

In This Corner

Narcotics And Music

By JACK TRACY

Narcotics addiction is a festering sore on this country that can cripple and demoralize if it is not checked. Healing cannot be effected by looking the other way and hoping the infection will disappear.

And it is unfortunately true that the music business contains its share of these people who are sick physically and usually in need of psychiatric aid. If music wishes to maintain the dignity of the profession, it must immediately begin to do whatever it can to cut down the rate of incidence.

It must not only cooperate with the governmental agencies that are set up to quell the flow of narcotics into this country and to rehabilitate addicts but it must also begin on its own to whip the problem. To do so will require the active participation of all persons connected with the business—bandleaders, the American Federation of Musicians, club owners, bookers, the trade papers—everybody.

There are two objectives—to do all we can to aid and rehabilitate the persons already addicted and to prevent further incidence.

If the AFM is interested, it can provide invaluable assistance. If it feels it shares the responsibility of upholding the respectability of music as a profession, it will do all it can to reduce the number of addicts within its ranks.

Assuming that AFM does care and does want to offer aid, we respectfully suggest to the federation that it put on a retainer basis in the three major centers of music—New York, Chicago, and Los Angeles—a competent psychiatrist who has had experience in dealing with addiction.

These men certainly could not be expected to give each patient complete medical and psychiatric treatment. But they could serve to direct persons who want help to the proper sources and aid them to realize the effects and causes for their addiction.

The cost to the union would be slight in comparison to the inestimable amount of prestige it would build up and the constructive good it could do. Such a move would be a significant precedent for other groups who face the same problem to follow.

How much better such action would be than the negative attitude expressed by some that the AFM should expel all members who are convicted of narcotics offenses! Depriving a man of his means of making a livelihood—blackballing him—is not the answer. He is then just being pushed on the rest of society with a "Here, you take him" attitude.

If the union were to provide such assistance for any man who needed it, it then would be up to bandleaders and club owners to put a firm foot down and refuse to hire any known addicts.

Too often have we seen leaders knowingly employ users, then exclaim piously that they had a "clean" band and didn't have to be concerned with the problem. This must stop immediately if music is to maintain respect. It is ridiculous for leaders to suppose that addiction has reached anywhere near the proportions that would make it impossible to find healthy and talented musicians. Those who offer that weak excuse are either liars or fools.

Club owners, too, hire and even exploit addicts. Some have been known to deliberately cater to the coterie of leeches that will fasten itself to a club if allowed—the pushers, the beggars, and the trash. If they want to continue to make a buck from the employment of musicians, they would do well to see what they can do about making their clubs look less like skid row joints.

If an unyielding policy not to hire addicts were adopted by leaders, it also would be a strong deterrent to the youngster who might be tempted to try junk just for curiosity's sake: If he knew he'd lose his job, he'd think twice before experimenting.

The adoption and administration of the above measures would do much to clean up narcotics in the music profession. Providing psychiatric help would give aid to those already hooked; a tightening up by all leaders and club operators would both deter prospective users and push addicts into taking advantage of the medical help that's available.

Of course, the reasons for the prevalence of narcotics in America go right to the roots of our present-day society. To believe that it is just the music business, rather than all of the nation, that faces the narcotics problem is to be the most stupidly unseeing sort of ostrich. If you think that the many millions of dollars worth of dope sold in

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'Down Beat's' Five Star Discs

The following records represent the cream of the past two weeks' crop. See pages 10 through 14 for complete reviews.

POPULAR

- THE COMMANDERS *Kentucky Boogie* (Decca 29048)
- FRANK DAVIS *Lonesome Road* (Decca 29026)
- SAM DONAHUE-BILLY MAY *Bill and Sam* (Capitol 2759)
- TOMMY-JIMMY DORSEY *Mario* (Bell 1028)
- BILLY ECKSTINE *Last in Loveliness* (MGM 11694)

JAZZ

- LOUIS ARMSTRONG *Armstrong With Oliver's Creole Jazz Band* (Riv-erside RLP 1029)
- TEDDI KING *'Round About Midnight* (Storyville LP 302)
- MELVYN POWELL *Sonatina for Piano* (Vanguard VRS 8003)
- SIR CHARLES THOMPSON *Thompson Sextet* (Vanguard VRS 8004)



EUROPE-BOUND Woody Herman (see story on this page) preceded his current eastern stand with a string of one-niters at colleges and ballrooms. Here Woodrow takes a minute to autograph the program of the U. of Wisconsin 1954 Prom Queen in the midst of a recent date there.

Marterie Ork To Record Winning Song In Contest

Chicago—Now in its second month and with the entries beginning to pour in, *Down Beat's* huge songwriting contest is moving into high gear. The first major record firm to announce that it will back the winning song is Mercury Records, which will assign the tune to the Ralph Marterie orchestra.

And, as stated in the last issue, the winning song will be published by Broadcast Music, Inc., which will print regular sheet music copies and orchestrations for dance bands and combos.

The Kelton high fidelity firm also has announced that it will award to each of the first three winners its de luxe Cambridge console model high fidelity set, which retails at \$229. A picture of the unit may be seen on page 9 of this issue. The full contest rules and entry blank also appear on this page.

Another judge has been added to the panel that will pick the winning entries. He is Alan Livingston, vice president in charge of artists and repertoire at Capitol records. He joins Hugo Winterhalter (RCA Victor), Paul Weston (Columbia), Milt Gabler (Decca), and Julie Stearns (Broadcast Music, Inc.).

It must be stressed that it is not just the winning song which may be published. Although the top tune in guaranteed publication and recordings, any of the judges is free to pick as many of the others as he wishes for his own firm.

The first-place song will receive full-scale promotion on radio and television and on live airshots by various dance bands and artists.

The contest ends July 1, 1954.

Herman Adds 2 For Europe

New York—Two more recent additions will accompany the Woody Herman Third Herd on its month-long tour of Europe which begins early in April.

Chuck Flores, young drums protege of Shelly Manne, caught up with and joined the band in Chicago three weeks ago, replacing Joe MacDonald.

And back into a trumpet chair after an absence of several years is Al (Porky) Porcino, who retired from music last year but found the urge to return too strong.

The Herd will play a farewell bash at Basin Street here on March 29, with deejay Art Ford presenting the band.

No Hit Needed

New York—One singer who truthfully can express disinterest in record sales is Alfred Drake, star of *Kismet*. Come June 1, Drake will become the highest paid musical comedy performer in Broadway history. He gets a raise to \$3,500 a week, plus 15 per cent of the gross.

Drake has been struggling on a salary of \$2,500 a week, plus only 10 per cent of the gross up to now. What bothers the tenants of the Brill Building the most is that the man hasn't been on the charts in months—if ever.

U.S. Music Week Set For May 2-9

New York—National Music week will be observed by more than 3,000 communities the week of May 2-9. Joining in will be churches, schools, music clubs, women's clubs, civic, recreation, and youth organizations.

Keystone of this year's National Music week is "Join in Musical Making."

I'm Out To Form Greatest Band In Country--James

Hollywood—Harry James, who made headlines last year by signing drummer Buddy Rich at a reported \$40,000 a year, has revealed that it was part of a long-range program to build "the greatest band in the country." Recently he signed two former stars who sparked his band a few years back. They are alto man Willie Smith, who left James to go with Duke Ellington two years ago, and tenor star Corky Corcoran.

Willie joined the band at a one-niter here at the Zenda ballroom. Corky was slated to join March 18 for James' opening at San Francisco's Diamond Knee, after which the unit was set for a tour through the northwest.

"You can't have a great band without great sidemen," said Harry. "The dancing public is beginning to recognize the instrumental performers again, and now is the time to push the interest for all its worth. And you can just pass the word to Les Brown that I'm after that *Down Beat* Award for "Best Dance Band" this year.

Last Kenton Concert Hits Boxoffice Top

Hollywood—There may be a "recession" in northern California, as reported by *Down Beat's* Ralph Gleason recently, but there were no signs of one here, as Stan Kenton's *Festival of Modern Jazz*, presented here at L.A.'s Shrine auditorium, filled the 6,700-seat house and turned away 2,000. The gross was over \$16,000. It was Stan's last appearance before taking his vacation.

Following breakup here of the package, which contained June Christy, Dizzy Gillespie, Charlie Parker, Erroll Garner, and Lee Konitz, Parker stayed over for a week to appear at the Tiffany club with Joe Rotondi's trio, which was then backing singer Al Hibbler. The others headed for other commitments.

Garner Tour Set By Lecture Bureau

New York—Erroll Garner is the latest jazzman to embark on a concert tour booked by an office new to jazz. The Columbia Lecture bureau has signed Garner for a series of dates tentatively set for October through November.

Erroll will cover schools, colleges, and concert halls reaching as far west as Kansas and south to Missouri.

Also recently signed by the bureau are Burl Ives and Rafael Mendez. Ives will tour in February and March, 1955. Mendez' dates are also for the beginning of 1955.

Prado Back In U.S.; Cleared For Awhile

Hollywood—Perez Prado, now signed with MCA and under the personal management of the Herman & Preston Agency of Beverly Hills, was returning here March 1 for another and more extensive tour of the U.S. He opened with a run at San Francisco's *Downbeat* club starting March 9.

Prado, who appeared here and in other coast cities recently with a Local 47 band organized for him by Bill Roeder (trumpet), returned to Cuba to secure a special immigration permit that will enable him to remain in the U.S. longer this time.

Jimmy McPartland Band At Metropole

New York—Jimmy McPartland's new band brought jazz back to the Metropole in March after many months of a thoroughly nonjazz policy at the huge Seventh avenue bar. If the McPartland unit clicks at this oasis next to Broadway, New York jazzmen will have another source of occasional income.

Jimmy's lineup includes Bud Freeman, Big Chief Moore, George Wettling, Bob Peterson, and Dick Cary.

McPartland, meanwhile, has recorded the first two sides of his forthcoming Duke Ellington album for Coral.



(A DOWN BEAT FIVE STAR PICK)

SIGNPOST

Lyric by
BEN RALEIGH

Music by
LARRY COLEMAN

Slowly



B \flat 7 E \flat 6 B \flat 7 E \flat 6 E \flat 7 A \flat 6 E \flat 6

I just passed a SIGN-POST; I've come quite a way since I

A \flat 6 B \flat 7 E \flat 6 Cm7 F7 Fm7 B \flat 7

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E \flat 6 B \flat 7 E \flat 6 E \flat 7 A \flat 6 B \flat 7 E \flat 6

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Mindy Carson: I Feel Sorry For Kids With Quick Hits

By Nat Hentoff

New York—Without benefit of a single smash hit record, Mindy Carson has risen steadily in the last five years to the point where her expert act (*Down Beat*, March 24) now commands top billing and top prices at the leading night clubs and hotel rooms around the country.

The 26-year-old specialist in April-like charm has magnetized audiences at the Persian Room, the Chase hotel, the Cocanut Grove, the Copacabana, and other velvet-rope showrooms. And they all keep asking for her return. As usually deadpan *Times* magazine exclaimed in an unguarded moment, "There's nothing quite like Mindy in the upper regions of U.S. entertainment."

One reason for Mindy's continually growing success—aside from her obvious physical and vocal assets—may be traced to her mature attitude toward singing and toward show business in general. And to her sense of proportion.

"I don't underestimate the importance of records by any means," she said firmly one recent morning. "I know I could work even if I never had a hit record, but there is no doubt that if you do have a hit, it throws you on to the next

rung of the ladder. So I do not agree with the singers who have been telling *Down Beat* that a hit record is of no importance to them. You don't have to live or die by a hit record; in show business, you live or die by a performance. But a hit record can certainly bring your name to millions of people who never have a chance to see you in theaters or clubs. It's the biggest form of exploitation there is for an artist except a role in a good hit picture.

"But an artist is not necessarily any greater or any worse just because he has or because he doesn't have a hit record. The ones I feel sorry for are the kids that have to depend *only* on a hit. Record artists we call them. Those of us who have had years of professional experience know what to do when the hit record does come. It isn't a question of being thrown to the wolves.

"Some of the just record artists seem to think that a hit record immediately entitles them to play the best clubs. Yet if they haven't a real, well-thought-out act, they're not being fair to the people who pay \$20 or \$30 for an evening's entertainment in those clubs. The kids who think they can do five or six songs and then close the

act with their hit record are making a mistake. I'm sorry, but that's good for one trip around the circuit, period. And unless the performer gets another hit record, he won't make those clubs the second time.

"To a lot of kids, show business seems to be just a short-time proposition. But it isn't. It's a career. I can't see going into show business to hit it for a lot of money in two or three years and then fading away. With me, it's a lifetime affair, and each year you try to get better so that you'll have more to offer.

"Getting up an act isn't a question of just quickly whipping something together. It takes imagination and a lot of planning and a lot of time. Like when we decided to do the impression of Bert Williams as part of my act, I looked up all the background material on Williams I could find. I went over to Columbia to listen to his old records. I tried as hard as I could to imagine what it must have been like to have been a minstrel man in 1910.

"Sherman Edwards (my accompanist) and Eddie Joy (who is both my husband and my manager) and I will often talk over an idea for six months before anything gets put down on paper. It happened with the Bert Williams number and also with the Eddie Leonard impression. Sherman and I began working on a new idea three weeks ago and if it works out at all, it'll again take a half year of talking and planning before we even write a note. Basically, show business is a matter of long range planning.

"Everything I do in the act has to have a motive—the choice of songs, the gestures, the staging. It all has to make sense.

"I love to do cafe work of this sort. And I feel I'm learning while I do it, because eventually, I'd like to do a Broadway show. I wouldn't want to be just a record talent. It's nice having records that sell—it's like the gravy over the meat. And like I said before, I don't ever underestimate the importance of records, but in the field of show business I'm working in, a Broadway show is the tops."



Lou Monte

Success For Lou Monte Was Long Time Coming

New York—Lou Monte is a most unusual new recording artist. The man whose *Darktown Strutters' Ball* (Italian style) has sold nearly a half-million Victor records, refuses to fit into the standard formula of the overnight vocal success.

Lou, for one thing, is no wind-swept youngster. He's 37, married, and has three small sons. And Lou differs from the rags-to-riches mold in another highly important respect. He wasn't discovered in a car lot or behind a hot dog stand or in a disc jockey's anteroom. Lou's been in show business for 14 years, playing cocktail lounges in the east and Canada with substantially the same act he hawks them with now in floor shows.

"It's amazing what a record can do," muses Lou. "I come on now with the identical thing I've been doing for so long, and the difference in reaction is like night and day. All because they know my record."

Almost Done For

Lou's whirlwind success after thousands of nights of battling the smoke and conversation of levee loungers came just after the darkest period of his life. A year ago, a car crash sent him to the hospital for four months, and there was doubt for a time if he'd ever sing again.

Monte recovered, and soon afterward, the chain lightning began. Monte's manager, George Brown, had a song that Hill & Range agreed to publish. Brown asked Lou to cut a demonstration record of it for a new label. The record was heard by Gene Abarbach, one of the chiefs of Hill & Range. Abarbach phoned Joe Carleton at Victor, told Carleton a new star was available, and Monte had a record contract.

"Something I was looking for and trying to get for years this man did with one telephone call," Monte shook his head in wonder.

"Well, how do you feel making it after all these years?" asked a well-wisher.

An Advantage

"Damn good," Monte answered. "What I also feel good about is that all the time I've spent working and developing an act gives me an advantage now. When you make a hit record, people come to a night club to see you with great

curiosity. And if you don't come within range of satisfying them, you're dead. And you can only satisfy a live audience through experience. And experience I'd had. Like songs. I must know at least 400 by now.

"I think of our business as something like that of a doctor. Most doctors hope to become specialists. Well, a young kid with a brand new hit record today is like a medical student. If he goes into a club and doesn't know how to handle himself, it's like a student at a major operation who doesn't know how to end the operation successfully.

"So the only advice I ever have for people who are breaking into the business is to keep at it and work at getting all the experience you can. Actually, you know what I usually tell people who say they have a daughter or a sister or a

Libby Holman Opens Tour Of Sin Songs

New York—Libby Holman has begun a short tour on which she presents a program titled, *Blues Ballads and Sin Songs*. The numbers comprise English folk songs, American blues, and the show tunes Libby has introduced on Broadway.

Libby is scheduled to perform in Boston April 8-10.

brother who wants to sing? I tell them to quit.

"Because this is a very difficult business. You wait so many years before anything happens. And all the time you're taking a chance. After all, I have a wife and three kids to feed. But if you've got faith and talent, something will happen. "Of course," Monte smiled bleakly, "you may be 50 or 60 before it does happen."

Strictly Ad Lib

NEW YORK

ON STAGE: Leland Hayward intends to star Mary Martin in a fall musical . . . Monte Proser, director of La Vie En Rose, is setting up a Broadway review for next season. He's eyeing the Kean Sisters for starring roles.

ENTERTAINMENT-IN-THE-ROUND: Margaret Truman may tour the summer theaters. The William Morris office is choosing a suitable script . . . Martha Wright (who played in South Pacific more than 1,000 times on Broadway) is at the Empire Room of the Waldorf-Astoria. Part of a national tour of the top rooms . . . Reports are that both the Paramount and Roxy will bring back live stage shows . . . Eartha Kitt goes into La Vie May 25 for two weeks. She'll be seen on Show of Shows May 29 . . . Betty Clooney goes into the Golden hotel in Reno for two weeks April 21 . . . Jerry Vale is at Cafe Society . . . Georgie Shaw plays the Casino Royal in Washington for a fortnight starting April 5.

JAZZ: Joe Roland and Tal Farlow have left the Artie Shaw Gramercy 5. Replacement for Tal was not set at presstime, and Joe will not be replaced. Roland is forming a group of his own and meanwhile recorded for Progressive with Farlow and Tito Puente's rhythm section . . . First three-piano jazz session since the boogie-woogie revival a while back was arranged by Prestige. The pianists were George Wallington, Duke Jordan, and Henri Renaud . . . Lil Armstrong will record a reminiscences-with-piano set for Riverside . . . Miles Davis and Teddy Charles are to share a Prestige session . . . Pee Wee Russell has recorded an album of Dick Cary arrangements for Storyville records, with Vic Dickenson, Doc Cheatham, Buzzy Drootin, John Field, and George Wein.

RECORDS, RADIO AND TV: Felicia Sanders has recorded a Columbia album on which she reproduces the kind of a show she does at the Blue Angel. She was accompanied by the expert Norman Paris trio (they're from the Ruban Bleu) . . . Al Collins is preparing a nightly ABC-TV show. It'll probably go into the time slot opposite Steve Allen and will feature quietly lunar jazz . . . Mercury has resigned Dinah Washington for three years. This time Dinah also gets a separate contract for pop records . . . Atlantic has signed Arnett Cobb . . . Decca will record the For Listener: Only Town Hall concert featuring Ralph Sutton April 17. An all-star band will assist.

CHICAGO

The Blue Note will reopen in April just about half a block from its former location. Manager Frank Holzfeind has announced that the new site for the club is at Clark and Madison streets on the second floor of the building which formerly housed a spot called the Frolics. Opening bill was not set at presstime . . . Two stage shows hit town on April 16. Frankie Laine will headline the bill at the Chicago, with Ruth Brown and Sugar Ray Robinson squaring off at the Regal . . . The same day, Dolores Gray comes into the Palmer House, replacing Kay Thompson, the current star.

The Silver Palms has begun a jazz policy. Alternating groups at present are the Art Hodes band (Muggsy Dawson, trumpet; Jimmy Granato, clarinet; Eddie Schaefer, trombone; Hodes, piano, and Happy Gormley, drums) and the Phil Dooley trio . . . Singer-comic Bob McFadden has been added to the Black Orchid show, on which Josephine Premice is starred . . . The ABC staff orchestra adds a new bassist on April 12—Chubby Jackson . . . Novel gimmick has been added by pianist Claude Jones, now at the Archway. Has an Organ and foot pedal attached to the piano and plays it in such a manner that you'd swear he had a bassist onstand with him. Two men for the price of one . . . Singer Peggy Taylor is back from her long Europe jaunt. She recorded in England for British Columbia.

Tommy Reed's ork took over from Don Glaser's at the Trianon . . . Linda Romano replaced Tony Roman in the calypso revue at the Blue Angel . . . The Crew Cuts, Canadian vocal group who were in the same church choir as the Four Lads, cut their first sides for Mercury this month . . . Music Corp. of America added two jazz combos to their roster—Oscar Pettiford and Tony Scott.

WBKB auditioned for ad agency execs an all-Negro TV show that spotted the Red Saunders' band, singer Lurlean Hunter, and disc jockey Daddie-O Daylie . . . Lowell Fulson plays the Crown lounge on March 24 for a brace of weeks . . . ABC trumpeter Don Jacoby cut some sides with strings for Coral.

HOLLYWOOD

HOTSPOTTING: Royal Room, for years Hollywood Blvd. hangout for two-beaters on new tack with departure of Jack Teagarden (March 16) and opening of Roy Eldridge-Coleman Hawkins combo . . . But loyal Dixiecats are flocking to Ben Pollack's "Sunset Strip" eatery with resumption of his Sunday sessions. Regulars are Charlie Teagarden, cornet; Moe Schneider, trombone; Ray Sherman, piano; Bob McCracken, clarinet. Ben on drums, and not letting anyone forget he is one of the stars of *The Glenn Miller Story*. (But says nixing all film offers until someone signs him for the lead in *The Ben Pollack Story*.)

Notable trend here: ace sidemen long buried in studio-radio-recording niches getting out to "meet the people." Examples—Barney Kessel Quartet (of those great Contemporary records) into the Haig, Murray McEachern, rarely seen in public since days when he starred (trombone, sax, etc.) with Casa Loma, Goodman, et al, has San Fernando Valley jumping to his Friday-Saturday-Sunday sessions at the Spur. Ziggy Elman and Sammy Weiss with Mickey Katz at Band Box, where Mickey, who will be doing dance dates soon, is telling people, "My band isn't all borchted up; we're gonna show we can blow." And Artie Schutt and Bob Laine (the great Swedish keyboarder) are now a piano duo at Salem House. Even those forced to the moves by cuts in studio and radio orks think the music business will benefit.

BAND BRIEFS: Dave Pell octet, featuring Lucy Ann Polk and Butch Stone, doing combination concert-show dates at coast colleges. Next one at L.A. City College March 30 . . . Tex Beneke, riding high on Glenn Miller Story exploitation despite fact his part in the story was skipped, follows Jerry Gray into Palladium April 16. One of special events will be a Glenn Miller reunion night . . . Jack Sperling, longtime Les Brown drummer, cut out to take the Bob Crosby TV show. Replaced by Bill Richmond . . . Pee-wee Monte, Harry James manager, taking rest on doctor's orders, with brother Sal Monte taking over . . . Cocanut Grove, with Henry King ork on stand for long run, in play for younger trade by reviving "College Nights" (Friday and Saturday), as in the '20s, with flat rate dinner-dance show tab of \$5.50 per person. Good deal . . . Joyce Taylor, young singer in recent Coast debut at Band Box, was a solid hit on bill with Leo Diamond and Pete Candeli combo. Joyce will be back.

CODA: Backstage cops at recent Kenton concert here, after repeated warnings on no-smoking law, collared a Kentonite and jailed him. Gene Norman bailed him out and had him back for last half, commenting with a shrug: "I'm just glad he was only smoking tobacco."

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Is Crosby Ready To Quit?

Hollywood—Indications are that one of the longest and most successful careers in show business is approaching the end. The reports here, unconfirmed at writing, are that Bing Crosby probably will make this his last season in radio. And it has been hinted that he will do no more television shows after release of his next, which has been filmed and is now in the editing stage. No release date had been set at this writing.

At Paramount Studios he is completing *The County Girl*, in which he does a "straight" role as an alcoholic, on which the word is that it might win him another Academy award. *White Christmas*, his last big musical, is "in the can" with no date set for release.

Crosby has steadily denied the recurring rumors that he is suffering from a serious illness. A Paramount spokesman said: "We don't think there's anything wrong with Bing. He looks fine. His contract here has years to go. Of course that doesn't mean he can't retire anytime he wants. And if he wants to, it's our guess that he just wants to get out there on one of his ranches, or spend more time on the golf course."

Caught In The Act

Howard Keel; Hotel Last Frontier, Las Vegas

Howard Keel, a big hunk of bass voice encased in a six-foot-four frame, will have the femmes in a tizzy if he continues his nitering fling begun at the Last Frontier. From the musical comedy stage to pictures to intimate saloons is quite a round robin, and many performers have made all jumps competently excepting the last one named. Keel looks and sounds like a could-be success for the supper clubs and smart hotel rooms. His rich resonance is good in lower and medium registers, but gets pinched in delivery of upper octave notes. Yet, he can zoom over this lack of projection upstairs with knowledgeable use of the mike.

His choice for opener rings a solid bell, with *Oh, What a Beautiful Morning*, selling his first big role on Broadway, in *Oklahoma!* Saluting Berlin, Rodgers & Hammerstein, Keel wraps up a neat medley for good remembrance angle. Current choices include *Stranger in Paradise* and *Secret Love*.

With the entrance of tiny (alongside of Keel) Angel Morrow, enactments of music-comedy scenes give the turn a great life. Duet *Make Believe* is properly matched, but scenes from *Kiss Me, Kate* grab the lion's share of attention. George Wyle gives able assist as conductor-accompanist.

—bill willard

Marian McPartland Trio, Hickory House, NYC



Marian continues to sound her own way in an era of echoes. She has absorbed much of the contemporary harmonic idiom but proves that it's not necessary to abandon the left hand in laconic chords to be modern. Not only does Marian swing more by using both hands, but also much of the individual flavor of her playing comes from the flowing counterlines she constructs with her left hand.

Strength could be called the keynote of the McPartland style. As charming as her conception is, the girl builds with the heart of a stomper.

She seemed about to bring down the bar, for example, with her astonishing version of *How High the Moon*. She began it with a bright fugal play of lines and kept accelerating the chase until she broke into a soaring straightaway chorus. The latter kept building in controlled furor until one felt for the safety of the piano. As soon as the climactic final chord was hit, the room responded with concert-type cheers.

At quieter moments—and there are many subtly shaded ones—Marian plays from an imaginative repertoire including such infrequently heard sketches as Ellington's *The Clothed Woman* and Strayhorn's *Lush Life* as well as the complement of evergreen ballads. It is hard to imagine someone not liking this trio.

—nat

Les Brown Orchestra; Diamond Knee, San Francisco

Working under rather difficult conditions for what is primarily a dance band, Les Brown put on a good show and built an increasing clientele during a 10-day stand at this club.

The band itself was impressive in its cleanness, its depth of sound and the commercial, yet tasteful, arrangements. Don Fagerquist emerges as a soloist who can reach the public with his music and, especially on *Love Is Here To Stay*, combines jazz ideas and straight lyricism in an engaging fashion. The usual Brown sidemen-vocalist

bits by Stumpy Brown and Butch Stone went over well with the audience.

Dave Pell's tenor also scored heavily with the patrons. Lucy Ann Polk displayed a good voice and a rather charming, all-American girl manner. Ray Simms sang very pleasingly.

Whatever this band may lack of the fire of a genuine jazz group, it more than makes up for in variety and contrast in performance and arrangements. It's a pity there was no dancing.

—ralph J. gleason

Jimmy Komack; One Fifth Avenue, New York

One Fifth Avenue is a comfortable, no-cover, no-minimum break-in room for new acts. It was the incubator for Dorothy Lamour as a single and, in more recent years, Martha Wright, Hope Emerson, and Jack Cassidy of *Wish You Were Here*. Next in line among the successful alumni should be Jimmy Komack.

Komack was Ronny Graham's understudy in *New Faces* and already has played most the East Side clubs. But this is his debut on the floor without having to provide his own piano accompaniment. The resultant freedom sharpens his act.

After a clever opener about how hard it is to find an opener, Komack goes through a "chauvinistic Western" (the Indians win), a parody on the Gabor sisters and a remarkably inventive bit during which he sets the *New York Daily News* to music. (It could be atonal, but isn't.) The whole act is lightly sardonic, and while there are few moments of peak hilarity, the routine is well paced and intelligently humorous.

Komack himself is irreverently engaging and although he sings with happy disregard for intonation, his voice is raucously effective.

Accompanying Komack is his

coach, Harold Fonville, who also shares the duo-piano interludes with Bob Downey. Downey, who has been at One Fifth Avenue since 1940, is general cultural director of the room.

—nat

The House Lights Dim . . .

St. John, New Brunswick—Frances Yeend, Met soprano, was a game sport when she arrived here for a concert and found the hall in darkness. A storm had caused a power failure, and ushers were using candles and flashlights to escort ticketholders to their seats. Her accompanist, James Benner, said he could play the program from memory, and Miss Yeend said she'd announce the numbers because no one could read his printed program. The fire department contributed an emergency generator to power a single spot focused on Miss Yeend. It was very dramatic—but just as Benner struck the first note, the power was restored and all the lights blazed back on.

Leslie Caron Learned Rhythm In U. S.

New York — "Do you know," grinned Leslie Caron, "that before I came to America, I used to have bad rhythm as a dancer? My mother was always having to correct me. It was after I began to dance to jazz here that my rhythm improved tremendously. This is something about Americans. Almost any American has a good sense of rhythm. I suppose it's because they've heard jazz ever since they were born. Even the ones with no voice for singing can at least talk in rhythm."

This lecture on national attributes was being given in Miss Caron's dressing room in the Broadway theater. The impish MGM star was applying make-up for her guest star role with the Ballets De Paris, headed by Roland Petit.

Leslie had received a leave of absence from MGM to return to her first love—dancing—and to the company with which she began her professional career at the age of 16.

Like An American

A man was singing in the corridor, and Leslie lifted her head. "Roland sings all the time, and he is a man who loves nothing but jazz. He has in his mind, I think, to do ballets with jazz. Roland has a wonderful rhythm—like a native American, really."

"In Paris, I had listened to jazz but had not really taken interest. I heard jazz on records because my brother is a jazz fan. But now that I've been able to hear it here, I really enjoy it and I can sit and listen to jazz all evening. I'm easy to please, too, probably because I don't know so much about it."

"I do like jazz to be very free and spontaneous. I love jam sessions—I just adore them. I used to go to jam sessions in Los Angeles and once went to hear Jack Teagarden whom I like very much. Who else do I like? Well, I don't know the names too well. There's a piano player. You're from *Down Beat*—name some



Leslie Caron

pianists, and I'll tell you which one he is."

Dozen Listed

A dozen pianists were listed in vain until a sudden inspiration struck. "Erroll Garner?"

"Yes, that's the one. I love his piano. I like Nat Cole, too. And what's his name—the old Satchmo? Louis Armstrong. I like Dixieland, and I love Negro spirituals."

Leslie began drawing heavy lines under her eyes until she suddenly remembered an incident with Armstrong and Teagarden that broke her up. She turned, laughing, and said, "I can now dance to jazz, but I still can't sing. I even had the guts—the courage—to sing *St. Louis Blues* in a picture with Jack Teagarden and Louis. I don't know why they chose me because at that time I was really not hip."

"They had to count for me. They would count to seven and point, and then I would sing. Some people know naturally when to enter. I don't. Can you imagine..." Leslie had difficulty controlling her merriment. She rose and began to mimic a vocalist.

"Saint Louis woman - pause - one - two - three - four - oh, it was funny! But that was the way I had to do it. I suppose my feeling that I can't sing well may have to do with fright, you know. When I was little, people used to laugh at my voice. But I'm beginning now to be able to sing jazz a little bit. In the shower every night, I sing before I go on stage. Will I make any records? Do you think I should?" she asked incredulously.

Soundtracks, Maybe

"Possibly there will be soundtrack records," Leslie continued. "As on *Lili*. They usually make those when the film is any good. How did I conceive of the way to play *Lili*? It sounds pretentious. . . . I have a dramatic teacher who is very good, and we tried to combine a character that was at the same time pathetic and funny. If she were only pathetic, she would have been a bore."

"As for how I would have described *Lili* before the picture began, I would say she was slightly late mentally. Oh, I shouldn't say that, should I? Because some people seem to have identified me with the part."

Leslie was off again, lost in identifying laughter. —nat

Columbia Dance Releases Roll

New York—Columbia's new trio of dance bands has its first releases on singles this month. Les Elgart led the parade on March 1 with four sides. *The Varsity Drag* was coupled with *Rocky's Prelude* (Rocky was better known as Rachmaninoff). Second brace was *Bandstand Boogie* and *When Uba Plays the Rumba on the Tuba*.

Pete Rugolo's initial sides hit around March 8, with Dan Terry's new crew following on March 22. The schedule henceforth calls for two dance band singles every two weeks. The bands will rotate in the above order—Elgart, Rugolo, and Terry.

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Norman Weiser, Publisher
Jack Tracy, Editor
Clare Powers, Associate Editor
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Charles Subor, Advertising Mgr.
J. C. Edwards, Advertising
Walter Nohstadt, Jr.,
Circulation Mgr.

NEW YORK OFFICE
122 East 42nd Street
New York 17, N. Y.
Orford 7-2160
Nat Hentoff, Associate Editor
Mal Mandol, Advertising
Hannah Altbush, Editorial

WEST COAST OFFICE
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Yukl, McEachern Feuding Over 'Miller' Solo Credit

By CHARLES EMGE

Hollywood—An interesting aftermath to *The Glenn Miller Story*, is the feud that has broken out between Joe Yukl and Murray McEachern, the two excellent trombonists. They are at odds over division of the credit for the trombone solos on the soundtrack. One sure thing is

that Jimmy Stewart's simulation of actual trombone playing was one of the great performances of this kind in films—and that much of the credit for this goes to Yukl, who coached the actor (he was Stewart's own choice).

The situation is complicated by the fact that when it was announced that Yukl was coaching Stewart, and would be heard on the soundtrack, the Universal-International publicity department, for the first time in filmdom's history, went all out to publicize this phase of the production.

Once started, this part of the campaign couldn't be halted. When a publicity man plants an item in

a syndicated column, he can't call up a few days later and say, "Sorry, old man; seems I made a little error there. Wonder if you'd mind running a correction."

McEachern boiled when Winchell, Parsons and such, thinking they were imparting some real inside stuff, used paragraphs crediting Yukl with the entire solo trombone soundtrack. The *New Yorker's* reviewer even went to some length to point out that "Yukl's imitation of the Miller style is excellent."

Says Murray, "I asked Joe, as a friend and fellow musician, to come forward and ask that the matter be straightened out. He did

one solo in the picture—in the Connie's Inn sequence—and I did everything else. He laughed in my face.

"I had to contact the columnists myself. Winchell and most of the others have run corrections. And now, even the *Overture*, Local 47's official publication has come out with a big spread on Joe and most of the other musicians who recorded for the picture—without a mention of me. Someone said this is a 'phony feud'—part of the publicity campaign. Well, there's nothing either phony, or funny, about it from my viewpoint."

Though friends and families of Yukl and McEachern were lining up to take sides, musicians here were quietly enjoying it from the sidelines, noting that a couple of top-rank instrumentalists in the spotlight for a change is good for the profession.

STUDIO NOTES: Dave Gilbert, the ace British guitarist who joined the Katherine Dunham troupe here, is in Italy working with the dancer in her first featured film role, a top part in *Mambo* (Silvano Mangano, Vittorio Gassman, Shelley Winters, et al) . . . Jerome Courtland, the young singer who didn't quite make it on his last try at films and returned to the night club circuit, has been "rediscovered" and by the same studio, Columbia. He's coming back for a featured role with Bob Francis and Dianne Foster in a Bryan Foy production.

Columbia Producer Jonie Taps will bring Frankie Laine back for another film shot, his fifth for Taps. An as yet untitled musical to go after Taps completes his big-budget (CinemaScope and Technicolor) *Three for the Show* with Betty Grable and the *Champions* . . . Unseen Tennessee Ernie's voice, doing the title song, will be heard in forthcoming Marilyn Monroe-Bob Mitchum starrer, *River of No Return* in manner of Tex Ritter in *High Noon*.

H'w'd Pops Stars Manne, Alberghetti

Hollywood—David Forester, the onetime jazzman (trumpet) who now heads the newly formed Hollywood Pops Orchestra, was scheduled for his first local concert with the group in a concert at the Moulin Rouge (formerly the Earl Carroll theater) on March 15. The combination night club and theater would ordinarily have been dark on that night, Monday.

On the program were singer Anna Maria Alberghetti, a 50-voice choir, and Shelly Manne, who, working on a platform rising from the orchestra pit, did the solo part in his own composition, *Primitive* in *Percussion*.

The concert was presented during a series of April dates in other California cities.

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Filmland Up Beat



JULIUS LaROSA, just after he arrived in Hollywood, spotted this old Model A Ford on the street and stopped to take a look at it, exclaiming that it was just like the one he was driving not long ago. But now he has a Caddy.

LaRosa Properly Humble In Hollywood

By MARY ENGLISH

Hollywood—Julius LaRosa, the singer Arthur Godfrey fired because he "lacked humility," opened his first West Coast engagement at Ciro's so filled with humility that he was, in his own words, "scared stiff." But after his first few numbers—and the discovery that movieland audiences are notoriously friendly—Julius reacted like the friendly guy he is, and the warmth became mutual.

After his first show, when we talked in his celebrity-cluttered dressing room, he said, "I've been nervous on all my openings. After all, I'm still new to this personal appearance thing."

"Somehow it's different from television. I look out there, and I see all these famous people I've seen in the movies—Jeanne Crain, Mitzi Gaynor, Terry Moore, Barry Sullivan, Corrine Calvet—and they start to applaud even before I start to sing. It just threw me. That's all."

"I was pretty lousy on my first couple of numbers, and they give me this great big hand like they knew just how scared I was and wanted to help me. And all along I'd been warned that these Hollywood first-night audiences were cold and tough. Somebody got it wrong, that's all."

Concerning a rumored big picture deal, LaRosa said, "It's all just rumor. I was supposed to get a screen test at Paramount, but it's been postponed—indeinitely as far as I know. The same for that report that I was in line for a part in *Show Business* at 20th Century. Am I interested in a screen career? Well, it's like this. If it happens to me—all right. But I'm not going to push for it."

Harry Sobel, one of LaRosa's chief helpers, added, "Julius is booked up solid into next September and getting as high as \$7,500 a week for night club dates, not counting his CBS radio show, TV guest shots, records, and such."

"How many big Hollywood stars are getting that kind of money nowadays? And look what happened to these singers who were signed for pictures and brought

out to Hollywood with all that hullabaloo and fanfare."

"Not that I wouldn't want to live in Hollywood," LaRosa said. "Gosh, these houses with the funny roofs and all these swimming pools!"

"And right next to the CBS studios modest little houses, where I see an old jalopy just like the one I was driving not so long ago. I spend all my time here sight-seeing and shooting pictures to send to the folks back home. Yesterday I sent 200 post cards to my friends, just like a tourist."

His dressing room table was stacked with telegrams from well-wishers. Asked if he had received one from Arthur Godfrey, he replied sadly:

"No. I don't hear from Mr. G. at all. I guess he just doesn't like me anymore."

Asked about the \$1,250,000 suit fled here against him, Archie Bleyer and their publishing company, claiming that their *Eh, Cumpari* is an infringement on *Hey, Goomba*, said to have been written in 1948, Julius said:

"We never heard of this song. I hope people won't read about this suit and think I've done something wrong."

Our Boy

Two issues ago we asked readers to identify the saxist in a photo of Len Nash's c&w band that was so popular in Los Angeles during the late '20s and early '30s, with the first correct reply to win a year's subscription to *Down Beat*. First right answer came from Joan Harman of Los Angeles, who was sharp enough to spot the man as Charles Emge, *Down Beat's* west coast manager and a former professional musician.



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COUNTERPOINT

By Nat Hentoff

I'm skeptical when geographical labels are given to ways of playing jazz. The latest example of this thinking-by-pigeonholes is the attempt to convince the populace that there is a growing west coast school of jazz. This is nonsense. There does happen to be a large amount of current activity in the Los Angeles and San Francisco areas, and out of it some good jazz is being produced. But there is nothing about the Los Angeles car lots or the excellent eating places in San Francisco that makes the music any different there from that in Chicago or New York.

The Shorty Rogers entourage has been outlining some provocative new directions, but so have Charlie Mingus, Teddy Charles, Hall Overton, and John Lewis in the east. And one of the major young men with ideas is Bill Russo in Chicago.

In view of the economic determinism of the music business, it's

N. Y. Basin Street Spot Settles Down To Strictly Music

New York—Ralph Watkins' Basin Street finally has hit on a definite strictly music policy after vacillating for some time between exotic dancers and bankruptcy.

Louis Armstrong opened March 12 for four weeks, and the club is emphasizing good jazz of all kinds and attempting to prove that Broadway is bright enough for two major jazz clubs.

The seating capacity of the room was increased when the former small dining room was added to the main hall. The room, therefore, potentially can handle the turnover that high-budget shows require.

There will be a small music charge for all comers, but once past the ticket window, the customers can enter either the minimum section or the no-minimum section. The no-minimum section is equivalent to the right-field pavilion at Birdland. There will be no cover charge at any time.

In terms of post-Louis talent, negotiations are under way with Ted Heath if the thorny English musicians' union hassle can be solved. Gerry Mulligan is booked April 9 for two weeks, and Chet Baker may also make his Broadway debut there this season. Woody Herman will play a week May 18. Opening with Armstrong was the young Canadian pianist, Paul Bley, in his first major New York engagement.

Watkins also has inaugurated a series of Monday night concerts. They began March 15 with a Leonard Feather-produced hot vs. cool session.

conceivable that a series of gigs could move all the Rogersmen to New York (where several came from originally) and the New York innovators to the west coast. Do we just switch the geographical labels in that case or do the Rogersmen stop creating?

A Pleasant Lead

As for the Baker-Mulligan strolling players, now ambling their separate ways, I'm not yet convinced, to begin with, that they're particularly important except as a pleasant lead for other more responsible musicians to build on. In any case, I fail to find a specifically California flavor to their counterpoint or tone.

Brubeck fortunately is Brubeck, and I'm sure nothing as accidental as a place of residence could af-

fect that implacable musician. It is true that Turk Murphy and Bob Scobey are active west coasters, but I would think it unfair to the region to blame it for those scratchy records.

Come to think of it, the one thing I do associate with the west coast lately is the amount of pernicious publicity a few of the musicians working there have brought on jazz. It is none of my business what these narcissists do to themselves, but two of the more famous of them have done more harm to jazz and their fellow musicians than any pair of sick adolescents in many years. So if there is a pride of geographical accomplishment among west coast musicians, they would do well to get rid of the junkies among them or run the risk of having their collective work wasted in the face of public disdain.

Applies Everywhere

This, of course, applies to musicians all over the country. The bandroom cleaning isn't up to the west coast only. Junkies are sick; they need psychiatric care. So long as they are sick, they have no place in the music business. Get them to a doctor, but don't get them gigs. Fortunately, there are more and

more young jazzmen who have seen the frightening deterioration of once promising talents because of dope, and these younger men will have nothing to do with it. All of which brings me to a group of such men who have not been written up in *Time* magazine, who are not being glamorized as members of any "school," but who are increasingly well known and respected in Europe though still almost unknown in this country.

The easy way out would be to call them members of a new eastern school of jazz, since they often work in the east together and have discussed seriously among themselves the future of jazz and their place in it. Not being a labeler, however, I can best tell you the individual names of some: Quincy Jones, Clifford Brown, Gigi Gryce, Art Farmer, and the perhaps somewhat more familiar Lou Donaldson, Horace Silver, and Percy Heath.

Less Room For Spoiled

There are others, but the point is that this is the most encouraging group of brilliant, well-grounded jazzmen to have developed in several years. It couldn't have happened at a better time for jazz, because as the demands of

Burton Signs Helen Forrest


Hollywood—Bill Burton, the one-time dance band manager (Jimmy Dorsey, et al) who now operates a personal management office here, has added two more musical attractions to his stable.

One is a former client, Helen Forrest, who came out of retirement recently to resume her career and who will make her headquarters here (she has been working in New York). The other is Murray Arnold, pianist formerly featured by Freddy Martin, and who is now playing night club dates as a single.

the art increase, there is less and less room in it for spoiled and spoiling children.

The musicians I've just named are men—men aware of the economic and social problems of the jazzman, but they are not quick to run into their minds in self-pity. These musicians are building their own way, and in the process, are helping build a better prospect for jazz. In the next issue I'll tell the views of one of them, Quincy Jones.

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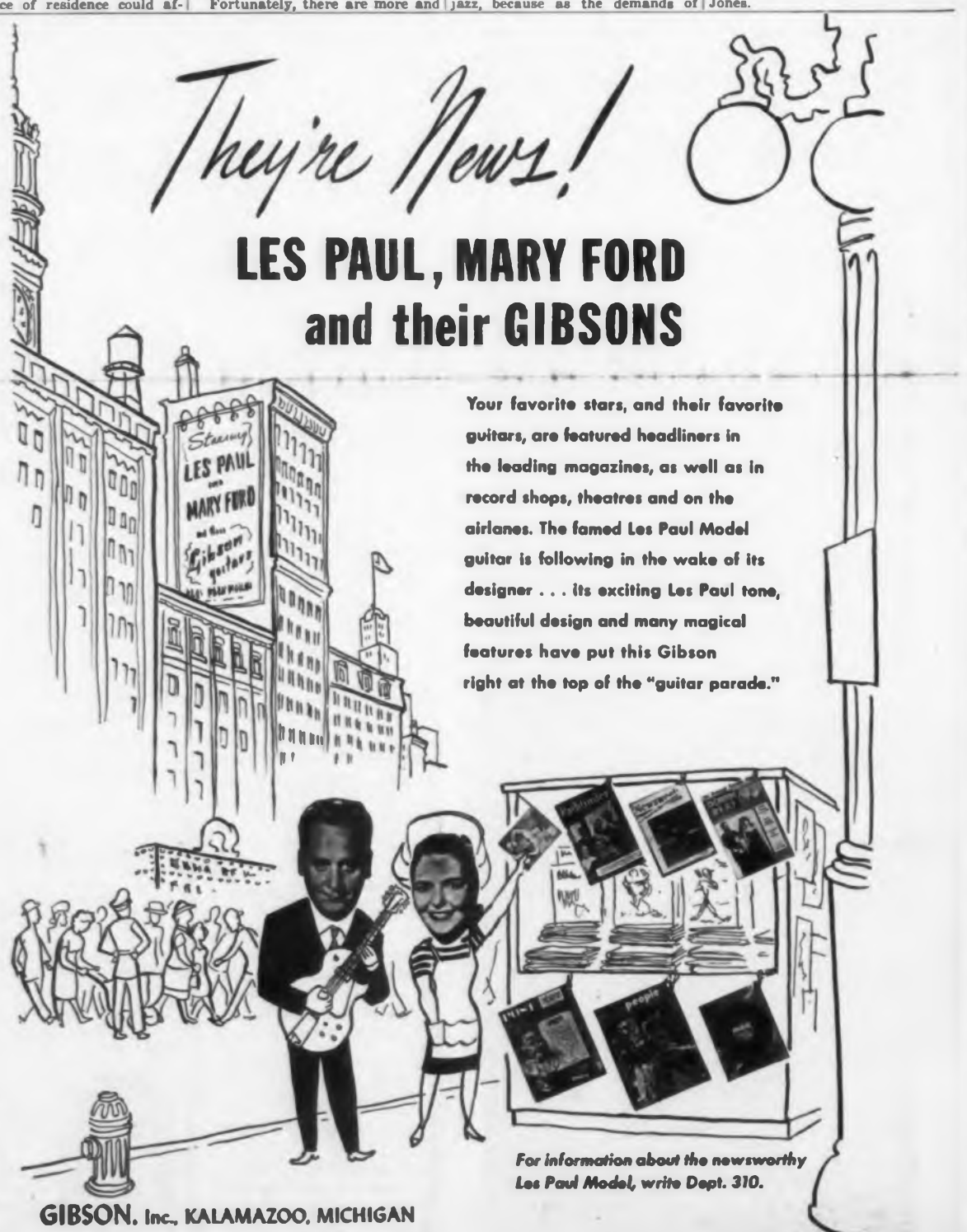
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Addiction? It Can Happen To Anyone, Warns Anita

By HAL HOLLY

Hollywood—A girl singer who is determined to make a comeback that will be truly dramatic—if she can make it—seemed to be off to a promising start here as Anita O'Day, teamed with a small combo headed by Vido Musso, opened for what is expected to be a run of several weeks at the Starlight Room, a relatively out-of-the-way spot in southwest Los Angeles.

On the opening night the Starlight was packed. Some were loyal fans to whom she is still "the greatest"; others were there for a look and a listen, attracted by the fact that the singer is one of the best known members of her profession to become involved in the currently all-too-prevalent narcotics mess.

First Appearance

Anita was making her first appearance since her release from a Los Angeles county institution where she served several months following her conviction here last fall on a heroin charge. She was released recently for good behavior and because she had a good job waiting for her. The authorities apparently felt—and rightly—that a singer or musician has a better chance of getting straightened out when actively and successfully pursuing his profession—and this engagement could be Anita's last chance. She feels this very strongly, saying:

"I've had a rough time. Out of the hospital after that operation, then feeling that things were coming my way again when I was out there on the Sunset Strip and hopeful of probation. Then, bang! I'm in the women's wing of the county jail. It was an education—in crime!

"But they do the best they can I guess—not enough money and facilities. So they have to keep us there—I was in the 'tank,' as they call it, for a month and a half—until they can transfer us to some other place where conditions are better.

Can Do

"There were girls in the county jail who were 'kicking it off.' I saw them suffer. Oh, they get medical attention. There just isn't much that can be done for the bad cases. Even the short time—it only seemed like a lifetime—I was there I saw some of these girls, young and old, go out and come back again within days. I said to myself, 'Anita, when you go out of here this time, you're



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Anita O'Day & Vido Musso

NOT COMING BACK! And I meant it. Of course, we all do. But I think I can do it."

What would help? she was asked. "Mostly just to be left alone to go about our business—mine is singing—in a normal way. People who have had trouble of this kind know they have brought it on themselves without being reminded. But they don't want to be treated as freaks—or trailed as criminals. That kind of treatment makes them think they are being persecuted. I felt that way."

Did she have any suggestion as to what could be done about the narcotics problem?

"I do, and you can pass it on! Get this across to the people who think it can't happen to them. It can happen to ANYBODY! Or their kids. It can happen so easy that no one believes it—until it happens."

Why is the narcotics evil associated with the dance band business—and more so with the jazz field?

"I just don't know. It's not really the musicians and bandleaders. It's the leeches who like to hang around the edges of the night-life world, and you want to watch for them in the class spots as well as the dives. I've worked in both. Tell the kids to be careful about digging these characters who are not professionals themselves, but who like to hang around with musicians, singers, and entertainers after hours, 'just for kicks.'"

"Of course, a business like ours can make us easy marks. Look at me. I was a kid still in my teens when I was singing around those Chicago spots. Then, next thing I knew I'm up there in front of a band, with a trumpet rocking the joint—remember things like *Let Me Off Uptown?*—and kids screaming. All that wartime excitement. Then the postwar slump, with its big letdown.

"Well, I'm older now—33—and wiser. And I know I was lucky not to get in any deeper."

Anita, despite loss of weight, is looking well. She wasn't at her best when we caught her at the Starlight, but the principal reason was lack of preparation—she had lost her library (since recovered) and Vido and his boys were handicapped. But when the unit shapes up as a package, and that is the plan, it can be a fine little jazz attraction in any club that has a market for jazz attractions.

Europe Now Gets 'Platterbrains' Show

New York—European fans can now join the weekly contest for free *Down Beat* subscriptions on ABC's network radio show, *Platterbrains*.

The program, a music panel quiz for which questions are sent in by listeners, features Leonard Fire as emcee, Virginia Wicks and Bob Thiele as regular experts, and name bandleaders and singers as guests. It is now being transcribed and shortwaved via Armed Forces Radio Service and can be heard all over Europe at 10 p.m. Sundays, Greenwich time.

Domestically, the show is still aired at 11 a.m. EST Saturdays (delayed on western stations).

PERSPECTIVES

By Ralph J. Gleason

Don't look now, but the hottest act in the country might turn out to be our old friend Dizzy Gillespie. On the recent *Festival of Modern American Jazz*, the show-stopping, scene-stealing, and crowd-pleasing sleeper of the whole show was Dizzy. Audience reaction in San Francisco and Oakland (where the show did almost capacity business in three performances) was unusually strong. Whether leading the band, dancing to Candido's drumming, playing, or singing, Dizzy seems to have the right approach. The audience loved it.

At one point in the proceedings, Diz worked *You're Nuthin' But a Houn' Dog* into the song and brought down the house. This is a pretty important point because it explains his strength and, by correlation, the weakness of some of his contemporaries.

Dizzy's strength is simple. Like the great Negro artists of the past, he has retained his ties with his race and its culture. He expresses himself frequently enough in terms familiar to the common man for them to love him. This also has been the strength of, say, Louis Jordan. And in the past, Duke Ellington.

Eckstine Case Cited

Lack of it is one of the reasons Billy Eckstine no longer is the draw he was and a surplus of it in its simplest form is what makes the rhythm & blues artists the best buy in the business.

Look back a few years and you'll recall how the top musicians, the top bands, the top performers from Buck and Bubbles to Ellington were race heroes, with a terrific race following. Our times and our culture have changed, naturally—today don't try to promote Duke at a dance opposite the Drifters.

But of all the great musicians his race has produced, Dizzy today is one of the few who have retained the link to his own race while forging ahead musically.

Potential Big Draw

This folk link, plus the fact that there are very few musicians indeed who can combine artistry on their horn with dancing, humor and the rest of Dizzy's zany personality, have made Gillespie into potentially the biggest attraction in the jazz field and an artist who can be built into the stature and earning power during the next decade that Louis Armstrong has enjoyed in this.

If somebody doesn't get busy soon and help Dizzy capitalize on the greatest natural assets any musician has today, why we'll just have to start a popular uprising among us Gillespie fans and do it ourselves.

Chuck Foster Ork Marks 15th Year

Chicago—Chuck Foster, the leader whose band this year marks its 15th anniversary, currently is in the midst of a long stand at the Peabody hotel in Memphis before heading north for another extended date at the Aragon here.

Foster already has 32 solid weeks of bookings locked up for this year.

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Loop, Echo Recording Processes Described

By OLIVER BERLINER

A tape recorder in the home no longer is a rarity. It even may be considered essential for family entertainment, for recording important events, and for the retention of high fidelity musical selections. This column will describe two more tape recorder effects for you to try out. The continuous tape loop provides the enthusiast with a number of handy effects requiring his ingenuity. One trick relies upon a piece of tape with ends spliced together to form a loop.

Care must be exercised in handling large loops to keep them from getting tangled up. Many persons make up boards with guide pins so that the tape follows an easy continuous path from the recorder, around the various guides (used only to take up slack), and back to the machine again. A degree of flutter will be introduced here. Therefore, this device should be confined to voice tracks only.

Another way of achieving this is merely to let the slack tape fall into a basket. If done properly, the tape should present no difficulty. Do not handle the tape while it is in the basket.

Loop Use Described

The loop may be used to repeat the playback of a recorded selection, or, with a suitable timer, used to switch from record to playback and back. The loop may be used to allow a person to record his voice and then hear a playback of it. Both of these tricks are excellent as selling and teaching aids.

Using the shortest loop possible, the recorder may be used as an echo chamber by feeding the input signal (from microphone, tuner, or record player) to a monitor system direct and simultaneously to the monitor (or what have you) through the recorder with the endless loop.

Nowadays, many popular records need a gimmick; the public wants it. One of the most popular of these is the use of an echo. Normally, this effect is accomplished by the use of echo chambers which take up a great deal of space. I know of an instance where one major studio used the hard

the machine through a spare channel on the input mixer panel. Because the playback head picks up the recorded material a fraction of a second after recording and feeds it in again, the result is a recording of the second signal over the original but delayed a fraction of a second—a beautiful reverberation effect.

The amount of echo is controlled by the "echo channel" (input) on the mixer. Some caution must be exercised to make sure the level of the echo does not exceed that of the original. Otherwise a "feedback" will result, and the recording will be ruined. The delay time of the reverberation is also controllable. For greater delay in the reverberation, operate your recorder at the slower speed if possible.

Many startling effects may be accomplished through the use of echo and reverberation systems. Doubtless, you will think of many variations yourself.

walls of the washroom to provide echo in a minimum of space.

Accomplish Effect

Today a good space-saving tape recorder may be used to accomplish this effect. Here is a setup allowing the recordist to introduce any required amount of echo onto the tape while recording:

A signal is fed to the recorder through a separate mixer. The output of the recorder is fed back into

Hi-Fi Flashes

Electro-Voice, Buchanan, Mich., has issued a 16-page brochure called *Tools for Building Temples of Tone*, which tells about the three basic types of equipment needed for high

fidelity reproduction. Besides discussing how to choose parts for a hi-fi set, it takes up sound and reproduction. The booklet may be obtained from the company by sending it 10 cents in coins or stamps.

Any home phonograph now can be equipped to play binaural 3-D records, according to Cook Laboratories. An inexpensive clip-on, which attaches to the arm, provides a side-car type of arrangement with a half-inch mounting hole and two standard cartridges. Regular single-type LPs also may be played with the revised arm.

An accessory, mounted on one corner of a record changer can convert it to a tape-transport mechanism. With the addition of a suitable pre-amp, you have a complete tape recorder. The Phone-Tape Recorder does not introduce an "wow" or "flutter" and any size tape up to 12 inches can be used. Any speed from 1 1/2 revolutions a second to 15 revolutions a second may be obtained.

Magnecord has come out with a

comprehensive, comparative chart listing all specifications for each type of recording mechanism and each available amplifier. For the first time there is, for each type of component, a direct comparison of specifications. This is part of two catalogs issued, one for the professional market and one for the hi-fi enthusiasts.

Kelton of Boston has come out with a new speaker-enclosure system reported to reproduce the full wide-range recorded spectrum. The amplifier delivers 15 watts of undistorted power, and there are two loudspeakers, one for the low frequencies and one for the middle and high frequencies. There is a three-speed Collaro changer with a record compensator. There is a GE variable reluctance pickup cartridge and also a switch position and external jack for connecting AM-FM tuners.

Pentron has developed a new hi-fi tape recorder with an f-r response of 50 to 12,000 cps-3 db. Model PMD is compact and portable and consists of the pre-amp



Tape Measure

Some Of Best Done By Amateurs, Not For Sale

By Robert Oakes Jordan

When you called a man an amateur in years past, you ducked. Label his work professional, and you had a friend. Now it's different. We all strive to have our avocational work appear as little like the dollar-hungry professional as possible. Here in America the same tools, knowledge, and materials are available to amateur and professional alike. Being an amateur artist, poet, musician, or tapeologist means simply that you do not want money in recognition.

The best on tapes is not for sale but can be heard by the interested. During the last several years, I have had the opportunity to hear many exceptionally fine amateur tapes. In listening to them again for my own pleasure I found several exciting ones, all of which captured the divergent interests of their talented makers.

They are the work of James Cunningham, engineer, musician; Hugh Downs, announcer, musician, philosopher, and Studs Terkel, entertainer, musicologist, human being. The noncommercial tapes by these

men, for the most part are works of art. Cunningham, an engineer with NBC is the unusual combination of technician and musician, thoroughly trained and practiced in both fields. His talents are evident in every tape he records. We have all heard the second-rate recordings of first-rate orchestras and conductors, and it is likely that the cause is not so much technological deficiency as it is a lack of understanding of the music itself. I know nothing of Cunningham's studio work, and I have heard his fine collection of monaural and binaural recordings, which surpass commercial tapes and discs in quality, subject matter, technique, and editing. Many are his own compositions recorded from the piano by himself.

Downs is an easy-does-it announcer for NBC who leaves the drama to the actors and is respected for it. He just isn't the kind of guy they'd ask to tell his audience to run right down to the corner store tonight.

Musical composition is one of Downs' avocations, and one of his works, *An Elegiac Prelude in A Minor*, stands out in my mind. Orchestrated and taped with no commercial thought in mind, it nevertheless was aired on the old Dave Garraway show from Chicago. His *Soliloquy* was taped recently for me, but I have not yet found time to review it carefully; his new string quartet promises to be excellent.

Terkel is an entertainer-boomer of the highest order, whose range of musical interests cannot be confined in the usual commercial situation without loss of color. Terkel enthusiasts will agree that he has fulfilled his ambition to be a genuine musicologist and that he has achieved it without losing his light and refreshing style.

New Tapes Made At Florence May Fete

New York—The catalog of pre-recorded, high-fidelity tapes is growing. One of the latest additions is released by Audiosphere, Inc., Livingston, N. J.

Its set of tapes was made in Italy during one of the Florence May Festival series.

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History of Music His noncommercial tapes are a fine history of American music, a kaleidoscopic view of all music as one influence—jazz, folk, and classical—each a different expression of feeling and each the more valuable for the presence of the others.

Studs' tapes would delight the coldest critics. He selects what he believes to be the best examples of music, legend, and anecdote. Then he passes them along in his affable and casual way as our undeniable heritage. All thanks to Studs for uncovering many a treasure.

I am sure amateur tapeologists would be interested in what others are doing. If any readers have extra tape copies of original works I will be glad to review them in *Tape Measure* if they are judged to be of sufficient interest to other readers.

Send questions to Robert Oakes Jordan, 629 Marion Avenue, Highland Park, Ill. Enclose stamped, self-addressed envelope for personal reply.



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WRITE FOR CATALOG

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Opera Singer's Schedule A Rigorous One: Tucker

New York—The popular vocalist touring the tough night club circuit while doubling on television one-niters sometimes envies the remote opera singer.

The theory is that the operatic vocalist sings a couple of times a week during the season, and during the rest of the time, aside from a recital or a festival or two, takes it easy. This theory, as Richard Tucker of the Metropolitan Opera company demonstrates, is wildly untrue.

A few weeks ago, to cite one seven-day example, Tucker sang in a Met performance of *Così fan Tutte* on a Saturday night, played Don Jose in *Carmen* the following Monday, recorded *Lucia di Lammermoor* with Lily Pons on Wednesday, sang *Così* again on Thursday and on Saturday left for Dayton, Ohio, to make a Sunday concert.

"Don't forget, too," said Tucker, "the rehearsals that must precede each performance. Rehearsals for a new production begin three weeks before it opens. They start at 10:30 in the morning and last until 5, and sometimes we come back at night for more. For familiar operas, we rehearse every day for a week before the performance.

"As a result of this rigid time schedule, there is no time in opera for people who cannot grasp things in a hurry. I might also point out that the role itself is studied by the singer in advance of the rehearsal. It must be known by the time the rehearsal starts. And in addition to rehearsals and performances, we have to find time for recording sessions, TV shows, work on concert repertoire and recitals themselves. The opera singer is now every bit as much a part of the commercialized entertainment picture as the pop singer.

"It comes to the point where one has to be concerned about how much the brain and the voice can absorb, because we have to be in top condition for every performance. As a result, I simply have to stop singing and rest for three months now every year or I couldn't keep it up.

"There is so much work in the States, let alone at all the festivals in Europe and South America, that I could be working all the time. But finally, this year I hope to have my first real vacation in nine years. I started on one last summer, but then my father died."

And for Tucker there is more

Unusual Instruments Featured Heavily On Newest Releases

By Will Leonard

You can be a classical music devotee all your life, and never meet an opportunity to hear a woodwind quintet in person. Imagine, therefore, how rare is an opportunity to hear "The Tallest Quintet in the World"—its members averaging six feet in height despite the presence of a horn player who's only 5' 8 1/2".

Such an exotic musical experience is at the fingertips of citizens in the land today, easily available to record buyers whose fathers never dreamed of hearing any kind of woodwind quartet at all—even one averaging only a humdrum 5' 6" in height. It's part of the miracle of LP!

The microgroove release list each month is loaded with items played

work available than for most. He is not only one of the world's most respected operatic tenors, but he is also widely admired for his cantorial singing. Then there are his operetta and semiclassical recordings. And recently he's become a Columbia pop artist with sides like *Tell Me, Carissima* and *The Love-*

on unusual instruments, or in combinations no concert manager ever would venture putting on a stage. When Leopold Stokowski voiced a little anxiety last month about finding a jews-harpist for a CBS broadcast, he was looking for one of the very few musical gadgets that isn't featured on some LP label or another.

The lute and the flute, the viola d'amore and the viola da gamba, the virginal and the clavicord, even the glass harmonica—they all have been recorded in the last few years. A Chicago cafe operator conducted a long earnest search for a professional mandolinist last year and finally gave up—but one appeared on LP a few months back, just about the time there came forth a concerto for tap dancer and orchestra.

The newest releases include a harp duo, a couple of pieces for saxophone and symphony orchestra, and a program of hymns sung by a serious chorale and played on antique music boxes. Alongside that sort of thing, a woodwind quintet

looks tame, even if it's the tallest in the world.

But the six-footers turn out one of the most attractive chamber music discs of the season (Columbia ML4834, 12"), backing Mozart's *K. 452* with Beethoven's *Opus 16*. Only four-fifths of the Philadelphia Woodwind Quintet, comprising members of the Philadelphia Orchestra, is blowing in these ideally matched exercises in E flat. Rudolf Serkin's piano replaces William Kincaid's flute with the oboe of John de Lancie, the clarinet of Anthony Gigliotti, the bassoon of Sol Schoenbach, and the horn of Mason (Shorty) Jones.

Phrasing is graceful, attack is spirited, the many contrasts of tone are made effectively. It's too bad there aren't more woodwind fivesomes afoot in the land to play this kind of musical literature in person. But there aren't, there won't be, and that's that.

The future of the harp duo is even dimmer, although Carlos Salzedo and Lucile Lawrence strum a beguiling program (Mercury MG-10144, 12") of Salzedo transcriptions of evergreens. In a Granados adaptation there's a hint of Segovia's guitar and a reminder that the git-box can do things the harp never will handle. The featured side, and the more rewarding one, is a Salzedo solo of eight nicely attuned dances of his own composition.

Marcel Mulé, French saxophonist, is treading ground not entirely unexplored when he records Jacques Ibert's *Concertino da Camera* and Debussy's *Rhapsodie for Saxophone and Orchestra* with the Paris Philharmonic under Manuel Rosenthal (Capitol L8231, 10").

Written many years ago by composers recognized as masters, each piece utilizes the sax skillfully, but neither has gotten very far in the repertory. No good reason, excepting the traditional conservatism of the longhairs.

A *Music Box of Hymns* (Vanguard VRS450, 12") is the name of a weird disc on which the Vanguard Chorale, a well-balanced unit under Willie Thomas Jones, sings a series of traditional hymns and spirituals, alternating with the tinny tinklings of the 150-year-old music boxes from the Bormand collection of Pelham, N. Y. As the tenor in *Song of Norway* put it: "Strange music to my ears!"

We're thinking of composing sonata for ocarina and kazoo. Nobody will play it in public, but it will make a great LP record.

CLASSICS IN CAPSULE

Current disc album releases with ratings and snappy-over-the-top 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.

Off the Beaten Track

Disc Data	Ratings	Comments
HEINEMITH: <i>Das Marienleben</i> . Jeanne Tourel, mezzo, and Erich Her Kuhn, piano. COLUMBIA SL196, 2-12".	★★★★★ Performance ★★★★★ Recording	● Tourel, who sang the premiere of this song cycle six years ago, will have few challengers for the vocal role. It is difficult emotionally and technically, but it is fascinating, too. Not exciting, but moving and subtly rewarding, in this first recording.
TORREDO: <i>Entre Fernandez</i> ; zarzuela in three acts. SORIA 70-009, 12".	★★★★ Performance ★★★★ Recording	● The zarzuela, Spanish equivalent of something between musical comedy and operetta, has "times you can whistle." This one, typical of the half dozen or so released here by Soria, has infectious tunes and bright spirit. There's no English translation of the lyrics, but maybe that isn't necessary.
CRICE: <i>Poor Cyst</i> . Oslo Philharmonic, Odd Groenker-Beggs, with Eva Fryn, soprano, and Alfred Waststad, tenor. MERCURY MG10148, 12".	★★★★ Performance ★★★★ Recording	● This is the original stage version, containing not only both familiar tunes but some "new" music with Eva Fryn as Solveig and Alfred Waststad as Poor Cyst. The Oslo orchestra's tone hasn't the resonance to which we've accustomed, though the performance carries authority.
STRAVINSKY: <i>Palestrina</i> . Cleveland Orchestra, Stravinsky, with Mary Simmon, soprano, Glenn Schmitt, tenor, and Phillip MacGregor, bass. COLUMBIA ML4830, 12".	★★★★ Performance ★★★★ Recording	● The composer conducts the first full recording of a ballet score 34 years old, and it's fresh as a daisy. Incidental songs are innocuous, neither helping nor hindering a quasi-plot described in Robert Craft's excellent notes as "one of those simple/complex 'A thinks B is C' Neapolitan dialogue comedies."

Vocalists

ROBERTA PETERS, coloratura soprano. <i>Youngest Member of a Great Tradition</i> . RCA-VICTOR LM1706, 12".	★★★★ Performance ★★★★ Recording	● This is a tough test to put a girl to. The Met's young coloratura sang through some of the loftiest and toughest of the arabesque aria—then the last few hands carry triumph of Teatraccio, Gull-Carel, Posa. The present generation does all right.
DOROTHY WARENSKJOLD, soprano. <i>Songs by Grieg and Dvorak</i> , with Concert Arts Orchestra. George Grozier, conductor. CAPITOL PB347, 12".	★★★★ Performance ★★★★ Recording	● The West Coast artist makes her recording bow with a singing style of calm sweetness but no great interpretative range apparent. Her vocalizing is more exciting than the murky accompaniment.
FERRUCCIO TAGLIAVINI, tenor. <i>Aria from the Opera</i> . Orchestra of Radio Italiana. CETRA AB0158, 12".	★★★★ Performance ★★★★ Recording	● Tagliavini hasn't been uniformly successful in all his recent opera dishes, but this hand-picked selection finds him shining in arias of Verdi, Rossini, Puccini, Mascagni, Bellini, et al. Accompaniment, under Ugo Tanassi and Mario Rossi, is not clearly focused.

Chamber Music

SCHUBERT: <i>Quartets Nos. 13, 14, and 15</i> . Budapest String Quartet. COLUMBIA SL194, 2-12".	★★★★★ Performance ★★★★★ Recording	● These were recorded on the Stradivarius collection in the Library of Congress. They're available individually as well as in the set. Outside of that, there's nothing to report—excepting that they're played with customary Budapest perfection.
SCHUMANN: <i>Four Sketches in Feltton & Trio No. 1</i> . Pablo Casals, cello; Alexander Schneider, violin; Leopold Homan and Mieczyslaw Horowitz, piano. COLUMBIA ML4718, 12".	★★★★★ Performance ★★★★★ Recording	● This release, in the Prades festival series, is a couple of months old, and we've been postponing mention of it because one thing after another takes priority. Here's official notification that it is great.

Standards

BEETHOVEN: <i>Missa Solemnis</i> . NBC Symphony Orchestra, Arturo Toscanini, soloists. RCA-VICTOR LM6010, 2-12".	★★★★★ Performance ★★★★★ Recording	● Here's some of the finest sound RCA has engineered on a scale this big, along with a performance that far surpasses either of the two earlier LP pressings of the Missa.
BRAMMS: <i>Symphony No. 2</i> . Philadelphia Orchestra, Eugene Ormandy. COLUMBIA ML4827, 12".	★★★★★ Performance ★★★★★ Recording	● With this recording the Phillies become the first orchestra to complete the Brahms symphony cycle for Columbia. It has been a distinguished event that will live for a good many years in the record catalog.
MOZART: <i>Piano Concertos Nos. 9 and 20</i> . Gieseler Neuen, Pro Musica Symphony, Hans Swarowsky. VOX PL8480, 12".	★★★★ Performance ★★★★ Recording	● There is beautiful depth of keyboard and orchestral tone here, although the concertos aren't always speaking as clearly as they should. They are attractive, in this version, for poignancy rather than power.
LISZT: <i>Concerto No. 1</i> / SAINT-SAENS: <i>Concerto No. 2</i> . Emil Gilels, pianist, -1st U.S.S.R. State Orchestra, Kiril Kondrashin. VANGUARD VRS6012, 12".	★★★★ Performance ★★★★ Recording	● This kid really can rock; now, if he only could learn to lay down a hunt once in a while he might be able to play Liszt and Saint-Saens. Reproduction-wise, this is the weakest offering from beyond the Iron Curtain.

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Popular Records

DOWN BEAT

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

Frank Davis
★★★★ *Lonesome Road*
★★★★ *Somebody Bigger Than You and I*

The powerful, yet sensitive baritone of Davis (from the Fred Waring company) makes *Road* a real pleasure to hear. It takes a fine singer to make this overworked opus sound fresh, and he is just that. Both of these are splendid, but the verve and vitality in *Lonesome Road* gives it the fifth star. (Decca 29026)

DeMarco Sisters
★★★★ *Oh! What It Seemed To Be*
★★★★ *The Little Man in the Big Sombrero*

Another revival of a wartime hit, *Seemed To Be* gets elegant treatment at the hands of the DeMarco girls, whose intonation and surety is a never-ending treat. They are at their best here. And that's more than enough for us. (MGM 11689)

Billy Eckstine
★★★★ *Lost in Loveliness*
★★★★ *Don't Get Around Much Anymore*

B. has been searching for another big record for a long time, and appeared to have it a couple of times recently without success. But if this one doesn't make it, there ain't no justice. *Loveliness* is a beautiful melody that is sung with real meaning and skill (it's from *The Girl in Pink Tights*). This is the Eckstine of yore.

The Ellington wartime hit, too, could take off all over again, due to Billy's choice version, but it must take a back seat to *Loveliness*. (MGM 11694)

Jo Stafford—Liberace
★★★★ *Indiscretion*
★★★ *April and You*

There's a three-way parlay here that should pay off handsomely. Jo has a wonderful ballad in *Indiscretion*; Liberace sticks to his 88ing and does a rather tasteful job, and Paul Weston does one of his best backing jobs in months. *April* isn't as great a tune, but still comes off very well. (Columbia 4-40170)

Other Releases

ACQUAVIVA—★★★ *Am I in Love?* /★★★ *New York in a Nutshell* (Decca 29049). Large orchestra directed by Acquaviva is blandly impressive here, getting the best feel and sound on the capsule summary of the big city . . . **AMES BROTHERS**—★★★ *Don't Lie to Me* /★★★ *Don't Believe a Word They Say* (Coral 81145). Coral must be scraping the bottom of the barrel for unreleased Ames Bros. sides that were cut before the boys shoved off for Victor. These are two atrocious ones—both the vocals and the songs are distinctly second-rate . . . **KAREN CHANDLER**—★★★ *Positively No Dancing* /★★★ *Hit the Target, Baby* (Coral 61137). Both of these are in the rustiana department, with Karen's excellent voice and bite pushing the mildly risqué *Target* into what should be decent sales.

LARRY ELGART—★★★ *More Than You Know* /★★★ *You're Driving Me Crazy* (Decca 29043). Pretty versions of the old standards that are played by alto saxist Elgart and a big bank of strings. It's lush stuff . . . **FOUR ACES**—★★★ *So Long* /★★ *Amor* (Decca

29036). Bad intonation, bad voicings, shouting, and all, these guys somehow manage to sell a lot of records. It's amazing . . .

JONI JAMES—★★★ *Maybe Next Time* /★★★ *Am I in Love* (MGM 11696). Joni has two more songs that fit right into the pattern she has been establishing, and there is no reason at all for them not to ring up big sales. Unless it be that too much of one thing can get wearing . . . **KITTY KALLEN**—★★★ *Little Things Mean a Lot* /★★★ *I Don't Think You Love Me Anymore* (Decca 29037). *Love Me*, on which Kitty sings her best since she resumed recording a few months ago, has a chance to move out. It's a rather pretty tune, and the backing (by Jack Pleis' band) is excellent . . .

ANITA KERR SINGERS—★★★ *After You* /★★★ *Not Mine* (Decca 28996). Another in the succession of singing-group-plus-solo-trumpet we've heard lately, and this is one more competent job. Karl Garvin's Elman-like horn is featured.

JOHNNY MADDOX—★★ *Josephine* /★★ *Johnny's Boogie Blues* (Dot 15142). Well, thank Wayne King for this arrangement on *Josie*. *Boogie* gets a thorough whipping . . . **TONY MARTIN**—★★★ *Here* /★★★ *Philosophy* (Victor 47-5665). *Here* is a belter that should get many answers; *Philosophy* is an offbeat novelty that might click . . . **HAMISH MENZIES**—★★★ *There's Always a First Time* /★★★ *If You Let a Man Roam* (Decca 29040). Scotsman gets a good break with a ballad on *First*, which he helped compose, but *Roam* wanders a bit too much.

ROBERT MERRILL—★★★ *A Red, Red Rose* /★★ *Matador's Prayer* (Victor 47-5656). Merrill plucked a goodie in the song based on the Robert Burns ode, but *Carmenish Prayer* is bit mawkish . . . **PAT MORRISEY**—★★★ *Lover Man* /★★★ *Toys* (Decca 29041). Gal sexes up *LM* to a fare-thee-well: in fact, too much so for some. *Toys*, which got its initial play last summer, has a new interpretation here that might extend its life . . .

PONY SHERRILL—★★ *Little*

People /★★ *You're Bad For Me* (Coral 61132). New gal sounds okay, but there's not too much on the tunes.

SAMMY SPEAR—★★★ *Watermelon* /★★ *All the Boys Love Mary* (Mercury 70318). That Billy Rose Oldie, *Watermelon* gets amusing treatment here, especially on the vocal, but *Mary* doesn't fare as well . . . **BILLY WILLIAMS QUARTET**—★★★ *I'll Close My Eyes* /★★ *I've Got an Invitation to Dance*. *Eyes* is a springy piece, but *Dance* is a slow foxtrot for these lads . . . **EARL PAUL**—★★★ *Whenever I'm Near You* /DENISE LOR—★★★ *That's What a Girl Appreciates* (Pavis PD 101). Label has paired two group here and both come off well, instrumentally and vocally. Miss Lor has a bright novelty in *Appreciates*. . . **VICTOR YOUNG**—★★★ *Jubilee Trail* /★★ *Theme for Cynthia* (Decca 29027). *Jubilee* has a western lode that should get quite a few rides, but *Cynthia* isn't too original.

band fairly crackles all the way. Most interesting is the section following the vocal, originally taken by Bunny Berigan's trumpet solo. His solo is played in unison by the entire trumpet section here, and gets a wonderful feel. If we recall correctly, this is just the second time on records that a section has played in unison an improvised jazz solo (Woody Herman's MGM disc of 99 *Guys Have Eyes* was the other).

Green Eyes is sung by Johnny Amoroso and Lynn Roberts, Jimmy gets a solo shot, and it's all very pleasant. (Bell 1028)

Sam Donahue-Billy May
★★★★ *Bill and Sam*
★★★★ *Rose Marie*

Band, now under new ownership (Ray Anthony) and with an experienced fronter, Sam Donahue, makes its initial release under the new regime a potent one, displaying the old flare which made the May aggregation one of the finest in the country. The A side will make a lot of headway with the youngsters who helped build this band into a national favorite, while the flip is one of the top plug songs from the new flicker of the same name, hence should also get a lot of play. (Capitol 2759)

Dance Bands

The Commanders

★★★★ *Kentucky Boogie*
★★★★ *Make Love to Me*
Decca's house band, directed by Tutti Camarata, bites strongly into *Boogie (My Old Kentucky Home)*, with the trombones section playing stridingly on the first chorus. An unlabeled pianist (Lou Stein?) contributes a good solo, biting ensemble passages follow it, then a trumpet solo that could be from the horn of Billy Butterfield. This is top fare.

Love (which borrows copiously from *Tin Roof Blues*) is crisply listenable and commercial. (Decca 29048)

Tommy and Jimmy Dorsey

★★★★ *Marie*
★★★★ *Green Eyes*
Marie and *Green Eyes*, the tunes most associated with Tommy and Jimmy, are put back to back here as cut by their present band.

Gordon Polk takes over the Jack Leonard role on *Marie*, and the

C&W

Eddy Arnold

★★★★ *My Everything*
★★★★ *Second Fling*

When Eddy sings 'em slow and sweet, he proves why he's one of the top recording artists in the country today, and the A side here is just about as good a waxing as he's ever turned out. Flip should also get a lot of play from customers. (Victor 20-5634)

Jim Reeves

★★★★ *Echo Bonita*
★★★★ *Then I'll Stop Loving You*

Jim seems a cinch to make it three top sellers in a row with this new release. *Bonita* is a fast Mexican tune which has just the right treatment from Reeves. (Abbott 160)

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KLAUS LANDBERG, general manager of Hollywood TV station KTLA, congratulates Lawrence Welk as he receives citation as winner in the "Best Band With Show" category in *Down Beat's* recent National Ballroom Operators poll.

Music In The Air

'Excursion,' NBC-TV, Feb. 28, 4 p.m., EST.

This Ford Foundation hydro-matic-drive jam session, the first all-jazz show ever presented on color TV, offered a pleasingly polychromatic picture, optically and aurally, of the Shade of Things to Come.

Though officially a kid's show, this particular *Excursion*, under the guidance of John Hammond, provided an authentic and absorbing picture of jazz for all ages. Because NBC's color system is "compatible," it was also seen on sets not equipped for color.

It may not have added much to the opening 'S Wonderful' to observe that Louis Bellson wore a sharp brown suede jacket, that Vic Dickenson's was blue, narrator Burgess Meredith's green, or that the other cats (including Buck Clayton, Ed Hall, Mel Powell) rounded out the rainbow. But it certainly added great visual appeal, and enhanced the value of the show as entertainment for the non-jazz-minded viewer, when the ensuing early scene from jazz history showed Joe Newman in 1890-style garb, Mundell Lowe with banjo, Osie Johnson and washboard, Walter Page with primitive one-string-and-washtub bass, silhouetted against a vivid orange-colored sky.

The succinct story took in Bessie Smith (using a dim outline of Inez Washington while Bessie herself, via her old record of *Backwater Blues*, did the actual singing); a ragtime scene, and a comparison of three treatments of *Lady Be Good* to differentiate between straight melody, swing, and bop. This last, using Coleman Hawkins' *Riftide* version, featured Joe Newman, Paul Quinichette, and Mundell Lowe. The script equated bop with progressive music and

cool jazz, a pardonable telescoping in a 28-minute production.

Count Basie's nonchalance in the closing jam session contrasted delightfully with Meredith's ill-at-ease, unauthoritative manner, especially when Meredith asked him to play *Stomping at the Savoy*. Basie cocked an eyebrow, said "Oh, yeah?" and promptly went into the blues.

One could quibble with Arnold Shulman's script, which claimed that "strolling" is synonymous with playing without a piano, and that "swing" is essentially fast. It could also be explained that the choreography running through several scenes was irrelevant. But the positive accomplishment of this show was more important.

It provided something for every jazz taste, it was done without vulgarity or condescension, and it aimed successfully, via a major network, at an enormous audience

They're No Squares Out Front, Says Jackie Paris

"There's no such thing as a square. The people out front know what they're talking about. They may use different words, but they have souls like anyone else."

So says Jackie Paris, the man who many musicians and critics regard as the hippest of all the younger singers. Jackie has worked both as guitarist and singer with men like Charlie Parker, Oscar Pettiford and Max Roach since he was 17.

He worked some of Bird's first concerts, and last year he won the *Down Beat* Critics' Poll as the new star in the male vocal division.

"Some singers and many musicians think you've got to throw away your integrity and become very unmusical to get to the whole public," Paris said, "but it's not true. Some of the greatest have reached both. Take Nat Cole, Ella, Frank Sinatra, Perry Como, too. And musicians like Duke Ellington, Benny Goodman, Les Brown, and George Shearing come across to both."

'Ella Great Example'

"A great example in my field is Ella. She comes across to everybody. She does the most commercial records—in tempo—but they're musical, and when she works a theater, she sings another way. And in a club that digs jazz, she works still differently. She's flexible. And that's the kind of musician and singer I want to be."

"Some musicians never grasp certain things in life and cry year in and year out. 'Why can't I make it?' But a lot of them are selfish. They're more interested in knocking out the people in the band than those in front. Another thing—a lot of good singers and tunes have been lost because some vocalists forget that records are one thing and clubs are another."

"On records, you have to sing in tempo. You can lay back and phrase a bit if you want to, but so long as the tempo keeps going, you don't lose the melody, and you have infrequently tapped for jazz."

In fact—and perhaps this is even more to the credit of Hammond and his associates—it was even colorful in black and white. —Len



Jackie Paris

to keep the melody in the public's ear.

It Isn't Easy

"I'm not saying it's easy to be both commercial and musical. You've got to gauge each room . . . to know how to play it. I've still got a lot to learn, but I'm sure glad I'm finally coming across to the public as a whole."

At 25, Jackie's growing success pleases him in another way, too. It justifies the faith in him through the scuffling years that came from such boosters as Peggy Lee, Harry Mills of the Mills Brothers, Nat Cole, Les Brown and publisher Paul Case.

"Lionel Hampton helped, too," Paris said, "in the year I was with his band in 1949. He had me billed on all the theaters we played. Coleman Hawkins was another who was important at the beginning."

New York—Mary Martin will star in a west coast presentation of *Peter Pan* this summer. Edwin Lester will produce the show for the Los Angeles and San Francisco Light Opera associations, and Jerome Robbins will stage the production.

Heller Martin, 12, will play the part of Wendy. Heller previously appeared with her mother in the touring company of *Annie, Get Your Gun*.

'Times' Bows Low To Albert, Claims Jazzbo Should Go

New York—In a rare tribute to a popular music disc jockey, the *New York Times* headlined a recent article:

"Albert Collins, A Jazz Jockey, Provides Public Service: Relief from Video."

The accolade to WNEW's "Jazzbo" was by Jack Gould and included the following low bows: "Mr. Collins is always a guy with a point of view toward popular music, which is perhaps what makes the difference. He has little or no truck with selections mentioned on hit parades or in trade magazine polls; he thinks that a tune should be good, not just popular."

His preferences cover jazz from hot to cool but are never raucous or harsh. He believes, mercifully, that you can swing without recourse to blatant noise. . . . He carries his knowledge lightly. . . . Perhaps radio has overlooked its most appealing slogan: 'A night off from television.'"

The only thorn in the *Times'* bouquet was the following: "Mr. Collins is best known as 'the Jazzbo,' a nickname that could hardly be more misleading. If there is one disc jockey who does not merit such a trite, long-underwear appellation, he doesn't. . . ."

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Fruggie M...
Just Cou...
Canal Stre...
Dipper Mo...
Featherbin...
Mandy Lee...
Snake Rag...

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Jazz Reviews

DOWN BEAT

All jazz records are reviewed by Nat Hentoff, except those initiated by Jack Tracy. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Louis Armstrong

- Chimes Blues
- Fragile Moore
- Just Gone
- Canal Street Blues
- Dipper Mouth Blues
- Weatherbird Rag
- Mandy Lee Blues
- Snake Rag

Rating: ★★★★★

Top billing should go to King Oliver, for these are the classic 1923 Oliver Creole Jazz Band sides with Louis on second cornet. They were made in April of that year, a month after the very first Armstrong-Oliver recordings. The King was 38, Louis was 23, and with them were Johnny and Baby Dodda, Honore Dutray, Lil Hardin Armstrong, and banjoist Bill Johnson. *Chimes Blues*, according to the notes, is Louis' first recorded solo. In the Creole band, however, solo work was generally subordinated to ensemble playing as had been the case in New Orleans.

And it is especially the remarkable ensemble rapport and drive that make these still fresh musically. They are also, of course, one of the most valuable historical documents in jazz. The reproduction has been effected as well as possible and you'll have no trouble following the buoyantly interesting voices. (Riverside RLP 1029)

Count Basie

- Miss Thing
- The World Is Mad

Rating: ★★★★★

Reissues of two richly relaxed pre-war Basies. *Thing* was cut in 1939 and *World* the following year. The repressing could have been clearer, and on both tunes, Epic's engineers goofed by not taking advantage of the EP to segue smoothly between cuts originally made for two-sided 78s. In any case, if you haven't the originals, it's a fine chance to fill in an important gap in your library. (Epic EP EG-7017)

Sidney Bechet

- C Jam Blues
- Crazy Rhythm
- Jazz Me Blues
- Lady Be Good

Rating: ★★★

Boston's Storyville introduces its new record label with a session taped at the club during Bechet's October, 1953, visit. The front line is a spirited combination of Sidney (in an unusually happy mood) and the humorously inventive Vic Dickenson. The man who deserves the most hosannas though is drummer Buzzy Drootin.

A former lon-termer at Condon's, Buzzy has been with Dickenson for the last couple of years. Adept at all jazz styles, Buzzy is a marvelously reliable drummer with an ability to spark each soloist individually, plus a communicative intensity that lifts the whole band. Also impressive is bassist Jimmy Woode, who prefers to blow modern, but is so thorough a musician he can make any scene. George Wein is unique among extant club owners in that he can play swinging piano while counting the house. His solos aren't particularly notable, but he's valuable behind the band.

Engineering and balance could be much better. The drums are often overbalanced, Vic sometimes sounds like he's playing from the ceiling, and the hand that held the gain was a shaky one. Peggy Ryan's interesting cover makes a stylish Mandarin of Sidney. Everybody swung but the engineer. (Storyville STLP 301)

Clifford Brown

- Cherokee
- Easy Living
- Wall Bait
- Minor Mood
- Hymn of the Orient
- Brownie Eyes

Rating: ★★★★★

The first LP on which Brownie

gets star billing, and the 23-year-old proves he merits the marquee lights. His imagination, tone, and beat are equally full and fluid at quicksilver tempos (*Cherokee*), ballads (*Easy Living*), and introspective originals (*Minor Mood*, *Brownie Eyes*). John Lewis, Art Blakey, and Percy Heath are a superlative rhythm section and Gigi Gryce's flute is quite effective in the background scorings.

Rating would have hit the top except for the fact that Gigi's alto and Charlie Rouse's tenor solos aren't up to Brown's exciting consistency. Quincy Jones wrote *Bait* and the lyrical *Eyes*; the daedal *Orient* is by Gryce; and *Minor Mood* is by Mr. Brown. Good, clean recording. Brownie has really arrived; now let's hope he can get some steady gigs. (Blue Note BLP 5032)

George Brunis

- Tiger Rag
- Hugle Call Blues
- Panama
- Farewell Blues
- That's a Plenty
- Tin Roof Blues
- Discontented Blues
- Maple Leaf Rag

Rating: ★★★★★

The original New Orleans Rhythm Kings in a collection recorded in 1922 and 1923. These are the sides that helped influence the Austin High Gang and Bix. The NORK itself, of course, had been basically influenced by Oliver, Louis, Dodda, and the other top troubadours of Storyville. The caliber of NORK jazz was a long way from that of their contemporaries, the Oliver Creole Jazz Band, but they did cut the Original Dixieland Jazz Band and were a lot more relaxed than most white New Orleans units then or since.

Outstanding member by far was clarinetist Leon Rappolo. Paul Mares was interesting though mute-happy, and Brunis was and is a powerful ensemble tailgater. Jack Pettis on tenor was a liability. The rhythm section was Schoebel, Black, Brown and Snyder with just Snyder and Mel Stitzel on the 1923 dates. (Riverside RLP 1024)

Wild Bill Davidson

- Thinking of You
- Goody Goody
- Wolverine Blues
- When the Saints Go Marching In

Rating: ★★★

This is the band with which Wild Bill toured the country in 1952. *Saints* was on the previous Pax LP (6004) of the unit, but *Goody* and *Wolverine* are second masters, and *Thinking* had never been released. Helen Ward sings pleasantly if rather tremulously on *Thinking* and *Goody*. Elsewhere, Wild Bill is crisply explosive as usual, trombonist Ephy Resnick and Joe Barafaldi complement him intelligently and the rhythm section has Charlie Traeger, Eddie Phyfe, and Dean Dewberry. It's all competent but not especially memorable. (Pax EP 4003)

Coleman Hawkins

- The Way You Look Tonight
- Phantomique
- Isn't It Romantic?
- Bean-a-re-bop

Rating: ★★★

Reissues of sides Hawk made some years ago—no personnel or dates listed. Hawk is always worth hearing even when, as here, he's just strolling through familiar ballads and a reminiscent original of his own (*Phantomique*). On the boppish bit, Hawk is less casual as he demonstrates to the younger generation that he's aware of the ever-changing scene. Hawk, like Eldridge and Carter, will always be a musician we can all learn from. These aren't *Bean* at his most inspired, and the accompaniment is disinterested, but they're still solid solos. (Aladdin EP 516)

Peanuts Hucko

- You're Mine, You Ain't 'We Got Fun
- Swing That Music
- Stealin' Apples

Rating: ★★★★★

Swingingly tasty chamber music by Peanuts and an unlisted rhythm section. First two were made in 1947 with Morey Feld, Jack Lesberg, Billy Bauer, and Charlie Quener. The second side was cut in 1950 with Gene Schroeder, Feld, and Lesberg. Hucko has long been one of the most musically reedmen on the jazz scene, and he plays here with such ability that I wonder why he isn't heard on records more often. Why doesn't Epic record him as of 1954? Accompaniment is fresh. (Epic EP EG 7026).

Barney Kessel

- Just Squeeze Me
- Tenderly
- Bernardo
- Vicky's Dream
- Salute to Charlie Christian
- What Is There To Say?
- Lullaby of Birdland
- I Let a Song Go out of My Heart

Rating: ★★★★★

A brilliantly recorded demonstration of the artistry of Barney Kessel. Barney is firmly supported by Shelly Manne, Arnold Ross, Harry Babasin, and Bud Shank on alto and flute. From the little evidenced here, Shank should play the flute more often.

As for Barney, he has fluent technique, excellent tone, and a strength of swinging beat unsur-

passed by any other contemporary guitarist. He also learned convincingly from Charlie Christian's example how to play his instrument like a horn. Barney is occasionally cut by Raney and Farlow only in their more shaded subtlety of conception, and this may explain the rather undistinguished nature of two of his three originals here. The *Salute to Charlie Christian* is a forcefully memorable one, but the other two get better interpretation than they intrinsically deserve.

The set, however, has a cornucopia of kicks, most of them due to the kinetically skillful Mr. Kessel. (Contemporary LP C2508) (Turn to Page 14)



Interesting new releases from the RCA VICTOR bandstand

an Old Master

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a rising Star

Barbara Carroll is showing a fresh, modern style to New York jazz circles. Miss Carroll leads her gifted trio (Joe Shulman and Herb Wasserman) through *From This Moment On*, *What's the Use of Wond'rin'*, *Goodbye*, *Let's Fall in Love*, *I Want a Little Girl* and others.



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Teddi King
'Round Midnight
I Concentrate on You
It Never Entered My Mind
Little Girl Blue
What's New
Prelude to a Kiss

Rating: ★★★★★
 Teddi King sings so magnificently on her first solo recital that she transcends the obstacle course Storyville Records amateurishly set in front of her vocal path. The hurdles were: noisy surfaces; bad balance with the accompanying piano; largely unimaginative and sometimes surprisingly plodding background by Beryl Booker; and the "mood" idea of producer John McClellan that leads to a sameness of tempo and unnecessary constriction of Teddi's talents on a solo debut.
 But Teddi's sound, intonation, and creatively sensitive phrasing are too much for even these hassels to smother. This is thrilling musicianship. Storyville deserves much credit for finally giving Teddi an LP, but they also owe her an apology. Next time give the chick a chance to show how powerfully she swings with a decent rhythm section, a variety of tempos and a relatively hip engineer. On this one Teddi would have been better off a cappella with one hand on the engineering controls. (Storyville LP 302)

Gene Krupa
 ★ Harmonica Boogie
 ★★ September Song
 Boogie should sell a lot of records. I wonder why Gene didn't add the Radio City corps de ballet and a few score steel guitars. A 16-gun salute would have made a highly appropriate co-a. *September Song* is bearable but schmaltzy. *Teddy Napoleon* is on piano and Eddie Shu (who plays other instruments better) is on harmonica. Eddie knows the instrument, but from these examples, his ideas of how jazz should be played on the harmonica would be more in place in a gypsy tea room in Dallas. So far Toots Thielemans hasn't a thing to worry about. (Clef)

Tommy Ladnier
Mojo Blues
Boogie Woogie
Charleston Mad
Steppin' on the Blues
Traveling Blues
Poppin' Blues
Charleston, South Carolina
Play That Thing #4
 Rating: ★★
 One of the best of the bluesmen from New Orleans in some of his earliest recordings. All but the last were made in 1925 with Lovie Austin's Blues Serenaders. *Play That Thing* dates back to 1923. Ladnier was limited as to technical facility and imagination, but within the narrow compass of the more uncomplicated blues and stumps, his was a deeply unique and moving voice. Good comprehensive notes by Orrin Keepnews. (Riverside RLP 1026)

George Lewis
Sheik of Araby
Steppin' at El Morocco
Chicken
Bugle Boy March
 Rating: ★★★★★
 Three second masters and one newly released result of a 1950 private jam session recorded by Dr. Edmond Souchon, president of the New Orleans Jazz Club. (The original LP was Paradox 6001). Of the second masters, *Old Miss* has been inexplicably rereleased as *Steppin' at El Morocco*. With Lewis were the late Elmer Talbert, Jim Robinson, Alton Purnell, Lawrence Marrero, Alcide Favageau, and Joe Watkins. It's a relaxed, jumping New Orleans ball with the

Red NORVO
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emphasis on ensemble across which Lewis plays a leaping obbligato. The notes contain a gratuitous, adolescent, and untrue reference to modern jazz. (Pax EP 4001)

Howard McGhee
Sardust
Lifestream
Mop Mop
Intersection
 Rating: ★★★
 Reissues of an old Norman Granz date on which Howard was backed by Teddy Edwards, J. D. King (tenors), Ray Porter (drums), R. Kesterson (bass), and Vernon Bidde, piano. McGhee blows well though he's often sounded better on records, and the rating is for him only. Rest of the men sound most of the time as if they were playing in their sleep. My copy is pressed off-center. (Aladdin EP 514)

Jelly Roll Morton
Muddy Water Blues
High Society
Fish Tail Blues
Mr. Jelly Lord
King Porter Stomp
Tom Cat Blues
My Gal
Wolverine Blues
 Rating: ★★★★★
 An assemblage of interestingly rare early Jelly Rols. The dates range from 1923 to 1926, and *Muddy Water* may have been Morton's first recording. Natty Dominique, Lee Collins, Roy Palmer, and Balls Ball are among the alternating sidemen on the first four; five and six are duets between Jelly Roll and King Oliver; and the last two combine Morton and New Orleans clarinetist Volly de Faut (one of the first mixed dates on record).
 These are among the oldest sounding records I've ever heard short of Edison cylinders, but they're valuably worth preserving. Especially illuminating is *Oliver in a Duet*. Roll and the King was a driving stylist and it's easy to hear how he influenced so many New Orleans youngsters so deeply—one Louis Armstrong in particular. (Riverside RLP 1027)

Kid Ory
South Rampart Street Parade
The Girls Go Crazy
St. James Infirmary
Bill Bailey
Milneberg Joys
Creole Looze Call
Buckey's Got a Hole in It
Aunt Hager's Blues
 Rating: ★★★★★
 A fine recording technically (why no engineer credit?). First four were cut in July, 1953, with Ory, Teddy Buckner (cornet), Pud Brown (clarinet), Lloyd Glenn (piano), Julian Davidson (guitar), Ed Garland (bass), and Minor Hall (drums). Last four were made in December of the same year with ex-Armstrongite Bob McCracken on clarinet, Don Ewell on piano, and Morty Corb substituting on bass.
 I've never been an Ory fan even unto the Hot Five records (to me he sounds like an older Conrad Janis), but there's no denying the enthusiasm he generates in a band. These are alive-sounding sides (those sandpaper trombone smears are all too alive). Pud Brown plays a lot of pleasurable middle and low register clarinet on the first four, and McCracken is good on the others. Ory's vocals are resonantly warm; there's some wonderful Don

Ewell piano on the last four; and in so naturally and fittingly into a composition. Written in three movements, it is a work to be listened to many times.
 It might be a rewarding experience to hear him work with some of the younger jazz composer-musicians like the Modern Jazz Quartet, Shorty Rogers, Charles Mingus, et al. (J.T.) (Vanguard VRS 8004)

Knocky Parker — Dick Wellstood
Grandpa's Spells
Wolverine Blues
Grace and Beauty Rag
Pretty Baby
Storyville Joys
Crazy Kid Blues
Wildflower Rag
Don't Forget to Mess Around
 Rating: ★★
 The rating is for the authoritativeness of Knocky Parker's interpretation of New Orleans stumps and the earlier classic rags. Knocky is also known as Professor Parker, head of the department of English at Kentucky Wesleyan College. Unfortunately Knocky's been belabored by a very poor job of recording, and two numbers are largely wasted on ridiculous revival attempts by young New Yorkers.
 The exceptions to the generally low level of accompaniment on the record are pianist Dick Wellstood and trombonist Ephy Resnick, who have long since been graduated from the amateurishness of their contemporaries on the date. Wellstood's one solo band demonstrates an impressive ability to communicate in New Orleans musical terms.
 Knocky still deserves a decent recording, one for which he should write the notes since he knows the early jazz piano field in practice as well as theory. (Progressive PLP 1)

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 Ewell piano on the last four; and in so naturally and fittingly into a composition. Written in three movements, it is a work to be listened to many times.
 It might be a rewarding experience to hear him work with some of the younger jazz composer-musicians like the Modern Jazz Quartet, Shorty Rogers, Charles Mingus, et al. (J.T.) (Vanguard VRS 8004)

Mel Powell
'S Wonderful
It's Been So Long
I Must Have That Man
You're Lucky to Me
 Rating: ★★
Sonatina for Piano
 Rating: ★★★★★
 Two ratings within the same collection here, but the first section of this Vanguard LP is devoted to Mel and a jazz group, the second to Melvyn (Melvyn?) playing unaccompanied his own classical composition.
 His playmates on the jazz sides are Buck Clayton, Edmond Hall, Henderson Chambers, Steve Jordan, Walter Page, and Jimmy Crawford. But it's Powell who shines, making his return to the recording studios a most welcome one. His playing is dextrous, warm, inventive, and, I'm afraid, quite a cut above anything anyone else in the group can match. Clayton comes closest with a pretty solo on *Max* and a rousing one on *Lucky*, but neither Hall nor Chambers can keep up with the tempos on *Wonderful* and *Lucky*. Perhaps musicians a bit more facile could have been employed in their stead. Mel, however, is worth the price of admission.
Sonatina is a fascinating work. Powell is indeed a highly skilled musician, and the first classical composer to insinuate a jazz feel-

Sal Salvador
Gone With the Wind
Get Happy
My Old Flame
This Can't Be Love
Too Marvelous for Words
After You've Gone
 Rating: ★★
 The former Kenton guitarist in his first records under his own name, Johnny Williams is on piano; Kenny O'Brien, bass; Jimmy Campbell, drums; and tenor Frank Secolow is added on four. Sal plays pleasantly and is backed by a highly competent rhythm section. Secolow is professional but is stylistically pallid. And so, frankly, is Salvador. Sal does nothing wrong, but on records he lacks the individualizing temperament of a Kessel, Farlow, Wayne, or Raney.
 Most interesting soloist is former Getz sideman, Johnny Williams, who has refreshingly unpredictable imagination and a good beat. Despite the siren song of the notes, I found this set pretty dull, except for Johnny. And why, pray tell, is "warmth coupled with drive" an "unusual combination"? That's what the best of jazz always combines; trouble with this collection is that it's amblyingly lukewarm. (Blue Note BLP 5035)

George Shearing
 ★★ *A Sinner Kissed An Angel*
 ★★ *Mood for Mill*
 Sinner was done by the usual Shearing slide rule, but Cal Tjader's *Milt* is a relatively relaxed swinger on which Cal blows well, Al McKibbon and Bill Clark play brilliantly, Toots Thielemans contributes a too brief guitar chorus, and George remembers to wail briefly. Unfortunately my copy of that side is slightly distorted. The other side sounds as clear as if it had been made in a bank vault. (MGM 11677)

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Ragtime Piano Roll
Maple Leaf Rag
Evergreen Rag
Crispy Bear Rag
The Cascades
States Rag Medley #8
St. Louis Tickle
Jungle Time
Possums and Taters
 Rating: ★★★★★
 More piano roll rags made available for the first time on records by Riverside in cooperation with piano roll expert, J. Lawrence Cook. Scott Joplin himself plays *Maple Leaf*; the other pianists are anonymously heard in works by James Scott, Botsford, Joplin, Barney and Seymour, Severin and Hunter. Aside from the historical interest, there are some florid kicks to be had from the cascading synchopations. (Riverside RLP 1025)

Sir Charles Thompson
Bop This
Memories of You
Oh Joe
For Ears
 Rating: ★★★★★
 Personnel: Joe Newman, trumpet; Benny Powell, trombone; Pete Brown, alto; Sir Charles Thompson, piano; Gene Ramey, bass; Osie Johnson, drums.
 This band walks, man! Each musician plays with an inherently swinging beat, and together they achieve a compulsive total drive that carries you forward like a Hemingway description of a bull-fight.
 Newman and Powell, both from the Basie band, are real delights and Powell must surely gain some of the recognition that is his due after this session. Newman a worthy successor to Harry Edison in the Basie crew, has seldom played this well on wax.
 You'll be surprised, too, at the rejuvenated Pete Brown, who, when last heard from recordwise, was a honker. Sir Charles also will gain enormously in respect after this date. His playing is deft, happy, and sure.
 Could we give a sixth star, it would go to the recording engineers for their invaluable contribution. (J. T.) (Vanguard VRS 8003)

Jimmy Yancey
La Salle Street Breakdown
Two O'Clock Blues
Janie's Joys
Leam Bacon
Big Bear Train
Lucile's Lament
Beesum Blues
Yancey Limited
 Rating: ★★★★★
 Eight previously unissued sides by the late master of blues piano. Recorded in 1939 for Dan Qualey's late Solo Art label, they were never released and disappeared until recently. They've been well found. Jimmy was limited to the blues and to its boogie-woogie and train song tributaries, but those he knew probably. And he could communicate his knowledge with perennial impact. (Riverside RLP 1028)

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The Blindfold Test

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

American Music, 1954, Disappointing To Heath

By Leonard Feather

The Ted Heath story is unique in dance band history. The quiet-spoken, 54-year-old trombonist was a sideman for his entire career until the age of 45 when he was called in to front a hand-picked group of men for a BBC series.

Ted left Gerald to take over this band in 1944. Since then, his individual success has reached such a phenomenal peak that any one who hears he plays, anywhere in England, is a positive, guaranteed sell-out in advance.

When in England recently for a few days, I managed to corral Ted for a blindfold test. I was armed with an assortment of band records—six American, one British (Dankworth's new big band) and one German (Edelhegen's German poll winning outfit).

Ted was given no information whatever, either before or during the test, about the records played for him. As you'll see, he didn't pull any punches.



Ted Heath

The Records

1. Ray Anthony. *True Blue* (Capitol).

The saxes and rhythm section sound very English to me—and that's not meant as a compliment . . . tight, square and rigid . . . The brass is much more modern. But the entire conception is something that we, as a band, have been trying to get away from. It's not moving, as an arrangement, and the rhythm section at times has that old Ellington sound. I've no idea who it is. Two stars.

2. Duke Ellington. *Boo-Dah* (Capitol). Jimmy Hamilton, clarinet; Satch Ballard, drums; Ray Nance, Cat Anderson, trumpets; Billy Strayhorn, arranger.

This is an old-fashioned type of arrangement; sounds tight. If it weren't for the drummer, I'd have said it must be an old recording. It improved toward the end, though; the clarinet was good. Trumpet sounded old-fashioned, and the theme and arrangement were very dull. Two stars.

3. Billy May. *Easy Street* (Capitol).

Now this has a more modern quality and sound. I'm not terribly

keen about the slurping saxophones, but this is the sort of music the men enjoy playing—at least it can be played with feeling, instead of tongue-in-cheek as those previous two sounded. It has a good sound; may have been Billy May, though so many bands have slurping saxes now, and this doesn't sound up to his standard. But I'd give it four stars anyway.

4. Johnny Dankworth. *The Slider* (Parlophone).

Is this Johnny Dankworth? I think I know this record . . . Funny thing, this sounds much more modern than the three American records. The recording is a bit topky, not enough bass, but otherwise it's really first class; good arrangement and performance. It's an extraordinary thing; one doesn't sit down to listen to English and American records for comparisons, but this is quite surprising. Perhaps we've moved forward while America has been standing still—or moving back. Four stars.

5. Kurt Edelhegen. *Tenderly* (German Brunswick). Franz von Klenk, alto.

This is a misfit. Its got the trombones playing in the wrong register for the tune, but more important, it's a jazz arrangement of a standard tune that people love. Does anybody really want to hear *Tenderly* this way? This kind of performance has hurt the band business. We used to do that sort of thing but we gave it up two years ago. This could be Kenton. Nice

Clifford Brown—The New Dizzy

New York—The word among musicians both here and in Europe is that a new Dizzy Gillespie has arrived. No hornman in several years has so stirred the interest and enthusiasm of his fellow jazzmen as Clifford Brown. And as a result of his recent records on Blue Note and Prestige, the jazz listening public also is becoming aware of a fresh, authoritative trumpet voice. Clifford, 23, was born in Wilmington, Del.



Clifford Brown

"My father played trumpet and violin and piano for his own amusement," Brown recalls, "and from the earliest time I can remember it was the trumpet that fascinated me. When I was too little to reach it, I'd climb up to where it was, and I kept on knocking it down. So when I was 13, my father finally bought me one—and only because of that fascination for the horn itself. Otherwise I had no noticeable interest in music as such at that time.

"That developed later through experience with the junior high school band and a jazz group that Robert Lowery, who used to be with several big bands, organized to stimulate interest in jazz among the younger musicians in town. Lowery taught me a lot and gave me big band experience in his own group during summer vacation."

Benny Was Late

One night in 1949, Dizzy played a date in Wilmington, and one

alto player. It's well played, but the way they make jazz out of a pretty song is bad for the cause. Is it Kenton? On principle, because I'm against the whole idea, I'll give it one star.

6. Woody Herman. *Woofie* (Mars). Carl Fontana, trombone.

The rhythm section sounds anxious. Is this a colored band? Trombone is very good—best of the soloists—and the record has a good atmosphere and spirit, even though the rhythm didn't quite settle down . . . It's music for an occasion—preferably for late at night. It's not my kind of music, but it's well done, and for what it is, I'd rate it three stars.

7. Jerry Gray. *St. Louis Blues* (Decca).

Now here is the opposite of what happened on *Tenderly*. They're trying to make a commercial performance out of *St. Louis Blues*, which is essentially a jazz tune and should be done the way Louis and Teagarden do it . . . but it's very

of his trumpet players, Benny Harris, was late. Clifford got a chance to sit in for 45 minutes, and Dizzy encouraged the youngster to go on with jazz.

After high school graduation, Clifford studied mathematics at Delaware State college and then switched next year to Maryland State college on a music scholarship. There they had a good 15-piece band with which he gained experience.

While at Maryland State, Clifford played as a member of the house band at jazz concerts in Philadelphia. The first chorus is dreary though. And the whole conception is wrong. Two stars.

8. Dizzy Gillespie with Johnny Richards Ork. *Interlude in C* (Discovery).

This is a nice, sincere trumpet player. I like the idea of the cold, detached trumpet against the contrasting warm background of strings. I like this whole performance very much. It has a nice modern feeling and good musicianship and intonation. This wouldn't be to everybody's taste, but it's the only record I'd buy out of all you've played me. On performance and execution, I'd give it five stars.

Philadelphia a couple of times a month with innovators like J. J. Johnson, Max Roach, Ernie Henry, and Fats Navarro.

After recovering from a 1950 auto crash, Clifford picked up trumpet gigs, one with Charlie Parker.

Again, It's Benny

"Benny Harris was the cause of that one, too," Brown said. "He left Bird shortly after the engagement began so I worked in his place for a week. Bird helped my morale a great deal. One night he took me into a corner and said, 'I don't believe it. I hear what you're saying, but I don't believe it.'"

After Bird, Clifford worked with Chris Powell for a year and a half. A stay with Tadd Dameron in Atlantic City, N. J., followed. Lionel Hampton heard him there and added him to his band along with altoist Gigi Gryce who was also with Dameron.

Clifford stayed with Lionel from July until November, 1953, and during the European tour, recorded several sides with both Swedish and French musicians. Brown had made his first modern jazz sides earlier on a Lou Donaldson date for Blue Note while he was still with Powell. He also had recorded for Prestige with Dameron.

Clifford now is based in New York, working with Art Blakey and hoping to resume studying soon. "But I don't know when—there's always the financial angle," he said. "The financial angle is a tough one. There are always a lot of guys who sound very promising, but what happens to them depends a great deal on economics. A musician gets married, has a couple of kids, and then he has to get another job because he has to look for that money."

"But there certainly are many talented guys around. There's Joe Gordon, for example, the wailing-est unheard-of trumpet player you ever came across. And there are several more. Also the whole atmosphere is getting healthier and healthier. At one time you weren't anywhere if you weren't hung on something, but now the younger guys frown on anyone who goes. There's a different feeling now; you can notice how things are clearing up."

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MEL POWELL SEPTET It's Been So Long; I Must Have That Man; You're Lucky To Me; 'S Wonderful; SONATINA for piano. Played and composed by Melvyn Powell. Edmond Hall—clarinet; Buck Clayton—trumpet; Henderson Chambers—trombone; Steve Jordan—guitar; Walter Page—bass; Mel Powell—piano; Jimmy Crawford—drums. 1-10"—\$4.00—30 minutes—VRS-8004

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DOWN BEAT

Strictly Ad Lib

(Jumped from Page 3)

SAN FRANCISCO—Seems to take a lot to get this town jumping but when it does look out!

Jerry Adams spent several days in San Francisco en route to a Vancouver gig . . . Miguelito Valdes inked a contract for the Say When as a single . . . Jack Fina working weekends at the Claremont hotel.

Charlie Stern's band into the Avalon for Saturday afternoon dances . . . Dorsey Brothers booked for one-nighters in the area shortly . . . Artie Shaw coming to the Downtown in May with Duke Ellington inked in for a fortnight in April.

BOSTON—Patti Page, slim and trim, completely charmed the entire corps of disc jockeys as she made the rounds. She donned ear-phones and joined her records in song as they spun on the multi-rotation tables.

George Wein absent from his Storyville when Gerry Mulligan opened with Bob Brookmeyer on trombone. Wein had his Mahogany Hall All-Stars at Basin Street in New York. Chet Baker followed his former boss (he had Russ Freeman) on piano for a two-week stay, with Dave Brubeck set for March 27 . . . Tommy Edwards did good week at Holiday in Leominster, Mass.

Jazz enthusiast Henry Pratte planning big scale jazz concert in Manchester, N. H. for April 8th with Herb Pomeroy's former big band as nucleus . . . Faith Winthrop, tabbed by Stan Kenton as future great, singing up a storm at Fensgate with Nick Jerrett Trio . . . Creative Concerts Guild back for second year with presentations of new young composers for professional level of performance, a commendable and necessary purpose.

LAS VEGAS—Battle for Martin & Lewis between producer titans Bill Miller and Jack Entratter

wound up with Entratter's K.O. of Miller and comice going a May 5 round at the Sands . . . Miller tried to book Eddie Casbar for competition down-Strip at the Sahara, but Mr. C can't make it, says his doc. So Miller is trying to move Dennis Day from June 6 to the early May slot . . . El Rancho Vegas poobah, Beldon Kattelman, moves into the heavy sugar dept. by tossing Harry James and Betty Grable \$90,000 for a three-week gig in July.

The Thunderbird could have had Irving Fields' trio after the five weeks in the Navajo Room for the adjacent bar, but wouldn't pay the loot. The Sahara Casbar now has the lads on a long-term . . . Kirby Stone 4 winning accolades in the Last Frontier's Gay 90's Bar after midnight from Lenny Kent & Rose Marie, Robert Merrill, Carmen Miranda & spouse Bert Sebastian, Billy Vine, Four Aces' Al Alberts, Dave Mahoney, Lou Silveri & Sod Vaccaro, Billy Gray, and Sammy Lewis . . . Flamingo's circular bar swings with Wingy Manone's 5, also Bobby Page's combo and Three Dons & Ginny . . . Add Sahara safaris: Ames Brothers & Georgie Gobel following current Judy Canova stance; Anna Maria Alberghetti, May 4, and Ann Blyth, Sept 21.

WASHINGTON, D. C.—Silver Jubilee Auto Show did huge gross at the Armory with Kitty Kallen, Dorothy Lamour, and Sunny Gale splitting nine-day entertainment chores three ways . . . Newly-opened Club Trinidad did steady business with Count Basie, and promised more names to come . . . Howard theater cashing in on clamor for good live attractions. Sarah Vaughan and Paul Quinichette due on the stage there for Easter week. Louis Jordan and the Tympany Five will take over on the 23rd.

Ex-Glenn Miller swooner Ray Eberle did nifty two-week stand at the Crossroads club in nearby Maryland March 1 through 14. Management dickering for Frank Sinatra to hypo spring volume on 29th . . . Sauter-Finegan dates switched from one-niter at Club Kavakos to a full week at the Casino Royal which started March 22 . . . Jazz Forum—Vol. I was aired on WOOK Saturday, March 13. Hour-long show featured local musicians discussing "Jazz Influences—Present and Past" . . . The Hi-Fi Fair—first such venture attempted here—attracted many enthusiasts to the Hotel Harrington, March 5-7.

MIAMI—Tommy Martin bowed out of the Clover club to make way for March 22 for the annual Billy Gray-Patti Moore-Ben Lesay invasion from the west coast . . . Into the Beachcomber came Sammy Davis Jr., and the Will Mastin trio, and holdover Sophie Tucker to follow Nat Cole's run . . . Dorothy Dandridge did a week at the Sans Souci. The Barry Sisters opened there March 23 and were to be followed by Byron Palmer.

Steve Gibson added a girl violinist named Ginger to his Red Caps roster . . . The rhumba beat lives on, lent impetus by Eddie Chavez' group at the Sherry Frontenac, Jose Cortez at the Latin Quarter, Freddy Calo at the Di Lido, and Ricky Carmen at the Preview

lounge . . . Bassist Parks Johnson organized a trio that is livening up the Jacksonville scene in a stint at Lou Flint's new club in the Lake Forest section.

Joe Mooney held over at Birdland. Outstanding local pianist Noel Cruz, who worked two weeks with Terry Gibbs' group at Birdland, formed a trio to stay in that spot, and Miles Davis was tentatively set for his local debut.

CINCINNATI—Castle Farm Saturday night stands include Eddie Kadel and the Dixieland Rhythm Kings on March 5; Tommy Reed and again the Rhythm Kings on 13th, and Sammy Kaye on the 20th. Lionel Hampton slated for April 3; Ray Anthony booked for April 17 . . . Russ Romero was at the Topper on March 20; Ralph Marterie hits on the 27; Billie May on April 3; Ralph Flanagan on April 17, and Tony Pastor on the 23rd . . . Ted Lewis makes his usual welcome return on the 26th . . . The Glenn Miller Story a box office hit at the Keith.

MONTREAL—Blind Sonny Terry an added attraction with Buddy DeFranco's quartet at the Latin Quarter recently . . . Aaron Sachs now playing sax with Cozy Cole. Replaced Sam Taylor . . . The "1954 Jazz At Its Best Yearbook" more than doubled last year's circulation figures. Gives a concise and comprehensive summary of jazz in Montreal during the last 12 months.

Emanon jazz society holding fortnightly meetings at the Caribee on Mountain street . . . Milt Jackson had brother June Jackson in his group at the Latin Quarter. Muggsy Spanier in March, followed by Bull Moose Jackson, Coleman Hawkins, Roy Eldridge, and Page Cavanaugh . . . Four Lads slated for another local appearance shortly.

TORONTO—Will Alger and the Salt City Five (which is now six but prefers the old name) worked a week at the Colonial and then happily took off for a month, with options, at the Princess Hotel in Bermuda . . . Woody Herman's band went into the Colonial the next week and scheduled to follow were the Four Freshmen, Muggsy Spanier (for two weeks), Gerry Mulligan (in his debut here), Dave Brubeck, Pee Wee Hunt, Johnny Hodges, and Oscar Peterson.

The entertainment part of the huge annual Motor Show all but collapsed when the featured act, the DeMarco Sisters, canceled out due to the illness of one of the sisters. Several acts suggested by the agency failed to satisfy the sponsors, and 24 hours before the show there was still no act booked. Then the Dorothy Bromby singers, an obscure local quintet, auditioned and were accepted. They went over magnificently . . . The Town Criers, a local group featuring ex-Tommy Dorsey singer Jack Duffy, was again doing well at its old home, the Town Tavern . . . The Royal Alexandra, local legit house, announced Toronto would probably get a look at Porgy and Bess in April.

Discovery Discovers Discs Of Jazz Sell Anywhere

New York—Even with the major labels intensifying their jazz recording activity, the substructure of jazz on records is still the small, independent companies. Chet Baker first got a full hearing on Pacific Jazz, Brubeck on Fantasy, and Barbara Carroll on Discovery.

This last label changed hands about a year ago. Since then the new sales manager, Jack Bergman, has been proving his belief in the sales potential of jazz.

"We've sold more of the old catalog," Bergman points out, "in the short time we've had the label than our predecessors did in five years. The success of our sales policy is due to the fact that we work closely with the jazz disc jockeys all around the country, and we're beginning to make contact with all the college jazz clubs and college radio programs.

Nucleus In College

"The nucleus of jazz buyers today in the younger group is in college. We're contacting all the radio stations on the FCC list of college outlets. Any college jazz club can receive directly from us a complete listing of all new releases, plus background information. And we're happy to send our new releases to any jazz program on any accredited college station to help build up its library. We have 150 colleges on our list now and expect to have between 300 and 400 eventually.

"Also any jazz fan interested can receive monthly copies of Discovery News, a magazine with articles by . . . jazz disc jockeys and critics. We have a list of 300 professional disc jockeys who play jazz whom we service directly. And on one release, we're likely to get from them 100 letters of comment."

Bergman told how he took a trip from city to city and "asked who the boys were who played jazz. If I had to travel 40 or 60 miles out of town to meet them, I went. Musicians on the road sent in the names of jazz disc jockeys. So after a year of adding and weeding out, we have the finest list of jazz disc jockeys anywhere.

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and Bob Smith in Victoria, Texas, and as a direct result of the air play, they sell. There are places you never heard of that are swinging, that have a jazz audience.

"We're also, of course, constantly building our catalog. We plan to feature the best names we can get, and we're willing to listen. We'll take a good new group anytime and promote them. In addition, our international series will be augmented. We'll release shortly an Arnold Roas LP cut in Europe, more Swedish LPs with a Rolf Ericson band featuring Lars Gullin, and more records by Hans Koller with Jutta Hipp."

Shaw Denies Missing Dates

Chicago—An article in the March 24 Down Beat which stated that Artie Shaw did not keep several commitments during a recent Cleveland date at the Alpine Village, including a special teenage matinee, is denied by Shaw.

He says he was perfectly willing to appear and that he had urged club operator Herman Pircner not to cancel the matinee because Shaw felt the teenagers would be disappointed. Shaw says his contract for the engagement did not include any matinees, but that he agreed to do this one because it had been advertised, and that he in no sense was involved when the matinee was canceled.

Shaw further insists that he made every other commitment he had agreed to and, in addition, fulfilled several extra ones that had been made for him before he arrived.

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Webb all over, consecut presented by Jimmie the magaz Recent included M governor of ya at M guests we promotion Nat Tann distribut ey; Short pies; Curt Jack Com Records; promoter town with singing du Ray Pr ing car re tour. He played c homa and and Slim Soseeb re ssession . . King.

The Ca I Need a by Tomm ing artist corded Y and You

Nashville Notes

By BILL MORGAN

Webb Pierce, whose recording of *Slowly* is breaking big all over, again has been voted top folk artist for the second consecutive year, by *Farm and Ranch* magazine. Webb was presented an engraved plaque on *Grand Ole Opry* Feb. 27 by Jimmie Rule, music editor for the magazine.

Recent visitors at the *Opry* included Mohamad Abdul Rahman, governor of the Province of Amad-ya at Mosul Liwa, Iraq. Other guests were Bob McCluskey, sales promotion chief at RCA Victor; Nat Tannen; Sam Wallace, RCA distributor in Atlanta; Skeets Yan-ey; Shorty Long and Dolly Dim-ple; Curtis Gordon; Tex Justice; Jack Comer, president of Valley Records; and Jim Ballard, hillbilly promoter from Charlotte, N. C., in town with the Horn Sisters, new singing duet.

Ray Price wrecked his new touring car returning from recent p. a. tour. He was not injured. Ray played capacity houses in Okla-homa and Texas with Hank Snow and Slim Whitman . . . Tommy Sosebee recently cut a new Coral session . . . Moon Mullican ditto for King.

Collins' Tune

The Carlisles' new recording of *I Need a Little Help* was written by Tommy Collins, Capitol record- ing artist, who also wrote and re- corded *You Better Not Do That* and *You Gotta Have a License* . . .

A surprise guest singer on the *Opry* recently was Lanny Ross. In town to do an auto show, Ross was asked by Ernest Tubb to do a song . . . Dub Dickerson, through his manager, Charles Wright, has signed an exclusive writing pact with Acuff-Rose.

Eddy Arnold's show with Lew Childre, Davis Sisters, Louie In- nis, and others broke all existing attendance records in Miami. Red Foley, Eddy Arnold, and Smiley Burnette have been the most re- cent guest stars appearing on the *Ozark Jubilee* over television sta- tion KYTV, Springfield, Mo. Regu- lar emcee of the full-hour Saturday night show is Bill Ring, star of his own daily radio program over the ABC network, which also origi- nates from Springfield . . . The Ozarks' fabulous KWTO, which still believes in live musicians to the tune of having 20 of them on full-time staff work, is doing heavy regional promotion on Sosebee and the Oklahoma Wranglers.

Tennessee Ernie Show

Radiozark unveiled its new Ten- nessee Ernie show for the trade. It's a series of open-end, quarter-

hour programs starring Ernie, along with Cliffe Stone and his Capitol recording band, and vari- ous singing guests. Production took several months in Hollywood . . . Springfield's Earl Barton Music, Inc., is going full speed ahead on ballyhooing Faber Robinson's new Abbott release, *Chuggin' on Down Route 66* by Smiley Burnette. Bur- nette is also the composer, and the tune is published by Rancho Music, an adjunct of Earl Barton . . . En- joying his first leave since joining the army, youthful composer Gary Walker spent a day visiting friends at Radiozark and KWTO. Gary, currently stationed at Fort Leon- ard Wood, Mo., is best known for his collaboration with Porter Wag- oner on such tunes as *Look What Followed Me Home Tonight* and *Trademark*.

Martha Carson, scheduled to tour eastern Canada March 21-26, then went to Akron, Ohio, with Norm Riley on the 28th . . . Nego- tiations are being made with Western Canada Arena association for a tour in June of western Canada in a package show with Little Jimmy Dickens, Johnny and Jack, and Kitty Wells.

Folksy Music

By Hinton Bradbury

Decca's Rex Allen recovering at his San Fernando Valley home from a broken leg suffered in a skiing accident at Big Bear, Calif. Rex and his family were on a short vacation at the resort and the accident happened when Rex was teaching his boys, Rex Jr., and Curtis, to ski. He was removed to Good Samaritan hospital in Los Angeles.

Eddy Arnold did guest appear- ance on Spike Jones Show from NBC-TV in Hollywood, then flew to Chicago for conferences on his new TV show now in planning stage. The Plowboy then went to Miami for week at Olympia the- ater. Eddy has completed two re- cording sessions for Victor in the last 60 days.

Tennessee Ernie, for several months a daily feature on ABC with his deejay show, has just signed a contract with CBS calling for his services 15 minutes daily, coast to coast. Featured with Ernie will be songstress Helen O'Con- nell, frequently his singing part- ner.

Sheb Wooley, MGM Records

Country & Western

DOWN BEAT

SMALL TALK

By Bill Bailey

The fine line separating country music from pop is getting thinner. Across the desk today came two more indications of this—Gisele Mackenzie with *Dog Gone It, Baby, I'm in Love* and Molly Bee with *Pine Tree, Pine Over Me*. If

tomorrow I get a Roy Acuff and *Young at Heart*, I'll not bat an eye. The public is less concerned than anyone. But pity the poor music li- brarian! Let's take a Red Foley singing composer, has been in- formed more than 1,000,000 re- cords have been sold on *Too Young To Tango*, one of his top numbers in 1953. Wooley, one of the bad- men in *High Noon*, recently com- pleted similar roles in *Boy from Oklahoma* and *Texas Bad Man*.

Jim Reeves, who enjoyed two hit records, *Mexican Joe* and *Bimbo*, last year, has completed a new session and releases are due out this month . . . Carolina Cotton has been picked as queen of the rodeo for the sixth consecutive year and will reign during the event which is a highlight of Hellorado each year in Las Vegas . . . Jenny Lou Carson, one of the great writ- ers of c&w songs, has changed her official address from Dallas, Texas, to Malibu, Calif. . . . Wade Ray's

record, for instance. He's c&w. The song is definitely r&b. That in, by style. Except it's pop because of sales and disc jockey play. Here, file this. Where, man, where?

A little more thought should be given to clearance and clearing channels. Too many songs are hit- ting the snag. Here are a few ex- amples.

Gets Burnette Disc

I received for my radio show a promotion disc of *Route 66* by Smiley Burnette. But New York turned it down—wasn't listed came the reply for either ASCAP or BMI. *Satisfaction Guaranteed* by Carl Smith didn't pass the blue line. (But Rosemary Clooney could "come-on-a my house—I'll give you everything.") I scheduled stubby and the Buccaneers' *Fair Fat and Forty*. The network turned thumbs down. Makes fun of fat persons. *Drinking Tequila* by Billy Dee never left the post. The title did it in. *There Stands the Glass* never got that first play.

Artists concerned should look at this list: *That New Vitamins*, (lyrics unacceptable); *Where Have You Been?* (BMI and ASCAP have no record); *Whols Hog or None*, (lyrics); *Marriage of Mexi- can Jos*, (no record); *Don't Throw Your Life Away*, (lyrics); *You All Come*, (no record two weeks after issue); *Ohh La La*, (no re- cord); *Wild Strings*, (no record); *Hopeless Love*, (no record); *Honey, Honey, Honey*, (no record); *Like My Lovin' Overtime*, (no record), and *I Was a Fool*, (no record).

Rejection Predicted

I have received Ferlin Huskey's *Eli the Camel*. I'll give 100 to 1 that there will be a New York re- jection—commercial for cigars.

An artist should spot a lyric that may result in rejection before he makes the recording. But if it's a BMI or ASCAP rejection, there ought to be a reckoning. Waste of good stuff is an outright shame.

The Chicago c&w place, Hillbilly Hayloft, which was to use big names, hit a snag after one week. It's still operating but minus names.

Hear Bill Bailey on WMAQ-NBC, Chicago.

Cool Ghoul

Las Vegas—Bela (Dracula) Lugosi, appearing with comedian Hank Henry in the Last Frontier hotel revue, breaks it up every show with some lines of hip verse.

As the menacing vampire but- ler in the rib of *Dragnet*, Lugosi drops his character and lays this chorus on Henry:

"You must be flipping your ever-loving wig.

I'm the real gone ghoul the cats all dig.

The chicks dig me most like Errol Flynn,

So don't beat your chops, man; just give me some skin!"

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 4/12, WA
 Beale, Tex (Brigham Young Univ. City Provo, Utah, 4/2-3)
 Berry, Metcha (Waldorf-Astoria) NYC
 Bixby, Russ (Merry Gardens) Chicago, b
 Brandwynne, Nat (Waldorf-Astoria) NYC
 Brown, Les (On Tour) ABC
 Cabot, Chark (Rice) Houston, Tex., 4/4-6/3, h
 Caylor, Joy (Eglin Field) Valparaiso, Fla., 3/25-4/3, (On Tour—South) GAC
 Clifford, Bill (Riverside) Reno, Nev., h
 Coleman, Emil (Palmer House) Chicago, Out 4/1, h
 Cross, Bob (Ballinase Room) Galveston, Tex., h
 DeLo, Johnny (Marcy) Lake Placid, N. Y., h
 DeVol, Frank (Orange Showgrounds) San Bernardino, Calif., 3/25-5/4
 Edington, Duke (ABC) ABC
 Faith, Percy (Concert Tour) WA
 Ferguson, Danny (Iroquois Gardens) Louisville, Ky., nc
 Felt, Bob (Vegas Terrace) McKeesport, Pa., 3/2-3, nc
 Fish, Charlie (Palmer House) Chicago, in 4/8, h
 Fitzpatrick, Eddie (Mapes) Reno, Nev., h
 Flanagan, Ralph (On Tour) GAC
 Foster, Chuck (Peabody) Memphis, Tenn., Out 4/10, h; (Trilanon) Chicago, 4/17-5/13, h
 Gaudin, Jim (Country Club) Dallas, Tex., 4/4-10, cc
 Glasser, Don (Trilanon) Chicago, b
 Gray, Jerry (Platidium) Los Angeles, Out 4/21, h
 Harwood, Daniel (Vegas Terrace) McKeesport, Pa., 4/5-11, nc
 Harris, Ken (Cleveland) Cleveland, O., h
 Hayman, Richard (On Tour) WA
 Hunt, Pat (Cafe Society) NYC, Out 4/4, nc; (Columbia) Toronto, 4/2-15, nc
 Johnson, Biddy (On Tour) MG
 Jurgens, Dick (Elitch's Garden) Denver, Colo., Out 4/7, nc
 Kaye, Sammy (Rosevelt) New Orleans, La., Out 4/21, h
 King, Wayne (Rock Island) Ill., 4/3-11; (Armory) Rockford, Ill., 5/12-13
 Kinsey, Steve (New York) NYC, h
 Lander, Judo (Ambassador) NYC, h
 LaBella, Dick (Statter) Buffalo, 3/30-4/12, h; (Shamrock) Houston, Tex., 4/17-5/14, h
 Lewis, Ted (Beverly) Newport, Ky., 3/26-4/22, cc; (Greater Pittsburgh Air Port) Pittsburgh, Pa., 4/23-5/4
 Lombardo, Guy (Rosevelt) NYC, h
 Lowery, Art (Chase) St. Louis, Mo., h
 Lucas, Don (Madison) Minneapolis, Minn., h
 McIntyre, Hal (On Tour—Texas) GAC; (Peabody) Memphis, 4/24-5/8
 Martini, Fred (On Tour) GAC
 Masters, Frankie (Conrad Hilton) Chicago, Out 5/25, h
 May Orch., Billy (Sam Deane) Dir. (On Tour—New England) GAC
 Miller, Buddy (Bulboa, Calif., 4/10-16
 Morison, Roger King (On Tour—East) GAC
 Neighbors, Paul (Aragon) Chicago, 4/17-5/21, h
 Nichols, Lighton (On Tour—West Coast) MCA
 Foster, Tony (Steel Pier) Atlantic City, 4/17-18, h; (Mendoc Brook) Cedar Grove, N. J., 4/20-5/9, rh
 Foy, Les (Baker) Dallas, Tex., Out 4/22, h
 Ferrant, Clair (Syracuse) Syracuse, N. Y., h
 Phillips, Teddy (Aragon) Chicago, Out 4/16, h
 Prodan, Hal (Shadow) Palm Springs, Calif., cc
 Remy, Benia (Arvadia) NYC, Out 4/6, h; (On Tour—South) GAC
 Sands, Carl (Baker) Dallas, Tex., Out 4/25, h
 Saylor-Flanagan (On Tour) WA; (Leary) Pittsburgh, Pa., 4/17-24, h
 Schaeffer, Charlie (Ramona Palace) Kalamazoo, Mich., h
 Straeter, Ted (Plaza) NYC, h
 Thea, Claude (On Tour—South) GAC
 Tucker, Tommy (On Tour—) I. Territory) WA
 Walker, Sammy (Statter) Cleveland, O., h

Dominos (Gatineau) Quebec, Canada, 3/25-4/3, cc; (Tosno) Buffalo, 4/8-11
 Downs Trio, Evelyn (Park Avenue) NYC, r
 Drifters (Farmell) Dayton, O., 4/23-24, nc
 Duncan, Hank (Nick's) NYC, nc
 Fulton, Lowell (Cadillac) Chicago, 3/17-4/4, nc
 Galliard, Slim (Storyville) Boston, 4/2-15, nc; (Chuck's) Lowell, Mass., 4/16-25, nc
 Garner, Errol (Embers) NYC, Out 4/11, nc; (Rendezvous) Philadelphia, 4/12-18, nc (Basin Street) NYC, in 4/23, nc
 Gaylords (Hollywood) Akron, O., 4/2-10, r; (Casaloma) St. Louis, 4/16-18, b; (Latin Quarter) Philadelphia, 4/19-24, nc
 Gillespie, Dixy (Farmell) Dayton, 4/1-4, nc; (Terrace) E. St. Louis, 4/6-18, cl; (Yankee Inn) Akron, O., 4/25-31, nc
 Greco, Buddy (Rendezvous) Philadelphia, 3/29-4/10, nc
 Green, Benny (Birdland) NYC, 3/25-4/14, nc; (Copa Casino) Buffalo, 4/16-25, nc; (Showboat) Philadelphia, 4/26-5/1, nc
 Hara Trio, Joe (Mindy's Halfway House) Elmford, N. Y.
 Hines, Earl (Birdland) NYC, 4/15-38, nc
 Hope, Lynn (Celebrity) Providence, R. I., 3/23-4/1, nc
 Jacques, Illinois (Terrace) E. St. Louis, Ill., 3/23-4/5, cl; (Crystal) Detroit, N.Y.C., 4/6-18, cl
 Jordan, Louis (Celebrity) Providence, R. I., 3/23-4/4; (Apollo) NYC, 4/16-23, t; (Howard) Washington, D. C., 4/23-25
 McGuire, Bill (Astor) NYC, h
 McNeely, Big Jay (Celebrity) Providence, R. I., 4/5-11, nc
 McPartland, Marian (Hickory House) NYC, cc
 Monte, Mark (Plaza) NYC, h
 Napoleon Trio, Marty (Lampiter) Valley Stream, L. I., N. Y., nc
 Newsome, Chubby (Apache Inn) Dayton, O., 4/1-8, nc
 Ortolos (El Cortes) Las Vegas, 4/22-8/5, cc
 Parenti's Dixieland Jazz Band, Tony (The Star Door) Hollywood, Fla., h
 Parker, Charlie (Blue Note) Philadelphia, 4/13-17, nc
 Parker Trio, Howard (Navajo Hogan) Colorado Springs, Colo., nc
 Pavoni, Jimmy (Rock Garden) Williamamantic, Conn., r
 Richards, Jack & The Markmen (Town Room) Milwaukee, 4/19-5/9, nc
 Rico Serradora, George (Elk's Lounge) River, Ray (The Rainbow) Kew Gardens, L. I., N. Y.
 Rocco Trio, Buddy (Powers) Rochester, N.Y., h
 Rhearing, George (Tiffany) Los Angeles, Out 4/4, nc; (Elmers) NYC, 4/12-24, nc; (Celebrity) Providence, 4/26-8/2, nc
 Simmons, Del (London Chophouse) Detroit, Mich.
 Spangler, Muggsy (El Rancho) Chester, Pa., 3/31-4/4, nc; (Yankee Inn) Akron, O., 4/24-5/1, nc
 Sparks, Du, Dick (Anner Bar) Sandusky, O., cl
 Stitt, Sonny (Beehive) Chicago, 4/16-5/6, nc
 Terzardine, Jack (Hangerover) San Francisco, 3/28-4/23, nc
 Tipton Trio, Billy (Golden Nugget) Las Vegas, Nev., cl
 Trahan, Lill & Prae (Hi-Ho Five O'Clock) Pensacola, Fla., nc

Donna, Jean (Statter) Boston, Mass. b
 Anthony Ray (On Tour) GAC
 Barnum, Bill, Austin, Texas, 4/23-24
 Bassett, Court (On Tour—Europe) up!!
 4/12, WA
 Beale, Tex (Brigham Young Univ. City Provo, Utah, 4/2-3)
 Berry, Metcha (Waldorf-Astoria) NYC
 Bixby, Russ (Merry Gardens) Chicago, b
 Brandwynne, Nat (Waldorf-Astoria) NYC
 Brown, Les (On Tour) ABC
 Cabot, Chark (Rice) Houston, Tex., 4/4-6/3, h
 Caylor, Joy (Eglin Field) Valparaiso, Fla., 3/25-4/3, (On Tour—South) GAC
 Clifford, Bill (Riverside) Reno, Nev., h
 Coleman, Emil (Palmer House) Chicago, Out 4/1, h
 Cross, Bob (Ballinase Room) Galveston, Tex., h
 DeLo, Johnny (Marcy) Lake Placid, N. Y., h
 DeVol, Frank (Orange Showgrounds) San Bernardino, Calif., 3/25-5/4
 Edington, Duke (ABC) ABC
 Faith, Percy (Concert Tour) WA
 Ferguson, Danny (Iroquois Gardens) Louisville, Ky., nc
 Felt, Bob (Vegas Terrace) McKeesport, Pa., 3/2-3, nc
 Fish, Charlie (Palmer House) Chicago, in 4/8, h
 Fitzpatrick, Eddie (Mapes) Reno, Nev., h
 Flanagan, Ralph (On Tour) GAC
 Foster, Chuck (Peabody) Memphis, Tenn., Out 4/10, h; (Trilanon) Chicago, 4/17-5/13, h
 Gaudin, Jim (Country Club) Dallas, Tex., 4/4-10, cc
 Glasser, Don (Trilanon) Chicago, b
 Gray, Jerry (Platidium) Los Angeles, Out 4/21, h
 Harwood, Daniel (Vegas Terrace) McKeesport, Pa., 4/5-11, nc
 Harris, Ken (Cleveland) Cleveland, O., h
 Hayman, Richard (On Tour) WA
 Hunt, Pat (Cafe Society) NYC, Out 4/4, nc; (Columbia) Toronto, 4/2-15, nc
 Johnson, Biddy (On Tour) MG
 Jurgens, Dick (Elitch's Garden) Denver, Colo., Out 4/7, nc
 Kaye, Sammy (Rosevelt) New Orleans, La., Out 4/21, h
 King, Wayne (Rock Island) Ill., 4/3-11; (Armory) Rockford, Ill., 5/12-13
 Kinsey, Steve (New York) NYC, h
 Lander, Judo (Ambassador) NYC, h
 LaBella, Dick (Statter) Buffalo, 3/30-4/12, h; (Shamrock) Houston, Tex., 4/17-5/14, h
 Lewis, Ted (Beverly) Newport, Ky., 3/26-4/22, cc; (Greater Pittsburgh Air Port) Pittsburgh, Pa., 4/23-5/4
 Lombardo, Guy (Rosevelt) NYC, h
 Lowery, Art (Chase) St. Louis, Mo., h
 Lucas, Don (Madison) Minneapolis, Minn., h
 McIntyre, Hal (On Tour—Texas) GAC; (Peabody) Memphis, 4/24-5/8
 Martini, Fred (On Tour) GAC
 Masters, Frankie (Conrad Hilton) Chicago, Out 5/25, h
 May Orch., Billy (Sam Deane) Dir. (On Tour—New England) GAC
 Miller, Buddy (Bulboa, Calif., 4/10-16
 Morison, Roger King (On Tour—East) GAC
 Neighbors, Paul (Aragon) Chicago, 4/17-5/21, h
 Nichols, Lighton (On Tour—West Coast) MCA
 Foster, Tony (Steel Pier) Atlantic City, 4/17-18, h; (Mendoc Brook) Cedar Grove, N. J., 4/20-5/9, rh
 Foy, Les (Baker) Dallas, Tex., Out 4/22, h
 Ferrant, Clair (Syracuse) Syracuse, N. Y., h
 Phillips, Teddy (Aragon) Chicago, Out 4/16, h
 Prodan, Hal (Shadow) Palm Springs, Calif., cc
 Remy, Benia (Arvadia) NYC, Out 4/6, h; (On Tour—South) GAC
 Sands, Carl (Baker) Dallas, Tex., Out 4/25, h
 Saylor-Flanagan (On Tour) WA; (Leary) Pittsburgh, Pa., 4/17-24, h
 Schaeffer, Charlie (Ramona Palace) Kalamazoo, Mich., h
 Straeter, Ted (Plaza) NYC, h
 Thea, Claude (On Tour—South) GAC
 Tucker, Tommy (On Tour—) I. Territory) WA
 Walker, Sammy (Statter) Cleveland, O., h

Compos
 Ammon, Gene (Crystal) Detroit, 4/5-16, cl
 Armstrong, Louis (Basin Street) NYC, cc
 Baker, Chet (Blue Note) Philadelphia, 3/20-4/10, nc
 Ballou, Lucie (Rouge Lounge) Dearborn, Mich., 4/13-15, cl; (Terrace) E. St. Louis, Ill., 4/27-5/10, cl
 Betty & Jim Dux (Westward Ho) St. Paul, & D.
 Brobeck, Dave (Storyville) Boston, 3/26-4/4, nc; (Columbia) Toronto, Canada, 4/5-16, nc; (Black Hawk) San Francisco, 4/13-4/17
 Buckner Trio, Milt (Copa Casino) Buffalo, N. Y., 4/20-4/21, nc; (Farmell) Dayton, Ohio, 4/16-19; (Terrace) E. St. Louis, Ill., 4/26-28, cl
 Cavannah Trio, Pops (Latin Quarter) Montreal, 3/28-4/8, nc
 Chisholm, Biddy (Elm) Cleveland, Ohio, 4/1-18, nc
 Clover (Concert Tour) GAC
 Condon, Eddie (Gendens) NYC, nc
 Condon, Eddie (Rosevelt) NYC, h
 Conroy Trio (Country Club) Port Jervis, N. C., Out 4/14, nc
 Deo Trio, Johnny (Charlie Fumar's) Newark, N. J., st

Hundreds Of Jazz Reissues Being Readied By Label 'X'

New York — Jimmy Hilliard of Label "X" has announced one of the most important jazz reissue programs in recent history. The project is under the direction of Orrin Keepnews and Bill Grauer Jr. of *The Record Changer*, and they've been given access to hundreds of rare jazz sides.

First albums are scheduled for release late in March, and among the initial titles are *The Jug Bands*; *Jelly Roll Morton and His Red Hot Peppers*; *Original Dixieland Jazz Band*; *Johnny Dodds' Washboard Band*; *Benny Goodman with Ben Pollack*; *Benny Moten's Kansas City Jazz*; *Eddie Condon's Hot Shots*; *Jimmie Lunceford's Chickasaw Syncopators*; *Jimmy Yancy*, and *Res Stewart*.

Hilliard explains that the reissue program will cover a three-year period and will have a regular monthly release schedule. He envisions at least 100 sets during that time.

Grauer and Keepnews gave

Contest Rules

See Page 1

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. (Solely authors are eligible.)

2. The contest opens February 1, 1954 and closes at Midnight, July 1, 1954.

3. Each contestant ("contestant") includes collaborators, as for example two or more individuals will be required to send to DOWN BEAT postage prepaid the following:

a. One complete, clearly written, legible copy of his song entry, on white paper (or regular printed manuscript forms obtainable from your stationery store), including the lyrics. A demonstration record may also be sent, but it is not required.

b. A fully signed copy of the entry blank with the attached envelope, either slipped from a copy of DOWN BEAT magazine, or obtained from DOWN BEAT's office. You may write to DOWN BEAT for entry blanks.

c. A subscription to DOWN BEAT magazine for a year or more.

d. Payment for the subscription. (Please pay by check or money order. DOWN BEAT cannot be responsible for cash transmitted through regular mail.)

4. The contestant must be the author (or authors) of the song offered as an entry, and ALL authors and contestants must sign the entry blank accompanying the song. The subscription for DOWN BEAT need not go to the contestant, but may go to anyone you ask DOWN BEAT to send it to, as a gift, for example.

5. By signing the entry blank, the contestant certifies and agrees:

a. That he is not disqualified because of the reason stated in rule 1.

b. That he is the author of the song which is being offered including the lyrics and melody.

c. That the song including lyrics is original, new, and is not the work of another; that it is not an adaptation of any work, a copy or infringement of any copyrighted work to the best of his knowledge.

d. That the song (music and lyrics) has never before been published in any way, or sung or played in public, except as follows (if never performed, put "none"):

(DOWN BEAT recognizes that copyright is...)

Notice

The following music dealers and record shops have free entry blanks available to anyone who wishes to submit songs in Down Beat's songwriting contest:

Lyon and Healy stores in New York; Los Angeles; Chicago, Evanston, Oak Park, Rock Island, Ill., and Columbus, Ohio.

Rudolph Wurliizer stores in New York, Philadelphia, Buffalo, Detroit, Chicago, and Cincinnati.

Carl Fischer, Inc., in New York, Boston, and Chicago.

The Hudson-Ross record stores in Chicago.

Five and Nichols music stores in Los Angeles, Hollywood, and North Hollywood.

- Treniers (Oasis) Los Angeles, 3/26-4/4, nc; (Golden) Reno, 4/7-20, h
 Tune Topper (Rendezvous) Philadelphia, 3/29-4/10, nc
 Wagner Trio (Bel-Air) Brooklyn, N. Y., nc
 Walker, T-Bone (Flame) Detroit, Mich., 4/2-14, nc
 Yared, Mel (Rosevelt) NYC, h
 Young, Lester (On Tour) MG; (Birdland) NYC, in 4/29, nc

often can obtain try-out rendition of their songs on television, radio, and at orchestra performances. This does not constitute publication, but the exact details of the date, the place, the station, if any, and the names of the performers should be given. If there were more than two such performances, give the details on a separate sheet of paper, including a statement that the consideration for the performance did not include the assignment by you of any of the rights of the song to the performing person or organization. DOWN BEAT reserves the right, totally, within its discretion, to disqualify entries which, in its opinion have been performed before large audiences, or the ownership of all the rights of which may be open to question.)

6. The song entry need not have lyrics, providing that it is especially intended to be an instrumental, but songs with lyrics are preferred. No entry with more than thirty-two bars long will be considered. No orchestration are desired—the only parts of the song sent should be a lead sheet. If you have orchestration prepared, ownership of all the rights of which may be open to question.)

7. Your song may be popular, religious, western, novelty, or any other type—there is no requirement limiting you in this respect. The winner will be notified directly, by telegram and the announcement of the winner will be made as soon thereafter as practical in the DOWN BEAT magazine.

8. Entries must be received by DOWN BEAT before the deadline midnight, July 1, 1954, and will not be returned, unless you enclose a self-addressed, stamped wrapper or envelope. DOWN BEAT cannot engage in any correspondence with respect to entries, and hence all entries which are not used, and for which provision has not been made for return, will be destroyed without notice. You are therefore advised to make a copy of your song before you send it in. (Remember that if your copies are not for your own private file, indiscriminate reproductions may be considered legal publication. Under such circumstances, not only would you become disqualified, but you may lose your copyright as well. We suggest that you make a hand executed copy, or a single photostat for your own copy.)

9. There is no objection to your securing an unpublished copyright, under Section 11 (12) of the Copyright Law, although this is not necessary. Your rights are preserved and there will be no publication or use of your work by DOWN BEAT or anyone else unless yours is the winning entry. DOWN BEAT will not give any legal advice relative to this contest, and will not correspond with contestants or their lawyers on legal matters.

10. DOWN BEAT (DOWN BEAT, INC., an Illinois Corporation of 2001 Calumet, Chicago, Illinois) will do the following:

a. 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.

b. In the event of a tie, the tying entries will get duplicate contracts and recordings.

c. The winning contestant will be given a contract with a reputable music publishing concern of DOWN BEAT's choice; the winning song will be recorded by a famous recording star of DOWN BEAT's choosing and by at least one major recording firm.

d. All contracts will be entered into between the winning contestant and the publishing houses, and all royalties will be paid directly to the contestant as provided by the contract. Such contracts will be in the same form as those of professional song writers.

11. DOWN BEAT will have the right to publish 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 purposes, traveling expenses will be borne by DOWN BEAT.

12. Contestant understands that DOWN BEAT through its magazine, may or may not criticize the winning entry, either favorably or unfavorably.

13. The song need not have been written recently, although we would like to know when.

14. 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.

15. 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 cancellations will be accepted on entries which have been disqualified for any reason, or turned down by the judges.

16. There is no requirement relating to age, but for minors it will be necessary that the father (or mother) or guardian execute the certificate which accompanies the entry blank.

17. 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.

1. My (Our) song is entitled (The publisher may change the title or edit the song.)
2. I am (We are) the original and only author (s) of the words and music. (Words by) (Music by) (Other collaborators)
3. The song was written on or about (date) (If words and music are different dates, give both.)
4. I (We) consider the song as (Popular, Western, Religious, etc.)
5. I (We) certify to and repeat all of the provisions of Rule 6 of the contest as stated above.
6. Full Name Age Residence Address State City Occupation Employed by (If more than one author, ALL must sign.) Full Name Age Residence Address State City Occupation Employed by
7. Certificate for parent or guardian of minor. 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 State
8. There is enclosed herewith \$..... (check, money order) to cover a subscription to DOWN BEAT magazine for years.
9. I have (have not) been a regular DOWN BEAT reader. (Cross one out.)
10. I have obtained DOWN BEAT prior to now from (News stand, army, friend's copy, library, etc.)
11. 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): Date:

Friedberg Piano Scholarships Set

New York—Appreciative friends and former pupils of 81-year-old pianist Carl Friedberg have established a foundation to raise money for scholarships so that young artists may study with him.

The foundation will hold three concerts for the fund this season in Carnegie recital hall. Vera Appleton and Michael Field began the series March 17, Alice Howland and Leopold Mannes will be heard April 11, and John Ranck will play May 2.

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