

James, Grable Theater Team

Chicago—Harry James and Betty Grable will become a team professionally for the first time when they play the Thanksgiving week here at the Chicago theater.

Betty will sing and dance with the James band in what will probably be their only appearance together. She has film commitments, and James is scheduled for a string of one-nighters to follow.

Staff Changes

Chicago—Due to the press of his many other activities, Leonard Feather has relinquished his post as *Down Beat's* associate editor in New York. He will, however, continue to write regularly for this magazine on a contributing basis.

Nat Hentoff, our Boston correspondent for the last three years, moves into the New York office on a fulltime basis beginning Sept. 10, where he will assume associate editor duties.

In addition, Danny Richman, former *Variety* and *Billboard* staffer and current show business columnist for the New York *Morning Telegraph*, will assist editorially in the New York office, write reviews, etc.

Count Basie Europe Trip Called Off

New York—Count Basie's European trip will definitely not take place.

The tour had been announced in great detail in recent months by European music magazines. Collapse of the project was attributed by the Willard Alexander office, Basie's bookers, to the European promoters' failure to live up to terms of the contract, which called for a substantial advance cash deposit.

Instead of a foreign jaunt, Count and the band will go on a joint tour with Sugar Ray Robinson and the Dominoes early in October. This venture is now being lined up by Joe Glaser, the ex-fighter's manager.

New Man

New York—Tony Bennett instituted an unusual accompaniment policy when he reopened Ben Maksik's Town and Country club in Brooklyn Aug. 21 after its summer closing.

Instead of a pianist he has Chuck Wayne on guitar as his regular accompanist. Chuck gave up his trio to join Tony.

Last Bennett accompanist was pianist Gene DiNovi, also a noted modern jazzman.

'Down Beat's' Five Star Discs

The following records represent the best of the past two weeks' crop. See pages 2-5 through 16-5 for complete reviews.

JAZZ

HELEN MERRILL *The More I See You* (Roost 575)
KENNY DREW TRIO *Album* (Blue Note 5023)
PEGGY LEE *Album* (Decca DL 5482)

POPULAR

EYDIE GORME *I'd Forgetten* (Coral 61036)
JULIUS LaROSA *Et, Cumpari* (Cadence 1232)

CLASSICAL

DEUTSCHMEISTER BAND *Waltzes for Band* (Westminster WL3005)
PHILADELPHIA ORCHESTRA
EUGENE ORMANDY *Stravinsky Overtures, Polkas, and Marches* (Columbia ML4886)
ANTAL KOCZE, BAND *Gypsy Music* (Westminster WL3002)
BACH GUILD, VIENNA STATE OPERA ORCHESTRA
STOCKHOLM RADIO SYMPHONY *Bach Cantata No. 146* (Vanguard BG525)
Sibelius Symphonies Nos. 5 and 6 (Mercury MG10142)

DOWN BEAT

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KITTY KALLEN cut her first sides for Decca last month under the new pact she signed with them. With her above, and directing the date, are Milt Gabler, Decca VIP, and conductor Jack Pleis.

Drummer Tiny Kahn, 29, Dies Of Heart Attack

New York—Norman (Tiny) Kahn, one of the finest arrangers and drummers in modern jazz, died suddenly Aug. 19, while vacationing at Martha's Vineyard from his job on the Jack Sterling show at CBS.

Kahn, who had suffered an attack a few months ago, complained of feeling ill, and died of a heart attack on his way to a hospital. He was 29, a native New Yorker, and had played with the bands of Milt Britton, Georgie Auld, Boyd Raeburn, and Buddy Rich (subbing while Buddy fronted) and was working mainly on vibes with the Elliot Lawrence quartet on the Sterling show.

"I can't believe Tiny's gone," said Terry Gibbs. "We were together every single evening from the age of 6 to 18. They used to call us 'Fat and Skinny,' or 'Kahn and Gubenko,' like a team. We started drumming together in the corner candy store, playing on tables with nickels.

"We were the same age; went to Winthrop Junior High and Tilden High together, and Tiny wrote his first arrangement for our Tilden band when he was 14.

"Greatest Ear"
"He had the greatest ear, the greatest memory I've ever known. Once he picked up a trombone and started fooling around with it just for kicks; after two weeks he sounded like a professional trombonist.

"Tiny could always outswing 'em all. I remember at one time, when we were both trying to get jobs on drums, he would lose out because he couldn't play flashy, couldn't make the *Sing Sing Sing* routine. So I got the jobs because I could play *Sing Sing Sing*. But



Tiny Kahn

then one day we auditioned for a real swinging Basie-type band, and of course he ran away with the job."

Always Playing

Tiny was always playing, always writing and thinking of music, recalled Terry. "I took him to my teacher once, and he studied drums for six months. That was all the teaching he ever had on any instrument; everything else, including the arranging, he picked up by himself.

"Just think of some of the great rocking things he did for the big Chubby Jackson band in 1949—things like *Father Knickerbooper* and of course *Tiny's Blues*. And that wonderful arrangement he made for Charlie Barnet on *Over the Rainbow*.

Kenton Wanted Him

"You know who was crazy about Tiny? Stan Kenton. Stan tried for months to get him to go out of town and join the band. But Tiny was finally beginning to settle down and feel a little security. He had a happy marriage, a nice apartment, and he was making good steady loot for the first time.

"I hope Bob Thiele will let me make a memorial album of some of Tiny's things for Brunswick. You know, he was one of the most influential of all the modern arrangers—people like Al Cohn and Johnny Mandel got so much inspiration from him. They'll never forget him.

"No," said Terry, "Tiny Kahn won't be forgotten."

Marterie Refuses To Do Telecast From Palladium

Hollywood—"You can't play dance music for dancers and put on a television show at the same time," says Ralph Marterie. "Especially a 1½-hour show at midnight when the guys are tired and don't feel like sitting under those lights, let alone jumping up and trying to be TV actors."

This was Marterie's reason for declining—so he said—to do the Palladium's weekly bandstand telecasts via KNXT.

Another View

Sources close to the Palladium's management, however, denied that the decision to cancel the telecasts had been Marterie's. The comment:

"Marterie's contract included a clause covering the television shows, and if we had wanted him to do them we could have forced him. However, surveys we had been making among our patrons indicated that they preferred to dance and didn't really enjoy the thing enough anymore. That time of night they wanted soft lights and sweet music for the romance angle."

Business Great

Despite whatever friction there was or was not over Marterie's self-asserted refusal to do the telecasts, everybody was happy with the business he was doing at the boxoffice at this writing.

During his first week he did close to 15,000 paid admissions for the best summer mark the Palladium has seen since Jerry Gray launched his dance band there in 1950. And there was no question that the business was the solid type, consisting of older customers who were not only dancing but spending money at tables and bar.

Welk Success

Asked, incidentally, to explain the phenomenal success of Lawrence Welk, now in his third year at the Aragon, Marterie didn't fumble for words:

"Welk is different, that's all. Also he's a real television personality. Anyway, I think Welk could have done the same thing at the Aragon without television. He has a great dance band—plays the kind of music people like.

"Lawrence and I both feel the same way about dance music—don't play for musicians. If I find that the guys in my band are beginning to like an arrangement too much, I get rid of it.

"The other night, while I was off the stand, they played two numbers 'by request.' When I discovered that the only requests had come from guys in the band I told 'em to tear up the parts right now—and they did!"

'Jazztime U.S.A.' Troupe To Tour Concert Route

New York—*Jazztime U.S.A.*, the concert package started last January by Brunswick Records in the form of free-admission performances at the Pythian Temple recording studio, is coming out into the open.

Starting in mid-September, a unit bearing the same name will be booked on some concerts in key cities by Associated Booking Corp. Among those already set are the combos of Mat Mathews, Terry Gibbs, Tony Scott; singer Jackie Paris, plus possibly Georgie Auld.

The Gibbs unit now includes Terry Pollard, a feminine piano and vibes newcomer, discovered by Gibbs recently in Detroit and described by him as the new find of the year. The two Terry's will be featured in vibraphone duets.

Beneke To Coral

Hollywood—Tex Beneke, after recording for MGM the last three years, signed with Coral and cut his first sides for them on Sept. 1.

Shaw Revives Gramercy Five

New York—Artie Shaw will revive his "Gramercy Five" combo for a booking at the Embers.

He has been set to open there Oct. 5. It will be his first New York location since the fall of 1951, when he fronted Billy Taylor's quartet and called it Shaw's Gramercy Five for a stint at Iceland, on the site of the present Band Box.

Personnel for the new quintet is not yet set, but Don Elliott, Tal Farlow, and Denzil Best have been mentioned as possibilities.

Billy Taylor will not be involved this time, since he has been set by Watkins to open with his trio at the new Basin Street when it opens its doors Oct. 1.

Costanza Out Of Cole Unit

San Francisco—Nat (King) Cole is dropping bongo player Jack Costanza, longtime member of his group, and backing him in a small group of his own.

Cole will replace Costanza with drummer Lee Young and retain guitarist John Collins and bassist Charlie Harris. Reason for the change is the building popularity of Cole as a vocal attraction; his continuing to work top spots such as the Fairmont where he has to work with house bands gives him more need for a drummer.

Egan Releasing Book About TD

New York—Jack Egan, press agent and former *Down Beat* scribe, is completing the manuscript of *Slide, Dorsey, Slide*, a book-length series of reminiscences about his experiences as a close associate of Tommy Dorsey.

He expects to have it ready for publication within the next couple of months.

On The Cover

Stars from Norman Granz' Jazz at the Philharmonic troupe that played *Down Beat's* Star Night in August look on interestingly as Norman describes either a fish, a phonograph record, or a doughnut at a pre-concert gathering. In the group are Flip Phillips, Oscar Peterson, Gene Krupa, and Kai Winding. This fall marks the fifth anniversary of LP records, and for Granz' account of how LP has aided in the recording of jazz, see page 2.

How LP Changed Methods Of Waxing Jazz Sessions

By NORMAN GRANZ

As the originator of the recorded concert in jazz, with all the crowd noises, applause, and so forth, I have a special affection for the innovation of the long playing record. Apart from classics, which normally are long works that are written out by the original composers, I know of no other musical form that has benefited as much as jazz has, and will, from the use of the long playing record.

You see, in jazz—particularly original, improvised jazz—the question of time is all important, because the spirit and excitement of jazz is a cumulative one, and the jazz man must have time to pace himself and to build. Nowhere on records, until the LP record came into existence, was that possible. We recorded the first JATP concert almost 10 years ago, when there were no such things as LPs, and I remember how disheartening it was to me to have to break off solos by artists in the various JATP albums. There was always the problem as to what music to edit out because of the exigencies of time.

Big Change

The long playing disc has changed all this, and now it is not only a wonderful thing to be able to record the music in toto, but also to capture so much of the life and spirit, because the long playing record can stand much more technical "life" that the sound engineer can instill into it. There are other obvious improvements, such as surface, wearing qualities, and, above all, the elimination of breakage.

It is unfortunate that in the past the great musical organizations like the Duke Ellington band of the late '30s and early '40s; the wonderful Benny Goodman trios and quartets; the Count Basie band of the Lester Young and Herschel Evans era; and some of the New Orleans records with Louis and Jelly Roll could not have been recorded on LP. Just imagine how a five to six minute *Cottontail* by Ellington would have sounded when he had Jimmy Blanton, Cootie Williams, Ben Webster, and Barney Bigard in the band, and just imagine how the great Goodman trio could have built and built and

built had they but had enough time, and so on and on.

New Pattern

It has also altered the pattern of studio dates for jazz. The major labels have taken the long playing record and concentrated four individual pop selections on each side, thus making it an economic bargain, but certainly no improvement musically over four individual 78 records. I think this has been a mistake by the majors.

I know if I were recording Les Brown doing dance music, I would certainly avail myself of the fact that in a ballroom Les is often inclined to play a dance selection much longer than the 2½ to 3 minutes of music normally contained in a single phonograph record. And so why not do the same in the recording studio with the availability of the long play?

Thus a dance LP could become more closely a substitute of the real thing to the home listener than the old style 78 rpm dance record. I know that on my jazz dates I am letting my musicians play exactly as they feel, much the same as on concert, with no thought as to time, and if a musician feels like playing more, or if the band arranger feels like writing more, they can now go ahead and do so, and not worry about whether or not it will fit on a 78 rpm record.

Take Advantage

I know that all of my recording dates in the future will be done with long play in mind, and I certainly intend to avail myself of the

advantages that the increased time can give us. Already I have recorded the Oscar Peterson Quartet on a long play with one selection to a side, so that each tune runs about 14 minutes. I have done the same with the *Jam Session* dates, wherein each side ran close to 18 minutes on a 12-inch LP, and I think that all this makes sense, because isn't it better to get a tremendous instrumental by a band on one number instead of four average performances?

Speaking of jam session dates, wouldn't it have been wonderful to hear the great sides that Lionel Hampton cut years ago for Victor when he used all the great musicians of his day, and have heard them play as long as they felt like for periods ranging from 12 to 20 minutes, instead of the short three-minute sides that Hampton was forced to do? Why, on many of them, they barely got started when they had to end, and it is a tribute to Hampton and his tremendous drive that these sides came off as wonderfully as they did, but with that on long play, the excitement and good jazz that could have been created would have been infinite.

I really cannot state this too strongly about the use that the long playing record can be put to by the various record companies that do jazz. Here is the opportunity for the first time of really getting at the core of jazz in much the same fashion as with a personal appearance, and I certainly hope that companies turning out jazz will take this opportunity, because as a collector as well as a jazz producer, I certainly would like to hear my favorites without their worrying about time restrictions.



Rusty Draper and Jim Lowe look all-fired angry at each other, but it's just for the camera. Each has already made a right tidy sum from *Gambler's Guitar*, the tune Chicago disc jockey Lowe wrote and both artists recorded on Mercury.

Draper's Mercurial Rise Came As Art Stood Pat

It's the usual pattern for large record companies to pick up artists because they have made a hit on a smaller label, or because they have achieved success on network radio or television, or perhaps in the films or night clubs.

Rusty Draper, who is a success now, had been on records for two years with Mercury before becoming a star. With any other company he probably would have been dropped after his first release, definitely after his second, for a simple reason—they didn't sell.

Talmadge Had Faith

But Art Talmadge, Mercury vice-president in charge of artists and repertoire who has fathered the career of Draper, still felt that Draper would hit, and so he has, with three top sellers in the last nine months, more than many top artists have in three years.

Rusty got his professional start

when 12 years old on radio station KTUL in Tulsa, playing guitar and singing hillbilly and pop tunes. From there, billed as Freckles Draper, he ranged from one radio station to another.

Outgrew His Billing

He finally outgrew the tag when he joined the Rhythm Rangers, an instrumental and singing group in films, which led him into *The Barn* in San Francisco in 1942, starting at \$5 a week. He stayed two years as emcee and singer, ending with \$200 weekly. In November, 1944, he switched to King's Rumpus Room and stayed there for seven

SONGS FOR SALE

♦♦ Starring ♦♦

STEVE ALLEN



Snow White and the Seven Dwarfs

Once upon a time in the land of Oolyacoo there lived a very vain queen with a beautiful stepchild named Snow White. The Queen was in the habit of looking into her magic mirror and saying:

"Mirror, Mirror, on the wall . . .

Who is the fairest one of all?"

And the mirror would always answer:

"You are the fairest one of all.

And in New Jersey the Number to Call

Is Bigelow 9-Six Four Oh, Two . . .

And there never was a doll like you."

She's A Big Girl Now

Well, sir, all went well until one day when Snow White reached maturity, and then the mirror said to the Queen:

"Your beauty does deserve my praise.

But Snow White cuts you sixteen ways."

At this the Queen became furious and calling a servant, she told him to take Snow White out into the forest and abandon her. This the servant did.

Snow White was, naturally, very much afraid but at last she came to a strange little house and finding no one home . . . she entered. Inside there were seven little beds.

The Bed and the Beautiful

"Wow," said Snow White, "a flop house." And so saying, she lay down upon one of the beds and fell asleep.

The mysterious house, of course, was the home of the Seven Little Dwarfs, a small progressive combo who made SP records on the Midget label.

Late that night they all came home for a session and opened the door. "Hey," said the first little dwarf, "looks like the Morris Office sent us a canary."

Hearing voices, Snow White woke up and apologized for having imposed on the dwarfs' hospitality.

The Cats and the Canary

"Mama," said the first little Dwarf, "this is Thelonious, and here's Louis, Woody, Benny, Cootie, and The Duke."

"Skin, man," said Snow White, "My name is Snow White Clyde, and I'm currently being put down by my stepmother, who is a real drag, if you dig what I mean."

"I'm hip," said Dizzy. "Baby, you can make it here as long as you like."

Meanwhile the Queen, thinking Snow White had perished said to the mirror:

"Mirror, Mirror on the wall,

Who is the fairest one of all?"

The mirror answered:

"Queenie . . . you're a doll from coast to coast,

But Snow White's face is still the most."

Witch Hunt

Furious, the Queen disguised herself as a witch and went out in the woods to look for Snow White. At last she came to the house of the Dwarfs and knocked upon the door.

"Who calls?" said Snow White.

"It's only an old lady selling apples," said the Queen.

"Sorry," said Snow White, "It's after-hours," but after a moment she relented, opened the door, and bought an apple from what she thought was a poor old lady. The apple, of course, was poisoned, and as soon as she had taken a bite of it, she fell into a deep sleep.

When the dwarfs came home and found Snow White on the floor, Cootie said:

"Man, the chick has passed out. What's she on?"

"Don't come on so square," said Thelonious.

"This crazy, mixed-up kid looks like she's not long for this bit."

How Coma?

And sure enough, Snow White's pulse had dropped from 78 to 45 to 33½, and it looked as if she were planning to be very cool, permanently. She lay in a coma for many months but then one day a handsome Prince visited the Dwarfs and demanded to see her. He bent low over her, took her by the hand, and the strength of his love made her eyelids flutter happily.

At that very moment the evil queen was looking into her mirror saying confidently:

"Mirror, mirror, on the wall,

Who is the fairest of us all?"

Imagine her surprise when the mirror said:

"Queenie, I really hate to do it,

But the Snow White bit, I think you blew it.

You've flipped your lid, you've swung, you've bopped,

But still that Snow White has you topped."

show of his own. As for the future, he wants to open a cattle ranch near Carmel, Calif., where he can catch his own records in his own studio, a la Les Paul and Mary Ford.

RCA Waxes Vallee

New York — Rudy Vallee, who has hardly been active in the recording field lately, cut two sides last month for Victor.

Neat Trick

Reviewing Trudy Richards' new hit Derby disc of *I Believe What I Feel and Bye Bye Blackbird*, *Cash Box* describes them as two absolutely sensational platters, "each of which outshines the other."



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Les Paul, Mary Ford Discuss Life, Loves, Sundry Matters

Boston—In the course of a recent date at Blinstrub's, and many conversations with Boston disc jockeys, the amiably frank Les Paul and Mary Ford discussed a variety of subjects from the autobiographical (their first meeting) to the problem of selecting songs for recordings.

Here is a capsule anthology of their thoughts on life, love and the music business:

On traveling: "We like to get out on the road for a number of reasons. There's no definite schedule, but we generally spend six months at home in New Jersey with occasional TV shots and recording, and the other six traveling."

The Road Helps

"The road helps us decide what to record and how to record it. We're continually asking disc jockeys, people all through the Capitol organization, and fans to get a broad cross-section of what people want. And then, of course, we have to take into account what the other artists are doing, what the current popular trend is. It can veer so suddenly from instrumental to hillbilly to religious to novelty, etc."

Timing of Release

"That's why timing of releases can be such a gamble. We had *Lady Of Spain* ready to go for a year, and just as we were going to release it, *Meet Mr. Callaghan* came on the scene in a sudden trend to *Third-Man*-type themes. So we issued our version of *Callaghan* and

bang, a month later, Eddie Fisher came out with *Lady Of Spain*.

"Another matter is choosing a coupling. We kept *Johnny*, which we picked up in England, by the way, for eight months waiting for the right coupling."

Unexpected Hits

"Finding a song you want to record can be very unexpected. We were in a hotel room in St. Paul and heard Anita O'Day's *Vaya Con Dios* on the radio. We thought it was a wonderful song, called Capitol and asked if they'd ever heard it. There was a deep silence at the other end of the line until a low voice said, 'We published it.' And yet somehow it had never been submitted to us, so we were lucky to hear Anita's record."

Wide Appeal

On the nature of their audience: "We find the age range of our audience is rather unusual. Both the older people and the kids seem to like us. And that's why we can do so many standards like *Sitting on Top Of The World*. The older people enjoy their memories of the song, and since the 15-year-olds weren't born when the song came out, they react to it as a new tune. So we reach both ends of the lis-

tening audience simultaneously that way."

On special effects: "A lot has been written about our multiple-tape technique but we occasionally borrow from nature as well as the hi-fi workshop."

"There's a part in *Meet Mr. Callaghan* that sounds like a rattlesnake. Well, it's supposed to. We got the idea from a real rattler crossing the road near our home in New Jersey."

How They Met

Mary Ford on the course of true love and first meeting: "I was with Gene Autry singing western tunes. I had idolized Les when he was with Fred Waring but had never met him. I was in love with the way he played guitar. Then he moved to Hollywood."

Les Paul continues: "I was working with Bing Crosby and couldn't play anywhere else according to my contract. But it was all right if I used the name Rhubarb Red to do a hillbilly act. I needed a girl singer, so I called up Gene Autry, and he recommended Mary."

A Joke?

Mary: "I thought it was a joke because I'd never expected to be able to work with Les, but I went over. He wasn't anything like I'd had him pictured. His hair wasn't combed, he was wearing a faded, torn plaid shirt. I was kind of shocked, I guess, but when I found out that a great sense of humor he had—oh, and everything—I fell in love with him, as well as his guitar."

And so Les and Mary left Boston, their popularity, if possible, even greater. There was only one minor clinker. An audacious disc jockey asked them if it were true they had forced Capitol to inform Kay Starr that no further multiple tape recordings by her were to be allowed.

"Of course not," they said, "Kay is a good friend of ours."



Alejandro Ruano, Pepe Lara, Jose Mila, Sebastian Morera (bass), and Luis Bona, of the Los Chavales group.

Band Review

Kids From Spain Good, But How Colorful Can You Get?

Los Chavales De Espana
Waldorf-Astoria, NYC

New York—Until some enterprising band does an entire show in a swimming pool, or jumps off the roof for a finale, there is not much likelihood of a more unusual orchestral performance than that offered by the self-styled Kids from Spain.

This extraordinary 11-piece unit, largely a product of the Barcelona Conservatory, is presented at the Waldorf as an act. The management doubtless feels it would be sacrilegious to dance to the music of men who have donned white satin shirts, bright red leather boots, red weskits and other manifestations of sartorial splendor to entertain them.

Hard To Describe

The music and instrumentation of the group are equally hard to describe. Basically, you might say there are three trumpets, a trombone, three saxophones, and four rhythm, plus a talented girl dancer named Trini Reyes, who cavorts with the castanets. At any given moment, though, you are apt to find six violins or three accordions

or a bunch of singers or any number of other unpredictable developments.

The front man, most of the time, at show caught, was Pepe Lara, who plays guitar and accordion and sings. Luis Tamayo, one of the trumpeters, is also an impressive vocalist.

Latin Repertoire

The band's repertoire consists largely of Spanish and Latin American material, but is leavened with light classics and other items from miscellaneous sources. Incidentally these Catalonian cats were first with *April in Portugal*, but their RCA Victor record of it (in an LP) didn't come out until everybody else had jumped the gun on them. During the next year MCA again will send the Chavales on the

Lawsuit Filed Vs. 'Rouge'

New York—Scratch a hit song and you find a lawsuit. The old adage proved true again as a woman named Frances Lampert sued BMI and all the major record companies in mid-August for a total of \$1,100,000 for infringement and mental anguish because *Where Is Your Heart* (The Song from *Moulin Rouge*) is allegedly an echo of her own 1951 copyright, *I Want You to Know*.

Arranger Johnny Warrington saw her song, she says, and showed it to Georges Auric. The latter wrote *Moulin Rouge* with lyricist Bill Engvick of *White We're Young* fame.

Frances is suing Romulus Productions, too. They produced the movie; now she wants them to produce some moola.

Tony Pastor's Son Joins McCoy Ork

New York—Latest example of two-generation talent in the pop music field is Guy Pastor, 21-year-old son of tenor saxman-bandleader Tony Pastor.

Youth auditioned, along with many others, and was singled out for the vocal spot with Clyde McCoy's band. McCoy is now on the last lap of a tour of southern one-niters, with Pastor in tow.

road from coast to coast and put them on TV. Whether you get to see them or not, their recordings should be worth your attention. Even without the fancy uniforms and the showmanship, the music sounds good.

Strictly Ad Lib

NEW YORK

Pearl Bailey and Oscar Peterson were recent guests on the Eddie Albert show, *Nothing But the Best*, which switched to Sundays at 10 p.m. EDT . . . Sammy Kaye's nightly radio show on ABC at 8:15 to 8:30 p.m. is now sponsored four out of five nights a week . . . Joe Glaser planning to bring over British singer Dinah Kaye for an American tour . . . Arnold Stang signed with Coral for children's records . . . Alec Wilder writing an original musical for Excursion, the Ford Foundation's teenage version of *Omnibus*, which debuts on NBC-TV Sundays at 3:30 p.m. EDT. Alan Lerner and Arthur Schwartz also writing a musical comedy for the show.

Steve Allen signed a two-year contract with Brunswick after his first hep fairy tale narrations, accompanying himself at the piano, got a good reaction . . . New talk of rhythm and blues circles is Faye Adams from Newark, whose *Shake a Hand* on Herald Records sold 40,000 in its first week. A Phil Moore protege, she is being booked by Billy Shaw . . . Dolores Hawkins has been signed for 10 appearances on *Your Show of Shows* over NBC-TV during the next six months.

Ed Sullivan's TV show on Sept. 20 will pay tribute to the king of the saddle with an hour-long "Gene Autry Story" . . . Neal Hefti takes a band into the Paramount Sept. 23 . . . Benny Goodman reportedly fully recovered and ready for occasional action (mostly classical) starting this week . . . Bing Crosby still resisting offers from General Electric to do TV shows . . . Arturo Toscanini will do two telecasts this season, including a full length opera.

Billie Holiday struggled through a week at the Apollo with an abridged show . . . Duke Ellington working on some incidental music for Norman Rosten's play, *Mardi Gras*, due for Broadway production this fall . . . Veteran pianist James P. Johnson, still ailing and paralyzed will be the beneficiary of a Town Hall jazz concert Sept. 28 for which many early jazz stars have volunteered . . . Condition of Tadd Dameron, who fled from Atlantic City and returned here in a great hurry, is causing his friends grave concern . . . Bell Records, new 35-cent label, bows this month with sides by Cab Calloway and Snooky Lanson.

CHICAGO

Chicago theater, after the current show with the Ames Brothers, Monica Lewis, and Florian Zabach, is bringing in the Gaylords to head the bill on Sept. 18. Rusty Draper is set to follow . . . Ray Anthony one-niter at the Aragon Sept. 9 . . . Felicia Sanders, Hamish Menzies, and Albert Dekker held over at the Black Orchid until Sept. 28, when Arthur Blake comes in . . . Woody Herman is back with the GAC booking office, while Don McGrane has switched from McConky to MCA . . . Les Brown got a welcome telegram while playing the Aragon one night in mid-August. It informed him that the Bob Hope show found itself a new sponsor for the fall and the band will again work it regularly, in addition to accompanying the comic on his TV shots.

Beryl Booker's girl trio is currently at the Blue Note, along with the Singleton Palmer Dixieland Six. On Sept. 25, singer Annie Ross, the Four Freshmen, and the Mil-Con-Bo trio move in . . . Jimmie Iles's Dixie crew, which has been at the Brass Rail for the last year-and-a-half, has been replaced by the Ozzie Osburn group . . . Former Jay Burkhardt and Ralph Marterie tenor saxist, Kenny Mann, was married to Joan Stephen last month . . . Rex Maupin, music conductor for ABC network for 25 years, resigned . . . Vince Fiorino, former WBBM tuba player and composer, had his contract picked up for another two years by Okeh Records after his *Blue Canary* hit.

Kathryn Grayson expected in for her first midwest concert in Orchestra Hall Oct. 3 . . . Henry Brandon cut several sides for new discery, Nationwide Records, with soloists Jackie Van and Paul Chapman . . . Al Morgan back in Chicago with a week's stand at the Preview Sept. 7 . . . Bill Reinhardt, returned from a Bermuda vacation, took up his clarinet at Jazz Ltd. where Booker T. Washington has replaced Paul Barbarin at drums . . . Weela Gallez at the south-side Caribbean room . . . Arnett Cobb is at the Capitol, with Dizzy Gillespie coming in Sept. 30 . . . Joe Holiday took over from Sonny Stitt at the Beehive . . . T-Hone Walker jumping at the Toast of the Town.

HOLLYWOOD

BAND BRIEFS: Palladium has set its lineup for balance of 1953, with Les Brown (9/4-9/20), Ray Anthony (9/22-10/11), Billy May (10/13-11/1), Dick Jurgens 11/23-11/15), Benny Strong (11/17-12/24), and Harry James (12/25-1/24/54) . . . Circus Gardens, dark for a spell following the nickel dance debacle, reopened as Friday-Saturday night spot with Gloria Wood, backed by Shorty Rogers RCA-Victor recording crew, holding stand this deadline . . . Elliott Brothers (Bill Ulyate, sax, and Lloyd Ulyate, trombone) who record for MGM with band of studio aces, doing series of Saturday night dances at Santa Monica's Chase Hotel. Promoter is Ted Yerxa, wartime operator of the briefly successful Lamplighter label.

SUPPER SPOTTINGS: Jack Benny and Mary Livingston bought out every reservation at Mocambo for Vic Damone's opening night at Mocambo and turned it into a private party for themselves and friends. Dorothy Dandridge was set to follow Vic at the "Mo" Sept. 8 . . . Xavier Cugat with his band and show hit Ciro's starting Oct. 6, the Senor's first stand on the Strip in years . . . Harold Stern, with his big string ork including some 20 fiddles into Hotel Stalder's Terrace Room, sharing stand with Charlie Fisk, trumpet-player bandfront new to these parts.

L. A. Daily Mirror had recent series by staffer Wayne Lockwood hailing Los Angeles as now "jazz capital of world." Didn't mention Rumsey at Lighthouse, Mulligan at Haig, Brubeck at Zardi's—or launching here in 1944 of Jazz at the Philharmonic by Norman Granz.

THE JAZZ BEAT: Buddy Rich and Norman Granz ain't too mad at each other, Buddy headlined several platter sessions here for Norman's new Clef label (while Harry James was taking his usual layoff to take in the season at California's Delmar track). Benny Carter handled the arranger-conductor assignment for Buddy's discs. Louie Bellson, making a quick drop in via plane, also headed up a crack crew for some Clef cuttings. Don Redman, the original no less, handling the a.-c. assignment . . . Dave Brubeck quartet announced for a Hollywood stand (opening Sept. 9) at Zardi's, converted from Dixie to modern by Stan Getz' good draw there . . . Rolf Ericson, one of Sweden's ranking trumpet stars, in this country now for some months, has joined Howard Rumsey's Lighthouse jazzmen at Hermosa Beach, taking Shorty Rogers' chair.

SAN FRANCISCO—Buddy DeFranco did so well in his July fortnight at the Down Beat club that he returned for another two weeks in August but without drummer Art Blakey and pianist Kenny Drew, who returned to New York. Sidney Bechet, in his first San Francisco appearance, opens at the

Down Beat for four weeks Sept. 10, alternating with the Gerry Mulligan quartet . . . Erroll Garner opened at the Black Hawk for four weeks Sept. 7, followed by the Stan Getz quartet. Vernon Alley remains as the relief band. Don Ewell replaced Ralph Sutton (Turn to Page 10-S)



Jean Tilmans. (Photo by Ted Williams)

Harmonica Man Tilmans Started 'Way Back At 3

By NAT HENTOFF

The cynosure of the current George Shearing quintet is an intense Belgian with a swinging sense of humor, harmonica-guitarist Jean (Toots) Tilmans.

Born in Brussels, the 31-year old revolutionist of the harmonica, began at 3 with a toy accordion bought by his cafe-owning father. ("Man, I really wailed.") At seven he was graduated to a full-scale accordion and began to play overtures by omnipresent ear. In 1939 when he was studying mathematics at college he picked up a harmonica and began to dig Belgian jazz records and bands. "I could make everything but the releases." Then the war came, and the Tilmans family fled to France. "I had a beat-up harmonica with me and wailed all over France, though, I kept messing up the releases."

Back To Belgium

"We came back to Belgium under the occupation. The Germans forbade jazz which gave us a good chance to display anti-German feeling whenever we played it. I went back to the university, intending to be a mathematics professor, but in 1941 I heard Django Reinhardt and was knocked out.

"I didn't understand much of it until I got a guitar in 1942 and began to pick him up by ear. I never did have any instrumental teaching except for a couple of lessons on Spanish guitar.

"By this time I had to do six months' compulsory labor for the Germans, fell ill, couldn't take my exams, and by 1944 was a semi-professional musician. I played around American GI clubs, mostly guitar, began to hear Goodman records, Bechet's *Really the Blues*, and Pres.

Impressed With Diz

"Then I heard Dizzy's *One Bass Hit*. I wore out five acetates. By 1947 I came to the States as a visitor, had a couple of sessions with McGhee and Tristano. After 1950 I toured Sweden as a single, doing jazz concerts. My papers for the States came, and I made some so-called commercial attempts with a trio (organ, guitar and amplified harmonica) and played hotel lounges and the like. Then I met George Shearing. Someone told him I played guitar, too, and when

Why Jack Smith Smiles: Fan Letter Started It All

San Diego—Jack Smith, the singer, and his wife were in Banff, which is in western Canada, when their car started sputtering. They went to a mechanic, who looked hesitantly at the singer.

"We listen to your radio show all the time," said the mechanic. "But you know something? To tell the truth, I'm not sure which one you are—the smiling Jack Smith or the whispering Jack Smith!"

At that moment—which was several years ago—Smith realized he hadn't erred in prefixing his name with "Smiling." The public had accepted the nickname just as, a good deal earlier, they knew "Whispering" Jack Smith, the old vaudeville and radio star.

How It Started

"You know how that 'smiling' thing started?" asked Smith, here, recently for an appearance at Top's. "Back in 1941, I was on the *Family Hour* on radio. We had Gladys Swarthout and Deems Taylor. And there I was, with all those classical people.

"But they had a reason. We were sponsored by an insurance firm, and our announcer was Frank Gallup—you know, a real from-the-grave kind of voice. He'd talk very seriously about insurance for a few minutes on the commercial, and afterward we needed something to perk up the show. So I'd do my

phrasing, because notes are alternately blown and inhaled.

"That's why if you really want to improvise on the harmonica, you have to know your instrument thoroughly, know everything it can do. As for tone, I can get a big tone by blowing softly into the mike. I need amplification when we blend the harmonica with the group.

"The basic thing is that I play the harmonica as an instrument, not a toy."

As for his overall jazz theory, Jean believes "Jazz and thorough musicianship have to go together. What I mean is some musicians have higher musicianship potentiality than their jazz actuality—their ability to swing and phrase jazz-wise. With others, they can blow jazz well but lack elements of musicianship. I'd like to see the two blended."

Caught In The Act

Roberta Linn, *Ciro's, Hollywood, Calif.*

By now, most *Down Beat* readers should know that Miss Linn is the singer who was to Lawrence Welk (when he was winning his huge California following via his telecasts), what butter is to corn. She was "drafted" into taking over the headline spot at *Ciro's* on almost no notice when Constance Moore's booking was suddenly canceled for unrevealed reasons.

Minus the material that she might have prepared for this, her first hitery stand, Roberta naturally fell back on the repertoire of homespun songs and routines that have endeared her to the Welk audience, but not to the extent she

Sonny Howard, Jacqueline Fontaine, Eddie Collins, *Chez Paree, Chicago*

There was a melange of music in this show, with the highlight Miss Fontaine, a newcomer from the west coast. Though lacking a big name headliner, a necessity here, most of the bill was received well. Sonny Howard has made great strides in the last few years and his impressions of singers were sharp and unsteretyped. Miss

might have. Her attempts at more sophisticated numbers, and a round with pseudo-Calyppo (*Televeeshun*) were not as effective as her offerings in her own school-girlish idiom.

Vocally, and visually, she has all that it takes to make this circuit, but she needs coaching and experience to develop the delivery necessary in catching and holding this type of audience. Guitarist Joe Carioca, who assisted her, was an asset. With better arrangements (and more rehearsal) the band, under the baton of Joe Stabile, could have supplied better backing.

—emge

bit—a happy, smiling-type song.

"One day, someone wrote in and said: 'Smith sounds as though he's smiling when he sings.'

"Well, it was kind of silly, but the announcer picked it up and I became 'Smiling' Jack Smith."

Appropriate Tag

Actually, the description is appropriate. Smith does smile frequently. He is apparently quite amiable by nature, and his good cheer (over a Tom Collins on a hot afternoon) is infectious.

Currently, after nearly eight years on the air, Jack is working on a new CBS-TV show. It's called *Place the Face*. The idea belongs to his friend, Ralph Edwards, and the program is a kind of combina-

Some Degree

Fort Worth, Tex.—Musicians in the east who wonder what became of Joe Cohen, pianist-arranger with the Savitt, Garber, Krupa, and Loper bands in the 1940s, will be slightly stunned to hear the answer.

Joe just got his BM degree at Texas Christian U., majoring in music, after scoring straight A's clear across the board during each of the four years he had been studying there.

The TCU President cited his brilliant scholastic record at the graduation ceremonies.

tion of *What's My Line?* and *This Is Your Life*, Jack doing the moderating.

"I don't sing on this one," he pointed out. "But Ralph has an idea for another show for me—*End of the Rainbow*. A quiz show with songs. So, all in all, everything looks good . . ."

There is, you might say, something to smile about.

—don freeman

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By Keefe Brasselle

How I 'Drummed Up' Film Acting Career

My ambition, almost as far back as I can remember, was to have my own band and play drums in it, like Gene Krupa, who was an idol of mine when I was a kid. My home town was Elyria, Ohio, which was close enough to Cleveland that I could go there to study with Billy Lang, an excellent teacher.

By the time I was 14 years old I was able to do enough professional work to earn much-needed money for our family. I was just getting well under way when World War II changed my course.

Organized Band

But I was lucky because while I was in the air force I was able to organize and play in a dance band at our post in West Virginia. And I got experience that was to be valuable later, staging and taking part in shows presented for

the boys at our base.

The best part was that my wife, Norma, whom I had married about the time I went into the service, was able to live near the base and appear with the band as our girl singer. Our plan was to go out together with a band after the war.

Young Man Goes West

We decided to start in California. We arrived in Hollywood just as the postwar slump was hitting the music business. And by that time, Norma and I had little Mickey, our baby daughter.

With my experience as an entertainer, I decided to make a try for some work in pictures to tide us over until the band business picked up. With my background as a musician, there just wasn't much else for me to try.

Lands Bit Part

My first job was just a bit part—only a few days' work—in a Warner Brothers picture, *Janis*. I attracted the attention of a writer for *Movieland*. The story in *Movieland* caught the attention of Ida Lupino.

Miss Lupino, who produces pictures independently, gave me the lead in *Not Wanted*, opposite Sally Forrest. Things picked up after that, and I landed a contract at MGM.

But by this time I was feeling more confident than ever, and when a string of minor roles at MGM seemed to lead to nothing better than things like singing one song in the Esther Williams picture, *Skirts Ahoy*, I asked for release from my contract.

Crazy, Man Crazy

Everyone thought I was crazy, and I don't blame them. But I had heard about the plan to make the Eddie Cantor picture at Warner Brothers with an actor portraying Cantor on the screen to songs recorded by Cantor, himself, in the manner of the Jolson pictures.

Eddie Cantor, with his tremendous bounce, energy and enthusiasm has been one of my favorite entertainers all my life. I honestly believed that I could do a better job in the role than anyone else, and I gambled everything on my try for the role.

Friends Helped

A lot of my friends in Hollywood, some very influential, also thought so. So many of them helped me that I can mention none without hurting the others. The important thing is that my impersonation won the approval of Eddie Cantor, himself; Sidney Skolky, the producer; and Ray Heindorf, the Warner music head, who was also one of my principal supporters.

So now I'm waiting, with my fingers crossed, for the release of the picture. One thing I'm sure of is that my training and experience as a musician was a big factor in getting the role.

Larry Parks did a great job of matching his action to Jolson's voice in those pictures, but Larry was an established performer at that time and had months of preparation and coaching. I just had to jump into the role and do it to win the part.

No Click Tracks

In shooting the song numbers I was able to work without benefit of click tracks or any other synchronization guide. My biggest asset was that sense of rhythm and timing I developed as a drummer.

I think every youngster should study drumming, if only to play in his high school or college band. The sense of rhythm and timing (Turn to Page 6)



Movie Music

Cinemascope To Give Orchestra A Break

By CHARLES EMGE

If you have been wondering just where music would figure in Hollywood's current scramble with 3-D, Cinerama, Cinemascope, stereophonic sound, and the various large-screen processes, we have what may be the answer for you. We think we found it after seeing—and hearing—Alfred Newman and an 80-piece 20th Century-Fox staff orchestra playing his *Street Scene* music for use as a prologue with *How to Marry a Millionaire*, a comedy-drama in Cinemascope.

Cinemascope is the large-size, curved-screen process developed by 20th Century-Fox, and as of now seemingly in the lead as the one likely to become standard. When it was in the introductory stage, Newman made a test reel, with the 20th-Fox orchestra, for showings to exhibitors.

Unlike most orchestral sequences, the orchestra, itself, was actually photographed (though the music, as usual, was pre-recorded). From that test reel and its enthusiastic reception came the idea to make the musical prelude.

Of the music, itself, Newman is inclined to be casual and makes no great claims, even though it is one of the few things written for the screen that has survived. He says, "I suppose you can say it was good film music for its time."

More important, Newman feels, is that in musical prologues such as this, film composers, conductors and musicians, long invisible and remote from screen audiences, will be able to establish a new and closer relationship with the average moviegoer. His viewpoint:

"Some of the finest musicians in the world are in our ordinarily-unseen studio orchestras. I think screen audiences will be more interested in them and their music when it is known that the musician in the picture is the same one who is being heard."

"Chances are that very few people ever noted the extraordinary solo work of our Russ Cheever (soprano sax) or John Clyman (trumpet), though I have featured them quite a bit in underscores. When audiences actually see them it will be different."

"And then—particularly in this *Street Scene* prologue because several are featured—a lot of people will renew their visual acquaintance with musicians like Eddie Miller, and the boys from Les Brown's band; Frank Beach, trumpet; Ray Kline, trombone; and Abe Most, clarinet."

Although he, himself, is one of Hollywood's most respected composers, Newman believes that if symphonic orchestral prologues become part of the standard pattern with Cinemascope, the emphasis should be on standard music, rather than original composition by film composers.

"There is still plenty of great music," he points out, "relatively unfamiliar to the vast audience we can reach with this medium. And think of the possibilities in ballet!"

"I don't like to make predictions, but it seems highly possible that Cinemascope, with its large screen for realism, three-dimensional effect, and the amazing fidelity of our stereophonic sound, can be one of the biggest things that ever happened for music in motion pictures and the musicians who play it."

Soundtrack Siftings

Danny Kaye, now completing *White Christmas* (songs by Irving Berlin), which means the leads will be Danny, Bing Crosby, Rosemary Clooney, and Vera-Ellen.

George Antheil, one of few top-rank composers who works regularly in Hollywood, shares composer honors with Shorty Rogers, who was called in to do jazz sequences, on scoring of *Dementia*, off-beat picture with no dialogue, featuring Adrian Barrett (songs soundtracked by Marni Nixon). Story deals with mentally-ill singer. Johnny Graas' French horn featured prominently in solo passages. Picture set for fall release.

Dolores Gray, who recently starred in L.A. stage show *Carnival in Flanders*, and is also coming up via records, signed by MGM, where her screen career will be guided by Arthur Freed, MGM's top producer of film musicals.

Skippy Martin borrowed from MGM by Warner Brothers to handle vocal arrangements on Judy Garland's rhythm numbers in *A Star Is Born* (songs by Harold Arlen and Ira Gershwin). Picture, musical remake of Janet Gaynor-Fredric March starrer of late '30s, starts this month.

Hank Mancini doing underscore. (Turn to Page 6)

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Keefe Brasselle

Readers Always Write

Down Beat—Hollywood:

In the Hope-Crosby picture, *Road to Utopia*, was a little dance number by some island "natives." Island "natives" my clef sign!!! I'd swear they were dancing to a number Stan Kenton put on wax, though I doubt if it was the Stan Kenton recording. . . . This is my chance to pick up a \$5 bet. . . .

Sgt. Bing F. Bircher
750th AC & W Sqn.
Boron, Calif.

Sgt. Bircher—You must mean *Road to Bali*, not *Road to Utopia*, the first of the "Road" pictures, and made over 10 years ago. If you mean *Bali* you're the winner, and this was in fact the Kenton band you heard in that little sequence, playing Pete Rugolo's *Artistry in Percussion*. Congratulations!

Down Beat—Hollywood:

I would like to know the title, the composer, and how I might find a piano arrangement, of the background music to the Alfred Hitchcock picture, *I Confess*. I think that it is the most beautiful music I ever heard in a motion picture.

Helen Ray Hutchinson
Ocean Springs, Miss.

Miss Hutchinson—The music was by Dimitri Tiomkin, who won both the 1952 Academy Awards ("best song" and "best scoring of a drama") with *High Noon*. The principal theme from *I Confess* was published as a song, *Love, Look What You're Done to Me*, with lyrics by Ned Washington. If you can't get it from a local music shop, order from M. Witmark, 6425 Hollywood Blvd., Hollywood 28.

Down Beat—Hollywood:

Vitally interested in your column. One of my night shows is based on such facts. Can I get voice tracks of artists for plugging their pictures on the *Jax Waz Fuz* show?

Jack Guarrett
WQBC, Vicksburg, Miss.

Jack—You have a great idea, but it's unlikely you can get dubbings of tracks with instrumental music, because of AFM restrictions. When such tracks are transferred to phonograph records, the film studio musicians are always paid full phonograph recording scale (they tell me). Meantime, phonograph records of songs from pictures are your best bet.

Down Beat—Hollywood:

One question has been bothering me for six months. Did Jo Stafford get the lead in *The Helen Morgan Story*?

Carol Kunkel
Buffalo, N.Y.

Carol—Rights to *The Helen Morgan Story* are owned by Warner Brothers, where the project has been on and off the schedule for at least three years. If and when they do it, and they probably will, the role is almost certain to go to Doris Day.

Down Beat—Hollywood:

. . . Any and all information concerning the background music to the French-made full length cartoon *Johnny, The Giant Killer*. This score fascinated me. . . .

James Anderson
Palo Alto, Calif.

James—Sorry, but we can't help you here on foreign-made pictures, but thanks for calling attention to it. We'll catch it if and when shown here in Hollywood.

(Queries to this department should be addressed to Mary English, *Down Beat*—Hollywood, 6124 Santa Monica Blvd., Hollywood 28, Calif. Letters from service personnel stationed overseas will be answered individually by airmail.)

Tommy Reed Pacted

Chicago—Tommy Reed, currently at the Oh Henry ballroom here, pacted with MGM Records last month and cut four sides at Universal Studios.

Keefe Brasselle

(Jumped from Page 5)

will be valuable to him, no matter what he does for a living.

Personally, I am also mighty proud of that card I hold as a member of Local 47, American Federation of Musicians, and regardless of what happens, music and the enjoyment of it will always be a big thing in my life.

I'm a big band fan myself. I like bands such as those of Harry James (especially since he acquired Buddy Rich), Ray Anthony, and Les Brown (Les' former arranger, Frank Comstock, is preparing the music for a personal-appearance

Soundtrack

(Jumped from Page 5)

for *The Glenn Miller Story*, now in cutting stage. Will use melodies associated with Miller band as principal themes.

Manny Klein's trumpet solos dubbed for Montgomery Clift's bugling in *From Here to Eternity*, subject of some discussion. Some hold no bugler could play that well.

. . . Max Steiner left Warner Brothers Sept. 1 after 13-year tenure. Will freelance and take active part in forming publishing company.

tour I have coming up.)—bands that have the drive of the swing era, but a modern flavor.

I guess I'll always be a drummer at heart.

Counterpoint

By NAT HENTOFF

Sociologist David Riesman calls our society "the lonely crowd." The term, in itself, helps explain many of our popular record hits. In addition, many younger members of the lonely crowd dream of actually being a star whose identity needs no proving. A few make a start, and a very few come close enough to live in the mirage.

This is the story of two girls who are starting. They represent two basic approaches to popular singing—two ways of communicating their own personalities through the interpretation of a song. And two different ways of reaching for success and the self-fulfillment they hope goes with it.

One is Faith Winthrop. At 21, she has sung professionally for only three months. After three weeks' apprenticeship in small towns in Maine and Massachusetts, she's at the Saxony in Boston where—so fresh is the impact of her vocal personality—she can now stay as long as she likes.

For seven years she had studied

(Turn to Page 21)

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MILLIONTH TO MEXICO—Record No. 1,000,000 of the Les Paul-Mary Ford hit, *Vaya Con Dios*, is turned over by popular team to Mexican consul Enrique Brava Cara, after initial presentation by Capitol Records' Mike Maitland (second from left). Les and Mary now have hit 1,000,000 mark four times.



RICKY TICKY TIME is had here by Louis Jordan and little Ricky Vera during recent rehearsal for Louis' guest appearance on NBC-TV *Saturday Night Revue*. Jordan was on coast for personal appearances, preparatory to engagement at Golden Hotel, Reno.



WHY SO GLUM, FELLAS? Trio shown above at The Embers, New York, had no reason for somber looks. George Shearing (left) had just broken the house record; and owner Ralph Watkins (center) was huddling with Artie Shaw on latter's Oct. 5 stand with new Gramercy Five. Smile, darn ya, smile!

BIRTHDAY BOY is Lucky Millinder, whose natal day was also second anniversary of his *Lucky's Lounge* show on New York's WNEW. Celebrating double event are Lou Terrasi of Terrasi's Jazz Club, bandleader Neal Hefti, publicist Milton Karle, Millinder, pianist Billy Taylor, veteran jazzman Sidney Bechet, publicist Larry Douglas, and *Ebony* editor Alan Morrison. Lucky and his new band have just been signed by Decca.



KRUPA'S LATEST HIT is scored above on softball diamond in his home town, Yonkers, N. Y., where drummer played a two-month stand with own team, *Krupa's Krazy*

Kats, before resuming tour with Jazz at the Philharmonic unit. At right, mighty skin man takes over on mound, where his extraordinary prowess elicits a strike call from

Ump Tex Greening of Yonkers Recreation Commission before ball even breaks across plate! Only other music biz member of Krupa's ten was arranger George Williams.

Perspectives

Ralph Mulls Mulligan,
Finds Overrated Child

By RALPH J. GLEASON

The Boston Strongboy, Nat Hentoff, had a few things to say in the last issue of *Down Beat* which if you haven't read, I humbly suggest you do so immediately.

At the moment I cannot find the source and the quotation to repeat exactly, but one of the ancients once said that it was just as silly to dislike something just because it was new as to dislike something just because it was old. And the old iconoclast, George Bernard Shaw in his fabulous career as a critic almost 50 years ago, said "anybody, almost, can make a beginning; the difficulty is to make an end . . . to do what cannot be bettered."

A Precise Application

Both of these apply precisely to what Nat was talking about—the Gerry Mulligan Quartet and the current idolatry of it.

After wondering whether the Quartet was so startlingly original



and suggesting that some of their records sound dull on replaying, Nat asks "Anyone for reflection?" Yes, brother! Amen!

Sometime last summer, as constant readers may remember, I broke out into a nervous sweat over the Mulligan group which then had started its first fulltime job here in San Francisco at the Black Hawk. The Mulligan Quartet was like a shot in the arm. The shock of first hearing them was terrific. Their first kicks, as Mezz Mezzrow (you should excuse the expression) said, are a killer. But, unfortunately, their first kicks can wear kind of thin after a while.

Crew Boring

By the end of the Mulligan tour of duty at the Hawk, they were boring me silly. I thought it might be because of certain differences of opinion within the group, and tried to ignore it. Their first discs on Pacific Jazz and Fantasy were a kick when first heard, but by the time Don Freeman was in town to hear them later in the summer, the tinsel was already considerably dulled.

By now, the Mulligan moments are few and far between. Looking backward over a whole year of activity, arrangements for Kenton, small band sides, and now the Capitol Ten-tette album, there is a definite limit to the pleasure I, at least, can get from this music.

Ecstasy In England

Our British cousins are currently in a state of ecstasy over Gerry's records. It will be interesting to see how they feel in six months. For the Mulligan technique, the structure and the whole approach, is so stylized whether for four, 10 or 17 musicians, that it palls quickly.

The original records have little depth in the sense that *Summer Sequence* and many Ellington compositions have depth. They are all on the same level. I keep waiting for something to happen. They sound like preludes to something that never comes off.

Kenton More Interesting

The Kenton sides are more interesting because of the different instrumentation but are basically the same. The recent Thornhill sides are similar. And when you get the Ten-tette LP in the same mail as the new Capitol Duke Ellington *Premieres* album, the whole thing falls into focus.

I frankly think that the Mulligan Quartet is, with one exception, the most overrated small band in jazz. To compare their work on records with even the *Contrapuntal Swing* of Rex Stewart to say nothing of the ageless Ellington art, is just silly. Play the two LPs one

Opera, Unsung, Makes
Big Noise In Chicago

Chicago—Grand opera, long suspected of being dead, is the liveliest item on the musical scene in Chicago. Not that there are any performances being staged, but there are promises, threats, brawls, sneers, and hints of deep secrets.

Nicola Rossi-Lemeni, Itallian basso, is the center of a hair-pulling contest over his services between two lady promoters.

Mary Wickerham, veteran Chicago concert manager whose Midwest Music Foundation scheduled, then canceled, four opera performances last spring, announced he would sing a concert for her Jan. 16 at the Civic Opera House.

Conflicting Claims

Carol Fox, Chicago socialite and amateur vocalist, who is president of Lyric Theater of Chicago, announced he would sing the title role in a production of *Don Giovanni*

two weeks later on the same stage. Miss Wickerham declared she had exclusive rights to Rossi-Lemeni in the Chicago area, and that she thought she might sue. Miss Fox said 'twasn't so. Rossi-Lemeni, like any smart man, didn't say a word.

Some Opera, Anyway

Whether or not Lyric Theater gets its *Don Giovanni* onto a stage, there will be some opera this season in Chicago, which once was national capital of opera in America, but hasn't had a resident com-

Lawrence 'Holiday'
Filled By 1-Niters

New York—Elliot Lawrence took a two-week hiatus from his radio-TV music director chores Aug. 20 to do several one-niters and a week at the Atlantic City Steel Pier, starting Aug. 28.

pany in nearly a decade, and hasn't even seen the Met on tour in several years.

The New York City Opera company is tentatively set for a November engagement at the Civic Opera House, the Fujiwara Opera company of Tokyo will present *Madame Butterfly* at the Blackstone theater the last week of September, with Japanese characters singing in Japanese and Americans in Italian. Harry Zelzer, Chicago concert manager, says he has a secret opera project not yet ready for unveiling. And rumors of Fortunio Gallo staging a few performances in the huge International Amphitheatre are recurrent.

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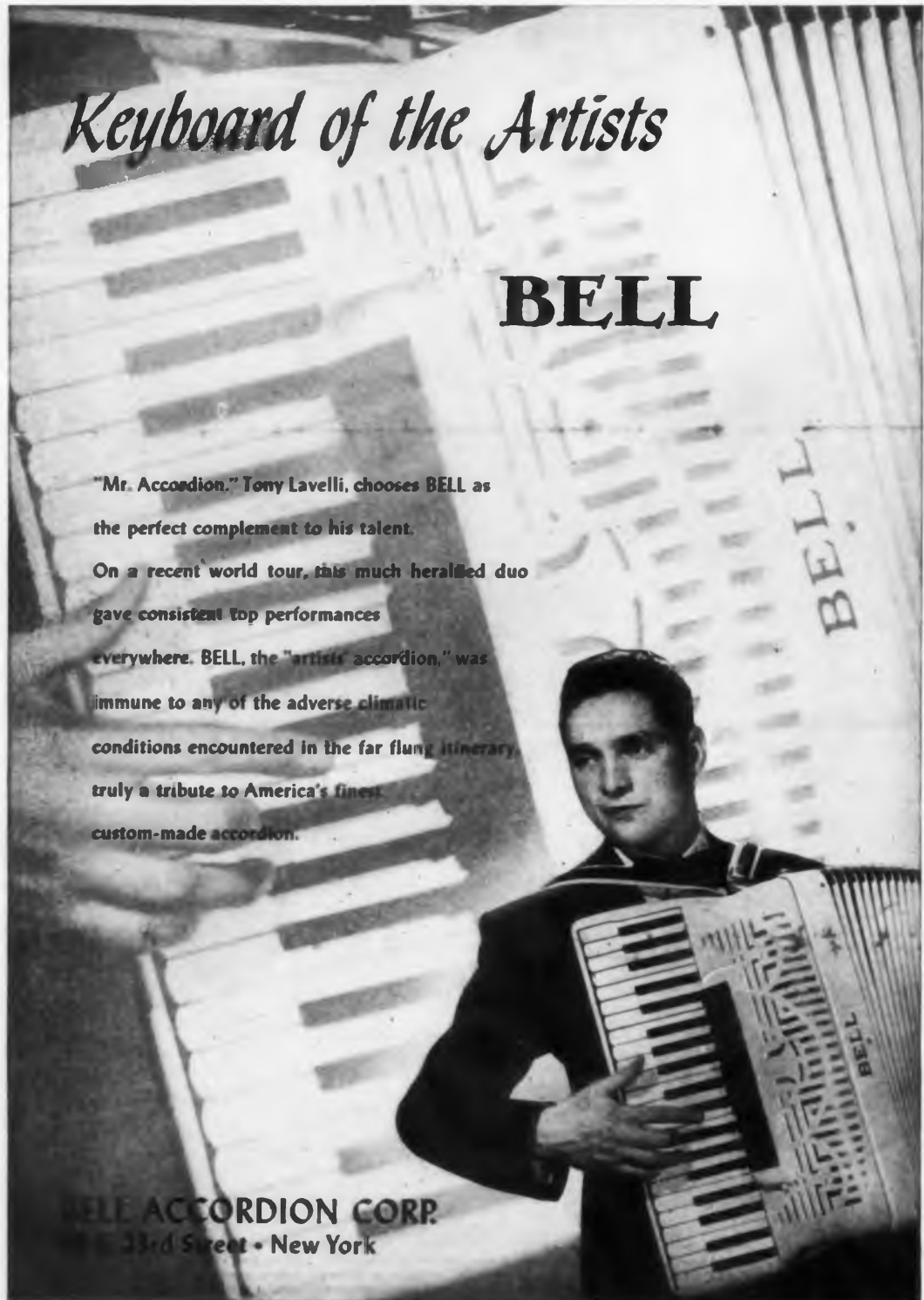
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Records, Hi-Fi



LP, Boon To Music World, As Seen After 5 Years

Audio Fair Attendance Up 3 Times Over 1952

Chicago—Crowds triple the number which attended the first Audio Fair here last year turned out to see and hear the latest developments in the high-fidelity field in the Sept. 1-3 conclave at the Palmer House.

The tremendous growing interest in the fidelity reproduction field brought a new high in exhibitors, with more than 100 companies being represented. The Fair was combined with the first Sight and Sound Exposition to encompass all phases of the hi-fi field.

Recorders Stir Interest
Chief interest seemed to be along the lines of tape recorders, ranging

in price from \$100 to elaborate installations as part of music "dens" that cost from \$4,000 to \$6,000.

Binaural tape manufacturers indulged in blindfold tests, playing a record for a visitor and then a tape and defying the hearer to tell which was which. Several FM radio stations originated their programs from the exhibition hall in the Palmer House, demonstrating hi-fi discs. Zenith, in addition to its hi-fi

Chicago—Perhaps no other single factor in the record business has been so important as the introduction of the long-playing disc by Columbia Records. Since its introduction five years ago, the LP has created a new and vast market of music lovers. They spent more than \$200,000,000 for platters in the last year, and are expected to spend more than \$300,000,000 within the next year.

And it's significant to note that the sale of long and extended play

line, also demonstrated Phonovision, or subscription television.

While New York will have its fourth radio exposition later this fall, interest has become so great that the west coast will also have one this fall in San Francisco.

releases now represent about 60 percent of the market.

Merchandising Changes

Since the debut of the 33 1/2 rpm which shocked the record industry, the entire matter of selling and merchandising has gone through rapid changes.

When Columbia Broadcasting Co. brought out the old Columbia Record Co. in 1938, the firm had little to recommend it other than a small but valuable classical collection, made up chiefly of foreign records. However, mostly because of World War II, nothing was done to merchandise this asset and it was not until after the war that Columbia made plans to convert its classics to the LP label. Then the bomb.

What it did was to sweep all the old 78 rpm classical records

right off dealers' shelves, and with the advent of RCA-Victor's 45 rpm, which came only a few months later, the tug-of-war really started. Other record companies took sides and for several years, chaos took over.

However, in 1949 a pattern evolved, with most of the classical etchings being done on LP and the pop singles on 78 and 45 rpm. Since then the sale of classical and standard works has soared to more than five times what it was before the war.

More Discs Enter

With this has been the entrance into the market of other discs, many from this country and others from Europe, which has created additional interests and has also kept platter prices in the classical line at amazingly low levels.

It's likely that much of the interest in the LP field has been due to the fact that for \$5.95 and less the customer has been able to get the same recordings that would have cost him \$12 or more on 78 rpm and minus the interruption of changing records.

With many of the smaller independents, prices have even fallen lower than that, with the result that Columbia and Victor are introducing new labels for their LP and EP divisions. Columbia has brought out the Entre line, which consists mostly of reissues of top sellers which have been replaced by new cuttings, and Victor has issued a Concert Cameo line, based mostly on semi-classics.

Far-Reaching Effects

Columbia's LP has meant more to the music field than just the sale of records. Naturally with the three speeds there has been a tremendous increase in the sale of phonographs and changers which, of course, helps in the sale of records.

It's also been an aid in the sale of tape recorders, as many individual buyers record their best LP and EP discs on tape. It's also created new interest on the instrumental side, because of the fine fidelity on the new records.

All in all, the whole music world has benefited by the five years of LP and its cousin, EP.

U.S. Music Coming Of Age: Schuman

Chicago—"America is coming of age musically," according to William Schuman, composer and head of the Juilliard School of Music, New York, "but we haven't told the rest of the world."

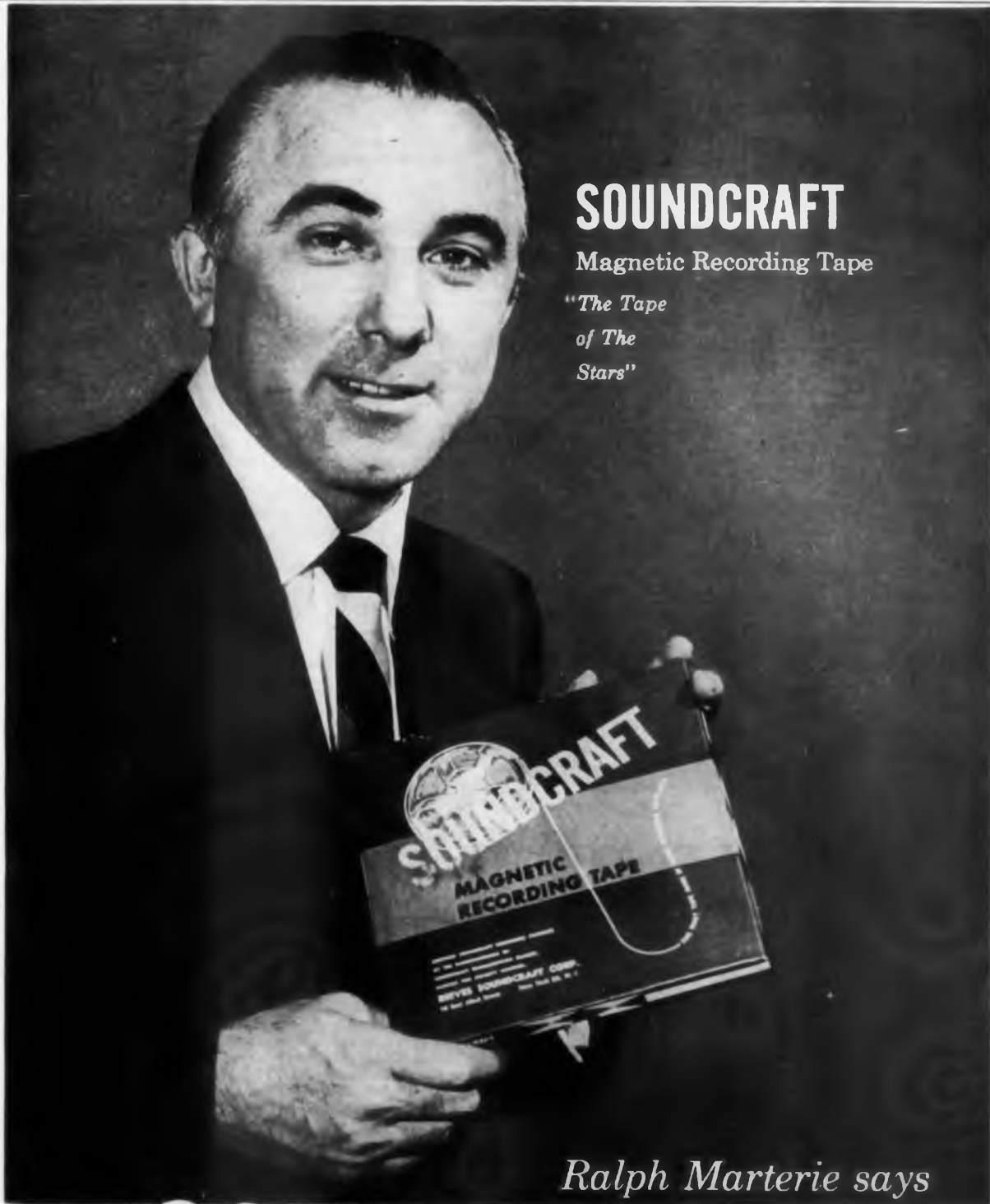
He reported that the New York Philharmonic will feature 23 American performers next season, in contrast with one American artist 30 years ago and two, 20 years ago. He also pointed out that three U.S. singers had leading roles in the Wagnerian festival at Bayreuth, Germany, this summer.

However, he claimed that native composers are still being overlooked, with only 3 to 9 percent of American music in the repertoire of the symphony orchestras in this country.

He gave a nod, though, to the nation's disc jockeys, praising them for playing much of the new native music.

Who Two-Timed Tommy?

New Yorker — The misnomer of the month appeared on the cover of Tommy Dorsey's new album, *Tenderly*. Subtitled "Love Songs in Waltz Time," it features eight arrangements by Neal Hefti—some of them swinging, all of them with an unmistakable 4/4 beat. There isn't a waltz in the bunch.



SOUNDCRAFT

Magnetic Recording Tape

"The Tape of The Stars"

Ralph Marterie says

"We use High Fidelity Reeves Soundcraft Recording Tape for best tone quality."

Strictly Ad Lib

(Jumped from Page 3)

in the band at the Hangover Club in mid-August for his first appearance here. Bob McCracken came in on clarinet, replacing Pud Brown. Joe Sullivan was relieved of his intermission chores by New York gal pianist Ginger Laird. Kid Ory returns to the spot Oct. 2 to be followed by the George Lewis band from New Orleans on its second-go-round. George and Les Vieux Carres open Nov. 2 and remain until Doc Dougherty takes his annual two-weeks' hiatus Jan. 2.

The Vagabonds return to their native haunts for the first time in ages by playing the Golden Gate theater for a week opening Sept. 9... Oscar Pettiford took a seven-piece group into the Down Beat Aug. 20. Group consisted of Allen Smith, trumpet; Monte Budwig, bass; Johnny Berger, drums; Wardell Gray, tenor; Sonny Clark, piano, and Frank Morgan, alto. Pettiford played cello. Russ Bennett's new band at the Claremont Hotel... Pianist Johnny Wittwer after doubling between the Hungry i and the Carousel in the Carmel Valley, opens Sept. 17 at the former for six months.

—ralph j. gleason

PITTSBURGH—The sensational success of Christine Jorgensen at the Copa, both as an attraction and as an act, resulted in an immediate booking at the Twin Coaches for three days from Aug. 27... Sparks really flew at the Midway Lounge recently during the Benny Green engagement, as Benny and former JATP sideman Tommy Turk locked horns to produce some thrilling trombone jazz. Business picked up considerably over recent months... The Vagabonds to play the Vogue Terrace for three weeks from October 18... The Pittsburgh Civic Light Opera Association wound up the season with the perennial favorite, *The Great Waltz*. This number was chosen by a vote among the customers last season.

The Collectors' Corner program on WWSW will inaugurate a monthly series of Blindfold Tests on the show in the near future, through the cooperation of Down Beat, and using local musical personalities as the subjects... Barry Kaye, the Baltimore, Chicago, Atlantic City, etc., etc., deejay who recently started on WJAS here, has been attracting hordes of kids to the studios, to the extent that the gendarmerie has been called out on several occasions... Ice Capades of 1954 a precocious arrival at the Gardens, Sept. 21.

—charles c. sorda

CINCINNATI—Queen City music makers are doing landoffice business after brief inter-season doldrums. A renovated Castle Farm opened Sept. 5 with Ray Anthony. Joel James featured on the vocals Sept. 12, with Burt Farber orchestrating. Russ Morgan has been booked for the Sept. 26 spot... The second name band concert of the season at Eden Park, held Aug. 30, featured Ray Anthony and his orch. The free, open-air concert was as successful as the season's first, June 28, which spotlighted Ralph Flanagan... Merv Griffin polished off several personal appearances the week of Aug. 17, plugging his current hits, and the movie *So This Is Love*.

The Topper Club selected Ralph Marterie to open the fall season Sept. 19. Following Sat. night stands will feature Hal McIntyre, Sept. 26, and Claude Thornhill Oct. 3... Dixieland taking Ohio land by storm. The Chuck Slater 5 plus 2 artists pulling strong every Friday night at the Netherland Plaza. Their program billed as "Charleston Dancing to hot Dixieland music in air-cooled comfort." Five plus 2 also appears Sunday p.m.'s from 2 to 4 weekly, at the recently established Bill the Beachcomber bistro-restaurant.

—si shulman

LAS VEGAS—Upswing of 50 percent in casino traffic at the Last Frontier has been tabulated since Mary Kaye Trio began laying down the fine harmonies in Gay 90's Bar... Other Strip hotels

are now searching for effective competition, with El Rancho paging Steve Gibson, Redcaps, and Damita Jo back from Lake Tahoe to its newly-decorated late-lounge... Double threat is addition of Matt Dennis quartet, with Virginia Maxey alternating with Redcaps.

Ralph Marterie's one-niter in Silver Slipper ballroom suffered from attendance because of short notice. Deejays Henry Lewy (KENO), Bob Baker (KORK), Martin Black (KRAM), and Red Gilson (KLAS) plugged the Marterie date but plenty with only a few days to barage... Ray Sinatra gives signals to Sands crew while stumping around in plaster cast from busted ankle injury... Lads in Carlton Hayes ork took needed vacations while Ted Lewis tottled for a month at the Desert Inn... and the Ray-Johnnie, that is—began his fortnight bawl at the Desert Inn Sept. 1.

Seymour Felix prepping special productions at the Flamingo for Andrews Sisters' opening Sept. 10... House count was good for Count Basie's mid-August stopover at War Memorial auditorium, sponsored by Westside Adaven Club.

Pearl Bailey and Lou Bellson sneaked into town for QT two-week vacation with the Don Redmans last month... The Harry Jameses will be around this month as Las Vegas Park opens, and several bangtails from the HJ stables will make a dash for the neat purses... It looks like Frank Sinatra for Ziegfeld Follies at the Sands in October. Frankie is trying to buy a 2 percent interest in the Sands, and if it's approved by state tax commission, it will make him the first boss ever to work in Vegas for the "stinkin' bosses."

—bill willard

MIAMI—Dolores Hawkins followed Pat Morrissey into Jack Goldman's Clover club. This bistro, since the closing of Martha Raye's spot, is the only night club in the area hiring name or semi-name talent... The lounges of the ocean front hotels continue, however, at full tilt... After more than two years on the bandstand of the Ronney Plaza hotel, the George Hines band was replaced by that of Don Baker... The Mary Peck trio, after a month's stay at Lake Tahoe, returned to the lounge of the Casablanca hotel.

Pianist Herbie Brock at Gallagher's in Fort Lauderdale... Marge Hilton 88ing at the Driftwood club between Hollywood and Fort Lauderdale... Bassist Hal Edwards' trio (Tommy Miles' guitar, Bob Bradley's piano) in the bar at the Empress hotel in Miami Beach... Former New York sports announcer Steve Ellis now conducting a disc-less jockey show from the Vanderbilt hotel's Pago Pago room... The jump crews of Johnny Bardine and Danny C. Small are airing for 60 post-midnight minutes on WINZ.

—bob marshall

MONTREAL—Ann Summers, formerly with husband Frank Costi's band is now with Ray McKinley's revitalized crew... Duke Ellington at the Show Mart for a one-niter Aug. 26. Guy Lombardo is the next name attraction, also for one night, late in September... Dolly Dawn at the Chez Paree... Sara McLawler, organist, and her trio at the Seville in August along with the Four Knights, followed by Polly Bergen and the Harmonicats.

The Gloria Wood-Pete Candoli disc, *Anybody Hurt*, being given a big push here chiefly as a result of repeated playings on Jazz At Its Best on CBM heard at 11:30 a.m. Saturdays. Bob Hopkins and Al McGowan at the Legion hall on Friday and Saturday evenings... Jill Terry, née Heather Woods, with the Chuck Slater trio... There is a distinct possibility Blake Sewell's Town of Mount Royal crew may get a sustaining radio series for the CBC this season.

Modern jazz violinist Willy Girard currently unemployed musically and working as an assistant in an optical shop... Charlie Kittson, piano-playing Maple Leaf recording artist, new at the Moon-glow room... Yvonne, ex-Duke Ellington, has left for Toronto to work with Calvin Jackson. She made a successful TV guest shot with Jackson recently.

—henry f. whiston

Hi-Fi Flashes

The nation's radio stations, business firms, schools, and religious organizations—as well as the record industry, itself—got a new look at the potential of tape recordings recently when engineers from the Audio-Video Recording company,

New York, set up shop at an eight-day international convention of Jehovah's Witnesses at Yankee Stadium.

They tape-recorded all convention highlights, then mass-duplicated the tapes, turning out 10,000 copies in a week's time for distribution among the church members in attendance, who will use the recordings in evangelistic and missionary work in the U.S. and some 90 other countries.

From 100 to 2,000 copies of each of the master tapes, many of them in foreign languages, were recorded. Masters were taped at 3 3/4 inches per second, as were the copy tapes. However, the duplicates were made at eight times normal playing speed (30 inches per second), and, since the tapes were all dual-track, the copies were made in one-sixteenth their actual playing time.

The duplicating unit, using ten specially-modified Ampex recorders, was able to turn out the copy tapes 160 times faster than normal. Some 12,000,000 feet of Scotch magnetic tape were used in the project.

"What makes the event significant is that it indicates the tremendous progress that has been made in mass-production of recordings on magnetic tape," Charles E. Rynd, Audio-Video president, said. "What's more, it's proof that mass-production of recordings on tape for use in the church, school, radio station, business firm, and home is definitely feasible—both technically and economically."

Don McGohan, Inc., Chicago, has announced a new 12-watt hi-fi amplifier in the moderate-price field. Frequency response of the amplifier, known as the WA-310, is listed at from 20 to 20,000 c.p.s., plus-or-minus 1 D.B.; harmonic distortion as less than 1 percent at 12 watts, less than .5 percent at 10 watts.

The unit has seven inputs: 1 high radio, 1 low radio, 1 high auxiliary, 1 low auxiliary, and three phono inputs—G.E., Pickering, and Audax. Full information may be obtained by addressing the firm at 3700 W. Roosevelt Rd.



TapeMaster HF-500

A new single-speed tape recorder in the moderate-price field has been introduced by TapeMaster, Inc., Chicago. The unit, designed for portable or fixed operation, is completely self-contained, has internal amplifier and 6" extended range speaker, yet can be switched to external amplifier and speaker.

The recorder is known as the TapeMaster Model HF-500. Full information is contained in Bulletin No. 112, available through TapeMaster, Inc., 13 W. Hubbard St., Chicago 10, Ill.

A new technical bulletin on the Turner ADA 95D dynamic microphone is now available for distribution, representatives for the firm report. The two-color bulletin may be obtained from electronic parts jobbers or by addressing the firm at 916 17th st., N.E., Cedar Rapids, Iowa.

The Turner ADA 95D is a general-purpose dynamic mike featuring Alnico V magnets and moving coils. The design is modern, with a special satin-chrome finish.

The Audio Workshop

By Max Miller

A letter of Lorne Tooley, Tupper Lake, N. Y., reads as follows:

Dear Mr. Miller: I am interested in hi-fi but have a limited knowledge of it. I have a number of questions, the answers to which I would appreciate.

Before asking the questions I should briefly describe my phonograph. It was purchased from Sam Goody, built by the Electronic Workshop of New York and is known as the Series "500." It has a Jensen 12" speaker; a 10-12 watt, push-pull amplifier; and a General Electric RPX-150, dual stylus, variable reluctance pickup cartridge. I am using a diamond needle for 33's and 45's and a sapphire for 78's. The speaker enclosure seems to be of good size.

Trouble With High Notes

On the whole, my machine seems to have good fidelity. However, I feel that I am not getting the higher notes perfectly, especially when I play records of jazz with a loud brass section. The brass appears to sound a little tinny, while the saxes and rhythm instruments seem exceedingly true. Would the answer be an item known as a tweeter, or would I also need a smaller speaker? Would something like that be difficult to install?

I have also heard of noise depressors, for use on old records or records with poor surfaces. How effective are these? Do they interfere with the tone or volume of the record? Are they expensive? Do you have any recommendations along this line?

New Changer Needed?

I understand, too, that the longer the needle arm, the better the reproduction. My changer, I believe, is a Webster Chicago #114 and has a comparatively short arm. Am I correct in thinking that I would have to get a new changer in order to have a longer arm?

I have one other problem. My needle arm seems to tilt slightly closer to the record on the inner side. Would this make any appreciable difference in correct tracking? Does it mean that the needle is fitting improperly into the groove, or are the needle point and the grooves so small that there

The First

Boston—Boston disc jockeys—a highly competitive crew—especially prize a chance to play a record for the first time in the area. Most waggish example of a delayed "exclusive" came to light only recently.

WORL claimed to be first on the air with Patti Page's *Doggie in the Window*. Unbeknownst to the triumphant WORLers, there had been an unissued first matter on which Jack Rael, clowning, had barked. The bark fitted in and was retained on the matter that was released.

Somehow a copy of the original filtered into Boston. The day after WORL's victory claim, the dean of Boston disc jockeys, WHDH's Bob Clayton trumpeted a denial. "We," exulted Clayton, "had the first dog."

would be no difference in reproduction?

Any recommendations that you might make would be greatly appreciated.

The description of the above equipment would indicate reasonably high quality sound. Regarding the addition of a "tweeter," I am all for it. The one I would recommend is the Jensen RP-302 ultra-high-frequency unit and the A-402 crossover network. This Jensen unit produces amazing results when added to conventional speaker set-ups.

How To Install

Installation difficulties are practically nil. You can probably see this unit at your local hi-fi supply house or write to the Jensen Manufacturing company, 6601 S. Laramie, Chicago 38 Ill., and they will send you complete descriptive literature on this unit.

In your letter you mentioned noise-depressors. I think they are commonly called noise-suppressors. How effective they are is a subject that has been kicked back and forth. I know they are of value in certain special cases, such as recording, etc. I suggest you see a demonstration and see if its value to you is worth the price.

Concerning a longer arm than the Webster you now may have, it may be possible to obtain one but not enough longer to make much difference, if any. If your needle arm is tilted and riding at an angle, it should be adjusted properly. A port or starboard list will definitely produce improper tracking.

All in all, I would say some adjustments and the addition of the super-tweeter to your equipment should produce some very fine results. Thank you for your letter and if anyone else has any questions send them to Max Miller, Enterprise Recording Studios, 222 W. North Ave., Chicago 10, Ill.

Tip for saving TOP TUNES!

Fidelitone

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Available in choice of Precious Metal, Jewel or Diamond Tip... with everything you need for installation in the package.

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AT YOUR FAVORITE MUSIC STORE



The Hot Box

Bix Beiderbecke Legend Just Grows And Grows

By GEORGE HOEFER

It was on August 6, 1931, that a stunned jazz world was told by the grapevine, "BIX is gone." No longer would the golden cornet sound be heard here and there where jazz musicians might gather to play. Leon Bismarck Beiderbecke's "in person" tour of the jazz scene had been cut short by terminal pneumonia and edema of the brain. He had collapsed in the apartment of an obscure bass player named George Kraslow out in Sunnyside, Queens, on Long Island.

Maybe it wouldn't have seemed quite so sad to guys like Hoagy Carmichael, Eddie Condon, Frankie Trumbauer, Red McKenzie, etc., on that day when they stopped living and looked out into space, if they had realized that Bix wasn't dead at all, his name was just beginning to live.

The Circle Widens

The appreciation of "their boy's" art was destined to manifest itself in an increasingly widening circle of followers. At first it was the Bix legend that seemed to fascinate people, but now through the years of re-issuing Beiderbecke records, the listeners talk of the immortal Bix.

A quarter of a century ago Bix was known to all jazz musicians and a very small fan contingent of non-musicians. His future appeal to a popular audience was heralded by incidents recalled by Kraslow with whom Bix lived the last few months of his life.

Bix' Nocturnal Solo

Many times through that period Bix would pick up his cornet at all hours and play for himself. The tenants in the building would mention to Kraslow that they were awakened at 2 or 3 in the morning by the pretty music emanating from his apartment. They would make a point to George to please not say anything to Bix about it, as they didn't want him reprimanded, and moreover they were moved by the music and didn't want it to stop.

Every year some commemoration of Beiderbecke takes place. Several years ago there was the dubious (as a Bix memorial) movie, Young Man With A Horn.

Memorial Discs

Last year George Avakian's three 12" LP's entitled The Bix Beiderbecke Story came out on Columbia. This year two events of note have taken place. First there was the Bix Beiderbecke Memorial program held in Davenport, Iowa, on the fiftieth anniversary of his birth, which was carried across the nation by radio and television.

The other activity relating to Bix is the scheduled release this month of the Bix Beiderbecke Memorial album by Brunswick records. This new set, covering tunes Bix helped to make famous, was recorded by Jimmy McPartland with a group of all-stars.

Davenport Fete

The Davenport doings last March consisted of a graveside service, including the laying of a floral piece on the grave of the great cornet player, who died at the age of 28. On the radio and television portions of the celebration, Frankie Trumbauer presided in person, while messages on tape were broadcast from Paul Whiteman, Hoagy Carmichael, Bing Crosby, Jimmy McPartland, Pee

Songwriter Starts New Disc Label

New York — Neil Lawrence, ASCAP songwriter who has also been active on and off as an actor and music publisher, has gone into the record business.

He is introducing two labels: Blue Circle, which will feature jazz, pop, and rhythm and blues; and Amphora, which will concentrate on spirituals and semi-classical material.

First release features a date by Willie (The Lion) Smith, old-time jazz pianist, with Henry Goodwin, Jimmy Archey, Cecil Scott, Pops Foster, and Keg Purnell.

Tops Marketing Cheap LPs, EPs

New York—Latest entry in the LP and EP fields, Tops, is really going after the mass market, with the company marketing its records for 69 cents. Previously the firm entered the disc market with a 49-cent seller.

In addition to several classical selections, pressings by Lena Horne and Larry Clinton are being released. This is material which was cut for the old Black and White label and has been acquired by Tops.

Wee Russell, George Avakian, and others.

A local television show featuring members of the committee over Dave Palmer's WOC-TV was held. Dave Garroway on the NBC feature, Today, devoted 10 minutes to interviews, pictures, and Bix recordings for early morning televiewers.

McPartland Date

The McPartland date was held under the supervision of Bob Thiele. Jimmy's band included: Ernie Caceres, baritone sax; Lou McGarrity, trombone; Peanuts Hucko, clarinet; Dick Cary, piano; Carl Kress, guitar; Jack Lambert, bass; and George Wetling, drums.

Eight tunes were made, including sides Bix recorded with his own gang and the Frankie Trumbauer studio band for the old Okeh company around 1927-28. The titles were Ostrich Walk, Riverboat Shuffle, Since My Best Gal Turned Me Down, Louisiana, Singin' The Blues, I'm Coming Virginia, Clarinet Marmalade, and finally Bix's own composition Davenport Blues.

The above album is scheduled for release in the near future.

Turning the Tables

Lyons Is Music Prof To Late-Dialing 'Class'

By RALPH J. GLEASON

San Francisco—For the last five years high schools, junior colleges, colleges, and universities from Canada to Mexico and Hawaii to the Mississippi have had an unofficial jazz course in their curriculum.

The faculties may not know it, but in practically every institution West of the Mississippi, Jimmy Lyons' Discapades show has had a regular following larger than many a class in economics. A whole generation of students has grown up taking their music in late-night doses from the Lyons show.

His theme, Billy Butterfield's Capitol disc of Flip Flop is as familiar to many of them as their college song. He gets letters by the bale, has made personal appearances at most of the schools in Northern California and even made a 500-mile trip last year to Eugene for a talk at the University of Oregon.

Tops in Field

Although there are other great deejay shows on the Pacific coast (Gene Norman in Los Angeles and Norman Bobrow in Seattle, for instance), Lyons has become the outstanding jazz disc jockey in the area by virtue of the fact that he has always been on a 50,000-watt station late at night when the signal could be heard plainly over half the continent.

Sailors in the Pacific, kids in Hawaii, soldiers in Japan, and even a group in Liverpool, England where an atmospheric freak brought his show in like Gangbusters for months, are regular listeners.

Once in a survey of mail, Lyons found he had listeners in 37 states, six Canadian provinces, Mexico, Alaska, and even China! Students from 102 colleges and universities in 22 states wrote regularly, and he even got a letter once from Eniwetok's atom bomb crew.

A Garroway Fan

Styled after Dave Garroway, whom he frankly admits he admires more than anyone on the air, Lyons programs plenty of modern jazz in big band, small band and vocal sides.

He was the spearhead of the Dave Brubeck movement in California, helped Dave get his first record contract, plugged him nightly on the air and did a Friday night show, The Lyons' Busy with the Brubeck group. An audition tape of the Brubeck octet, which Lyons produced for an ABC show, is scheduled to be issued on Fantasy shortly. He was an early fan of Shearing, Garner, Sarah, and Mulligan (The latter named a tune for him, Lins for Lyons).

His following is so faithful that when he left KNBC last fall, Norm



Jimmy Lyons

Bobrow, the Seattle disc jockey, had a flood of calls asking about Lyons, and when Jimmy went back on KGO this spring, Bobrow did a telephone interview and played it on his own show urging listeners to tune in to Lyons later.

He's Well-Traveled

Born in Peiping, China, son of a missionary, Lyons went to Columbia and the University of California and has had shows in San Diego, Los Angeles, and Mexico. He wrote and produced the great Jubilee programs for the Armed Forces network and was the jockey on the first remotes of the Stan Kenton broadcasts from Balboa. "I'll never forget opening night. We were frantic," he recalls. In 1947 he went on the road in front of the Herman Herd as publicity man and then came to San Francisco.

"Naturally, modern music is my biggest kick," Jimmy says. "Favorites? Well, Nat, Billy, Sarah, Duke, Erroll, Brubeck, Mulligan, Getz, and of course my old boss, Woody Herman. But it's all music."

Currently heard Friday and Saturday nights on KGO from midnight to 2 a.m. and on Saturday nights from the Hangover Club, Lyons can probably claim to commute further to his job than any jockey in the country. He lives down at Big Sur, 170 miles below San Francisco on the Pacific Coast where he programs his show from an Eagle's lair 1,000 feet above the ocean. He drives up every week for the shows.

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Popular Records



Five star records and others of special interest to Down Beat readers are reviewed at length. Others are given shorter reviews. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

John Arcesi
 ★★★★★ *Rockin' the Ark*
 ★★ *Speaks Played a Tune on a Tombstone*
 Ark is the story of Noah, done in an insistent revivalist style that has a compelling beat, due to Nelson Riddle's backing as well as Arcesi's shouting. Well-done side, could also catch on saleswise with exposure. (Kem 2728)

Tony Bennett
 ★★★★★ *Rags to Riches*
 ★★ *Here Comes That Heartache Again*
 Some interesting tempo changes and a solid singing job by Tony on *Rags* make it both a top commercial bet and an interesting musical release. The melody will remind you of *Serenade of the Bells*. Bennett is back to his impassioned self on the flip. (Columbia 40048)

Eydie Gorme
 ★★★★★ *I'd Forgotten*
 ★★ *I Danced with My Darling*
 A splendid singer is Miss Gorme, and if you happened to miss her earlier *Frenesi*, be sure to catch this one. She's best on the warm ballad, *Forgotten*, which has an appealing melody and could click in these days when good tunes seem to have a chance again. *Danced* has a country flavor, again carries tender Eydie. (Coral 61036)

Buddy Greco
 ★★★★★ *How Do You Think I Feel*
 ★★ *Don't Say Goodbye*
 Buddy sustains a pleasantly swinging mood throughout *Feel*, punching effectively and musically. Backer has him saddled with a vocal group again, the factor which has reduced the effectiveness of too many of his releases. Greco assisted in the writing of this one, a latin legend which gives him an opportunity to break into Italian lyrics. (Coral 61038)

Julius LaRosa
 ★★★★★ *Eh, Cumpari*
 ★★★★★ *Till They've All Gone Home*
 LaRosa demonstrates that his first click was not a freak, coming up with another top seller, an adaptation of an Italian round. It'll be a standard on the jukes for a long time to come, with its Schnitzelbank verve plus a touch of lasagna. Julie is a little late with the other side but sells it simply and effectively. (Cadence 1232.)

The Mariners
 ★★★★★ *I See the Moon*
 ★★ *I Just Want You*
 We'll all have just another last drink and sing one more chorus of *Moon*. A fine bit of summer refreshment. You doesn't have the sing of the other side. (Columbia 4-40047.)

Modernaires
 ★★★★★ *Put Some Money in the Juke Box*
 ★★★★★ *Rock-A-Bye Boogie*
 It's certain that many people

will put money in the coin slots to hear the follow-up on *Juke Box, Saturday Night*. This one takes off on Nat Cole and Jimmy Boyd. *Boogie* gets a brisk workover that should also get it a lot of plays. (Coral 61037.)

Jo Stafford
 ★★★★★ *Living for Only You*
 ★★ *Cup of Joy*
 Jo isn't listening as hard to the lyrics as she should on *Living*, a splendid torcher that rates more concentration, but thrush is in fine voice nonetheless, and backing is topnotch. Overall, it's a tasteful listening side. *Cup* is filled with country-style corn. (Columbia 4-40059.)

Richard Tucker
 ★★★★★ *Carissima*
 ★★ *The Loveliness of You*
 A splendid voice accepts two sweet tunes for just what they are, takes them to heart and doesn't make a federal case out of it. That's good, because neither would stand up too well in court: *Carissima* is pretty but derivative; *Loveliness* (not the familiar one) is felicitous but undistinguished. Tenor sounds swell accentuating the positive on both. (Columbia 4-40040.)

Lee Wiley
 ★★★★★ *When a Lady Meets a Gentleman Down South*
 ★★ *Paradise*
 The wonderful Wiley needs only to breathe to be in the vocal front ranks—jazz or pops—so even an inferior effort like *Paradise*, here Latinized unmeaningfully, sounds good from her. Overleaf, singer finds an oldie more to her taste, and with a charmingly 1930-ish feel—both in vocal and ork arrangement—it's a worthy excursion, indeed. (Coral 61039.)

Billy Williams Quartet
 ★★★★★ *A Smile for Suzette*
 ★★ *Cattle Call*
Suzette seems to come from France by way of South America, but small matter; this is a catchy rhumba, infectiously treated by the boys, who see to it that it rocks, too. Overleaf a westerner is done straight, then in swinging style, and Billy gets in a yodel or two for good measure. Two entertaining sides. (Mercury 70210.)

Classa Williams
 ★★★★★ *Enrico*
 ★★★★★ *Blue Moments*
 Songstress turns in two satisfying, if mannered, performances here, aided in no small way by good material (particularly on *Enrico*) and provocative arrangements. *Enrico* is a humorous Latin job, with shades of Kenton in the ork approach; *Moments* is a moody ballad in dance tempo. Pleasant listening. (Allied ARS-5006.)

Other Releases
 Clark Dennis—★★★ *My Love for You* / ★★ *Granada* (Tiffany 1302).

Dennis returns to wax with this new label, could have a seller in *Love* despite its repetitious melody. *Granada* is sung with the throttle wide open . . . Johnny Desmond—★★★★ *It's So Nice To Be Nice to Your Neighbor* / ★★ *I'm-A Love You* (Coral 61031). Two frothy items from friendly-voiced Desmo. Beat commercial try is *Love* . . . Jerry Duane—★★★ *Will You Still Be Mine* / ★★ *London in July* (Trend 59). A light, beatful voice and a dancer-styled vocal delivery are Duane's and they blend effectively on the Matt Dennis-Tom Adair *Mine*, a show-type tune that deserves to be heard more often. The reverse is just three months and a channel away from *April in Paris*.

Helen Humes—★★★ *I Cried for You* / ★★ *Mean Way of Lovin'* (Decca 28802). Taken off a tape of a concert promoted by Frank Bull and Gene Norman, *Cried* is a potent piece of merchandise. *Lovin'* is nearer the rhythm and blues mark . . . Gordon Jenkins—★★ *Afternoon Dream* / ★★ *Fury* (Decca 28806). *Dream*, based on Debussy's *Afternoon of a Faun*, and other side suffer from poor orchestrations, strain for unusual sounds, and get poor recording . . . Andre Kostelant—★★★ *Time on My Hands* / ★★ *Playing Around* (Columbia 4-40044). There isn't much added to the standard *Time*, but it's pleasant listening. *Playing* is a field day for the string section.

Roberta Lee—★★★ *Caribbean* / ★★ *Let's Go Home* (Decca 28812). Miss Lee gives a nice lilt to *Caribbean*; *Home* is a neat change of pace . . . Sy Oliver—★★ *Rumania - Rumania* / ★★ *On the Trail* (Decca 28793). Addition of weak lyrics to this hora, or folk dance, and leader's singing on *Trail*, part of Grofe's *Grand Canyon Suite*, offset Oliver's excellent orchestral arrangements.

Broc Peters and the Four Lads—★ *I Love You* / ★ *900 Miles from*

My Home (Columbia 4-40042). Run the titles together for an impartial opinion of Peters' sub-Vaughan Monroe tonsils. *Love* is the oldie; *Home* is western stuff; both are saved from total oblivion by the infectious Lads, who are too far in the background, unfortunately, most of the time . . . Johnnie Ray—★★ *All I Do Is Dream of You* / ★★ *Tell the Lady I Said Goodbye* (Columbia 4-40046). The catchie oldie, *Dream*, has pace but little else in this mercilessly-mannered belting; *Niagara* lets loose on cornball rendition of a good tune, overleaf.

Johnny Standley—★★★ *Proud New Father* / ★★ *Clap Your Hands* (Capitol 11638). Monologist's satirical humor wears a bit thin in *Father*, a workover of *Rock-a-Bye Baby*, but there are enough laughs to delight his fans. Flip is an audience participation stunt distinguished chiefly by monotony . . . April Stevens—★ *C'Est Si Bon* / ★ *Soft Warm Lips* (King 1266). Discery has pointed out that *Bon* isn't an imitation of anyone else's version; this is helpful to know, and Eartha Kitt, in particular, should be glad to find it out. Lower deck should go big with the Sen-Sen people, as it features April and a bunch of boys breathing all over you.

Dante Varela—★★ *Blue Moon* / ★★ *Tangolonga* (Kem 2719). The bongo brotherhood gives the standard an interesting, though repetitious, treatment, enhanced by some fair vocal group work on second chorus. A passable dance side is found on the reverse, wherein a

new rhythm is introduced via a Varela original . . . Sarah Vaughan—★★★★ *Time* / ★★ *Linger Awhile* (Columbia 4-40041). The glissando grotesqueries are all but absent in Sarah's try on *Time*, a tune that offers little for a vocalist to sink her teeth into, however. Overleaf she lingers more than just awhile, dueing to the death with those mighty frisky string-pluckers, then warms to the fray via the ultra-stylized route that should have her fans solidly in the cheering section . . . Del Wood—★ *Margie* / ★ *Listen to the Mocking Bird* (Decca 28795). Del is now using three different bass chords. Bully!

Dance Bands

Danny Belloc—★★★ *Shortin' Bread* / ★★ *I'll Dream Tonight* (Dot 15097). *Bread* is baked instrumentally, with a good muted trumpeter peeking in. Interesting to note that Belloc is now the composer of this tune. There have been many others . . . Billy May—★★★ *Gone with the Wind* / ★★ *Romance* (Capitol 2575). A pretty tenor blows some life into *Wind*, but those sliding saxes are getting downright wearisome . . . Claude Thornhill—★★★ *Pussy-Footin'* / ★★ *Summer Is Gone* (Trend 60). Good band work on O. B. Massingill's *Footin'*, a cute riff item that gets repeated a little too often. *Summer* is lush and lovely, was issued on Thornhill LP that came out last month.

Spotlight on AL CAIOLA



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'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. Dragnet**, by Ray Anthony. Capitol 2562.
Off and running, for one of the big instrumental hits in recent years.
- 2. Ebb Tide**, by Frank Chacksfield. London 1358.
Pretty and feelingful treatment by a lush ork.
- 3. Re-Enlistment Blues**, by Merle Travis. Capitol 11544.
One that grows on you. You'll be hearing a lot of it.

Jazz

- 1. Let's Dance**, by Les Brown. Coral LP 56094.
Les' marksmen take *Flying Home*, *Perdido*, and six other familiar items over the jumps neatly.
- 2. Benny Goodman Plays Eddie Sauter Arrangements**. Columbia LP GL 523.
Issued some weeks ago, but here's a reminder to check these older but interesting performances of Benny's.
- 3. Battle of Jass #7**; Roy Eldridge. Brunswick LP 58045.
A swinging, crackling Roy, circa 1943, is still topflight jazz.

Classical

- 1. Handel: The Faithful Shepherd**. Soloists, Columbia Chamber orchestra, Lehman Engel. Columbia ML4685.
First recording of a much discussed, seldom heard, pastoral opera.
- 2. Ravel: Bolero/Rimsky-Korsakoff: Capriccio Espagnol**. Detroit Symphony, Paul Paray. Mercury MG50020.
Interesting introduction to a brand new orchestra in old standards.
- 3. Weber: Piano sonata No. 1**. Helmet Roloff. Decca DL7543.
Not a big name pianist or a big name opus, but a fine performance.

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You've Got A Date

- Sept. 9—Pinky Tomlin, songwriter (*The Object of My Affection*, *Love Bug*, etc.), entertainer, born Eureka Springs, Ark., 1907.
- Sept. 10—Raymond Scott, bandleader-composer, born Brooklyn, N.Y., 1909; Emory Deutsch, composer-conductor-violinist, born Budapest, Hungary, 1907.
- Sept. 11—Gus Arnheim, songwriter (*Sweet and Lovely*, *I Cried for You*, etc.), ex-bandleader, born Philadelphia, Pa., 1897; Herbert Stothart, conductor-composer (*Cuban Love Song*), born Milwaukee, Wis.; Harry Tobias, lyricist (*Sweet and Lovely*, *Miss You*, etc.), born New York, N.Y., 1896.
- Sept. 12—Eddy Howard, singer-bandleader-songwriter (*Carolina*, *My Last Goodbye*), born Woodland, Calif., 1914; Shep Fields, bandleader, born 1912; Maurice Chevalier, singer-comedian, born Paris, France, 1888.
- Sept. 13—Melvin (Mel) Torme, singer, songwriter (*Lament to Love*, *Stranger in Town*, etc.), born Chicago, Ill.; Leonard Feather, jazz critic, *Down Beat* staff writer, songwriter (*Salty Papa Blues*, *Man Wanted*, etc.), born London, England, 1914; Arnold Schoenberg, composer, born Vienna, Austria, 1874; Leon (Chu) Berry, jazz tenor saxophonist, born Wheeling, W. Va., 1910.
- Sept. 15—Bruno Walter, conductor, born Berlin, Germany, 1876; Albert (Al) Casey, jazz guitarist, born Louisville, Ky., 1915; Roy Acuff, western singer, born Maynardville, Tenn.
- Sept. 16—John McCormack, tenor, died 1948 at 61.
- Sept. 17—Haak Williams, western singer, born on farm near Georgia-Alabama state line.
- Sept. 20—William Kapell, pianist, born New York, N.Y., 1922; Roy Turk, lyricist (*Walkin' My Baby Back Home*, *I'll Get By*, etc.), born New York, N.Y., 1892; Ferdinand (Jelly Roll) Morton, jazz pianist, songwriter (*King Porter Stomp*, *The Pearls*, etc.), born New Orleans, La., 1888.
- Sept. 21—Leroy (Slam) Stewart, jazz bassist, born Englewood, N.J., 1914; Alexander Steinert, composer-conductor-pianist, born Boston, Mass., 1900.
- Sept. 22—Grace LeBoy Kahn, songwriter (*I Wish I Had a Girl*), born Brooklyn, N.Y., 1891.



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DOWN BEAT Scoreboard

Here are the top 10 tunes in the country for the two weeks preceding Sept. 9. 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. No Other Love Perry Como, Victor 47-5317.	2
2. Vaya Con Dios Les Paul-Mary Ford, Capitol 2486.	1
3. Crying in the Chapel June Valli, Victor 47-5368; Ella Fitzgerald, Decca 28762.	5
4. You, You, You Ames Brothers, Victor 47-5225.	4
5. I'm Walking Behind You Frank Sinatra, Capitol 2450; Eddie Fisher, Victor 47-5293.	3
6. P.S. I Love You The Hilltoppers, Dot 15085.	6
7. With These Hands Eddie Fisher, Victor 47-5365.	9
8. Oh Pee Wee Hunt, Capitol 2442.	8
9. Song from Moulin Rouge Percy Faith, Columbia 39944.	7
10. Gambler's Guitar Jim Lowe, Mercury 70162; Rusty Draper, Mercury 70167.	—

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.

- 1. Butterflies**
Patti Page, Mercury 70183.
- 2. Dragnet**
Ray Anthony, Capitol 2562.
- 3. Eternally**
Vic Damone, Mercury 70186.
- 4. If Love Is Good to Me**
Nat Cole, Capitol 2540.
- 5. Hey, Joe**
Frankie Laine, Columbia 40036.
- 6. Ebb Tide**
Frank Chacksfield, London 1358.
- 7. 40 Cups of Coffee**
Ella Mae Morse, Capitol 2539.
- 8. You're Fooling Someone**
Joni James, MGM 11543.
- 9. A Fool Was I**
Nat Cole, Capitol 2540.
- 10. The Dummy Song**
Louis Armstrong, Decca 28803; Frances Faye, Capitol 2542.

RECORDS ARE ALWAYS ON MERCURY

 <p>BOBBY WAYNE "Miserable Love" AND "HIS BUSINESS IS LOVE" MERCURY 70211</p>	 <p>RICHARD HAYMAN "Something Money Can't Buy" AND "HI-LULL, HI-LO" MERCURY 70196</p>	 <p>GEORGIA GIBBS "He's Funny That Way" AND "SAY IT ISN'T SO" MERCURY 70218</p>	 <p>JIM LOWE "Pretty Fickle Darlin'" AND "GO AND LEAVE ME" MERCURY 70208</p>	 <p>RONNIE GAYLORD "Marcheta" AND "JUST IN CASE YOU CHANGE YOUR MIND" MERCURY 70212</p>
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Jazz Reviews

DOWN BEAT

Five-star records and others of special interest to Down Beat readers are reviewed at length. Others are given shorter reviews. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Kenny Drew Trio

Yesterdays
Stella By Starlight
Gloria
Be My Love
Lover Come Back to Me
Everything Happens to Me
It Might As Well Be Spring
Drew's Blues

Rating: ★★★★★

Often praised on this page for his many excellent solos with De-Franco, 25-year-old Kenny wins his solo colors here with a set of six standards, a blues, and a pretty original.

On occasion he can be simple as all get out (*Everything*); then he can turn around and be as complex as you like, in the overlong but never dull *Yesterdays*. At the uptempos, as when he swingingly delanzafies *Be My Love*, he's in the Bud Powell class.

Art Blakey and Curly Russell, as you'd expect, are responsible for at least two-thirds of the success of the trio, with Art soloing, not too long or too flashy, in a couple of spots. (Blue Note 5023.)

Peggy Lee

Black Coffee
I've Got You Under My Skin
Easy Living
My Heart Belongs to Daddy
A Woman Alone with the Blues
I Didn't Know What Time It Was
When the World Was Young
Love Me or Leave Me

Rating: ★★★★★

You may wonder what Peggy Lee is doing among the jazz reviews, but this LP (entitled *Black Coffee*) belongs here just as surely as one by Billie Holiday.

Here, we suspect, is the true Peggy. Warm, personal, Holidayish, sexy, and as unloverlike as you could wish. Or, when the occasion demands it, fiery, swinging, with a beat few can beat.

The accompaniment didn't hurt, either. It consists simply of Pete Candoli (wearing the disguise of the year—the notes refer to him as "Cootie Chesterfield"), Jimmy Rowles, Max Wayne, and Ed Shaughnessy. Only on *Easy Living*, where they become too busy and detract from Peggy, are they less than a perfect setting.

And the songs! *Woman* is one of those Willard Robison pieces made to order for Peg; *World* is a French song with beautiful English lyrics by Johnny Mercer. *Coffee* is as perfectly suited to a Lee mood as it was to Ella and Sarah.

Another cup right away, please, Mrs. Dexter—with just the same amount of cream and sugar. (Decca DL 5482.)

Helen Merrill

★★★★ *The More I See You*
★★★★ *My Funny Valentine*
A new singing star is born! Helen Merrill, the wife of tenor man Aaron Sachs (she worked briefly with him in the Earl Hines sextet and cut one inadequate side with them for d'Oro) emerges in full bloom on her first solo disc.

As heard here it's a melancholy voice, etched in somber tones, often with little or no vibrato, and with a fascinatingly husky tone quality.

The simplicity of the accompaniment—just Jimmy Raney's pensive, gentle guitar chording—is half the success of the record. *Valentine* will get more jockey plays, but to us it's the lesser side. The tune is rapidly becoming one of the most oversung standards, and Helen reaches too far for a couple of Vaughanish effects. But on *More* she's unmissably herself, and we dug every delicate moment. (Roost 575.)

Lester Young Trio Vol. 2
I Want To Be Happy
Peg O' My Heart
Mean to Me
Mam I Love

Rating: ★★★★★

If you've wondered why we've low-rated Pres on his recent work, dig these sides, cut almost eight years ago, when only two of his fingers were thumbs.

Nat Cole, in a Teddy Wilson mood, and Buddy Rich feed him perfectly as his phrases proceed in an orderly manner that blends inspiration with equipment. Nothing amazing here, nothing new, either in tunes or performances; just very good jazz. (Clef 135.)

Jazz EPs, LPs

Chico O'Farrill—★★★★ *Afro-Cuban* (Clef 131). Chico takes a conclave of studio men, and Machito's rhythm section, on a conducted tour of his original manuscripts. There are moments that smack of NBC and even the Copa, but on the whole the sounds are authentic, certainly well played, and much more Cuban than Afro.

Anita O'Day—★★ *Collates* (Clef 130). Best thing about this is Norman Granz' superbly elliptical liner notes. *Speak and Strawberry* (a waltz) are new to us; rest were reviewed as singles. We have nothing to add... Charlie Parker—★★★★ *Big Band* (Clef 609). Two unissued items on this 12-inch LP: *What Is This Thing Called Love* and *Almost Like Being in Love*. Why doesn't Norman credit the other soloists on these interesting sides? They include Peterson, Bill Harris, et al. Arrangements are by Joe Lipman.

Lou Donaldson—★★★★ *New Faces, New Sounds* (Blue Note 5021). The soaring alto man in *Cheek to Cheek*, five-starred here earlier, with some handsome cooperation from pianist Horace Silver on this and seven others. Four are by a quintet, with Blue Mitchell's trumpet... Count Basie—★★★★ 12-in. LP (Decca 8049). The Basie band from January, '37, thru February, '39, in a pretty definitive history. Wish we had space to list the fabulous solo credits which the useless album notes ignore; suffice it that they include Lester, Herschel Evans, Buck Clayton, Harry Edison, Dickie Wells, et al., at their peak. Included: the original *1 O'Clock Jump* (7/7/37).

Bill Harris—★★★ *Collates* (Clef 125). Some transfers from 78, and a couple of new things, the best of which is Ralph Burns' rumba *d'Anjou*, an obvious but effective duplication of the *Bijou* mood...

Oscar Peterson—★★★★ *Collates No. 2* (Clef 127). Ah, what is so unrare as a record by Peterson? But we haven't reached the saturation point yet, especially since this set includes *What's New, Squatty Roo, Rough Ridin'*, and the terrific *Nameless*... Jimmie Lunceford—★★★ 12 in. LP (Decca 8050). A rather too heterogenous sampling of what was, in its day, one of the giants of the band biz. Some of the arrangements (such as Lunceford's own *Stratosphere*) have dated pitifully, as has the rhythm section, but in historic perspective a couple of the six Sy Oliver scores, and some solos by Willie

Smith and others, have held up. Dave Barbour—★★★ EP (Decca ED 2065). Dave's guitar is surrounded by a swinging band in palatable performances of *Negra Consentida* and *I Don't Want to Set the World on Fire*, plus two Barbour-Heinie Beau originals... *The Feminine Touch*—★ LP (Decca DL 5486). The fair sex should picket Decca for this, and Mary Lou Williams should head the picket line. The LP includes one atypical old item by Mary Lou, two fair bits by Hazel Scott, a dated Cleo Brown, and four numbers by two other ladies who shall remain nameless. With so many good modern girl pianists around there's no excuse for it... Lawson-Haggart Jazz Band—★★★ *Ragtime Jamboree* (Decca DL 5456). *Tiger, 12th St., Bugle Call, Down Home*, and four other rags by seven able two-beaters, including Lou McGarity, Peanuts Hucko, Freddie Kohlman, George Lewis—★ *New Orleans Jazz* (Decca DL 5483). Drummer Kohlman's side displays a Red Allenish sextet, an atrocious vocal on *I Saw Mummy Kissin' Santa Claus* (why?); the reverse is worse, Lewis' venerable men battling inadequate musical equipment. Cut at Artisan Hall in New Orleans, complete with commentary... *Jazztime USA*—★★★ Vol. 2 (Brunswick 54001). Sarah McLawler's organ, Moondog's mechanics and Stuff Smith's execrable *Honeysuckle* have no place in a jazz LP; but Terry Gibbs and Tony Scott's combos have one good number each and Georgie Auld's all-stars have some first-class moments, despite a "go-go-go" audience and an unawaking drummer. Fine solos, too, by Shavers, Winding, Don Elliott, Mundell Lowe, Szafranski, et al., and an interesting new pianist, Claude Noel.

Jazz Singles

Dizzy Gillespie—★★ *Stardust/Umbrella Man* (Dee Gee 3607). Diz blows well on *Stardust*, but the Stuff Smith violin obbligato fits him about as well as Pee Wee Marquette's glove. *Umbrella*, sung by Diz and Joe Carroll, is a hilarious novelty in person, only mildly amusing as a disc... Thelonious Monk—★★★★ *Let's Cool One/Skippy* (Blue Note 1602). Tasty dishes of cucumber and peanut butter, served by a svelte sextet with Kinny Dorham, Lou Donaldson, and Lucky Thompson making an expressive front line... *Wingy Manone*—★★ *Where Is Your Heart/Vaya Con Dios* (Atlantic



BIRDIANI HELD a party for Billy Eckstine when he appeared there recently in his first strictly jazz spot location date in many a moon. A lot of folks showed up to pay homage, including screen stars and a large segment of the music business. Caught here by a wandering photog were Mr. B and Lester Young, more generally known to his followers as Pres.

15001). Wingy's 18-year-old idea of switching the lyrics on pop songs and jazzing them up is no longer funny nor, we suspect, commercial; just jazzy. Moreover, our copy has *Vaya* pressed off center. Bill Doggett—★★★★ *Percy Speaks/Ready Mix* (King 4650). One walks, the other romps, but both sides swing, via Doggett's organ and Percy France's tasteful

tenor, aided by Shep Shepard's drums. A cool change of air from the shouting-type organ-tenor trios... Terry Gibbs—★★★★ *Swinging the Robert A.G./I May Be Wrong* (Brunswick 80224). Two Johnny Mandel arrangements for nine pieces (label calls it a sextet) set off Terry's vibes expertly; he's the sole soloist. First title is named for Bob Garrity (ex-WABC deejay).

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Straussian Accents Flow A La Danube In New Batch Of Viennese Releases



Eugene Ormandy

STRAUSS: Four waltzes, Minneapolis Symphony, Antal Dorati. MERCURY MG50019, 12". Performance ★★★. Recording ★★★★★.
 WALTZES FOR BAND, Deutschemeister Band, Julius Hermann. WESTMINSTER WL3005, 10". Performance ★★★★★. Recording ★★★★★.
 STRAUSS: Overtures, polkas and marches, Philadelphia Orchestra "Pops," Eugene Ormandy. COLUMBIA ML4686, 12". Performance ★★★★★. Recording ★★★★★.
 GYPSY MUSIC: Antal Kocsa and band. WESTMINSTER WL3003, 10". Performance ★★★★★. Recording ★★★.

By WILL LEONARD

It is standard practice in the book publishing business to shuttle the lightweight stuff into the summertime release lists, with the notion that it won't be too much for a reader lolling in a hammock with a tall cool one at hand. The movie makers issue their fluffiest comedies in the dog days on the theory nobody wants to fret about world affairs when the weather's too hot. The recordings people don't seem

to subscribe to that notion. Their summer lists bulged with Schoenberg and Bartok, Reger and Bloch. Now that the hammocks are put

away and the leaves are being burned, they blossom out with a buoyant bunch of liting light-weights.

Straussian Accent

These happy discs hail from Vienna, two of them directly, two only in spirit, and the accent is heavily on Johann Strauss. There are several dozen LP collections of Strauss waltzes, overtures, polkas and marches on the market, but there always seems to be room for one or two more.

Funny thing about this batch of Viennese viands. All four platters have a ring of authenticity, but three of the maestri came from farther down the Danube, in Hungary, and the fourth is leading a military band, which isn't the kind of outfit we traditionally associate with the three-quarter-time of *All Wien*.

Dorati Directs

Dorati directs four of the most worn Straussian waltzes—*Wiener Blut*, *The Emperor*, *Tales from the Vienna Woods*, and *Wine, Women and Song*—and gives them some freshness by playing them in their entirety. The introductions and codas, omitted or abbreviated when the waltzes are played for dancing, give them better balance when included, but Dorati's tempo is too fast for my taste.

The Deutschemeister Kapelle was the house band of the emperor in the days of the Austrian empire, and survived the collapse of the monarchy and the disbandment of its regiment after World War I. There's no question about its knowing its business, but the three-four ompah of Strauss sounds a little strange to American ears without the lush strings to which we've become accustomed. Included are

Classics

DOWN BEAT

Classical Clatter

There may be a crack in the Iron Curtain just wide enough for 250 ballet dancers to slip through. The Soviet embassy in London reported negotiations which would bring the Bolshoi troupe, headed by Galina Ulanova, to London for a brief engagement . . . Sol Hurok signed a contract with Roland Petit's *Ballet de Paris* for a 1953 tour of the U.S. and Canada, opening in New York in January . . . He also signed Nora Novach and Istvan Rabovaky, young Hungarians who formerly danced with the Bolshoi and escaped from East Germany to the American zone this summer.

Ethel Merman made her debut with the Denver Symphony orchestra, Saul Caston conducting, during its summer concerts at Red Rock . . . Attendance for the Chicago Symphony orchestra's season of 24 concerts at Ravinia Park was 84,370, about 9,000 less than in 1952, and 17,000 below the record set in 1950 . . . The Berlin Philharmonic, whose hall was destroyed in 1944 by bombs, since which time it has been homeless, plans to build a new concert hall. Wilhelm Furtwaengler heads a fund-raising organization.

Friedrich Schorr, a Wagnerian baritone with the Metropolitan Opera from 1923 until 1943, died Aug. 14 at his home in Farmington, Conn. . . . Rudolf Bing has signed two British stage directors, Peter Brook and Cyril Ritchard. Brook will stage *Faust*, the season's opener.

Strauss' *Kaiser Waltz* and *Schats Waltz*, Karl Komzak's *Badner Mad'n*, and Carl Ziehrer's *Wiener Mad'n*.

Ormandy, Too

Ormandy is one of the best masters in the symphonic field of the delayed beat that gives this kind of music its flavor, and uses it tellingly in the bundle of comparatively rare overtures, polkas, and marches turned out by the Philadelphia Pops.

Antal Kocze hails from Hungary but has been fiddling gypsy music in Vienna most of his life. His *Zigeuner* is spirited without going berserk, sentimental without cry-

Anna Alberghetti Signed By Mercury

Hollywood—Anna Maria Alberghetti, 17-year-old Italian coloratura who registered as a night club attraction in her recent appearance in Las Vegas, has been signed by Mercury.

ing in its beer, and plays with a degree of improvisation that American jazzmen would admire. There aren't even names for the five bands on this disc, which is the third Kocze serving of gypsy fare issued by Westminster.

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
SCARLATTI: Sonatas for Harpsichord, Fernando Valenti. WESTMINSTER WL5205, 12".	★★★★ Performance ★★★★ Recording	● Fifth volume in the impressive series played by the young man who is Juillard's first harpsichord instructor. Tonally, this is one of the best to date.
BACH: Cantata No. 146, <i>Wie Nussan Durch Viel Trubel</i> . Soloists, choir of the Bach Guild, Vienna State Opera orchestra. Felts Praha. VANGUARD VG525, 12".	★★★★ Performance ★★★★ Recording	● This opus has a change of mood, from gloom to joy, that gives it something able to theatricality. The Bach Guild, using a special edition, sings the cantata authentically, and the performance is rewarding.
BACH: Cantata No. 76, <i>Die Himml Erquick Die Erda Gatten</i> . Soloists, Akademischer, Vienna State Opera orchestra, Hermann Scherhan. WESTMINSTER WL5201, 12".	★★★★ Performance ★★★★ Recording	● Some orchestra as above, but different conductor and singers, and not quite so much fervor. Scherhan's pacing is excellent, building slowly and steadily to a strong finish. Some of the soloists are a little weak.

STANDARD WARHORSES

SIBELIUS: Symphonies Nos. 5 and 6, Stockholm Radio Symphony, Sixten Ehrling. MERCURY MG1045, 12".	★★★★ Performance ★★★★ Recording	● With these readings, Ehrling rounds out a recorded repertoire of all seven Sibelius symphonies. This is the only LP of No. 6. The Swedish conductor, a Sibelius expert, has done a big job masterfully.
BERLIOZ: <i>Roman Carnival</i> overture/VON SUPPE: <i>Light Cavalry</i> overture. Philadelphia "Pops," Alexander Hilberg. COLUMBIA ALS4, 10".	★★★★ Performance ★★★★ Recording	● An elegant, though not exciting, pairing of two of the most threadbare overtures in the books. Hilberg can turn a musical phrase neatly.
SCHUBERT: Selections. Westminster Light Orchestra, Leslie Bridgewater. WESTMINSTER WL4006, 12".	★★★★ Performance ★★★★ Recording	● Bridgewater, whose light, sweet, easy-to-listen-to music is popular in Britain, here takes eight tried pieces, polishes them up and makes them sound like new. Watch this man spread out on American record shelves.

SHOW BUSINESS

THE BAND WAGON: Fred Astaire, Nanette Fabray, Jack Buchanan. Conductor, Adolph Deutsch. M-G-M ES651, 12".	★★★★ Performance ★★★★ Recording	● <i>Dancing in the Dark</i> , <i>Louisiana Hayride</i> , <i>New Sun in the Sky</i> , and the other Dixie and Scharoun tunes of the '30s, plus a ballad extra. Distinct from the movie sound track.
SO THIS IS LOVE: Kathryn Grayson, soprano. Conductor, Ray Heindorf. RCA-VICTOR LOC3006, 10".	★★★★ Performance ★★★★ Recording	● Eleven popular and operatic numbers from the sound track of Warner Brothers' biography of the late Great Mearns. Without Technicolor, Miss Grayson comes over least appealingly in the tape.
CAN-CAN / ME AND JULIET: Art Fernante and Len Tisher, duo-pianists. COLUMBIA CL4364, 10".	★★★★ Performance ★★★★ Recording	● Two disciples of the multi-tape school come down to earth and turn out more selections from the two current shows than Gordon Jenkins did in his Dixie pairing, but without catching the show spirit.
COLE PORTER: Andre Kostelanetz and orchestra. COLUMBIA ML4682, 12".	★★★★ Performance ★★★★ Recording	● Kooky sounds great in the dreamy <i>All Through the Night</i> , etc. In the former numbers, he's a little too deliberate. This is one of his smoother jobs.

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The Blindfold Test

(Trademark Reg. U.S. Pat. Off.)

By Leonard Feather

Liberace Sets Concert Tour

Hollywood—Liberace, the west coast's gift to television, takes off this month on a nationwide concert tour of key cities. Plans were being completed at this deadline for the pianist-singer-entertainer for a date in New York's Carnegie Hall on the night of Sept. 25.

Fatha' Digs Tatum, Nixes Brubeck

Earl Hines is one of the great perennials of jazz. At 49, he has almost three decades of distinguished activity in the music world to his credit; today he can look back on a career that produced many imitators of his original piano style.

Earl's Blindfold Test was a little different from the normal. The eight records played were paired off into two versions of each of four different tunes, usually in strongly-contrasted style. With the exception of the Stan Freeman harpsichord side, all were performances principally featuring the piano.

Earl was given no information whatever, either before or during the test, about the records played for him. The following were his comments as transcribed via a tape recorder.

The Records

1. Bud Powell. *Hallelujah* (Mercury).

I couldn't very well classify the record, because there's very little left hand. The rhythm section actually carried the left hand for the guy. He or she has a wonderful right hand, and the execution is wonderful, but when it comes to piano playing it just goes back to the old story, if you haven't got a left hand it just isn't piano... you've got to have two hands!

Of course, playing a number up in that tempo, I don't know what could be done. If this particular artist were playing something slower, maybe he does have it... but it's getting to a place where on all the numbers in that tempo all the pianists seem to have the same

idea, that they practically run through the same passages. They're all modern and have some great ideas, but the punch isn't there from my viewpoint. I'd rate it two stars.

2. Teddy Wilson. *Hallelujah* (MGM).

I liked that one. There are both hands going in that particular record, and I don't know who the artist happens to be, but you can follow the execution that he's doing with his right hand, and his left hand shows you the chords that he's making. You can follow right along with him. There's a little drive to it, too, that kind of makes you feel good over it.

It did sound familiar. I don't know whether it was Johnny Guarneri or Teddy Wilson, because Johnny is a guy that can play so many different styles that he crosses you up. Easily I'd give it four.

3. Mary Lou Williams. *St. Louis Blues* (Circle).

Well, as a piano record the piano isn't outstanding enough. The record, itself, I think has got a wonderful idea... with the bongos... and the rhythm section in there with the effect that he's trying to get. But it's almost what we might say looking for a sound than anything else.

Of course, if we're going to just pick out the piano, well, I don't think that the piano is doing all that much. As for the sound and the record itself, it's a nice thing. I'd give it three.

4. Stan Freeman. *St. Louis Blues* (Columbia). Harpsichord solo with rhythm.

Was that a piano record? What was that? That didn't strike me at all! To be very frank with you, I don't know what to say about that one! In the first place, I can't distinguish what's being played. I know they're playing the *St. Louis Blues*, but what is it that is playing the *St. Louis Blues*? That's what's got me!

I've heard the tune so many different ways, and I've heard it in all different types of tempos, and the melody is there, and there's a bit of punch in it, but there's no execution, so to speak. The rhythm



Earl Hines

section has the boogie beat and plays nice little things. I'd give it two stars because there's a rhythm to it... that's one thing I can say.

5. Art Tatum. *Yesterdays* (Columbia).

That's wonderful. In the first place, I like the idea that with all the execution going on in there, you still can follow a bit of melody. I'd rate that one as my record... Five stars!

6. Lennie Tristano. *Yesterdays* (Capitol).

I've got two sides on that. As to the general public... it's too far-fetched. Speaking from the public's viewpoint, I don't like the record.

As a musician, I think he's got some wonderful ideas, and he's trying to portray some of the things that he's been studying, or possibly heard or learned, as far as modern music is concerned. That's my conception of that particular record.

It's not actually from the soul, but more from the mechanical side of it. It's trying to knock the musicians out. That's what it appears to me. I think for the modern musician, the average guy will probably rave over it, but my viewpoint is—as a piano solo and musically speaking—I really don't care too much for it. I'd put two on that one.

7. Erroll Garner. *September Song* (Savoy).

There's not much I can say about that one. If it's someone that's trying to imitate Erroll Garner, I don't think that they did a very good job of it, but if it's Erroll Garner, himself, I think he can do a better record than that. Possibly the piano wasn't very good.

Whoever it was, though... he's trying to establish a melody, which he has, all the way through, but it seems as though he is a little bit afraid to lean away from the melody and get some execution in there. I don't know what the idea is for using that style, but if it's someone imitating they're doing a very bad job of Erroll Garner. I'd rate that one fair—two stars.

8. Dave Brubeck. *September Song* (Fantasy).

There's not much I can say about that record, either. It looks like a challenge there. In the first place, I know it's not giving justice to the particular tune, because if you wrote a number, and the fellow was to give his conception of it like that, I think you would go and ask for your tune back again.

I don't know whether he wants to place that as a record seller or whether he wants to place that in the Carnegie Hall category. I just can't seem to get his or her idea, because it seems as though some of the pianists are not playing from the soul, but more from a challenging standpoint, to see if somebody could compete with the chords that they're making.

I really don't like that record at all. One star.

Afterthoughts by Earl

I think that they've turned the piano all around. They've got all different versions.

They did as much boogie as they possibly could on it. Swing piano has practically gone out. This modern piano seems to be prevalent at the present time; but the modern piano has just about changed the whole system as far as the public is concerned.

They're getting to the place where they're disinterested—it's getting so far fetched that the general public actually doesn't know what's happening, when it comes to playing a tune that they're used to listening to for some time, such as *Body And Soul*. The way some of the fellows are playing it now, after the first four bars you don't know what it is.

So the average pianist nowadays I think is just getting too far out, and is not actually playing from the heart. Looks like it's a challenge now... every new guy is trying to find a new sound and is just getting completely away from the good feeling. I do think Peter-son is an exception to that, though.

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Folksy Music

By HINTON BRADBURY

Cindy Walker, who penned Blue Canadian Rockies, and more than 300 other published c&w songs, has moved with her mother to their new home in Texas, their home state.

Roy Rogers enjoyed great crowds in Hawaii, and a highlight came when he picked up his trusty guitar and did a palm-swaying number while Dale and the two daughters did the hula.

Roy Acuff and his Smokey Mountain Boys will arrive in Korea during September for an extended tour of military installations.

One of the most popular men in Hawaii is a sailor by the name of Lennie Bell who has a three-hour pass every day to spin folksy music platters on Station KAHU.

A Little Western Town Called Beverly Hills is title of a number by Park Avenue Hillbillie Dorothy Shay in Capitol album in Fall release.

Jimmy Wakely has signed a two-year deal with TV Station KLLC in Hollywood and will emcee and introduce 20 of his Monogram pictures made in 1949 and 1950 and not previously seen on TV.

Armand Schaefer, president of Annie Oakley Productions, Inc., has announced Annie Oakley goes on TV in January with 52-week contract signed by Canada Dry. Star is Gail Davis, Gene Autry leading lady.

NUBBINS—Flemish Cowboy Singer Bobbejaan Schoepen visiting artists and songwriters in Tennessee . . . Skeets McDonald and

Helen O'Connell sing Hi Diddle Dee and Worried Mind on new record . . . Jack Shuler, one of the top evangelists, who like Billy Graham uses folksy talent, has written Cherokee Jail . . . Pat Barrett, featured as "Uncle Ezra" on the WLS National Barn Dance for 15 years, has been confined to St. Luke's hospital, Chicago, recently. He has been operating his own dairy farm near Hebron, Ill., for several years.

Redd Harper, the gospel singer, at Iowa State Fair . . . Keep an eye on the platter Friends and Neighbors by Mary Rose Bruce, the Tennessee vocalist on Victor, now operating from Hollywood . . . Joe Maphis and Rose Lee (Okeh) setting dates for October in east and south. Rudy Grayzell of San Antonio, signed by Fabor Robison for Abbott label . . . Decca has signed Gene Stewart, Redd's brother, and released The Tag Walts and Someday You'll Know.

Cliff Rodgers "Melody Roundup" is sold out solid from 2 to 5:30 daily on WHKK, Akron, and now in its 7th year . . . c&w deejays named more than 50 artists as their choice for the vacated Red Foley spot on Grand Ole Opry . . . Ken Curtis

Piano Playhouse Sets First Tour

New York—When Maggi Fisher's Piano Playhouse takes off on its first U. S. tour she will be taking no chances on local keyboard conditions. Three grand pianos will follow the unit's entire route in a truck.

Latest word on the personnel for the tour, which begins Oct. 12 in Biloxi, Miss., and continues through Nov. 20, has Ken Clark handling the jazz end, Ferrante and Teicher the pop duo numbers, and Grace Castagnetta, the classical portions of the show. Columbia lecture bureau is booking the package.

Berlin Raided

New York—According to one Brill Building wag, a special booby prize for the most original lyric of the year should be awarded to the vocal adaptation of Terry's Theme from Limerick, which starts "I'll be loving you, eternally, with a love that's true, eternally."

In 1926, Irving Berlin wrote a song that began "I'll be loving you, always, with a love that's true, always."

Or, as Eartha Kitt might say, Plus Ça Change, Plus Ça Change.

has recorded the gospel number, He Was There . . . Eddie Kirk doing Caribbean on CBS radio . . . Minnie Pearl, pride of Grinder's Switch, Tenn., trying to finish her book for fall release . . . Leon Payne's For Now And Always out on Victor by Hank Snow and on Decca with pop version by Don Cherry . . . Hank Thompson's Rub-A-Dub-Dub going great.

SHORTS—Juke boxes now said to be nearing 500,000 mark in U.S. alone . . . Ferlin Huskey and Jean Shepard to do Grand Ole Opry Sept. 19 with their hit, Dear John Letter . . . Wild Red Barry, the wrestler, is considering a tour with c&w band and variety of artists . . . Record sales indicate folksy following in Michigan greater than many states of south and southwest . . . Tommy Sands, promising 16-year-old from Houston, signed by Victor. Singer was discovered by Tom Diskin of Jamboree Attractions, Chicago . . . Gospel singer Bev Shea goes to Detroit for solo work at Billy Graham Crusade . . . Cowboy comedian Slim Andrews has a One-Man-Band instrument on a washboard you may see mass produced soon.

Accordion To Scholl

By CLIFF SCHOLL

Undoubtedly one of the most looked-for events of the year is the annual NAMM music trade convention. Most recent was held in July for four days at the Palmer House, Chicago. Here, occupying five floors, were exhibited the wares of manufacturers of musical instruments who came from the four corners of the globe to show dealers the latest developments.

Needless to say, our favorite instrument was very much in evidence, and the strains of accordion music filled the corridors. Everybody was busy listening, playing, talking, comparing, taking notes, and exchanging ideas.

Some of the larger firms gave accordion concerts evenings, so I was busy along with the others day and night. Charles Magnante was the key man at the Excelsior concert, along with many other well-known artists.

Though I have known Charlie since the beginning of time, this was the first time I ever had the pleasure of hearing a discourse on the "Technique of Playing the Accordion," from the maestro himself—delivered like a college professor. Andy Accari, as usual, added a gay note with his clowning, but Art Van Damme just said hello to a disappointed audience.

Classical Concert

John Molinari from California outdid himself in a solo, classical concert, sponsored by Jules Giulietto, whose accordion won the Fashion Academy Award for 1953. Mr. Molinari couldn't have elected to play a finer instrument.

In the grand ballroom at the Palmer House, in the grandest of style, the Trafficantes again presented Galla-Rini in a never-to-be-forgotten concert. I have yet to see an artist bring forth such power and rapid-fire technique, followed by dolce delicate passages that require the touch of an artist. His ever-changing shifts enable him to produce effects difficult to emulate.

Before going to his standard 120 bass, Galla-Rini played on his 160 bass Titano. Both accordions were, of course, the revolutionary Titanos that permit playing in four octaves on the bass, a bit of pioneering on Galla-Rini's part, and supported by the forward-minded Trafficantes. The Galla-Rini octet included, among others, Bob Deichert and the Kent Accordionaires who did a masterful bit of work.

Sano Amplifiers—Louis Iorio and Joe Zon-Frilli are the owners—had as their guest artist a famed Fin-

nish accordionist whose name I am sorry to say I don't remember, but he, too, was a marvel.

Well known Mat Mathews represented the Galanti exhibit. Too bad that the general public is not permitted to enjoy these unusual happenings.

European Records

John Gerstner, the one man who in my opinion does the most to support and promote the accordion with his Accordion World magazine (devoted to accordionists exclusively), had along with his teacher helps a collection of accordion records from Europe that would make one's mouth water. The record collector would do well to investigate.

Two days preceding the Convention the A.A.A. had its annual amateur accordion contest, which revealed the tremendous progress made by our progressive teachers in the Midwest. I was particularly impressed with their accordion bands, and their growth, further proving my contention that more accordion band arrangements should be published.

The A.T.G. and A.A.A. met again on the merger question, and things are looking up. Space limits further comments. Let me hear from you. Just write: Cliff Scholl, 2 Oak St., No. White Plains, N.Y.

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Musical 'Kismet' Hurt By Operatic Approach

Kismet, Philharmonic Auditorium, Los Angeles; produced by Edwin Lester for Los Angeles Civic Light Opera Association; songs (from themes by Alexander Borodin) by Robert Wright and George Forrest; book (from play by Edward Knoblock) by Charles Lederer and Luther Davis; orchestral and choral arrangements by Arthur Kay (conductor); Helar Rasmussen, Frank Perkins.

This musical version of Kismet, an old standby for stage and films, undoubtedly stemmed from the success some years ago of another presentation which received its initial production under the auspices of the L.A. Civic Light Opera Association—Song of Norway. With a source that, for this type of production, could be rated even richer in material, Wright and Forrest seem to have missed their previous mark by a wide margin.

The weaknesses in this show grow mainly from an attempt to keep too close to a mildly operatic approach. Kismet, the story of the witty beggar who found himself in the course of one exciting day elevated to the position of a high official in old Bagdad and his daughter happily married to the Caliph, is still a pretty good show, and it's doubtful if it was improved in any way by this musical treatment, though it could have been.

Alfred Drake came close, but not close enough, to catching the charm of a famous role; albeit the task

of projecting a successful Hajj (the beggar) wasn't made any easier with the transformation to a musical. Glen Burris is a handsome but run-of-the-mill singer-actor in the role of the young Caliph.

Only Doretta Morrow succeeds, despite the handicaps, in registering. She makes more out of her role, as the beggar's daughter, than anyone else ever found in it, in either stage or screen versions.

Kismet, following its four-week run here, moves to San Francisco. With some working over, tightening up, and brightening up, it can be turned into better entertainment. But if it's to be put on Broadway, a drastic overhaul will be essential.

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Feather's Nest

By LEONARD FEATHER

Has anybody seen this girl? The reason for this question, and for the reproduction of her picture, is a conversation I just had with a singer friend about the transitory nature of fame and the capricious manner in which it is sometimes achieved, sometimes missed by a hairsbreadth.



It is quite possible that if Doris Day had not happened to meet Les Brown, her career would have trailed off into married retirement; or if Norman Granz had not taken Oscar Peterson in hand he could very well be a local Canadian pianist to this day.

Talent Won't Out

I have never been a believer in the "talent will out" theory. I have seen too many cases of inferior talent reaching the top through a series of lucky chances, and superior ability sidetracked by a chain of bad breaks.

Dell Scott

The blonde in this picture—and you'll have to take my word for it that she's 10 times prettier in person—is a Minneapolis girl named Dell Scott. You've probably never heard of her, and I'm afraid, possibly never will again, so she makes a perfect illustration of my point.

The first time I saw Dell Scott, she was leading a quartet in one of those small bars that dot Bourbon Street in New Orleans, during Mardi Gras week of 1949. I reported on her in print, told a couple of agents about her.

In a long conversation with her I gathered that she was a divorcee with a child to support and was determined to find financial security. She sounded tough and brittle. She was superbly groomed and coiffed, looking like a million dollar jewel in a five cent setting.

Out Of Touch

Then I lost touch with her for years. The Glaser office, which had been booking her combo, heard vaguely that she had remarried and quit the business.

I ran into her again in Minneapolis last summer, doing a single at a local club. She had a wealthy boy friend and the security she had sought, and was extremely diffident about her chances of becoming a star, despite assurances from other sources that she has everything Marilyn Monroe ever had, plus a voice.

Last New Year's we met again, in Chicago. She had at last decided to take my advice, had made some demonstration records and would come to New York within a month. We ran over some tunes together, and I was again convinced: This was a promising voice, distinguished by Billie Holiday overtones, garnished with Lena Horne touches, fine intonation and phrasing.

But fear or lethargy, or perhaps just plain laissez-faire, must have taken over, for Dell Scott vanished again, and none of my bloodhounds has been able yet to track down this potential stick of vocal dynamite.

The years of optimum opportunity pass very fast for a girl with such visual qualifications. Maybe by next year or the year after she will be just a trifle less beautiful and will have missed the bus forever. And the public will never know that there was a girl named Dell Scott whose name could easily have been as familiar as that of Jane Russell or Rosemary Clooney.

Counterpoint

(Jumped from Page 6)

to be a coloratura and had developed an almost three-octave range from F below middle C to E flat over high C. This is her first year of singing in English.

"I've been listening a long time —to Sarah, Billie, Anita O'Day, Peggy Lee, Sylvia Syms. Finally I had to sing jazz. You just can't swing singing opera."

Still Studying

She's still studying—now at Schillinger House—and does most of her own arranging. Faith rarely sings current pops. "I don't feel anything in them," she explains. Her large book contains standards and a growing body of original material.

Her sound is O'Dayish but with surer intonation, phrasing of warmly-relaxed inventiveness and one of the swingiest beats in jazz. She is an individual talent within the jazz tradition.

Parodies A Pop

In Faith Winthrop's repertoire is a parody of a song called *Dear John*.

Dear John—in its original form—is a tale of a soldier who receives a letter from his affianced. She has married another—his brother. The unkindest kind of fratricide. In



Faye



Pat

New England, a recording of *Dear John* sold 23,000 copies the first week it was on the air. It was made by Pat O'Day.

Pat isn't quite 21. A year and a half ago she walked into a general recording studio to make some records for her mother. Aside from grammar school shows, she had never sung before. Shrewd, energetic Milton Yakus, who owns the studio, told her he could make her a star, and so he did.

Studies Hard

She has since been intensely studying solfeggio, other aspects of voice training, dancing and piano. Her models are Doris Day, Margaret Whiting, and Nat Cole. She has taste in styles.

Under Yakus' ceaseless tutelage she's won the *Chance Of A Lifetime* national TV show, appeared on local TV, garnered a daily disc jockey show on Boston's leading independent station with former Goodman vocalist Ray Dorey, and

"OFF-BALLANCE"

By Bill Ballance



Busier than a man with one tooth eating corn-on-the-cob, 32-year-old Nelson Riddle has just signed to handle all arranging for the Martin and Lewis NBC telecasts, now getting under way. He has also just contracted to score the remake of *Emperor Jones*, starring Nat (King) Cole, Burgess Meredith, and Gordon Parks, the latter a *Life* photographer who is also an accomplished musician. Most scenes will be shot in Harlem and Haiti, work to begin April, '54.

Riddle is currently busy scoring the *Ship-stads* and *Johnson Ice Follies* opening this month at Pan-Pacific Auditorium. And he's in charge of all musical matters for Frank Sinatra and Betty Hutton at Capitol, where he operates under an exclusive triangular recording contract as conductor-arranger-performer. Riddle scored two 3-D pictures scheduled for October release, the 20th-Century Fox *How to Marry a Millionaire* (Grable-Bacall-Monroe) and RKO's *The French Line*, with Jane Russell.

For relaxation at his Santa Monica home, he reads civil war biographies and swims with his wife, Doreen, and three fledglings, Skippy, Christopher, and Rosemary. But when he's working, he isolates himself in a padded room and immediately becomes The Lone Arranger.

Jaye P. Morgan of the lustrous red hair, green eyes, and alabaster complexion, is guesting on dozens of radio and TV shows around and about, promoting her choice new Derby recording with Frank DeVol, *Wasted Tears* and *Just a Gigolo*. Her five brothers and two sisters are all vocalists, too, creating an intramural community sing. Jaye P. (née Mary) is constantly approached by puckish performers suffering from fiscal dowdiness, who ask for advice on the oscillating market. She says she's worked up so many stock gags, she's thinking about doing a Wall Street routine.



Jaye P. Morgan

Freddie Slack, the waggy pianist, is now being managed by his wife (this is new?), the former June Teacher, who is also a practicing attorney. In their Windham Road (Freddie calls it "the workingman's Wuthering Heights") hilltop house June and Freddie are organizing a large band for him to lead. What with June's legal background, it seems only logical to assume that they'll call the group Moot Point and his orchestra and hire a blonde torts singer.

After some corrugated sledging—caused partly by his being pegged as strictly boogie-woogie—Freddie is off and running. Agent is Joe Glazer, who also handles Louis Armstrong. Freddie's pals will be stunned to know that his sole recreations these days are gardening and shooting coyotes from the front porch.

A dainty elf of French descent, with the nom de film of Alberta Dugan, performed as a child actress in eight Shirley Temple pictures. She's now a dark, smouldering chanteuse named Roberta Linn, of KTLA's *Cafe Continental* and *Frosty Frolics*, and the KNX *Ralph Story Show*.

She overcame the rheumatic fever that settled in her legs and is now one of the town's most attractive and best-liked personalities. Lives in Hollywood with her mother, plus a singing chihuahua named Chiquita and a toy French poodle, Toodles. Her upcoming recording plans will be announced in this column, next edition.

scored this spring during a week at the Latin Quarter.

She's A Showman

Though a quiet, remarkably ingenuous girl, Pat onstage projects an outgoing, exultant performer's personality. She has showmanship.

About *Dear John*, Pat says, "I liked recording it very much. Any song that has a basic appeal is a good song. And this story happened to many people, and it gives people a chance to cry. If a song's too complex, people will shy away from it."

Pat isn't echoing the usual sophisticated rationalizations of publishers or recording directors. She means it, for Pat is very much a part of the audience she appeals to.

Faith Is Concerned, Too

Faith, too, is concerned with communicating basic emotions. But for her the valid way is through the jazz idiom and through melodies and lyrics that contain some of the complexity of existence.

Mills Sells Sides

New York—Mills Music has sold 16 masters to four record companies. Publishing house made deals with MGM, Coral, Brunswick, and Rama firms to issue sides of original material pressed mainly for demonstration purposes.

Faith prefers the subtle acumen of a Lorenz Hart or Duke Ellington. She, too, is very much a part of the audience to which she appeals.

Of *Dear John*, Faith says, "I just couldn't do it straight. It would come out like Mickey Katz if I tried. It's corn. I can't feel it." Where do they go from here? Pat, guided by her astute manager, is aiming at the top popular brackets. Faith, looking for an understanding manager, would rather stop halfway up and sing as she wants to.

That's the cast. The rest of the story you'll be able to follow, yourselves.

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Facchine Exits GAC

Chicago—Russ Facchine, vice-president of GAC Chicago office, has resigned. He was a former partner of the Mus-Art Corp., which was absorbed by GAC, and before World War II was an executive of MCA. He is entering the personal management field.

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Cabot, Chuck (St. Anthony) San Antonio, Tex., 9/10-10/21, h
Carle, Frankie (Statler) NYC, 9/18-10/15, h
Clifford, Bill (Riverside) Reno, Nev., h
DeVol, Frank (Lido) Long Beach, Calif., (Saturdays only), h
Donahue, Al (Trig) Wichita, Kas., out 9/10, h
Drake, Charles (City Club) Oklahoma City, Okla., nc
Durso, Michael (Copacabana) NYC, nc
Ellington, Duke (On Tour) ABC

Ferguson, Danny (Robert Driscoll) Corpus Christi, Tex., Out 1/15/54 h
Fields, Shep (On Tour) MCA
Fish, Charlie (Statler) Los Angeles, Out 10/22, h
Fitzpatrick, Eddy (Mapes) Reno, Nev., h
Foster, Chuck (Peabody) Memphis, Out 9/26, h

Garber, Jan (Shamrock) Houston, 9/15-27, h; (Baker) Dallas, Tex., 9/28-10/8, h
Gillespie, Dizzy (Hi Hat) Boston, 9/21-28, nc; (Capitol Lounge) Chicago, 9/30-10/25, nc
Giaser, Don (On Tour) MCA
Gray, Jerry (On Tour) MCA

Hampton, Lionel (On Tour - Europe) ABC
Harrison, Cass (Tequendama) Bogota, Colombia, Out 9/30, h; (Tamanaco) Caracas, Venezuela, In 10/2, h
Herman, Woody (On Tour) GAC
Hill, Ray (Coral Gables) North Weymouth, Mass., Out 1/1/54, h
Hill, Tiny (On Tour) ABC
Howard, Eddy (Aragon) Chicago, Out 10/4, h
Hudson, Dean (On Tour) MCA
Hunt, Pee Wee, Roswell, New Mexico, 9/24-30

James, Harry (Concert Tour-Middle West) MCA
Jerome, Henry (Edison) NYC, h
Johnson, Buddy (Savoy) NYC, In 9/12, h
Kaye, Frankie (Top Hat) Toronto, In 9/15, h
Kaye, Sammy (On Tour) MCA
Kenton, Stan (Birdland) NYC, nc
King, Henry (Palmer House) Chicago, Out 11/18, h
Kisley, Steve (Statler) Detroit, In 9/11, h

Lande, Jules (Ambassador) NYC, h
LeSalle, Dick (Statler) Washington, D.C., h
Lewis, Ted (Riverside) Reno, Nev., Out 9/16, h
McCoy, Clyde (On Tour) MCA
McIntyre, Hal (Roosevelt) New Orleans, 9/24-10/21, h
Marie, Ralph (Concert Tour) GAC
Martin, Freddy (Roosevelt) New Orleans, Out 9/23, h
Masters, Frankie (Conrad Hilton) Chicago, h
Mason, Art (Paramount) NYC, t
Morgan, Russ (On Tour) ABC
Morrow, Buddy (On Tour) GAC

Navas, Bob (Paul's Edgewater), Asbury Park, N. J., h
Neiborn, Paul (Ambassador) Los Angeles, Out 9/29, h
Noble, Leighton (On Tour) MCA
Overend, Al (The Flame) Phoenix, nc
Palmer, Jimmy (On Tour) ABC
Pastor, Tony (Chase) St. Louis, 9/23-10/4, h
Perrault, Clair (Van Cleve) Dayton, O., h
Pett, Emil (Baker) Dallas, Tex., h
Phillips, Teddy (On Tour) MCA
Primo, Louis (Sciolla's) Philadelphia, 9/11-17, nc; (On Tour) MCA

Reed, Tommy (Claridge) Memphis, 9/4-24, h
Renny, George (Fernwood) Bushkill, Pa., Out 10/24, nc
Ritter, Tex (Rodeo) Wichita, Kans., 9/24-27, h
Rody, Ernie (New Yorker) NYC, h
Sands, Carl (Chase) St. Louis, Mo., h
Spivak, Charlie (On Tour) MCA
Stratzer, Ted (Piazza) NYC, In 9/17, h
Strong, Benny (Schroeder) Milwaukee, Wis., 9/29-10/11, h
Sudy, Joseph (Shamrock) Houston, Tex., h
Thornhill, Claude (On Tour) GAC
Tucker, Tommy (Schroeder) Milwaukee, In 9/29, h
Vera, Joe (Muehlebach) Kansas City, Mo.

Waples, Buddy (Recreation Center) Saginaw, Mich., nc
Watkins, Sammy (Statler) Cleveland, h
Weems, Ted (Sheppard Air Force Base) Wichita, Tex., 9/12-30; Fairs in Texas, 9/21-10/4
Well, Lawrence (Aragon) Ocean Park, Calif., Out 2/10/54, h
White, Pres. (American Legion) Hornell, N.Y., nc
Willis, Bob (On Tour-Texas) MCA

Graham, Bill (Snookie's) NYC, nc
Greco, Buddy (Yankee Inn) Akron, O., 9/7-20; (Blue Crystal) Girard, O., 9/21-27, nc
Heywood Trio, Eddy (Emerson's) Philadelphia, 9/14-19, nc
Hines Trio, Freddie (Chamberlain) Ft. Monroe, Va., h
Hodges, Johnny (Savoy) NYC, Out 9/16, h; (Hi Hat) Boston, 9/21-27, nc
Holiday, Joe (Bebe's) Chicago, 9/8-24, nc
Jackson, Bullmoose (Emerson's) Philadelphia, 9/21-26, nc
Jordan, Louis (Sands) Las Vegas, Nev., 9/16-29, h
Keller, Jack (Lampighter) Valley Stream, L. I., N. Y., nc
Lee, Vicky (Clover) Ft. Worth, Tex., nc
McGuire, Betty (Pearl City) Honolulu, Hawaii, Out 9/19, nc
Mabon, Willie (Royal) Baltimore 9/11-17, h; (Peps) Philadelphia, 9/21-26, nc
Merlino Trio, Joe (Coral Gables) North Weymouth, Mass., Out 1/1/54, cc
Napoleon, Andy (Pastor's) NYC, nc
Olanche, Johnny (Leon's) San Jose, Calif., nc
Orlotes (Peps) Philadelphia, 9/14-17, nc

Sparks Duo, Dick (Annex Bar) Sandusky, O., cl
Spencer, Tony (R.M.S. Mauretania) en route U. S. and Great Britain
Tatum, Art (Orchid Room) Kansas City, 9/14-20, nc
Three Suns (Pittsburgh Airport) Pittsburgh, Pa., 9/11-17; (Hobart Arena)

Combos

Armstrong, Louis (Casino Royal) Washington, D.C., 9/14-20, nc; (Coliseum) Springfield, Mass., 9/21-27
Baker, Abe (Sunnyside Showbar) Sunny-side, L. I., N. Y.
Barduhn Trio, Art (Grove) Seattle, In 9/10, nc
Betty & Jim Duo (Westward Ho) Sioux Falls, S. D.
Bond, Johnny (Saxony) Brooklyn, N. Y., nc
Brubeck, Dave (Clef) Los Angeles, 9/9-29, nc

Buckner Trio, Milt (Peps) Philadelphia, 9/14-19, nc
Clovers (Apollo) NYC, 9/11-17, t
Condon, Eddie (Condon's) NYC, nc
Dale Duo (Lighthouse) NYC, nc
Davis Trio, Bill (Ebony) Cleveland, 9/14-27, nc; (Orchid Room) Kansas City, 9/29-10/3, nc
De Paris Brothers (Jimmy Ryan's) NYC, nc
Doug Trio, Doug (Hickory House) NYC, nc
Engro, Johnny (Elmo) Billings, Mont., nc
Erwin, Pee Wee (Nick's) NYC, nc
Four Coachmen (State Coach) Route 6, N. J., nc
Franklin Quartet, Marty (Airport) Brooklyn, N. Y., nc
Furniss Brothers (Facks) San Francisco, 9/7-24, nc
Gaillard, Slim (Peps) Philadelphia, 9/14-19, nc
Garmon Quartet, Dick (Algerian) Denver, Colo., nc
Garner, Erroll (Blackhawk) San Francisco, 9/8-10/5, nc
Gaylords (Copa) Pittsburgh, 9/1-26, nc
Gillfrup Trio, Johnny (Brass Rail) Savannah Beach, Ga., nc
Gilmore Quartet, Stiles (Weekapaug Inn) Weekapaug, R. I., h

(Howard) Washington, D. C., 9/18-24, t; (Royal) Baltimore, 9/25-10/1, t
Palmer, Jack (82 Club) NYC, nc
Patterson Quartet, Pat (Air Force Club) Moncton, N. B., Canada, nc
Penny Serenaders (Biloxi) Biloxi, Miss., h
Podell, Hugo (Sherry-Netherlands) NYC, h
Rico Serenaders, George (Club Highland) Duluth, Minn., nc
Rivera (Ciro's) Kew Gardens, L. I., N. Y., nc
Rocco Trio, Buddy (Kentucky) Louisville, Ky., h
Roth Trio, Don (Kansas City Club) Kansas City, Mo., Out 1/2/54, pc
Scott Trio, Tony (Georgia's Blue Room) NYC, nc
Shawring, George (Storyville) Boston, 9/13-20, nc; (Celebrity) Providence, R. I., 9/21-27, nc
Simmons, Del (London Chophouse) Detroit, Mich.
Smith, Van (Berkeley-Carteret) Asbury Park, N. J., h
Spantier, Muzney (Campbell) London, Ont., 9/7-18; (El Rancho) Chester, Pa., 9/23-27

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New Waxery, Tiffany, Makes Auspicious Bow

Chicago—The debut of a new label is often lost in the shuffle, but Tiffany records, which premiered on Aug. 21, made a sizeable dent in the industry interest long before its first sides of *My Love for You* and *Granada*, which Clark Dennis vocalized to the background of Eddie Ballantine and his 26-piece orchestra.
The chief reason was that Henry



Clark Dennis
E. Doney, Tiffany president and former manager of Earl Hines and the Merry Macs, had planned the debut for three years. Back

Another Moppet Goes On Discs

New York—Latest youngster to join the disc companies' moppet parade is Linda Babits, 11-year-old piano prodigy. She has been signed to a Coral contract and made her first session last week.
Linda, who has given numerous recitals in this area, is the daughter of Seth Babits, press agent for Bill Miller's Riviera.

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Inside Track
My Love for You, already tabbed by many as a possibly strong hit, offers a sample of the early respect tendered Tiffany. When Leo Feist got the Mack Gordon lyric of the theme melody of the 20th Century-Fox film *The President's Lady*, they gave Tiffany first crack at it.
Clark Dennis was picked to lead off. Clark had gone to town with *Peg O' My Heart*, *Jalousie*, *Tenderly*, and others, and has proved he's able to go over the 1,000,000 mark.
Others scheduled to record for Tiffany include:

Carl Ravazza; Joe Venuti (who will be in charge of albums of instrumentalists); Miff Mole of Dixieland fame; Kay Davis, who sang with Duke Ellington for six years; Judy Talbot, who starred with Garry Moore; Bob Lowery, Chicago youngster who was with Danny Jordan Quartet (formerly the Four Jagabonds); Vivian Adams of the MBS *Theater-of-the-Air*, and Patricia Scott, songstress from Milwaukee.

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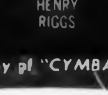
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