

DJs Name Eddie Fisher Top Star On Records

DOWN BEAT

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Chicago, March 24, 1954

Kenton Disbands; Wants To Take Long Vacation

Boston—Stan Kenton has broken up his band to take a long vacation on the west coast. After the closing concert date in Los Angeles, the Kenton band recorded at Capitol's studios in several sessions, then called it quits for what will be at least several weeks, possibly more.

Stan told *Down Beat* that the vacation long has been needed both for himself and for the men in the band who have been with him for several years.

"This will be our first one since 1949," he said. "I feel we have earned it. Many of our close friends have been telling us we ought to knock off for awhile and just rest. Now I'm going to do it."

Stan then said with enthusiasm, "I'll do some writing while I'm at home, but first I want to see my family. You know, there are cousins and uncles and aunts that I haven't seen for years. I just want to be with those people for awhile. Then I'll write. There are some things I want to do for the orchestra that require my own hand, and this time off also will give a chance to get this writing done."

Kenton was indefinite about the length of the vacation, saying it would be "a few weeks long, but it can't be any longer than that because we already have dates booked for the spring."

Two New Clubs Open In Miami

Miami—Preacher Rollo Laylan with his "Saints" and Bill Haley with his "Comets" launched new night club projects here last month, both spots on the mainland, the Miami side of Biscayne Bay.

Rollo's location, a restaurant-club combination, is between Miami and Coral Gables, and the Preacher hosted radio and TV people to an impressive free-load for the opening.

The Saints who, in Tony Parenti's words, had "abdicated the drummer," returned after a very few weeks to permit Rollo to present the familiar personnel of Parenti, Marie Marcus, Jerry Gorman, and Tommy Justice.

Haley's Comets swooped down on the area from Pennsylvania and proceeded to take over a spot on 36th street near the international airport called the Sky Way. As is to be expected, the emphasis here is on the exuberant, rough-shod musical product that has brought Bill so much Essex record success.

'Down Beat' Five Star Discs

The following records represent the cream of the past two week's crop. See pages 10 through 17 for complete reviews.

POPULAR

RAY ANTHONY Sign Post (Capitol 2728)
RALPH MARGERIE Big Noise from Winnetka (Mercury 70328)

JAZZ

CLIFFORD BROWN..... Brown, Farmer, Swedish All-Stars (Prezige LP 167)
ART FARMER Dickenson Seplet (Vanguard LP 8002)
VIC DICKENSON New Orleans Parade (Par LP 9001)
EUREKA BRASS BAND

COUNTRY AND WESTERN

MARTHA CARSON Bye and Bye (Capitol 2746)
SONS OF THE PIONEERS Sierra Nevada (Coral 64172)

Danny Kaye Taps South Africa Gold

New York—One of the first major American stars to explore the rich audience potential of South Africa is Danny Kaye.

The high-speed comedian and singer opens in Johannesburg May 3. He'll play two shows a night for two weeks there and then work single weeks in Durban and Capetown.

Kaye will be backed by three other vaudeville acts, and the format will be similar to the one Kaye utilized in his smash bookings at the Palladium in London and the Palace in New York.

WNYC Festival Boosts U.S. Music

New York—City-owned WNYC continues its support of all forms of American music. The station conducted its 15th annual American Music festival Feb. 12-22.

Nearly 125 hours of radio time was devoted to American music of all kinds—symphonies, chamber music, jazz, and folksong. Most impressive statistics showed that 82 American composers were represented by first performances during the festival.

WNYC offered more than 20 free public concerts and gave an opportunity to more than 100 organizations from 19 states and several foreign countries to participate in the venture.

Let's Dance

New York—Newest record merchandising device has been displayed by the Israel Music Foundation. Along with their new album, *Israeli Folk Dances*, there is included a booklet on how to do the dances contained on the record. It was prepared by dance expert Dvora Lapon of New York university, the College of the Pacific and Hebrew Union college.



Big winners in the just-concluded poll of some 2,100 of the nation's disc jockeys were these four stars. Above are Hugo Winterhalter and Eddie Fisher, named best conductor and outstanding record personality of the last year respectively. Below are Eartha Kitt and Bob Manning, adjudged the two most promising new singers on records in the *Down Beat*-conducted poll.

Gabler Named Judge

Winning Song In Contest To Be Published By BMI

Chicago—Broadcast Music, Inc., will publish the winning entry in the *Down Beat* songwriting contest which opened on Feb. 1. Publication of this song by BMI will include printed regular sheet music copies for national sale and stock orchestrations for dance bands and combos.

And two more experts in the field of music have been added to the board of judges, which now includes Victor's Hugo Winterhalter and Columbia's Paul Weston.

One is Julie Stearns, the general professional manager of BMI. The other is Milt Gabler, head of artist and repertoire division of Decca Records.

Will Be Recorded

The winning song also will be recorded by top artists on major record labels and will receive intensive promotion on radio and television. It also will be put into

the books of most of the country's top dance orks.

It also must be stressed that it is not only the winning song which may be published. Although the No. 1 tune is guaranteed publication and recordings, any of the judges (all of whom will be associated with either recording firms or music publishers) is free to pick as many of the others as he wishes for his own firm.

Others Could Go

Thus, it is not only the winning song that could be worth thousands of dollars—others could do just as well.

The contest ends July 1, 1954. See Page 22 for complete contest rules and entry blank, which must accompany each submission.

Joanne Gilbert Set For Bing TV Show

Hollywood—Bing Crosby has signed Joanne Gilbert, Paramount's up-and-coming singing star, and the Weire Brothers, comedy fiddlers, for his next television production, now filming at General Service Studios.

Release date on the CBS-TV network has not been announced, but it's expected to be early next month.

Undaunted by the fact that most TV critics panned his television debut, Crosby said simply, "There will be no basic changes. We'll continue to try for good high-grade comedy, with no pie throwing, with heavy accent on music."

Chez Paree Gets Sinatra For Show

Chicago—Frank Sinatra has been snagged by the Chez Paree here for booking that began March 2. The shooting schedule for the film, *Pink Tights* in which he is appearing, was set back several months when Marilyn Monroe walked out to marry Joe DiMaggio. This left Sinatra available for bookings.

Betty Hutton follows Frank, and on April 4, Danny Thomas drops in for three weeks. A Sophie Tucker show will come up thereafter.

Manning, Kitt, Winterhalter Winners, Too

Chicago—Eddie Fisher has been named the top recording personality of the last year in a poll of 2,108 disc jockeys from nearly every radio station in the country. He won out over established stars like Perry Como and Les Paul and Mary Ford, who finished second and third, and surprise fourth-placer Ray Anthony.

The jocks also named Bob Manning as the most promising new male singer now on records. Eartha Kitt was selected as best new girl singer.

Best conductor of a studio orchestra was adjudged to be Victor's Hugo Winterhalter.

Records of Year

In the records of the year categories, Les and Mary's *Vaya Con Dios* took the vocal spot, Frank Chacksfield's *Ebb Tide* won easily in the instrument division, and Stan Freberg's *St. George and the Dragonet* romped away with the best novelty side award. An interesting aspect to this division was that Capitol records were named to the first five positions, and that Freberg made three of those.

Ballots were received from every state in the nation and from some of the largest stations as well as the smallest. Jockeys like Al (Jazzbo) Collins and Jerry Marshall from New York; Howard Miller, Bill O'Connor, and Jim Lounsbury from Chicago; Bill Randle of Cleveland; Peter Potter and Bill Balance, Los Angeles; Wally King, San Francisco; Bert Solitaire, Berkeley, and Merle Edwards and Jack Thayer, Minneapolis, were voters.

Also, Willis Conover, Washington; Gabe Millerand, Philadelphia; Dick Covington, Memphis; Dick Martin, New Orleans; Rex Dale, Cincinnati; Eddie Clarke, Kansas City; Don Bell, Des Moines; Dick Covington, Memphis, and Ray Perkins, Denver.

Others, Too

Some of the smaller stations represented included KSIB, Creston, Iowa (Jack Mills); KWRL, Riverton, Wyo. (Stubby Farlow); WATS, Sayre, Pa. (Garry Miller); WJBY, Gadsden, Ala. (Bill Cornelius); KCKY, Coolidge, Ariz. (Jim Murdoch), and many hundreds of others.

This is the first time a solid, representative chunk of the persons who do much to influence the taste of radio listeners has been polled in this manner. The results, we feel, are as accurate a cross-section of their opinion as has ever been assembled.

In following issues we will also tell you about other interesting things we discovered through poll questions—how deejays program

(Turn to Page 22)

On The Cover

The gypsy and the jockey on this issue's cover are, of course, June Valli, whose latest record, *The Gypsy Was Wrong*, threatens to break open as wide as her *Crying in the Chapel* did, and Howard Miller, one of the nation's leading disc jockeys. Miss Valli is also Mrs. Miller, in case you didn't know, and the two of them are starred on an across-the-board TV show on NBC-Chicago throughout the week. June is the former star of TV's *Your Hit Parade*; Miller has become one of the most powerful of all DJs in just the last three or four years and has, in addition to the TVer with Mrs. M., a late Friday night video show on NBC that lands the cream of the music world talent as guests. An apt blending of talents, we'd guess.

Taskmaster Toscanini Cracks A Whip Over His Recordings, Too

By Nat Hentoff

New York—Arturo Toscanini is known for his uncompromising standards of perfection. He personally inspects and reinspects all of his Victor recordings before they are issued. And the maestro has refused consent for several recordings, including those of a number of radio broadcasts that the critics uniformly cheered. But Toscanini thinks they could have been better, and he will not commit them to the permanency of records.



Arturo Toscanini

Toscanini has allowed the issue of a few broadcasts, among them the magnificent 1947 interpretation of *Otello*. (The recording was released last year to fortissimo acclaim.) In a recent conversation, Victor Red Seal director, Dick Mohr, explained how these broadcasts are turned into high fidelity recordings and submitted to the exacting ear of the conductor.

"NBC takes all Toscanini performances off the air for their files," Mohr began. "And for *Otello* all we had to work on was that NBC aircheck. It was a one-shot deal; there was no going back ten bars to see if we had a better pickup on our own mikes. Recently, however, as on *A Masked Ball*, we did have union permission to put up our own mikes also, so that when that record is processed, we can choose between the two.

"With *Otello* we sent the 40 test pressings on 78 r.p.m. to Toscanini's home in Riverdale. Remember, that was before the days of tape. Tape didn't begin to be used extensively until January of 1949. After several listenings, Toscanini dictated his comments to his son Walter, who sent me a three-page letter listing them. There were 50 to 60 corrections on performance alone. For example, in the *Brindisi* in the first act, Valdengo left out one "beva." Another artist came in early. There was a cough after the entrance of *Otello*. The maestro wanted to increase the presence of the mandolins and violins in the garden scene. In one place the orchestra was too low; in another,

a singer too loud. In one of the quartets Toscanini felt the female voices had a strange, metallic sound. And at the very beginning, Toscanini wanted more fortissimo, more highs for the trumpets and more bass all around.

"How did we make the corrections? Well, we went back to the rehearsal records. The dress rehearsal is almost always better for singers. They're more relaxed. And in a number of the opera releases, there are fragments of the dress rehearsal in the final recordings. In the Toscanini *La Boheme*, for example, the brass made a terribly early entrance for the final chord on the broadcast. But they were fine on the rehearsal records. And Jan Peerce was better on that section of the rehearsal too. He sobbed more. In *Otello*, an offstage trumpet was not audible on the broadcast, but was all right on the rehearsal sides.

Couldn't Hear It

"One of the things the maestro objected to on the first test pressing of *Otello* was that the organ pedal point in the storm scene couldn't be heard. It's no wonder. The music is scored FFF and for the first thirty pages of the score the organ plays a pedal point under tympani, bass and drums. The organist just puts his foot on the pedal and stays there. Since NBC is limited in the amount of volume it can put out short of blasting off the air, if the organ had been brought up full, it would have overloaded the whole thing. So to correct that, we recorded the organ separately in Carnegie Hall and added it to the final record.

"Sure enough a record buyer wrote us later and said he heard a low 30 cycle hum on the first side of the album. He asked us if it were a defect in the record. We answered that it was part of the score and had been inserted at great effort.

"There were other places where Toscanini wanted more orchestral detail and we were able to sink the voices more into the orchestral background. We also used compensation and a selective amount of echo where necessary. You have to be careful in adding echo. You add it primarily to soften a harsh quality of sound. And if the orchestra is playing quietly, a certain amount of echo will make for a sweeter, juicier sound. You

can also apply echo selectively to highs, rarely on middles and lows because it can make them muddy. But if you add too much echo anywhere, you lose the impact instead of adding a fine quality to voice or orchestra.

"Compensation is another method of changing the quality of sound. Any one note has a certain quantity of highs, middles and lows. By flipping a switch on this electronic gadget, we can increase any one of the three or all of them. If there's an oboe obbligato, we can make a compensation change in the upper, the middle, the low, the upper middle, the lower middle or add more bass. Even if it's just a speech recording, compensation can take the hiss out of the strong 's' sounds some people make.

Made All Changes

"So we were able to make all the changes the maestro wanted and we sent him an LP of the changed performance. After that he had some further suggestions, another set was sent, there was a third letter suggesting side breaks, and finally Toscanini ok'd it by phone and Walter sent a letter in confirmation.

"I should point out that the maestro is really aware of what changes can be made. Walter has enough equipment up there to start his own recording studio. When he turns his battery of speakers on, it sounds like all Valhalla busted loose. The maestro doesn't know how these changes are done, but from what has already been done, he knows what can be changed.

"His next release is the Beethoven *Missa Solemnis*. For the fall he has tentatively approved the Verdi *Falstaff* and the Verdi *Requiem*. On the broadcast of the *Requiem*, Herva Nelli moved into the chorus to get an ethereal effect and she lost her pitch. Fortunately, we had union permission to use our mikes at the dress rehearsal and we patched it up. It's a wonderful performance, even better than *Otello* because it's more openly scored.

"We also hope to be able to issue his broadcast of *Fidelio*, the first opera he ever broadcast and this year's broadcast of *A Masked Ball* will be released. He's been listening recently to a lot of the orchestral material he broadcast for NBC but never recorded. And there's a Saint-Saens Symphony he's wild about, so some of them should be out too.

Listen Later

"We never do know with him where we stand either for broadcasts or regular recording sessions until he gets the tapes later. Unlike other conductors, the maestro hates to hear playbacks of recording sessions. It's too upsetting at the moment. He'd rather rest and then listen at leisure.

"The finest compliment he ever gave us," Mohr concluded, "was when he said that *Pines of Rome* sounded better on the record than the orchestra in the hall had sounded to him. I wish I had my tape recorder there when he said it."

For Cleveland Teeners

DJs Put Emphasis On Dance

Cleveland—Local disc jockeys are busy these days, but perhaps the busiest this season is Phil McLean, late night platter spinner on WERE. Phil has a new show dedicated to the proposition that all teenagers ought to dance. He's made the jump from radio to television, and each Saturday finds him for two hours on WEWS-TV with Barbara Page running a show called *Bandstand*.

Phil talks a bit, plays records, and the kids dance. It's not a new idea by any means, but it's new here, and the response for the first show was nothing short of sensational. Teen-agers were lined up outside the studio, and subsequent Saturdays indicate that McLean has a sure thing.

Bill Randle, also on WERE and also on Saturday, still has the SRO sign out for his teen-age matinees at the Hollenden hotel, where the kids can dance, too, and see most of the acts playing local bistros. A recent Saturday show included Teddi King, Mel Torme and Al Pellegrini, the Lancers, Cris Martin, and Charlie Applewhite. —m. k. m.



Stan Getz, following his unsuccessful attempt to hold up a Seattle drugstore last month. (Photo by Ken Harris, Seattle Post-Intelligencer.)

In This Corner

Narcotics And Music

To the Editor of Down Beat

Dear Sir:

I have been taking *Down Beat* since last summer and enjoy it very much. I was shocked and mad to find today about Stan Getz. His picture is plastered all over the front pages of both Seattle newspapers with the story of how he tried to rob a drugstore to get dope. He was taken to jail and later found unconscious of dope poison. He said he had been taking it for six months.

I am 16 years old and a junior in high school. Someday I hope with all my heart to become a professional musician. I like jazz better than any other kind of music. I have been wondering just how many Stan Getzes there are in music. I think he is a very fine musician. Why did he turn to dope?

Lately I have asked many professional musicians about dope in the music business. Some won't say much, while others say just because some people use it, you don't have to.

I talked to a drummer who said he had been in California and seen many good musicians and leaders. He told me of many famous people who he said had taken dope, some of which are top bandleaders in the country today. I hope this drummer was wrong. Very wrong.

I was happy to see articles by Ralph Gleason and Buddy DeFranco in *Down Beat* about doped-up musicians. I hope there will be more of these articles. I would like to see anyone caught selling dope killed.

It must be terrible to be a dope addict. I feel sorry for them but I also feel ashamed of them as musicians. Most of them didn't have to do it but they did. I wish someone would clean up the music business, especially the jazz field.

Mr. Gleason and Mr. DeFranco disagree on one thing—the number of dope addicts in music. Which is right? Is there just a few, or are there many? I would like to know, so would many of my friends. I want to be a musician in the worst way, but I don't want to be playing next to a dope addict. What can be done about this problem?

Jazz has a lot to do with emotions, so I guess they take dope to feel better and hence to be able to play better. I don't know much about it. I hope the dope problem is not as bad as I have heard it is. I wish somebody would do something about it. If I ever do make the grade as a fine musician, I would like to help. Please set me and my friends straight on this problem.

Sincerely yours,
Bob Peterson,
Seattle, Wash.

Dear Bob:

Your drummer acquaintance and Gleason and DeFranco are right. There are narcotics addicts in the music business. There are also addicts who are doctors, actors, lawyers, servicemen, nurses, teachers, day laborers, office workers, bus drivers, and what have you. We must get this fact straight first.

It is not a problem that faces the jazz world or the music world or business world alone—it is a serious situation that confronts this entire world.

I do not know the rate of incidence in music. Stan Getz obviously is not a lone figure. There are more addicts in the music business than you can count on several hands. Anyone with any sort of close relationship with musicians can tell you that.

But by only casual perusal of newspapers and news magazines you can also learn that the armed forces are seriously concerned about the number of narcotics users in the services—particularly in the Orient, where the supply is huge, the price is cheap, and the drug is easily available.

You will learn that this country's federal narcotics bureau is overwhelmed by the amount that gets across the borders. Narcotics chief Harry Anslinger doesn't have anywhere near the number of trained personnel to cope with it.

Narcotics addiction is not limited to music—I must stress that point. But as you and I are chiefly concerned with music, and in this particular case, jazz, let us examine that field.

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MacRae, Rated Top Pop Singer, Has Everything But Hit Disc

By Mary English

Hollywood—"I thought that at long last I had myself a real smash hit in *Stranger in Paradise*. Then, just as my record was starting to move, my friend Tony Bennett slips in with his and steals the show—not only from me, but all the rest of us. Why?"

The speaker was Gordon MacRae, rated by professionals as about the best singer, from the standpoint of *bona fide* voice and musicianship, in the popular field today. But he never has had a record in that mythical top 10 list of best sellers—rarely, for that matter, in the top 20.

Last year he earned, according to reliable reports, more than \$375,000 (before taxes). A large part, though not all, came from royalties on the sales of his Capitol records. But he didn't get enough votes in the 1953 *Down Beat* poll even to get his name mentioned. (It takes 15 or more.)

"Finest Singer," He Says

"We think Gordon MacRae is the finest all-around singer in the business," said a Capitol executive. "He can sing anything from *c&w* to operatic arias. And we've tried him on everything. But we just can't get him on a hit record."

"Not that we regard him as a liability—those records on which we paired him with Jo Stafford have passed the 5,000,000 mark. And those albums of his (selections from standard operettas) have been good solid sellers. Furthermore, they'll be selling long after most of today's hit singers have been forgotten."



Gordon MacRae and NBC music director, Carmen Dragon

Gordon isn't exactly worried over the situation. Since he left Warner Brothers (where he earned the rating of Hollywood's biggest male singing star since Ring Crosby) in order to free lance and make television guest appearances, he's guest starred on a major TV show on an average of once a week.

Can Have Own Series

He can have his own TV series anytime he wants to tie himself down, but with what he's getting on the big-time night club and supper room circuit—as high as \$15,000 a week—he's in no rush.

He's been the star of NBC's *Railroad Hour*, one of the few top audience-rating musical shows remaining in radio, for six years. It's the only show of its type—and budget—that continues all year around.

Says Carmen Dragon, the *Railroad Hour* music director, "It's a pleasure to work with a singer like Gordon, a real musician (MacRae plays sax, clarinet, and piano, is a member of AFM's Local 47), who sight-reads vocal parts right off the bat. That's one reason why we can present a different operetta each week."

Won't Change Style

MacRae, of course, would like to have that smash hit record, but don't expect him to make any basic change in his style of singing.

"I don't think that the singers," said MacRae, "who have become overnight sensations on the strength of some exaggerated vocal mannerisms are going to last. I've got three kids and another en route. What with expenses and taxes in this business, I've got to stick around several years yet to come out ahead..."

Yerxa Joins 'Beat' Staff On Coast

Hollywood—Ted Yerxa, long active here as a music columnist and founder of the now inactive *Lampighter* record label which started Kay Starr, Charlie Ventura, and others on their way in the wax world, has joined the Hollywood staff of *Down Beat*.

Yerxa, who will continue to cover night club news for the *Santa Monica Independent* and other suburban newspapers, will handle artist advertising in this territory.

Mercury Brings Out EmArcy Jazz Label

New York—Mercury Records has inaugurated a major campaign of jazz recording and promotion. There now is a new Mercury label—EmArcy—devoted entirely to jazz. To head this operation, Mercury chose Bobby Shad, one of the most knowledgeable recorders of jazz in the field.

From the time he used to write down choruses from records when he was 18, Bobby has been both a jazz fan and active promoter of the art. In the early '40s he supervised now historic sessions for Savoy, Continental, Manor, Black and White, and his own Haven and Sittin' In labels.

A friend of Charlie Parker and Dizzy Gillespie from the beginning, Bobby was among the first to record modern sounds, and his dates with Dizzy or Manor were cut a year before the more publicized 1946 Guild issues.

Goes To Decca

Shad later went into rhythm and blues and from 1951 to 1953 was in charge of that division at Mercury as well as supervisor of a few jazz sessions. Then he went to Decca to handle the same functions there. He came back to Mercury to record a full-fledged label for jazz with the assured promotional support of the entire Mercury organization. Bobby also resumes his r&b duties on Mercury.

"The experience with rhythm and blues," asserts Shad, "has been an important factor in rounding out my background. Most people don't know the idiom and put it down without taking the trouble to hear it. They know Bessie Smith because of her jazz history, but they don't realize that Lightning Hopkins or Blind Boy Fuller or Leroy Carr or Richard Jones also have great jazz value. So you can say in general that what I dig first about any performance—jazz or the blues—is the beat. Whether it's a ballad or up-tempo, if it doesn't swing, it doesn't make it."

Monthly Schedule

What are Bobby's plans for EmArcy? There will be a regular monthly release schedule, including singles, EPs, and LPs. Shad also plans a series of large-scale projects including an anthology of jazz history which would begin with spirituals and the blues, continue into Dixieland and swing, and wind

up with an LP of modern jazz.

Since so many of the name jazz artists are signed with other labels, Shad had to look for new talent. "And I'd rather be doing that anyhow," he points out. "The only way jazz keeps going is through new musicians with something to say."

On EmArcy, then, you can look for Chicago pianist Julian Mance Jr., long praised by musicians such as Coleman Hawkins, Parker, and Clark Terry who have worked with his house trio at the Bee Hive. Shad also is building a modern big band around altoist Med Florye, 24, who swings in the Parker tradition.

New Singer

Figuring very importantly in EmArcy's plans is Helen Merrill, wife of tenor-clarinetist Aaron Sachs and a former vocalist with Earl Hines. "Here is the newest sound in years," said Shad. "She doesn't imitate anybody, and I respect especially her ideals with regard to singing. I don't think you could get her to make a bad number. She's extremely self-critical and so completely musical."



Johnny Richards, Helen Merrill, and Bob Shad

Shad also intends to use a lot more of Johnny Richards, who scored the backgrounds for the initial Helen Merrill releases. Other names signed by Shad are trumpeter Terry and tenorist Paul Gonsalves. Maynard Ferguson is another addition to the new label. It was Shad who recorded Ferguson on Mercury a couple of years ago on sides such as *Randall's Island* and *You're My Thrill*.

"I'm not kidding myself," Shad continued. "Even with the new and established talent we have, we'll have to come up with new ideas, too. I've been experimenting with real hi-fi recording of jazz on all record dates. And on promotion, I'm sending the jazz sides to a lot of the pop disc jockeys as well as the jazz ones. If there's any pop man who'll play a jazz side more than once, we'll be happy to send him our releases."

EmArcy will begin, by the way, with a sturdy LP backlog. All the excellent Keynote jazz sides with Lester Young, Hawkins, Roy Eldridge, Bill Harris, and many others will be reissued. So will LPs of sessions recorded for Mercury by Beryl Booker, Gene Ammons, James Moody, Paul Quinichette, Ben Webster, and Rex Stewart. There are also two Erroll Garner LPs due.

Strictly Ad Lib

NEW YORK

ON STAGE: Carol Channing takes over the Rosalind Russell lead in *Wonderful Town* April 5... George Abbott and Richard Rodgers will revive *On Your Toes* next season. The Slaughter on Tenth Avenue ballet will be retained. Vera Zorina, Bobby Van, and Elaine Stritch will star, with choreography by Balanchine... Lillian Hellman and Leonard Bernstein are collaborating on a musical version of Voltaire's *Candide*.

ENTERTAINMENT-IN-THE-ROUND: Billy Eckstine opens at the Palladium in London April 19 and plans to be in Europe for about five months... Eydie Gorme plays Cafe Society the last week in March... Peggy Lee's first date in a long while is at the Chi-Chi in Palm Springs, Cal., from March 8 to March 18... Linda Shannon is at Chubby's in Camden... The Three Suns are in their sixth month at the Hotel Astor. They were originally booked for four weeks... Singer Phil Brito now has a band. He opened with it at Frank Dailey's Meadowbrook.

JAZZ: The oddest switch in some time is the presence of George Wein, who owns Storyville and Mahogany Hall in Boston, as leader of the band at Basin Street at the beginning of March. He brought in the regular Mahogany Hall combo with Vic Dickenson, Doc Cheatham, Al and Buzzy Drootin and John Field. Wein plays piano and sings... The Embers celebrated its third anniversary Feb. 19. Ralph Watkins finally was able to arrange for an Andre Previn appearance there starting April 26 for four weeks. Dorothy Donegan will be opposite him... Woody Herman tentatively set for Basin Street in early June... Teddy Charles' new personnel comprises trumpeter Art Farmer, bassist Charlie Mingus, and drummer Walt Bolden... Will Bradley's 16-year-old son, Bill Bradley, is a fledgling drummer and student of Joe Morello of the Marian McPartland trio. He had been subbing for Eddie Shaughnessy Saturday nights at the Embers, and Johnny Smith has now decided to give Bill his first regular gig. It's at the Tune Timers' lounge in Long Island... Ralph Sutton will be featured in two concerts called *For Listeners Only*. The first is at Boston's Symphony Hall April 9. With Ralph will be Lips Page, Ed Hall, Vic Dickenson, Walter Page, and Buzzy Drootin... Lil Armstrong is back from Europe, playing weekend concert dates... Ray McKinley has an NBC-TV series locally. Eddie Bert's on trombone with the band.

RECORDS, RADIO AND TV: Bob Thiele signed Jackie Cain and Roy Kral and Josephine Premice for Coral... Show business photographer James J. Kriegsmann couldn't resist it any longer. He started to write songs and a few will soon be released on MGM.

CHICAGO

A new ballroom, the Holiday Club, on 79th and Halsted, opened last month. Tommy Dorsey one-nited for the opener, was followed by Dan Belloc's crew, who are there currently. Belloc, incidentally, has been signed by MCA to a five-year pact and by MGM Records... WBBM vocalist Pat Scott cuts her first sides for Tiffany label this month... The Encore Room closed again. "For repairs," they said.

Josephine Premice will head the new show at the Black Orchid on March 16... And it's the Beryl Booker trio now playing at the Streamliner... Woody Herman, Tex Beneke, and Blue Barron played recent one-niters in the area.

The Saturday night Rainbo arena jazz concerts are no more. No customers... The Paul Bascomb quintet initiated a new south side spot, the Heat Wave... Sonny Stitt returns to the Bee Hive on April 16 for three weeks... Pearl Bailey, Louie Bellson, and the Don Redman band roll into the Regal theater next month.

Kenton arranger Bill Russo back in town to stay. He's teaching, writing, studying, and found time last month to give a lecture at the U. of Chicago on jazz... Jan Garber took off for a five-week tour of Europe... The Leon Sash trio has moved to the Club Laurel... Don Glasser's band held over again at the Trianon... The Crown lounge now featuring Big Joe Turner, with Chuck Willis booked to follow on March 17.

HOLLYWOOD

BAND BRIEFS: Jerry Gray, one niting So. Calif. area prior to his March 19 Palladium opening, was taking advantage of Glenn Miller Story exploitation by dating dancehalls close to Fox west coast chain theaters coinciding with opening night of the picture in each area. Smart move by promoter Van Tonkins... Palladium has set Sauter-Finegan unit for two-week run starting May 14, and will present the band as a combination concert & dance attraction, planning to catch some of those customers who have been packing auditoriums during the S.-F. California concert tour.

Figuring it was impossible to secure a satisfactory substitute band during Lawrence Welk band's annual vacation, Aragon ops persuaded Welk and his bandmen to take it in sections by playing weekends only during month of March, with the dancery dark on the other nights. Nothing new this typing on Welk proposal to take over nearby Casino Gardens, with good guess now that he will sign another long pact with Aragon... Henry King into Coconut Grove for eight weeks or more (opened Feb. 7) following Benny Strong... Players restaurant, "Sunset Strip" swankery founded by filmdom's Preston Sturges (who presented everything from one-act plays to jazz by Red Nichols), reopened with accent on dancing, music by Phil Ohman and Ramon Noval (Latin-rhythm) orks.

JAZZ BEAT: Chet Baker quartet, with Russ Freeman, piano; Carson Smith, bass; Bob Neel, drums; off on first eastern invasion, a three-month tour starting with stands in Detroit, Philadelphia, and Boston this month... Earl Hines at Oasis starting March 12, with George Auld sextet (featured men include Shorty Sherock, trumpet; Ray Coniff, trombone) sharing some concert dates hereabout with Lea Paul-Mary Ford unit... Jimmy Giuffe signed by Capitol's Bill Miller, in charge of long-range program to reactivate the company's jazz catalog... Paul Nero launched series of Sunday jazz concerts at North Hollywood's Glen-Aire country club. Had Paul Smith, piano; Tony Rizzi, guitar; Al Stoller, drums; Johnny Graas, French horn; Ray Linn, trumpet; Milt Bernhart, trombone; et al, lined up for opener Feb. 28... Teddy Buckner, longtime trumpet with Kid Ory, heading up new combo for Beverly Cavern. Pud Brown featured on tenor. And Nappy Lamare combo now holding down Cavern's off-nite (Monday) sessions.

Jess Stacy, currently soloing at Lindy's, has decorated piano with candelabra set, says: "Soon as my hair gets long enough, gonna get me a permanent and make a try at television."

SAN FRANCISCO—The Taylor Maids in town in February visiting jocks and plugging their Eureka disc of Nu, Nu, Nu... The Fairmont has a terrific lineup for the rest of the season: following Frankie Laine, who opened Feb. 23, they've got Vic Damone in April, Billy Daniels in March, Peggy Lee in June, and Billy Eckstine in July, with Sammy Davis Jr. set for the fall... The cast of New Faces hit the Black Hawk almost (Turn to Page 21)

Caught In The Act

Josephine Premice, Felicia Sanders, Andy Griffith; Blue Angel, New York

This finally may be Josephine Premice's year. At 27, the lithe, sharply attractive singer and dancer is a continental favorite with not enough honor yet at home. But a new series of top club dates together with a record contract on Coral and a major Broadway show in the fall should acquaint a great many more persons with her.

Josephine's current act combines calypso material like *Down in the Indies* with dramatically treated standards (*How Did He Look?*), special material in Creole patois and a rousing unique closing number called *Beat Me*. The latter is definitely not for family-size television.

Almost more important than her material, some of which could be less exotic for the dress buyer in from Boston, is the way Miss Premice moves about a stage. She uses her body with a ballet dancer's precision control and an actress' skill and timing. Her shoulders particularly become a pliable instrument—and not a blunt one.

Her musicality is underlined in her rhythmic subtlety and in the phrasing of most of her numbers. She could underact more on the ballads, however. This darting, postgraduate Peter Pan has become one of the most stimulating acts in

Guy Chorney, Lurlean Hunter, Rudy Kerpays Duo; Black Orchid, Chicago

This is certainly an odd mixture for a small, smart supper club, especially for a spot that has been using bistro circuit names. Chorney appeared a few months ago at the Chez Paree, a club more suited to his talents. Miss Hunter is a welcome holdover from the last show. Ross and West, the comedy team, is the only act that hasn't been seen locally.

There's much too much singing that isn't too well programmed. Both Chorney and Miss Hunter are lax, depending too much on the mike, which in this small room, tends to blare and distort. Lurlean has a fine feel for a tune. Her phrasing is excellent, along with her diction.

She shines on the beat tunes but for some reason drags out her ballads. Of course, eight tunes for her first set is overlong, but it's not the number, it's the arrangement of the numbers. There are

Harry James Band, Marilyn Cantor; El Rancho Vegas, Las Vegas

The Strip witnessed the best presentation of an orch when Sauter-Finegan wowed everyone at the Thunderbird. Then came a minus deal which had Harry James and men featured mostly as a show band backing acts.

James hit *Roll 'Em* for what could have been an auspicious beginning, but he didn't follow through. He signaled for a lashing combo riff concoction toward the finish of the hour after Buddy Rich had whammed the skins and become the show's standout.

Other than that small jazz sampling, and the screaming of *Trumpet Blues* finale, the band just puffed and blew to accompany the rather odd assemblage of surrounding fillups.

Paula Gilbert, the orch's blonde vocalist, piped a bland trilogy of *Lullaby of Broadway*, *Still of the Night*, and *You'll Never Know* to generate lukewarm applause. Minor

Bobby Hackett, Buck Clayton, Sylvia Syms; Basin Street, New York

Basin Street has reopened on a straight music policy, and this time the large, comfortable club should make it. There's a dollar admission charge and, as at the Birdland, that's all you need pay if you want to sit in the bleachers at the side. For the Jaguar trade, there's a reasonable minimum up front.

Also new to most jazz clubs these days is the encouragement of dancing to the music—just like in the Buddy Bolden era at the beginning. Fortunately for the dancers, both units on the opening bill had excellent rhythm sections.

Hackett had collected mostly studio musicians, eager to relive their jazz past, and pianist Lou Stein, bassist Arnold Fishkind, and some-

thing seldom done that Lurlean adds gloss to and that might well be revived on records. Chorney is of the big voice school and comes well equipped with an Al Jolson book that suits many of the supper patrons. Oddly enough, his modulated singing of the pops, *I Love Paris* and *Stranger in Paradise*, earn him as big a hand as his heavy-throated offerings. The singer has an offbeat item in a Jewish folksong that could be a hit if a few English phrases were introduced.

Ross and West also pound a bit too much with their television commercial take-off, but their satire of the type of out-of-the-way persons who become night club headliners these days has some hilarious moments. Rudy Kerpays has the best little combo around town, but with only two men, it's quite a struggle to back a show.

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just a smart-spot singer limited to a sophisticated coterie.

With the Clayton quartet behind her, Sylvia sang in the best instrumentalized jazz tradition. Her phrasing was Lester-like at times and her playing with the beat is a challenging aural experience. Sylvia, however, could learn a few news standards and specialty bits. *Down in the Depths* and *Get a Man* are still effective, but any restricted repertoire sounds a little frayed the 90th time around.

In any case, Sylvia now can make it with almost any kind of audience short of a morticians' convention. And getting back to the club as a whole, it's doubly pleasant to hear *That's a Plenty* played with a 1954 rhythmic pulse and to watch couples dance to it. Louis Armstrong follows the current show into Basin Street, and for the first time in years in a New York club, he should feel pretty much at home.

Mindy Carson, Persian Room, Plaza, New York

This is a beautifully synchronized act, almost a model of how a singer can take full advantage of lighting, stagecraft, and carefully built arrangements. Of course, the singer must have vocal and physical allure, and these Mindy serenely has.

Unlike some record names, Mindy can do more than bawl forth a medley of "my latest hits." For 45 minutes, she thoroughly entertains her audience in a remarkable range of roles. There are the more current ballads like *Stranger in Paradise* and *Ebb Tide* on which she tends to oversell, but on muted standards like *My Funny Valentine* and *I've Got a Crush on You*, she builds a lovely mood.

Especially effective with the cover trade are Mindy's audience participation spins. On *Boutonniere*, she wanders around flinging flowers—like a young Hildegarde with a beat. On *Down By the Riverside*, she gets the audience to join in by handclaps or glass-ringing (the polyrhythms are incredible). And once each set, Mindy cajoles an unsuspecting ringside customer into dancing and singing with her. The middle-aged males end their turn in a happy daze.

Only criticism of the act is the slightly excess charm dispensed in numbers like *Getting to Know You* and the Eagle Scout opener. This blue-eyed closeup of a Renoir painting doesn't have to use capital letters; the charm is already there.

Underlying everything in the act is the professional acumen of the man in charge of the lighting, much of the stage business, all the arrangements, the directing of the orchestra, and the accompanying piano. One man does it all—Sherman Edwards. He used to be with Lisa Kirk, Fran Warren, Monica Lewis, and "a host of unsung heroines who sang." He's been with Mindy for 2½ years, and she's lucky to have him.

Jackie, Roy Singing For Their Supper Club Clan

Jackie Cain and Roy Kral have swung from jazz to the supper club scene. The debut of their new act took place at New York's Blue Angel (*Down Beat* Feb. 10), and from now on, under the guidance of Joe Glaser, Jackie and Roy hope to make the regular circuit of the intimately expensive grottos like Ruban Blue and the Black Orchid. "Not only the supper clubs," adds Roy, "because there aren't enough of them to keep working. But also the nicer rooms across the country like Storyville in Boston."



Roy Kral

The turning point in the young duo's career came after six months of a return engagement with Charlie Ventura. It had been with Charlie from 1948 to 1950 that the instrument-like singing of the two had become widely known.

Until they rejoined Charlie in May last year, Roy had been working as a pianist at the Black Orchid in Chicago, and Jackie had been taking care of their 1½-year-old daughter, Nicoli.

"It Was Pretty Hard" "Before that," recalls Jackie ruefully, "we'd been working as a unit with a rhythm section in lounges and clubs. It was pretty hard. Sometimes we had to play behind the bar, and we must have sung about 60 songs a night."

"Then one night while we were with Charlie we did our songs at a party at Sarah Churchill's, and they went over. So Max Gordon hired us for the Blue Angel."

Opening night was not an instantaneous success. "Some liked us," says Roy, "and other were a little puzzled. But our acceptance grew from night to night as we learned how to get across and now we've been held over." "We never learned as much in five years" Jackie agrees, "as we did in that first week at the Blue Angel."

"What we've learned to do," adds Roy, "is to make ours a kind of TV act. We've tightened the continuity, and we lead into each number with a special kind of dialogue and sight routine appropriate to it. By using the talk, we get through the wall to the audi-

ence, and they look at us as two personalities, rather than musicians.

"The hardest thing," says Roy "is to say the right thing and keep it short and smart. It's easy enough to get the general idea of the thread you want to run through the act, but it's a long, hard way until you get that precise, studied informality. And it's not that studied once you do get it.

Rough

"The more we feel the material is right, the more relaxed and spontaneous we get. First, though, you have to get it set. Then you can ad lib. I like it now, but the first few nights, going out there was like getting up to take a whipping."

"About a week after we opened," Jackie said, grinning "we knew we were getting across. It was a Saturday. We were so used to not getting an encore, that when the act was over, we were halfway up the stairs to the dressing room before we realized that all that continuous applause was for us. We stopped and looked at each other. We've been feeling better and better ever since."

Gretsch Spotlight

Guitar star Tommy Kay champions Gretsch on Channel 7



Tommy Kay and Gretsch Guitar

Tommy Kay enjoys an envied position as staff guitarist for Station ABC New York, comes by it deservedly. He's a long-time favorite, with such previous good berths to his credit as the orchestras of J. Dorsey, Raymond Scott, Shep Fields. Tommy fills the TV waves with the rich sound of his Gretsch Duo-Jet on the Jerry Lester, Paul Whiteman and Gloria De Haven programs. "Fastest, easiest-playing guitar I've ever handled", he tells everyone. "That slim Miracle-Neck keeps my fingers fresh through long playing hours — rehearsals, recording sessions, shows." See these truly amazing Gretsch guitars at your dealer: write for FREE copy of the "Gretsch Guitar Album." FAX. GRETCH 11 D 44, 66 Broadway, Brooklyn 11, N. Y.

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Does Hate-Singer Attitude Of Band Hurt Business?

By HAL HOLLY

Hollywood—Are bandleaders—especially the once-upon-a-timers, who are trying to re-establish their drawing power, and the newcomers, who are trying to get started—overlooking the importance of band vocalists? A check with ballroom operators, managers, and press agents in this area, ranging from the Rendezvous at Balboa to the Hollywood Palladium, drew an opinion as summed up by a spokesman for the Ballroom Operators Association:

"Musicians in general and bandleaders in particular have developed a feeling of resentment toward singers. They forget that all of the really big-time bandleaders at the peak of the band boom built their singers and vocal groups into feature attractions. They didn't worry about sharing the spotlight because they knew that good band vocalists sold records for them and brought dancers to the boxoffice. "Paul Whiteman didn't push Mil-

dred Bailey into the background. And, to point up a case, there is Benny Goodman, the idol of the swing era, whose decline as an attraction began when he stopped showcasing his singers the way he did with Helen Ward and Martha Tilton. And Benny Fred Peggy Lee right after she gave him one of his last big records in *Why Don't You Do Right?*

They've Got It Wrong

"We've heard people say, 'Look what Tommy Dorsey did for Frank Sinatra, Jo Stafford, and the Pied Pipers.' What they should be saying is, 'Where is Tommy Dorsey without a Frank Sinatra, a Jo

Sheepish

New York — The New York Daily News has been running a series on teen-age fan clubs. In describing the shrill affection in which the members hold their idols, the reporters printed the following memorandum. It is purportedly from the Eddie Fisher office and is sent to girls who like his curls:

"Eddie is not a sheep. You won't get enough for all your members. We suggest that you keep a lock locked up in the club treasury to be used 'on loan' by members and maybe draw lots for the balance to keep it fair."

There are a couple of older singers who could meet the problem much more easily—if they dared. They're the ones with toupees.

Stafford, and a vocal group equal to the Pied Pipers? "Bandleaders keep telling us they can't get good singers to sing with bands anymore. Ridiculous! There are plenty of young singers glad to have the experience, but they want to feel that they are going to have a real chance to make good. There are still Frank Sinatra, Jo Staffords, Helen O'Connell, Kay Starr, and Perry Como to be discovered.

"In the old days a bandleader felt it was part of his job to scout for new vocal talent. Almost every top-notch recording or night club singer, and many film personalities of today, were discovered by bandleaders and brought before the public as band vocalists."

Barney McDevitt, who handles publicity for the Palladium and is regarded as the dean of press agents in the band business (he started with Fred Waring in 1924) strongly concurred, with this comment:

Always Easier To Sell

"A band with good vocal features is always easier to sell, and, without mentioning any names, I can tell you that our weakest band attractions at the Palladium during the past few years were those that were weak in the vocal departments.

"And nowadays I know that some really fine band singers actually have to fight with leaders to get good material and proper arrangements. I've known bandleaders to give a singer a song to do on a record five minutes before the session started and complain if she didn't do it right on the first take. I think they actually are afraid the singer will make good. Did it do Les Brown any harm to give Doris Day her start?

"They should take a tip from Jerry Gray. When Jerry decided to make an all-out return to the band business last fall, the first thing he did was to find himself a promising young singer, Linda Lee, and sign her to a five-year contract.

"When Jerry opens at the Palladium this time (March 19), we'll all be working together to give Linda a real buildup. Jerry is smart. He knows that by putting over Linda Lee, he'll also be putting over bandleader Jerry Gray."

Larry Russell, 40, 'Vaya Con Dios' Writer, Is Dead

Hollywood—Larry Russell, 40, top-flight arranger in radio and television who only wrote one song in his life and saw that song break into the biggest hit of recent years, died here after an illness of several months.

The song was *Vaya Con Dios*, which Russell wrote in collaboration with Inez James (Mrs. Russell) and Buddy Pepper. The Les Paul-Mary Ford Capitol recording has now passed the 2,000,000 sales mark and still is selling. Sheet music sales, a field in which top hits rarely pass 100,000 nowadays, is more than 400,000.

Prior to concentrating on arranging, Russell played sax with Clyde McCoy, Henry Busse, Ted Fio Rito, and other dance bands.

Filmland Up Beat



Joanne Gilbert, young screen and nitery star, with her father, composer Ray Gilbert, on the set of her first picture *Red Garters*.

'Top Banana' May Start New Era in Filmusicals

By CHARLES EMGE

Hollywood—Going into release now is a picture that may start a new era in motion picture musical productions. It is *Top Banana*, the film version of the Broadway stage musical, starring Phil Silvers, with songs (music and lyrics) by Johnny Mercer. Inasmuch as the

accent in *Top Banana* is on comedy rather than music, its interest in this respect lies not so much in what it contains as in what it demonstrates can be accomplished in the future.

For years it has been part of the Hollywood tradition to buy successful stage musicals (as well as books and plays) and, in the process of filming, change almost everything in the original, to a greater or lesser extent, from the title through cast, story, and even the music.

The film version of *Top Banana* was produced by moving the entire company, including sets, cast, props, and stage gear from the Biltmore Theater at the close of its Los Angeles run last year to Hollywood's Motion Picture Center.

Filmed On Stage

There it was mounted on a stage and filmed, an almost exact reproduction of the theatrical version, in a wide-screen process. It was tightened, but not weakened, by cutting the running time to 103 minutes. It is in color (Eastman process), and in some places will be shown in 3-D.

The entire shooting time is said to have taken less than a week. The cost was so little when compared with the typical pretentious film musical that the producing firm, Harry Popkin's Roadshow Productions, would rather not talk about it.

Top Banana (the expression means top comic in a burlesque show) has just enough story line to provide Phil Silvers, as an ex-burlesque comic trying to hold his own in television with the best role in his career.

Flashbacks Cited

The flashbacks, typical samples of the highly stylized burlesque routines—the strip act, the squawky-voiced singer in full dress suit singing a ballad, the "oriental" production number—are sharp little vignettes of a segment of the American theater.

This production, above all, catches a "live" feeling. The audience feels that it is in a theater seeing, not a film version of a stage production, but the stage production itself. Even though the pit orchestra is never visible, its presence is felt. So good is the timing, we found

it hard to believe the music had been prerecorded from the original stage arrangements, though with a larger (35 pieces) orchestra. But Conductor Albert Glasser, a long-time film studio music director, encouraged the lead men (trumpet, trombone and alto) in the recording orchestra to ad lib the runs and fill-ins in the strip act music and other spots, thus catching burlesque's raucous flavor.

Device Effective

He also came up with an effective new device in putting a drummer and piano player on the sidelines (out of camera range) to cue the singers and dancers as they were photographed to the usual playbacks.

Top Banana is not important musically, but it introduces new methods of bringing the best of the theater, which means some of our best music, to film audiences.

STUDIO NOTES: Johnnie Ray, signed with much fanfare by 20th-Fox during what appears to have been a flurry of fame, now definitely set for debut in *Show Business*, 1954 CinemaScope musical, with songs by Irving Berlin and cast including Ethel Merman, Dan Dailey, Donald O'Connor, Mitsi Gaynor, and film newcomer Sheree North. Start was announced for March 1... Pink Tights, at same studio, postponed while Marilyn Monroe honeymooned. Co-star Frank Sinatra took off on another night club jaunt... Andre Previn gets the call this year to handle music and conduct orchestra at Motion Picture Academy's annual Oscar derby March 25. For last several years post has been held by Johnny Green. Another Ira Gershwin-Harold Arlen song added to Judy Garland's Warner starrer, *A Song Is Born*. Title: *I'm Off the Downbeat*... MGM preparing for start of *Hit the Deck*, which will bring Vic Damone back to the screen (with Ann Miller, Jane Powell, and Debbie Reynolds)... Leith Stevens score to *The Wild One*, Marlon Brando starrer, featuring arrangements and trumpet solos by Shorty Rogers, drew heaviest mail inquiries and comment this column ever has received. Since we can't answer them individually, we'll state again that the music is available on RCA-Victor and Decca.

Remember...

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Steve Allen Literate, Informal, Uses Jazz—And No One Gripes

New York — So successful is Steve Allen's late night WNBT-TV show that NBC is planning to send it over the full network. Breaking some of the most cherished advertising agency rules, Allen has a high rating and substantial sponsorship even though—or is it because?—his program is informal, literate, and uses a lot of jazz.

The regular band on the program, led by Bobby Byrne, has Yank Lawson, Art Baker, Jack Leesberg, Billy Bauer, Nicky Tagg, Bobby Rosengarden and Byrne himself, a unit with some first-rate jazzmen.

In addition, recent playing guests have included Duke Ellington, Marian McPartland, Gene Krupa, Kai Winding, Flip Phillips, Lee Konitz, Terry Gibbs, Joe Bushkin and Barbara Carroll.

"We've been let completely alone," says Allen, "in the matter of presenting jazz artists. I've done shows in the past where the sponsor, the station or the agency would say go easy on jazz—or someone would pull something stupid like telling us not to have too many colored performers.

Complete Confidence

"But here they have complete confidence in our ability to put on what people like. And the reaction,

judging from the mail as well as the ratings, has been wonderful. We actually haven't received one complaint.

"We present jazz in the realization that the majority of people still don't understand it completely. So I explain a little about what they're going to hear and kick around a few slants on the basis of which the viewer can consider what he's hearing and seeing. Nothing lengthy, but I Omnibus it up a bit.

"And our production and direction staff is especially suited to presenting jazz since both Bill Harbach, the producer, and Dwight Hemion, the director, are jazz fans themselves. Dwight, for example, has the musicians go through their numbers once in rehearsal and makes note of the order of choruses. Then on the program, as soon as a guy starts his chorus, there's a closeup!"

Hemion is also responsible for some of the most imaginative picture-selection work anywhere in television. Not since the Norman



Gene Krupa received his 1953 Down Beat poll plaque from Steve Allen on an Allen Show in January.

Granz Jammin' *The Blues* film, has jazz received the brilliant pictorial care it gets on the *Steve Allen* show.

Conversion To Jazz

"TV can do more to convert people to an appreciation of jazz," Allen continued, "than, let's say, a record album of the same music.

An old lady hearing jazz on the radio is likely to turn it off if she doesn't dig it, but if she's a fan of a particular TV show she may stick around to watch. If I say, 'I have something that may interest you,' she'll stay with us.

"It would be unwise though to present a diet of unmixed jazz. We have all kinds of music—sweet, classical, salon, an occasional folk singer like Burl Ives, and the East Side cabaret type of performer.

That way we keep a balance.

"The fact that our show is so relaxed, of course, makes it all the easier for jazz to fit in. On this program, we can stop and say, 'What are we going to play next?' and there's no rigid worry about timing.

Few Full Rehearsals

"We rarely do get a complete rehearsal even on the things we want a full rehearsal on—like songs. We just get an order going and even then, some nights Eydie Gorme or Steve Lawrence doesn't get a chance to sing, or something else gets lost. We even forget commercials once in a while."

The most important reason for the show's high quality and ease is, of course, Allen himself. One of the wittiest ad libbers on the air,

Blow, Man!

New York — Classic Editions which provided amateur musicians with *Music Minus One* (*Down Beat*, Oct. 21) has a new service for those who've always wanted to play a musical instrument but haven't the time or energy to learn piano, violin, or regular horns.

Their new \$16.95 package contains a soprano recorder made by Heesch in Germany, a booklet of instructions by Erich Katz on how to play it, and a record supplying the accompaniments for the pieces in the booklet. But you have to find your own jobs.

Jazz Supports The Classics

Vancouver, British Columbia—The Vancouver New Jazz Society has donated \$50 to the current drive by the Vancouver Symphony Society for funds to continue its operations in the field of classical music.

According to the Society's *Jazz Jottings*, the members feel that "by aiding the cause of classical music, they are aiding the cause of all good music by breaking down any prejudices that might exist between jazz and classics."

Steve's humor is of the subtle, low-pressure kind that lasts a lot longer than the hyperthyroid act routines of the boffo comics.

Steve ambles through the sets, comments on the commercial copy, sings a little, engages in quiet, hilariously irrational conversations with members of the studio audience, and contributes swinging jazz bits on the piano.

Narcotics And Music

(Jumped from Page 2)

Why, you ask, do men turn to narcotics? For what reason would they face sickness, arrest, shame, and poverty simply for the sake of poking a needle in their arm and getting high?

There are many reasons advanced. I don't pretend to know them all, but I know some of them. Getz, after his arrest was quoted as saying:

"I made up my mind I wanted to reach the top. I started fooling around with the stuff (heroin) several years ago, but I didn't get the habit until about a year ago. It's hard to explain why I did it. There were so many people listening I couldn't seem to detach myself from them. In this business I felt I had to create, to make something new and different.

"When I tried it (dope), it seemed to sort of close everybody out and I could concentrate better on my music."

He expressed it one way. Others have verbalized it differently, but have meant much the same thing. But there are other factors that are fully as contributive.

The traveling musician (most jazzmen must travel to earn a living) is subject to a unique way of life. He works when others play. Often he goes to work after sleeping for a few hours on a bus and grabbing a meal on the run, yet is expected to put in a long night of playing—some of it creative, some of it perfunctory—but all of it work. Then, after the job, he must seek entertainment after clubs, movies, and most restaurants have closed.

Some men can't take the pace, and they resort to stimulants to stay awake and feel falsely alert. Some try alcohol (which actually is not a stimulant), some try benzedrine, dexedrine, or just about anything that will keep them going.

But as a result of the ever-present tensions and pressures, some try hard stuff—heroin. It may be just for curiosity's sake (this can apply to anyone in any field)—the trying of something new. Some may be looking for a crutch—a crutch they would have sought had they never seen a musical instrument. Some are simply talked into it by friends who use it and want company.

Many reject it after a trial. Some continue to fool around intermittently and never become really addicted. But others get hooked, and hooked hard.

Bob, most of the musicians who are now narcotics addicts never intended to get into that condition. But there they are, and it takes a tremendous will power to kick the habit by oneself—more than most persons have. Yet they don't want to turn themselves in for medical treatment because their condition then becomes known to their family and, they fear, the law.

And many need much more than medical aid—they need psychiatric and neurological help. How can they afford it when they can barely support the habit they have?

This is not an apology for addiction in the music business or anywhere. It is an attempt to show you why some persons fall into it.

You want to be a musician, you say, but you don't want to be playing next to a dope addict. I can't say that I blame you, but remember, too, that addiction is not communicable like measles. An addict is not a depraved human being—he is a sick person—certainly sick physically, probably unstable emotionally. He needs help from proper sources.

How he may obtain help and what can be done for him will be discussed in the next issue.

Sincerely yours,
Jack Tracy

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COUNTERPOINT

By Nat Hentoff

Notes between sets (continued): Most of the slick magazines—with the notable exceptions of *Time* and *Newsweek*—continue to treat jazz with tasteless irresponsibility. The latest example is *The New Yorker*. Its *Talk of the Town* section recently featured an interview with

Lionel Hampton on his return from Europe. Though no by-line is ever given in this section, the writer was Lillian Ross, author of the famed series on Hollywood and the controversial interview with Ernest Hemingway in the same magazine.

Miss Ross apparently approached the interview with a caricature pattern of a jazzman in mind and promptly proceeded to distort Hampton to fit it. I had talked with Hampton a couple of days before, and for three hours he told me

seriously and articulately of what he had observed in Europe. He gave an analysis (*Down Beat*, Jan. 27) of his impression of European jazz tastes.

If you judged Hampton by Miss Ross' interview, however, he is an egocentric clown who speaks English like a not-too-bright adolescent. It simply isn't so.

Miss Ross was at least thorough. Even her picture of Hampton's press agent, Mike Hall, was gratuitously phony. Mike is a quiet-spoken guy, a rare introvert in the

public relations field. I've never hear him raise his voice above a just audible level, and he expresses himself with laconic understatement.

Miss Ross' Version

But to Miss Ross, "Mike ... bawled, 'Boy, is Hamp hot! Boy, is Europe hot!'" And to Miss Ross, Mike possesses "rolling, blood-thirsty, press agent's eyes." I could go on and point out other twistings in the article, but what's the point?

So long as "sophisticated" reporters like Lillian Ross continue to regard jazz and jazzmen as fair game for their oblique aggressions, the harmful caricature of the "primitive jazzman" will continue to be spread by most of our "better" magazines.

Returning to the subject of jazz in Europe, *Down Beat* now has printed both the views of Stan Kenton and Lionel Hampton. We've also been receiving a fair amount of correspondence from Europeans

on the same subject. One of the most provocative came from Arrigo Polillo, editor of Italy's *Musica Jazz* magazine and author of the section on modern jazz in the excellent *Enciclopedia del Jazz*. Polillo's basic point is this:

After the war, most visiting American jazzmen disappointed the European fans. They failed to realize that Europeans are very serious about jazz and "most of them failed to live up to the high opinion we could conceive of them from the records."

Young, Parker Cited

Polillo cites Lester Young and Charlie Parker as examples of musicians who goofed. He adds that Dizzy was great, but his clowning offended many. Ellington disappointed, continues Polillo, because his band lacked discipline. "As for Armstrong, he always gets a tremendous reception over here, because he is a wonderful artist and

Show Biz

New York—A violent political discussion was in progress among several musicians and entertainers. After Sen. McCarthy's name had been bounced about for a while, one of his supporters asked an anti-McCarthyite:

"Well, if you think things are so bad, would you leave the country?"

"It all depends," was the automatic show business answer. "It all depends on where my bookings take me."

a great man. His lips aren't what they used to be, of course, but he is still sincere."

Europeans want American jazzmen to act as dignified artists, concludes Polillo. "Jazz is considered here an art form and is studied and discussed as seriously as any other art form. Kenton ... is the only American musician who lived up to his reputation."

"In fact, he even converted into loyal fans many of his fiercest detractors. Why? Because he played as perfectly as on the records (even better, at that, because his last band was probably the best he had); because he didn't rely on gimmicks; because he gave up the idea of shocking the Europeans with his most ambitious works which would have been booted without mercy (we know enough about Stravinsky and Schoenberg not to rave about Rugolo or Graettinger); because his band has discipline ...

"He played jazz and gave a concert, acting just as Europeans expect that a musician should act. ... Maybe we are old, maybe that's the reason why we are so serious-minded. Maybe we believe that jazz is an art form (or should be because it could be) ... Anyway, that's how we are. If the American musicians could bear this in mind when they come to Europe, they would avoid many deceptions for us and for themselves."

Well, there's another opinion on the subject. Any rebuttals from either side of the Atlantic?

Hibbler Cuts Ellington Set

New York — Al Hibbler, an Ellington alumnus has recorded an album of Ellington tunes. Leroy Lovett conducted the orchestra and the tunes include *Don't You Know I Care?*, *Lucky So and So*, *Every Hour on the Hour*, *I Let a Song Go out of My Heart*, plus four with strings only.

Among the sidemen were Hilton Jefferson, Taft Jordan, Chiefly Salem, George Mathews, Heywood Henry, and Bobby Smith. The album will be released April 1 on Norman Granz' new Norgran label. Hibbler, incidentally, has just signed with GAC.

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FEATHER'S NEST

By Leonard Feather

In Sir Thomas More's original Utopia, some four centuries ago, money was considered the root of all evil, and everybody worked six hours a day. The first premise may well lack appeal to many of us who'd like a firm hold on some of

those roots, but the second still might hold up for theater bandmen who leave for work at 11 a.m. and get through close to midnight.

As you may have observed, I have some ideas of my own about the Utopian world of music. The following purely imaginary items from the *Utopian Gazette*, though not reprintable without permission, can become realities any old time without my consent (but I have my doubts).

Duke, Stan Merge

Los Angeles—Duke Ellington's economic emergency and Stan Kenton's personnel problems were both solved this week when it was announced that the two bands would merge under a joint leadership of Saunter-Pinegan.

Principal featured soloists in the band will be Ray Nance, Conte Candoli, Juan Tizol, Frankie Rosolino, Jimmy Hamilton, Zoot Sims, and Harry Carney. Arrangements will be by Gerry Mulligan, Duke Ellington, Shorty Rogers, Billy Strayhorn, Bill Russo, and others.

Stan will play piano on the numbers for which Duke conducts, and vice versa, thus eliminating a situation that had both bands pianoless on many performances.

45 Dead, 78 Killed In Speed Fatality

New York—The multiple-speed problems of the harassed record buyer have at last been solved with the complete elimination of all 45 and 78-r.p.m. records and the resumption of production of the seven inch, three-minute LP.

This means that every kind of recorded performance now will be available on a single speed, 33 1/2 r.p.m., in every length up to one hour. EPs and 78 albums have been consigned to limbo and three-speed players no longer will be necessary. The saving to the public, computed in both financial outlay and psychological depreciation, is estimated at \$1,000,000,000 a year.

Lars and Stripes

New York—The first visit of an all-star Swedish jazz group became a reality last night when Lars Gullin's Swingin' Swedes

taken off the seats and tape removed from the customers' mouths by uniformed attendants.

Buck Worth 100 Cents

Washington—The restoration of the full value dollar has produced salutary effects in the music business.

With records selling at 35 cents, LPs at \$1.25, Birdland admission 40 cents, minimum at the Embers \$1.50, drinks 60 cents, and dinners 95 cents, business is booming everywhere.

Travel conditions are so cheap that musicians are willing to go on the road for \$75 a week. Accordingly, Woody Herman and other name leaders are signing up big stars who had been unwilling to leave New York. The bands now can be sold for a low rate on one-niters, and the promoters in turn pass the saving along to the fans, who pay admission prices of 75 cents.

Stage shows have been restored in the Broadway theaters. The Paramount, the Warner, Loews State and the Capitol are all playing bands again.

Strippers have been thrown out of 52nd Street. Dizzy Gillespie is at the Onyx, Lee Konitz' combo at

A Wailer

New York—Capitol has a new 10-inch LP called *Birth of a Baby*. The session was cut in the delivery room of a Madison, Wis., hospital, with the attending doctor as narrator and a&r man.

The *New York Times* sent the set to one of its music reviewers. It came back with a note attached: "Of limited musical interest." The cat could at least have pointed out that the sides were wailers.

Elliott Heads Victor Session

New York—Three recent Victor sessions underlined that label's newly organized jazz campaign. (*Down Beat*, Jan. 27). Don Elliott headed a date that included Ralph Martin, piano; Joe Puma, guitar; M:t Herbert, bass, and Jimmy Campbell, drums. The *Down Beat* poll winner played mellophone, trumpet, vibes, and bongos on the sides.

Mundell Lowe debuted his new combo with Sal Salvador on the other guitar; Kenny O'Brien, bass; Ed Shaughnessy, drums, and a prominent vibraphonist. Also recorded was a more commercial unit with a "jazz feeling" headed by Bobby Dukoff. The tenor saxist cut 16 sides with five reeds and rhythm. On eight sides, the piano was replaced by a harp.

Scheduled for April release in Victor's jazz program is a new Barbara Carroll collection and a reissue set of Lionel Hampton all-star masters.

opened at the Gripsholm restaurant with the full blessing of the AFM.

When not listening to Gullin's great gang, visitors were regaled with a huge smorgasbord and limitless libations of schnappa. The restaurant is using as its slogan *The Swedish Music This Side of Hamburger Heaven*.

Granz' Tomb?

Chicago—At a concert held here by JATP last night, the audience was quiet and well-mannered and listened to the music.

"It was like a mausoleum, people were so respectful," reported one fan. "I could hear every note Oscar Peterson played. So could Oscar Peterson. He looked even more amazed than I was."

After the concert, the ropes were

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CHEY BAKER — Winner of 1st place in both *Down Beat* and *Metronome* Polls.

MILES DAVIS — Winner of 3rd place in *Metronome* Poll; 6th place in *Down Beat* Poll.

DIZZY GILLESPIE — Winner of 2nd place in both *Down Beat* and *Metronome* Polls.

ROY ELDREDGE — Tied for 4th place in *Metronome* Poll with Candoli (8th in *Down Beat* Poll).

CONTE CANDOLI — Tied for 4th place in *Metronome* Poll; 2nd place in *Down Beat* Poll.

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Tape Measure

Best Of Books Listed On Magnetic Recording

By Robert Oakes Jordan

The search for literature and books on magnetic recording has produced several old favorites and some of no value. In any field of interest, producing an ever-growing buying power, there are always books which appear first but are of no value.

These books, filled with vague material and confusing, incorrect illustrations, often are printed to be sold by title interest alone. Often the public buys, reads, and believes any writer to be an expert simply because his work is printed.

Nothing could be more distant from fact unless it is the advertising claims made for some tape equipment. The works of these writers are advertised in pulp magazines. They combine their "talents" to produce as they say: "The most complete book ever written on the subject." (Here they include 50 subject heads.) "This

book," they go on to say, "is perfect for the beginner, the enthusiast, and the nuclear scientist."

Do Grave Injustice

These promoters do the legitimate publishers a grave injustice and the reading public harm. Before you buy any literature or reference books, check the publisher and the author through your city library. Often you may have the opportunity to inspect these books at the library before you buy.

Larger libraries have on file past periodicals which will include many articles worth reading on any subject. All articles are listed in the *Readers Guide*.

A great deal has been written on magnetic recording. Much of this material has appeared in magazine form, and some has been published in book form. Of the number in books, few are on magnetic recording alone; but rather the subject is included in a work of a more general nature. Of those which have been written alone to cover the tape and wire recording process, there is one which stands out as the primer. It was written a few years ago but still remains a fine useful work.

Begun's Book Listed

It is *Magnetic Recording* by S. J. Begun, published by Rinehart & Co., 232 Madison Avenue, New York City 16, in 1949. The price is \$5.

Begun, long an expert engineer in the electronic recording field, has written a most comprehensive and useful book on the complete subject of magnetic recording, its history, theory, and evolution.

Though this book is primarily for the technician, much of the material is so well explained that it is of great interest and value to the tapeologist who may not be technically inclined. The book is well written and organized so well that it is a joy to use as a reference. It is illustrated well with photographs and schematic diagrams of good tape and wire equipment, all cross-indexed with a complete table of contents. It is a book I recommend for all interested in magnetic recording.

Another book on the audio field includes several fine chapters on magnetic recording, its history, development, and mechanics. It is *The Recording and Reproduction*

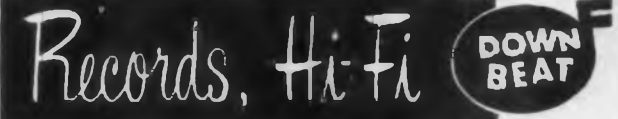
of Sound by Oliver Read, published by Howard W. Sams & Co., Inc., Indianapolis 5, Ind.

Unusual Ability

Read, an editor, versatile technician, and scientist, has the unusual ability to explain a complex subject in simple terms. His book covers, in logical order, all facets of audio recording and reproduction and includes material on magnetic recording. Much of this material has been included previously in articles in *Radio and Television News*, of which Read is the editor.

This book will be of special interest to those who wish to go further into the science of tape recording, high-fidelity recording, and reproduction of sound. It is an invaluable source of reference material for the technician.

For those who wish a nontechnical guide to recordings, audio reproduction equipment, and listening techniques, *The Saturday Review of Recorded Music and Sound Reproduction* by Kolodin, Canby, and Burke is available. Each has written a section concerning his own particular field of interest. The book, written in 1952 and now in its fourth printing, is published by Prentice-Hall, Inc., 70 Fifth Avenue, New York City 11. The price is \$4.50.



Overdubbing Process On Records Explained

By OLIVER BERLINER

When tape editing first was demonstrated it was regarded by all as a wondrous trick allowing words, syllables, notes, and passages to be dropped out of program material or rearranged to accomplish the desired effect. This had been done on a limited scale in disc recording for many years, but with much greater difficulty and with some loss of quality.

However, there are some effects in tape recording that still may be referred to as tricks, and one is presented below for you to try out at home. A recorder having separate simultaneous erase, record, and playback heads and circuitry will be required. This is the trick where one per-

son may accompany himself with virtually any number of musical instruments, yet he plays only one at a time. Or a vocalist may sing the melody and all harmony parts, accompanying himself as it appears on the final recording.

In professional work this is accomplished with two recorders; however it is possible to accomplish overdubbing successfully with only one machine. In fact, there is an advantage in that the tape is recorded and played back on the same machine.

Disadvantage Cited

The disadvantage in the single recorder method is that when a new recording is made, the previous track—or composite of all previous tracks—is erased, and therefore, if the track being added is fluffed, the previous tracks will be ruined. So extreme care must be used, involving a lot of rehearsal.

The heads on a tape recorder are arranged in this order: erase, record, playback. Carefully remove them and replace them in this manner: playback, erase, record. Obtain a "mixer" having at least two input positions. Connect the output of the playback amplifier to one of the mixer inputs and a microphone to the other. Then connect the output of the entire mixer assembly to the input of the recorder. The type of mixing equipment employed will determine whether its output will go to the low level or high level input of the tape recorder.

Draw A Diagram

If you will draw yourself a diagram of this arrangement, you will notice that immediately after playback, the track is erased. However, it is first fed into the record section and is recorded again. At the same time, the accompanying instrument or voice is added, and the final recording consists of the played-back composite track, plus the new material picked up by the microphone.

I would like to extend one word of advice to keep in mind when doing overdubbing; that is—always record instruments more susceptible to flutter (on recordings) last! "Wow" or flutter appears as a result of changes in speed of the tape drive system and is common in home recorders. It will be noticeable most easily on sustained notes and is not very prevalent on voice recordings. Flutter is additive, and each time a dub is made flutter is increased. This pertains particularly to pianos and also to stringed instruments. It also has been found, in professional practice, most advisable to record the melody last, for it is easier to overdub a melody onto the second part than the harmony onto the melody—and so forth down the line.

Sounds of Yesteryear Captured On Record

Philadelphia—High fidelity methods were used to recapture the music sounds of yesteryear when Radio Electric Service Co. here made a record last month of obsolete music makers. The collectors' items included century-old music boxes, a street piano, a hurdy-gurdy, a band organ, and a co-operated Bell and Zylphone piano. To capture the "high" and "low" of these old-timers, the Weather Acoustermetric Sound Tracing System was used.

Hi-Fi Flashes

To meet the demand for trick recording, a la Les Paul and Mary Ford, calling for multiple voice and instrument effects. Berlant Associates, Los Angeles, has put on the market an S-O-S (Sound-on-Sound) adapter, to be used with its Concertone Recorder, or any other recorder equipped with three separate magnetic heads. With this device, the performer can combine several music tracks, played or sung by the the same person on a single magnetic tape.

Previously such recordings mainly were achieved using two recorders and a multichannel mixer. Other uses for the S-O-S adapter are: adding commentary to previously recorded soundtracks for use with slide films and sound movies; conversely music and sound can be added to narration strips.

Newcomb Audio Products Co., Hollywood, Calif., has announced the perfection of self-powered, dual knob, high fidelity AM-FM tuner, especially designed for use with amplifiers having their own set of controls. Of particular importance is the improved A.F.C. circuit for tuning to weak stations adjacent to strong ones, and which is also adjustable to meet local conditions. In addition, Newcomb is presenting further refinements in its 3D-12 stereophonic two-channel amplifier. The new amplifier provides two 12-watt h-f channels, complete with pre-amps.

A new 1,200-foot reel, using the standard NARTB hub to eliminate tape stretch, breakage, and pitch changes as the tape approaches the end of the reel, has been developed

by Ampex Corp., Redwood City, Calif. The new 8-inch, all-metal reels is claimed to overcome the problems inherent in the 7 and 10 1/2-inch reels.

Allied Radio Corp., Chicago, has released a new Deluxe 24-Watt hi-fi Amplifier, the Golden Knight. Although moderately priced, it includes an array of features usually found only in higher priced units.

A heavy duty output transformer aids in the clear response and harmonic distortion is less than 1 per cent at rated output; intermodulation distortion is less than 2 per cent at rated output. The unit has four inputs. One is for General Electric, Pickering, or Audak magnetic cartridges; two are for radio tuner, crystal cartridge, television, or tape recorder; another takes any high-impedance mike.

Jensen is heralding a portable two-way loudspeaker system with "Big speaker" performance. The *Duetts* is encased in a leatherette case. A snap-lock lid holds a 25-foot cable with plug and also provides storage space with two 7-inch or three 5-inch boxes of recording tape.

(Ed. note: For further information on any product mentioned above, write to Hi-Fi, Down Beat, 2001 Calumet Avenue, Chicago 16, Ill.)



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Suggestion: Listen To Music, But Forget The Liner Notes

VON SUPPE: Boccaccio, Selachia, scherzo of Vienna State Opera, Anton Paalk, COLUMBIA ML4818, 12". Performance ★★★★★. Recording ★★★★★.

By WILL LEONARD

Maybe you're better off sometimes when you just listen to the music and enjoy it without paying any attention to what the program is supposed to be all about. A good, bouncy tune is fun, until some-
body informs you it represents the decline of western civilization. And some of the most colorful music in the new LP albums is joyously entertaining, although the listener who hasn't read the notes on the liner never would guess what it's supposed to represent.

Headache? Pass A Record, Please

New York—The kindly recording companies not only provide *Music to Read By* and *Music to Make You Misty*, but two recent releases help you to *Relax and Live* or allow you to indulge in *The Passions*.

The latter set combines Les Baxter and his orchestra with Bas Sheba, a lady with a klieg light larynx. She enacts at full hi-fi range a number of the elemental passions. As an antidote, Speech Arts Studio has released *Relax and Live* on which David Ross' "rich, soothing voice will automatically put you into the proper receptive mood as you put the art of relaxation into practice."

Victor, meanwhile, has released a spoken set of *The Power of Positive Thinking* by Dr. Norman Vincent Peale. There is reportedly concern in pharmaceutical circles that records may soon replace aspirin.

you say to yourself — refreshing and melodious.

Well, then, fancy your astonishment when you're told that this is the musical biography of Billy the Kid. Now, wait a minute! Bill Bonney was a young punk who made it a practice to shoot men in the back, in New Mexico back around 1880, until he made such a nuisance of himself that Sheriff Pat Garrett put another hole in his head (not that he needed any more than he already had).

There's some rooey-toot sound effects in the score, all right, but that might be a squad of firemen chopping down a door, as much as it might be Billy throwing slugs at his foe. Don't let the cowboy pictures on the album cover talk you out of your original ideal. Maybe it's a balletic horse opera, but it's a pleasant orchestral suite first.

So you hear Columbia's ML-4815. Here come the woodwinds, in the second movement, and you know what they're playing? *Stranger in Paradise!* Now, how did Tony Bennett's love song get into this symphonic meringue? That's easy, of course. Broadway lifted it from Borodin—but once more you're thrown a musical curve, hearing one thing and imagining something else.

It's no wonder the FM stations which don't make any announcements between musical numbers have such a devoted following. The listener just hears the music, decides for himself what it's supposed to represent, and goes his way contented.

There's Columbia's ML4818, for instance. A heel kicking, stein lifting, beer garden escapee, with a Viennese accent so thick you know it was made right on the banks of the Danube. Obviously, a happy Germanic opus of this flavor is about a prince and a barmaid, and you're happy, while listening to the guitarals roll rhythmically, to know it's going to have a more satisfactory boy-girl ending than *The Student Prince*.

Well, imagine your surprise when you find it's a light opera about Giovanni Boccaccio, scholarly intimate of Petrarch and student of Dante, and that it's set, not in Vienna of 1895, but in Florence of 1331! This is no more Italianate than *Sitting Bull*. The man who wrote the *Post and Peasant* overture was no Florentine. Don't let the lengthy program notes talk you out of your original notion; this is good beer garden music. And it's played and sung with speed, spirit, and spontaneity.

New Capitol Release

Then, there's Capitol's brilliant P8238. It has the sad, nostalgic call of places long ago and far away, a breath of clean air. It's a delicate thing, raising its voice in argument once in a while, but going its way most of the time with the flowing smoothness, occasionally interrupted by stormy outbursts of thunder and lightning, of Old Man River. Nice music,

Classical Codas

Johann Sebastian Bach seems to have written a 1954 topical number. His *Coffee Cantata*, singing the praises of the Brazilian bean, has come in for more frequent performance than usual, since the java shortage smote the land.

Respighi's opera, *Sleeping Beauty in the Wood*, had its first American performance, not in an opera house but on television, when George Baseman conducted it on *Omnibus*. Written in 1922, it originally was staged with marionettes in Italy . . . William Steinberg's contract with the Pittsburgh Symphony orchestra has been extended another two years. George Szell will conduct the premiere of Rolf Liebermann's new opera, *Penelope*, next summer at Salzburg.

The New York City Opera company will open its season March 25 with *Salome* . . . Jussi Bjorling is back in action with the Met after more than a month's absence caused by a sore throat . . . Ralph Herbert, Viennese baritone, sang his first *Don Giovanni* in the United States with the Pittsburgh Opera company . . . Lyric theater, which hopes to revive opera in Chicago next season, made its bow with a critically acclaimed *Don Giovanni* . . . The Royal Winnipeg Ballet opened its first United States tour at the National theater in Washington.

Nora Kovach and Istvan Rabovsky, Hungarian dancers who escaped through the Iron Curtain last year, made their American bow dancing the *pas de deux* from *Don Quixote* with Roland Petit's Ballets De Paris in New York . . . The Philharmonic-Symphony Or-

Kostelanetz Pops Concerts Attract Younger Audience

New York—Andre Kostelanetz' series of three experimental Saturday evening Carnegie hall "pops" concerts with the New York Philharmonic orchestra, aimed at attracting new concertgoers with familiar standard works is going over excellently.

Carnegie was sold out for the second concert, and observers noted a much younger audience than usual. Works played included *Sorcerer's Apprentice*, *Afternoon of a Faun*, *Invitation to the Dance*, and *Grand Canyon Suite*.

The pops ideas has been practiced successfully in Boston and San Francisco for some years, and Arthur Fiedler recently extended the Boston summer season.

Katims To Baton Seattle Ork

Seattle—Milton Katima, who has conducted the NBC Symphony, has been engaged as music director and conductor of the Seattle Symphony orchestra for 1954-55. He will conduct 60 concerts.

Katims was one of the guest leaders of the Seattle Symphony during the last two tryout seasons. He is also known as a viola virtuoso, having been appointed the NBC Symphony's first violist in 1943.

chestra of New York introduced Schoenberg's piano concerto written in 1942.

CLASSICS IN CAPSULE

Current disc album releases with ratings and concise-but-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 |
|--|--|--|
| BOLST: <i>The Planets</i> . London Philharmonic Choir, Philharmonic Promenade Orchestra, Sir Adrian Boult. WESTMINSTER WL4334, 12". | ★★★★★ Performance ★★★★★ Recording | • Notes and cadences diminished as this suite progresses, but the music grows more impressive, the climax is heroic. Both performance and reproduction meet an excellent in capturing such a comparatively rare phenomenon. They are. This is a recording masterpiece. |
| BAITOK: <i>Concerto for Orchestra</i> . Philharmonic Orchestra, Herbert von Karajan. ANGEL 35008, 12". | ★★★★★ Performance ★★★★★ Recording | • The rush of Bartok LPs that burst forth in the early days of LP has subsided, and a fresh Bartokian side again rises as now. This interpretation doesn't surpass those of Haitink and Van Beinum as discs still available, but its total superiority is so great that it becomes the most desirable recording of the work. |
| WALTON: <i>Selachia</i> . Paul Bonia, Barbara, baritone, Sir Adrian Boult conducting London Philharmonic Choir and orchestra. WESTMINSTER WL4348, 12". | ★★★ Performance ★★★★★ Recording | • Like many another cantata on records, this one suffers, but it has far greater clarity than most, under Sir Adrian's clear bat. Though as not accompanied the recording, the line is easy to follow. Too bad it isn't more inspiring. |

Standards

| | | |
|--|--|---|
| STRANS: <i>Don Quixote</i> . George Pliginsky, cellist, Boston Symphony, Charles Munch. RCA VICTOR LM1761, 12". | ★★★★★ Performance ★★★★★ Recording | • The fantastic variations on a highly theme come off with fantastically tightly braved under the powerful Pliginsky bow. Munch's accompaniment is not overly imaginative, but possesses a edifying reasonness. |
| KENNELSSON: <i>Viola Concerto</i> /BRUCH: <i>Viola Concerto No. 1</i> . Nathan Milstein, Pittsburgh Symphony, William Steinberg. CAPITOL P8248, 12". | ★★★★★ Performance ★★★★★ Recording | • Milstein, who is one of the champions when it comes to adding through the classical austerity of unaccompanied Bach, also can drop a purple tear in the lush romanticism of these two Victorians. Steinberg is equally adept, and the combination makes a good, full recording. |
| BRAHMS: <i>Viola Concerto</i> . David Oistrakh, U. S. S. R. State Orchestra, Kiril Kondrashin. VANGUARD VR5601A, 12". | ★★★★★ Performance ★★★★★ Recording | • The solemn in the show in this sometimes brilliant, often disappointing recording. The orchestral sound is muddy, and the violist's dolt performance goes largely to waste. |

Chamber Chores

| | | |
|---|--|--|
| WOLF: <i>Quartet & Italian Serenade</i> . New Music Quartet. COLUMBIA ML4821, 12". | ★★★★★ Performance ★★★★★ Recording | • The only quartet written by a man famed not for chamber music but for lieder, and the recording debut of an ensemble that can fiddle with the best. That it is a noteworthy addition to the LP catalog, splendidly produced. |
| BRAHMS: <i>Trio, Op. 8</i> . Jean Fournier, violin; Antonio Janigro, cello; Boduro Shoda, piano. WESTMINSTER WL5237, 12". | ★★★★★ Performance ★★★★★ Recording | • Three well met young musicians get together happily in a little opus penned by a young, eager-beaver Brahms. The results are worth hearing, although reproduction is sketchy, by Westminster's generally lofty standards. |
| BLOCH: <i>Quartet No. 2</i> . Montreal Area Quartet. VANGUARD VR5437, 12". | ★★★★★ Performance ★★★★★ Recording | • Here is a work that demanded insistence in the recording, and makes a deeper impression with repeated hearing. This may not be the best integrated performance or clearest reproduction, but it's worth your time. |

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ORD CO'S *Thank You* WEEK!

This time a year ago we realized that we were actually in the record business when Mexican Joe, by Jim Reeves, started hitting. Therefore, with the help of everyone mentioned here, Abbott and Faber Record Companies had a very successful year in 1953. We would like to take this week of every year to say thanks to everyone, especially to all the disc jockeys of America, the publications that supported us so wonderfully, the retail stores, and, most of all, the people everywhere that make up our audience.



MARY ROBINSON



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Thanks to . . .
JIM REEVES for two great hits, Mexican Joe, #2116 the No. 1 record of 1953, and for his current hit, Bimbo #2148, plus other great hits for Abbott.



Down Beat, the Billboard, Variety, the Cash Box, Country Song, Roundup, Hoedown, Southern Farm and Home, Pickin' and Singin' News and all the other wonderful publications and fan clubs for their considerations and mentions of Abbott and Faber artists.



Thanks to . . .
DEL ROY, my assistant, for all his help and hard work in making 1953 an Abbott and Faber banner year.



Thanks to . . .
FLOYD GRAMER for his hit record, Fancy Pants, #2146, and for his fine piano work for Abbott and Faber records.

Thanks to . . .
BILLY BARTON and WANDA WAYNE for their new release, I Cried My Eyes Out Over You and What's the Matter With Me, #2155. And to Billy as writer of I Love You, Masico Gal, A Dear John Letter and many others.



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CAROLYN BRADSHAW for her hit, Marriage of Mexican Joe, #2141, and for her current record, A Man On The Loose b/w Flower of the Rio, #2153.



Thanks to . . .
SMILEY BURNETTE for his new best seller, Mucho Gusto b/w Chuggie' on #2154.

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Record Reviews

(Jumped from Page 11)

ful theme, *Tennessee Waltz* and *Changing Partners* in this rendition. Marcy Miller sings a real storm on the vocals, while Ray's trumpet work was never better. The side has all the ingredients to make for a surefire hit.

Flip is a straight instrumental in the driving Anthony style which has pushed this band so far up front in the past few years. Like *Draguet*, *Express* could also break loose without too much effort but because the A side is so strong, this probably won't happen for some months to come. (Capitol 2728)

Ralph Marterie

***** *Big Notes from Winnethka*
*** *Tularosa*

A remarkable recording job, a sparkling band performance, and an unusual arrangement should make the old Bob Crosby fave a hit all over again. Waxing was done in Bill Putnam's Universal Studios (Chicago), where an amazing number of top records are being made these days. This should be at least as big as Marterie's *Caravan*. The flip is dance fare, with vocal by Mike Angelo. (Mercury 70328)

Buddy Morrow

**** *A Hundred Years From Today*

**** *Tara Theme*
Frankie Lester, whom you may have read about in the last *Beat*, sings philosophic *Years*, an excellent revival choice, with a resonance and sense of phrasing that puts many a contemporary to shame. It's a fine side.

Tara is the recurring theme from *Gene with the Wind*. Buddy's quite wonderful trombone technique and sound make it all very worthwhile. (Victor 47-5658)

C&W

Roy Acuff

**** *Rushin' Around*
*** *Whoa, Mule*
The old master keeps turning 'em

out, and they continue to sell, but because Roy is the performer he is, he sometimes can take inferior material and fashion it into a hit. This might be the case with these etchings. (Capitol 2739)

Bonnie Lou

**** *Don't Stop Kissin' Me Goodnight*

*** *The Welcome Mat*

If this girl doesn't make it real big one of these days, there just ain't any justice. Bonnie has a lot of personality which projects right through the mike and over the wax and should find a lot of sales with this release. (King 1318)

Martha Carson

**** *Bye and Bye*
**** *Lasarus*

Martha kicks up a lot of music on both of these sides, which have the spiritual flavor and which have made her one of the bright lights on the WSM *Opry* show. Excellent backing on both sides also will help in the over-all results. (Capitol 2746)

The Morgan Sisters

**** *Low Down, Hoe Down*
*** *Pine Tree, Pine Over Me*

This seems to be the week for newcomers to record labels, and King has taken the opportunity to present this sister team. *Low Down* is a bouncy tune, well-handled, while the girls select a big tune for the flip, but it is not strong enough to compete with the leaders. (King 1328)

Sons of the Pioneers

**** *Sierra Nevada*
**** *If You Could Only Be Mine*

The group graphically illustrates with these etchings why it holds one of the top spots in the *c&w* field. *Sierra* is a very pretty song, well sung, while the reverse is also on the sweet side. (Coral 64172)

Justin Tubb

**** *Somebody Ughed On You*
*** *Something Called the Blues*

Another in Decca's stable of youngsters, Justin has a great deal a number of units since then.

of promise as evidenced by this platter. Big side is an Indian novelty tune which is well-delivered, while the flip is the usual story of the jilted suitor. (Decca 29029)

Jimmy Wakely

**** *I Love You*
**** *I Stopped Lixin'*

Another good performance by Jimmy, with Lawrence Welk and his band working on the *Love You* side. Wakely has been paired with other pop artists to good advantage, and there is no reason to believe this platter won't find wide acceptance. (Coral 61134)

Bobby Wright

**** *My Mommy Didn't Raise Any Foolish Children*
**** *You Better Not Do That*

Decca has a bright newcomer to its label in this youngster, who makes an auspicious debut on the label with these two sides. Bobby has a good voice and delivery, and both tunes obviously were hand-picked to suit not only his voice but his age, too. (Decca 29033)

Other Releases

T. TEXAS TYLER—*** *Light Hearted Guy*/** *Hot Rod Rag* (Decca 29007). Good talent wasted on poor material. . . JIMMIE SKINNER—*** *Don't Give Your Heart to a Rambler*/* *What a Pleasure* (Decca 29006). Ditto. . .

EDDIE THORPE—*** *Cool Water*/** *Steel Guitar Rag* (Perfect—103). Thorpe has promise of being a real comer but is too late with these sides, both of which have had heavy coverage. . .

COWBOY COPAS—*** *Sorry*/** *Unwanted Alone* (King 1329). About time the Cowboy started getting some better tunes. His voice and personal appearances could make him one of the brighter lights in the field. . .

DON KIDWELL—*** *Blackboard Heart*/** *Daddy's Bye-O-Baby* (MGM 11682). Here's another singer who is going to come up with the right material one of these days—then watch out!



ALL-STAR BAND whipped up by Ralph Edwards for one of his recent *Truth or Consequences* shows to haffle a contestant (and it did), was composed of Ralph Flanagan, piano; Benny Strong, drums; Les Brown, clarinet; Lawrence Welk, accordion, and Red Nichols, trumpet. Lady who sang with them complained they didn't know the tune too well. (Photo By Dave Pell).

Bob Wilber Forms Band

New York—Bob Wilber, recently released from the army, is forming a new band. Wilber began in jazz as a protégé of Sidney Bechet and had his own Dixieland unit for several

years. He later studied with Lennie Tristano, abandoned the soprano sax, and currently plays tenor and clarinet.

The new Wilber band is a co-op unit, with Johnny Glasel, trumpet; Eddie Hubble, trombone; Eddie Phyfe, drums; Don Abney, piano, and Bob Peterson, bass. Peterson recently worked with the Louie Bellson unit and was with Sauter-Finnegan and Marian McPartland previously. Abney is a veteran of the Embers and recently played at Basin Street. Phyfe, Glasel, and Hubble were associated with Wilber in the original Wildcats band when they were high schoolers in Scarsdale. All three have played with

Everyone in the band is contributing arrangements and the music, says Wilber, "will be for people who are tired of listening to bop and Dixieland. We're trying to play swing music with a good, happy feeling—something you don't hear much any more. The book will cover show tunes, standards, and we're not averse to playing either the Dixieland regulars or the bop originals, but we'll play them our way. We don't care what we play so far as labels are concerned. The important thing is the feeling we want to impart and the spirit we want the audience to catch."

The group's warmup dates were scheduled for the Central Plaza in New York and the Glen Island Casino in New Rochelle.

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Jazz Reviews

(Jumped from Page 15)

If he were on the brink of tears, Julius Watkins blows interestingly on the last two and Percy Heath is good all the way. Thelonious, I remain convinced, has a great deal to say but he needs direction. That's what a recording director is for—to give minimal guidance when needed. It was sure needed here. (Prestige LP 166)

James Moody

Moody is on alto on *Years* and blows tenor on Quincy Jones' *NJR*. *Years* is Moody's best recent conception. Rating would be higher but for the tentative tone. The other side sounds like a r&b *Hesitation Waltz*. James has a pretty fair chorus in between the unison yawns. (Prestige 881)

Marian McPartland

A *Foggy Day in London*, *The Lady Is a Tramp*, *I've Got the World on a String*, *Manhattan*, *Aunt Heger's Blues*, *Four Brothers*

Rating: ★★★

This was recorded during working hours at New York's Hickory House. Marian's swinging cohorts are bassist Vinnie Burke and the magnificent young drummer, Joe Morello (dig him on *Tramp*). Marian is as fleet as ever, plays with great charm and wit, has a robust beat, and can play a moving blues. Surfaces are rather noisy unless you lower the treble. The spectral cover is by Bob Parent and the dulcet customer asking for the blues could be Jazzbo Collins. Morello is real cause for rejoicing. (Savoy LP MG 15032)

Turk Murphy

Minstrels of Annie Street, *Little John's Rag*, *Bay City*, *Mass 'Round*, *Cakewalkin' Babies*, *Oh Daddy*, *Wolverine Blues*, *Hot Time in the Old Town*

Rating: ★★★

Claire Austin is a righteous wailer and her three vocals here are a pistol, to use a favorite Jack Tracy phrase. She sings in the Beanie tradition but shouts her own way. It's a loss that Claire has retired from the jazz scene

since these sides were made in 1952. As for the other five bands (including the four Turk Murphy originals) this is the usual diabolically derivative dross hailed by some liner writers as "living proof of the validity and continuing vitality of San Francisco jazz." Fortunately there's much more live jazz to be heard in San Francisco than this. The difference between traditionalist Austin and the Murphy revivalists is that Claire is musical. The Murphys sound like self-winding phonographs of the 20s. They can only imperfectly reproduce; they cannot create. (Good Time Jazz LP L-18)

New Orleans Parade

Sing On, *Garlands of Flowers*, *West Lawn Dirge*, *Lady Be Good*

Rating: ★★★★★

The rating is on historical rather than musical grounds. As Charles Edward Smith states in his excellent notes, "these records will fill an heretofore overlooked gap in the history of jazz recordings." Recorded in New Orleans in the summer of 1951, the Eureka Brass Band is the last regularly constituted Negro brass band left. Some of the members "played the funerals" before 1900; others learned the tradition from their elders. These are invaluable indications of some of the important beginnings of jazz. Even though the alto and tenor saxophones have replaced the alto and baritone horns, this is probably as authentic a New Orleans brass band as we will ever hear on record. Best known sidemen nationally are George Lewis on Eb clarinet and trombonist Albert Warner. The virtues are the saddest, but the after-the-funeral *Lady Be Good* restores life. (Pax 12" LP 9001)

King Pleasure

★★★ *Parker's Mood*, ★★ *What Can I Say Dear After I Say I'm Sorry?*

Parker's Mood is rather affecting due largely to the original melodic Bird Lines and Pleasure's skillfully anthologized blue lyrics. There is good piano support by John Lewis with Percy Heath on bass and Kenny Clarke on drums also aiding. On the other side, Pleasure has to depend more on straight singing and falls flat (literally). Pleasure works hard, he was an innovator of sorts, and

occasionally, as in *Parker's Mood*, he does attain a unique accomplishment. I still like Annie Ross better. (Prestige 880)

Django Reinhardt

Dark Eyes, *Place de Broekere*, *Mabel*, *Sweet Sus*, *Limehouse Blues*, *Swing 41*, *Swing 42*, *Djangology*

Rating: ★★

A collection of Django sides, one of them (*Limehouse*) dating back to 1939. The sessions are of varying interest, but even on the three ponderous big band numbers, Django's swinging individuality cuts through. There's a lot of pleasant Hubert Rostaing clarinet on the small combo dates and tenor Alix Combelle can be heard with two of the large bands. For Django alone, the rating is five. (Vox LP VV610)

Buddy Rich

★★★ *Let's Fall in Love*, ★★ *Me and My Jaguar*

Buddy pages a cast including Benny Carter, Harry Edison, Georgie Auld, Milt Bernhart, John Simmons, Bob Lawson (baritone), and Jimmy Rowles. Carter and Edison solo without much distinction on *Love*. Rich solos throughout the number with conviction and excessive volume, but he does swing the group. The *Jaguar* needs new parts. Edison's choruses are below his usual inventive standard, and Georgie Auld is just awful. (Clef 89094)

Annie Ross

★★★★ *Jackie*, ★★★ *The Song Is You*

Jackie is another remarkable Ross verbal setting of an ad lib instrumental performance. The original can be found on Wardell Gray's record of the tune (Prestige 853). The pungent story is of Jackie, the mouse with the sound, who couldn't get scale nowhere. And it's all quite moral for those as appoint themselves our mature mentors. Annie should do this sort of thing with just rhythm. The band gets in the way of the understanding on the fast sections. Annie seems uncertain on the straight song. She alternates between a jazz singer and a vocal actress at the Blue Angel. You can't be both. G. G. Gryce leads the orchestra; the recording was made in Sweden. (Prestige 879)

Bob Scobey

South, *Sailin' Down Chesapeake Bay*, *Melancholy*, *Chicago*, *Peoria*, *Do You Know What It Means to Miss New Orleans*, *All the Wrong You've Done to Me*, *Blues My Naughty Sweetie Gives to Me*

Rating: ★★

More expert fusion between Billy, Earl May, and Charlie Smith. Billy has developed a major gift for creating and sustaining ballad moods and on utempto romps. His fingers move like Maria Tallchief. Recording could be better. Contents of this EP plus *Hey Look!* and *B.T.'s DTs* (*Down Beat*, Jan. 27) are also available on Prestige LP 165. (Prestige EP 1336)

PERSPECTIVES

By Ralph J. Gleason

San Francisco—I don't know how it is throughout the rest of the country, but there are unmistakable signs in the Bay Area that a recession is not coming but is already here.

Record sales are down lower than they have been in years. One local distributor who has never failed to do better than his franchise warranted, proportionately, is falling behind for the first time. Practically every business in northern California reports people walking in daily in a steady stream asking for work. Any kind of work.

The big egg last fall of the Eckstine concerts, the lower gross of JATP, and the slow selling Stan Kenton Festival all indicate that money is scarce. And it is. People are buying single tickets to jazz

shows, not pairs and not four at a clip. The kids don't have the money, which means mom and pop don't either.

That this is an important symptom in the musical entertainment business is obvious to anyone who thinks past tonight's gig. It means a lot of things and the smart guys, the ones who will survive the coming hard times, are the guys who see the handwriting on the wall now and start thinking how to combat it.

The first to be hit will be the non-showmanship jazz musicians. The time will come shortly when the hippies won't have the price at the door, much less the cost inside, and the clubs, (the ones that are left) will drop jazz like a hot potato in favor of the old standby depression acts of a guitar-piano-bass trio that sings and yells and jumps around.

The concert business is going to be hurt badly unless the promoters rig up packages with a low enough talent budget and a strong enough draw so they can make money at lower prices.

Everybody in the music business is going to have to think how to make himself draw more customers. He's going to have to make many additional compromises with his own ideals in order to stay in business. Prices for talent have to come down and they have to reach a point where the promoter AND the act can both make a buck.

One good effect will be to separate the men from the boys. The guys who really have it will get along. The ones who have been getting by on nerve and a little talent will go.

Big bands should get a break from all this eventually. The one-ner dance should be a strong entertainment point in a tight-money era. If they can get prices down to \$1.50, it's going to make a lot cheaper date for even the better class people in their 30s and 40s to go to a nice hall and dance to a good band than to go to a night club. Dancing is always a good depression baby and with an employer's economy operating, side-men prices will be lower and the selling price of a band will get down to where it will again be an attractive proposition.

The rhythm and blues bands, operating in the Negro economy which has been deteriorating rapidly, as many Negroes are the first to feel the pinch in a depression, have already gone through this. They are cheap bands even when they are record names, and they always work because the promoter can make it with them at a price low enough for their audience to pay.

Think about this if you want to keep earning a living from your horn.

Frisco Jumps

San Francisco—The City by the Golden Gate had a monopoly on talent in February. For awhile, it looked like New York, L.A., and Chicago rolled into one.

Look at this lineup for the last week in February:

- Les Brown at the Diamond Knee.
- George Shearing at the Black Hawk.
- Ben Light at the Club Ajax.
- Frankie Laine at the Fairmont.
- Sarah Vaughan at the Down Beat.
- Stan Kenton, June Christy, Charlie Parker, Erroll Garner, Dizzy Gillespie, and Candido at the Festival of Modern Jazz in for two nights.

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Lester Young

★★★★ *I Can't Give You Anything But Love*
★★★ *Confessin'*
Pres is backed by the Oscar Peterson trio and J. C. Heard. *Confessin'* is disappointing. There are moments, but the former crispness of conception is soft and a little lazy, and the frequently careless tone isn't helped by what sounds like a geyser of escaping air from the mouthpiece. Lester is stronger in *Love*, possibly because he doesn't have to carry the whole side. He's still the president of all the cool progeny when he's right, and he's mostly right on *Love*. (Clef 89100)

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THE HOT BOX

By George Hoefler

Joe Sullivan, the genial Irishman from whose piano emanates some of the finest and most stimulating jazz around, was honored last fall when he was selected to record eight previously unknown compositions by the late Fats Waller. It came about this way:

Joe says Fats was careless about keeping track of his belongings. He'd compose a tune and either leave it lying around his piano or mail it to a music publisher and forget all about it.

In the last few years, eight unpublished Waller manuscripts have turned up in two music publishing houses. When Bill Simon was working at the Southern Music Publishing Co., he found five Waller tunes heretofore unheard and took them to George Avakian at Columbia Records.

Four Are Worthy

Four turned out to be worthy Waller opuses; the fifth didn't quite make the grade. More numbers were needed to make an LP, so Columbia got in touch with another Waller publisher, Mills Music. Sidney Mills checked the files and, sure enough, came up with four more tunes Fats had batted out that also were unpublished.

None of these eight tunes will replace or equal such masterpieces as *Ain't Misbehavin'* or *Honey-Suckle Rose*, and a couple need a Fats' vocal to bring them out. Nevertheless, the LP on Columbia's new Epic label, entitled *Fats Waller First Editions* is worth obtaining not only for Waller fans, but also for the legion who like Sullivan.

Joe performs in his usual style with the aid of George Wettling, drums, and Bob Casey and Walter Page alternating on bass. The tunes, as the album notes point out, include several facets of Waller's composing range. There is the fast

show tune, the mood piece, and the purely pianistic melody.

Fond Of Fat's Style

Joe was fond of the Waller style, and his piano work always has showed this influence. Sullivan started around Chicago in the '20s, listening to Jelly Roll Morton and Earl Hines. The latter suggested that when Joe went to New York he look up Fats Waller. Joe has said, "I learned a lot from Fats—not that he tried to teach me anything—but I listened closely and learned."

The titles of the tunes and the names of Waller's collaborators are *If You Can't Be Good, Be Careful (Razaf-Waller)*; *Can't We Get Together? (Razaf-Waller-H. Brooks)*; *Never Heard of Such Stuff (Waller)*; *There'll Come a*



Joe Sullivan

Time When You'll Need Me (Mills-Waller); *Bressin' (Waller)*; *An Armful of You (Waller)*; *What's Your Name? (J. C. Johnson-Waller)*, and *Solid Eclipse (J. C. Johnson-Waller)*.

The accrued royalties from the sale of this LP are to be turned over to Mrs. Thomas (Fats) Waller.

Tramist Brad Gowans Seriously Ill In Nevada

Las Vegas, Nev.—Trombonist Brad Gowans is seriously ill in Southern Nevada Memorial hospital. He is suffering from a malignant disease, and physicians say his condition is critical with slight chance for recovery.

He was a sideman with Eddie Skrivane's Sextet from Hunger, which is performing at the El Cortez. He collapsed on the stand more than a month ago.

Sponsored by AFM, Local 369, a benefit for Gowans was given in Hotel Flamingo Feb. 17 after the regular late show.

Participating in the three-hour show which raised \$1,500 in donations were the Freddy Martin orchestra (Flamingo incumbent), with complete show cast including the Martin Men, Johnny Cochran, Bill Curtis, Ray Rash, Dave Leonard, and the featured act, Manola Mera. Joe Venuti's five-man combo from the Golden Nugget came

by, and Harry James joined the show from his El Rancho Vegas bandstand for a long set, bringing Buddy Rich too.

Skrivane's simple but eloquent tribute to his trombonist was most effective. "Wish he could be here now," said Skrivane. "He loves to jam with Harry (James) and Joe (Venuti) and all the gang."

The Flamingo's 650-seat dining room was packed, and the initial \$1,500 was expected to be doubled during the following week.

No Eyes

Las Vegas — Kathryn Grayson's contract for her recent engagement at the Sahara purportedly contained a clause requiring that "anyone upsetting her emotionally is to be evicted from the room."

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Billy Taylor Candid On Wildly Assorted Discs

By Leonard Feather

Billy Taylor, unlike the majority of musicians, might easily become a successful jazz critic if he chose to try comment instead of compositions.

As a matter of fact, anyone who has studied his series of illustrated essays on ragtime, be-bop, mambo and Dixieland, (published by Charles Hansen) must be aware of this aspect of his talent. Honest in both written and verbal comments, he thus made an ideal *Blindfold* subject.

In this capacity, Billy was made to listen to an almost ridiculously wild assortment of pianists and responded with characteristic frankness. He was given no information, either before or during the test, about the records played for him.

The Records

1. **Thee!e!e!e! Monk. *Carolee Moon* (Blue Note). Lucky Thompson, tenor.**

That's one of the most interesting records I've heard in a long time. It's Monk. He should get "A" for effort. It doesn't quite come off for me. Sometimes he plays around with different types of time much better than this. It didn't swing. The tenor solo hung together well harmonically. The idea fascinates me, and if it had come off, it would have been a five-star side; I'll give it three.

2. **Earl Hines. *Moo and Duddy* (Dial). Recorded 1951. Arvell Shaw, bass; Walker Sibop, drums.**

No stars! Whoever it is, he committed the unpardonable sin—in this style—of lousing up his left hand. If this was recorded as



Billy Taylor

early as it sounded, there was a little more harmonic thought than was usual, say in the '30s, if that's when it was done. Rhythm section and recording were horrible—no definition. That adds to my dislike of the record.

3. **Dave Brubeck. *I May Be Wrong* (Fantasy). Paul Desmond, alto. Four and a half stars, easily! Paul Desmond is one of the finest instrumentalists around today.**

The by-play between the two instruments is just wonderful, and the support they get from the bass and drums is fine, but the important thing, to me, is the ideas involved. It's one of the few groups I could listen to on and on and on.

4. **Gerry Mulligan. *Oufet* (Capitol). Mulligan, piano; John Graas, French horn.**

This guy's really saving money on piano players, isn't he! Plays it himself, when he doesn't eliminate it entirely. I like the arrangement, but I'd rather have heard Paul Smith or one of the west coast guys play piano. The French horn — was that John Graas? — I enjoy his work very much. You can tell from the touch that it's an arranger, not a pianist, playing piano. There are goofs in it that most pianists wouldn't let go through. For Mulligan's writing I'd give it 3½, but the piano brings it down to three.

5. **Liberace. *Molden's Wish Samba* (Columbia).**

I don't like that. It's good technical piano, I suppose, but there's so much interesting Latin music around—and so many beautiful things, and that's not one of them. No stars.

6. **Beryl Booker Trio. *Then Swell* (Discovery). Bonnie Wetzel; bass; Elaine Leighton, drums.**

That's the Beryl Booker Trio. I like it very much; it's one of my favorite trios. Bonnie has improved so tremendously — sounds much fuller, plays fine bass. I thought it was Garner's trio at first, until they went into the tempo, and then I knew it couldn't be! It's the fastest I've heard Beryl play in a long time; reminds me of when she was with Slam. The drums were overbalanced in spots. It's not easy to balance a group like this. Harmonically, Beryl plays a very interesting piano. Four stars.

7. **Jan August. *Cow Cow Blues* (Mercury).**

That's terrible. There is obviously a market for this kind of thing or they wouldn't keep making it. To try to do a rhythm and blues thing with no concep-

Crazy, Man

The Gene Krupa trio (Krupa, Eddie Shu, and Teddy Napoleon) appeared on a benefit show sponsored by Helen Hayes at the Rockland State Hospital in Orangeburg, N. Y., recently. As the performers entered the institution, they had to identify themselves to a guard at the main gate, who logged them in. Krupa and Shu went in, then Teddy came up to the guard.

"I'm Napoleon," he announced. "Well now," answered the guard. "Come right in. We've been expecting you for quite awhile."

Sauter-Finegan Prove Bands Can Sell In Vegas

By BILL WILLARD

Las Vegas—In a town where a grandmother can appear almost nude from the waist up to sing in a guttural monotone what chance has mere talent or fine musicianship? Plenty—if presented right, and the Sauter-Finegan orchestra at Hotel Thunderbird is an example.

While Donald O'Connor; Jack Carson; the Will Mastin Trio with Sammy Davis Jr.; Frankie Laine; Ezio Pinza, and Keefe Brasselle were sending forth messages here, the S-F outfit was making history in the music division. Almost overnight, this band of sound

tion of what it is — the whole thing is just ridiculous. I've no idea who it is; almost any pianist could play it. In fact it sounds as if it was written out. No stars.

8. **Count Basie Sextet. *Royal Garden Blues* (Clef). Paul Quilchette, tenor; Joe Newman, trumpet. Recorded 1953.**

That's the queerest conglomeration of things I've heard in a long time. Snatches of everything from early New Orleans to some fairly late 1949. I guess I'd give it a couple of stars. Sounds like Quilchette, or one of the guys who likes Pres' work. Trumpet was good, but I get the feeling that whoever it is, I've heard the same guy play before.

9. **Ted Heath. *Streets of London*. Frank Norris, piano.**

Very well rehearsed but sounds like it might have been played four or five years ago. Pianist has good technique, and I like the sound he gets. I think this is Ted Heath, and it's very interesting to me, because when I was in Europe, I played the same tune on concerts with Don Redman. I mean not this melody, but the original tune on these chords, *All the Things You Are*. Three stars.

10. **Woody Herman. *Saxo Jazz* (Mars). Arr. Ralph Burns. Nat Pierce, piano; Carl Fontana, trombone.**

I like that very much. Sounds like Woody Herman and maybe one of Neal Hefti's arrangements. Liked the piano and liked the trombone. . . . I've always wondered what Buddy DeFranco would sound like playing a Woody Herman arrangement; everybody in the band plays along a certain line except Woody, whose ideas are different from the other guys'. That was Nat Pierce on piano, wasn't it? Four and a half stars.

pioneers became a magnet for rounders, squares, and gambling oblongs.

Producer Hal Braudis presented S-F & Co. in two "jam session" concerts. Both excursions hung out SRO signs and turned away hundreds at the door. The response: completely attentive with electrifying, tumultuous applause after each number.

Although other Strip casino-hotels have booked band shows (Harry James at El Rancho Vegas, Freddy Martin at the Flamingo), none ever has fanfared the outfits with "jam" concerts. Braudis initiated the idea (to follow the late show around 12:30-1 a.m.), back in February, 1961, when Duke Ellington had his first and only Vegas stand.

BG In Audience

Benny Goodman was in the house that ayem with members of his sextet, all in the midst of chalking up a surprising draw across the street at El Rancho Vegas. The response to that foray gave the green light for two more Thunderbird "jams" that year with Jimmy Dorsey and Ray Anthony.

Other such sessions followed, but the records fell when Sauter-Finegan arrived.

Where other bands tomed off one hour-plus, S-F blew a razz-dapping two-plus with a brief intermission. Visual hits were the nimble percussionists, Alan Abel and Joe Venuto. Abel's drill *Drum Beating Vs. Wife Beating, History of Drums from 5000 B.P. (Before Petrillo)*, and *Schenley's Fifth Symphony* laded a neat touch after the first hour of concentrated blowing.

Musically, the standouts were *Midnight Sleighride*, the *Doodletown* series, *Paris Blues*, *Child's Play*, *Horas Play*, Sally Sweetland's exotic, wordless vocal on *April in Paris*, and the windup, *Holiday*.

Featured along the route were Bobby Nichols, Nick Travis trumpets; Sonny Russo, Jimmy Thompson, trombones; Mousie Alexander, drums; Ray Shriner, oboe and English horn, and Andy Roberts, vocals.

Reaction Called Great

"The reaction in the past year," said Finegan, "has been great—especially that Blue Note stand in Chicago. One thing, though. After playing to 6 or 7,000 people in an auditorium or ballroom, being so close to the people, as in the Blue Note and the Thunderbird, is quite a change.

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Hugh Cowden

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Country & Western



How Station Picks Its Country, Western Talent

By JACK STAPP

Station WSM, Nashville

WSM is always on the lookout for new talent, which is selected from various sources. No one is ever turned down who comes to the station for an audition; every audition dub or tape received gets individual attention; and we work closely with the a&r men at the record companies who discover much of the new talent around the country.

In choosing our artists, the prime requisite is an originality of style. A true artist never sounds like a copy of another artist and the individuality of performers is vital in maintaining a well rounded show.

Next, sincerity is of the utmost importance in a Country and Western artist. He must sing from the heart for c&w fans can tell in a moment if an artist is synthetic. Sincerity and naturalness in rendering Country songs are usually more apparent in artists who have been reared in the rural areas as they have an inherent understanding of this music.

These two qualities combined, a third enters the picture—call it "showmanship." This is the ability to project the personality and sell the song to the audience. "Showmanship" is that combination of something inborn that becomes polished with experience. Many performers who have good voices and wonderful styles fall completely flat because they lack this extra flair and do not stir their audience.

From here we then consider a person in much the same manner we consider our other employees, their background, character traits, appearance, etc. We have found that the good wholesome American type of appearance makes the best impression on the public. We also seek artists who have had a great desire to join WSM and Grand Ole Opry for a long period of time and for this reason are willing to work hard and long hours plus giving us very little turnover in our staff. Our turnover is helped, too, by the fact that to join The Opry and WSM has the same meaning to Country singers as joining the Met has to opera singers, and having reached the top in their field they want to stay there.

After an artist is selected, he then goes through a grooming and buildup period. One thing we do to help a new artist improve is to record a number of his shows for the first few weeks and offer constructive criticism and suggestions on the playback. We work with him to perfect the attributes he possesses—and by all means, stress maintaining the simplicity of manner that helped get the job for him in the first place. To build a new talent personality, we schedule him across the board on our daily programs when he first joins WSM and, of course,

Folksy Music

By Hinton Bradbury

Republic Pictures and Rex Allen are negotiating on a contract which, if signed, would enable the cowboy singer to star in a television series in addition to his western pictures.

Eddy Arnold's first of a series of TV guest appearances is set for Feb. 20 on Spike Jones show from Hollywood.

Town Hall Party, star-studded country and western show from Town Hall in Compton, Calif., aired on NBC radio, and now expanded to three hours on KTTV, spots Tex Ritter, Johnny Bond, Tex Williams, Joe Maphis and Rose Lee, Texas Tiny, Freddie Hart, Fiddlin' Kate, Merle Travis, Wesley and Marilyn Tuttle, Judy Hayden, Les (Carrot-Top) Anderson, Eddie Downs, the Town Hall orchestra, and other guests.

While on their current tour of several European countries, Roy Rogers and Dale Evans will appear with their friend, evangelist Billy Graham, for his month-long crusade in London. They have appeared with him during several crusades in the United States.

Ferlin Huskey and Jean Shepard completed almost four months of one-niters in every area of Canada and the U. S. She is resting at the home of her parents in southern California, but after five days of rest, Huskey hit the road, starting in the state of

schedule him on The Grand Ole Opry on Saturday nights. This is done for approximately a year before we start booking him on the road unless he is already well established through recognition on records or public appearances. To give a complete all-around buildup, Bill McDaniel, Director of WSM's Public Relations Department, sends out pictures and stories to newspapers and magazines plus direct mail promotion to disc jockeys.

For anyone aspiring to rise in the Country and Western music field, the place to begin is in his own locality, performing whenever and wherever he has the opportunity in order to gain experience, starting his own buildup through a local radio station or stage show. If he is a potential star performer, we here at WSM will hear about it.

SMALL TALK

By Bill Bailey

Goldie Hill undertook a real man sized job in Chicago by opening a new night club spot called the Hillbilly Hayloft. The policy as set up has a house band and is to feature c&w names of record importance. The location isn't the most to be desired, being located on Chicago's famed or ill famed Madison street, but inside the spacious club (capacity about 1,000) things are done right.

There are the potato sack table cloths and bartenders in blue jeans and country cartoons on the walls. There's a pretty good sized dance floor and opening night did what I'd call a pretty healthy business. Some square dancing was taught and there was participation by the crowd. Goldie was well received in almost true to Nashville style.

The two puzzles left were that prices might be high for the location, (\$1.23 per admission plus 75c for the mixed drink) and then there is an awful lot going on in a loud way that could be bothersome for the couple who were just there to relax and listen. But time will tell, and in the meantime Goldie Hill did herself proud and certainly increased her popularity in the Chicago area. While here she did guest spots on both my radio and TV shows.

RECORD REVIEWS—Speaking as a disc jockey (six days a week for NBC's WMAQ), here are a few listings that hit me as being pretty special. Rex Allen's flip side

Washington for dates in the northwest extending until April. Tim Spencer is making frequent appearances in Pacific coast area in connection with showing of religious color movie Sunday on the Range, now released nationally.

Smiley Burnette is in Missouri for series of dates set by Radi-Ozark Enterprises, his radio producer... Carolina Cotton, starred on a telethon in Yuma, Ariz., which raised more than \$10,000 for the March of Dimes... Walkin' Charlie Aldrich and trick horse Ranger appear Sundays at Corriganville, Calif., at Crash Corrigan Ranch programs... Jimmy Wakely opened a Hollywood office, and is serving in advisory capacity to Coral Records c&w department... Skeets McDonald left this month for tour of Canada and northwest starting in Montana... Tex Williams singing the Jack Moon and Jimmy Carlyle song Gimme a Cup of Coffee for a Nickel.

on his Somewhere gets my vote. It's called He Played a Steel Guitar, and it's on Decca... Sonny James on Capitol sells well his new That's How I Need You. He does a voice break in low register that oughta ring a cash register... If you liked Lucky Old Sun by Frankie Laine, then the new Valley release called Angels in the

Sky by Buddy Cunningham is for you. I like it and it's drawn some mail here... Cousin Herb Henson with Hurry Back on Capitol ought to be a cinch.

Then there's a new one on me called Eddie Wright on Accent records with Somebody's Got To Lose that deserves special attention... Herb and Kay on King hit the nail on the head with Coffee Blues... Jimmy Wakely on Coral sings fine on I Stopped Livin'... Cowboy Copas with The Man Upstairs is of the gospel type on King and the first time I played it the phones started ringing, and all in favor... And of course the mid-west area was as quick as other territories to take up with Slowly on Decca by Webb Pierce. He sure has that magic touch.

Nashville Notes

By BILL MORGAN

We'd like to start the column off this week by extending a cordial welcome to Floyd Robinson who has returned to the Grand Ole Opry after a brief stay at WWVA, Wheeling, W. Va. Floyd is now on King Records as we previously mentioned, plus making Jack and Daniel recordings for Decca.

Yours truly sat in on an after-hours jam session the other evening at WSM studios. We thought it would be interesting to tell you who the fellows playing were, so here goes. Moon Mullican played piano, Bud Isaacs steel guitar, Don Davis steel guitar, Jimmie Dickens bass, Onie Wheeler bass, and Dickie Harris drums. Thumba Carlisle sat in on electric guitar. And speaking of jam sessions, why doesn't one of the recording companies get a group of the top country musicians and put out an album. It could be labeled Jammin' at the Ryman, or something to that effect. We'd also like to see Moon Mullican come out with an album of himself playing the blues, for in our estimation, he's the greatest.

Had a chat with Marty Robbins recently and he informed us he has just finished a tour of Texas and is booked to return in a couple of weeks. His new recording of My Isle of Golden Dreams is beginning to show up in the charts and looks like it might be a big one for him... Jerry Byrd has also cut the tune instrumentally for Mercury... Roy Sneed, formerly with the Carlisles, is now featured on the Mid-Day Merry-Go-Round at WNOX and on the Archie Campbell Country Playhouses on WROL in Knoxville. Sneed has his first release out on the Valley label, Turn Around Boy.

A package show featuring Webb Pierce, Hank Snow, Audrey Williams, and Slim Whitman drew large crowds in Los Angeles and Long Beach last month... The new network show with Ernest Tubb and Goldie Hill that started on March 6 is carried over 117 stations. Show replaced Eddy Arnold show, which was carried by 75 stations. Along with Tubb and Miss Hill, show will have a different guest each week... George Morgan, Minnie Pearl, and Lonzo and Oscar currently working dates out west. Cowboy Copas recently wrecked his car coming home from a personal appearance. Cowboy and car have both recovered... Bill Starnes has been added to the staff of Jamboree Attractions. Tom Parker, former manager of Eddy Arnold is president of the firm, with Tom Diskin handling the v. president job. Jamboree books artists into fairs, rodeos, clubs theaters, conventions, and also assists them with movies, TV recordings, and radio transcriptions... Bob Wright, son of Johnny Wright and Kitty Wells, cut a session for Decca which they are releasing right away. Main side is My Mama Didn't Raise Foolish Children.

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Cal Tjad ing quintet return to S Wilson's bi of Sunday Slim Jenk Oakland. C book, and Jerome Ri Bob Collin Edwards, Cedric Hey Hoagy C Village ch Les Brown Knee for James and on March 1... Club Tenderloin, in February,

BOSTO Pierce and ing for he man's Thir week of M

Terry's Miami— from a r Terry Poll Gibbs quar run here a treatment, to her pian ties with a few week

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Courage is nationally a story of he is show-bus ne 70th a La Tooca is that I have reputation there's a L dealer or Fred. Grete

For t DRUM WHO

Strictly Ad Lib

(Jumped from Page 3)

every night to catch George Shearing. And why not? Ronnie Graham wrote those collector's item jokes George treasures.

Cal Tjader is leaving the Shearing quintet at the end of March to return to San Francisco... Gerald Wilson's big band started a series of Sunday afternoon sessions at Slim Jenkins 7th street spot in Oakland.

Hoagy Carmichael at the Italian Village charmed everybody... Lea Brown went into the Diamond Kneecap for 10 days, with Harry James and Buddy Rich following on March 19 at \$9,000 for 10 days... Club Ajax, a new spot in the Tenderloin, opened with Ben Light in February.

—ralph j. gleason

follows a week of Dizzy Gillespie, fresh from his trip with Kenton... Storyville goes modern in March with Gerry Mulligan quartet, including Bob Brookmeyer's trombone. They'll be followed by Chet Baker quartet and Dave Brubeck's return visit.

Showboat instigated jazz policy with weekend sessions featuring the Jazz Workshop musicians, headed by Serge Chaloff... English drummer Manny Wise leading Latin combo at Frolics... Boston vocal group, The Esquires, signed to record for Epic label.

Betty Clooney did successful week at Blinstrub's Village with Patti Page taking over for same time period... Christine Jorgensen indirectly banned from Latin Quarter as licensing bureau suspended club license until Chris left town... Dorothy Lamour scheduled for Quarter... Alan Dean did holdover business at Holiday in Leominster, with Tommy Edwards following.

—bob martin

BOSTON — Bostonians Nat Pierce and Joe MacDonald heading for home, with Woody Herman's Third Herd slated for final week of March in Hi-Hat. Herd

Terry's Terry III

Miami — Complications resulting from a recent operation forced Terry Pollard to leave the Terry Gibbs quartet during its Birdland run here and enter a hospital for treatment. She intended to return to her piano and vib playing duties with the Gibbs group within a few weeks.

Gretsch Spotlight

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



Gipsy Markoff and Gretsch—La Tosca

Courage is the added ingredient that makes beautiful, talented, internationally applauded Gipsy Markoff a VIP in everybody's book. The story of her triumph over disaster after her World War II plane crash is show-business history. We're proud that Gipsy plays and praises her new 70th Anniversary Gretsch—La Tosca accordion. Gipsy thinks her La Tosca is tops for the spotlight—in tone as well as appearance.

or cool until the Dorsey Bros. arrive at the Last Frontier April 19 for three weeks... Lucky Henry snags the relief ork post at the Thunderbird. He also has the Sands, with Benny Short's crew riding off-nights at the other five hotels... Hamish Menzies has the Desert Inn Sky Room lounge for his current piano playground.

Fasten your money belts—the newest and No. 8 of the Strip hotels is about to shoot skyward beginning this month. It's the \$3,500,000 Casablanca... At the Sands, the Latino rhythmic of El Gringo are pulling in biz... El Rancho bookings: Ann Sothorn's "Maisie" nitery debut; George Jessel along about June.

Ray and Prima Sinatra celebrated their 25th wedding anniversary with the Art Linkletters. During that same week of mutual toasts, erratic drivers smashed Ray's car three times, and he was in it for the third crash while turning into the Sands just before a Tallulah Bankhead showtime. Nothing broken, just bruises... Local AFMers dropped a projected 25 per cent increase like a hot clinker to form new lines of assault for upping pay checks.

—bill willard

NEW ORLEANS — The Versatones back at L'Enfants by popular demand, and turning out dance fare in the best of taste as well as putting on a floor show above par from the comedy standpoint as well as in a musical sense... Pinch-hitting for Earl Williams combo at the Texas Lounge on Tuesday nights is The Adams Family, with Ma Adams forsaking the style of piano usually played by her generation and booting the group with some of the swingin'est, dad! You never know... Tenor man Sam Butera left his longtime spot at Prima's 500 club on Bourbon St. and formed a new group which opened the early part of February at The Glass House, an outlying nitery.

At the Hotel Jung, Bill Cooper's orchestra providing dinner music (for listening only), with supper-dancing permitted beginning at 10 o'clock... Barcelona's favorite son, Xavier Cugat followed, Phil Spitalny at the Roosevelt on March 4 with his package deal on the Latin kick... Members of the AFM local kept continuously busy the weeks before Mardi Gras playing for the numerous carnival balls and supper parties afterwards—all a part of the pre-lenten tradition.

—dick martin

MIAMI — Nat Cole was hard pressed to match Sinatra's success in following Frank at the Beachcomber... It was Tony Martin that Jack Goldman brought into the Clover club after the long Lena Horne run... Joe Mooney, who opened with the Terry Gibbs quartet at Birdland, was set for 12 weeks there... Emil Dewan's Quintones continue their establishment in the San Marino hotel.

Eddie Heywood's trio joined the generally high spirited goings on at Alan Gale's spot... Frances

Faye left Ciro's in the hands of the Treniers and Steve Gibson's demolition experts... Yma Sumac brought her echoes of the Andes production to the Dade county auditorium for a concert.

The Mary Kaye Trio was set for the Patio restaurant... Chuy Reyes held over at L'aignon... Jerry Vale was added to the Keaco Sisters show for the Club Morocco of the Casablanca hotel... June Havoce headed the Olympia theater stage show.

—bob marshall

CLEVELAND — Sandy Solo followed the errant Artie Shaw into the Alpine Village. Mr. Shaw's inability to keep several commitments locally, such as a special teen matinee on the Sunday of his stint, makes it appear unlikely that Herman Pircchener will book another jazz group again soon, even though Shaw did have the place filled during his brief stay.

Buddy Greco, always a big favorite here, came into the Theatrical lounge for two weeks on Feb. 8. He moved from there to Paliggici's Supper club, and from there to the Hollywood on Feb. 22. The bill at the Hollywood was rounded out by April Stevens. On March 1, the Hollywood had Alan Dale and the Crew Cuts, and on March 8, Jan August and Cece Blake.

On March 8 the Bobby Stevenson trio came back to the Theatrical coupled with Carmen McCrae and Herb George. If Stevenson runs true to form he'll be with us for the spring, which will suit everybody just fine.

—m. k. mangan

WASHINGTON D. C. — Dave Brubeck four followed Muggay Spanier into the Blue Mirror for a highly successful week. New faces include Joe Dodge on drums, and bassist Bill Bates... Duke Ellington back home for one-week stand at the Howard theater, with Lionel Hampton and company headlining the bill for the following week. Pearl Bailey and Louie Bellson packed for week of March 26... Casino Royal continues name policy, with the Four Lads concluding on March 7, making way for Nat Cole, who opened on the 8th. Louis Jordan follows on the 15th.

Jazz-jock Willis Conover moved to WEAM, Arlington, Va., after many years at the old stand. "THE" Orchestra—a Conover presentation—holding forth Sundays at Club Kavakos. Club featured Sauter-Finegan entourage for one-ner on March 9. Dates for Basie, Herman, and others not set at presstime... Two-beaters doing weekend business include Country Thomas at the Hotel Charles, and Bobby Conway—with Wild Bill Whelan on cornet—at the Club Bayou.

—tex gathings and joe quinn

CINCINNATI — Georgia Gibbs closed at the Beverly Hills on the 26th, and was followed by indomitable Beatrice Kay. The Agnes DeMille Dance Theater drew fine notices at the Music Hall, beginning

March 2... Hal LeRoy led a three-day all-star Grotto show at the Taft theater Feb. 18-21... Big Joe (Honey Rush) Turner was featured at Club Ebony on the 21st, when Todd Rhodes and him hand took over for an indefinite stint.

Billy May and the Sauter-Finegan orchestra fought it out to a draw in the Feb. 20 Battle of Bands at Castle Farm. Woody Herman followed on the 27th. Louis Prima and the Dixieland Rhythm Kings took turns on March 5... Ralph Flanagan is booked for April 17 at the Topper. University of Cincinnati's Third Annual Jazz Concert March 6 featured the Dave Brubeck quartet, which played the Purdue U. campus on the previous night.

—si shulman

PITTSBURGH — Jimmy Dorsey's illness in New York caused a postponement of the J. and T. Dorsey group at the Vegue Terrace until fall... Lionel Hampton's band and revue an April booking at the Vegue Terrace... Nino Nanni, the pianistic and vocal satirist, always a top favorite at the Monte Carlo here, checked into the room for another four-week stay, from Feb. 15. George Claire, the local booker, to Florida to set up a new booking office in conjunction with the Vagabonds... The Joe Negri trio opened at Dore's lounge for an indefinite run, from Feb. 15... "Oklahoma" played the Nixon one week from Feb. 15.

—charles sords

TORONTO — Don Cornell followed the Four Aces into the Casino, and Dorothy Dandridge was booked to follow Cornell... At Bassel's tavern, another Dorothy Donegan, was penciled to follow Nino Nanni... Dave Brubeck's scheduled visit to the Colonial was postponed, but the club promised both Gerry Mulligan and Chet Baker quartets in the near future. Meanwhile, it followed the Basie band with the Salt City Five and announced Muggay Spanier for two weeks beginning March 15. George Shearing fans will hear their boy at the Colonial in May.

Tish Goode, who came here originally for two weeks, celebrated her fourth anniversary as singer-pianist in the Town Tavern's basement room. Bernie Black, local pianist, moved into the same spot... The Kenton festival played here to a packed Massey Hall Feb 12; the audience cheered, but Alex Barris, writing in The Globe and Mail, yawned. Of Kenton's tame and rather commercial arrangements, he said: "Maybe by now even Stan has recognized the fact that he wasn't such a hot pioneer after all."

—bob fulford

MONTREAL — Discovery exec Jack Bergman happy over tapes of Montreal quintet including Al Baculis, Hal Gaylor, Gordie Fleming, Yvan Landry, and Billy Graham... Rudy Vallee's date at Ruby Foo's was canceled to allow him to complete film commitments... Oscar Peterson has become a father for the fifth time, a son... Lionel Hampton at the Seville theater, his third date there.

Jimmy McPartland, Milt Jackson, Cozy Cole, and Buddy DeFranco was the February lineup at the Latin Quarter. Muggay Spanier and Page Cavanaugh there this month... Three Magnetones completed a six week stay at the Venus DeMilo room... A court judgment here declared AFM members can't be forced to play for club acts, thus making latest move in squabble between AGVA and AFM in Canada.

—henry j. whiston

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EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; c—cocktail lounge; r—restaurant; s—singer; cc—country club; rh—roadhouse; pc—private club. NYC—New York City; Hd—Hollywood; LA—Los Angeles; ABC—Associated Booking Corp. (Joe Glasser), 745 Fifth Avenue, NYC; AP—Allright-Pumphrey, Richmond, Va.; AT—Abe Turhan, 39 W. 57th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurchan Agency, 214 N. Canon Dr., Beverly Hills, Calif.; McC—McConley Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 578 Madison Ave., NYC; MG—Moe Gale, 48 West 66th St., NYC; RMA—Reg Marshall Agency, 4671 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 545 Fifth Ave., NYC; UA—Universal Attractions, 347 Madison Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC.

- Anthony, Ray (On Tour—East) GAC
Barrow, Mica (On Tour—Chicago territory) MCA
Basie, Count (On Tour—Europe) WA
Beneke, Tex (On Tour—Chicago territory) 3/15-31, MCA; (Brigham Young University) Provo, Utah, 4/2-3
Borr, Mische (Waldorf-Astoria) NYC, h
Brady, Gene, Nat (Waldorf-Astoria) NYC, h
Brown, Les (On Tour—California) ABC
Cabot, Chuck (Baker) Dallas, Tex., 3/19-27, h; (On Tour) GAC
Carle, Frankie (On Tour—Texas) MCA
Caylor, Joy (Eglin Field) Valparaiso, Fla., 3/26-4/2
Los Chavales (Saxony) Miami Beach, Out 3/21, h
Cass, Bill (Riverside) Reno, Nev., h
Coleman, Emil (Palmer House) Chicago, h
Cross, Bob (Balinese Room) Galveston, Tex., nc
Davis, Johnny (Marcy) Lake Placid, N. Y., h
Duro, Michael (Copacabana) NYC, nc
Ellington, Duke (On Tour) ABC
Ferguson, Danny (Iroquois Gardens) Louisville, Ky., nc
Fitz, Charlie (Stader) Washington, D. C., h
Fitzpatrick, Eddie (Mapes) Reno, Nev., h
Flanagan, Ralph (On Tour) GAC
Foster, Chuck (Peabody) Memphis, Out 4/10, h; (Trionan) Chicago, 3/17-5/13, h
George, Chuck (Picadilly) Pennsylvania, Fla., Out 3/22, nc
Glasser, Don (Trionan) Chicago, h
Gray, Jerry (Palladium) Los Angeles, 3/17-4/13, h
Hampton, Lionel (On Tour—Florida and Mississippi) ABC
Harris, Ken (Cleveland) Cleveland, O., h
Hayman, Richard (On Tour—New York territory) WA
Hunt, Tee Wee (Cafe Society) NYC, 3/15-4/4, nc
Namel, Art (Martinez) Chicago, nc
Jamson, Harry (Ambassador) Los Angeles, h
Jerome, Henry (Edison) NYC, h
Jurgens, Dick (Eltch's Garden) Denver, Colo., 3/27-6/7
Kaye, Samma (Roosevelt) New Orleans, 3/17-4/21, h
King, Henry (Ambassador) Los Angeles, Out 3/30, h
King, Wayne, Rock Island, Ill., 4/3-11
Lander, Jules (Ambassador) NYC, h
Lansford, Ted (Stader) Detroit, Out 3/28, h; (Muttler) Buffalo, 3/39-4/12, h
Lewis, Ted (Lake Springfield, Ill.) 3/12-21, nc; (Vogue Terrace) McKeesport, Pa., In 4/19, nc
Lombardo, Guy (Roosevelt) NYC, h
Lowery, Art (Chas) St. Louis, h
McGrane, Dean (Radisson) Minneapolis, Minn., h
McIntyre, Hal (Shamrock) Houston, Tex., h
Marrier, Ralph (On Tour—Midwest) GAC
Martin, Freddy (Palladium) Los Angeles, Out 3/18, h
Masters, Frankie (Conrad Hilton) Chicago, Out 3/25, h
May Orch., Billy; Sam Donahue, Dir. (On Tour—Midwest) GAC
Neichow, Paul (Aragon) Chicago, 4/17-21, h
Noble, Leighton (On Tour—West Coast) MCA
Paizer, Tony (On Tour—Texas & Louisiana) GAC
Perry, Lee (St. Anthony) San Antonio, Tex., Out 3/24, h
Perrault, Clair (Syracuse) Syracuse, N. Y., h
Pettit, Emil (Surf) Miami Beach, Fla., 3/28, nc
Phillips, Teddy (Aragon) Chicago, Out 4/16, h
Proden, Hal (Shadow) Palm Springs, Calif., h
Prest, Ernie (Arcadia) NYC, 3/19-4/8, h
Mandr. Carl (Baker) Dallas, Tex., 3/29-4/25, h
Sauter-Finegan (Casino Royal) Washington, D. C., 3/22-28, nc
Shaw, Ted (Casino) NYC, h
Thornhill, Claude (On Tour—Midwest) GAC
Tucker, Tommy (On Tour) MCA
Watkins, Sammy (Stader) Cleveland, h

Compos

- Betty & Jim Dee (Westward Ho) Sioux Falls, S. D.
Brubeck, Dave (Birdland) NYC, 3/11-24, h
Buckley, Herbie (Broadway) NYC, 3/25-4/5, nc
Bockner, Trini Milt (Rocking M. B.) Miami Beach, Fla., Out 3/19, nc; (Tia Juana) Baltimore, Md., 3/23-28, nc
Carpenter, Choker (Glosson's) Cleveland, 3/1-28, nc
Cavanaugh Trio, Pige, Indianapolis, Ind., 3/8-21
Chamblee, Eddy (Ebony) Cleveland, O., Out 3/28, nc
Clenden (Concert Tour) SAC
Condon, Eddie (Condon's) NYC, nc
D'Amico, Nick (Roosevelt) NYC, h
Dante Trio (Officers Club) Fort Bragg, N. C., 3/12-4/16, pc
Dett, Fred, Johnny (Charlie Fusari's) Newark, N. J., cl
Downs Trio, Evelyn (Park Avenue) NYC, h
Duncan, Hank (Nick's) NYC, nc
Felds, Berbie (Broadway) Philadelphia, 3/15-28, nc
Four Freshmen (Sarno's) Lima, O., 3/19-27, nc
Fulton, Lowell (Cadillac) Chicago, Ill., 3/17-4/1, nc
Gardner, Alvin (Dickinson College) Caryville, Pa., Out 3/24
Garner, Erroll (Embers) NYC, Out 4/10, nc

Contest Rules

See Page 1

- The contest is open to all persons recognized as "authors" by the Copyright Laws of the United States, except that officers, employees, and representatives of DOWN BEAT, INC., and their families are not eligible. (Foreign authors are eligible.)
- The contest opens February 1, 1954 and closes at Midnight, July 1, 1954.
- Each contestant ("contestant") includes collaborators, as for example, one or more publishers, and representatives of DOWN BEAT, INC., and these families are not eligible. (Foreign authors are eligible.)
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Birdland Swings To Spring Season

New York—With the departure of Dave Brubeck and Slim Gailard on March 24, Birdland imports Sarah Vaughan, the Johnny Smith quartet, and Benny Green's band. They'll be there until April 14 when Earl Hines and the Red Norvo trio come in for two weeks.

Best Conductor of Studio Orchestra

3. Connie Russell
4. Jill Coray
5. Jerri Adams

Best Vocal Record of Last Year

1. Vaya Con Dios—Les Paul-Mary Ford (Capitol)
2. Moulon Rouge—Percy Faith-Felicia Sanders (Columbia)
3. You, You, You—Ames Brothers (Victor)
4. I Believe—Frankie Laine (Columbia)
5. No Other Love—Perry Como (Victor)

Best Instrumental Record of Last Year

1. Ebb Tide—Frank Chacksfield (London)
2. Drognet—Ray Anthony (Capitol)
3. Oh—Pee Wee Hunt (Capitol)
4. Hat Todd—Ralph Flanagan (Victor)
5. Ruby—Richard Hayman (Mercury)

Best Novelty Record of Last Year

1. St. George and the Dragonet—Stan Freberg (Capitol)
2. What It Was, Was Football—Andy Griffith (Capitol)
3. C'est Si Bon—Stan Freberg (Capitol)
4. It's in the Bag—Johnny Standley (Capitol)
5. Little Blue Riding Hood—Stan Freberg (Capitol)

10. DOWN BEAT (DOWN BEAT, INC., an Illinois Corporation of 2001 Calumet, Chicago, Illinois) will do the following:
 - All properly qualified song entries will be turned over to a competent group of impartial judges, chosen by DOWN BEAT. These judges will ascertain the best entry from the standpoint of musical excellence, popular appeal, originality, harmony, and the technical ability and literary skill of the author. They will score each entry and notify DOWN BEAT who will total the scores and ascertain the winner mathematically.
 - In the event of a tie, the tying entries will get duplicate contracts and recordings.
 - The winning contestant will be given a contract with a reputable music publishing concern. DOWN BEAT will choose the winning song to be recorded by a famous recording star of DOWN BEAT's choosing and by at least one major recording firm.
 - All between the winning contestant and the publishing houses, and all royalties will be paid directly to the contestant as provided by the contracts. Such contracts will be in the same form as those of professional song writers.
 - DOWN BEAT will have the right to publicize the contest, the winning song, and the winner in its magazine, and the contestant agrees that if his entry wins, he will give every cooperation and assistance to DOWN BEAT or permit DOWN BEAT and anyone that DOWN BEAT shall designate, to use his name, photograph, and information about his life and work, in the press, for publicity and feature article purposes. If the contestant is required to travel for DOWN BEAT's purpose, traveling expenses will be borne by DOWN BEAT.
 - Contestant understands that DOWN BEAT through its magazine, may or may not criticize the winning entry, either favorably or otherwise.
 - The song need not have been written recently, although we would like to know when.
 - Only one entry may be made with one year's subscription. For two years or two one year subscriptions you may make two entries, etc.
 - The consideration of the entry for the contest is the only duty required of DOWN BEAT to the contestant other than the winner. No subscription cancellation will be accepted on entries which have been disqualified for any reason, or turned down by the judges.
 - No entries will be considered if postmarked later than 12:00 midnight, July 1, 1954.

Song Contest Coupon

DOWN BEAT, INC.
2001 Calumet Ave.
Chicago, Illinois

Attention: SONGWRITER'S CONTEST

I am (We are) hereby entering my (our) song in your SONGWRITER'S CONTEST. I (We) have read the above rules carefully, and I (we) agree to them, and accept DOWN BEAT'S offer as stated therein.

- My (Our) song is entitled
(The publisher may change the title or edit the song.)
- I am (We are) the original and only author (s) of the words and music.
(Words by)
(Music by)
(Other collaborators)
- The song was written on or about (date)
(If words and music are different dates, give both.)
- I (We) consider the song as
(Popular, Western, Religious, etc.)
- I (We) certify to and repeat all of the provisions of Rule 5 of the contest as stated above.
- Full Name Age
Residence Address
City State
Occupation Employed by
(If more than one author, ALL must sign.)
Full Name Age
Residence Address
City State
Occupation Employed by
- Certificate for parent or guardian of minors.
I certify that I am the of
(Relationship)

contestant named above, that I have carefully and fully read the rules of the contest and I understand the same and the obligations created thereby, and I give fully permission for the entry, and warrant that its terms will be carried out by the contestant.
Full Name
Address, if different from contestant
City State

- There is enclosed herewith \$..... (check, money order) to cover a subscription to DOWN BEAT magazine for years.
- I have (have not) been a regular DOWN BEAT reader. (Cross one out.)
- I have obtained DOWN BEAT prior to now from
(News stand, army, friend's copy, library, etc.)
- Please send the magazine to the following (Here give the name and address of the party who is to receive the magazine):
Name
Address
City and State

Signed at (city and state):
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Date:

March 24, 1954

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