiana Hayride* (*Flying Colors*), *Beggar's Waltz* (incidental music from *Band*

Wagon, danced in the picture by Cyd Charisse), *You and the Night and the Music* (*Revenge with Music*, sung passably here by a vocal double for Cyd Charisse), *Something to Remember You By* (*Three's a Crowd*, used here as an "incidental.")

Climax of the MGM *Band Wagon* is a "jazz ballet," *Girl Hunt*, in which Astaire dances a satire on Mickey Spillane's "Mike Hammer" character to music, whipped up by MGM staffers, that is adequate but not distinguished in its own right. The sequence needed something along the line of, if not necessarily on a par with, *Slaughter on 10th Avenue*.

One of *The Band Wagon's* top credits: a sterling performance by veteran British musical-comedy star Jack Buchanan, who moves with ease from his characterization of an eccentric stage director into song-and-dance routines with Astaire. Oscar Levant plays his usual role of a sardonic cynical pianist—but, oddly enough, barely gets close to a keyboard.

Esther's Channel Swim

Dangerous When Wet (Esther Williams, Fernando Lamas, Jack Carson). Rating: ★★—Plus

Better screen entertainment than most of the bathing beauty's pictures, *Dangerous When Wet* is less a filmusical than a well-contrived screen play dealing with a girl farmer's attempt to save the family farm from financial disaster by winning an English Channel swim.

There are songs by Arthur Schwartz (see above) and Johnny Mercer that have good tunes and bright lyrics, but none among them promises to break into the "Top 10." The best: a ballad, *In My*

Wildest Dreams; and a rhythm number, *Ain't Nature Grand*. Lamas carries most of the vocal burdens, just about overcomes his vocal deficiencies with his skillful performance.

Esther's water ballet is inventively combined with a "Tom and Jerry" animated cartoon sequence. The Channel swim shots, recalling and obviously inspired by the Florence Chadwick story, are worthy of a better picture.

Soundtrack Siftings

Frances Langford, foremost entertainer of GI's during World War II, set for featured song sequence in Glenn Miller *Story*. She'll appear in re-creation of one of shows presented by Miller's Air Force troupe. *Modernaires*, part of the original Miller troupe, also added to cast for *Chattanooga Choo Choo* number.

Vito Mumolo, 20th-Fox staff guitarist, coaching Marilyn Monroe for role in forthcoming *River of No Return*, in which Marilyn will finger the frets to soundtrack recorded by Vito.

Johnny Ray (under contract to 20th-Fox) still on the "no definite assignment" list at studio with no news other than he "may have lead" in Irving Berlin biopic, which is on 1954 schedule.

Peggy Lee's voice and songs (written with Sonny Burke) will be heard in soundtrack to forthcoming Disney cartoon feature, *The Lady and the Tramp*. She's still under option (and drawing salary) at Warner Brothers, where she clicked in lead in *The Jazz Singer*. But with production curtailment due to 3-D scramble, possibility Warners may lose Peggy.

Frankie Laine doing unseen soundtrack song, a la Tex Ritter in *High* (Turn to Page 6)

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Welk's Act of Defiance Spelled Big TV Click

By DON FREEMAN

San Diego—Lawrence Welk sat back and shook his head defiantly. In the office of his booking agency—MCA—the executives tried to convince the bandleader he was making a big mistake.

One put it this way: "Be smart, Lawrence. You want to go on television. All right. Fine. But get some acts. Get some entertainment. Listen, any other way and you don't stand a prayer. Believe me, Lawrence."

A Pat Reply

Welk had a pat reply: "Just get me the time—an hour—and I'll provide the show. With no acts. Just my band."

Finally, the wheels at MCA agreed, but with misgivings, and Welk launched his program on KTLA, a Hollywood TV station. This was slightly more than a year ago.

Since then, the popularity and high rating of *Lawrence Welk's Champagne Music* each Friday night have proved the veteran Dakota showman was right.

Phenomenal Click

For his program has been phenomenally successful without additional acts, by depending solely on his own musicians for entertainment.

Not long ago Welk was in San Diego for shows at the naval hospital and marines recruit depot. Welk explained to us that his secret is simple.

"We give people music they understand—a steady beat all the time. Steady and simple. Actually, even though the 'cats' may think we're corny, I'd even like to have simpler music, even less complicated arrangements."

Sidemen Must Entertain

"The most important thing, I've

Attention, Readers

Your requests for information on music noted in motion pictures or about musicians or singers appearing or heard in films are invited by *Down Beat's* Hollywood office. Questions of general interest will be answered in a column. Address letters to *Down Beat-Hollywood*, 6124 Santa Monica Blvd., Hollywood 28, Calif.

Johnny Green

(Jumped from Page 5)

knows the box-office and prestige value of Academy Awards to MGM pictures.

An interviewer familiar with jazz will inevitably ask him what he thinks of Coleman Hawkins' recording of *Body and Soul*, which contains barely a recognizable passage from Green's original melody. His answer:

A Favorite

"One of my favorites. But I'm sure Hawkins would agree that the record wouldn't have meant anything if the song had not become widely known first in its original form—and that my melody, with its harmonic structure, had to be written first, or he couldn't have made what is probably one of the greatest jazz performances of all time."

Then Johnny Green lost his affability and became downright forbidding, as he continued:

"But as for these fellows who in recent years—since the bop era—have been putting out arrangements and improvisations on standard tunes under different titles, with neither credit nor royalties for the composers—it's happened to some of mine—these fellows, who think they are getting away with something because laymen don't recognize the source—well, they are nothing but thieves, and you can quote me!"

Hines Regroups; Now Has Quartet

New York—Earl Hines, whose sextet has been a popular feature of numerous jazz club shows during the past year and a half, decided in mid-July to change to quartet format for future bookings.

Benny Green, longtime Hines trombonist, went to Philadelphia as a single to open at Jackie Fields' Blue Note. Aaron Sachs, tenor and clarinet man with Earl, formed his own quartet.

such things do the dance business much good.

"You know, there are people who think my musicians aren't so capable. That's wrong. Why, just recently I had to have a good violinist. I auditioned 40 musicians for the job. No, my boys are plenty good."

"Some of them, though, are 'cats,' and I tell them to get that stuff out of their systems. I tell them to go to their jam sessions. But when they come to work for me, I want to play my kind of music—the kind that the people like."

Soundtrack Sittings

(Jumped from Page 5)

Noon, for Warners' *Blowing Wild* (Gary Cooper, Barbara Stanwyck, Tony Quinn). Music, by Dimitri Tiomkin whose *High Noon* song took the 1953 Academy Award, also features background accompaniment for three guitars, recorded by Laurindo Almeida, Jose Barroso, and Tim Timbrell.

May Wynn (formerly Donna Lee Hickey), dancer-singer who makes screen debut in role of night club singer in Columbia's forthcoming screen version of *The Caine Mutiny* (Humphrey Bogart, Van Johnson, Fred MacMurray) will have one song—Jimmy McHugh's *I Can't Believe That You're in Love With Me*.

Frank Sinatra and Ava Gardner set to appear together on the screen for the first time as co-stars with Gene Kelly in MGM's film version of the Harold Arlen-Johnny Mercer stage musical, *St. Louis Woman*.

Abbe Lane (Mrs. Xavier Cugat) draws top role opposite Audie Murphy in Universal-International old west epic, *The Breckinridge Story*, starting this month. Also will do two songs.

Danny Kaye at Paramount studio for start of *Knock on Wood*, Technicolor musical which he is producing independently (with Paramount financing and facilities). Songs, music, and lyrics, were written by Sylvia Fine (Mrs. Kaye).

Sally Forrest rehearsing dance number for RKO's *Son of Sinbad* (cast includes Vincent Price, Lili St. Cyr, Mari Blanchard) to Buddy Morrow recording of *Night Train*.

Bing Crosby back from Europe and in Hollywood briefly for conferences with Irving Berlin, who is doing new songs for Crosby-Clooney starrer, *White Christmas*, starting in September.

Joan Crawford, impressed by voice of unknown singer, Rudy Render, whom she heard at a Hollywood party, secured spot for Render in Joan's forthcoming MGM starrer, *Torch Song*.

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Chicago Station Experiments With 3-D Musical Radio Show

A unique experiment in "3-D radio" is being conducted in a series of one-hour music shows entitled "New Dimensions," originating simultaneously from Chicago's WMAQ (AM) and WMAQ-FM on Fridays at 7:30 p.m. CDT.

The broadcasts, being heard in the full "3-D" effect for which they were designed, require use of both an AM and an FM receiver, placed about 10 feet apart and backed against the same wall, with the listeners seated at the far wall at a point midway between the two radios. Transmission of the program is accomplished by the use of separate microphones and engineering broadcast facilities, one unit feeding WMAQ's AM transmitter, the other the WMAQ-FM transmitter.

3-D Reception, Too
Heard in ordinary "2-D" when only one receiver is employed, the show, featuring Joseph Gallicchio and the NBC orchestra, brings the various sections of the orchestra into quasi-concert hall perspective over dual receivers, WMAQ spokesmen explain.

The sounds of the violins, cellos, woodwinds, and brasses seem to come from their correct positions in the orchestra's stage grouping, through the "3-D" setup, which the station refrains from describing as

"binaural." One segment of the show features an orchestral "roll-call," in which representative instruments are heard individually from their respective positions in the group.

Classics Abound

Symphonic and semi-classical music is being used for the experiment, with such works as Dvorak's *From the New World* symphony, Raymond Scott's *Lute Song* score, LeRoy Anderson's *Deserted Ballroom*, etc., as typical examples of fare chosen so far. Commentary, done from duplicate microphones, offers suggestions on the best possible placement of speakers for the stereophonic effect.

Station representatives report the experimental series has elicited much favorable comment, the initial show drawing some 150 letters in four days. "New Dimensions" is produced by Don Marcotte, music supervisor of NBC's central division, and directed by Ralph Knowles.

The Audio Workshop

By Max Miller

I stated in the last issue that we would discuss the complete hi-fi system this time. I've postponed that for an issue or two in order that I might answer some of the many questions that have been coming in recently.

Many of them have been inquiries as to what could be done to improve the quality of the small table model type of phonograph.

One reader has the following problem: "Last summer I bought an \$87 Webcor automatic phonograph model 104-1. During the past eight months of its operation, I have been completely satisfied. Would it be possible, and if so, how would I go about converting it to hi-fi?" Alvin Goldstein, 482 Bedford ave., Brooklyn, N.Y.

My suggestion is to change the pickup arm, which can be done very simply and inexpensively, and install an arm with a G.E. magnetic cartridge. Inasmuch as your particular machine is a Webcor, I know definitely that they manufacture an arm for this model changer that will take the G.E. cartridge. It will also be necessary to get a G.E. pre-amplifier.

The installation of the above components is fairly simple. Once you have the new arm mounted, it is a simple matter to plug into the pre-amplifier, which in turn is plugged into the jack that was formerly used to connect the old arm. This set-up should improve the performance to a very great degree.

Incidentally, the pre-amplifier is of a small size and will readily fit in the compartment beneath the changer. Of course, you could improve this setup by using a larger high quality speaker and enclosure. The above alterations will apply with minor changes to most equipment in this general bracket.

I have received a number of inquiries requesting the same type information as is asked for in the following letter from another reader. "I have an Admiral table-model radio-phonograph combination with all-purpose needle. I was wondering whether the .002 tip radius of this needle would cause enough excessive wear to my records as to warrant a change to a dual cartridge. I would also like to know whether I could improve the sound of this set by adding a 12" P.M. speaker, 6.8 oz. magnet, 6-8 ohm voice coil, also whether the addition of an Astatic E4P Tone Equalizer, adjustable tone compensation network, would serve any useful purpose." Leonard Brock, 11675 Kentucky, Detroit 4, Mich.

I definitely think that there would be less record wear if you would use a dual needle type cartridge. The grooves in most records are of a definite size and the proper size needle tip will not only cut down the wear but will also improve the quality. Concerning the adding of a 12" speaker as described in your letter, I think in your case this would also be an improvement. Of course, I am assuming that your set, being a table-model, has a small speaker. Concerning the E4P tone-equalizer mentioned, I think it would serve a useful purpose in many cases.

I do appreciate receiving mail. And all of the letters received are given personal attention and are answered if you send a self-addressed, stamped envelope. Occasionally we will answer these letters in the column in addition to a personal reply because they concern problems confronted by a large number of readers. Send your inquiries to Max Miller, Enterprise Recording Studios, 222 W. North ave., Chicago, Ill.

The Hot Box

New Record Firm Producing Jazz Discs For Hi-Fi Fans

By GEORGE HOEFER

A new record company of considerable interest to both record collectors and high fidelity enthusiasts has recently been announced. The name of the label is Audiophile Records, and the firm is located in Saukville, Wis.

E. D. Nunn, a Wisconsin engineer, does the recording with high emphasis on quality work. Several years ago he recorded an album by Harry Blons' Dixieland band of Minneapolis, which was released on 78 and caused quite a flurry of comment due to the truthness of the sound.

Discs of Interest

Nunn's catalog on Audiophile includes quite a few sides of great interest to the jazz record collector. AP-1 is a 12-inch 78 rpm disc with a playing time of 16:31 minutes. The record must be played with an LP stylus. It includes six numbers by the Blons band recorded at Mendota, Minn., in December, 1950. On the one record are the four sides previously issued in the 10-inch album of two records mentioned above — *Wolverine Blues*, *Lasius Trombones* and *Tia Juana*, *Chimes Blues*. Added are *Pop! Goes the Weasel* and *Copenhagen*.

APs 2, 3, 4, and 5 are recordings of pipe organ music by Robert Noehren of the University of Michigan. AP-6 is another Blons date made in Minneapolis in December, 1952. This one is also 12-inch 78 and plays 19:03 minutes. The band included Blons, clarinet; Bob Gruenfelder, trumpet; Hal Runyan, trombone; W. C. Wakefield, bass;

Andy Berggreen, piano, and Elliot Fine, drums. Tunes are *My Inspiration* (clarinet concerto by Blons), *Dallas Blues*, *Clarinet Marmalade*, *My Bonnie Lies Over the Ocean*, *Just a Closer Walk With Thee*, and *Panama*.

APs 7 and 8 are also 12-inch 78 and are two volumes entitled *Synopated Chamber Music*, performed by Red Nichols and his band. These were cut last February in Hollywood. Vol. 1 sides are *Three Blind Mice*, *Memories of You*, *Manhattan Rag*, *Easter Parade*, and *Tin Roof Blues*. With Red are featured Joe Rushton, bass saxophone; Matty Matlock, clarinet; Kingsley Jackson, trombone; Ted Vesely trombone on *Easter Parade* only, Rolly Culver, drums; Nick Patool, drums on *Easter* only; Walter Sheets, piano, and Stan Wrightman, piano, on *Easter* only.

More Nichols

The same Nichols group plays six tunes on Vol. 2. They are *Peaceful Valley*, *Candlelights*, *I'm on the Gravy Train*, *Corky*, *I Can't Believe That You're in Love With Me*, and *Rondo*.

The last record on the list was made in Milwaukee last April by a group made up of Harry Blons on clarinet; Sid Niernan, piano; Art Kay, vibes, and Milt Schrot, drums; The following numbers were played on this date: *Best Things in Life Are Free*, *S'Posin'*, *Someday Sweetheart*, *If I Had You*, and *Georgia on My Mind*.

The pressings are of pure vinylite colored with a grainless red dye, and are designed for wide-range playback equipment.

A Hi-Fi Glossary

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

● **STYLUS**—There are two types of styli used in audio work. One is the recording stylus, which is made of precious metal or sapphire. The function of this stylus is to cut a continuous groove or spiral on a disc that rotates during the recording process when a signal is fed into the recording head which contains the stylus. The stylus vibrates laterally, because of magnetic impulse, as it cuts the groove. The end result is a series of undulations in the groove, which represent the signal recorded. The playback stylus is an integral part of a phonograph pickup cartridge, which does not cut, but rides along the walls of the record groove, vibrating as it travels in the undulations, creating electrical impulses in the cartridge by its movement. The resultant signal from the cartridge is fed to an amplifier, which amplifies the signal to feed a loudspeaker. The end result is a faithful copy of the signal recorded.

● **TANGENT OR TANGENCY**—A line is tangent to a circle when it touches the circumference at only one point. It is perpendicular to the radius at that point. A phono pickup is said to be tangent when its principal axis is tangent to the record groove.

● **TETRODE**—A four element or electrode vacuum tube consisting of a cathode, anode or plate, and two grids.

● **TRACKING**—The fitting of a phonograph pickup stylus into a record groove so as to reproduce the program material with the least distortion and wear on the record.

● **TRANSDUCER**—A device which transforms one form of power into another. This power or energy may be mechanical, electrical, or acoustical.

● **TRANSFORMER**—An inductive device basically a coil of wire. It is made to serve various types of electronic circuits, such as radio frequency, audio frequency, etc. In a power supply of an audio amplifier, it is used to increase the A.C. voltage prior to rectification to supply plate voltage to the vacuum tubes. The power transformer also reduces the A.C. (110 volts) to 6.3 volts to heat the filaments of the vacuum tubes. The output transformer couples the amplifier to the loudspeaker; audio transformers are also impedance matching devices, increasing or decreasing impedances.

● **TREBLE**—High frequency tones or musical notes.

● **TRIODE**—A vacuum tube having three elements or electrodes, a cathode, anode or plate, and a grid.

● **TWEETER**—A loudspeaker designed to reproduce treble or high frequency notes.

● **WOOFER**—A loudspeaker designed to reproduce bass or low-frequency notes.

● **WOW**—A term which denotes a type of distortion in record reproduction caused by variations in speed of the record turntable.

Hi-Fi Flashes

What is described as "the world's smallest, lightest, three-speed amplified portable phonograph" was unveiled at the National Association of Music Merchants' convention July 13-16 at Chicago's Palmer House.

The midget phonograph, manufactured by V.M. corporation of Benton Harbor, Mich., weighs just seven pounds, has a four-inch speaker, and plays all speeds and sizes of records, using a one-tube amplifier plus electronic rectifier.

The firm also unveiled its "middle-choice" model, the V-M 990, featuring a 4x6" folded horn speaker in the lid, for fine tonal reproduction and light weight. The 990 is automatic and plays all speeds.

Revere Camera company has announced its new "Balanced Tone" tape recorder, model T-700. The manufacturer claims that the range of recording encompasses top reproduction with a high frequency response (80 to 8,000 cycles a second) to produce very high fidelity. The T-700 is also described as simple to operate, using new rewind controls "with no danger of tape-tearing and backlash." Another feature is a newly-devised "Index Counter" to provide accurate spotting of desired passages on any reel. The unit comes complete with microphone, attachment cord, two reels (one with tape), and carrying case.

other feature is a newly-devised "Index Counter" to provide accurate spotting of desired passages on any reel. The unit comes complete with microphone, attachment cord, two reels (one with tape), and carrying case.

Crescent Industries have introduced a compact tape recorder and player in the low-price field, for which the firm claims a quality of recording and reproduction superior to the level in its price range.

The firm also is bringing out a portable phonograph three-speed record changer with a removable speaker section which Crescent spokesmen report may be played up to 150 feet away from the changer, itself, and still produce ample volume.

Howard W. Sams & Co., has just issued a specialized volume of "Photofact" folders entitled "Audio Amplifiers and Associated Equipment." The folders, assembled here in book form, run more than 300 pages and are designed to present to the service technician, audio engineer, and experimenter, alike, complete information on new amplifier equipment.

The volume is the fourth in a series on audio amplifiers designed as a complete library of information on audio equipment introduced since World War II. It is copiously illustrated with photographs and diagrams and contains a lengthy index. Full information may be obtained through Howard W. Sams & Co., 2201 E. 46th St., Indianapolis 5, Indiana.



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THE Tone Heard 'Round the World

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.

FRED ASTAIRE, THE CAST MGM LP E 3081	★★★★ The Band Wagon	● Soundtrack from the new MGM film gets most of its good moments from the singing of Astaire, who is highly effective on such tunes as <i>I Love Louis</i> and <i>By Myself</i> . <i>Dancing in the Dark</i> is done neatly by a thickly boisterous orchestra. <i>The Girl Hunt Ballet</i> , a takeoff on Mickey Spillane, is amusing chiefly because of Astaire's commentary. <i>Made in England</i> is undistinguished. Those who see the film will undoubtedly want this one.
NAT COLE Capitol EP EBF 857	★★★★ Unforgettable	● Releases of six justly-noted Cole hits are on this EP, and they make for a tenderly-sung collection of Cole at his warmest. Included are <i>Lost April</i> , <i>Red Sails in the Sunset</i> , <i>For Sentimental Reasons</i> , and the title song.
BING CROSBY Decca 28745	★★★ It Had To Be You ●● Granada	● Had his Red Nichols' earnest playing obligate to Bing, and though Red is no Hackett, it's adequate.
VIC DANONE Mercury 70185	●●● Eternally ●●● Sincerely	● It was inevitable that <i>Limelight</i> had to get words, and that Vic would sing them, after the success of his <i>April in Portugal</i> . He belts hard here, but it would be our guess that the sales will outweigh the musical values.
RUSTY DRAPER Mercury 70180	★★★★ Lighthouse ●●● I Love to Jump	● Rusty follows <i>Gambler's Guitar</i> with a similarly-styled <i>Lighthouse</i> (both were written by Chicago DJer Jim Lowe) and apparently has another hit. Both of these are well-sung, with only distracting influence the superfluous voices on <i>Lighthouse</i> .
BOB EBERLY Capitol 2525	★★★★ You Are Too Beautiful ●●● Cryin' My Heart to Sleep	● Rich, impressive sounds from Bob on <i>Beautiful</i> , his best offering in months. His TV show may aid sales.
RICHARD HAYMAN Mercury 5834 Mercury 70003	●●● No Strings Attached ●●● Lost Love ●●● Shipping Along ●●● Mariana	● Mercury is throwing out two Hayman pressings which were released before he hit with <i>Ruby</i> . With all the attendant <i>Ruby</i> , <i>No Strings Attached</i> and <i>Shipping Along</i> should garner new sales. <i>Flips</i> sides are slower fare.
PAUL HARVEY Allied ARS-5083	●●● My Unlucky Heart ●●● Night Lingers On	● Legit baritone calls <i>Heart</i> in fine fashion. Could be fair item.
BETTY HUTTON Capitol 2522	●●● Going Sandy ●●● No Matter How You Say Goodbye	● It's been years since Miss Hutton, a former band singer with Vincent Lopez, has tried a straight ballad and really husky throats <i>Steady</i> , <i>Goodbye</i> ain't up to the other side.
DICK HYMAN Classic CR 4003, 4001	●●● Earl Wall ●●● Noel Coward	● Classic Editions is doing a service putting out a series of piano LP's on modern pop composers. Hyman, a student of Teddy Wilson, does some interesting variations on some of the hit tunes of Wall and Coward, the first the more interesting because of the better musical composition.
HARRY KAM Capitol 2516	●●● Nishimoto at the Bar ●●● The Love Bug Will Bite You	● There is no joy in Tokyo, but <i>Nishimoto</i> won't strike out with baseball fans, who'll like this pseudo Nipponese recitation by the sometime Yogi Yorgesson. <i>Love Bug</i> is Jap-style hop-talk.
BILL KENNY Decca 28738	●●● Don't Mind the Rain ●●● Do You Know What It Means To Be Lonely	● High-voiced ex-lead singer of Ink Spots is his usual self on <i>Rain</i> , a bright, fairly catchy tune, but overleaf—well, how agonized can you get?
EARTH KITT Victor 47-5358	●●● C'est Si Bon ●●● African Lullaby	● Nice print can't describe <i>Si Bon</i> , as done in this humorously sexed-up version; it's all-French, and it fractures. If it doesn't become a collectors' item some day, we'll eat the flip, which gets nowhere in a mighty weird way.
BEN LIGHT Capitol 2530	●●● Twelfth Street Rag ●●● My Broken Heart Keeps Asking Why	● Piano mostly tinkles, sometimes cooches. Ah, well!
CARMEN LOMBARDO Decca 28722	●●● Smoothie on Parade ●●● Coquette	● Tunes are both by Carmen. Ain't he got enough royalties yet?
ART LUND Coral 61018	●●● Crying in the Chapel ●●● Love Boxy Moment You Live	● Every cliché in the book is in <i>Chapel</i> . Just in case any may have been overlooked, flip it over. Art is trapped here and seems to know it.
GISELE MCKENZIE—WHELEN O'CONNELL Capitol 11330	●●● Give Me the Name, Age, Height and Size of You ●●● When the Hands of the Clock Pray at Midnight	● Gals, backed by smoky, muted trumpet, belt across <i>Name</i> in great style. It certainly should make it. <i>Clock</i> needs to pry, it's that true.
GRADY MARTIN Decca 28689	●●● Poor Butterfly ●●● Bandera	● No wonder <i>Butterfly</i> is <i>Poor</i> . Incredibly rickety-ticky treatment of Texas polka on flip is pure corn.
PATRICE MUNSEL Victor 47-5360	●●● Is This the Beginning of Love ●●● The Balala Wala	● Tunes, both first cousins of a hundred others, are the sort of thing they used to write for Deanna Durbin. Not through tries, but is no miracle worker.
FRANK PETTY TRIO MGM 11534	●●● Lullaby and Sorry ●●● Don't Don't Don't Day	● Piano ripples till we're really <i>Sorry</i> . But for the vocal, <i>Sipser</i> is strictly from QRS.
POP PARADE MGM E 211	●●● Various MGM Stars	● All things to all men in this smart packaging, which includes Buddy DeFranco's <i>Moulin Rouge</i> , Sylvia Mangano's <i>Anna</i> , Ekstine's <i>Caravan</i> , Joni's <i>Chasin' Heart</i> , Hank Williams' <i>Kiss-Lips</i> , Blue Barron's <i>April in Portugal</i> , Lew Douglas' <i>Ruby</i> , Art Mooney's <i>Say Si-Si</i> . Should garner lots of plays.
DAVID ROSE MGM 50796	●●● No Other Love ●●● All I Desire	● Rose is hopping on the harmonica kick, too, with Danny Welton taking the lead on <i>Love</i> , but Como has already milked the tune. <i>Desire</i> is okay and might register some spins.
ANDY AND BELLA RUSSELL Coral 61013	●●● Don't Say Hello ●●● Heaven Help This Heart of Mine	● The Russells have switched to Coral from Capitol and they may get a new start with some clever talk on <i>Hello</i> . Andy does a real slow ballad on the other side.
DICK TODD Decca 28699	●●● My Dear ●●● Going Sandy Anniversary	● What there is to sell the boy does well, but he'll have to get better material than this.
JO ANN TOLLEY MGM 11535	●●● I'll Go On Loving You ●●● I Don't Want a Summer Sweetheart	● Newcomer has some fine phrasing on <i>Loving You</i> , but <i>Summer Sweetheart</i> doesn't add up to much.

More Reviews On Page 9



Scoreboard

Here are the top 10 tunes in the country for the two weeks preceding July 29. 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>I'm Walking Behind You</i> Frank Sinatra, Capitol 2450; Eddie Fisher, Victor 47-5293.	1
2. <i>Song from Moulin Rouge</i> Percy Faith, Columbia 39944.	2
3. <i>No Other Love</i> Perry Como, Victor 20-5317.	—
4. <i>April in Portugal</i> Les Baxter, Capitol 2374.	3
5. <i>Ruby</i> Richard Hayman, Mercury 70115.	4
6. <i>Terry's Theme (from Limelight)</i> Frank Chacksfield, London 1342.	10
7. <i>Say You're Mine Again</i> Perry Como, Victor 20-5277.	5
8. <i>I Believe</i> Frankie Laine, Columbia 39938.	7
9. <i>Vaya Con Dios</i> Les Paul-Mary Ford, Capitol 2486.	—
10. <i>Anna</i> Silvana Mangano, MGM 114567; Richard Hayman, Mercury 70014.	6

Tunes Moving Up

These are not the second top 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.

- Gambler's Guitar*
Jim Lowe, Mercury 70163; Rusty Draper, Mercury 70167.
- I Am in Love*
Nat Cole, Capitol 2459.
- With These Hands*
Eddie Fisher, Victor 47-5365.
- You, You, You*
Ames Brothers, Victor 47-5225.
- The Breeze*
Trudy Richards, Derby 823.
- Butterflies*
Patti Page, Mercury 70183.
- Let's Walk That-a-Way*
Johnnie Ray-Doris Day, Columbia 4-40001.
- Thunder and Lightning*
Georgia Gibbs, Mercury 70172.
- Sorta on the Border*
Tony Martin, Victor 20-5352.
- Oh*
Pee Wee Hunt, Capitol 2442.

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DOWN BEAT RECORD REVIEWS

MEL TORRE Capitol 2529
 *** *A Stranger in Town* * For friends of Mel, this issue should be most welcome. However, it'll be lost among the built-in-out fraternity.
 ** *It Made You Happy When You Made Me Cry*

MARGARET WHITING — JIMMY WAKELY Capitol 2528
 *** *When Love Goes Wrong* * Capitol has come up with a bright pairing and the best version of *Wrong from Gentlemen Prefer Blondes*, a real swingy thing. *Heart* doesn't have the punch of the other.
 ** *My Heart Knows*

VICTOR YOUNG ORCHESTRA Decca 28638
 *** *Pink Holiday* * There's a light bit of whimsy here, with Harry Sukman, the composer, also doing double honors on the '58. On the underside, *Serenade* gets some heavy string treatment.
 ** *Moonlight Serenade*

DANCE BANDS

RAY ANTHONY Capitol 2532
 **** *I Guess It Was You All the Time* * Sparkling singing from Marie Miller on the new Mercer-Carmichael ballad—who has a big future to look forward to. Band gets rby on *Bounce*, as brother Leo's heavy bary and guitar counter each other, the boys play some hardblown blues squeals, and Ray has what is apparently his best commercial instrumental hot to date.
 **** *Jersey Bounce*

TOMMY DORSEY Decca 28766
 ***** *The Most Beautiful Girl in the World* * Tommy achieves a most unique sound here. He and a trumpet in sup notes, plus rhythm and string sections and a small group of voices singing wordlessly, blend tastefully on *Girl* and swing along in a light two-beat. It's most certainly worth several hearings. *Kiss* has Tommy's open horn against strings before the vocal group reappears.
 *** *One Kiss*

RALPH FLANAGAN Victor 47-5361
 *** *The Stop and Kiss Dance* * *Stop and Kiss* is note-for-note *Il Bacio*, with slight pauses in the beat where, presumably, dancers will stop and scullin. Interesting to note that Flanagan has now become the sole writer of the song. Apparently it's legal. Flip side has a whole raft of good baritone saxos beholding the rlf, followed by strident band stinging.
 ** *Rub-a-Dub-Dub*

NEAL HEFTI Coral 61020
 *** *Cecelia* * Neal's trying for a gimmick hit with *Cecelia*, as dancer-singer Bunny Briggs seats slightly at the end of each line of the oldie. It might go. Briggs again on the barker, to answering chants from the band, and that short trombone solo is most likely from Kai Winding.
 *** *Hi! La Bas*

GUY LOMBARDO Decca DL 5470
 *** *Everybody Dance, Vol. 3* * Mainly singles that have been issued in the last year. *Pretend* is here—no one *Seven Lonely Days*, *How Do You Speak to an Angel*, *John, John, John*, other pops that Guy's boys work over in their familiar style.

RALPH MARGERIE Mercury 70199
 ***** *The Moon Is Blue* * Ralph comes up with another hit in *Moon*, using his successful formula of guitar plus top trumpet work. Flip is more of a novelty but probably won't get many plays due to the strong A side.
 **** *Girl of the Golden West*

HESS MORGAN Decca LP DL 5471
 *** *Everybody Dance, Vol. 2* * As with the Lombardo LP reviewed above, these are all pop singles assembled on one 12-inch vinyl. Tunes like *Till I Waltz Again With You*, *Have You Heard*, and *Kentucky* are all done capably and in danceable fashion, if unimaginatively.

SAUTER-FINEGAN Victor 47-5359
 **** "O" * "O" is done as an instrumental with typical Sauter-Finegan voicings and occasional flashes of someone's trumpet. The heat is there, so's the musical appeal, and something could happen. Sally Sweetland sings the likeable *Moon Is Blue*.
 *** *The Moon Is Blue*

CLAUDE THORNHILL Trend 57
 ***** *Mambo Nothing* * The best Thornhill in years! Both of these are played wonderfully, and the recording job is near-perfect. *Mambo* has some excitement, a bit of humor, some Dick Sherman trumpet, and a fine Ralph Aldridge arrangement. *Adios* has a typical Thornhill opening—valley instrumental background and his one-hand melody line. Easily the best dance sides of the month musically, but commercial possibilities may be slight because this is a new label just getting underway.
 ***** *Adios*

'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

- 1. *Nothin's Wrong With Nothin'*, by Timmie Rogers. Capitol 2509.**
Timmie sings one that would have been Nat Cole material five years ago, makes it humorously ingratiating.
- 2. *Te Amo*, by Frankie Laine. Columbia 4-40002.**
Persuasive singing of a soft ballad, with just Bobby Hackett's horn and a rhythm section behind Laine.
- 3. *Mambo Nothing*, by Claude Thornhill. Trend 57.**
A new one from Claude that will make those who remember his earlier Columbia sides gleeful.
- 4. *The Most Beautiful Girl in the World*, by Tommy Dorsey.**
Unique voicings of violins, voices, rhythm section, and Tommy make this worth several listenings.
- 5. *Call Me Tonight*, by Jeri Southern. Decca 28715.**
The material is not up to Jeri, but she could make *Four Leaf Clover* sound insinuating.

Jazz

- 1. *Collectors' Items*, by Charlie Parker. Dial 904.**
Some masters of Parker sides cut in 1946-'47 previously unreleased.
- 2. *Spring Is Here*, by Oscar Peterson. Mercury 89062.**
Oscar tries singing again, with much success.
- 3. *Jazz at the Philharmonic, Vol. 15*. Mercury MG 15.**
Three 12-inch LPs that make up a \$15 set. It's the complete Carnegie Hall concert from last fall (with the exception of Ella Fitzgerald), has especially good moments from the Oscar Peterson trio.
- 4. *Hindustan*, by Bob Scobey's Frisco Jazz Band.**
Dixieland in mambo, this is, and the old minstrel, Clancy Hayes, does a most happy vocal on it.

Country & Western

- 1. *Baby, I'm Countin'*, by Skeets McDonald. Capitol 2523.**
A zingy new one by Skeets that should go someplace.
- 2. *Is Zat You, Myrtle*, by the Carlises. Mercury 70174.**
Carlises look to be headed for another winner with this novelty.
- 3. *It's Been So Long*, by Webb Pierce. Decca 28725.**
Still leading the best-seller lists is Webb's top effort.

Classical

- 1. *Bartok: Contrasts, Rhapsody No. 1, and Portrait*. Joseph Szigeti, Benny Goodman, Bela Bartok, Philharmonia Orchestra, Constant Lambert. Columbia ML2212.**
An all-star lineup in an outstanding LP reissue of an old 78-rpm album.
- 2. *Haydn: Symphonies Nos. 44 and 49*. Vienna State Opera Orchestra, Hermann Scherchen. Westminster WL5206.**
Scherchen, an old Haydn hand, adds a couple of winners to a distinguished collection.
- 3. *Mahler: Symphony No. 1*. Pro Musica Symphony, Jascha Horenstein. Vox PL8050.**
Best of a recent bumper crop of recordings of a once-neglected opus.
- 4. *Ravel and Debussy quartets*. Budapest String Quartet. Columbia ML4668.**
Yeoman performance of a couple of well joined works.
- 5. *Brahms Violin Concerto*. Albert Spalding, Austrian Symphony, Wilhelm Lohner. Remington R199-145.**
A farewell glimpse at the technique of the late violin virtuoso.

You've Got A Date

July 21—Sigmund Romberg, operetta composer, born Steged, Hungary, 1887; Ben Redman songwriter (*How'm I Doin' Cherry*, etc.), bandleader-arranger, born Richmond, W. Va., 1900.
 July 30—Christine McGuire (McGuire Sisters), pop vocalist, born Middletown, Ohio.
 Aug. 1—Caesar Petrillo, songwriter-conductor, born Chicago, Ill., 1898.
 Aug. 2—Andy Seeger, jazz trumpeter, born Muncie, Ind., 1907.
 Aug. 3—Ray Block, conductor, born Alton-Lorraine, France.
 Aug. 4—William Shuman, composer, born New York, N. Y., 1910; Jess Stacy, jazz pianist, born Cape Girardeau, Mo., 1904.
 Aug. 5—Erich Kleiber, conductor, born Vienna, Austria, 1890; Damita Jo, pop vocalist, born Austin, Texas; Jeri Southern, pop vocalist-pianist, born Royal, Neb.
 Aug. 6—Victor Young, composer-director, born Chicago, Ill., 1900; Bennett Lester (Benny) Carter, jazz saxophonist, born New York, N. Y., 1907; Axel Stordahl, conductor-arranger, born Staten Island, N. Y., 1913.
 Aug. 9—Zino Francescatti, violinist, born

Dig This, Kiddies

All right, kiddies, you can put down your cubeba for a moment and pay attention to Uncle Lennie. He has a surprise for you.
 Remember Uncle Jazzbo, the one the grownups call Al Collins, who plays those hip discs for you every evening on WNEW? The chap with the horn rim glasses and the big black beard?
 Well, remember Steve Allen, who keeps you up until after your bedtime every Sunday when you see him breaking up the CBS panel on *What's My Line?* The fellow with



Uncle Jazzbo

the horn rim glasses and no beard at all?
 And remember Lou Stein, that great pianist who promised to teach you everything from Dixie to pop? You don't? Well, anyway, he's the Third Man in this surprise package.
 The package is flat, and it has a Brunswick label No. 86001 and a pretty orange and pink wrapper that says *Grimm Fairy Tales for Hip Kids*. In it, Uncle Jazzbo re-

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cites Uncle Steve's versions of *Little Red Riding Hood* and *The Three Little Pigs*, exactly the way Uncle Steve wrote them for *Down Beat*, while Uncle Lou's blues provide him with a drifting-on-a-cloud background.

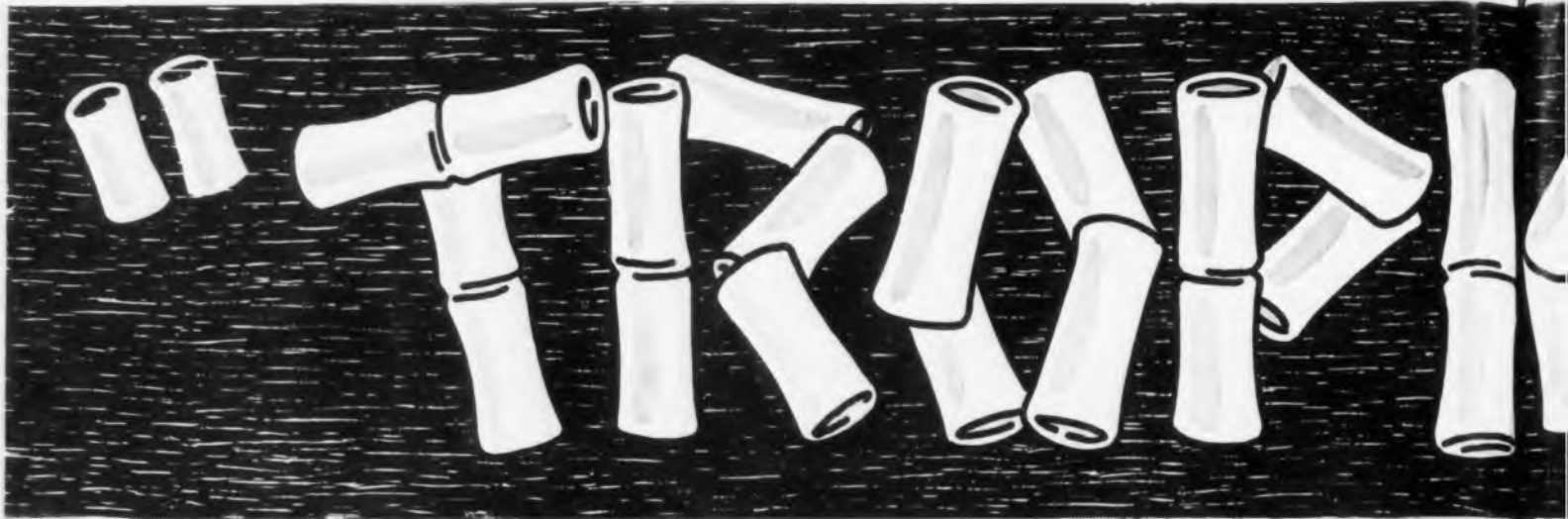
Ask Mommy or Daddy to buy you this for a birthday present; or better still, raid your piggy bank and withdraw a dollar plus tax. Take our word, small fry, you'll dig this disc the most.

The nation's top jazz critics will select their favorite musicians in the next *Down Beat*, onstands Aug. 12. Don't miss it.

MCA To Hypo Coast Band Biz

Hollywood—Following the recent announcement of the reorganization of the west coast office of the McConkey Agency with major buildup of the band department, Music Corporation of America is making similar plans to hypo the band division here.

Bob Wilding, head of the Dallas MCA one-niter bookings, has been shifted to this office. He'll work as far east as Colorado, trying to stimulate promotions as well as dance dates.



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LES BROWN'S recent opening at the Hollywood Palladium had the dancers out in droves. Above left, the band: saxes—Dave Pell, Ronnie Lang, Sal Libero (behind Brown), and (standing behind them) Abe Aaron and

Butch Stone; trombones—Ray Sims, Dick Noel, Bob Pring, and Stumpy Brown; trumpets—Wes Hensel, Don Paladino, Don Fagerquist, and Stan Stolt; rhythm—Tony Rizzi, guitar (cut off at left), Rolly Bundock, bass, and Jack



Spurling, drums. At right, one of the first nighters was Gene Krupa, who was vacationing on the coast. With him are drummer Spurling and ex-Krupa trumpeter, Fagerquist. (Pell-Thomas Photos)

Jazz Reviews

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

Charlie Christian

Up on Teddy's Hill
Guy's Got to Go
On With Charles Christian
Down on Teddy's Hill

Rating: ★★★

Dizzy Gillespie

Stardust
Kerniac

Rating: ★★

Cut with an old-fashioned disc recorder at Minton's and another uptown spot in May, 1941, these also have spots by Don Byas, Kenny Kersey, and several other soloists whose identity even Jerry Newman, the jazz fan who recorded them, has forgotten (luckily for them). For Christian scientists and Dizzy disciples it's all of some historic value, but musically there is so much interference, what with poor recording, ragged rhythm sections etc. that you can't get much out of it musically. (Esoteric ESJ 4)

Duke Ellington

Overture to a Jam Session
Jam-A-Dink
The Beautiful Indians
Happy Go Lucky Local
Blue Skies (Trumpets No End)
Diminuendo in Blue
Magenta Haze
Golden Feather
Sultry Sunset
Flippant Flurry

Rating: ★★★★★

Long out of print, these are the entire product (except for two minor vocal sides) of Duke's brief stay with the lamented Musicraft label, Oct.-Dec. 1946. Despite the time lag, they are more representative of how the band sounds at its best today than the unexplosive sides Duke has cut in the last year or two.

This 12-inch LP is slapped out with no semblance of production or presentation; no personnel, no pictures or notes, no dates, not even a credit for Kay Davis, who sings so exquisitely on *Minnehaha* (Part II of *Indians*); and the three two-part works (*Overture, Indians, Local*) are not combined into one track. Composer credits for Duke and Strayhorn are also omitted. To cap it all, one side of our copy was way off center, so be sure to listen before buying.

Jam, the "Concerto for four jazz horns," features Taft Jordan,

Lawrence Brown, Jimmy Hamilton, Harry Carney; *Indians* Al Sears; *Local* Johnny Hodges, et al; *Trumpets* Frances Williams, Harold Baker, Ray Nance, Taft, Cat Anderson; the final four titles are concertos for Hodges, Carney, Hodges, and Hamilton respectively. Which only leaves us space to add simply that this is all great jazz. (Allegro 3082)

Dizzy Gillespie

Blue 'n' Boogie
Groovin' High
Dizzy Atmosphere
All the Things You Are
Hot House
Oop Hop Sh'Bam
That's Earl Brother
Our Delight
Good Dues Blues
One Bass Hit Part 2
Things to Come
Ray's Idea
He Beeped When He Shoulda Bopped
Emanon

Rating: ★★★★★

Again, Eli Oberstein's latest label has a terrific bargain—a 12-inch LP of great jazz for \$2.98—and again, he's neglected all the informative data that would have aided sales. Dizzy's is the only name on the record; the titles, which we've rearranged above in chronological order, seem to have been distributed at random; and *Emanon* is listed on the label as *One Bass Hit Part v*.

First seven titles above are by combos—four in February, 1943, *Hot House* May, '45, *Oop*, and *Earl* May, '46. Dexter Gordon's tenor is on one side, Bird's alto the next four, Sonny Stitt's alto the last two. You'll also hear Al Haig, Milt Jackson, and others who helped evolve the small-band bop formula for which these were the definite sessions.

The other seven numbers, six of which were cut June 10, 1946 (*Emanon* Nov. 12), have Diz' big

band, exciting, swinging, not always clean, disciplined by such arrangers as Tad Dameron (*Delight*) and Walter Gil Fuller (*Things*). This brand of big band jazz fell into desuetude when Diz gave up the fight, which gives the disc additional historic value. (Allegro 3083)

Jazz Singles—

Eddie Bert—★★★★ *Ming Tree!*
★★★★ *All the Things You Are* (Discovery 169). A swinging blues and the standard feature good work by Bert's bone, Harry Bliss' piano, Sal Salvador's guitar, Clyde Lombardi's bass. Drummer Frank Isola completes the neat quintet. . . . Vido Musso—★ *Vido's Boogie!* ★ *Blue Night* (RPM 387). Any way you look at these—jazz or r & b—you'd be happier looking away from them. . . . Don Byas—★★★★ *I'm in the Mood for Love!* ★★ *Tenderly!* ★★ *Because Of You!* ★★ *Vanity* (Seco 10-008, 10-009). The expatriate ex-Basieite curls his tenor around four slow, gentle melodies with rhythm accompaniment by unidentified Gauls.

Jackson-Harris Herd—★★★★ *Sue Loves Mabel!* ★★ *Tutti Frutti* (Mercury 89052). The since-disbanded crew parades Harry Johnson's tenor, Charlie Mariano's alto, BH's tram in the jumping riff tribute to the two old maids. Chub's lengthy vocalizing makes *Frutti* a little overpe. . . . Moondog—★ *Rim Shots, Improvisations in 1/4!* ★★ *Improvisation in 7/4!* (Brunswick 86000). Recorded during a *Jazztime USA* concert with unexplained bursts of applause, these percussive snippets show more rhythm than music, more mathematics than melody.

Bill Davis—★★★★ *Pompton Turnpike!* ★★ *Jitterbug Waltz* (Okeh 6983). The man who started this whole organ renaissance is sorta getting lost in the shuffle; he chugs heavily along the *Turnpike* gets some nice sounds on the *Waller waltz*. . . . Buddy DeFranco—★ *I'm Getting Sentimental Over You!* ★★ *Lost in the Night* (MGM 11538). Both sides have Dick Maltby, strings, etc. The clarinetist could be any good radio musician with a little jazz feeling, so little

is Buddy's personality reflected. *Night* is an agreeable Maltby original.

Jazz LPs, EPs—

Turk Murphy—★★★ *Barrelhouse Jazz* (Columbia 6257). "Rough-and-tumble, sleeves-rolled-up, knock-'em-down, hard-slugging, two-fisted jazz by a bunch of guys who know the score," says the liner. But the boys use no score; however, it's true they do have the prizefighter's approach to music. This is a heavy-weight battle of the tuba, the banjo and *Clarinet Foo Yong*. . . . Erroll Garner—★★★ *Lullaby of Birdland* ★★ *Memories of You* (Columbia B-1678). Two double-length doses of typical Garner. . . . Teddy Wilson—★★★★ *Floor Show*

(Columbia B 1672). Ella Fitzgerald's *March, 1936*, vocals with Teddy's band on *All My Life* and *Melancholy Baby*, plus Lena Horne's September, 1941, cuttings with him on *Out of Nowhere* and the previously unissued *Prisoner of Love*. A most interesting EP.

Sam Most—★★★ *Introducing a New Star* (Prestige EP 1322). Balance and recording are weak but there are many interesting moments, mostly Most (flute and clarinet) and Chuck Wayne. . . . Joe Holiday EP ★★ (Prestige 1305). Off the Latin kick, Joe swings with an interesting band; Earl Warren, Cecil Payne, Eddie Bert, Idrees Suleiman, Johnny Ace, Franklin Sikeete, Max Roach; highlights are *My Funny Valentine* and the slow, pretty *And Now It's Love*.

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WITH THE BOOMING interest in high fidelity, it was inevitable that someone would choose a Miss High Fidelity. Thus, the employees of the Bogen company, with the aid of a press agent, decided to award this honor to Marguerite Piazza, shown above on a (naturally) Bogen hi-fi system.

A Gay Blade Of Gramp's Day Gets An LP Airing

BANTOCK: *Fifine at the Fair*. Royal Philharmonic Orchestra—Sir Thomas Beecham. HIS MAJESTY'S VOICE LHMV 1032, 12". Performance ★★☆☆ Recording ★★☆☆

By WILL LEONARD

Well, take a look at who's finally crashing the long-playing record shelves! Nobody else but good old Sir Granville Bantock, gay blade of grampa's day. You never heard of him? Shucks, he was quite a devil in the days of "Twenty-three, skidoo."

Back in the Edwardian era, when the fuddy-duddiness of the '90s hadn't more than half worn off, Bantock was a guy whose ideas sometimes came from the fellows who weren't afraid to discuss s-x. Omar Khayyam, no prude, was one of his inspirations. The Great God Pan (that was the subject of a choral ballet) was another. About 20 years before jazz edged into the public ken, Granville's music shocked 'em.

Fifine at the Fair, deriving from a Robert Browning poem, is subtitled "A Defense of Inconstancy," and they say the concertgoer of a generation ago used to find thrillingly passionate descriptions of love both sacred and profane in its pages.

Sound Old

Could be. Today, *Fifine* sounds like an old-fashioned girl. If she was a sultry temptress back in the

Howard Taft administration, she's a charming, elderly lady now. There's still a naughty twinkle in her eye, but it makes her look cute instead of dangerous.

It's been a good many years since symphony orchestras dated the fickle *Fifine*, yet her sudden appearance, after all these years, in the LP catalogs, is more than the ordinary dusting off of an item that has been on the shelf for a generation or more.

The old girl still has personality—even if it's the personality of a long-eyelashed vamp in an ancient, one-reel silent film. This is an interesting museum piece, a marker for the year 1911 in the history of symphonic music's change from Victorian romanticism to latter-day dissonance.

The record collector who is past the preliminary stages of library building might like *Fifine* just for a change of pace—but he's liable

CLASSICS IN CAPSULE

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

RARE VINTAGES

DISC DATA	RATINGS	COMMENTS
SCHUBERT: <i>Five German Dances, Seven Trios, and Coda</i> /MOZART: <i>Eine Kleine Nachtmusik</i> . Vienna State Opera Orchestra—Felix Prohaska, Franz Lisztchauer. VANGUARD VRS435, 12".	★★★★/★★★★ Performance ★★★★ Recording	● The Schubert side is no medley, as the title might lead one to believe, but a well knit suite, whose unfamiliarity is surprising in view of its beauty. Prohaska gets more verve into it than Lisztchauer does with the same orchestra in the Mozart overture on the reverse.
REGGER: <i>Suite in G Major for Unaccompanied Cello</i> /BEETHOVEN: <i>Cello Sonata No. 3</i> . Emanuel Feuermann, with Myra Hess, piano. COLUMBIA ML4678, 12".	★★★★ Performance ★★★★ Recording	● The bruised Max Regger, who seems to outlast the music critics as he has many a company before him, makes them eat some of their harsh words in this gem fiddled gloriously by the late cello champ. The Beethoven is as good, in a release of an old 78-rpm winner.
OLD ITALIAN SONGS AND AIRS: <i>Federa Barbieri, mezzo-soprano</i> , with Dick Marshall, piano. VOX PL7980, 12".	★★★ Performance ★★★★ Recording	● The material, on the whole, is more beautiful than the performance. A few standards like "Come raggio di sol," and quite a number of heavy stragglers by Vivaldi, Handel, Scarlatti, Cherubini, Pergolesi and the like.

STANDARD WARHORSES

SHOSTAKOVICH: <i>Symphony No. 1</i> . USSR State Orchestra, Kiril Kondratich. VANGUARD VRS6014, 12".	★★★★ Performance ★★★★ Recording	● For all its frequency in symphony programs, this opus is a comparative stranger on recording. The composer has the feeling of the work and re-both versions leave something to be desired.
ALBENIZ: <i>Iberia</i> . L'Orchestra de l'Association des Concerts Coloniaux, George Sebastian. URANIA URLP7085, 12".	★★★★ Performance ★★★★ Recording	● Here's a piece that has needed doing for a long time, and this is a meritorious performance. The Parisians long have had a way with the music of Spain, and Sebastian's reading is filled with color and contrast.
SCHUBERT: <i>Symphony No. 4</i> . Concertgebouw Orchestra, Edward Van Beinum. LONDON IL6736, 12".	★★ Performance ★★★★ Recording	● One of the finest orchestras in Europe, and one of the top conductors, meet in a sound symphony capable of great things—and nothing happens. Well, even the New York Yankees have a slump now and then.

GENTLEMEN SONGSTERS

DIETRICH FISCHER-DIESKAU: <i>Ballads in Beethoven, Schubert, and Schumann lieder</i> . HIS MASTER'S VOICE LHMV1046, 12".	★★ Performance ★★★★ Recording	● This is a disappointing introduction to a singer whose fame has preceded him to these shores. Fischer-Dieskau's voice is best at less than full strength, but he overdoes the mezzo voce routine, and there's little imagination in his performance.
BOMBBERG: <i>The Desert Song</i> /KERN: <i>Roberta</i> . Gordon MacRae, Lucille Norman with chorus and orchestra under George Greeley.	★★★★ Performance ★★★★ Recording	● Microgrooves are getting thinner all the time. Each side of this disk formerly spread over two sides of a 10-inch LP. Back to back, they're a bargain, though it's MacRae's show almost all the way.

Poland, Russia Distinct Entities On Discs

RUSSIAN ARIAS AND SONGS: Boris Christoff, bass, with Philharmonia Orchestra and Gerald Moore, piano. HIS MASTER'S VOICE LHMV 1033, 12" Performance ★★★★★ Recording ★★★★★

to amile to himself when he realizes that he's tucking Bantock into an alphabetical space on his shelves right between Bach and Bartok. Chronologically, the late Sir Granville comes between them, but chronological terms are about the only ones on which he can be compared with them.

Contemporary

While *Fifine at the Fair* represents the microgroove debut of Bantock (1868-1946), one of his contemporaries who wrote in a considerably less "popular" vein sees his umpteenth LP discing among the new releases.

Ernest Bloch wrote his violin concerto in the '30s, and Joseph Szigeti recorded it in those pre-war years. It should have been available in the 33^{1/2} format long ere this, and Columbia fills a yawning gap in the catalog with this slick LP reissue, in its "special collectors series," of an old but very good 78-rpm pressing.

No such cavity is taken care of on the reverse. *Baal Shem* (Three Pictures of Chasidic Life), with the same Szigeti-Farkas team in collaboration, is paired with Stravinsky's Duo Concertant for violin and piano on an earlier Columbia long player.

You scarcely can pick Poland out of Russia, geographically, even by looking at a map these days, but in music it's a different story. This Russian diac, serving up a helping of Tchaikovsky, Rimsky-Korsakoff, and Moussorgsky, is ponderous emotionalism of the old school. The Polish potpourri is simple almost to the point of naive, and, in some ways, more appealing.

Christoff can't seem to make it to this country, because of a visa snafu of some kind, but records laugh at red tape louder than love laughs at locksmiths, and his voice is a best seller in the platter parlors. In the 10 bands on this disc, four of them operatic, he has a minor field day, although the program is not remarkable for con-

sistency. In content, too, it's uneven, putting the Volga boatman in an operatic atmosphere in which he sounds out of step.

Music of Poland is the second Vanguard LP in what apparently is a series, and it's entirely from the pen of Witold Lutoslawski, young Warsaw composer who has a deft way with a ballad. Seven folk songs done by the chorus and six children's songs performed by Janina Godlewska, mezzo-soprano, with the orchestra, are, in the main, both interesting and delightful. A "little suite" for chamber orchestra has some inconsequential charm.

Lutoslawski's works haven't been heard in the United States before, even on records, and he probably hasn't much more chance than Christoff of showing up here in person. It's nice that they can catch American ears by means of the talking machine.

—scill

Classic Season In Full Sway

(Jumped from Page 1)

certs at Ravinia park, about 20 miles north of the Loop, with Eugene Ormandy conducting. Some 4,500 were on hand, a goodly assemblage by Ravinia standards, and the management reported guaranty funds stood at \$72,000 a new record. The critics complained about the noise from passing trains.

HALF NOTES! Yma Sumac made her first New York concert appearance June 25 in the Lewisohn Stadium series . . . Mike Todd's *A Night in Venice*, with

book by Ruth and Thomas Martin to music of Johann Strauss, which was considered a dubious venture for several weeks after its opening last year, has begun its second season at Jones Beach . . . Joseph Krips, an August guest conductor of the Chicago Symphony at Ravinia, makes his Illinois debut several years late. Twice before he was scheduled to direct there, but was forced to cancel because of visa complications.

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Counterpoint

Here's What Happened The Day Music Stopped

By NAT HENTOFF

It all started when a trumpet player, temporarily unemployed, was told by his wife to get a day job. "A real job," was the insulting way she phrased it.

That night, from the depths of his brooding and his beer, he roared at a writer friend, "What do you suppose would happen if one day we all stopped playing? If one day there was no more music? I'll tell you. Everybody would flip. Man, they'd come to us with petitions, they'd beg us to start again. And then I bet we'd get some of the respect that's due us."

Why Not?

The trumpet player drowned the idea but the writer told his editor, a man of macabre dreams all revolving around circulation. "Why not?" he said. "Start a campaign for a day of no music. What can we lose?"

The idea struck a sudden mine of humorous public acceptance, even of enthusiasm at the novelty of such an experience—a day without music. It spread quickly, almost furiously, across the country. Chuckling disc jockeys polled their audiences and hilarious TV viewers howled at their favorite comedians, basing wild skits on the possibilities of the idea, all involving the harassed, balding orchestra conductor of the program. It seemed after a while as if all these balding conductors were the same man.

Committee Formed

No one thought it would really ever happen, but a committee was formed, composed mainly of press agents eager to show their ability to "sell anything, even this crazy idea." And solemn agreements were entered into—not without embarrassed snickers on camera—between orchestra leaders and radio and TV station managers and finally even leaders of symphony orchestras, members of the Metropolitan Opera Company and string quartets. There was even a picture of Jimmy Boyd shushing the most austere of all conductors, whose tufted eyebrows seemed quite taken with the joke.

The date was set, but even then it didn't seem as if it would actually come off. The newspapers, however, assigned inquiring photographers and reporters and the radio stations began to plan seriously how to fill the day the music stopped.

D-Day

At exactly midnight, October 28, 1956, it began. The first results were negligible. The all-night disc jockeys continued their relentless interviews and warm self-appraisals. A few disgruntled night workers missed hearing their names tagged on to requests, but the lonely people still listened for the sound of a human voice in the night air, and the loss of the occasional music didn't bother them much.

But trouble began when the sun rose. After grumbling at the news and the commercials, the shavers and the coffee drinkers and the nervous school children kept waiting for the music, and remembered there was to be none. The disc jockeys began stammering, there were embarrassed gulps of silence followed by limp jokes followed by more silence.

Honor System

Radios began to be turned off. Many households remembered record players but part of the plan

included everyone's being on an honor system not to play records at home or feed juke boxes. The rule would have been broken had it been a real official edict, but somehow this was different. And indignant shouts from neighboring houses and even a few broken windows quickly silenced those who put a record on anyway.

Matters became progressively worse during the day. Arthur Godfrey and Tony Martin lost their voices with half an hour to go. Independent stations began desperately searching for fifteen-minute commercial transcriptions whose contracts had run out months ago. H. V. Kaltenborn read his autobiography all morning and then analyzed it severely in the afternoon. The soap operas sounded hollow without the doom-impending organ bridges and housewives felt vaguely unfulfilled. All the movie houses too were shut down.

Impromptu panel shows flourished but the panelists became easily grouchy, snapped at the moderator and swore at each other. A shocking number of shows had to be summarily cut off the air. Lawrence Spivak was hospitalized.

Tension Mounts

By sunset the tension across the country was like an ominously darkening cloud. Even the air seemed brittle. Meals were eaten in silence punctuated by snarled asides. Fist fights were erupting on almost every block, often between men who had been close neighbors for years.

And one man sold a dusty Aeolian Harp for an astonishingly huge amount of money but the neighbors claimed it should be community property in an emergency and it was broken in the scuffle. Reports mounted by the minute of an incredible number of auto accidents as angrily mute drivers punched their radio sets.

White House Intervenes

As the tempers and the violence and the roars rose into the air that had no music, all radio and TV stations were alerted from the White House and announced simultaneously a quarter of an hour later that in answer to the request

'Birdland Story' Out As Book

New York—The remarkable history of Broadway's most successful jazz club is told in pictures in a new book, *The Birdland Story*, just printed and published by Birdland.

Book has 44 pages, 12" wide and 9" deep. It features candida of musicians and other celebrities at the jazz spot; reproductions of the Diana Dale murals at the clubs; studio portraits of nearly 100 musicians, a reprint of the *Down Beat* story on Bob Garrity, and a brief history of jazz. It is obtainable at \$1 from Garrity at WABC, NYC 23, or from Birdland.

Another Arthurite Lands Wax Pact

New York—Latest Arthur Godfrey Talent Scouts winner to land a recording contract is Broc Peters, young bass-baritone from New York, who signed with Columbia last week and made his first date with the Four Lads.

of the President and leading public figures all over the country, the day without music was declared at an end, the time was 8:40 EST. And then there was a hugely audible sigh of contentment—like a gigantic, soft wind—from one end of the country to the other as the first chord was heard.

In retrospect, the day the music stopped became an even huger joke than it had been in anticipation. Yet there was a faint uneasiness beneath the guffaws and the nudges in neighbors' ribs, and for many months, musicians were treated with quite unprecedented deference. Several candidates ensured their election to Congress by waving long-out-of-date AFM cards before the TV cameras.

Four widows in scattered sections of the country left huge bequests to Vaughn Monroe and one very old lady in Dubuque left \$100,000 to Dizzy Gillespie because a feverish disc jockey, reaching for a Guy Lombardo record, had put on the wrong disc in his hurry to get on the air at 8:40:30 on October 28, 1956—the day the music stopped.

Music In The Air

Bob Eberly, Helen O'Connell, Ray Anthony Ork, CBS TV, Mon., Wed., Fri., 6:45 p.m., CDT

The keyword of TV's *Top Tunes* when Perry Como heads it for the regular season is "relaxation." This quality was unfortunately seldom present in the summer replacement series during the first couple of weeks. One of the first shows caught found Bob Eberly doing *Manhattan Serenade* a bit self-consciously, even though his warm, robust baritone impressed as of yore. Helen O'Connell was hardly at her best on *I'm Walking Behind You*—the tune didn't suit her delivery, and she belted too hard in an attempt to overcome it.

The band then got its chance to romp on *Idaho*. Tenor man Billy Usselman was featured, played confidently and guttily in emulation

of the solo on Ray's recording, but the camera work was unimaginative in comparison with the treatment Mitch Ayres' ork gets the rest of the year.

Bob and Helen returned for a contrived *A Fine Romance*, in which he wore duster and goggles and tinkered under an old car while Helen bemoaned her lack of romantic luck. An uncredited vocal group contributed an unnecessary chorus.

Show appears to be trying too hard to fill the gap left by a near-irreplaceable Como. Perhaps if they'd sit down after rehearsals and have a cigaret . . .

—jack

Eddy Arnold, NBC-TV, Tuesdays, Thursdays, 6:30 p.m., CDT



Eddie Arnold

Eddy Arnold, RCA's top record seller, is the summer television replacement for Dinah Shore, and while perhaps he doesn't appeal to the same viewers, he should develop a whole new set of fans with his twice-weekly 15-minute segments.

The Tennessee Plowboy reads his

lines well, projects strongly, does fine on the country tunes, but gets somewhat stilted on the standards. And having him keep his hat on all through the show and the guitar hanging around his neck throughout make for uncomfortable viewing.

The Dickens Sisters, all dressed city-style, don't seem to fit the theme, either visually or vocally. Hank Garland's fast guitar work is fine, but there could be a more welcome contrast on the instrumental end, as some of the studio musicians also contribute fretted backing.

There's an attempt at a story line, but it isn't much, and while the sets are stock stuff, some are pretty worn. Worse though, is the horrible camera work, with the cameraman evidently fascinated by Arnold's face, which he can't get away from. With sharper direction and camera work, this could be one of the summer replacements to snag a fall sponsor.

—arbo

Brand Back In Vegas

Las Vegas—The Torris Brand ork will reopen the Flamingo hotel July 23 after a four-week engagement at the Rice hotel, Houston.

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The Blindfold Test

By Leonard Feather

Some Nice Comments From Toni

Most of the girl singers that have taken the Blindfold Test have been fairly close to jazz, either by virtue of their own performances or through being married to a musician.



Toni Arden

No information whatever was given to Toni about the records either before or during the test. The following are her tape-recorded comments.

The Records

1. Dorothy Loudon. I'm With You (Victor)

Well, I can't say that the girl doesn't put her heart and soul into what she's doing, and I think the rhythm is wonderful. I also think that the way recordings are going today that people like that particular type of rhythm, although I prefer the more subtle type of recording.

I think I would rate that two.

2. Annie Ross. Annie's Lament (Prestige)

My personal opinion of this particular recording—I can't say that I think the musicians are just wonderful, and I personally like to do a recording that has a lyric to it.

I don't know . . . I just don't think too, too much of it . . . I just can't see where it means anything. It just doesn't have any message as far as I'm concerned.

I would rate that Number One.

3. Jilla Webb. I'm Happy To Know You're Happy (MGM)

I don't know who it is, but . . . well, this is the type thing I prefer listening to—I like the orchestra

the girl that's singing on the record has a very fine style. That's Sunny Gale.

I would rate it four.

6. Dolores Hawkins. Scrap Of Paper (Okeh)

I like this song very much also; it's very commercial and I think the singer has a very lovely quality. I think it's a very commercial record. It probably can go very far—it has public appeal.

I would rate this one five.

7. Hadda Brooks. When I Leave The World Behind (Okeh)

It's a commercial record, and it makes for very nice listening. I think the girl does a very nice job on it.

I think the lyric is very nice . . . it tells a nice story. She has a sort

Films, Stage Use Same Idea--Kismet

Hollywood—The present trend to create musical versions of successful plays, pictures, books, etc., has brought about an unusual situation with two musical versions, one for the stage, one for films, coming up on the old play, Kismet, in which the late Otis Skinner starred some 40 years ago.

Los Angeles Civic Light Opera association is preparing a musical Kismet to open at the L.A. Philharmonic Auditorium Aug. 17, following the current Carnival in Flanders.

Out at MGM, a filmusical version of Kismet is in preparation as a starring vehicle for Cyd Charisse. For the filmusical Arthur Schwartz (music) and Alan Jay Lerner (lyrics) are writing the songs. Arthur Freed will produce as one of his fall starters.

of a Johnnie Rayish quality, the way she phrases certain things . . . only more subdued.

I think I'd rate that three.

8. Vicki Young. Goodbye, Charlie, Goodbye (Capitol)

I like the lyrics; the lyric is very

commercial, and I think the girl sounds pleasant. It's a nice voice. The overall record is very nice. I would rate that three.

Afterthoughts by Toni

I have so many favorite singers for their own particular styles that it's hard to put my finger on just one.

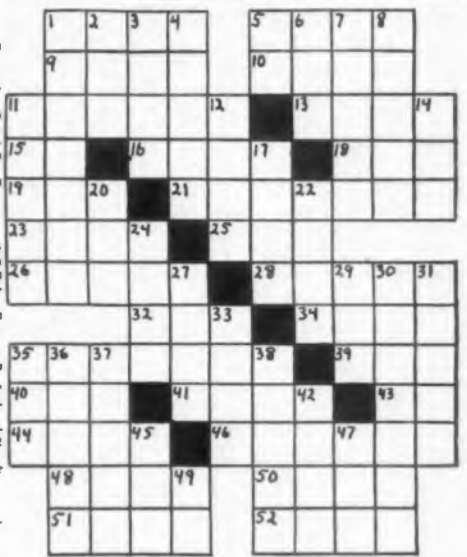
I like Perry Como for some things that he does; Frank Sinatra, Rosemary Clooney, and certain things that they do in their own styles. But I just can't put my finger on any particular one.

Musical Crossword

By John Frigo

Across

- 1. Four of these make records
5. Father of fugue
9. Any musical celebrity
10. This kind of club sings with
11. Air on the G
13. Cow Cow Boogie girl (first name)
15. Wilderness
16. Knowledge
18. Hainola's pearl
19. Little Jazz
21. Great Scott!
23. Collections of miscellaneous info on particular subjects
25. Affirmative exclamation
26. America and Rock of Ages are two
28. Bop saxman
32. Don't Hardwick
34. Don't Leave Me
35. Many pianists' first name are Ed-die. Name one
39. Pergol composer of Stabat Mater
40. N. Lass fiddler
41. It's sheepish
43. Preposition
44. Les
46. Merle western leader
48. Anything easy
50. This guy is terrible
51. A product of Old MacDonald's Farm
52. Hipsters' term for this word is "hol-lered"



Down

- 1. Top pop bandleader
2. "A short" is slang expression for a
29. Possessive contraction
30. The first thing you say into a microphone
31. In marches, these strains usually go up a fourth
33. Blow on a toy
35. A little corner
36. Rub out
37. Pres. Gordon, ex-38. Oh, What a Beautiful Day
42. Volcanos flip their lids with
45. Play behind the beat
47. First name of former chorus boy
49. I Love You
51. Johnnie Mercer lyric



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Dempsey's Is Latest To Go Dixie In N. Y.

New York—Dixieland jazz has invaded another Broadway spot. George Wettling's All Stars opened at Jack Dempsey's restaurant, Broadway at 50th street July 16. Wettling features Pee Wee Russell's clarinet, with Johnny Windhurst on trumpet; Charlie Queener, piano, and Ed Hubbell, trombone.

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Here's Story Of Chet Baker—Horn Star Who'd Rather Sing

In less than one year Chet Baker has risen from the relative obscurity of an ex-army band musician, playing occasional off night sessions, to the stature of an international jazz sensation.

During the last year Chet's association with Gerry Mulligan and the records he has made with Gerry and with his own group featuring Russ Freeman on piano, have caused musicians and critics to place him in the front rank along

side Bix, Louie, Diz, Fats, and Miles.

A Shy Guy

Amidst extravagant acclaim Chet has retained the shy, charming personality that so reveals itself when he plays ballad tunes like *My Funny Valentine*, the song that

has become associated with Chet much like Bunny Berigan's *I Can't Get Started*, an identification that will undoubtedly last throughout Chet's playing career.

Before audiences actually quieted down and listened to what Chet had to play, he seldom raised his horn toward the audience. He preferred to play down toward the floor, seemingly afraid of disapproval. This attitude has changed with the increasing realization that what he had to say would communicate to audiences that were eager to listen to him.

Scant Formal Training

Chet was born in Yale, Oklahoma, 24 years ago. His family moved to California when he was ten years old. What little formal musical training he had started at Glendale Junior High School. He had a few trumpet lessons which put him in the marching band and dance orchestra when he entered high school.

Drafted in 1946, he was shipped to Berlin, Germany, with the 298th Army Band. Discharged two years later, he entered El Camino College in Los Angeles to study music theory and harmony. In 1950 he left college, before finishing the course, to re-enlist in the army when a chance to join the Presidio Army Band in San Francisco presented itself. The ten months spent in San Francisco gave Chet the opportunity of sitting in almost nightly at Bop City with many of the city's best jazz men.

Turning Point

The turning point in Chet's development came after he was discharged from the Presidio Army Band. In the spring of 1952 he joined Charlie Parker's group for several dates on the west coast. The confidence he gained while playing with Parker gave him the assurance he needed to join with Gerry Mulligan in forming the pianoless quartet.

The Gerry Mulligan influence brought Chet's immense talent into focus. The quartet proved to be the perfect showcase for his refreshing trumpet style.

Chet lives with his wife Charlene, and pianist Russ Freeman in a hilltop home up one of Hollywood's picturesque canyons, near the home of Benny Carter.

His latest ambition is to sing. He is convinced that he is a better singer than he is a trumpet player. Being so convinced he will probably move others to succumb to his charms as a singer.

His current plans include more recordings with Gerry Mulligan and with his own Quartet featuring Russ Freeman, also some vocal recordings that will perhaps startle his jazz following.

Ad Lib

(Jumped from Page 3)

Car, where he worked, takes the all-time prize for keeping quiet. Jerome Richardson took over after Pettiford left.

Peter Rabbit trio now at the Village in Richmond . . . Big Jay McNeely did a quickie at the Champagne Supper Club . . . Ginger Smock and the Jacksons with Harry the Hipster at the Say When . . . Marty Marsala leading a small group at Silver's in Oakland . . . Rusty Draper's nine-day date at the Rumpus Room set all kinds of records. You had to practically be a friend of the owner to get in.

Dave Lario out of the house band at the Hangover with Doc Dougherty angling for Dale Jones as a replacement . . . Moe Levy in town and picked up a couple of tunes including an American version of *China Nights* . . . Fack's on Market Street keeps the illusion of having name talent by bookings groups called *The Graylords*, who are not, obviously, *The Gaylords*, and *The Four Aces* who are not *THE Four Aces* . . . Claude Gilroy, tenor formerly with Charlie Barnet, now working with a local band in Monterey . . . Tennis star Don Budge, a solid jazz collector, guested on *Vernon Alley's KLOK* show . . . Pat Patton and But Bales at the Del Mar . . . *The Ink Spots* were due into the Cable Car July 28.

—ralph j. gleason

LAS VEGAS: This neon-splashed and green-felted burg has suddenly gone combo mad with Strip spawnying for customers in bars or chuckwagon lounges . . . Bobby Page has been winning raves for two years in the Flamingo's Mural room, now bathes patrons in the dining room with fine muted trumpet between *Spike Jones'* madhouse shows of "Insanities of '54" . . . Walter Gross heads a trio in the Sands bar after whirling through a long recording sesh for MGM and hitting the hot desert highway from L. A. to Vegas . . . Alternating with Gross Steinway delicacies, Johnny White revs up a storm on vibes flanked by bass and guitar.

Ken Clarke ankle the Sahara Casbar for the Sands late aft and early eve hours of soothing dicers with his piano notes . . . Last Frontier will get in the swim by either holding over *Mary Kaye* trio following her date in the Ramona room, or booking *Kirby Stone* quintet to perk up Gay 90's bar . . . Jack Martin five has the Thunderbird's Pow Wow Room with the *Normandie Boys*, with Martin taking over *Al Jahns'* post for relief showback.

ing, and the *Normandies*—Benny Hoffman, Ken Deckel, and Brad Bennett—doubling from instrumentals in the bar to vocals in stage production numbers . . . Sharkey Bonano has found his western domain in El Rancho Vegas Steak House from midnight to 6 a.m., putting on some great sessions spotlighting Lizzie Miles and Uncle Willie (Pratt).

Skinny Ennis takes a package north to Elko while the *Dorsey Brothers* fill the Last Frontier for a fortnight, then returns for a couple of weeks before *Xavier Cugat* brings in his ork and show . . . Lou Briza conducted the *Betty Hutton* stanza at the Desert Inn with the *Carlton Hayes* ork augmented by string quartet. Her backers included *Jack Latimer*, piano, and *Remo Belli*, percussion . . . *Torris Brand* returned from Rice Hotel in Houston to back *Tony Martin* at the Flamingo, and *Shelley Wintera*, *George Raft* on deck.

Ted Lewis packet now at Desert Inn . . . And *Red Buttons* for the Sands after *Milton Berle* had his two weeks . . . *Vic Damone* handed over the El Rancho Vegas dressing room key to *Harry James* when he bowed out July 28.

—bill willard

CINCINNATI: *Ralph Marterie's* caravan stopped at Coney Island's Moonlight Gardens July 24-31 . . . *Billy May* follows Aug. 1-6 . . . Local favorite *Clyde Frank* and the *Modernaires* rhythm the week of Aug. 7-13 . . . *Chuck Foster* slated for the week of Aug. 14-20 . . . *Castle Farm* closed doors until Labor Day with *Les Brown* July 18. *Ray Anthony* will bring up the curtain on the new season Sept. 5.

—si shulman

MIAMI: *Eileen Barton* was very well received in her first club appearance here. She played a theater date last December at the Olympia, but when she returned last month to do a week in the Driftwood room of the Nautilus hotel she made full use of the increased latitude in her presentation and carved a solid success for herself . . . *Kitty Kalen* bounced into the Pagoda room of the Saxony for a fortnight . . . *Altoist Don Baker* has his combo in the Roseland ballroom for dancing . . . *Lillian Roth* returned to the star spot in the Clover club show after headlining the Olympia theater bill for a week.

Collins ave. and 23rd street has again become the musical mainstays of the area. *Herbie Brock* moved his trio into the Club 23 in the Carib hotel; the *James Wiley* jumpers share the stand with *Collazito's* Latinos at the Singapore right across the street, and *Buck Gray* is staging Sunday afternoon sessions (Turn to Page 18)

Feather's Nest

By LEONARD FEATHER

Those Utopian dreams have been bothering me again. Around dawn the other day I turned on the light to jot down some of the themes that haunted my reveries.

For the benefit of a couple of my more obtuse readers,

who took a previous venture of this kind seriously, let me hasten to explain that these visions of a musical Utopia are, alas, not connected with anything actual or factual. Here they are, culled from the latest edition of the *Utopian Gazette*:

Oh, Happy Day!

Siberia—Don Howard has been held over here indefinitely.

Sassy Learns ABCs

Los Angeles—Contracts were signed today for the new three-times-a-week radio and television show starring Sarah Vaughan and Billy Eckstine in a 15-minute song session sponsored by a leading cigaret manufacturer.

Sarah and Billy stated that they will follow a liberal guest policy on the show, enabling such singers as Perry Como and Dinah Shore to make special appearances every now and then.

No Storage Problems

New York—As a result of a new development by engineers here, a new record is about to hit the market that will revolve at 1 r.p.m. The disc will be launched in two sizes, one a one-inch record containing 20 minutes of music per side, the other a jumbo size inch-and-a-half platter offering more than an hour of music on every disc.

Special microscopes will be provided to enable purchasers to read the labels.

Billie Takes A Holiday

New York—Billie Holiday, recently returned from Hollywood after completing a starring role in a major musical entitled *Them There Eyes*, threw a Coke party here last week to celebrate her fourth year on the wagon and her third victory in the girl singer department of the annual *Down Beat* poll. Party was for teen-agers but was also attended by many music business personalities noted for their fondness for Coca-Cola, among them Billy May, Stan Ken-

ton, Charlie Parker, Carlos Gastel and countless others.

Down Beat On The Up Beat

Chicago—Norman Weiser, publisher of *Down Beat*, which recently passed the half-million circulation mark, has announced plans for a chain of international editions of the magazine.

"Effective as soon as possible," stated Weiser, "we plan to publish *Down Beat* in any language in which Eartha Kitt can sing."

In line with this project, Weiser is immediately sending Jack Tracy and Leonard Feather on a trip around the world, to set up publication arrangements in as many countries as possible. Editor-in-chief in the interim will be Herman Rosenberg.

Red No More

Moscow—With the overthrow of the Communist regime here, and the establishment of an American-style democratic government, headed by music-loving Vasili Vasilinovitch, arrangements are already under way for Deems Taylor and Norman Granz to fly to Moscow immediately.

Taylor will set up a tour by leading American symphony orchestras; Granz will arrange for the first JATP tour through the USSR, and also in the recently-liberated Iron Curtain countries, where jazz has hitherto been taboo.

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Jimmy Naviera, sensational drum star with the renowned Xavier Cugat orchestra (recently returned from successful Far-Eastern tour), is a staunch Leedy & Ludwig booster. His outfit, with which he and Xavier are shown at left, consists of: 14" x 22" bass drum, 5½" x 14" snare drum, 9" x 13" and 16" x 16" tomtoms and authentic Morales Timbales. LEEDY & LUDWIG, Division of C.G. Conn Ltd., Elkhart, Indiana.

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"WORLD'S FINEST DRUMMERS' INSTRUMENTS"

Folksy Music

By HINTON BRADBURY

John Gaunt who won the annual TV Academy Award for producing Red Skelton show in 1952, now handles the popular Lawrence Welk package. Says there is nothing he would like better than a big country and western production originating from Hollywood.

After a successful 52 weeks on KTTV, Los Angeles Time station, Dude Martin Show will continue throughout the summer as option was picked up by sponsor, Sears Roebuck.

MGM Studios called on Shug Fisher of KHJ-TV's Lucky U show to do the voice of The Pecos Pest for a Tom and Jerry cartoon.

The Marshal's Daughter is a newly released western picture produced by comedian Ken Murray at United Artists with top roles by the "Wide Open Spaces" gal, Laurie Anders, and Tex Ritter. Others in cast include Jimmy Wakely, Preston Foster, and Johnny Mack Brown.

Stan Jones Rangers, 18-voice men's vocal group, is making first public appearances after an organization and rehearsal period which lasted more than two years. Jones, best known as writer of Ghost Riders, slowly picked the men, interviewing approximately 400. Network TV is set as well as a recording contract.

Seeks Show

In New Orleans, Tom Richards, once associated with Art Linkletter, is looking for a country music show for dates in the deep south. Says a survey of spots reveals numerous requests for hillbilly and western girl singers and musicians.

From Chicago Eddy Arnold gives his idea of the difference between country and western music. "Western music deals with a cowboy's life in the great outdoors while country music tells a story of human emotion, love, life and hate."

Complete success of I Believe again makes it quite evident that

in spite of "trends" in song and music, the listener will accept something with a deep feeling. Newest are *Crying in the Chapel*, and *It's Your Life*.

Central City, Ky., and its annual fair will present a native son, Merle Travis, as guest attraction July 29 through Aug. 1. While in the area Merle will appear on *Pee Wee King's* radio and TV shows from Louisville.

New Ives Side

If any artist in America can be called a true folk singer it is Burl Ives, Decca's rotund vocalist whose current release is *Close the Door, Richard*, a novelty. Decca publicist Mike Conner says possibilities are unlimited but competition is stiff.

Jimmy Wakely was in New York in July appearing on the Arthur Murray CBS-TV show. Jimmy has dropped his own daily deejay show on the same network to devote more time to his Sunday Barn Dance program.

One of the nation's most unusual deejay shows is staged every night in a 1905 model truck parked in front of a prosperous barbecue stand in Compton, Calif. Deejay is Bill Johnson, owner of *Gene's Barbecue*, and a native of Oklahoma. He drove the old relic from Ardmore to the West Coast at a snail's pace several years ago. He bought the air time six nights a week for 52 weeks on KXLA. He installed three new turn tables and the latest in sound equipment. Name recording stars visit him nightly.

Guess Who?

Writing credits for Bing Crosby's new Decca platter of *Tenderfoot* are shared by Bob Bowen, Bill Brill

and Perry Botkin. The Bill Brill is none other than Bing himself.

Robert Mitchum, the actor, wrote *Hey, Mr. Cotton-Picker*, the Capitol platter by Tennessee Ernie, popular ABC deejay. Music is by Dock Stanford and publisher is Murel Music. Words were jotted down by Mitchum six years ago when he first became interested in folksy music.

SHORT ROWS—Marty Robbins of *Grand Ole Opry*, doing guest spots in Hollywood including *Town and Country Time*. KEGA... Bill Ballance, Chicago's gift to Hollywood, interviewing a parade of top names on KNX and CBS western station... Carolina Cotton presenting awards at Arabian Horse Show in San Diego... Smiley Burnette reports from Canada crowds excellent on his second tour this summer... Patsy Montana left town for dates in the Southwest then *WLS Barn Dance* Aug. 1, Sept. 17... Rex Allen, pride of Republic, finished extended tour in time to rest briefly, then face cameras Aug. 1... Deejay Lou Stevens dug out Fred Lowery's 15-year-old Columbia platter of *Indian Love Call* and was flooded by phone and mail requests for more spins... Johnny Bond given rousing welcome at WFAA's radio and TV shindig in Dallas.

Dooleys on Dates

Dooley Family and Tim Spencer in Phoenix for religious appearances... Bea Terry, Southern Farmer folk music columnist, now a publisher... Ken Nelson, Capitol's country-western a&r, spending most of the summer with dealers and distributors... Vogue President Frank Harper back in Hollywood after month in his New York office... Joe Maphis and Skeets McDonald singin' and pickin' *Old McDonald Had a Farm*, for *Ma and Pa Kettle* film at Universal... Bob Burns, who invested his money in San Fernando Valley land, is now wealthy and semi-retired raising hogs for the fun of it... Juke boxes now said to number 450,000... Ramblin' Jimmie Dolan doing great on TV and radio in San Francisco.

Stars Of C&W--II

Tim Spencer Divides Time Between Music And Religion

Tim Spencer, singer and composer, is best known for two things. He was an original member of, and (with Roy Rogers and Bob Nolan) organized The Sons of the Pioneers. Also he wrote *Room Full of Roses*. Today Tim is still one of the

so much during his boyhood he feels perfectly at home in New Mexico, Oklahoma, or Texas, but has resided on the west coast in recent years.

He wrote or collaborated with such writers as his brother, Glenn Spencer, or Bob Nolan on more than 400 songs, approximately 300 of which were tailor-made for The Sons of the Pioneers' movie, radio, and television work. From the pen of Spencer came a complete variety of songs ranging from the beautiful *Room Full of Roses* to that wild and completely different hit of *Cigarettes And Whiskey*.

Leaders in the country-western-sacred music field say Tim Spencer did as much as any man to influence the artists, as well as followers, of the authentic music of the hills and plains.



Tim Spencer

Rodde, Christenson Form Talent Agency

Chicago—Roy Rodde, discoverer of Joni James and former head of a television distribution firm, and Howard Christenson, former General Artists corporation radio-television head, have formed a partnership for the promotion of talent. Pair have inked Joyce Crowder, Taylorville, Ill. juvenile chirper, to a contract and have pacted the 17-year old to a Mercury record contract. They also have in their stable Elaine Rodgers, radio singer, and are on the lookout for several other properties.

Christenson will also continue as the personal manager of Jimmy Palmer and is also advising Jimmy Featherstone and Ken Griffin, all orchestras.

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Albert, Abbey (Syracuse) Syracuse, N.Y., h
 Anthony, Ray (On Tour) GAC
 Barnett, Charlie (Five O'Clock) Miami
 Beach, Fla., nc
 Barron, Blue (Cavalier) Virginia Beach,
 Va., 8/7-18, nc
 Bencko, Tex. (On Tour) MCA
 Borr, Mischa (Waldorf-Astoria) NYC, h
 Bothie, Ross (Paradise) Chicago, h
 Brown, Les (On Tour) ABC
 Burgess Trio, Dick (El Mocambo) Toronto,
 c

Cabot, Chuck (Balinese Room) Galveston,
 Tex., Out 9/7, nc
 Carle, Frankie (Casino) Walled Lake,
 Mich., 8/14-18, nc
 Carlyle, Russ (Tristan) Chicago, Out 8/16,
 h
 Clifford, Bill (Riverside) Reno, Nev., h
 Coleman, Emil (Waldorf-Astoria) NYC,
 Out 8/23, h
 Courat, Xavier (Cal-Neva) Lake Tahoe,
 Nev., 8/30-9/12

Dameron, Todd (Paradise) Atlantic City,
 N. J., nc
 DeVol, Frank (Lido) Long Beach, Calif.,
 (Saturdays only), h
 Dickerson, Dick (Annex) Galveston, Tex.,
 c
 Durso, Michael (Copsabana) NYC, nc
 Ferguson, Danny (Robert Driscoll) Corpus
 Christi, Tex., h
 Fields, Shep (Claridge) Memphis, 8/7-20, h
 Fisk, Charlie (Statler) Los Angeles, 8/14-
 10/h, h
 Fitzpatrick, Eddie (Mapes) Reno, Nev., h
 Flanagan, Ralph (Lakeside Park) Denver,
 7/29-8/11; (On Tour) GAC
 Foster, Chuck (Coney Island) Cincinnati,
 8/14-20, h; (Peabody) Memphis, 8/24-
 9/26, h
 Fotine, Larry (Palisades Park) Palisades,
 N. J., 8/22-28

Garber, Jan (Peabody) Memphis, 8/21-9/3,
 h
 George, Chuck (Clover) Fort Worth, Tex.,
 nc
 Gillespie, Dizzy (Mack's) Atlantic City,
 8/14-27, nc
 Harris, Ken (El Rancho) Sacramento,
 Calif., h
 Harrison, Cass (Sequendans) Bogota, Colo-
 mbia, South America, Out 8/22, h
 Hawkins, Erskine (Paramount) NYC, 8/5-
 18, h
 Hill, Ray (Coral Gables) North Weymouth,
 Mass., Out 1/1/54, h
 Hill, Tiny (On Tour) ABC
 Howard, Eddy (Aragon) Chicago, 8/18-
 9/20, h
 Hunt, Pee Wee (On Tour) GAC

James, Harry (El Rancho) Las Vegas,
 7/29-8/11, h
 Jurgens, Dick (Elitch's Gardens) Denver,
 Colo., Out 9/7
 Kaye, Sammy (Astor) NYC, Out 9/5, h
 Kenton, Stan (Concert tour—Europe) GAC
 Kerna, Jack (Mayo) Tulsa, Okla., out 8/1,
 h; (Antlers) Colorado Springs, Colo.,
 8/3-9, h
 King, Henry (Palmer House) Chicago,
 7/30-11/18, h
 Koven, Hesby (Tamarack Lodge) Green-
 field Park, N. Y., h
 Lamzre, Nappy (Grand View Inn) Colum-
 bus, O., In 8/17
 Lande, Jules (Ambassador) NYC, h
 LaSalle, Dick (Statler) Washington, D. C.,
 8/14-20, h; (Cavalier) Virginia Beach,
 Va., 8/21-23, nc

McCoy, Clyde (On Tour) MCA
 McIntyre, Hal (Edgewater Beach) Chi-
 cago, 8/14-9/10, h
 Mertrie, Ralph (Palladium) Hollywood, In
 8/11, h
 Martin, Freddy (Roosevelt) New Orleans,
 8/27-9/23, h
 Masters, Frankie (Conrad Hilton) Chi-
 cago, 8/27-9/23, h
 May, Billy (On Tour) GAC
 Morrow, Buddy (Coney Island) Cincinnati,
 8/21-27, h

Navas, Bob (Paul's Edgewater) Asbury
 Park, N. J.
 Neighbors, Paul (Iroquois Gardens) Louis-
 ville, Ky., 8/17-23, h
 Noble, Leighton (On Tour) MCA
 Palmer, Jimmy (On Tour) ABC
 Pastor, Tony (On Tour) GAC
 Ferrault, Clair (Van Cleve) Dayton, O., h
 Pett, Emil (Baker) Dallas, Tex., h
 Phillipa, Teddy (Ahepa National Conven-
 tion) Houston, Tex., 8/16-22; (Centennial
 Terrace) Sylvania, O., 8/23-30, nc

Reed, Tommy (Oh Henry) Willow Springs,
 Ill., Out 8/30, h
 Renay, George (Fernwood) Bushkill, Pa.,
 Out 10/24, nc
 Ritter, Tex (Arena) St. Louis, Mo., 8/31-
 9/7
 Rodney, Don (Arcadia) NYC, h
 Rudy, Ernie (Surf) Virginia Beach, 8/27-
 9/7, nc

Sanda, Carl (Statler) Boston, h
 Shafer, Freddy (On Tour) GAC
 Spivak, Charlie (Steel Pier) Atlantic City,
 8/21-27, h
 Stracker, Ted (Gogi's Lardie) NYC, nc
 Strong, Benny (Rice) Houston, 8/13-9/9, h
 Thornhill, Claude (Roosevelt) New Orleans,
 Out 8/12, h; (On Tour) GAC
 Valdes, Miguelito (Chase) St. Louis, Mo., h
 Waples, Buddy (Recreation Center) Sag-
 inaw, Mich., nc
 Weems, Ted (Steel Pier) Atlantic City,
 8/13, h; (Iroquois Gardens) Louisville,
 Ky., 8/24-30

Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; co—country club; rh—roadhouse; pc—private club. NYC—New York City; Hwd—Hollywood; LA—Los Angeles; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Avenue, NYC; AP—Altbrook-Pumphrey, Richmond, Va.; GAG—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtis Agency, 314 N. Canon Dr., Beverly Hills, Calif.; McC—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 578 Madison Ave., NYC; MG—Moe Gale, 48 West 46th St., NYC; RMA—Reg Marshall Agency, 6471 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 545 Fifth Ave., NYC; UA—Universal Attractions, 347 Madison Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC.

Well, Lawrence (Aragon) Ocean Park, Calif., Out 8/19/54, h
Compos
 Armstrong, Louis (Steel Pier) Atlantic City, 8/16-22, h
 Baker Trio, Abe (Sunnyside Showboat) Sunnyside, L. I., N. Y., nc
 Barduhn Trio, Art (Last Frontier) Las Vegas, Nev., Out 9/5, h
 Betty & Jim Duo (Westward Ho) Sioux Falls, S. D.
 Bond, Johnny (Saxony) Brooklyn, N. Y., nc
 Brubeck, Dave (Blackhawk) San Francisco, Out 9/13, nc
 Carroll, Barbara (Embers) NYC, Out 8/5, nc
 Carroll, Joe (Downbeat) Providence, R. I., nc
 Carter Trio, Bob (Landis Tavern) Vine-land, N. J., nc
 Coleman Trio, Sy (Cafe Society) NYC, nc
 Condon, Eddie (Condon's) NYC, nc
 Dale Duo (Lighthouse) NYC, nc
 Davis Trio, Bill (Peps) Philadelphia, 8/31-9/12, nc
 Dew Trio, Johnny (Soper's Lounge) Wind-ham, N. Y., Out 9/7, cl
 De Paris Brothers (Jimmy Ryan's) NYC, nc
 Domino, Fats (On Tour) SAC
 Downs Trio, Evelyn (Rose Room) NYC, nc
 Duke Trio, Doug (Hickory House) NYC, nc
 Elliott, Don (83 Club) Hempstead, L. I., N. Y., nc
 Fields, Herbie (Surf) Wildwood, N. J., nc
 Four Coachmen (Stage Coach) Route 6, N. J., nc
 Franklin Quartet, Marty (Airport) Brook-lyn, N. Y., nc
 Graham, Bill (Snookie's) NYC, nc
 Griff, Kenny (R.M.S. Mauretania) en route U.S. and Great Britain
 Grimes, Tiny (Weekes) Atlantic City, N. J., Out 8/13, nc; (Celebrity) Provi-dence, R. I., 8/24-9/6, nc
 Harris, Ace (Bowers) Salisbury, Mass., Out 9/7, nc
 Herman, Lenney (Roosevelt) NYC, h
 Hines Trio, Freddie (Sarno's) Lima, Ohio, nc
 Hodges, Johnny (Weekes) Atlantic City, 8/14-20, nc; (Showboat) Philadelphia, 8/24-29, nc
 Holland, Johnny (Englewood) Rocky Mount, N. C., nc
 Hope, Lynn (Showboat) Philadelphia, 7/27-8/13, nc; (Weekes) Atlantic City, 8/21-27, nc
 Hoyt, Sandy (Blue Haven) Jackson Heights, N. Y., nc
 Jackson-Harris Herd (Surf) Wildwood, N. J., Out 9/7, nc
 Jackson, Jack (Village Nut Club) NYC, nc
 Jackson Trio (Piccadilly) Green Bay, Wis.
 Johnson, Bill (Concord Tavern) Toronto, Canada, Out 8/27, nc
 Jones Trio, Jo (Embers) NYC, nc
 Jordan, Louis (Golden) Reno, Nev., 8/13-23, nc; (State Line) Lake Tahoe, Nev., 8/28-9/6, nc
 Keller, Jack (Lampiter) Valley Stream, L. I., N. Y., nc
 Lee, Vicky (Wayne Room) Washington, D. C., nc
 Milburn, Amos (On Tour) SAC
 Napoleon, Andy (Pastor's) NYC, nc
 Orioles (Weekes) Atlantic City, 8/28-9/3, nc
 Palmer, Jack (82 Club) NYC, nc
 Parker Trio, Howard (Navajo Hogan) Colorado Springs, Colo., nc
 Patterson Quartet, Pat (Air Force Club) Moncton, N. B., Canada, pc
 Podell, Hugo (Sherry-Netherlands) NYC, h
 Powell Trio, Bud (Birdland) NYC, nc
 Rhythmaires (Callagher's) Phillipburg, Quebec, Canada, h



TWO BIRTHDAYS were celebrated at Chicago's Blue Note early in July. Louis Armstrong marked his 53rd on July 4, and the "I Come for to Sing" troupe, headed by Studs Terkel and featuring Chet Roble (with Satchm, above), saw its first year as Monday night attraction at the club go by.

Puzzle Answer
 (See Page 15)
 ACES BACH
 NAME GLEE
 STRING ELLA
 AH LORE LEI
 ROY RAYMOND
 ANAS YEA
 HYMNS STITT
 OTT EVER
 HEYWOOD ES I
 ERWOOD TO
 PAUL TRAVIS
 SNAP IVAN
 EGGS SANG

Cafe Society
Accents Names
 New York—Cafe Society, which reopened recently under new management, is going in heavily for name acts, with a strong accent on jazz and rhythm and blues attractions.
 Errol Garner and the Golden Gate Quartet opened this week (July 27). Recent attractions included Roy Eldridge's combo, the Mills Brothers, Jo Ann Tolley, Josh White, and Phil Napoleon's two-beaters.
 Dinah Washington has been set for a stint at the Cafe in Septem-ber.

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Ad Lib

(Jumped from Page 16)
 at his Rocking MB lounge in addition to the nightly stomp concerts with the Danny C. Small and Johnny Burdine crews at this Collins avenue club. The much-sought-after Lea Mathews was snagged by Harry Kilby for his Black Magic room. . . . The Bobby True trio became the main attraction at the Old Mexico.

PITTSBURGH: Sophie Tucker a smash at the Vogue Terrace, the week of June 29 . . . **The Four Aces**, second only to the Four Lads in popularity among their vocal groups locally, smashed their own house record at the Twin Coaches, the week of June 29 . . . **Lee Allen**, a young comic with old jokes, but whose equipment also includes a fine baritone voice, and superb talents for dancing and phono-mimicry, a recent success at the Caroussel.

Ralph Marterie's Doon Beat band at the West View Park ballroom, the evening of July 7 . . . The Sauter-Finegan group occupied the same stand two nights later . . . The date of the **Piul Quinichette** date at the Midway, listed as an "indefinite" in the last issue, was the 10 days from July 8 . . . The Monte Carlo has resumed shows after a hiatus of several months, with a band led by Marty Gregor . . . It's a boy for the **Bill Mackrells**. Father is the tenorist, formerly with such bands as **Jack Teagarden**, **Jan Garber**, and **Shep Fields'** all-reed group . . . The local dancehall circuit was curtailed even further recently, when the **Kennywood Park Ballroom** was shut down . . . Football fans may remember **Arnold Greene**, a former stalwart of the University of Pittsburgh Panthers. Greene has turned out to be a very talented amateur guitarist, as those who have heard him sitting in with a well-known local group will attest . . . **Perry Como** held a reception for Pittsburgh deejays on July 8.

MONTREAL: Ex-Club Calloway pianist-singer **Mel Howard** at the Monterey. Mel now resides permanently in Montreal . . . **Alberta Hunter**, famous blues singer who recorded with **King Oliver**, **Louis Armstrong**, **Fats Waller**, **Fletcher Henderson**, and others during the '20s and '30s, was in town recently at the Mocambo. She packed the place at all three shows every night for a week . . . The **Coleman Hawkins-Roy Eldridge-Arnett Cobb-Wini Brown** show at the Seville was not such a financial success as was at first presumed, according to managing director Archie Laurie. Show was good but not enough people came back for a second look . . . There is a strong rumor going around town, repeated by local papers, to the effect that a certain club is being paid to stay closed by a couple of other night spots in the area. Reason given is that none of the three was making money because of competition. With only two open profits will be greater. Reports say the shuttered club stands to make \$100,000 in a year if the deal lasts that long.

—**henry f. whitson**

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