

Kenton Calls Off Joint Tour With Ellington Band

The Cats & The Fiedler

San Francisco—Arthur Fiedler, conductor of the Boston Pops orchestra, in town for a summer session with the San Francisco Symphony, turned out to be the best press agent the Black Hawk jazz club ever had. The maestro was quoted widely after he stopped a rehearsal of a syncopated passage to tell the orchestra:

"Don't play it like Mozart. Play it like the Black Hawk. Don't you go to the Black Hawk? I go to the Black Hawk. You should go there and listen and learn."

"Man," a symphony cat said, "the ole maestro is the swing-in'est!"

Shaw To Stick By Gramercy 5

New York—Artie Shaw's return to the night club circuit with a new Gramercy 5, reported in Sept. 23 *Down Beat*, is not just a one-shot deal. Artie is back in the music business, and he means business.

The Embers booking, which starts Oct. 5, will last eight weeks, after which the Shaw combo will make the rounds of the country's jazz clubs for an indefinite period, booked by one of the major agencies.

The group will actually be a sextet, with Artie's clarinet, Joe Roland's vibes and four rhythm, including Denzil Best and possibly Chuck Wayne. Roland, Best, and Wayne all are former Shearing sidemen.

MGM Slates 2 Movie Albums

New York—Two important additions have been made to MGM Records' fall roster of movie music albums.

Walter Gross, pianist-arranger (and composer of *Tenderly*) long absent from records, will return in a set of standard tunes from *The Torch Song*, co-featured with singer India Adams, who dubbed the singing tracks for Joan Crawford in the picture.

George Bassman's score for *The Joe Louis Story*, which attracted considerable attention at preview screenings of the film here, will be released in an original soundtrack album. It will include a special theme written by Bassman and an instrumental treatment of *I'll Be Around*. This is claimed to be the first New York-made feature movie to be honored by a soundtrack album.

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THE BREAKS may be coming Jackie Paris' way finally, after several years of working in comparative obscurity. He grabbed the recent *Down Beat* critics poll for outstanding new singer and this fall will be part of the *Jazztime U.S.A.* concert group that will tour the country.

The Hamp Takes Off For Overseas Tour

New York—Only 24 hours before the Lionel Hampton orchestra departed via plane on the first leg of a two-month overseas tour, Annie Ross and George Wallington signed up as vocalist and pianist with the Hamptonians.

The surprise move was the result of a two-week engagement played by Annie and George opposite Hamp at the Band Box. Annie, recently honored in the *Down Beat* critics' poll, has never before worked as vocalist with a name band. Wallington's experience too, has been almost exclusively with small combos.

Also shortly before his departure, Hamp took part in a sensational all-star jam session for Norman Granz' Clef label. The vibes king, now without any permanent record affiliation, was featured along with Buddy Rich and Roy Eldridge, who flew in from Cali-

fornia and Chicago for the date, Dizzy Gillespie, Johnny Hodges, Ben Webster, Flip Phillips, Illinois Jacquet, Oscar Peterson, and Ray Brown.

Currently touring Scandinavia, Hamp's band hits Paris later this month, then goes to Germany for a series of dates. North Africa and Israel may be added to the itinerary.

Merman-Martin Duet On Disc

New York—Decca Records has snagged the recording rights to the Ethel Merman-Mary Martin duet that highlighted the television Ford 50th Anniversary last June. Twelve-minute bit reprised 29 hit tunes and was seen in an estimated 60 million homes. It's being issued on a 12" 78 rpm platter, as well in LP and EP versions.

Dixie Jubilee Lands Bechet

Hollywood—Sidney Bechet, veteran jazz star, will make his first appearance in Los Angeles as the No. 1 feature on this year's annual Dixieland Jubilee, set for Oct. 3 at the Shrine Auditorium.

Bob Scobey's Frisco Jazz Band will be the only other imported attraction. The lineup as usual will be filled out with familiars of local fame.

Withdrawal Baffles Duke, Joe Glaser

By LEONARD FEATHER

New York—A slight case of pandemonium reigned here shortly before Labor Day when Stan Kenton notified Joe Glaser by cablegram from Milan, Italy, that he had changed his mind about going on a concert tour with Duke Ellington, and wanted Glaser to stop booking it.

The junket by the two bands had been definitely decided upon after protracted talks between Kenton, Bob Allison, and GAC on the one hand and Ellington, Glaser, and Bill Mittler (Duke's personal representative) on the other.

'Too Naive'

Duke was completely baffled by Stan's sudden change of heart. "I guess I'm just too naive and trusting," he declared. "Stan and I discussed everything down to the minutest details. He even wired me weeks ago from New England, confirming the starting date, Oct. 29."

Joe Glaser was considerably more voluble. "It's the most disgraceful thing I ever heard of!" he thundered. "I had 43 dates definitely set. At least 43 dates. Of course, I could take Kenton to the union, but what good would that do now? All that work, all that preparation was done for nothing."

Norman Granz, who had tried to dissuade Duke from becoming involved with Kenton and wanted to book him instead on a tour with Basie, said: "I called Duke long distance just to tell him 'I told you so!' Now he's missed the boat. Basie's set for something else."

Another source close to Ellington said: "Kenton will be sorry, turning down Ellington to go out with a bunch of bums."

Not Set

The "bunch of bums" referred to, ironically, had not even been determined at presstime. All that was known was that Cress Courtney, concert package man who puts on the *Big Show* series with Tim Gale, plans to send Stan on some concerts with a number of jazz stars, of whom Erroll Garner was the only one definitely set.

"I believe we can put on a real jazz show and do the thing on a high-class basis," Courtney said. "Stan will start this tour Oct. 30 and it will last five weeks. I may fly to Europe next week to set the details with him."

Courtney was a close managerial associate of Ellington for many years but is no longer connected with him.

Dorseys Mull Disc Contract

New York—The Dorsey Brothers orchestra, not yet represented on records since the reunion of Tommy and Jimmy, will be set with a major record company shortly—but which one it will be is anybody's guess.

Vince Carbone of the Dorsey office here told *Down Beat* that Tommy personally will negotiate the deal, and is considering offers from several companies. His contract with Decca is about to expire, and Jimmy has been free of commitments since he left Columbia some months ago.

Jazz Course

New York—Professor Marshall Stearns will conduct a course on jazz this winter at the New School for Social Research here, starting Sept. 25.

Sinatra Tours With Own Ork

New York—Frank Sinatra took out a special nine-piece orchestra to accompany him on his current series of night club bookings.

Assembled by Capitol Records contractor Julie Held, the band is currently working with Frank at Bill Miller's Riviera. Line-up has Sonny Salad, alto; Sy Miroff and Jerry Wiggler, violins; Maxine Johnson, viola; Eddie Sodero, cello; Bill Miller, piano; Hy White, guitar; Eddie Grady, drums, and Sam Bruno, bass.

Frank told *Down Beat* that he has a book of 50 arrangements by Axel Stordahl, Dick Jones, Nelson Riddle, and George Siravo for this instrumentation. He intends to keep a similar group with him to assure himself of a suitable setting on all future dates.

JATP In Chicago 'Beat'-Sponsored

Chicago—*Down Beat*, in keeping with its policy to aid and promote the tops in all forms of music, will co-sponsor the appearance here on Sept. 27 of Jazz at the Philharmonic. Two performances will be held, at 7 and 10 p.m., and among the stars appearing will be Ella Fitzgerald, Oscar Peterson's trio, and a host of jazzmen including Gene Krupa, Bill Harris, Flip Phillips, Benny Carter, Roy Eldridge, Charlie Shavers, and Willie Smith.

Previously this year *Down Beat* co-sponsored a free civic dance in Kansas City with the Katz Drugs chain that featured the Ray Anthony orchestra and drew some 20,000 persons, and *Down Beat* Star Night in Soldier Field here. The latter event drew 55,000 persons, 40,000 of whom sat through the rain to watch the greatest assemblage of pop music talent in history.

Alfred Newman Goes To Decca

Hollywood—Evidence of the new interest recording companies are taking in film composers and film music cropped up again as Decca moved in just as 20th Century-Fox's Alfred Newman was about to sign with Victor and took Newman right out from under the little dog's nose.

Details of the pact were not divulged but it's understood Newman drew a longterm exclusive contract which will give him complete freedom in choice of material. His first project will be the waxing of his own original score, with symphony orchestra, for *The Robe*.

New Marterie Manager

Chicago—Don Foreman, Capitol Record promotion man here, resigned to join Ralph Marterie's orchestra as manager, starting with the group in Ohio Sept. 19.

'Down Beat's' Five Star Discs

The following records represent the cream of the past two weeks' crop. For complete reviews, see pages 12-5 through 17-5.

POPULAR

NAT COLE *Two in Love* [Capitol LP H 420]
VIC DAMONE *Ebb Tide* (Mercury 70216)

JAZZ

ELLA FITZGERALD *Ten-Tette* (Capitol H-439)
GERRY MULLIGAN *You'll Have to Swing It* (Decca 28774)

Coming Next Issue: Special High Fidelity Buyers' Guide



The Godfrey sidemen—Lud Flato, piano; Gene Traxler, bass; Remo Palmier, guitar; Lee Erwin, organ; Sy Shaffer, trombone; Johnnie Mince, clarinet; Archie Bleyer, occasional trumpet and leader.

World's Safest Sidemen? Godfrey's Guys, Natch!

By LEONARD FEATHER

Would you rather be a jazzman with a chip on your shoulder or a studio man with money in the bank?

The choice between fighting (often vainly) for a musical ideal and settling for commercial security is one that has confronted a large number of musicians through the years and has provided a theme for several sleazy novels. Perhaps the most striking example of a group of men who jumped at a chance to seize the second alternative can be found in the Archie Bleyer band at CBS.

Strictly for Art

Employed by the network, but forbidden to work for anyone but Arthur Godfrey, they have all been

digging in the Godfrey goldmine for from six to nine years.

Almost all of them have a jazz background. Clarinetist Johnny Mince and bassist Gene Traxler, roughly the Tony Scott and Red Mitchell of their day, both spent several years with the Tommy Dorsey band of the late '30s and early '40s; trombonist Sy Shaffer was with Benny Goodman in 1945, pianist Lud Flato recorded with Charlie Barnet, and Remo Palmier (used to call himself Palmieri but had an "i" removed) played guitar on Dizzy Gillespie's *Groovin' High*.

No Scuffling

Instead of the scuffling with name bands and contesting for personal glory, these men have had a schedule that has changed only in minor details from one year to the next.

Every Monday, Thursday and Friday, they get up at 6 a.m. or so, report to CBS for an 8 a.m. rehearsal, are on the air from 10 to 11:30, start rehearsal at 11:45 for an hour or two, and are then through for the day.

Every Tuesday they do the same thing, except that they also rehearse from 2 to 6:30 for the *Godfrey and Friends* show. Every Wednesday, after coming off the air at 11:30, they have an hour off, then rehearse until 7 and are on TV from 8 to 9. Every Saturday and Sunday they stay home, or play golf, or play records.

The Payoff

What do they get out of this? Only \$20.70 per half hour on the air, or \$41.40 if it's on television at the same time, and \$8.63 an hour for rehearsal. And \$12 extra any time they have to wear make-up.

Since part of Godfrey's morning show is a simulcast (radio and TV), a little multiplication produces a figure of roughly \$500 a week for airtime plus \$135 or so for rehearsals. And that's not counting record sessions and other special events, such as the week in Florida, all expenses paid, when Godfrey did the shows from Miami last spring, or the flights to Detroit, Memphis, Washington for in-person Godfrey performances.

It's not hard to see how these

sidemen wind up with anywhere from \$30,000 to \$40,000 a year in return for their ability to read the accompaniment parts for Janette Davis, et al.

Here's What They Have

Okay, so what do they have to show for it?

They have just what you expect a successful New York musician to show—a home on Long Island, a happy private life as husband and father. (Organist Lee Erwin wants to be different: he's a bachelor and lives in Brooklyn.) And two weeks' vacation a year.

And, in a couple of cases, the extra poundage that comes with security: Gene Traxler appears to have approximately doubled his weight since the days of the Dorsey one-night stands. (Sy Shaffer put on so much that he became alarmed, dieted desperately, and shed 107 pounds.)

Not Without Strings

Of course, all this loot doesn't come without strings. Godfrey's control over Bleyer and his men extends even into their social lives. While in Miami, after a long day's work and an evening broadcast, they were politely but quite definitely ordered to visit a certain night club. However, they all talk cordially about "the old man" as students would of a benevolent schoolmaster.

Remo Palmier has had a slightly closer relationship with Godfrey because of their mutual interest in plectrum instruments. Last year, over informal sessions at lunch, Remo began to give Godfrey ukulele lessons.

Godfrey's Learning

"He used to know typical uke chords and just played rhythm. But he's genuinely interested in learning, and he picked up quite a lot," says Remo. "Nowadays I can write out solos for him. He reads music very slowly, but he manages. Once after a broadcast from his home in Virginia a couple of weeks ago he called me up at home after the show to ask me whether he'd played his solo right."

Remo, and a couple of others in the band, have been with Godfrey longer than Bleyer, himself. Hank Sylvern was the leader for the first couple of years.

Bleyer's Long Career

Bleyer, who occasionally plays trumpet (but only, he says, as a gag) is a young-looking 44-year-old who was writing stocks for publishers as far back as 1928. He had his own band, with Johnny Mercer as vocalist, in 1933, was on the coast for several years, where he did *Meet the People* and worked at Earl Carroll's; then he conducted for several shows on

"OFF-BALANCE"

By Bill Ballance



A voluptuous strawberry blonde with greenish-blue eyes is knockin' 'em for a row of pagodas on KTLA's *Bandstand Revue*. She is Marion Morgan (Marion Swires), the former Harry James vocalist. As a result of the impact of her TV operations, she now has expanded MGM recording plans and is organizing new material for nitery appearances this fall. Husband and personal manager is Sid Beller, ex-Harry James promoter. Sid says, "I once handled the business affairs of the band . . . I was known as a band-aid."



Morgan

Incidentally, James netted—mark you, netted—\$64,000 on his latest five week hegira from New York back to the west coast. He checks into the Coconut Grove Oct. 28 for four weeks; then into the Hollywood Palladium Dec. 25 for five weeks; after which he returns to the east coast. Buddy Rich continues to flail his drums to the infinite enchantment of all hands.

Over the entrance to a Wilshire shellack-shack which caters strictly to musicians is a placard reading: "Through These Portals Pass the Most."

Dr. Samuel J. Hoffman, world's leading theraminist, who also maintains his thriving practice as a Beverly Hills chiropractor, is set for a stretch at Las Vegas, plus guest shots on KTLA's *Cafe Continental* and Art Linkletter's CBS radio and TV *Houseparty*. His eerie, exoti theramin is heard on the soundtracks of practically all science-fiction movies, the latest being *It Came from Outer Space*; and his Capitol albums, *Music Out of the Moon*, *Perfume Set to Music*, and *Music for Peace of Mind* continue to sell well.

The talented doctor is now completing a pilot model of a 30-pounce theramin, more than two-thirds lighter than the instrument he's been using, and twice as versatile. After years as a violinist with various top bands in the early '30s (including Meyer Davis), Dr. Hoffman decided to taper off his musical career and study medicine. He now finds his time divided evenly between the two difficult professions, creating the rarest combination of top-drawer abilities in this area.

Hustling business for Sepulveda boulevard's remodelled Trails restaurant—owned by Esther Williams (that gem in a Jantzen)—is the Frank Nelson trio. Frank doubles on trumpet and vibes, sings, arranges and occasionally thumps out a madrigal on the top of an oil drum he picked up during his Caribbean tour. With Nelson are accordionist singer Tony Gray (Jerry's brother), and bassist-singer Duane Coker. Radio-TV plans are expected to crystallize soon.

One TV singer around town always looks as if she stepped out of *Vogue* . . . at the request of the publisher.

Equally skilled as a CBS administrative executive and as a classic pianist, network program coordinator Jerry Goldsmith has just been signed to supervise all music on *The Hallmark Playhouse*.

Overheard on the Ventura bus: "She can match legs with Marilyn Monroe anytime—course, it'd be better if her legs matched each other."

A dimpled, captivating singer under the melodic wing of Aileen Stanley (RCA Victor artist from 1919-1930) is making personal appearances around the area. Her 18-year-old protégé went over handsomely the other day on Art Linkletter's CBS *Houseparty* and will be seen this month on KNXT's *Platterpanel*. She is Gena Gerardi (nee Angelina Angella, but she changed the name because it sounded too unlikely); this 4-foot, 11-inch thrush let cut four demonstration records which some perceptive organization should monitor, pronto.

"Lucky U Ranch" is set for transcontinental exposure in October on Mutual radio, after high success on the Pacific coast net. Stars Ken Curtis, who is now majoring in chuckwagon ballads after having sung with both T. Dorsey and the Sons of the Pioneers. Married to Barbara Ford, daughter of John Ford, the academy-award winning wizard, Curtis handled background vocals in "The Quiet Man" and "Hannah Lee." As a result of his Crystalette records moving so well, that organization—via Hal Brooks—is sending out 2,000 ornate plastic folders containing Ken Curtis fan club personal data and elaborately-embossed charter and regulations for these clubs.

Sign on the wall of the Club Libido: "Please don't talk about our butter-knives. You know how those things spread." The place is currently passing off horsemeat as beef, but they're pretty honest about it; at the top of their menus they've printed, "Post Positions Today."

Formerly with Russ Morgan, Jack Fina, the Chicago Symphony orchestra, and the L.A. Philharmonic, Rickey Marino will radio-showcase his jazz fiddle late this month, details when available. Four men comprise his group, which had its first shakedown run recently in the Beverly Hills hotel. Rick employs the scholarly approach to jazz, and sounds like a musical merger of Eddie South and Joe Venuti. He broadens his melodic horizons by playing violin for Paramount Pictures scores, conducting the New Symphony orchestra of Los Angeles, and teaching at the Valley conservatory.

Today's philosophy from the immortal pen of Ralph Waldo Felden camp: "A man does not look in the closet unless he has stood there himself."

Broadway, the last of which was *Early to Bed*.

He, too, is happy about the durability of his present job, but he's not optimistic enough to take anything for granted.

The Big "If"

"After all," he says, "the whole thing stands or falls on one man. Suppose he were to quit tomorrow. I'm building my own security—my record company." Cadence Records,

which got off to a leaping start with Julius LaRosa and is now widening its scope with John Sebastian, is Bleyer's baby.

Of course, there are moments when a couple of Godfrey's guys think back wistfully to the days when they were placing high in the jazz polls. Doubtless their wives lose no time jolting them back to reality. And while reality lasts at \$41.40 a half-hour, who wants to dream?



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Meet Merle Evans, Leader of Country's Most Beloved Band

By CLARE POWERS

The nation's Number One Bandleader has never won a critics' poll. He's never had a jukebox hit. He's never played a ballroom or night club date. But for no fewer than 35 years, fast-talking, self-taught cornetist Merle Evans has held

triple-tongued away over the mightiest, blower's, most beloved brass band in the land—the colorful crew whose dynamic diatonics form the pulsative polestar around which "The Greatest Show on Earth" revolves.

Since 1919, when Ringling Brothers' circus merged with the historic Barnum and Bailey spectacle, the lanky, laconic bandmaster has guided the gliders, paced the pachyderms, cued the clowns, and thrilled the throngs under the Big Top, scrawling the musical signature of the circus in marches, galops, quadrilles, and fanfares. Blowing a blunted and battered horn, his back to the band, his eyes riveted on the center ring, Evans has performed feats that are greeted with open-mouthed admiration by many a musician of the jazz and symphonic schools.

Now 60

Now 60 years of age, the tanbark Toscanini, standing up throughout each three-hour-long performance, guides his 25 tooters through an estimated 200 music cues ranging from Dixie to Debussy, every time the canvas-topped extravaganza is in session. What's more, this sort of thing goes on eight months a year, and Merle has a reputation for having missed nary a show in his entire 35-year tenure!

To survive such rigors and still rate the professional respect accorded his pure and powerful cornet tone, Evans draws upon a native talent that sent him, un-

school, straight to the front of a carnival band at 17, and upon a rugged constitution that survived stock and medicine shows (and even a down-and-out period tooting with a Salvation Army combo) before the balmy Barnum and Bailey era dawned for him.

To keep pace with the indelible Evans are a double-dozen hand-picked sidemen, drawn from varying musical backgrounds. One trombonist was with the original John Philip Sousa band; two clarinetists and another tram man are wintertime members of the Indianapolis Symphony; one horn player comes courtesy of the Detroit symphony; and occasionally sitting in with Evans you're apt to spot one Harry James, who once played trumpet in the Christy Brothers' Circus band.

Skeleton Crew

When John Ringling North penetrates Cuba with a one-ring unit each year just before the Christmas holidays, Evans totes along only a drummer and a rehearsal organist, enlisting the other players in Havana. Since the maestro does not speak Spanish, he sometimes resorts to cueing the men with placards printed in their native tongue.

Being resourceful is, of course, second nature to the leader whose music is geared to the unexpected. When an elephant chooses to forget and goes into a waltz instead

of a tub-stand, Evans effects a hair-trigger tempo switch; once in the days when circus tents and stiff breezes were mortal enemies, Evans calmed a storm-anxious crowd by striking up *Thunder and Blazes*; and in moments of threatened panic, he always resorts to Sousa's *Stars and Stripes Forever*. ("Always works. We play the Sousa march, and the people walk quietly out. Haven't had a panic in 35 years.")

Although the band's impressive music library (one reportedly appraised at well over \$10,000) boasts hundreds of works by such composers as Guonod, Verdi, Donizetti, Schubert, Herbert, Friml, Mendelssohn, and Berlin, the Evans bosom is known to palpitate principally for such Big Top standbys as Fred Jewell, Al Sweet, and Karl King (leader of the old Barnum and Bailey band).

Top Tunes

Somewhere near the panic-panacea of Ol' Doc Sousa Evans rates Hall's *Wedding of the Winds*, Fillmore's *Circus Bee*, and King's *Big Cage Galop*. *Thunder and Blazes* (also known as *Entry of the Gladiators*) is another candidate for the favored circle, as are *Georgia Camp Meeting*, *Ponderoso*, *Lassus Trombone*, *Pitterpatter Polka*, and *South Rampart Street Parade*.

Current pop tunes, however, just don't rate with the circus bandleader, who is firmly on record as being against their undue emphasis on lyrics, rather than melody. In the doghouse, too, is *Home, Sweet Home*, which, says Evans, "show-folk believe is downright bad luck and would mean the immediate closing of the show."

"A jinx in spades" would seem to sum up Evans' much-publicized appraisal of von Suppe's *Light Cavalry* overture, to whose portentous strains have been ascribed all manner of circus disasters, thanks to a series of stories, possibly apocryphal, having to do with train wrecks, runaway animals, and even the deaths of circus musicians foolish enough to have tooted the opus. Whether or not Evans really believes in the von Suppe whammy, the piece is kept assiduously out of the repertoire, which is one way of dealing with train wrecks.

Dealing with animals, however, is something else again. Though the whole world has been educated these many years to the fact that circus bands follow, rather than set the pace for, performing animals, it would seem that the four-footed ones have varying capacities for digging the mighty maestro.

Horses, asserts the man who should know, actually seem to remember music cues. "But seals," says Evans, "don't know the difference between *My Country 'Tis of Thee* and a fat mackerel."

Weeper Discusses Faith (Aided By Shakespeare)

By DON FREEMAN

San Diego—Johnnie Ray, a curious combination of ego and humility, was sitting in the Del Mar hotel before his first show and he was saying: "I thrive on work . . . I love audiences and I can sense right away if one person in the room

doesn't like me . . . Being a success in show business is like a marriage . . . The audience is—my wife—and I must be a good husband. . . ."

Ray turned to the ever-present press agent: "You know the bit? I'm nervous. . . ."

Only People

The reporter suggested that the audience would only be composed of people . . . "That's it," said Ray. "People . . . that's it exactly. . . ."

He paused, then went on: "I lead a lonely life . . . It's very lonely at the top, but the view is good . . . Friends are so vital to me . . . I must have friends . . . and when I had some trouble—you know?—I found out who my friends were. I had maybe this many"—he showed 10 fingers—"and none in show business. No performers, I mean. . . ."

Star Complex

"It's hard to really know other show people . . . They become absorbed in themselves—the star complex . . . Celebrities are different from other people, because show business is based on illusion and fantasy. . . ."

"Physiologically, I'm the same as other people . . . But spiritually and emotionally—no . . . I have my ups and downs. When I work, I'm up . . . I'm lonely, and yet I'm never really alone . . . Shakespeare's phrase was: 'to thine own self be true'—I don't dig all of Shakespeare, but that much I do . . . Every man has to know himself first. . . ."

Geta Moody

"I get moody, and then I'm over it, and I'm up again . . . But I'm

happy, I really am . . . I'm doing what I want to do . . . Most people don't have that chance. So they sublimate . . . I love what I'm doing. . . ."

After his show, an exhausting performance, Ray sipped his beer and continued: "If I don't win an audience right away—like tonight—I'll keep singing until I do . . . I won't quit . . . I won't leave that stage . . . They'd have to carry me out before I'd quit without being liked. . . ."

Humility Vital

"Humility is important. But I know I'm good in my work . . . I have to know that, otherwise I couldn't ever face an audience . . . Know thyself. . . ."

"How can I help but not know I'm doing well? We set a record at Cal-Neva Lodge . . . I get \$20,000 a week at the Desert Inn in Vegas . . . I'm booked until next April . . . I've got so much confidence and guts . . . No, better make that faith and guts. . . ."

Faith A Must

"But one must have humility . . . Faith . . . Once, four years ago, when I was dead busted I went into an agent's office . . . I needed a job . . . This agent had a sign on his wall . . . Here's what that sign said: 'A big shot is just a little shot who kept shooting. . . .'"

"Any more questions? I'll answer anything—whatever you want to ask me."

The press agent, who had been conferring briefly with Ray's manager, returned and whispered: "You'll excuse Johnnie, won't you? He's a little tired now . . . needs to rest up for the next show. . . . Sometimes, he gets keyed up . . ."

Ella Fitzgerald Divorces Brown

New York—Ella Fitzgerald and Ray Brown are together again on their annual tour with Norman Granz' JATP unit—but they're no longer together as husband and wife.

Right after she closed the Paramount here, Ella slipped away quietly and filed the long-expected divorce suit against the bassist in Juarez, Mexico, charging him with incompatibility.

The Browns were married in December, 1948, in Youngstown, Ohio. The marriage was Ella's second, Ray's first.

Glyn Taque Dies

New York—Glyn Taque, also man well-known in the '30s and former sideman with King Oliver, Benny Carter, and Willie Bryant, died in Baile, Switzerland, this month. He had been working there for the last 14 years.

Strictly Ad Lib

NEW YORK

Moe Gale agency is offering a TV version of Chamber Music Society of Lower Basin Street for sale, starring the Erskine Hawkins band and Maxine Sullivan . . . CBS will star Johnny Mercer in a new radio show as a result of his successful summer stint . . . George Shearing gets his final citizenship papers this month . . . Decca signed Alfred Newman and rushed to work on a specially-recorded album of the score from *The Robe* . . . Billy Daniels, when he returns from Europe, will be hit with a divorce action by his socialite wife, who threatens to sue for \$100,000 plus \$1,000 a week temporary alimony.

Louis Jordan makes his Birdland bow in a Nov. 5-15 booking, preceded by two weeks at Cafe Society . . . RCA Victor building a new record plant at Rockaway, N. J. to keep up with increased business . . .



McKinley

Betty Madigan, protégée of publicist Artie Pine, signed with MGM and cut her first two sides before leaving for her opening this week at the Capitol theater in Washington . . . Bob Shad, Decca's rhythm and blues man, signed a new singer, Margie Day, and tenor sax star Lucky Thompson . . . GAC signed Ray McKinley's band and the Nappy Lamare combo . . . Shortly after arriving in Europe, Stan Kenton received news of his father's death.

Latest aspiring disc jockey is Lady Iris Mountbatten, relative of the British royal family, who cut an audition show for WNEW . . . J. C. Heard's quartet, alternating with Woody Herman at the Band Box, included Allen Eager, Arvell Shaw, and Sir Charles Thompson . . . Howard Rumsey sent for Max Roach to replace Shelly Manne in his combo at the Lighthouse . . . Doug Duke's trio cut a date for Savoy . . . Sidney Bechet made his first American side since returning here, cutting a Blue Note session with Jonah Jones, Jimmy Archey, Buddy Weed, Walter Paige, and Johnny Blowers.

Les Baxter set for Louis Armstrong show at the Paramount Oct. 7 or 14 . . . Toots Tiltman cut a date of his own for MGM, playing all modern sounds this time, with Bucky Pizzarelli, guitar, plus Al McKibbon and Bill Clark . . . George Shearing added Candido to his quintet for another MGM session . . . Cress Courtney's Big Show this season gets under way Sept. 25 in Syracuse with Nat Cole, Sarah Vaughan, Ralph Marterie's and Illinois Jacquet's bands . . . Brunswick will release some of the big band sessions taped in Washington by WWDG's Willis Conover.

CHICAGO

Buddy Moreno, who left radio station WBBM just a few months ago to re-form his band (currently at the Chase hotel in St. Louis), is breaking up the group again to join the ABC television network in Chicago . . . Dan Belloc returns to the Melody Mill ballroom on Sept. 30 for two weeks . . . Don Cherry is the latest sub for Johnny Desmond on the ABC network Breakfast Club joining Sept. 28 while the latter does night club work . . . Georgie Auld stopped in town on way to a job in Detroit. The jazzman was not a bit abashed to admit that those two country and western tunes breaking big right now, *Miserable Love* and *Go and Leave Me*, were written by him and his wife, Pat.

Dizzy Gillespie is riding high at the Capitol Lounge . . . Beryl Booker trio, Annie Ross, and the Four Freshmen holding down the fort at the Blue Note . . . Jim Lowe, NBC staff announcer and deejay who cracked the top composers' lists with *Gambler's Guitar* and *Lighthouse*, is making his solo debut as a singer at the Edgewater Beach hotel. Carl Sands' band is playing the show . . . Dorothy Dandridge is the headliner at the Chez Paree, following the night club debut of Helen Traubel, the opera and concert singer . . . A new local television directory has been assembled by former Down Beat editor Ned Williams of Chicago Unlimited.

Eddie (Lockjaw) Davis went into the Bee Hive for a month's stay, starting Sept. 26 . . . At the Toast of the Town, where T-Bone Walker just closed, Joe Turner is in the middle of a stay which ends Oct. 10. Al Hibbler comes in from Oct. 13 through Nov. 15, then T-Bone returns for three more weeks, starting Nov. 25 . . . Horace Henderson back into town with an engagement at the Strand Show Lounge . . . Karen Chandler making a quick repeat at the Chicago theater. She's with the Gaylords on the present bill . . . Singer Lucy Reed and piano-bass cohorts extraordinary, Dick Marx and John Frigo, now working three nights a week, Monday through Wednesday, at the Club Lei Aloha on the north side.

HOLLYWOOD

SUPPER SPOTTINGS: Eddie Oliver, longtime house leader at the Mocambo, taking leave of absence to make tour with Tony Martin as music director. Joe Castro, of "Mo's Latin crew, taking Eddie's spot at piano . . . Yma Sumac headlines at the Sunset Strip spot starting Sept. 22 . . . Hardy Hilo Hattie returning soon to Roosevelt hotel to share the Island Room stint with Danny Stewart's Islanders. Frank Remley that's Jack Benny's Remley) ork looks like long holdover in Roosevelt's Cinegrill . . . Chuck Miller trio (they get more than most bands around here) returned to Palladium to share stand with Les Brown (Sept. 4—Sept. 20) and figured to stay through Ray Anthony (Sept. 22—Oct. 11).

L.A. JAZZ BEAT: Jerry Fielding was forced to drop his big band jazz concerts at Crescendo on Monday nights. With opening of radio and TV season all of his key men were "quota'ed" by Local 47 work-spreading measures, which hold that one night a week in the same spot is a "steady engagement" . . . Buddy DeFranco set for a return date in Hollywood Oct. 8, this time at Zardi's, where he'll follow Dave Brubeck . . . Joe Mondragon joined the newly-launched Shorty Rogers combo at the Haig . . . And the new off-nite attraction at the Haig (Mondays) will really bear watching—and listening. Laurindo Almeida playing finger-style guitar (amplified) with Bud Shank (alto & baritone), Harry Babasin (bass), Roy Harte (drums). No piano . . . That's Nesuhi Ertegum (back of head) "bitting in" for Shorty Rogers in photo of house All-Stars on their new Contemporary album. Shorty's RCA-Victor contract excluded him from the photo and his name from the label . . . Big doings for Dixiecats now at North Hollywood's Doll House, currently presenting Ted Vesely (trombone), Matty Matlock (clarinet), Ralph Harden (trumpet), Red Cooper (drums), Bill Campbell (piano).

SAN FRANCISCO: Oscar Pettiford's eight-piece band at the Downbeat Club at the end of August and Wardell Gray . . . Jimmy Mc-ust drew kudos for altoman Frank Morgan and trumpeter Alan Smith as well as work of Oscar, himself, and Wardell Gray . . . Jimmy Mc-ust drew kudos for altoman Frank (Turn to Page 20)



Dandridge

Music Was The Stepping Stone To My Career As Motion Picture Star



Debbie Reynolds, who credits a good deal of her screen success to her interest in music, here receives piano lessons from Eddie Samuels, whom she met on a USO tour (Photo by Ted Krize).

By DEBBIE REYNOLDS

Next to just plain luck, something we all have to have a lot of to succeed in pictures, I'm sure that some musical ability and training, either as a singer or instrumentalist, is the most important asset anyone can have. It was certainly lucky for me that just by chance I happened to play French horn when I was in high school.

The picture in which I got my first real chance was *Two Weeks with Love*, with Jane Powell, Louis Calhern, and Ricardo Montalban. I had the "little sister" role to Jane Powell. Louis Calhern, who played the role of the father of Jane and me, was cast as a bandmaster, and the little sister was supposed to be a horn player.

Important Factor

That factor was not really important in the story—I never actually played a note in the picture—but when they were casting the picture someone at MGM said, "Let's try that little Debbie Reynolds. She used to play French horn in her high school orchestra." So I got the role that was to be the most important to my career up to that time.

I thought the reviewer was kidding when he wrote in *Down Beat's* review of *Two Weeks with Love* (*Down Beat* Nov. 17, 1950) this excerpt which I have just copied from my scrapbook:

"For professional observers the highlight will be watching a newcomer in a minor role crash through convincingly as real stellar material . . . It's young Debbie Reynolds . . . Her performance stamps her as a future MGM star."

Picture Just "Play"

You see, I was such a kid, myself, then—not yet 18—that I actually just "played" through the making of the picture. I remember that every time I was called for a scene it seemed I was eating dill pickles. Finally, Roy Rowland, the director, gave up and had it written into the script. And that's why I was eating a pickle in almost every scene. (It's a good thing I did not actually have to

every one, and have even added to my "collection." For me, monkeys will always mean good luck. And to illustrate just how important luck is in anyone's life, I'll tell you just how all this happened to me:

My father moved our family from Texas, where I was born, to California for business reasons when I was eight years old. We live in Burbank, which is about 10 minutes' drive from Hollywood. I practically grew up in the shadow of the big Warner Brothers studio, but up to five years ago I never even thought of trying to get into pictures.

Entered Beauty Contest

In Burbank, the businessmen stage an annual celebration, part of which is a "beauty and talent" contest. About the time I reached junior high school I entered one, just because most of the kids my age did that year, and thinking, "What am I doing in a beauty contest?" But the prize was a beautiful blouse that I happened to want very much. So, I thought, "What do I have to lose?"

I won! But do you know how? By doing an imitation—silent—to Betty Hutton's recording of *My*

in all of our plays. But I would always break out laughing when I started to recite the lines, and generally ended up helping to raise and lower the curtain.

Enter, the French Horn

And now about that French horn. I have liked music ever since I can remember but never had any desire to play anything until I decided I wanted to play in our high school orchestra, and learned that instruments were available on a loan basis.

I wanted to play violin, but by the time I enrolled that semester all the violins were taken. The only instrument left—no one wanted to tackle it—was a French horn. So—okay, I thought to myself—I'll be a French horn player.

(Turn to Page 5)

Benny Carter Signs To Tour Europe In '54

Contracts have just been signed between Irwin Parnes, Southern California booker, and saxist Benny Carter for a European tour of a pop concert package called "The Evolution of American Jazz: More Than 50 Torrid Years of Afro-American Music." Blues singer Helen Humes will be starred.

Nesuhi Ertegun, professor of jazz history at the University of California at Los Angeles, served as program consultant for the show, will tour Europe in October, November, and December, 1954.

It traces jazz from the field hollows of the agricultural south through ragtime, jazz in New Orleans and Chicago, boogie woogie, the blues, Ellington and Armstrong, jazz in Kansas City, bebop, and modern sounds.

Debbie On Discs

Asked to pick some of her favorites in various fields of music Debbie Reynolds gave these answers:

Favorite popular record: "Margaret Whiting's *Waltz to the Blues*. I can't understand why it hasn't caught on faster."

Favorite jazz record: "I'm not sure just what 'jazz' is supposed to mean anymore—is anybody? I'll just say anything by Les Brown's band."

Favorite light, or semi-classical selection: "Anything by Dave Rose."

Favorite classical selection: "Tchaikowski's *Romeo and Juliet Overture*—I just never get tired of it."

Favorite male singer: "I just go along with the crowd on that. Eddie Fisher. He really can sing."

Rocking Horse Ran Away. I was—and still am—a real Betty Hutton fan. I practiced imitations to her records just for fun and used to do them for entertainment at Girl Scout meetings.

Won Movie Contract

By winning the contest I also got a contract—a short one that included a small part in *The Daughter of Rosie O'Grady*—at Warner Brothers. I was much more excited at getting the blouse.

I just couldn't take myself seriously as a "future screen star." In school I had tried out for a part

play that French horn. You can't blow a horn and eat pickles.)

One reviewer said I stole every scene I was in. I think he just liked pickles. Anyway, I have a tip for that reviewer. A kid doesn't steal scenes from important, experienced stars like Jane Powell, Louis Calhern, and Ricardo Montalban unless they are with that kid every bit of the way and want her to succeed.

Those Potent Songs

But there was another very important thing, also associated with music, for me that grew out of *Two Weeks with Love*. Two of the songs I did in the picture with Carleton Carpenter, *Abba Dabba Honeymoon* and *Row, Row, Row*, were released as phonograph records. (MGM label.)

I don't know whether the records made what the record business would call the "major hit class" or not, but I do know that my fan mail, up to that time almost non-existent, started to pour in about the time the records were released.

Lucky Monkeys

Most of the writers mentioned the *Abba Dabba Honeymoon* recording. They seemed to enjoy that "monkey talk" stuff we did especially, and they sent me all kinds of toy monkeys from tiny ceramic pieces to big stuffed ones. I kept

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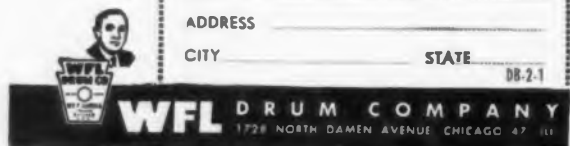
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Debbie Reynolds

(Jumped from Page 4)

The French horn, I discovered very quickly, is an easy instrument to play badly—but very hard to play well. I am sure I would never have attained any distinction as a horn player. The instrument is only for a serious musical artist of great talent—and that I am not.

One Great Advantage

But French horn players have one great advantage. There aren't very many of them. That's surely why, in less than a year, I found myself playing in the Burbank Youth Symphony.

Meantime, my "big chance for fame in films" ended, it seemed, as I had expected, with the expiration of my Warner Brothers contract. But someone mentioned me as a possibility for the role of Helen Kane, a small part in MGM's *Three Little Words*, which was to be done to the soundtrack

of a song recorded by Miss Kane, herself.

I had never heard of Helen Kane, who was a big singing star on records, I guess, about five years before I was born, until they played some of her old records for me. I made one test, synchronizing my action to the records, and the producer, Jack Cummings, engaged me for the role.

I am quite sure the practicing I did for my "Betty Hutton act," and the self-assurance I gained even from my limited experience playing in our high school orchestra and the Youth Symphony made it possible.

Lucky Break

But the luckiest thing that ever happened to me was being signed by MGM, and the opportunities MGM gave me to appear in successful pictures with the biggest stars of the day, such as Gene Kelly and Donald O'Connor in *Singin' in the Rain*.

My ambition is to do all-out comedy, something like Lucille Ball. I have a picture coming out soon called *The Affair of Dobie Gillis* in which I appear in one sequence

with a front tooth blacked out and two black eyes.

No Tragedienne

The fun I had doing it leads me to the belief that heavy drama will never be for me. I'd probably break down and start to giggle right in the middle of the big scene, just as I used to do when trying out for school plays.

The French horn? I had to give it up, even though I loved the instrument and still do. To play any instrument well you have to make a career of it, in itself.

Plunke 88

But last April when I became 21 and received the money held for me under court authority (as with all California minors working in pictures) the first thing I bought for myself was a piano. I've been taking three lessons a week, and my teacher says I'm making good progress. I hope so, because I've been spending almost all my spare time practicing, and it must be pretty tough on our neighbors.

They're all old friends (I hope) because we've lived in the same house ever since we moved to Burbank in 1940, and I plan to keep right on living there until I get married. I haven't any plans on that subject, either, because I never make plans. I just hope my luck holds out there, too.

Readers Always Write

Down Beat—Hollywood:

In the picture *Tomorrow Is Another Day*, starring Ruth Roman and Steve Cochran, I noticed a song which I haven't been able to stop humming, whistling, or scatting since. Could you tell me the name of this song, which was played throughout the film?

Ronald Brooks, Tn
U.S.S. Firedrake
c/o F.P.O., San Francisco

Ronald—The original music—the underscore—was by Daniele Amfitheatrof, but it's likely you are referring to the song *Deep Night*, which was interpolated. It was written in 1930 by Charles Henderson and Rudy Vallee.

Down Beat—Hollywood:

Who will portray Billy May in *The Glenn Miller Story*? He was in Glenn's orchestra, wasn't he? Where can I get a picture? . . . Answer back.

Tillie Soria

Tillie—Billy played trumpet with Glenn Miller, but none of the original Miller bandmen will be seen in the picture, though several were in the band assembled to recreate the Miller recordings. Miller's service organization will be portrayed on the screen (not sound) by the *Airmen of Note*, a service band from Bolling Air Force Base, held to be a sort of lineal descendant of the Miller AAF unit.

Write to Capitol Records for a picture of Billy May. We only answer individually service personnel overseas. Anyway, you forgot to put your address on your letter.

Down Beat—Hollywood:

. . . We are try to settle an argument here. What was the first picture made with sound?

Marcia McCoy
San Francisco

Marcia—The idea of sound films was kicked around in Hollywood for years, during which time several shorts were made, but the major producers saw—or heard—no possibilities in it.

In 1926 Warner Brothers took an interest in the Vitaphone process (sound on synchronized discs) and brought out *Don Juan* (John Barrymore) with a full-length recorded underscore but no spoken dialogue. It was a box-office failure. In 1927, with their backs to the wall, they brought out *The Jazz Singer*, in which Al Jolson did two vocal sequences—*Blue Skies*, and the Hebrew sacred song, *Kol Nidre*. That did it.

—mary english

(Queries to this department should be addressed to *Down Beat*—Hollywood, 6124 Santa Monica Blvd., Hollywood 28, Calif.)



Scene from *Walking My Baby Back Home* finds Donald O'Connor playing clarinet (his solos were soundtracked by Blake Reynolds) to a highly decorative Janet Leigh, seated on the piano.

By CHARLES EMGE

Hollywood film fabricators have made several attempts to make pictures dealing with dance bands and/or jazz musicians. The most recent, *Walking My Baby Back Home* (Donald O'Connor, Janet Leigh, Scatman Crothers), a Universal-International opus scheduled for December release, will be something of a "first" in this field.

Unlike most of its type, which have dealt with the subject as a relatively simple matter in which the young and handsome bandleader assembles a band of talented, faithful musicians who stick together through thick and thin until they get that big break that brings immediate and inevitable success, this one has a more realistic approach.

Ex-GI Sideman

This time the bandleader (O'Connor), with some ex-service musicians he had played with in the army, organizes a bang-up outfit of seven brass, five saxes, and four rhythm, which plays in the strictly ultra-modern manner. (The number that keys the situation is a Shorty Rogers treatment of *Liebestraume* in which Shorty also does the trumpet solo.)

At the audition the "big booking agent" listens appreciatively (sic!) but says, in effect, "Boys, you've really got a great band, but it just hasn't got that dance beat. Nobody will buy it."

He's No Quitter

Our boy won't give up. He books some one-ners on his own. The band plays in halls to all of four or five bewildered couples. Facing starvation, the bandsmen regretfully cut out.

Then one night our young leader walks into a New York hotspot, finds his old pal Scatman Crothers at the head of a little Dixie combo and packing the joint with happy dancers.

Says Donald: "This is it! We'll combine your music with ours and have a symphonic Dixie band that will really kill 'em!" And, of course, it does.

This is not a review of *Walking My Baby Back Home*, which we haven't seen (or heard). But we can't help thinking, the dance business being what it is, how interesting it would be if, come December, the dancing public has decided it likes big bands playing in the modern manner.

Back there in 1935 the big switch from "sweet" to "swing" took place virtually overnight with the sudden, smashing success of one band—Benny Goodman's—on a single engagement.

P.S.—This is not a prediction—merely speculation. We don't think that U.-I. stockholders have any cause for worry over the boxoffice possibilities of any picture headed by Donald O'Connor and Janet Leigh.

SOUNDTRACK SIFTINGS:

Apologies to Manny Klein for comment to the effect that the "trumpet solos" he did for Montgomery Clift's bugling in *From Here to Eternity* were too good for anyone

MacRae Leaves Warner Bros.

Hollywood—Gordon MacRae, the former band singer who sang his way to stardom at Warner Brothers, has received his release from his contract with the studio at his own request. It was reported he plans to form his own company to produce musical films for television.

The Warner roster of contract players now carries exactly two major film names—Doris Day and Virginia Mayo.

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Perspectives

What Is So Rare As A Firstrate Jazz Novel?

By RALPH J. GLEASON

Just as the libraries of the nation's universities are clogged with masters' and doctors' theses on jazz, so have the editors' desks in publishing houses been heavy with manuscripts of jazz novels in recent years.

There seems to be a fatal fascination about jazz music which moves any aficionado with literary aspirations to try to write THE novel. Since Dorothy Baker and Young Man with a Horn, there have been numerous novels utilizing jazz music and jazz musicians to a greater or lesser degree.

Dale Curran's *Dupree Blues*, Henry Steig's *Send Me Down*, Robert Paul Smith's *So It Doesn't Whistle*, Annemarie Ewing's *Little Gate*, a couple of mystery stories including Bart Spicer's *Blues for the Prince* and George Evans *Downbeat for a Dirge*, a couple of efforts by Ernest Borneman, one by Clifton Cuthbert, and *Music Out of Dixie* about fill out the list.

Most Jazz Books Fail

With the exception of Dorothy Baker's novel, none of these has been successful as a work about a jazz musician. Steig's book, a much better effort than the rest, just missed. Bob Smith didn't write a jazz novel but utilized some of the jazz feeling and some of the jazz atmosphere cleverly in an excellent piece of writing.

There seems to be something which trips up all writers when they tackle this subject. Bullfighting, another art which has a rabid following and in which the highest moment, the supreme melding of training, experience, inspiration and emotion, achieves immortality only in memory, has faced a similar problem.

However, since Hemingway's classic efforts in this field, there have been two others who managed to make authentic literature out of this art—Tom Lea and Barnaby Conrad. Jazz has not been so fortunate. Elliot Grennard's *Sparrow's*

Last Flight, a short story, is really the best authentic piece of fiction concerned with the music.

Latest Effort

Latest brave soul to tackle this problem is Edwin Gilbert, whose novel *The Hot and the Cool* has just been published (Doubleday). Like most of his predecessors, he uses the names and numbers of the players, a familiarity with Discography, jazz albums and nightclubs featuring jazz, as a background for a story concerning artists in search of acceptance of the art they practice. And, like most of his predecessors, he fails dismally.

His story concerns a small jazz group, in which the central figure is an emasculated ex-GI (this is his only point of resemblance to Hemingway, by the way), thrown into conflict through the presence of a girl vocalist. When his people are treated as people, they are believable. When they are treated as jazz people, they are as phony as a three-dollar bill.

His small progressive jazz group over in New Jersey seems to hate written music and his leading character, a pianist who studied under

Liberace To Play Carnegie Concert

New York—Liberace and his orchestra have been set to appear in a concert at Carnegie Hall Sept. 21.

The event will mark Liberace's first appearance in the east since his remarkable series of successes on the west coast. He played the Waldorf Astoria here two years ago.

a French composer and seems to be a jazz historian as well as a pianist, refers to tunes like *Just One of Those Things* as "vocals for the Outhouse Cafe."

They play everything from *Mama's Blues* to the latest modern composition by the French-trained hero. At a jam session in a Harlem after-hours joint, frequented by modern musicians, they play *When The Saints Go Marching In!* Not that this isn't possible, but it is the sort of thing that makes this book ring very false.

Were there not so much effort to make it authentic (names of jazz critics, records, and musicians are dropped through the text like commas), it probably wouldn't make any difference. But the net effect is off-key.

What is missing is some indication of the "why" of jazz musicians, the striving for a union with the universe, the vocal inarticulateness of most jazz artists, and a more in-focus picture of what their life is actually like.

It's going to be read by a lot of people, I imagine, and may be something of a success, but it fails as an interpretation of jazz musicians through a fundamental lack of rapport between the author and his subject. At that, he spelled *Down Beat* as two words.

Caught In The Act

Marguerite Piazza, Edgewater Beach, Chicago

Marguerite Piazza's night club stint at the Edgewater Beach Hotel was bright but brief. Originally booked for four weeks at the outdoor Beach Walk on the shore of Lake Michigan, the operatic soprano showed up a week late because of a hay fever attack, with Frances Langford filling in for her capably.

The comely vocalist set sail on what looked like a highly successful engagement when she finally arrived at the microphone. Showmanlike, pert, and eager to please, she made her first Chicago night club date a smooth one. Emphasis was on Viennese ballads of the

type she had warbled in earlier seasons at Chicago's Grant Park bandshell in concert versions of *The Gypsy Baron* and *Die Fledermaus*, with a little mother love tossed in via *All Aboard for Blanket Bay* and a little inspiration via *I Believe*.

Ten days after her opening, the hay fever bug bit again, and La Piazza threw in the towel. Bobby Wayne, Mercury singing star, succeeded her, to close the Beach Walk's open air season out. Hal McIntyre and his band finished the season in the lakeside shell, with Jeanne McManus doing the vocals.

—Jack

Jerome Courtland, Crescendo, Hollywood

As duly reported in *Down Beat* when Jerome Courtland appeared in a number of filmicals for Columbia Pictures, he is a better singer than most of the tricksters currently catching public favor in the phonograph record business.

On this date, only his second in the night club field, his performance and reception indicated that he needs only that one good break to land in the bigtime bracket. He held up better than well here, considering he carried close to 45 minutes of songs on each show, running through material that

ranged from show stuff (*Soliloquy from Carousel*) to folk (*Black Is the Color of My True Love's Hair*) and rhythm pops.

Could be that a bit more emphasis on the latter would be to his advantage. A lot of customers would enjoy the swinging version of *When You're Smiling* he shared with Frankie Laine in one of their films. Courtland looks good; he has a real voice (he can still improve some phases of his delivery); and good presence. He ought to move up from here.

—enige

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Counterpoint

By NAT HENTOFF

I was talking recently with a young jazz musician whose experimental recordings with small units have made him one of the international symbols of contemporary jazz.

A reliable, conscientious, and mature person as well, he nonetheless had long found it difficult to get steady work playing his kind of music. So, to support his family, he took a job as one of the featured soloists with a large, successful, sterile band. The pay and fame have been ample, but the young man is far from happy.

Lack of Stimulation

His explorations along the lines that initially created his reputation are limited in this band. He also sorely misses the essential stimulation of other thinking musicians—stimulation he used to find in the small groups. Not that the band he's with doesn't have several brilliant jazzmen, but they, too, are constricted by the standardized nature of the unit. Occasionally,

they'll fuse into a memorable creative moment, but there's no continuous, steadily-evolving maturation of theory in practice when you're playing with this kind of band.

Wryly the young man said in the course of the conversation, "Well, I guess I'm a professional musician now." There was a pause and he continued, "Seriously, I'm going to quit the band eventually and start again, but I'll need time out after this just to think about music, just to decide where I'm going."

Wasted Time

Conscious of wasted time and slipping years, this musician and many like him have come to equate

professionalism with a steady income, and a steady income with less and less opportunity to grow musically through experimentation.

And yet it doesn't have to be that way. For more than 20 years, the Duke Ellington orchestra, composed of highly professional musicians, provided one of the most active and valuable creative workshops in jazz history. But Duke's band was an exception along with a few others, and even he yielded increasingly to commercialism and now seems to be coasting—though not for long, I expect.

Despite this constant struggle of the jazz man to keep his integrity at the price of frequent economic and spiritual insecurity, hundreds of musicians have succeeded in remaining musically honest for greater or lesser periods of time, and it is because of them that jazz has evolved to its present state.

The next stage of jazz, most musicians and observers agree, will involve the creation of jazz in forms more extended than those we've known up to now. There'll be various syntheses of formal structure and space for improvisation.

But it will take years for these new works both to mature and to attract the support of a sufficiently large section of the public to ensure some economic security for their creators.

What Until Then?

What happens until then? The same thing that's been occurring all along. The experimenters will work gigs of different levels of musical frustration. And in between these enervating, emotionally exhausting compromises, these men will try to create, to experiment with what energy they have left.

To make it more difficult, most of these musicians won't have the opportunity to work closely with similarly minded musicians over a period of months and years. And so the kind of communal empathy that will be especially needed in the new forms of jazz will be hard to achieve.

Even mildly experimental jazz groups rarely can keep together for more than a few months. Bookings fall off, a key member takes a better paying job elsewhere, others become discouraged, and the group dissolves.

But without this sense of community and without the economic

GAC Adds Talent

Chicago—General Artists Corp. has snagged Ray McKinley for booking, as well as Lenny Herman's small group, which they previously booked. Frances Langford, singer, has also switched to GAC from William Morris office.

and spiritual security that a steadily working group affords, not even Ellington could have achieved what he did. It took many years of working together for the Ellington band to reach the magnificent heights of the early '40s.

Similarly the Brubeck quartet's contribution to jazz is due in large part to the fact that Dave and Paul Desmond have been able to work steadily and together over a long period of time. But just as Duke was one of the exceptions of the '30s and '40s, so Dave is one of the few experimenters in contemporary jazz with at least a degree of economic security combined with freedom to explore on the job.

Problem Not New

The problem I've outlined is not new and is probably no worse now than it ever was. But at no time in jazz history has it been more essential to provide time and some security for the experimenters than it is now.

I'd like next time to discuss other aspects of the situation and suggest one or two tentative answers. And even they, unfortunately, are long-range and perhaps mirages.

In any case, in the near future, jazz as always will have to struggle against odds to evolve. And as always, it will not be denied its growth.

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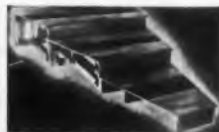
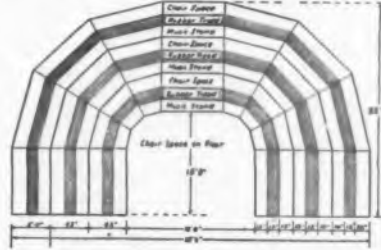


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Feather's Nest

By LEONARD FEATHER

The grand piano, a staple in the diet of jazz lovers as of other followers of the fine arts, is losing some of its grandeur.

I don't mean that a momentous trend is discernible or that the last keyboard is about to fade from view. There's nothing that drastic; just a series of indications, more and more often in recent years, that the instrument is at least expendable in the production of good jazz.

Link With Past?

Possibly you will find some link, in this development, with the dim past, when pianos were omitted from early ragtime bands, for purely practical reasons: nobody could afford one, or there wasn't room for it on the street wagon in which the bands played Mr. Handy's blues and stamper. Personally, I think it purely coincidental that the Original Mississippi Swamp Band of 1905, or whatever, had the same number of pianos as the Gerry Mulligan Quartet.

To the best of my recollection, the first time I was aware of hearing a pianoless jazz ensemble was a meeting, in the swing era, with the Red Norvo octet. A little later came the Quintet of the Hot Club of France. Then, through the 1940s, we saw the rise of the piano-playing bandleaders who spent so much of their time conducting that the bands, in effect, were without piano most of the time.

Duke Ellington, from the first 1943 concert on, always stood up and led the band through every work of major importance. Stan Kenton, along about the same time, seemed to be tending more and more toward favoring the audience with his full 6' 4" and leaving his three other rhythm men to get along without him.

The Millennium

And then came Gerry Mulligan. The most important thing to keep in mind in a discussion of the Mulligan sound is not so much the absence of a piano—no novelty, as I hope I've shown with the above reminders—but the additional omission of a guitar. Had it not been for the latter factor, the Mulligan quartet in essence would have done nothing rhythmically or harmonically new. But just think what the guitarlessness

untrammeled way, may be discerned to observe that the train now has to make its own tracks as it proceeds to its destination. (This is the handicap of the Mulligan Quartet, and of the Lars Gullin group and others that have emulated its idea.)

Natural Process

The disappearance of the piano from a combo that imputes this degree of awareness to its audiences is a natural development; for with the arrival of bop, the role of the pianist in the rhythm section was gradually reduced from the ump-ching-ump-ching pattern of the swing era to the occasional punctuations, or comping, that made his job a skeletal one until the time came for his solo.

Many is the time I have seen, in modern jazz spots, the pianist who, all too aware of the spas-

modic nature of his section duties, would play a couple of staccato chords and then spend 32 bars chatting with the chick at the front table. From there to the Mulligan quartet war but a short step—and saved one union scale.

Not Dead

But the piano is very far from being moribund on the jazz scene. Never before has there been so much great talent around; but, being great talent, it prefers a solo hearing, with rhythm section accompaniment. The great piano jazz of the future will be made strictly by small combos in which the pianist, himself, is the leader; meanwhile the Mulligans will be able to go happily along in their own bald, Baldwinless way; and everybody, including the Mulligans and the pianists, and me, will be happy.

Red Hot Tribute To Soph Oct. 4

New York—Climaxing a series of salutes, Sophie Tucker will be honored here Oct. 4 when the Jewish Theatrical Guild of America will pay tribute to her on the occasion of her 60th anniversary in show business.

Several theatrical charity funds will benefit from the proceeds of the banquet. The Golden Jubilee of the "Red Hot Mama" has been receiving unique attention in the daily press here, including editorials in several papers.

Jane Powell For Ruth Etting Role

Hollywood—Another in filmdom's seemingly endless string of musical biofilms "based" on the career of musical personalities is on the early 1954 schedule at MGM, with Jane Powell named to play the role of Ruth Etting in *Love Me or Leave Me*.

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Approaches To Sound Realism: Binaural, Stereophonic Systems

By OLIVER BERLINER

The purpose of binaural and stereophonic sound systems is to reproduce music, sound effects, and voices in their original relative locations; which will, in motion pictures for example, place the audible action in its proper point on the screen, thereby enhancing the realism of the picture and helping to tell the story much more easily.

Let us examine these 3D sound systems.

Binaural sound is the simpler of the two. However, it is unfortunately not the full answer, principally because of a gap in the transition of sound from one channel to another. If the loudspeakers are placed close together, the three dimensional effect is lost, but the farther apart they are placed the greater the distance the sound must "jump" when moving from

one side to another. Therefore, a gap is created between the two sound sources which often produces an unreal and often displeasing effect.

Not Suited to Movies

Motion picture manufacturers and exhibitors have been quick to grasp this inherent danger, and to my knowledge no one is using binaural sound for motion picture work. Rather, a minimum of three separate sound channels has been specified, with Cinerama using five channels behind the screen with

additional channels around the side walls of the theater. Smooth side-wise transition of sound is the order of the day here, and it seems that strictly binaural sound will be relegated to home use because of relative economy.

How is stereophonic sound achieved? Before describing it let me explain that the frequent referrals to motion picture methods are for the purpose of making 3D sound more easily understandable; however, accompanying photographic action is not a requirement for a fully stereophonic sound reproducing system.

In considering the basic (3 channel) stereophonic sound system for both recording and reproducing it must be remembered that at no point are the signals from the microphones or from the playback channels combined. If this were to occur, the 3D effect would be lost.

Placement of Sound

The sounds picked up by the right hand microphone will be reproduced through the right hand loudspeaker, and similarly for the

Records, Hi-Fi

DOWN BEAT

other microphones. Placement of the microphones on the sound stage and loudspeakers in the home, hall, or theater is important and determines the extent of the 3D effect. Once the loudspeakers are installed in the theater they cannot readily be moved, but the microphones can always be moved; and are moved for effect.

For example, when motion picture music is required for incidental background effect only, the microphones are placed very close together. Then, regardless of distance between the loudspeakers, the 3D effect is minimized, for each loudspeaker is reproducing substantially the same part of the orchestra as are the others, and little attention is attracted to the

music. Where the music assumes importance to the action, the microphones are spread apart and the 3D effect is accentuated.

Another Refinement

CinemaScope has proposed an additional refinement to the stereophonic sound system which is incorporated into the filming of *The Robe*. A fourth sound channel is provided. This channel feeds loudspeakers located along the side of the theater and cuts these loudspeakers in and out of the system whenever a "surrounding the audience with sound" effect is required. These loudspeakers will be in use only occasionally.

The above should point out that, in theory at least, the stereophonic sound system is easy to set up. The big drawback as far as non-professional use is concerned is the cost and size of the equipment. So it looks as though, as in the case of atomic power, it will be a long time before stereophonic sound will be easily available on the consumer level.

However, a "poor man's" 3D system may be simulated by the audiophile by connecting an additional loudspeaker to his present system. Proper placement of this second radiator provides a "surround with sound" effect that is most pleasing. Try it.

The Audio Workshop

By Max Miller

The following letter from Robert R. Partlow, A/1C, Patrick AFS, Florida reads:

"Soon I will be the proud owner of a Tech-Master pre-amp and power amp combination which I am purchasing in a kit form. Along with the kits, I am getting a loudness control. One of my problems is whether I should install a switch and both the regular control and the loudness control or just install the loudness control. The amplifier will occasionally be used in a public address system at its full 15-watt output.

"I am wondering if the loudness control should be used at this level. The other problem is in selecting an economical 12" or 1" speaker with a frequency range of 15 cps to 17,000 cps. The speaker is to be mounted in an R-J type speaker enclosure. Will you please advise me on these matters."

Use Switching Arrangement

First of all, you should receive some personal satisfaction assembling this kit. Concerning the loudness control, my personal opinion is to use a switching arrangement so you will be able to use the loudness control or the regular volume control. As you point out in your letter, the amplifier will occasionally be used as a public-address system. Some amplification may be handled more efficiently with the regular volume control. You will be able to decide best for yourself under actual operating conditions.

Your problem in selecting an economical speaker of the size and frequency range to be mounted in the type enclosure mentioned in your letter will depend on how much money you want to spend. There are a number of speakers that will fall in this category, so this should be no problem—for example, the University model #6201. Personally I recommend the Jensen model #H 222. This is a very good speaker in a reasonable price range. Hope that this will clarify things for you.

Common Problem

A number of my readers, including Cozier S. Kline, 1/1A U.S.A.F., San Francisco, ask for information included in this letter.

(Turn to Page 10-S)



SOUNDCRAFT

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"The Tape
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June Valli says

"For performance that's tops on tape, I always use Soundcraft."

Studio Guitarist Gives Pointers On How Musicians Use Tape

A few years ago, home tape recording was an intriguing novelty that provided an inexpensive way to take radio shows off the air or preserve a living-room jam session for posterity.

Today, to musicians, tape means a lot more than that. It provides an important element in the pursuits of teaching, studying, and practice.

Many studio artists have discovered this, among them Billy Bauer, who no longer thinks of himself (if he ever did) as a poll-winning jazz guitarist. Billy today is a family man who earns a living by playing five nights a week at NBC, with Bobby Byrne's group on the Steve Allen TV show, and by supplementing his income by showing the facts of six-stringed life to several budding plectrists.

Practice Uses

"Tape or wire—I've worked with both, and have no particular preference," says Billy. "The main thing



Billy Bauer

is it enables you to do things that are wonderful for practice purposes. For instance, I'll record the first part of a Bach invention, then play it back and play the second part along with it. If I'm working

with two tape recorders, of course, I can record myself doing this, so that on the second machine I combine the two parts."

Needless to say, Billy does not consider this a new technique, being well aware of the fantastic lengths to which the Les Pauls have carried it. Nevertheless, he feels that many young musicians may have ignored the possibility of undertaking similar ventures, themselves, both for kicks and for practical betterment of their work.

"Another thing I do quite a lot," Billy added, "is take programs off the air for my students to listen to. If you have several students who work at different hours, they can't all listen to the same show at the same time; so this is an easy way to get around it—just play a tape of the show when they come for their lesson."

Tape, too, says Billy, is wonderful in helping you to develop your technical facility through varying speeds. If you have a recorder that runs at both 3% and 7 1/2 IPS, you can record a tricky passage off a regular phonograph record, play it back at half speed and still play along with it in the original key, since 3% will be exactly one octave lower than 7 1/2. As you get used to the fingering, you gradually reach the stage where you can play with it at 7 1/2.

Billy has spent some fascinating evenings out at the New Jersey studio of Rudy van Gelder, the engineer who has worked with Lennie Tristano and other jazzmen of the ultramodern school. Like so many other soloists, he's found out that with modern equipment, and with the advice of a qualified expert like van Gelder, home recording can be of real pro value. —Len

Hi-Fi Flashes

A new 20-tube high fidelity AM-FM radio-phonograph combination has been developed by Admiral Corporation. It features a chromium-plated chassis, a two-way dual speaker system, and a special adjustment designed to bring out all tones in various makes of full-fidelity records. The unit will be offered to the public only through selected dealers who are familiar with the high fidelity field, W. C. Johnson, Admiral's sales vice president, announced.

"This is not a mass market radio-phonograph," he said. "We gave our engineers a free hand to build a set with every known costly feature that will increase tone quality and create the illusion that the source of the music is in the same room with the listener. Consequently, we will retail the set only through dealers who know music and can demonstrate the excellence of true high fidelity reception and reproduction."

The twin speaker system consists of a 15-inch bass "woofer" in a 6.7 cubic foot wood enclosure lined with a special sound-absorbing material and a smaller compression-type "tweeter." The former reportedly gives distortion-free response from 3500 cycles down to 30 cycles, the lowest range of human hearing, while the tweeter is said to give undistorted response from 3500 up to 16,000 cycles. An extra heavy Alnico 5 magnet furnishes full reserve of power handling capacity for the huge bass speaker. There are also independent bass and treble tone controls.

The new set, which marks the company's move into the hi-fi field, is also equipped with a "professional type" automatic record player.

The V-M Corporation has announced a new hi-fi phonograph,



V-M's Model 555

model 555, intended for the medium-price field. To eliminate the need of specially-built cabinets, the all-in-one 555 comes finished in a

mahogany or lined oak case.

The 555 is equipped with three 5" matched wide-range speakers with heavy Alnico 5 magnets and operates on four tubes plus rectifier with push-pull output stage and dual purpose tube. The ceramic cartridge is weather-proof, has sapphire needles, and is said to reproduce from 20 to 15,000 cycles.

The changer mechanism plays all sizes and speeds, with automatic tone-arm setdown for 7", 10", and 12" records, the latter two sizes being intermixable, if of the same speed.

Allied Radio corporation, Chicago, distributor of electronics parts and equipment, announces the release of its 1954 general catalog, which contains 268 pages listing over 20,000 items.

A wide variety of accessories for amplifiers and sound systems are listed, including: microphones, mike

stands, speakers, baffles, drivers, projectors, trumpets, portable carrying cases, record players and record changers.

To obtain a free copy, address Allied Radio corporation, 100 N. Western avenue, Chicago 80, Ill.

Special emphasis is placed upon high-fidelity music systems for the home and on sound, phono and recording systems for orchestras, singers and other entertainers. The large selection of sound equipment includes individual amplifiers and easy-to-set-up, complete sound systems from 8 to 80 watts for all indoor and outdoor applications.

Audio Workshop

(Jumped from Page 9-S)

"I am a real beginner but I feel that my background is such that I would have little trouble in putting together such equipment. Could you advise me as to any available literature concerning necessary equipment to build a moderate hi-fi system? Also, any personal advice that you would give will be greatly appreciated."

First of all, I would like to point out that there are bales of printed material around these days concerning hi-fi equipment. Next, I would like to refer you to my col-

umn in previous issues of *Down Beat* pointing out the type of equipment necessary and what to look for in this equipment.

Another suggestion is to stop in at your nearest hi-fi equipment distributor or dealers and pick up a variety of printed material that is issued free of charge by the manufacturers of this type of equipment. In Lt. Kline's case, I suggest that you write to the manufacturers who advertise in *Down Beat* and they will be happy to send you detailed information.

Any further questions should be sent to Max Miller, Enterprise Recording Studios, 222 W. North Ave., Chicago 10, Ill., together with self-addressed envelope.

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Classical Clatter

Walter Hendl, conductor of the Chautauqua Symphony Orchestra, put his boys to work as assistant costumers, when he staged his own retort to critics' barbs about his dress, Aug. 25 at Chautauqua, N. Y. Because listeners had complained about his unpressed clothes, he changed from a gray suit to a brown one in the middle of a concert, before an audience of 8,000, while members of the orchestra screened him with a big blanket. Some wise guy sent him a hair net because his locks were too unruly, and Hendl donned that, too.

Pine Top Smith, Jimmy Yancey and Pete Johnson became participants in a ballet suite, when *Manhattan Transfer*, a three-movement work danced to their music, was given its world premiere Aug. 21 by the Sophie Maslow dancers in the American Dance Festival sponsored at New London, Conn., by Connecticut College. . . . Two nights later the festival saw the first performance of Jose Limon's *Don*

Juan Fantasia, or A Ghostly Tryst, to the music of Liszt.

Gottfried von Einem's opera, *The Trial*, given its world premiere at the Salzburg Festival, is to be sung by the New York City Center Opera Company this fall. . . . Miguel Sandoval, 50, Guatemalan-born composer-conductor who collapsed July 21 while rehearsing at Lewisohn Stadium for his conductorial debut there, died Aug. 25 in New York. . . . When the Israel Philharmonic Orchestra went on tour, work began on its new 3,000-seat concert hall in Tel-Aviv for which the American Fund for Israel Institutions pledged \$500,000.

The San Francisco Symphony Orchestra, starting its second season without a permanent conductor

Piano Discs Offer 3 Women Of Note

ANITA DORFMANN: Pianist in Schumann, Chopin, Ravel, Mendelssohn, Liszt, Menotti. RCA VICTOR LM1758, 12". Performance ★★☆☆. Recording ★★☆☆.

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MARGARET STERN: Pianist in Beethoven, Debussy, Chopin, Strav. MUNICIPAL MLP1, 10". Performance ★★☆☆. Recording ★★☆☆.

By WILL LEONARD

Lady composers and conductors are practically non-existent. Lady instrumentalists in symphony orchestras seem confined to the harp or the cello. Lady violinists have an occasional solo appearance with a symphony orchestra. The classical music realm is a man's world—excepting in one field.

Lady pianists are all over the concert stage and the record release lists. What's more, they hold their own with the husky, ivory-pounding male. Nowhere in the longhair world is competition better represented than in the piano world. . . . (Pierre Monteux having retired at the end of the 1951-52 season), announced that its concerts will be directed in the season opening Nov. 12 by Ferenc Fricsay, director of the RIAS Symphony orchestra, Berlin; Georg Solti, director of the Munich State Opera; Leopold Stokowski, who opens the season; Bruno Walter, who closes it; William Steinberg, conductor of the Pittsburgh Symphony orchestra; and Enrique Jorda, returning to San Francisco for the second consecutive season. . . . Howard Skinner, orchestra manager, said a successor to Monteux probably would be chosen for 1954-55.

Rudolf Bing, admitting he had been offered a contract to take over the Staetische Opera in Berlin, said the offer was tempting but that he still had a three-year contract with the Met. . . . The Rome Symphony orchestra of the Italian Radio opened the Edinburgh Festival, with the Vienna Philharmonic, the BBC Symphony orchestra, the Scottish National orchestra and the National Youth orchestra of Great Britain slated to follow. . . . Nicolai Berezowsky, composer, died in New

York at the age of 53. . . . (between the sexes so even as at the keyboard. Witness the meritorious music to be heard in the latest releases from the record presses.

Dorfmann's Elastic Style

Anita Dorfmann, in one of Victor's "new orthophonic" releases, plays a program of great variety and plays it with suitable elasticity of style. Her Schumann and Mendelssohn are respectful, her Chopin thoughtful, her Liszt spirited, her Ravel colorful and her Menotti beguiling. The last-named composer is represented by a ricercare and toccata on a theme from his opera, *The Old Maid and the Thief*. Rich in contrasts, the LP band is spun forth by the Russian-born artist with a fine feeling for the American idiom.

Constance Keene, tackling the three B's, demonstrates a keen insight but not often the technical

Guernica, 17-minute tone poem by Clermont Pepin, young Canadian composer, was given its world premiere Aug. 23 in a broadcast by the NBC Summer Symphony conducted by Wilfred Pelletier. . . . The Guard Republican Band of Paris, conducted by Francois-Julien Brun, will make its first American tour in 50 years, this autumn. . . . The New York City Center ballet is playing a September engagement at La Scala.

equipment to hammer her statements out clearly. Variations by Beethoven and Brahms are played with too great caution. Bach's relatively fresh *French Suite No. 5* has more originality of idea and more appeal to the casual ear.

New Pianist

Margaret Stern, young New York pianist, introduces herself and a new label simultaneously and carries off the chore creditably. Her tone is none too large (or else Municipal fails to reproduce it in full breadth), but her touch is sure and her feeling authentic. *Lullaby*, a piece of her own composition, has a charm combined with incisiveness that promises further good things under the Stern name.



BRUNO WALTER conducts the New York Philharmonic in Mozart's *Symphonies Nos. 35 and 40* on a new Columbia release to win a five-star rating. (See *Classics in Capsule*.)

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CLASSICS IN CAPSULE

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

NEW DIRECTIONS

DISC DATA	RATINGS	COMMENTS
VILLA-LOBOS: <i>Nocturne and Quatuor. Concerto Arts Players and Roger Wagner Choral, Roger Wagner. CAPITOL PB191, 12".</i>	★★★★ Performance ★★★★ Recording	• The nocturne is a strident piece of high pressure, the quatuor is a languid session of gentle persuasion. They're equally good Villa-Lobos, and Wagner directs them meaningfully.
SOLO: <i>Harpichord sonatas. Fernando Valenti. WESTMINSTER WLS106, 12".</i>	★★★★ Performance ★★★★ Recording	• This eighteenth-century composer belongs in a "new directions" category only because his works have been so neglected heretofore in the record catalog. Valenti, busy recorder of Scarlatti, does him justice here.
PIANO MUSIC OF SPAIN: <i>Leonard Pennario. CAPITOL PB190, 12".</i>	★★★ Performance ★★★★ Recording	• No history-making performance, but an exciting keyboard collection of Albéniz, Granados, de Falla, and Infante pieces which profit by being juxtaposed. We'll argue about Pennario's tempo in more than one spot.
GERSWIN: <i>Piano concertos in F. Pennario with Pittsburgh Symphony, William Steinberg. CAPITOL PB219, 12".</i>	★★★ Performance ★★★★ Recording	• It takes more than drive to give this opus its due, but because it once was considered an early insertion of jazz's feet in the symphonic door, most pianists seem to think they can make up in nervous energy what they lack in sympathy. This version, though beautifully reproduced technically, fits that sadly established pattern.

STANDARD WARHORSES

MOZART: <i>Symphonies Nos. 35 and 40. Philharmonic-Symphony of New York, Bruno Walter. COLUMBIA ML6693, 12".</i>	★★★★ Performance ★★★★ Recording	• These are brand new performances, fresh and shining, of two of the most traveled mags in the repertory. The veteran Walter plays the <i>Haffner</i> as if he had fallen in love with it at first sight. Even a collector who has Nos. 35 and 40 already in his library should think of replacing with these!
BORODIN: <i>Polovtsian Dances/ RIMSKY-KORSAKOFF: Capriccio Espagnol/ MOUSSORGSKY: A Night on the Bald Mountain. Austrian Symphony. REMINGTON R199-130, 12".</i>	★★★ Performance ★★ Recording	• Three old standbys from <i>Czarist Russia</i> , conducted in old-hat fashion by Gustav Koenig and Ernst Mehlh. The readings are routine, and the engineering job is less capable than the recent Remington norm.
BEEHVEN: <i>Symphony No. 5. Royal Philharmonic, Sir Thomas Beecham. COLUMBIA ML4698, 12".</i>	★★★★ Performance ★★★★ Recording	• There isn't exactly a crying need for a new LP version of the <i>Eroica</i> , yet Beecham's distinctive interpretation carves a place all its own in the catalog. Remarkable consistency of performance complemented by good reproduction.

GRAND OPERA

DONIZETTI: <i>Lucia di Lammermoor</i> excerpts. Soloists, orchestra and chorus of Radio Italiana, Ugo Tassinari. CETRA AS0139, 12".	★★★★ Performance ★★★★ Recording	• Lina Fagliugli's mad scene is outstanding in the seven sequences comprising this efficient summarizing of the wrongs of the Ravenswoods. Soloists are brilliant, the chorus sometimes comes through a little feebly.
WAGNER: <i>The Flying Dutchman</i> excerpts. Astrid Varnay, Paul Schoeller, Austrian Symphony. REMINGTON R199-137, 12".	★★★★ Performance ★★★★ Recording	• The overture, the Dutchman's monologue, and Senta's belted occupy three quarters of this disc. Arise from <i>Die Meistersinger</i> and <i>Die Walkure</i> all in one. The <i>Dutchman</i> sequences are the ones that make the record worth hearing.
ROSSINI: <i>Barber of Seville</i> excerpts. Soloists and orchestra of Radio Italiana, Fernando Pavattini. CETRA AS0140, 12".	★★★ Performance ★★★★ Recording	• This is highly Italianate performance of an opera that we've come to think of on this side of the water as a less stylized, more comic affair. Individually the singers are fine but the flavor of garble is too strong.

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.

Duke Ellington

Stormy Weather
My Old Flame
Flamingo
Stardust
I Can't Give You Anything But Love
Liza
Three Little Words
Cocktails For Two

Rating: ★★★★★

This LP, called *Premiered By Ellington*, features tunes Duke introduced but didn't write. A novel premise, though the preponderance of ballads at times gives the result a sedative quality.

Billy Strayhorn arranged the first three titles above, Duke the other five (except for that boppish unison chorus on *Liza*, penned by Jimmy Hamilton). Other vital data omitted by Capitol, also in above title order:

(1) Harry Carney; trumpet solo, in order, Willie Cook, Ray Nance, Cat Anderson. (2) Paul Gonsalvez, tenor; Jimmy Hamilton, clarinet. (3) Gonsalvez; Nance, violin. (4) Clark Terry, trumpet, and beautiful. (5) Russ Procope, clarinet; Quentin Jackson, trombone; Nance. (6) Nance, Gonsalvez; Britt Woodman, bone; Carney; Rick Henderson, alto. (7) Cook, Gonsalvez. (8) Tizol, Nance, Hamilton, Gonsalvez.

This is an ideal album, by the way, to play for elderly relatives with a "Where's-The-Melody-In-Jazz?" attitude. (Capitol H 440.)

Ella Fitzgerald

★★★★★ *You'll Have to Swing It*
★★★★★ Part II

Another definitive singing performance from Ella, as she lites, swings, and scats through the material she breaks it up with on tour. Here's a six-minute concert in miniature, with Ella's charming humor and superb vocalisms making it must listening. (Decca 28774)

Gerry Mulligan & Ten-tette

Rocker
Walking Shoes
Simbah
Ontet
Westwood Walk
A Ballad
Taking a Chance On Love
Flash

Rating: ★★★★★

Gerry's decet (two trumpets, bone, French horn, alto, two baritone, tuba, bass, drums) eschews atonality, polytonality, polyphony, and pretension, goes in for strictly jazz sounds that begin where Miles Davis' famous Capitol sessions (also partly organized by Mulligan) left off.

The rich diversity of orchestrated tonal hues is what gives this set its fifth star. The solos, though secondary, are almost completely, and justifiably, monopolized by Mulligan and Chet Baker. Gerry switches to piano on three tunes, including the attractive *Ontet*. Latter is based on the last chorus of *Godchild*, which he scored for the Davis date.

Of the other originals *Walking Shoes* has the warmest flavor, a legit blues quality with a semi-satirical end; *Westwood* has Gerry's most eloquent baritone solo and *Flash* the most variety, with some great Bud Shank alto, and delightful ensemble accents in the last chorus. *Simbah* is a simple riff thing with a strangely Gerahwin-esque quality in the first release.

If you're already bored by the Mulligan foursome, this set is the perfect restorative. (Capitol H-459.)

Jazz LPs

Howard Rumsey—★★★ Sunday

Jazz A La Lighthouse, Vol. 2 (Contemporary C 2501). Cut during an evening at the Hermosa Beach, Calif., night club, with solos by Shorty Rogers, Milt Bernhard, Bob Cooper, Jimmy Giuffre. Six titles include two Giuffre and two Rogers originals. Excessive audience noise and Shelly Manne bomb-dropping impede action at times. Cooper cuts Giuffre... Benny Goodman—★★★ *The Good Man Touch* (Capitol H 441). Cut four or five years ago by various BG duos, trios, quartets and quintets, these are tepid sides, including three transfers from earlier LPs... Johnny Hodges—★★★ *Collates* Vol. 2 (Clef 128). Three blues (*Duke's*, *Jeep's* and *What's I'm Gotchere*) plus *Tenderly*, *Tea For Two*, *Below The Azores* and the five-star *Rosanne*.

Jazz Singles

Mat Mathews—★★★★ *Study In Purple* (Brunswick 80225). A beguiling minor original by Mat, with good Herbie Mann tenor; reverse is a pretty Mathews accordion solo. The quintet should have a big future... Shelly Manne—★★★★ *Afrodesia* (★★★ *You're My Thrill*; ★★ *Sweets*; ★★★★★ *Fugue* (Contemporary 356, 357). Arranged by Shorty Rogers, Marty Paich, Bill Russo, and Jimmy Giuffre, respectively. Manne's menne include Bud Shank, whose alto absorbs spotlight effectively on the completely un-African Rogers original; Bob Enevoldsen, valve trombone. The fugue is atonal. A fine session... Metronome All Stars—★★ *St. Louis Blues I & II* (MGM 11573). Far below the mag's high annual standard; Billy Eckstine is uncomfortable on Part I with the stale lyrics, démodé melody and inexcusable lack of arrangement, and downright foolish on Part II when he tries to sing bop. Soloists such as Terry Gibbs, Kai Winding, Roy Eldridge all have done much better on their own sessions.

Don Elliott—★★★ *Where or When* (★★★ *Take Me Out To The Ball Game* (Savoy 1103). Don's backed by the Doug Duke (organ) trio, plays great mellophone on both sides, vibes, too, on *Ball*, which gets slightly disembarled in the last chorus... Al "Jazzbo" Collins—★★ *Snow White* (★★ *Jack and The Beanstalk* (Capitol 2580). Al's own version of *Snow White*, written for him by his grandmother, isn't as funny as the Steve Allen one, as yet unreleased, but both these sides are mildly chortle-making... Steve Allen—★★★★ *Cinderella* (★★★★ *Goldilocks and the Three Bears* (Brunswick 80228). Steve wrote these, narrated them, and dubbed in his own piano accompaniment. He probably pressed them too. Mirror, mirror, on the wall, he is the fairest fairytale teller of them all.

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Peg LaCentra In Comeback

New York—Following in the footsteps of Helen Ward, ex-BG singer who emerged from retirement this year, Peg LaCentra, vocalist with the original Artie Shaw band of the mid-1930s, made a comeback last month.

Active mainly in dramatic work for radio and movies in recent years, Peg made her first singing appearance in a decade when she opened Sept. 10 for a two-week engagement at the Blue Angel here.

Jimmy Lyon's trio returned to the spot and is accompanying Peg. Show also includes Rose Murphy, recently returned from England.

Empire For Napoleon? 'Has Eyes' To Form Unit

By NAT HENTOFF

For almost a year, Louis Armstrong's unit has included one of the most inventively-original pianists in modern jazz, Marty Napoleon. Marty, however, is also adaptable, which explains why he has been able to make the more traditional scene with Louis, though it's likely he'll be cutting out to form his own unit soon.

"Actually," says Marty, "working with Louis has been pleasant because he himself is so relaxed. But I do have eyes to get my own trio or sextet going. It wouldn't

a Miles Davis chorus and most of the crowd would swear it was Dixieland. But if I don't play like Joe Sullivan, watch out!"

Big 4 'Greatest'

"But the best example I ever saw of how good music can go over with all kinds of people was the Big Four. That was the greatest. If you remember, the Four were Charlie Ventura, Chubby Jackson, Buddy Rich, and myself. We were together four months and

created tremendous excitement wherever we went. All we did was combine hip showmanship with good music.

"It's too bad personality hassels broke it up. It still hurts me when I think about it. It could have remained so great."

In addition to the Big Four and Louis, Marty at 31 has worked with more bands and small units than the average musician hits in a lifetime. They range from Raeborn to Marty's uncle, Phil Napoleon, to Krupa and appearances with almost everybody of jazz merit.

Rates Own Discs

"I've made records, but the only one that comes close to satisfying me is the *O.H. Blues* with the Big Four on Mercury. But maybe someday."

The only thing in music that bugs the generally-equal Napoleon is routine. "I hate routine, the same tunes each night. That's why I like to play all kinds of things—in all kinds of keys."



Marty Napoleon

necessarily be an all-modern unit. I like to mix it up. I like to play almost any kind of music so long as it swings and I do like to play to people. I don't see the point of putting an audience down.

Names Top Three

"My own tastes you can tell by my three favorite pianists—Bud Powell, Oscar Peterson, and Erroll Garner. I've never seen Bud in person, but his playing fascinates, excites me. Same with Oscar and Erroll in another way. I know I like something when I laugh inside as I hear it. And all three do that to me.

"Getting back to the audience, I do not think the public is hopelessly square. What happens is that a majority of people, since they don't know exactly what's happening, get sold on something by publicity. Man, you can sell almost anything. Louis could play



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Plan • Farewell Blues.

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Under the Apple Tree • Sleepy Town Train • My
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Popular Records

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.

Nat Cole

Love Is Here to Stay
A Handful of Stars
This Can't Be Love
A Little Street Where Old Friends Meet
There Goes My Heart
Dinner for One, Please, James
Almost Like Being in Love
Tenderly

Rating: ★★★★★

The best vocal package in many months, we think, as Nat breathes through eight wonderful tunes in completely captivating fashion. The first two have seldom been heard as vocals, *This Can't Be Love* is taken at up-tempo, and *Dinner* is great. Nelson Riddle's backing is sensitive, unobtrusive, just right. Note, also, the excellent pacing of the set. Enthrancing listening. (Capitol H 420)

Vic Damone

★★★★★ *Ebb Tide*
★★★ *If I Could Make You Mine*

This is the record that should place Damone right back into the front ranks of singers, from which he has been absent too long. Perhaps it has been the treatment, rather than the tunes, for here, on *Tide*, he discards the belting style that has made him so much like the other pop singers. Here is a phrasing and warmth that has been missing from his recent work. He shades beautifully, works softly throughout, and projects a feeling of the tide.

The potent Richard Hayman scoring adds to the meaning: it's unlike the Frank Chacksfield version or even that of his stablemate, Robert Maxwell.

Other side of *Ebb* is not the old standard *Mine*, but a newie that's in the more familiar Damone vein and welcome, but surely not up to the mark that should be set from now on. (Mercury 70216)

Ginny Gibson

★★★★ *Dancero*
★★★ *No More Tears*

Ginny's good vocal equipment and feeling for a lyric are evident here, particularly on *Dancero*, which is nicely insinuating and marked by fine ork backing. Singer tries a mite too hard on *Tears*.

Art Van Damme Quintet

Adios
Blue Lou
Cheek to Cheek
Let Yourself Down
If I Could Be with You
I Didn't Know What Time It Was
Surrey with a Fringe on Top
Madame Van Damme

Rating: ★★★★★

This LP, a mixture of well-known tunes and two originals, is called *Martini Time*, and gets excellent treatment from the hands of one of the better small bands. Van Damme, one of the top accordionists in the business, keeps away from the overstylized type of bellowing. One of the originals, *Madame Van Damme*, could stand

repeating as a single. Chuck Calzaretta does a fine job on vibes and Freddie Runquist integrates well with his guitar work. (Columbia CL6265.)

Jerry Lewis

★★★★ *Y-Y-Y-Up!*
★ *Give Me a Little Kiss*

Yup is Jerry's funniest side to date, the first to capture some of the humor that he displays in person. And you'll probably get a boot, as we did, from his 12-bar scat singing break, which is genuinely funny stuff. The reverse finds him singing with wife Patty, and the rating is charitable. (Capitol 2576)

Other Releases

★★ *Anthony Choir* (Capitol H442)
—This LP features Ray Anthony's vocal group in eight standards, all well-chosen, but choral arrangements are unimaginative, and overall effect is on the rapid side. Tunes are *Adios*, *Over the Rainbow*, *Sweet and Lovely*, *Stairway to the Stars*, *Jalousie*, *To Each His Own*, *The Moon Is Low* and *My Reverie*.

Acquaviva —★★ *Inconsolable* /★★ *LaBrillante* (MGM 30797). A couple of somber instrumental sides that ought to have dialogue over them, like maybe a girl giving up her lover; *Brillante* isn't, and *Inconsolable* is . . . Al Alberts—★★ *Endless* /★★ *Please Tell Me You Love Me* (Decca 28897). Lead singer of Four Aces makes single debut with agonized wailing that makes *Endless* really seem so, slightly more tasteful rendition of Italianate ballad with trite English lyric on flip.

Les Baxter—★★★ *Elaine* /★ *Cornflakes* (Capitol 2579). Pleasant Latinesque side on Elaine, theme from motion picture *Violette Imperiatrics*; everything from harp and strings to gimmicked-up ragtime piano on *Cornflakes* . . . Stanley Black—★★★ *Magic Circles* /★★★ *Serenade To Eileen* (London 1363). Two nice listening sides in these straight instrumentals; *Circles* is a lilter; leader's tasteful piano takes over on *Eileen* . . . Ray Bloch—★★★ *From Here to Eternity* /★★ *Re-entertainment Blues* (Coral 61045). Mat Mathews' accordion takes the lead on *Eternity* for dubious results; cover job on *Re-entertainment* won't cut Merle Travis' version, thanks to unfeeling vocal by unidentified male singer.

Jerry Colonna—★★★ *I'm-A Love-A You* /★★★ *Hey Barmaid!* (Decca 28827). A good juke entry in *Love*, an Italian number reminiscent of *Butcher Boy*; overleaf Jerry keeps yelling the title, with various intonations, to a repetitious ork riff. Musically it's nowhere, but amusing it is . . . Larry Cummings—★ *Painting the Town with Tears* /★ *Madonna* (Decca 28800). Larry makes like a very poor man's Nat Cole here, painting *Town* with whispers and echo chambers, besides; mushy *Madonna* is even mossier in this version, if possible. Champ Butler—★★★ *I Happened Once Before* /★ *Ya Ha Bibiti Baby*

(Columbia 4-40055). Butler does a yeomanlike job on *Happened*, a neat ballad that looks like a click here; *Baby* is a monster, for sure . . . Rosemary Clooney—★★★ *Lonely Am I* /★ *Shoo Turkey Shoo* (Columbia 4-40056). Rosie pairs with a children's chorus on the ludicrous *Turkey*, with a tape recorder on *Lonely* (how lonely can two of you be?) Looks as though a *Be Kind to Clooney* week is in order . . . Doris Day—★★★ *This Too Shall Pass Away* /★★ *Choo Choo Train* (Columbia 4-40063). Doris' good pipes shouldn't have to wrestle with material like this, but she gets good results on *Pass*, a semi-religious turn that is done here, perforce, in overly-stylized fashion; flip is a sub-par novelty.

Four Freshmen—★★★ *I Happened Once Before* /★ *Holiday* (Capitol 2564). *Happened* is a better tune than it seems when subjected to the typical frosh harmonizing here; one could wish the lads would advance to soph status. Other deck is a sub-standard rhumba on which lead singer solos all the way; he tries, but miracles are obviously in order . . . Michael Fredericks—★★★ *Petite Ballroom* /★★★ *Viennese Lantern Waltz* (MGM 11562). Piquantly gay *Ballerina* is in the Percy Faith vein, performed with charming buoyancy. Flipster is an unpretentious joy to hear.

Margie Good—★★★ *I Shouldn't Care* /★★★ *Cherry Wine Blues* (MGM 11563). Excellent ork work swings these sides nicely, and gal is up to, if not above, par on vocals. Particularly good trumpet work heard on both. *Care*, incidentally, is a fine tune . . . Ken Griffin—★ *O' /★ Crying in the Chapel* (Columbia 4-40062). Oops, sorry!

LeRoy Holmes—★★★ *Julie* /★★ *So This Is Love* (MGM 11569). Sue Kent sings *Love*, and it sounds exactly like the title theme from a movie, which is what it is. *Julie* got the extra star because of Stuart Foster's good vocal . . . Louis Jordan—★★★ *Time Marches On* /★★★ *There Must Be a Way* (Decca 28820). *Time* is a clever calypso bemoaning the encroachment of old age, *Way* again shows Jordan's warm way with a ballad . . . Kitty Kallen—★★ *Heartless Love* /★ *Lonely* (Decca 28813). *Heartless* is hopeless; *Lonely* is slightly more tolerable, but still a most undistinguished release . . . The Lancers—★★★ *Sweet Mama Tree Top Tall* /★ *Were You Ever Mine to Lose* (Trend 63). Remember *Good Morning, Mr. Zip, Zip*, *Zip!* Mama is awfully close. An awkward label error puts two "O"s in the last word of the backer.

Francis Scott—★★★ *Moods for Starlight* (Capitol H-446). This is an undistinguished LP from one of the better, younger, Hollywood com-

posers and arrangers. Mundane treatment doesn't do much for multi-played tunes like *What a Difference a Day Makes* and *I'll Remember April* . . . Sandy Stewart—★★★ *Love and Lost* /★★ *Please Come Home* (Okeh 4-6991). *Love and Lost* is embarrassingly close to *Heart and Soul* and gets a nice handling by Stewart. *Please Come Home* won't have anybody running . . . Ted Straeter with Sue Bennett on vocals—★★★ *Show Time Selections From Me and Juliet* and *Can-Can* (MGM E 3063). This LP is a slop-through of some of the tunes of these Broadway hits. Poor Miss Bennett tries hard to overcome the lusterless treatment by Straeter's orchestra and piano . . . Sidney Torch—★★★ *Meandering* /★★★ *Cornflakes* (Coral 61044). These two sprightly renditions by the British aggregation are excellent listening pieces . . . Jerry Vale—★★★ *A Tear, a Kiss, a Smile* /★★ *Ask Me* (Columbia 4-40058). Tear jinker should get some good disc jockey response and *Ask Me*, on the other side, should also get some plays.

Dance Bands

Jerry Fielding

Faintly Reminiscent
A Blues Serenade
Button Up Your Overcoat
Can't Help Lovin' That Man
Tea for Two
Here In My Arms
I'm in Love With You
Blue Prelude

Rating: ★★★★★

Fielding is the young west coast music director of the Groucho Marx show who assembled this band both for some dance dates and the Trend record session. In the band are such well-knowners as saxists Sam Donahue and Buddy Collette, trumpets Conrad Go-

You've Got A Date

Sept. 23—Jarmila Novotna, soprano, born Prague, Czechoslovakia, 1911.
Sept. 24—Karin Branzell, contralto, born Stockholm, Sweden, 1901.
Sept. 25—Raya Garbusova, callist, born Tiflis, Russia, 1909; William George Conway, jazz guitarist-arranger, born Buffalo, N.Y., 1918.
Sept. 26—George Gerahwin, composer, born New York, N.Y., 1898; Alfred Cortot, pianist, born Nyon, France, 1877; Dmitri Shostakovich, composer, born St. Petersburg, Russia, 1906; Ted Weems, bandleader-songwriter (*The Martins and the Cops*), born Pittsairn, Pa., 1901.
Sept. 27—Cyril Scott, composer, born Oxtou, England, 1879; Vincenz Youmans, songwriter, born New York, N.Y., 1898.
Sept. 29—Gene Autry, western singer-actor-songwriter (*Back in the Saddle Again*, *Here Comes Santa Claus*, etc.), born Toga, Texas, 1907.
Sept. 30—Keany Baker, tenor, born Monrovia, Calif., 1912; Fred Fisher, songwriter (*Dardanella*, *Peg o' My Heart*, *Chicago*, etc.), born Cologne, Germany, 1897; Fabien Sevitzky (Kouassevitsky), conductor, born Vyshni-Volochek, Russia, 1898.
Oct. 1—Terry Sband, songwriter (*I Double Dare You*, *Cry Baby Cry*, etc.), born Uvalde, Texas, 1904; Vladimir Horowitz, pianist, born Kiev, Russia, 1904.
Oct. 3—Johnny Burke, songwriter (*Penies from Heaven*, *Swinging on a Star*, etc.), born Antioch, Calif., 1908.
Oct. 5—Leon Joseph Rappolo, jazz clarinetist, died New Orleans, La., 1948, at 41.
Oct. 6—Milton Ager, songwriter (*Ata't She Sweet*, *If I Didn't Care*, etc.), born Chicago, Ill., 1898; Clarence Williams, jazz pianist-songwriter (*Royal Garden Blues*, *Sugar Blues*, etc.), born Plaquemine, La., 1893; Maria Jeritza, soprano, born Brann, Austria, 1887.

zo and Mickey Mangano, and bassist Red Callender.
Instrumental portions are fine, with some good solos, sparkling band ensembles, and recording all in balance. But you'll have to wade through three vocals by the same girl we bristled at when *Blues Serenade* came out as a single. She is not exactly a Rosemary Clooney. (Trend LP 1000)

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"NIS BUSINESS IS LOVE"
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"I LOVE TO JUMP"
MERCURY 70188

VIC DAMONE
"EBB TIDE"
AND
"IF I COULD MAKE YOU MINE"
MERCURY 70216

'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. I'd Forgotten**, by Eydie Gorme. Coral 61036.
Warm, feelingful performance from Eydie on a pretty new tune.
- 2. Two in Love**, by Nat Cole. Capitol LP H 420.
A quite wonderful new package from Nat in which he wraps up eight fine standards.
- 3. Ebb Tide**, by Vic Damone. Mercury 70216.
Vic's best in many a month. You'll like it.

Jazz

- 1. Lester Young LP, Clef 135.**
Four sides etched by Pres almost eight years ago, with backing by Nat Cole and Buddy Rich.
- 2. Count Basie LP, Decca LP 8049.**
A 12-inch LP that's must listening—the late '30s Basie crew that had some fabulously swinging moments.
- 3. Swinging the Robert A.G.**, by Terry Gibbs. Brunswick 80224.
Terry's nine-piece sextet in another romping performance.

Classical

- 1. Sibelius: Symphonies Nos. 5 and 6.** Stockholm Radio Symphony, Sixten Ehrling. Mercury MG10142.
Ehrling rounds out a complete recorded repertoire of all seven Sibelius symphonies.
- 2. Waltzes for Band.** Deutschemeister Band, Julius Herrmann. Westminster WL3005.
Authentic Viennese oompah, but with brassy blare instead of string tone.
- 3. Scarlatti: Harpsichord sonatas.** Fernando Valenti. Westminster WL5205.
Fifth volume, and one of the best to date, in a complete Scarlatti series.

Billy Williams Speaks Up

San Francisco—"New York is no barometer for record hits," says shrewd Billy Williams of the BW Quartet. "Although we haven't had a chance to concentrate on records up to now, we've found that out. You may think a song is a hit in N. Y., but 500 miles away you're a very mistaken young fella!"

"You can never actually call the count. Take our recent Mercury disc *You're the One for Me* and *This Side of Heaven*. When we left New York we thought the first side was it. It was designed as the A side, but by the time we got to St. Louis we're picking up all the jocks playing *This Side of Heaven*. The record hits aren't made in New York, believe me."

What's an artist to do? Well, Billy has an unusual theory about the whole business of picking hit songs. "There's a scientific approach," he says. "Now, I'm going to be laughed at for saying this, but I believe that some day some smart college kid is going to come along and be able to predict 90 percent accurate. Not the individual song, but the type of song that will be a hit."

"If Johnnie Ray had cried six months earlier or six months later nothing would have happened. He hit with the song that the public mind was ready for, and that's how to pick the hits. We are just beginning to understand the psychology of the mind. We'll get to the point where we can measure the psychology of the public mind and then we'll know what kind of song the public is ready for."

And what does Billy's own experience tell him is the next trend in songs? "Well, I believe the type of singing of Gene Austin is coming back. I'm old enough to remember Gene Austin, to be a Gene Austin fan. We've had the great voices, the lush baritones. Now I think there'll be a return to the light tenors singing a wispy melody."

—ralph j. glendon

Scoreboard

Here are the top 10 tunes in the country for the two weeks preceding Sept. 25. 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. Crying in the Chapel June Valli, Victor 47-5368; Ella Fitzgerald, Decca 28762.	3
2. Vaya Con Dios Les Paul-Mary Ford, Capitol 2486.	2
3. No Other Love Perry Como, Victor 47-5317.	1
4. You, You, You Ames Brothers, Victor 47-5225.	4
5. Oh Pee Wee Hunt, Capitol 2442.	8
6. Dragnet Ray Anthony, Capitol 2562.	—
7. I'm Walking Behind You Frank Sinatra, Capitol 2450; Eddie Fisher, Victor 47-5293.	5
8. Ebb Tide Frank Chacksfield, London 1358; Vic Damone, Mercury 70216.	—
9. C'est Si Bon Eartha Kitt, Victor 47-5348.	—
10. P.S. I Love You The Hilltoppers, Dot 15085.	6

Tunes Moving Up

These are not the second top ten tunes. They are songs on which there is much activity and which could move up into the *Down Beat* Scoreboard. The records listed are those the editors of *Down Beat* suggest you listen to when making your purchases.

1. Ricochet Teresa Brewer, Coral 61043.
2. Hey, Joe Frankie Laine, Columbia 40063.
3. Dear John Letter Jean Shepard, Capitol 2502.
4. Eh, Cumpari Julius LaRosa, Cadence 1232.
5. If Love Is Good to Me Nat Cole, Capitol 2540.
6. Love Me Again Sunny Gale, Victor 47-5424.
7. Rags to Riches Tony Bennett, Columbia 40048.
8. From Here to Eternity Frank Sinatra, Capitol 2560.
9. My Love, My Love Joni James, MGM 11543.
10. Miserable Love Bobby Wayne, Mercury 70211.

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JIM LOWE
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"GO AND LEAVE ME"
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GEORGIA GIBBS
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"SAY IT ISN'T SO"
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Turk An Irk, Monica Puts Up Duke

Monica Lewis, the pretty product of a talented musical family, has had show business in her veins from birth. After playing her a few vocal records I realized that she would be just as happy if I switched to some instrumental sides. Monica was given no information whatever about the records played for her, either before or during the test. As usual, the following comments were all tape-recorded.

The Records

1. Judy Garland. *Go Home Joe* (Columbia). Paul Weston's Orch.

I think it's pretty. I liked the background very much. Is it Garland? Well, if it is Judy, she sounds like she's lowered her range . . . which I like because she isn't screaming . . . I have always felt that she is one of the greatest entertainers in the world, but I have always felt a great lack of technique—I felt all heart and no technique, and this song is better . . . A pretty fair torch song. I'd say about three stars.

2. Annie Ross. *The Time Was Right* (Prestige). Geo. Wallington, piano.

I don't know who that is. I think she's very good, and I think that she could be sensational. I like the song—I don't think it's commercial, but I think it is tremendously intimate . . . I think that she has a definite understanding of a lyric, and I think that if she

will restrict herself from injecting other styles into what is hers, she will be great. If she isn't a big star now, she could be if she would just stick to one thing—style-wise—because I think she has a nice voice.

I like the accompaniment, too. A couple of times I think they sounded as if they didn't rehearse enough, but then I think these kind of things are interesting, too, because commercially I think the chord structure will sound weird to people, but I like it. I give it three.

3. Gloria Wood. *Hey Bellboy!* Pete Candoli's band. (Capitol).

I think it has a great possibility of being a big novelty hit. I don't know who it is or who the band is, but I think it's clever and very cute and catchy, and I am sure it's going to be, if not a smash hit of long standing, it will certainly make a mark of ingenuity, and people, I think, will buy it . . . I think it certainly deserves three stars as a very good record and special, extra commendation—so let's make it four—for thinking up something new.

4. Dinah Shore. *Eternally*. (Victor).

This will probably be a big hit, because I don't like it. I think it's overarranged and pretentiously produced. Anyway, I think it's more the kind of a song that a man could do with better results—either a straight singer like Eddie Fisher, who sings every note with full value, or a guy like Nat (King) Cole who



Monica Lewis

I think can take anything and completely change the connotation . . .

I think that in this case the singer is a stylist and is trying to conform to the mold of the arrangement, and I don't think it comes off with any great feeling. I think the lyric is fairly stereotyped, and I don't like it. I think Dinah's done much better things. Give it one.

5. Johnny Smith. *Stars Fell On Alabama* (Roost). Smith, guitar; Stan Getz, tenor.

Goody! I like that. I think it's

very good. I don't know who it is; I just like the whole sound of it. I like the combination—it sounds free, and it's interesting without sounding very contrived or as if they are trying madly to sound interesting.

I don't think it's a smash hit record, but I like it very much. I'd say three stars.

6. Turk Murphy. *Creole Belle* (Columbia).

I'm absolutely no judge of this. I think it's funny as anything. This kind of music I have done great things with, and I think they're great for certain sequences in a ballet, or something that depicts something of that era, but . . . after about a minute of this sort of music I get restless, bored, and I don't want to hear it. I'd say no stars, because it's just not my meat!

7. Duke Ellington. *Satin Doll* (Capitol).

I think it's wonderful. I think it's an orchestrator's triumph, and I think the execution of it is just as good.

I loved the placement of the bass all through the record, and the bass and drum later in the record do something cute. The trumpet solo was good, and the sax solo somewhere in the beginning—I just like everything about it. Don't know who it is. I give that four stars.

8. Sauter-Finegan. "O" (Victor).

I think it's a good record, but I think it's too busy, actually. It swings, but the melodic line or lick that they play over and over again I don't think is very interesting, and to hypo that they've obviously thrown in a lot of tricks . . . I'm not really knocked out by it. Don't know who this is either. I'd say three stars.

Afterthoughts by Monica

I like Nat (King) Cole. I think he's one of the greatest artists of all times. I love the way he sings, and the way he interprets a lyric—he caresses every word. I'm just never tired of him. Anything he does suits me, makes me very happy.

I like quite a few girl singers for a lot of things. I like Kay Starr on certain things, mostly because she can do something that I can't do, and she can drive. At

Cab Stays In For 'Porgy' Tour

New York—The revival of *Porgy And Bess*, which has been enjoying a successful run at the Ziegfeld here, closes with its 247th performance Oct. 10 and will promptly embark on a nation-wide tour.

Cab Calloway, his salary dispute settled, will definitely remain with the show as Sportin' Life.

A second European tour is also being planned, starting around April, and including visits to Switzerland, Scandinavia and even La Scala in Milan.

Black Hawk Sets Garner, Getz, Flip

San Francisco—Fall lineup of talent at the Black Hawk will bring in an impressive list of jazz names. Erroll Garner opened a four-week stint at the club on Sept. 7. Stan Getz booked to follow. The Milt Jackson quintet comes in November, and Dave Brubeck returns for December. Flip Phillips opens the New Year at the club followed by Teddy Wilson and the Roy Eldridge-Coleman Hawkins group in February.

the same time she is versatile enough to do a ballad with heart and emotion, and so forth . . . Her singing is natural and not forced, and she never sacrifices tone for it.

I still like certain things Dinah and Jo Stafford do. I like a lot of things Peggy Lee does very much. I think she's original at all times. She doesn't always sing as well—vocally she is inconsistent—but style-wise and in originality her work is always there.

Of the newcomers Patti Page has developed quite a bit. At the first I thought that she was imitating Frankie Laine, but I have heard her do ballads and all sorts of things now which show that she has developed and has a wonderful range and an even quality.

Ella Fitzgerald is another world altogether. She's just the greatest. Nobody sings like her, and I don't think anyone ever will. It's such a unique thing. She has all the technique in the world without ever sounding as if she's practiced. It's just there, and for me she can sing anything—any kind of a song. I think she's just the greatest, the ultimate, combines everything that everyone else has.

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Ad Lib

(Jumped from Page 3)

Hugh's Singing Stars opened at the Fairmont Sept. 8, and one of the gals is Eve Marley who caused a minor sensation when she was here last as vocalist with Ray Noble's band at the Mark Hopkins . . . Joe Sullivan staying over in town and planning to put in his card . . . Marty Marsala taking a Dixie group into the Downbeat club backing Sidney Bechet. With Marty are trombonist Skip Morr; bassist Dave Laris; pianist Larry Venucci . . . Bassist Bob Bates back in town after two years on the road for MCA with Two Beauz and a Peep . . . Ellis Horne has joined the Bob Scobey band on clarinet replacing George Probert, who is slated to join the Firehouse Five Plus Two . . . Sports announcer Bill Guyman replaced Jimmy Lyons as emcee of the Hangover's Saturday night KCBS broadcast.

Wesley Landers, formerly with Gene Ammons, is the new drummer in the Buddy DeFranco Quartet replacing Art Blakey. DeFranco plans a big band later this year and will organize it in Hollywood in October . . . Disc jockey Jimmy Lyons brought jazz to Carmel Sept. 8 with a concert at the Sunset Auditorium featuring Red Norvo and Dave Brubeck.

Tut Soper into the Hangover as relief pianist . . . Lizzie Miles a possible booking in November with the George Lewis band at the spot . . . Tex Boneke, bucking a transportation strike in Oakland, drew only fair to the one-night at Sweet's and ditto at the El Patio in San Francisco. Both houses were less than 1,000 . . . the Ravens opened at the Cable Car Village Sept. 9 following Nellie Lutcher.

BOSTON: Louis Armstrong All-Stars played a sock swing through New England resort spots . . . Joe MacDonald in town on vacation following his swinging drum work with the defunct Jackson-Harris Herd . . . Bob Bachelder's band working more on strength of record, TV Rhumba . . . Trumpeter Herb Pomeroy has scheduled more rehearsals for his 12-piece band, which is still under wraps. Blowing

rehearsals in Cambridge social club, band has brought business to club because of air-noise by jazz jockeys. Possible record contact lined up.

Faith Winthrop still swinging her vocals in Saxony Club and building a hip following . . . Chirper Teddi King worked a week at the Casino in Magnolia, and the patrons were left limp by her room-warming work . . . Singer Lee Wiley into same town for weekend social visit with George Wein at Oceanside Storyville. Vic Dickenson came in on trombone to augment Wein, piano; Ruby Braff, trumpet; Sammy Margolis, tenor and clarinet; Buzzy Drootin, drums, and Jimmy Woode, bass.

CLEVELAND—Some new spots will be in the "name" entertainer business this fall. The Loop lounge will book jazz acts, and they open with Betty McLaurin . . . The Tia Juana reopened its doors, when Savannah Churchill began a date Sept. 4 . . . Out at the Skyway, Gypsy Rose Lee and her new night club act opened the 17th. She'll be there until the 28th, when Nelson Eddy takes over. Guy Mitchell follows Eddy Oct. 8 . . . The Statler's Terrace Room plans no definite names as yet. Sammy Watkins plays for dinner dancing. Moe's Main street had Don Cornell for a very successful weekend, but no advance bookings are set for the future . . . Ellie Frankel and her trio are still pulling the crowds at Wexler's Theatrical Grill. Looks like they'll be there for the season, and the music is excellent.

MIAMI—Lea Mathews, who has found her vocals in considerable demand since a casual appearance at a Sunday afternoon jazz concert last winter, completed a pair of weeks at the Driftwood in nearby Hallendale, then returned to her stand at the local Black Magic room . . . Singer Bob Carroll and Jan August shared top billing in the vaude schedule at the Olympia theater . . . The Nautilus hotel

booked in Thelma Carpenter extending this institution's skein into something of a record for music names in the summer season. The local version of the Roseland ballroom appears now to be a year-round basis, and Danny Gay's band has become something of a fixture . . . Club reopenings now set: Martha Raye's in late October (possibly without the boss, depending on her TV schedule); the Vagabonds' bistro in mid December. There's nothing definite yet on Ciro's, the Beachcomber, or the Riviera.

PITTSBURGH: Good word-of-mouth advertising must be given a lot of the credit for the greatly improved attendance at the second Sauter-Finegan one niter at the West View Park ballroom Aug. 27, over that of the group's first appearance there in July . . . The Novelites, musicians, muggers, and madmen who made such a hit at the spot last spring, were booked for a return engagement at the Ankara, for seven days from Sept. 6 . . . The city was not without its complement of male singers recently, Johnny Johnston having made his first Pittsburgh appearance at the Copa the week of Aug. 31, and Tony Martin doing eight at the Twin Coaches, from Friday, Sept. 4.

Lou Mauro, the brilliant bassist of the Deuces Wild combo at the Midway, is doubling from the club to WDTV, as a member of the Joe Negri Trio, on the Buzz and Bill show . . . James Melton at the Vogue Terrace . . . Jerome Mayhall, who was better known as Jerry Mayhall, an accompanist on radio shows around town in years gone by, is conducting the Ice-Capades show for what seems to be about the 93rd year this season.

TORONTO—Musicians and singers alike had a big two weeks at the Canadian National Exhibition (Aug. 29-Sept. 12). Conductor Howard Cable rounded up 61 studio musicians and 32 singers to supply the music for the huge grand-

stand show that starred Victor Borge . . . Phil Napoleon is slated for two weeks at the Colonial, coming in after Duke Ellington's week . . . Four Lads had a good week at the Casino despite the heat. Stripper Yvette Dare and the Johnny Conrad Dancers came in next, to be followed by the Four Aces . . . Bobby Gimby's orchestra playing for dancing three nights a week at the Palais Royale . . . Rodgers and Hammerstein doing nicely here, with South Pacific in town for six weeks and Carousel (at Melody Fair) for three.

MONTREAL: Rusty Draper shared billing with whistler Fred Lowery at the Seville. He was followed by Harry Belafonte, the Four Aces, Johnny Desmond, Vaughn Monroe, and Olsen and Johnson . . . The Globe theater in

Ottawa has discontinued stage shows, leaving the Elmdale the only vaudeville outlet in Canada's capital.

Manhattans at the Normandie room . . . Benny Louis' stay at Belmont amusement park's dance pavilion ended Labor day when the site shuttered for the cold months . . . Don Cherry a surprise entry in the Canadian amateur golf championship held at nearby Kanawaki . . . Terry Swope, ex-Benny Goodman thrush, worked two weeks at the Down Beat . . . Localite Laura Berkeley almost making it a lifetime stay at same club . . . Max Chamitov's ork with vocalist Norma Hutton still playing at the Normandie room . . . Danny Sutton at the Chez Paree followed by Sammy Davis Jr. and the Will Mastin Trio.

(Advertisement)

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All Is Not Sousa Today As Band Music Widens Scope

Chicago—Perhaps in no other musical field has there such a marked change as in the music for school and marching bands of all types. For many years practically the whole repertoire consisted of marches by John Philip Sousa, with E. Franko Goldman and Merle Evans bringing occasional newer pieces to the fore.

There were some other pieces and imitators of these composers, but as a whole the field was limited in its choice, with the book of any large group consisting of not more than a couple of hundred pieces, in contrast to popular and symphony orchestras, which have libraries of many thousand scores.

In the past the band was more or less a development of military groups and reflected the stirring marches and pomp that play such an important part of the armed forces. However, only in recent years has there been a decided switch, with most of the new compositions springing from orchestral numbers that have been scored for

bands, most of which until recently were of English and other European origin.

A Recent Trend

This is in following the recent trend to have band instrumentalists acquire techniques peculiar to those of the orchestra. Some people declare that such a program hurts the musician and also the band, in that he doesn't concentrate on material suited for bands wholly. But the trend has been so marked that such a question is almost obsolete.

In this country many composers are writing tunes scored, or easily adaptable for, bands. A noted one is the famous Hollywood conductor, David Rose, who has come up with some excellent numbers recently.

Practically all the well-known symphonies have been transcribed for bands, and even popular music has invaded the brass band circuit.

Leonard Music Publishers of Winona, Minn., have been issuing a series of folios each month based on the radio and television program, *Hit Parades*. The series has become so popular that it now forms one of its biggest divisions of the publishing firm.

With all material now available for bands, the brass groups have taken on new meaning and scope, with a resultant new and higher interest by the general public.

Caught In Nazi Squeeze, Mat Took Up Accordion

New York—You can thank the Nazis, in a backhanded sort of way, for the fact that Mat Mathews provided Manhattan with some of the most interesting new jazz sounds of the last year.

Mat, a native of the Hague, took up music as a profession only to keep out of the hands of the Germans after his native Holland had been occupied. "Every boy from 18 to 25 was supposed to become a superman and go to work in the factories," he explains, "but in the early stages of the occupation people in the so-called 'cultural' professions were excused."

Lived A Nightmare

Nevertheless, for Mathews, who was 29 in June, the occupation later became a nightmare of forced work in Germany, of endless months in a concentration camp, of escape to Holland with false papers and a false name, of escape from a Germany-bound train under the eyes of Nazis, of help from

the underground resistance, where he had many friends, and finally, during the last three months of the war, of hiding in the attic of his mother's house while the Ger-



Mat Mathews

mans made daily raids. ("It was a big fat hassle. My father had to disappear, too; by that time they'd have even taken him.")

The war over, Mat began to see magazines and movies again, to hear records and radio. A Joe Mooney broadcast on AFN convinced him that the ricky-ticky sound he obtained, to his own annoyance, on his own accordion, could be eliminated.

He played a year in Luxembourg with a quartet, aired for BBC, heard Ernie Felice's LP, still searched to get away from the hated sound.

Then Americans Came

"Then the Americans came to Germany. That's where I met Paul-ette." She was an American actress touring with Special Services, but when Mat's girl singer quit, she joined his band.

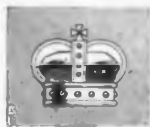
They were married in July, 1951, in Tripoli, N. Africa, and waited for Mat's immigration papers to come through. They arrived in New York March 1, 1952; Mat sweated out the six months for his union card, during which he de-

(Turn to Page 23)



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Accordion To Scholl

By CLIFF SCHOLL

It is said that eventually we accordionists, like humans, will lose the use of our fifth finger (little finger to you). Nature has a way of adjusting its creatures to the conditions surrounding them.

According to Darwin the apes dropped out of the trees and stood erect after a while. Fish taken from the depths of the oceanic caverns do not have eyes but highly developed substitutes like our radar. With these sense organs they manage very well, I am told.

Why is it that the majority of our accordion instructors will not advocate the use of the fifth finger on the bass? It has been my experience, after having first been exposed to the 3-2 bass fingering system, as a student, that the 4-3 method, a later development, was the only answer for effective and quick execution of the bass.

Simple At First

Granted that in the early stages of learning the student finds the 3-2 simpler but the complexities that soon follow require the use of all fingers. I find after 20 years of teaching the accordion, that starting immediately with the 4-3 plan the student experiences no difficulty, and rather readily accepts the situation without having to relearn thus hastening his progress.

In the early stages my students do not alternate for approximately three months, depending upon their ability to grasp. I have been in contact with students that were not taught to alternate for a year or more, and this should not happen.

Two Schools of Thought

There are two schools of thought, as you have learned by now, on bass fingering. Both factions agree that the thumb is useless to us except where the air-release button is concerned. Yes, I have seen the fifth finger used on the diminished chords but I feel that because of the position of the left hand on our instrument, and the fact that the thumb is usually pointing north (yours could be different), our thumb is more effective on the open road for hitch-hikers.

The first and oldest group insists that our little fifth finger is strictly for tea drinkers. I belong to the other group, as you will soon see. Gathered on my side are some of the big boys, Charles Magnante, Galli-Rini, Frank Gaviani, etc.

3-2 Admittedly Fast

I will admit that some of the fastest technicians on the accordion use the 3-2 system but I contend that they could maneuver faster and execute cleaner with the 4-3 set-up. Common sense dictates that full use of the hand would require the use of all fingers. Typists frown on the one finger manipulator. Pianists and organ-

ists are ostracized if the fifth finger on either hand is omitted.

No longer are we limited to the use of the old com-pa-pa routine. Examine our latest accordion arrangements and be amazed at how little un-employment there is for the left hand.

Last year Williamson Music Co. released an album of 11 Rodgers and Hammerstein show tunes, and

T. B. Harms another transcription album of Jerome Kern's works. I am proud to be the arranger and suggest you investigate them for interesting bass situations where the use of the fifth finger is a must. In forthcoming articles, I shall draw excerpts from this music.

Please save the cut showing the various bass patterns and the fingerings for future reference in the coming columns where I hope we can thrash out this problem once and for all.

(Appreciation must be extended to The Charles A. Hansen Music Corp., New York, for granting permission to use the illustration taken from their *Popular Styles for the Accordion* book, a new release, by yours truly. Please let me hear from you. Cliff Scholl, 2 Oak St., No. White Plains, N.Y.)

POPULAR ACCORDION BASS PATTERNS

Stage-Concert Series Planned By Coast Group

Hollywood—A number of AFL labor organizations here, including AFM's Local 47, have joined in the backing of a new concert and stage promotion combine known as Union Music and Theater Alliance.

UMTA is planning a series that will include: a concert by the L.A. Philharmonic symphony; an English version of *Carmen*; a production of the musical revue, *Lend An Ear*; a ballet, and one other production still to be announced—all on a subscription basis, tentatively set at \$5.75 a person.

B. Woody, Bechet In Concert Unit

New York—Billy Eckstine, the Woody Herman Herd, and Sidney Bechet's combo will form a temporary concert unit, Nov. 4 through 15, for a number of dates in and around Chicago for the Maramount Foundation.

Currently on a one-niter tour, Woody has also been set for a series of joint bookings with Ruth Brown in late October, starting in Memphis and winding up in Cleveland.

Down Beat brings you all the news of every phase of the music scene.

Gretsch Spotlight

Gipsy Markoff Likes the Looks-Plus of Her New La Tosca



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That Old Problem Again: Where To Study Music?

Chicago—Perhaps no subject can cause so much controversy as the matter of a choice of school for a band instrumentalist and what constitutes a good college or musical institution.

There is also the question as to whether musical colleges or universities are good training grounds, but a survey conducted by *Down Beat* points out that such doubters are in the vast minority and do not have much actual basis for their theories.

However, there are several different schools of thought as to the type of training individual students will receive. In other words, what is the individual trying to achieve?

If the musician wants to become a teacher or bandmaster, he might well go to a normal or state college, where, in addition to sound musical training, he will also get enough teaching credits to enable

second choice. This, of course, should be in addition to harmony, counterpoint, and actual band working, which range upwards of 100 hours in a four-year course.

On the other hand, if one desires to become an outstanding musician without thought of teaching in state and other universities or lower educational schools, many of the educators queried felt that perhaps some of the outstanding musical institutions would be better, such as Juilliard, Curtiss, Eastman, and the Chicago Musical College, where the student gets an excellent opportunity, if qualified, to play in civic orchestras and bands, led by some of the finest conductors in the business.

Individual Choice

Whatever the choice, the matter of the correct course depends upon the individual and exactly what he wants to do. When this is evaluated, he can easily determine which is the best, and perhaps the nearest, school for his needs. For further help it's easy to consult with the instructor at the local high school or college, who should be able to help guide the applicant.

Once limited to mainly theory

him to start his career in the field immediately.

Large Bands

Also many of these schools have large bands, sometimes numbering in the hundreds, which give the student practice not only in band playing but also in marching, a necessary part of any high school or college program.

A Suggestion

One of the foremost authorities in the field, Mark Carlucci of the Chicago Musical Instrument Company, suggests in such a program that actual training in a major instrument be not less than 72 hours in the chosen field, with at least 20 hours in an instrument of

National Band Clinic Set For Chicago Dec. 10-12

Chicago—Seven bands will present new materials of all grades of difficulty and of all publishers at the 1953 Midwest National Band Clinic to be held here this year at the Hotel Sherman Dec. 10-12. Last year more than 4,000 band directors and other musicians attended the Midwest, the nation's biggest band clinic.

Program features will be the seven band sessions, for which all music will be micro-filmed and shown on a screen as it is played; 14 instrumental clinics, one of the highlights of which will be a repeat appearance of cornetist Rafael Mendez; a style show of band uniforms; and a free grand finale luncheon. Master of ceremonies for the entire convention will again be

and composition, the music department of many higher educational institutions are large factors in the student enrollment, with many universities giving five or six different types of degrees in music.

Dr. Raymond F. Dvorak, director of bands of the University of Wisconsin.

The clinic is open free to the public. A complete program and



Rafael Mendez

hotel reservation may be obtained by writing to Lee W. Petersen, Vandercook College of Music, 1655 Washington Blvd., Chicago 12, Ill.

Mat Mathews

(Jumped from Page 21)

veloped ideas for new sounds with a button-key accordion, and a friend, Stanley Michael, helped him build a special mike and amplifier setup. (Mat's box has 104 right-hand buttons. He uses the left hand very little, except for "body sound" on slow tempos.)

Forms Combo

With Herbie Mann, a 23-year-old Brooklynite flutist who last year ended a three-and-a-half-year army hitch, he found the framework for a new combo idea, rounded it out with guitar, bass, and drums, cut some mildly successful sides for Jubilee and some emphatically felicitous ones for Brunswick, the first of which was *Owl Eyes*, co-authored by Paulette.

He hid out for months playing weekends on a corny job in Brooklyn, waiting for the chance to start things right. When he was offered an off-night gig at Birdland, he wouldn't take it unless he could use the same men who cut the records (Mann, Benny Weeks, Percy Heath, Kenny Clarke) and put in a couple of rehearsals. He's a very stubborn guy and a perfectionist, but the night at Birdland proved he was right. He was immediately booked back for at least two full-week engagements.

Happy with the Sound

Mat is happy with the sound he's beginning to get out of his accordion, proud that even Mozart wrote music for the button-key accordion (but it had three, not five, rows of keys then).

He's still not satisfied with what he's done, and probably never will be. "With time, know-how and taste," he says with characteristic caution, "we can make music on the accordion."

Don't look now, Mat, but you've done it already.

RealStudioMan

New York — George Russin, tenor sax man and cousin of Babe and Jack Russin, did a two-week job at Gimbels' recently.

The setting wasn't as strange as it sounds: for George, an ex-tenor player and now a painter, was holding a one-man show of his work, at Dick Kollmar's Little Studio in the department store.

Scandalli...



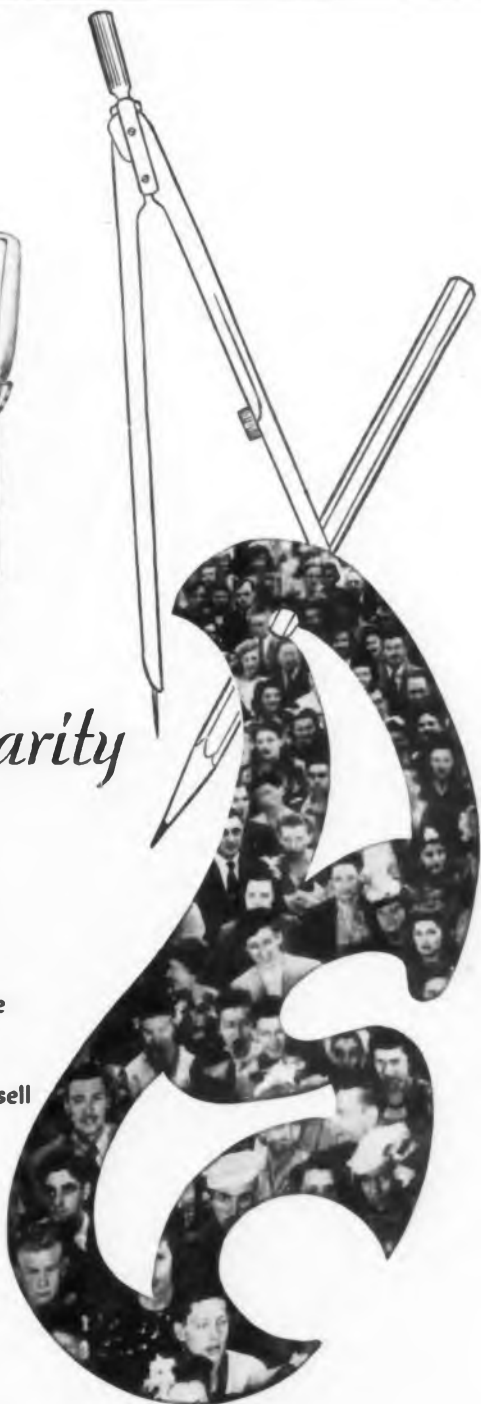
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Folksy Music

By HINTON BRABURY

Colonel Thomas A. Parker and Eddy Arnold came to the fork of the road and thus ended the most successful artist-manager relationship in the history of folksy music. It was my pleasure to be a small part of this team on many projects, and it's wonderful they are big enough to part as friends . . . Roy Acuff and his Smokey Mountain Boys in Korea pickin' and singin' for the GI's . . . Jimmie Davis in a fast trip to the Northwest for some fishing . . . Mickey Gross, top Hollywood press agent, resigned as head of publicity at Republic Pictures to become manager of Rex Allen . . . McQuaig Twins, discov-

ered by Cliffie Stone, booked into London Palladium.

Spade Cooley observes fifth anniversary of his western variety show on TV in Los Angeles . . . Zeke Clements moved his c&w operations from New Orleans to WSB, Atlanta . . . Of all places, Boston developing into a center for hillbilly songs and music . . .

Buck Lake Ranch Park in Angola, Ind., already a great tourist attraction featuring name c&w artists, now installing elaborate western ghost town for visitors.

Judy Canova of radio and movie fame, inked by Decca, and six sides have been pressed. Her talented sister Ann is fast gaining popularity on west coast . . . Watch a 16-year-old country boy singer from Texas by the name of Tommy Sands, just signed by RCA Victor . . . Sunshine Ruby headed from Texas toward New Orleans for dates in that area.

Country singer Skeets McDonald and pop vocalist Helen O'Connell teamed on newly-released Hi Diddle Dee and old favorite Worried Mind . . . Cisco Kid (Duncan Renaldo) almost recovered from broken neck, and wearing cast, appearing before audiences running as high as 41,000 in various parts of nation . . . Pat Buttram, in London with Gene Autry, reports he had a sideline job "greasing channel swimmers."

Guy Madison, better known to small fry as Wild Bill Hickock, fast reaching top in his field. "I'm glad I got mine before he came along," commented Hopalong . . . They're shooting a new western in Hollywood called Silver Dollar, a tale about the old west when a dollar was worth 100 cents . . . Columnist and radio commentator Jimmie Fidler says reports show folksy music has gained a new high not only in recordings but in movies, radio, and TV.

Kidd Korral is a deejay show in Cleveland conducted by Candy Lee, a young lady in her 11th year . . . Ritz Brothers celebrating 25th year in show business report "Science-fiction pictures will not replace westerns until rocket ship pilot can whistle in such a way the space ship will gallop in and nibble away the rope tied around his hands."

Stars Of C & W—IV

Lure Of Greasepaint Ended Ritter's Career As Lawyer

One of the true veterans of folksy music is Tex Ritter. He was born in Panola County, Texas, where his father raised cotton, corn, peanuts, hogs, and cattle on the same land settled by Tex's great grandfather in 1830.

A true cowboy, Tex Ritter learned to shoot, ride, and rope shortly after he could walk. In later years at the University of Texas he became well established as a leading folklore authority. Later he toured as a singing lecturer known as *The Texas Cowboy and His Songs*.

Studied Law

During one of these wandering tours he reached Chicago and enrolled at Northwestern University to continue his law studies which were first started in Texas. But before he became an attorney the pull of the footlights was too strong, and he returned to his first love.

Tex Ritter claims the distinction of having been the first major sagebrush vocalizer on radio and one of the first singing cowboys in movies. He was on the original *Lone Ranger* radio series as both writer and performer.

Frequent Radio Performer

He has also appeared on *Death Valley Days*, *Tex Ritter's Campfire*, and *Cowboy Tom's Roundup* and was seen in the play, *Green*

Grow The Lilacs, which later became *Oklahoma!*

Credited by many with having started the popularity of cowboy songs and western music many years ago, Tex Ritter was the first c and w artist signed by Capitol Records.

He has appeared in some 50 motion pictures. Last year his background singing of *High Noon* was featured in the film of the same name and currently his voice is used in an identical manner in the film *The Marshall's Daughter*, starring Laurie Anders and Hoot Gibson.

MAYNARD FERGUSON USES ARRANGEMENTS OF TWO WESTLAKE COLLEGE MEN ON SUCCESSFUL DANCE DATES

Ralph Gleason, *Down Beat* writer, reports initial success of Ferguson group in San Francisco Bay Area due to the fine arrangements of Westlake students Willie Maiden (grad) and Jay Hill (in school now) as well as the jazz of Bill Perkins (grad).

If you would like to learn to write arrangements for the band you play in, check either HOME STUDY or RESIDENT STUDY. For more information, mail coupon.

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Open Music Show To Public, Reader Urges

Your editorial "What Caused Apathy to the 1953 Convention?" (*Down Beat NAMM Convention Daily*, 7/16) struck a responsive chord with me. We, like other manufacturers, do not want the NAMM to think that we are critical and unappreciative of their accomplishments. This year's convention, like last year's, was carefully planned and smoothly run. But the convention was like last year's in too many other respects as well, and I personally don't think the convention can remain unchanged and still keep pace with our fast-growing music industry.

Music is BIG now, and deserves a really BIG show. Pursuing your idea further: why couldn't the NAMM move the manufacturers' displays to the Chicago Amphitheatre and open them to the public, with sensational afternoon and evening shows in the auditorium? Top movie, symphony, and popular artists, quartets, bands, and combos could be selected by a show committee composed of all segments of our industry.

Wouldn't such a convention bring more dealers from not only farther corners of the U.S., but also from all over the world? Wouldn't such a show be picked up by the radio and by TV channels? In short, wouldn't such a show interest more people who ought to be interested, including the vitally important music-loving public on whom our success ultimately depends?

Another point—some of the apathy you saw at the convention would vanish if the convention were not held in the hottest and most humid time of the year. And changing the convention time to January, February, or even March or April would also attract many dealers who had placed their orders months before convention time.

The music business is so big now that its manufacturers cannot possibly build for fall delivery all of the instruments its dealers order in July. In other years dealers who have waited for the convention to place large orders, found themselves out of stock that fall, so the smart dealer now orders early in the year to assure delivery. Many of these dealers felt that there was no need to go to the convention, as their orders had already been placed. Every dealer who stayed away for this reason is additional proof that the display end of the convention is one of its most important attractions.

The hi-fi folks were amazed at the immense crowds of interested plain, public citizens who jammed their showings in New York, Los Angeles, and Chicago. Manufacturers now complain about the lack of crowds at our conventions. These suggestions might correct this. It would also give us manufacturers an opportunity to get Mr. Public's reaction to our products.

You've got a good idea and I hope you will keep plugging it.

J. M. Grolimund, President
H. & A. Selmer, Inc.



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"POLKA KING" Ernie Beendirt and his featured soloist, Andy Hudak, are wearing three big smiles because they've just been delivered their new Excelsior Symphony Grand accordions. The presentation was made by Mario Panotti, Excelsior vice-president, who was persuaded to "stand-in" on Beendirt's TV show, Polka Pikkie.

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EXCELSIOR ACCORDIONS, INC.
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Ethel Waters In 1-Woman Show

New York—A stage presentation entitled *At Home With Ethel Waters* will start a six-week run here today (Sept. 22) at the 48th St. Theater.

The veteran singer will offer many of the songs she helped to popularize, in a program of 22 numbers in two acts. She will be accompanied by the perennial Reginald Beane at the piano.

Shu Fits On Basin Street

New York—Eddie Shu, multi-instrumental jazzman who played alto in George Shearing's first American combo, will get his first major Broadway break when the new Basin Street club opens its doors Oct. 1.

Shu, last heard on trumpet and tenor in the Chubby Jackson-Bill Harris band, will direct music for the show in the larger of Basin Street's two rooms, and will do a harmonica solo act in the show.

Ralph (Embers) Watkins and Albert (artist) Carlo, who will operate the new spot, have also set Phil Napoleon's Dixieland outfit for the opening show, which will star Lily Christine. Billy Taylor's trio will operate in the smaller adjacent combo room, alternating with a group still to be set at presstime.

Can Jazz Playing Be Taught? Instructor Tackles A Poser

By ALFRED LEARNED

Director, Westlake College of Music

Looking at it one way, you can say that jazz can be taught. Looking at it another way, you can very definitely say that it cannot be taught.

All jazz consists of a series of notes that have a relationship to the harmony of the piece that is being played. People can be taught to make up the melodies that serve as a vehicle for the expression of jazz.

There are too many people who say that they were taught jazz for us to maintain otherwise. When students learn to play chords and scales on their instruments, it is generally only an easy step to playing jazz melodies from there.

However, the ability to produce the jazz feeling is something that cannot be taught.

A Comparison

We can compare playing jazz to performing any piece at a night club. Some people without experience can get up and sing a pop tune without a flaw, and yet they leave their audience unenthusiastic.

Another person may get up and perform the same piece and even make mistakes, and yet have the audience enthusiastic. The difference between the two would of course be the ability called "showmanship."

of notes that have a relation-

A beginning singer must sing for many hours for people before he slowly acquires the skill of creating enthusiasm. It is the same way with the jazz players. Many young musicians can play a jazz solo that is copied note for note from a record. Although they are playing every note of the jazz solo on the record, they are not achieving the jazz feeling that is on the record.

How Jazz Feeling Comes

The jazz feeling comes from playing jazz in front of people for a long time, until the player is able to kindle enthusiasm in the eyes of the audience. A great deal of listening to good jazz, of course, is necessary if a musician is to develop into a jazz star.

The first step in getting to be a jazz player is to learn to improvise jazz melodies. This phase of becoming a jazz player can be taught. The second phase of putting the feeling into a jazz melody must be learned in front of an audience.

Memorizing Chord Patterns

The usual steps taken to teach a person to play jazz melodies include having a student memorize on his instrument chordal patterns such as that shown in the accompanying illustration.

The difference between Dixie

jazz and bop is pretty much a matter of tension. By extending chords upward, we get notes of higher tension. When jazz is made up of roots, thirds, fifths, and sevenths, of course we get a type of jazz which has very little tension or dissonance. When we make up jazz that includes the ninths, elevenths, and thirteenths, we get a type of jazz that has dissonance and tension. Both types of jazz are perfectly logical and understandable when analyzed.

Bop Stems From Dixie

Bop is a natural outgrowth of Dixie. It is a matter of personal taste as to which one a person wants to listen to. It is very silly to say that one is better than the other. It would be just as silly to say that very hot Mexican food is better than Chinese food. Any music is good music if it is good for even one person. Even the practice of a neighborhood delinquent is good if it keeps him out of trouble.

It is a lucky person who is intelligent enough to be able to enjoy all kinds of music. It is a lucky person who can enjoy the friendship of all races of people. It is a sorry person who is ridden with prejudice so that he is forced to enjoy only one small segment of the wonderful people on earth. Approaching music without prejudice can open up many doors of new enjoyment.

Acquiring Flexibility

In order to give a student the flexibility that will allow him to fit in with any group, he should

be taught to play jazz figures involving all the extensions that are being used today. A professional musician's job is to make other people happy by playing the type of music they prefer. A professional musician should be as versatile as possible.

After a student has learned to play jazz figures utilizing all the extensions, he then can choose the type of jazz and the degree of tension that he desires to use in his jazz. Herewith is shown how a rhythmic figure can be applied at various levels of tension.



It may be of interest to note that the ability to play jazz does not necessarily give a person the ability to transcribe phonograph records by dictation. A jazz player is essentially thinking and dealing with chord degrees. A person without perfect pitch must think in scale degrees if he is to be able to take down music dictation.

In general, our approach to the admittedly controversial subject of teaching music students to play jazz is similar to that of the college professor who teaches journalism students to write. He knows full well that a student cannot be taught to be a writer unless the student has inherent creative ability.

There are very few, if any, young musicians in the U.S. today who do not have some conception of the jazz feeling. Our aim is to encourage and develop it.

Gretsch Spotlight

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Albert, Abbey (Statler) Washington, In 10/2, h. Anthony, Ray (Palladium) Hollywood, b. Bair, Buddy (Casa Loma) St. Louis, Mo., b. Barnett, Charlie (Crest Lounge) Detroit, 9/22-10/15, cl. Beckner, Denny (Claridge) Memphis, 9/25-10/15, h. Benek, Tex (On Tour—Texas territory) MCA. Borr, Mischa (Waldorf-Astoria) NYC, b. Brandwynne, Nat (Waldorf-Astoria) NYC, Out 10/8, b. Cabot, Chuck (St. Anthony) San Antonio, Tex., Out 10/21, h. Carle, Frankie (Statler) NYC, Out 10/15, h. Carlyle, Russ (Trinon) Chicago, In 10/6, b. Clifford, Bill (Riverside) Reno, Nev., h. Cross, Bob (Syracuse) Syracuse, N. Y., Out 10/17, h. Cugat, Xavier (Last Frontier) Las Vegas, Nev., Out 10/4; (Ciro's) Hollywood, 10/6-19, nc. DeVol, Frank (Lido) Long Beach, Calif., b (Saturdays only). Durso, Michael (Copacabana) NYC, nc. Ellington, Duke (On Tour) ABC. Ferguson, Danny (Robert Driscoll) Corpus Christi, Tex., Out 1/3-54, h. Fields, Shup (Vogue Terrace) McKeesport, Pa., 9/25-10/4; (Schroeder) Milwaukee, Wis., 10/13-25, h. Fisk, Charlie (Statler) Los Angeles, Out 10/22, h. Fitzpatrick, Eddie (Mapes) Reno, Nev., h. Garber, Jan (Baker) Dallas, Tex., 9/28-10/8, h. Gillespie, Dizzy (Capitol Lounge) Chicago, 9/30-10/25, cl. Glasser, Don (On Tour) MCA. Gray, Jerry (On Tour) MCA. Hampton, Lionel (On Tour—Europe) ABC. Harris, Ken (Mayflower) Washington, b. Herman, Woody (On Tour) GAC. Hill, Ray (Coral Gables) North Weymouth, Mass., Out 1/1-54, b. Hill, Tiny (On Tour) ABC. Howard, Eddy (Aragon) Chicago Out 10/4, b. (On Tour—Texas territory) MCA. Hudson, Dean (On Tour) MCA. Hunt, Pee Wee (On Tour) GAC. James, Harry (Aragon) Chicago, 10/1-4, b. (Cassio) St. Louis, 10/9-11, b. Jerome, Henry (Edison) NYC, b. Kaye, Sammy (Rainbow) Denver, Colo., 10/2-3, b; (Last Frontier) Las Vegas, 10-25. Kenton, Stan (Birdland) NYC, In 10/8, nc. Kerns, Jack (Ranch Inn) Elko, Nev., Out 9/25, b; (Oklahoma) Oklahoma City, Okla., In 10/31, pc. King, Henry (Palmer House) Chicago, Out 11/18, h. Kistley, Steve (Statler) Detroit, h. Lande, Jules (Ambassador) NYC, h. LaSalle, Dick (Statler) Washington, b. Lewis, Ted (Italian Village) San Francisco, Out 10/9, nc. Lombardo, Guy (Roosevelt) NYC, In 9/28, h. McCoy, Clyde (Sheppard Air Force Base) Wichita Falls, Tex., 9/25-10/4. McGrane, Don (Radison) Minneapolis, Minn., h. McIntyre, Hal (Roosevelt) New Orleans, 9/24-10/21, h. Martier, Ralph (Concert Tour) GAC. Masters, Frankie (Conrad Hilton) Chicago, h. Mooney, Art (Roeland) NYC, h. Morgan, Russ (On Tour) ABC. Morrow, Buddy (On Tour) GAC. Navas, Bob (Paul's Edgewater) Asbury Park, N. J. Neighbors, Paul (Ambassador) Los Angeles, Out 9/29, b; (Aragon) Chicago, 10/13-22, h. Palmer, Jimmy (On Tour) ABC. Pastor, Tony (Chase) St. Louis, 9/23-10/4, h; (On Tour) GAC. Perrault, Clair (Van Cleve) Dayton, O., b. Pelti, Emil (Balinese Room) Galveston, Tex., Out 10/6, nc. Phillips, Teddy (Cocanut Grove) Los Angeles, 9/30-11/3, h. Reed, Tommy (Chase) St. Louis, In 10/6, h. Dale Duo (Lighthouse) NYC, nc. Davis Trio, Bill (Orchid Room) Kansas City, Mo., 9/29-10/3, nc. (Kosmosan Lounge) Denver, Colo., 10/5-10. DeParis Brothers (Jimmy Ryan's) NYC, nc. Duke Trio, Doug (Hickory House) NYC, nc. Four Coaches (Stage Coach) Route 6, N. J., nc. Franklin Quartet, Marty (Airport) Brooklyn, N. Y., nc. Gaillard, Slim (Hi Hat) Boston, 9/28-10/4, nc. Garmon Quartet, Dick (Palomino) Denver, Colo., Out 10/5, nc. Garner, Erroll (Blackhawk) San Francisco, Out 10/5, nc. (Offbeat) Omaha, Neb., 10/9-15, nc. Gaylord, Lynn (On Tour) ABC. Getz, Stan (Blackhawk) San Francisco, 10/8-11/1, nc. Gilmore Quartet, Stiles (Weekpaug Inn) Weekpaug, R. I., h. Greco, Buddy (Blue Crystal) Girard, O., Out 9/27, nc. Harlan Duo, Lee (Eau Claire) Eau Claire, Wis., h. Hodge, Johnny (Hi Hat) Boston, Out 9/27, nc. Hope, Lynn (Showboat) Philadelphia, 10/12-24, nc. Jackson, Jack (Village Nut Club) NYC, nc. Jordan, Louis (Sands) Las Vegas, Out 9/29, h; (On Tour) GAC. Lee, Vicky (Horseshoe Lake Inn) Waters, Mich., nc. Masters Dreamaires, Vick (Chi-Chi) Palm Springs, Calif., nc. McGuire, Betty (Pearl City) Honolulu, Hawaii, nc. McPartland, Marian (Hickory House) NYC, nc. Merlino Trio, Joe (Coral Gables Lounge) North Weymouth, Mass., Out 1/1/54, cc. Milburn, Amos (On Tour) SAC. Monte, Mark (Plaza) NYC, h. Morris, Joe (Apache Inn) Dayton, Ohio, 10/1-4; (Glosson's) Cleveland, 10/5-11, nc. (Howard) Washington, D. C., 10/16-22, t; (Royal) Baltimore, Md., 10/23-29, t. Napoleon, Andy (Pastor's) NYC, nc. Nocturnes (Old Heidelberg) Chicago, Out 10/11. Orioles, Lockland, Ohio, 10/12-14; (Farm-dell) Dayton, O., 10/15-18, nc. Parker Trio, Howard (Navajo Hogan) Colorado Springs, Colo., nc. Patterson Quartet, Pat (Air Force Club) Moncton, N. B., Canada, pc. Pavone, Tony (Rock Garden) Willimant, Conn., t. Podell, Hugo (Sherry-Netherland) NYC, h. Rico Serenaders, George (Dugout Lounge) Duluth, Minn., cl. Rivers, Ray (Ciro's) Key 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. Shaw's Gramercy Five, Artie (Embers) NYC, In 10/5, nc. Shearing, George (Colonial) Toronto, Canada, 9/28-10/3, nc. Simes Trio, Bob (Oasis) Muncie, Ind., nc. Simmons, Del (London Chophouse) Detroit, Mich. Spaher, Muzay (Rendezvous) Philadelphia, Out 10/6, nc. (Blue Note) Chicago, 10/9-22, nc. Sparks, Dick (Annex Bar) Sandusky, O., cl. Stanton, Bill (Hermosa Riltmore) Hermosa Beach, Calif., Out 10/31, h. Still, Sonny (Showboat) Philadelphia, 10/1-10, nc. Three Suns (Astor) NYC, 9/22-10/19, h. Tipton Trio, Billy (Monkey Room) Sillman Hotel, Spokane, Wash., cl. Trahan, Lil & Pres (Club 72) Valparaiso, Fla., nc. Turner, Joe (Toast of the Town) Chicago, 9/18-10/1, nc. Vagabonds (Vogue Terrace) McKeesport, Pa., In 10/18, h. Versi-Tones (El Rancho) Mandan, N. D., nc. Walker, T-Bone (Royal) Baltimore, 9/25-10/1, t. Williams, Paul (Royal) Baltimore, 9/25-10/1, t. Young, Cecil (Peps) Philadelphia, 9/28-10/10, nc.

On Instrument Row

A leaflet entitled "Are You Wondering about Organs," was recently published by the Hammond Instrument Company (now Hammond Organ Company). The summary of facts it contains "is not available in any other literature," Hammond spokesmen asserted in making the announcement. "Because to many persons the organ is a rather unfamiliar and yet intriguing instrument, we believe that the information contained in the leaflet will be of real value to you, for current use or for your research files. There are many story possibilities in the history, description, and operation of the various types of organs," the announcement read. The leaflet is available on request to Hammond Instrument Company, 4200 W. Diversey avenue, Chicago 39, Ill.

A new "Lite-Wate" bell-lyra has just been brought out by Leedy and Ludwig as an aid to youngsters in school bands, who find it difficult to carry the standard weight instrument. The lighter weight was made possible by using cylindrical instead of tapered tubing for the frame, and 1" instead of 1 1/4" width bars, an announcement from Leedy and Ludwig said. Details are available by writing the firm at Elkhart, Ind.

Simplified fingering and covered finger holes in a full conservatory are features of the new "school made" Plateaux oboe, as described by the manufacturer, Larilee Woodwind company, in an introductory announcement. The instrument is made of Mozambique grenadilla wood. Full description may be had by writing Larilee Woodwind Co., Elkhart, Ind.

In an effort to give beginning students an instrument with a characteristic tone, Scherl and Roth Inc. has just introduced its new intermediate viola, constructed with high rib dimensions. Descriptive material on the intermediate viola may be obtained by addressing Scherl and Roth, Inc., 1729 Superior avenue, Cleveland, Ohio.

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COMBOS

Ammons, Gene (Blue Note) Philadelphia, 10/12-17, nc. Armstrong, Louis (Colosseum) Springfield, Mass., 9/21-27. Baker, Abe (Sunnyside Showbar) Sunnyside, L. I., N. Y. Betty & Jim Dun (Westward Ho) Sioux Falls, S. D. Bond, Johnny (Saxony) Brooklyn, N. Y., nc. Brown, Charles (On Tour) SAC. Brubaker, Dave (Clef) Los Angeles, Out 9/23, nc. Buckner Trio, Milt (Ebony) Cleveland, Ohio, 10/12-25, nc. Burgess Trio, Dick (Augie's) Minneapolis, Minn., Out 10/4, nc. Condon, Eddie (Condon's) NYC, nc. Harlan Duo, Lee (Eau Claire) Eau Claire, Wis., h. Hodge, Johnny (Hi Hat) Boston, Out 9/27, nc. Hope, Lynn (Showboat) Philadelphia, 10/12-24, nc. Jackson, Jack (Village Nut Club) NYC, nc. Jordan, Louis (Sands) Las Vegas, Out 9/29, h; (On Tour) GAC. Lee, Vicky (Horseshoe Lake Inn) Waters, Mich., nc. Masters Dreamaires, Vick (Chi-Chi) Palm Springs, Calif., nc. McGuire, Betty (Pearl City) Honolulu, Hawaii, nc. McPartland, Marian (Hickory House) NYC, nc. Merlino Trio, Joe (Coral Gables Lounge) North Weymouth, Mass., Out 1/1/54, cc. Milburn, Amos (On Tour) SAC. Monte, Mark (Plaza) NYC, h.

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