

DOWN BEAT

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Vol. 21—No. 8

Chicago, April 21, 1954



UNUSUAL LECTURE in Professor Marshall Stearns' course on jazz at New York university took place recently with the cooperation of painter Bruce Mitchell and a jazz trio headed by Tony Scott. Mitchell sketched Tony, pianist Dick Katz, and bassist Milt Hinton while they were playing. Herewith the painter in action and the bemused musicians.

Al Donahue Takes Over Lease On Coast Dancery

Hollywood—First major change in the west coast ballroom picture in years finds bandleader Al Donahue taking over a five-year lease on the Santa Monica ballroom (Santa Monica, Calif.). Deal includes two unexpired years in the lease held by Spade Cooley, TV bandman who has been operating the dancery for the last eight years and is doing his Saturday night KTLA video shows from the ballroom's bandstand.

Cooley, the onetime western-style band man who now heads an 18-piece unit that savors more of swing than sagebrush, will continue his telecasts but will do them from ballrooms and auditoriums anywhere within beaming range of KTLA's transmitter, which relays the show from the portable transmitter that will follow the Cooley troupe to his dates.

Donahue, who played his last local engagement at L.A.'s Coconut Grove and has been working location stands and one-niters in the west coast area, heads a 15-piece band featuring singers Charlene Bartley and Dusty Walker, the latter also a TV personality here. Donahue is increasing the Santa Monica ballroom's operating schedule from Saturday-nights-only to Friday-Saturday-Sunday, with the Friday night emphasis on music slanted at dancers in the 18-21 bracket.

Donahue's manager, Frank Walsh, who was active in concluding the transaction for the bandleader said:

"We're convinced that California's ocean-side ballrooms, once

AFM, Please Note

Antwerp, Belgium—Musicians who oppose the growing use of "canned" music have another blight in sight on the horizon. At Specht's cafe here, the new combo is composed entirely of robots.

The mechanical cats are called Winking, Blinking, and Nod. Winking plays guitar, Blinking is a drummer, and Nod blows saxophone. The group plays dance music and also accompanies singers.

Key to this cybernetically expensive operation is the fact that the inventor of the robot band is the owner of the cafe.

known all over the U.S. as dancing centers, are due for a big comeback. We think a lot of other dancehalls along the beaches will be reopened by summer and that's okay with us. The more competition the better. Of course, we hope we won't have more than one Lawrence Welk to contend with as a competitor and we're glad the Aragon at Ocean Park is at least three miles away."

Label 'X' Also To Wax Best Contest Songs

Chicago—Down Beat's huge songwriting contest is growing even larger every week. It can now be announced that the four of the first 15 top songs submitted will be published, and that the winning tune will be recorded not only by Ralph Marterie on Mercury, but also by label "X", the new RCA Victor Affiliate, by an artist of their own choosing.

Previous prizes, as announced, are:

To the winning song: at least two guaranteed recordings, publishing of the tune by Broadcast Music, Inc. (sheet music and stock orchestration), and a Kelton Cambridge console model high fidelity set (retail value: \$229).

To the second and third place songs: a Kelton Cambridge hi-fi set, with the tunes to be considered by the three other publishers who have agreed to publish one of the first 15 top placers. Publishers are Moonlight Music, Starlight Music, and Windy City Music.

Harry Myerson, general manager and artist and repertoire man at MGM Records, has joined the panel of judges who will select the winning entries. The others are: Hugo Winterhalter (RCA Victor); Paul Weston (Columbia); Milt Gabler (Decca); Alan Livingston (Capitol), and Julie Stearns (Broadcast Music, Inc.).

Remember, too, that full promotion on radio and TV will be given the winning entries and that any of the judges is free to choose as many of the entries as he wishes for his own firm.

This contest is open to everyone except employes of Down Beat and their families. For complete details and entry blank, see page 38.

The Multiple Sammy Davis

New York—The non-stop whirlwind of show business, Sammy Davis Jr., is currently starring at the Copacabana with the Will Mastin Trio. Recently set for a summer tour with Jack Benny, Sammy is also scheduled to appear in the St. Louis Woman film pending the state of harmony of the stars—Frank Sinatra and Ava Gardner.

In the course of his recent record-breaking circuit of the country's top clubs, Sammy received an unprecedented tribute from Groucho Marx in Hollywood. After watching the Davis act, Groucho was moved to make an ad lib speech from the floor in tribute to the multiple Davis talents.

While in Hollywood, Sammy and Jess Rand, who is on the managerial staff of the Will Mastin Trio, wrote a production number for the Universal-International film, *Three Gobs in Paris*. Called *You Can Be Anyone You Want To Be*, the number will be performed by Tony Curtis, Gene Nelson, and Paul Gilbert.

The Will Mastin Trio's TV series on ABC is set for the fall, and there are recording plans working for Sammy. Otherwise not much is happening with the act.

Tito Isn't Hip But Slavs Are

New York—According to a New York Times report, jazz is becoming increasingly popular in Yugoslavia. American, British, and French recordings are frequently played on the air and transcriptions from the United States Information Service are heavily programmed.

Tito, however, has no eyes for jazz. And on a recent newscast, a Bulgarian announcer quoted the strong man of Yugoslavia as putting down jazz the most. The program that followed was all boogie-woogie.

Miller Band Re-Forming For Concert

Hollywood—Gene Norman, jazz concert impresario, will present a special "Re-union Concert" in honor of the late Glenn Miller at L. A.'s Shrine Auditorium on April 17. The event will feature vocal attractions associated with Miller and a band comprised of members of the Miller band when it was at the peak of its success.

Signed at this writing were the Modernaires, Ray Eberle, and Marion Hutton. Bandmen set for the date included Willie Schwartz (alto & clarinet), Chuck Gentry (baritone), Babe Russin (tenor), Jim Priddy and Paul Tanner (trombones), Clyde Hurley, John Best, and Zeke Zarchy (trumpets), Rolly Bundock (bass), Chummy MacGregor (piano), and Dick Fisher (guitar). Norman believes he will be able to fill out all chairs with former Miller men by flying them in from other parts of the U. S., saying, "Every effort will be made to have every important musician associated with Glenn Miller present for this concert."

No Utopia

New York—Some people read their Down Beat a little too fast. The week after publication in the March 24 issue of a fantastic item that the Kenton and Ellington bands were merging, Jet printed an indignant denial. The weekly news magazine, reprinting the story with a straight face, even took the trouble to check with Ellington's manager on the item.

Nobody bothered to observe however, that the item was one of a series of imaginary news squibs, all clearly classified as part of a musical Utopia.

Just for the record: Ellington and Kenton won't merge. Utopia is not yet here.

RKO First Major Studio To Drop Staff Orchestra

Hollywood—For the first time in almost 25 years, a major Hollywood film studio is without a staff orchestra. The studio is RKO, where during 1953, musicians in the 36-piece contract staff orchestra (guaranteed a minimum of around \$153 a week on a pay-or-play basis) were paid for many more hours than they put in.

Although RKO was a party to the recently-concluded contract renewal of the pact between the major studios and the American Federation of Musicians, which included a small increase in the minimum guarantee for contract musicians, RKO's head man Howard Hughes secured a release by making a new agreement. It guarantees that all pictures produced by RKO, or by independents financed by the company, would have a music budget of \$10,000 for scoring musicians. The average is around \$3,500. But there was no agreement as to how many pictures Hughes will make, and the "liberated" musicians, with little chance of securing contracts at other studios, where orchestras had been signed for the coming year, weren't counting on much from it.

Yukl Scoffs At McEachern Ire

Hollywood—Joe Yukl, the trombone player who coached Jimmy Stewart for the actor's slyphorn sequences in the role of Glenn Miller in *The Glenn Miller Story* and who is accused by fellow-trombone player Murray McEachern of taking more credit than was his due for the soundtrack solos, arrived back here from a tour plugging the picture with nothing but scoffs for McEachern's claims. Joe's comment:

"So Murray says all I did was the solo in the Connie's Inn sequence, and he did the rest? What else was there of importance? A few little six- and eight-bar solos here and there, and maybe some places where he played the lead in part of a four-way trombone chorus faded to almost nothing behind dialogue. Murray is a fine trombone man—one of the best—but any trombone player could have done those things. So I don't see why he wants to brag about it."

"Everywhere we went on this tour to plug the openings—I made 43 appearances on radio, TV, jazz concerts, and with bands in night clubs—I mentioned Murray's name

Karzas Chain Breaking Up

Chicago—The chain of ballrooms reaching Karzas midwest ballroom chain has now been reduced to one. Bill Karzas, son of Andrew, the founder of the empire, has dropped out of the management of Prom Inc., retaining only the Aragon. Ken Moore, general manager, takes over the operation of the Trianon and three other danceries in the midwest. Andrew Karzas built the ornate Trianon on Chicago's southside in 1922, opening it with Paul Whiteman, and in 1926 opened the equally elaborate Aragon on the north side.

Between these spots most of the leading dance bands of the '30s were nurtured. Among them were: Wayne King, Ted Weems, Dick Jurgens, Lawrence Welk, Eddie Howard, Anson Weeks, and Kay Kyser. In 1924, Karzas started a radio station, WMBB, and the first concentrated use of remotes began. Orks would come into Chicago for the airtime, staying here for as long as six months and then going into the territory and then cleanup on one-niters through the midwest after leaving Chicago.

Among other innovations they brought in were nights for free dance instructions, waltz nights, and other nights for special groups. The palaces were conducted in the most rigid manner, gaining a reputation even among churches and educators.

Moore and his associates will operate and manage the Prom ballroom in St. Paul, Minn.; the Terp, in Austin, Minn.; and the Surf in Clearlake, Iowa. Negotiations are going on for the sale of the Trianon, which is on the border of a mixed neighborhood.

as having done some of the trombone recording for the picture. "But the only solo sequence that stood out in the picture and attracted any attention was this part in the session at Connie's Inn. Just happens to be the way audiences took it, and none of my doing. Just tell Murray for me, 'I'm sorry, but that's it!'"

'Down Beat's' Five Star Discs

The following records represent the cream of the past two weeks' crop. See pages 14 through 18 for complete reviews.

POPULAR

- RAY ANTHONY *Dance, My Heart* (Capitol 2777)
- LES BROWN *Dance Set* (Columbia 12" LP CL 539)
- NELSON RIDDLE *Brother John* (Capitol)
- KAY STARR *The Man Upstairs* (Capitol 2769)

JAZZ

None of the records reviewed met with Down Beat's five-star standards.

COUNTRY AND WESTERN

- JOHNNY and JACK *I Got So Lonely* (Victor 20-5681)
- HANK THOMPSON *A Fooler, a Faker* (Capitol 2758)

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Here's The Way A Band Press Agent Operates

By HAL HOLLY

Hollywood—A young fellow here by the name of Barney McDevitt, who doesn't mind being known as the "Dean of Dance Band Press Agents," and has some right to the title inasmuch as he started with Fred Waring in 1924, barely paused to look up from his busy rounds of local disc jockeys as the milestone marking his 30 years in the business slipped by like any other.

He has plugged, either directly or indirectly, for every important bandleader in the business, and has known most of them so intimately that if he were only half as willing to talk about himself as he is about his clients, he could tell some very interesting stories. But he disposes of impertinent queries with an easy grin and the off-band remark that the trouble with a lot of the young kids in the publicity business nowadays is that they don't realize that sometimes it's just as important to keep

names out of the news as to get them in.

Barney who, in addition to publicizing the Hollywood Palladium and its attractions most of the time since it opened, also represents the Robbins-Feist-Miller publishing interests here, but points out that nowadays almost any publicity work in the music field is based on disc jockey promotion (something he was among the first to discover).

The first thing he does with a bandleader when he arrives in town for a Palladium stand is to start hustling him on the rounds of the local platter chatter merchants here. He says:

"In the old days we worked to get stories, pictures, and stuff into newspapers and magazines. There was a time when the interest in bandleaders and the musicians with their bands was so great that anything they did was news. Even people like Louella Parsons, Hedda Hopper, and the big syndicated columnists used to call me for items on bandleaders and musicians.

Busted

"Now it seems like the only way they can get in the papers is to get arrested. So naturally, we concentrate on the record shows. When Glenn Miller came out to the Palladium in 1942, I got Al Jarvis to announce the time he would arrive at the station. There were 20,000 kids there to meet him. It took two hours to untangle the traffic jam around the station. But what an opening we had for him at the Palladium!"

On the other hand, the dancing public's (what's left of it) preoccupation with phonograph records can work to disadvantage, as Barney sees it:

"A band may have been at the top or near the top for 15 years, but if they haven't had a hit record—something really big—in the past three months it's almost impossible to get any real breaks. When you take a guy around to set him up for a disc jockey interview, the first question is, 'What's his latest hit?' Sometimes that's my most embarrassing moment."

Rough Moments

Barney's persistent emphasis on setting up interviews for his clients on major platter programs has supplied him with other embarrassing moments.

Bandleaders are not the most punctual of persons. Sometimes they are late, or even forget entirely about the interviews arranged for them. The platter pitchers do not take kindly to such cavalier treatment, and to keep his boys in their good graces, Barney more than once has had to go on the air in lieu of the missing musician and under his name. On such occasions, record spinners, most of whom are aware that Barney has been careful to learn as little as possible about music and how it is played, have enjoyed trying to quiz him on intricate musical matters.

"Fortunately," says Barney, "a few of them don't know any more about music than I do, so they gotta be pretty careful with the trick questions."

Barney is not happy with the present-day attitude of most dance bandsmen—leaders and sidemen. He says: "In the old days, guys like Shaw, the Dorseys, and the big ones had something—maybe it was glamour. Anyway it added up color, showmanship, and personality. And they played arrangements in which anyone—even I—could recognize the tune. Nowadays, I think sometimes that even the musicians in these bands don't know the tunes they are trying to play. I've asked some right after a record session and discovered that they neither knew nor cared what was recorded."

Filmland Up Beat



Michael Rabin runs over some of the violin numbers he recorded as background for *Rhapsody*, as co-directors of the music, Johnny Green and Bronislaw Kaper, look on.

Gassman Fiddling Burns Liz Taylor In 'Rhapsody'

By CHARLES EMGE

Hollywood—In *Rhapsody* (Elizabeth Taylor, Vittorio Gassman, John Ericson, Louis Calhern), MGM has just released a picture that will come about as close as any to date to meeting the approval of both music critics and movie fans.

Storywise, *Rhapsody* is on the soapy side. We find Miss Taylor as an untalented music student playing around at a Zurich academy only because of her interest in a promising young violinist (Gassman), who doesn't mind fiddling around with the young lady, but not to the extent that it might interfere with his career.

She discovers—almost too late—that neither her father's fortune nor her own charm can take first place in the life of an authentic artist. In the end she settles, and easily enough, for young pianist John Ericson, who, just to keep everybody happy, is also en route to success as a concert artist in the final fadeout.

These well-worn situations take on a surprising freshness in *Rhapsody*, thanks to the over-all quality of the production and the fine performances of all concerned, but mainly that of Gassman, who not only gives a skillful characterization as an actor, but handles his violin so convincingly that it is hard to believe he had never played to some extent before taking on this role. He was coached by MGM staff musician Morrie Brenner. Ericson, coached by Harold Gellman, is equally effective in this respect, but "faking" on piano is not quite so difficult.

Aside from the fact that it is a good picture, *Rhapsody* is significant musically for two reasons: One—it is the first film in which actual screen credit has been given to the unseen soundtrack soloists, in this case pianist Claudio Arrau (for Ericson) and young (17) violinist Michael Rabin. Both are already known to concert audiences and will be better known as a result of this film assignment.

Two—the featured musical selections, Tchaikovsky's *Violin Concerto in D Major* and the Rachmaninoff *Second (C-Minor)*, are presented in lengthier versions than customary in music pictures, and the cutting was done with such good judgment that the sliced-up effect has been reduced to a minimum. Someone at MGM has discovered that even among moviegoers there are those who feel gyped when a good musical performance is snapped off just as it approaches an interesting portion.

ALSO SHOWING: *New Faces* (Ronny Graham, Eartha Kitt, Robert Clary, Alice Ghostly). Like *Top Banana* (Down Beat, March 24), the film version of *New Faces* is essentially a wide-screen Technicolor reproduction of the stage production. It's not as funny as *Top Banana* but more interesting music. (Turn to page 8)

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Too Easy To Get Lost In Record Biz Jungle: June

June Christy is torn between two loves—one for home life, the other for jazz in a business she describes as a jungle. "My boss at Capitol Records," she said, "knows that my ultimate goal is jazz. He also knows that I'm no good to the

label unless I can sell some records. So we've tried to find some material that might give us a larger audience than just a jazz audience, but let me assure you that jazz is my love and that is where I want to stay.

"This whole life of mine is quite a conflict. I want so much to be at home with Coop (Bob Cooper, June's tenorist husband) all the time and to paint and work in the garden. Yet I want to accomplish this which I feel so strongly inside. It's a terrible conflict with me. I don't know which side is going to win out, the aggressive or the passive. I should know in a couple of years.

Lot of Pressure
"There is a lot of pressure in the music business right now, from all sides, from a business angle that is. The record business has become such a jungle, and it's so easy to get lost in the thing."

"Because of this, a lot of people have thrown their individuality to the winds and they just jump on a hit tune and ride right along with the thing. I think it's a very dangerous way to work. I still be-



June Christy

lieve that the jazz foundation is the most important. . ."

In this regard, June mentioned Lena Horne. Bringing jazz, in song, to the public is one accomplishment of Miss Horne.

"Lena Horne," said June, "has never sung a pop tune in her life, that I know of, and her repertoire has never contained anything but

wonderful jazz tunes. Yet Lena plays the finest clubs and is accepted by the people who wouldn't think of listening to jazz.

They'd Walk Out

"If you told them they were listening to jazz, they would walk out of the club. But she does it through . . . showmanship, and I think that's something we should all learn a little bit about. That goes for instrumentalists, too. I'm not talking about the showmanship of swinging your horn in the air, playing E flats and stomping your feet. I don't mean that kind of showmanship. I mean a much more genuine one.

"There are a lot of musicians who are great musicians but are so cool in their attitude that the coldness wears off a little on the people . . . A warmth and way of communication between the artist and the audience is a very important thing. There has to be some message delivered."

Speaking of herself, June said, "I feel as though I am a real amateur as far as showmanship is concerned. But I have learned a couple of real nice lessons. One is that if you show warmth, the people will show warmth back to you. They want to be friends, and there are a lot of people who don't understand jazz but who want to learn about it. We should take the time to help them."

Caught In The Act

Dave Brubeck Quartet, Birdland, NYC

Dave Brubeck finally has himself a cohesive rhythm section. In bassist Bob Bates and drummer Joe Dodge, Dave has found the flowing rhythmic interplay he's been searching for ever since he began to go on the road.

Previous Brubeck rhythm men have been individually capable, but all have had trouble working consistently into the kind of precise patternwork that this perfectionist requires. As a result, there have been nights when the group sounded as if it were rehearsing a Civil War skit. I expect too that much of the criticism that Brubeck doesn't swing has come from listeners who heard the unit on one of those nights. When he's satisfied with the rhythm, Brubeck soars (as in the *Jazz at Oberlin LP*). But when he's unhappy, he can be stolidly stubborn.

Anyway, the current Brubeck quartet is a loose, happy team. As Brubeck says, "You can turn them loose and they dig each other." Bob Bates is a Sonny Dunham alumnus with three brothers who

are also bassists (Norman Bates was in the original Brubeck unit). He has the ability to keep an inventive, steadily complementary bass line moving. As a soloist, however, he is not yet as individually convincing as Ron Crotty.

Drummer Dodge is a delight. He has tranquil taste and his work contains the rare paradox of being unobtrusive while being constantly felt. And as one Birdlander noted in surprise, "This drummer really listens to what's going on. A lot of them look like they're listening, but they play like they're somewhere far away."

As for Mr. Brubeck and Mr. Desmond, they've been reviewed in detail before. They keep getting better and better—Brubeck in the constantly stimulating way he builds his choruses and Desmond in his conception, lyricism, humor, beat, and unfeeling taste. These contrapuntal San Franciscans should be winning polls for some time to come.

Key Thompson, Marshall & Farrell, Palmer House, Chicago

The volatile Key Thompson is back, sans the Williams Bros., and in her new act she does more than a half-hour of Noel Coward. Not the present-day Coward, but the too-to-diving one of the late '20s and early '30s with the risqué lyrics. It's a one-woman show, except for some inept choral backing, as she greets her enchanting friends and just has a mad time.

Well, perhaps in the confines of the Plaza hotel in New York and a few chi-chi spots scattered through Manhattan, this would be an unusual period piece, but more than 30 minutes of this, however well done, can create more than a semblance of nausea. She has three new numbers, *Madame, Ruby-occo*, and *I Love Violins*, but the great originality, the flighty humor,

isn't there. It's a pity to waste talent like Miss Thompson, but perhaps a reworking back to such material as *Sublime* might take the taste of such ickiness away.

Marshall & Farrell is the new comedy team that is a result of the split of Tommy Noonan from Marshall and Gene McCarthy from Farrell. Marshall is an accomplished crooner who has developed into a good straight man and comedian, while Farrell, who factually is not the buffoon Noonan is, makes the new combination a better balanced act which easily steals the show.

Ork leader Emil Coleman is certainly enlarging his roster of friends here.

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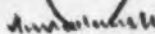
The first four concerts this season will be conducted by Sir Adrian Boult, musical director of the London Philharmonic Orchestra.

LOOK WHO'S BACK

—on Pages 8 and 10



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"Revue de Paris," Les Compagnons de la Chanson, Thunderbird, Las Vegas

There is a formula for most existent "French" revues, caroming around the various saloons, plush or otherwise. The idea is to get a good or hot name act of Gallic genre, trot out the Can Can girls to accompany music that suggests Gay Paree, surround with smart or continental-type acts—and there's as beaucoup a bouillabaisse as most visiting firemen would want diahed up. The Thunderbird's "Revue de Paris," with the ebullient Les Compagnons de la Chanson, lasting over a month into mid-April, follows the format, and will delight the casino hierarchy for its full money-making run.

The nine Compagnons have blended a folkways charm with sharp commercial appeal in the several a capella and novelty tunes. In their second time around, the chanters blend neatly from opening *Dreams Never Grow Old*, and the ubiquitous *I Believe*, both sung in English, into the amusing *King Dagobert*. This and the followup song, *Les Yeux de ma Mere* (composed by Edith Piaf), are phrased

in French with a return to English in a sprightly production number entitled *Circus*. The latter features some humor by Albert, "the little redhead." Most solos, as in *Ghost Riders*, and the fave, *Three Belles*, are neatly worked in by Fred, with Jean-Louis handling all intros pleasantly.

Mata & Hari have no trouble in riveting attention to their unique dance satires, an East-Indian chore which pokes fun at all Jack Cole imitators, and *Concerto, M & H* follow hard upon the mad-paced heels of the trio known as Los Gatos. These cats have a ball in some pretty intricate balances, tumbles and the like, with a sock three-high-and-fall that makes ringsiders dive under the tables.

Al Jahns orch sets a good pace and keeps everything bright in the music end, with Lothar Perl adding his conducting know-how and pianistic abilities for the Mata & Hari turn. Altogether, the Thunderbird's *Revue de Paris* is a top-notch hour of solid entertainment.

—bill willard

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Give Public What It Wants, Says Turchen

By Abe Turchen

The first thing you learn when you become a personal manager is that your success doesn't depend on you, but on your act. You are as successful and you are as good as your act is. And no better.

The second thing you learn is to give the public what it wants and then you'll have no problems.

I've been knocking around the country now as Woody Herman's personal manager for nine years. I know I'm something of a character because I carry my office in my head and my coat pockets, and I book the band myself out of telephone booths in roadside diners. But that doesn't make me smart.

Wouldn't Be Better

If I maintained a plushy Park avenue office and a Sunset boulevard branch I wouldn't be any better a personal manager because whatever success I've had has been due to the fact that I am associated with one of the most talented guys in the music business and one with whom it couldn't be easier to work.

Woody and I have worked out a very satisfactory relationship. I run the business end of it and he runs the musical end, as he once explained to a *Down Beat* reporter. I don't know anything about music and I don't pretend to. It's not necessary that I do. If my mind was all involved with chord changes, flatted fifths, and Bird's latest record, I'd have a terrible time battling with a one-night promoter for our split and counting the door at the same time.

I'm proud of the fact that I can stand at the door and think the band is playing *Stardust* while they're actually playing *Tenderly*. Music may be mathematics, but mathematics, especially money, is music to me.

Music is an art. But a dance band or a jazz band is only successful in our economy when it is run like a business. Watching the overhead, counting the money, keeping the Collector of Internal Revenue happy are jobs for a businessman, not a musician. He has enough to do running the band and running it right.

Operating our own office—and incidentally our own record company—has a lot of advantages once you get started. We make our own route across the country. We go where we want to go at the time of the year we want to be there. And we work steady. During a six-month period beginning last fall and running to our European trip, we worked with an average of only one night off a week.

We toured all over the east, went out to the Pacific coast through Texas, did one-niters up the coast to Canada and down again, pioneered with working a big band in a San Francisco night club—our 10 days at the Diamond Knee put the guy in business and he's still booking bands—and came back east through the south. We booked the entire tour ourselves, operated our own publicity and promotion service, and made money for ourselves and the promoters.



Abe Turchen

The main thing is you have to have an act that can give the people what they want. In the *Diamond Knee*, for instance, Woody not only put on a jazz concert each night, which was what one part of the audience wanted, but also devoted a good part of every evening to a soft-lights-and-sweet-music ballad session laced with reminiscences about the old days in San Francisco when every other door was the entrance to a speakeasy. The older audience ate that up.

The band today can walk into any kind of job and play appropriate music and please practically any kind of audience. We work everything from Elks clubs to college dates and private parties. And we leave them all happy. When Woody went back into the band business we planned it that way and that's the way it's working.

A little over a year ago, we booked our own concert tour with Dinah Washington and the Mills Brothers from California to the east coast, playing 42 cities. We worked every kind of barn and stadium and concert hall and auditorium you can imagine. In a few instances, we sold the show to local promoters. In most of the dates we promoted it ourselves, using local men to handle the details. We produced and sold our own program. We made our own mats, our own press book, and our own picture service. It was quite an experience.

There are really no rules to remember in this business except those of common sense. That's what makes it fascinating. You meet different situations and different types of people every night. But it all boils down to two or three basic ingredients: the smartest manager in the world can look like a bum if he's managing a bum; and if you treat people right, they treat you right.

I've been very lucky. Woody Herman is not only a talented guy, a great musician, and a wonderful companion, he's the kind of guy who's his own best press agent because he makes friends and keeps them in and out of the business. In addition, he's a gentleman.

Movie News

(Jumped from Page 5)

sically. Eartha Kitt does the songs that brought her fame via records (*C'est Si Bon*, *Santa Baby*, *Usakara*, *Monotonous*), and though for some they may seem pretty well played out, this won't matter to the thousands who will be seeing Eartha's unique presentations for the first time.

Also of interest to record fans is diminutive Robert Clary, another completely unique performer. All in all, *New Faces* as a film is the same slick, satirical, sophisticated revue it was on the stage, and like *Top Banana* it achieves "live theater" feeling.

A highlight; A satire on Congressional investigations in which

the subject is a bopped up sax player who is in turn (though some won't know it) a satire on jazz music and musicians in general.

STUDIO NOTES: Karee Chandler, featured in a musical short recently completed at Universal-International, caught eyes of U-I. toppers and may catch a contract there. And if so, there will have to be another name switch for someone to avoid confusion with another U-I. contractee, Karee Kadler... George Fields, originator of the Ruby harmonica solo that started the big mouthharp boom, has another one coming up in *Playgirl* (Shelly Winters, et al). Theme, by Milt Rosen, will be heard in main title music and background score prepared by Frank Skinner, and be published as a song under title *Brush Off*.

Modernaires soundtracked title song for RKO's forthcoming *Susan Slept Here* (Dick Powell, Debbie Reynolds). Group will not be seen in picture, and purpose, the current Hollywood trend, is mainly exploitative... Looks like Helen Traubel will have a top part in MGM's *Deep in My Heart*, Sigmund Romberg biofilm with Jose Ferrer in the title role... Mario Lanza, reportedly down to a mere 250 lbs, trying for a part and a film comeback at Columbia in a remake of the picture that brought film stardom to the late Grace Moore, *One Night of Love*... Hollywood's most important musical of 1964 will be the screening of *Guns and Dolls*, rights to which finally went to highest bidder Sam Goldwyn for \$1,000,000 and 10 percent of the profits.

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LOOK WHO'S BACK

— on Page 10



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Tony M
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Houston

Phil Le
Suite 14
Houston

Booking Agency Directory

Here is a list of the major booking agencies in the country that book dance bands and the addresses of their offices.

WILLARD ALEXANDER, INC.
Willard Alexander, President
39 Rockefeller Plaza
New York, N.Y.

AMUSEMENT BOOKING SERVICE
Peter J. Lollie, President
Suite 309
2519 Park Avenue
Detroit, Mich.

ARENA STARS, INC.
Ralph Wonders, President
365 N. Camden Drive
Los Angeles, Calif.

ASSOCIATED BOOKING CORP.
Joseph Glaser, President
745 Fifth Avenue
New York, N.Y.

393 N. Wabash Avenue
Chicago, Ill.

BUFFALO BOOKING AGENCY
Evelyn J. Johnson
2907 Ervins St.
Buffalo, N.Y.

DELBURGH & GORRELL
Ray Gorrell, President
301 Fox Theater Building
Detroit, Mich.

MIKE FALK AGENCY
Mike Falk, President
416 Book Building
Detroit, Mich.

GALE AGENCY, INC.
Tim Gale, President
45 W. 40th Street
New York, N.Y.

GENERAL ARTISTS CORP.
Tom Rockwell, President
1870 Sixth Avenue
New York, N.Y.

4 S. Michigan Avenue
Chicago, Ill.

Carew Tower
Cincinnati, Ohio
2165 Commerce
Dallas, Texas

LEW and LESLIE GRADE, LTD., INC.
Lew Grade, President
558 W. 57th Street
New York, N.Y.

HORACE HEIDT AGENCY
Horace Heidt, President
111 Park Avenue
New York, N.Y.

KENWAY CORP.
George M. Hillman, President
22 W. Randolph Street
Chicago, Ill.

TONY MARTIN MUSIC COMPANY
Tony Martin, President
1835 Southmore
Houston, Texas

PHIL LAMPKIN AGENCY
Phil Lampkin
Suite 1416, Melrose Bldg.
Houston, Texas

MC CONKEY ARTISTS CORP.
Dick Shelton, President
328 S. Michigan Ave.
Chicago, Ill.

1786 Broadway
New York, N.Y.
1224 and Walnut Street Building
Kansas City, Mo.
Roosevelt Hotel
Hollywood, Calif.

MERCURY ARTISTS CORP.
Leonard Green, President
Room 502
224 W. 34th Street
New York, N.Y.

PAUL MOORHEAD AGENCY, INC.
Paul Moorhead, Manager
777 Insurance Building
Omaha, Neb.

MUSIC CORP. OF AMERICA
Julius Stein, Chairman of the Board
588 Madison Avenue
New York, N.Y.

439 N. Michigan Avenue
Chicago, Ill.

3270 Santa Monica Boulevard
Beverly Hills, Calif.
165 Montgomery Street
San Francisco, Calif.

Union Commerce Building
Cleveland, Ohio
2128 N. Akard Street
Dallas, Texas

537 Book Tower
Detroit, Mich.

Wine Newberry Street
Boston, Mass.
Northwestern Bank Building
Minneapolis, Minn.

MUSIC MANAGEMENT SERVICE
Boyce Stoenner, Manager
5049 Leavenworth Street
Omaha, Neb.

NATIONAL ORCHESTRA SERVICE
Seri Hutton, President
1811 City National Bank Building
Omaha, Neb.

RUBY NEWMAN MUSIC
Ruby Newman, Owner
490 Madison Avenue
New York, N.Y.

CHIC SCOGGIN AGENCY
Chic Scoggin, President
110 Grande National Building
Dallas, Texas

FRANK SENNES BOOKING AGENCY
Frank Sennes, President
302 Hollendon Hotel
Cleveland, Ohio

SHAW ARTISTS CORP.
Billy Shaw, President
565 Fifth Avenue
New York, N.Y.

293 N. Wabash Avenue
Chicago, Ill.

3013 Sunset Boulevard
Hollywood, Calif.

TOMDOR ENTERPRISES, INC.
Thomas F. Dorsey, Jr., President

Want To Buy A Band?

Are you looking for a band? Whether you are a ballroom operator, hotel man, night club owner, or member of the prom committee, this DOWN BEAT band directory will help you select the band you want.

Copyright, 1954, Down Beat, Inc.

HAL ALOMA
Record Company: None
Booking Office: MCA
Real Hawaiian music played by real Hawaiians, led by a man who, though a native islander, knows a swing chorus from a garland of leis. A one-time Tommy Dorsey and Hal McIntyre sideman, Hal Aloma plays steel guitar and serves as maestro-emcee-show producer for this versatile unit which has several years' residency at the Hotel Lexington, N.Y., to its credit. Until earlier native soloists and Hawaiian entertainers and has also played theaters and supper clubs.

RAY ANTHONY
Record Company: Capitol
Booking Office: GAC
This 17-piece band combines drive with danceability, consciousness with commercialism, features a full sound that blends trombone and sax sections, with leader's trumpet front and center. Book is wide in range, from jazz and swing to novelties and sweet ballads, with many an instrumental number inserted. Anthony goes in for visual appeal and showmanship, uses such gimmicks as parading band through aisles on theater dates, has own shows on radio-TV under his belt. Appeal for young crowd is high, one-acters a cinch, and adaptability to hotels a demonstrated factor.

JOHNNY AUSTIN
Record Company: Blue "J"
Booking Office: ABC
Former Glenn Miller and Jan Savitt trumpet man has been working east coast with his young band for the last couple of years, including stops at Roseland and eastern colleges. Band is smooth, rhythmic, and danceable and features femme vocalist Lois Martin.

BOB BACHELDER
Record Company: None
Booking Office: New England Orchestra Service
A 13-piece group that works regularly out of Boston, playing both ball-

room and college dates. It's a solidly-constructed and polished dance group that features the vocals of Jeri Scotti and Don Grady. Leader plays piano doubles on other instruments, and sings scat vocals.

BUDDY BAIR
Record Company: None
Booking Office: GAC
Buddy started in the Midwest when he took the nucleus of the campus band he had at the U. of South Dakota and headed for the road. Band arrangements are lightly smooth (many of the scores are contributed by Lawrence Welk scriptor Gus Doan), turn often to the novelty side. Also featured is a Dixieland band within a band, plus the leader, who plays trumpet and trombone and does most of the vocals.

COUNT BASIE
Record Company: Mercury
Booking Office: Willard Alexander
Many claim that present crew is the best band Basie has ever had, including his famous group of the late '30s. It's a swing band, of course—drift, lilt, and always. The impelling Basie rhythm section, headed by Count on piano, and excellent soloists make each tune a distinctly Basie production. One of the few big jazz bands left, and not a bit ashamed to own up to the classification.

BLUE BARRON
Record Company: MGM
Booking Office: MCA
Soft, sweet music for dancing is the principal stock-in-trade of this band, which makes a direct bid for the older crowd by lacing the book with plenty of nostalgic tunes. Melody gets the nod here, arrangements are scrupulously non-rancorous and simple enough for anyone to grasp. Excellent for the older crowd.

DENNY BECKNER
Record Company: None
Booking Office: MCA
An entertainment band with a Kay Kyserish appeal. Clowning maestro is a long-limbed ex-vanderbilt comedy booper who also used to play bass but gave it up some time back and now concentrates on keeping the crowd in good spirits with his antics. A wild and woolly crew this, putting showmanship more than just on a par with playing dance music. Hotels and ballrooms are the Beckner meat.

DAN BELLOC
Record Company: MGM
Booking Office: MCA
Young Chicago leader has been building steadily in last three or four years

and with the aid of a hot record could do excellent nationally. A 13-piece group that's melodic and hard-working, yet has a good assortment of jump tunes in the book, it has been scoring heavily at school dates. This crew is ready to step out.

TEX BENEKE
Record Company: Coral
Booking Office: MCA
One of several bands suggestive of Glenn Miller, this aggregation successfully courts the cocked ear, the couple on the floor and the cash register, alike. Musicianship is high, pop figures are used sparingly to give a modern touch, but band never evades the dance beat or offends the sensitive ear. Fronted by tenor man-vocalist alumnus of the Miller men, outfit is an favorite with the prom crowd, specializes in instrumental numbers, has enjoyed big disc sales.

NAT BRANDWYNNE
Record Company: Decca
Booking Office: MCA
A society-style dance ark. Brandwynne plays lots of show tunes and bright tempos. One-time Leo Heisman sideman also makes his own arrangements which are invariably built around his keyboarding, with strings often bleeding in as background. Regular feature of a Brandwynne evening is a piano medley, with light rhythm accompaniment, of all-time favorite tunes, for the nostalgic touch.

LOU BRESEE
Record Company: None
Booking Office: Independent
Backing a show is a particular specialty with Bresee, who has six years at Chicago's Chez Paree, four at the Chicago theater to his credit. Gentle, personable leader can cue an act or provide steadily-beautiful dance tempos with equal aplomb, balanced with light Republicans and Democratic national conventions last year. A respecter of melody, Bresee always keeps it simple and relaxed.

HENRY BURSE
Record Company: None
Booking Office: MCA
Long known for his muted-brass stylings, veteran trumpeter is nothing if not sweet and subdued, has been synonymous through the years with the shuffle rhythm vamp and the sotto voce horn. No messer with modernism, Burse nevertheless adapts the best wherever on school dates, where he endures always to meet the kids more than halfway. On hotel dates he retains the sweetness and light that has kept him perennially popular.

(Turn to page 20)

JIMMY PALMER

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- "DOWN BY THE O-HI-O"

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- #70058—"SOME DAY SWEETHEART"
- "I LOVE MY BABY"
- #70182—"OH"
- "BY THE BEAUTIFUL SEA"
- #70124—"SOMEBODY STOLE MY GAL"
- "NEVER, NEVER, NEVER"
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COMPOSER: Dan wrote "Pretend," which sold over a million records, and is also responsible for "It's Anybody's Heart," "I Was a Fool," "You Are Ecstasy," and "Short'nin Bread."

BANDLEADER: Dan and his tenor sax lead the most danceable music in America.

PERSONAL APPEARANCES: Listed among the band's dates are Down Beat's Star Night in Soldier's Field, Chicago; Junior Achievement Trade Fair, Chicago (30,000 teenagers); Holiday Club, Chicago's newest ballroom; numerous dances at Midwest colleges.

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Tape Measure

German Tape Recorders Threaten U.S.A. Market

By ROBERT OAKES JORDAN

I have seen, tested, and begun to save for the tape machine I would most like to be marooned with on a desert island. The machine I tested was not specially prepared for laboratory tests, but was brought here from Germany to be used in a home installation and nothing more.

You have read the advertising of most tape recorder manufacturers for whom nothing less than superlatives will do, and who seem to think that claiming exceptional response for their gadget will induce the same from the buyers. If you are lucky you will have bypassed most of the stock low-priced machines and will either have waited or bought one of our few good machines.

Now a German instrument builder has proven that this kind

of claim can be justified. Perhaps the conditions that the Germans brought on their country have produced these exceptional machines in an effort to regain a place in world trade through honest industry. At any rate, it is a challenge that we should meet.

I have seen the proof and have tested it exhaustively. To be sure, the claims are the same as those for American-made machines. The difference is that this machine lives up to them. These imported machines can be purchased for less

than a luxury-class American model provided you are able to get them through customs.

If you succeed, you will have an instrument startlingly simple in design and proving the advertising claims to be honest, in fact modest, so far as its workably complex electronic design is concerned.

Two Sections

The AEG Magnetophon T9 comes in two sections, a table-high cabinet containing the tape mechanism and a matching cabinet for associated controls. The tape machine includes the following elements: tape driving system, recording equalizer, playback equalizer, microphone amplifier, modulation meter and amplifier, and control amplifier. Each of these units is incorporated in its own 19-inch rack unit five inches high which fits into place from the front of the cabinet, making contact through V-terminal strips at the back of each unit. When in place these units form a handsome layout. When repair is necessary, each unit may be slipped easily from the rack, and another slid into place. The complete unit need be out of service for only a few minutes.

Additional features may be placed in the blank rack spaces, since the main unit is completely wired for extra plug-in units such as stereophonic or binaural amplifiers, or extra power amplifiers for hi-fi playback when the unit is used in a home or other non-commercial applications.

The internal construction of the tape mechanism has also been worked out meticulously. It uses three motors, collectorless and synchronized. The correct tape pressure against the magnetic heads is effected by a magnetic brake system on the wind and rewind motors. The tape speed is held constant by an unusual sound synchronizing system. The speeds of the motors are controlled by the actual spool diameter. Wind and rewind speeds are completely variable by means of the magnetic brake system for efficient tape editing. For studio work the Magnetophon will switch automatically on one or more additional tape units, synchronizing each tape unit for continuous programming.

Easily Removed

I found that the actual plug-in tape head structure holding all three magnetic heads was well shielded against stray magnetic hum-inducing fields, yet all heads are easily removed for repair and cleaning. The tape is easily inserted in use, and when in playback the record and erase head is by-passed by the moving tape to save wear from abrasion. The recording and playback equalizer circuits are completely variable, with an adjustable bias frequency control. All units may be checked for proper circuit voltages by easily accessible test points or special meter units installed in a front rack panel of the control unit. Playback equalization can be effected by controls in the special playback equalizing amplifier.

The signal-to-noise ratio is controlled for variations in sensitivity of recordings made by different heads, and for variations of tape speeds of other machines. Each Magnetophon has a complete selection of input and output impedance matching through variable controls. The AC biasing and erasure sys-

Don't Be Half-Hearted In Converting To Hi-Fi

By OLIVER BERLINER

I have received a number of letters from readers who have either converted to high fidelity equipment without giving much consideration to it; or are planning to do so soon, and are anxious to utilize as much of their present equipment as possible. This change requires a very important mental attitude; not merely the desire for improved sound reproduction.

Don't plan to go hi-fi in a half-hearted way; that is, don't say to yourself, "Well, the amplifier and loudspeaker in my portable are o.k. So, I'll just put a magnetic cartridge in the changer, because everybody says that they have a wider range than the crystal unit." Instead, be prepared to resign your present equipment to the kids' use or as a portable if necessary. If you are not prepared to do this, it is doubtful whether you will be able to achieve true high fidelity.

Most of us are interested in a compromise between highest quality and lowest cost. We also wish to "do with what we've got." But, let's not let this get the better of us. It's just silly to have partial high fidelity; better not to have hi-fi at all, and then be pleasantly surprised when you finally go all the way. The adage, "a chain is only as strong as its weakest link," applies directly to high fidelity.

Examine the standard equipment that you now have. If you are using a recently-built console combination radio-phonograph, there

tem, originated by the earlier Magnetophon and now copied by almost all machines on the market, has now been so arranged as to allow the tape to reach the recording head completely unmagnetic, giving a remarkably low noise level. The overall technical results and quality are satisfying to both the laboratory instruments and the human ear.

AEG (Allgemeine Electricitäts-Gesellschaft) produces many models in all price fields. As yet I have seen only this broadcast model T9. If the less expensive models for the popular market are as good as this unit they will be serious competition for our tape machines. Further technical information and photographs are available for those interested.

(Ed. Note: Send questions to Robert Oakes Jordan at 929 Marion Ave., Highland Park, Ill. Enclose stamped, self-addressed envelope for personal reply.)

BMI Campaigning For Book-Reading

New York—Broadcast Music, Inc., which has already done much to encourage radio station programming of classical music, is now conducting a campaign to increase teenage interest in book reading.

BMI's *Book Parade*, a radio program designed as a literary review, is now being broadcast by more than 1,000 radio stations in cooperation with local civic organizations, boards of education, and public libraries. The book reviews are written for the series by well-known editors, authors, critics, and educators.

may be a number of usable components in it. If it contains an AM-FM tuner, you will probably find the tuner to be of suitable quality. The record changer will undoubtedly utilize a crystal cartridge and it is doubtful that a magnetic unit could be substituted here. However, the changer manufacturer may have a complete pick-up arm replacement assembly that accepts a magnetic cartridge, which should put you in business. The phono motor may have some hum or "wow" in it, but this is often difficult to determine before the completed installation.

The new magnetic (variable reluctance) phono system will require a variable equalizer and preamplifier (either self-powered or capable of connecting to the main power supply); these have been discussed in previous articles in *Down Beat*. If the loudspeaker is of the permanent magnet type and of 12 inches or more diameter, it will probably make an adequate "woofer." You will need to add a "tweeter" (high frequency loudspeaker) and a proper dividing network to make the loudspeaker section full range.

It will be necessary to place the two loudspeakers in another enclosure, as the console cabinet is rarely properly designed for fully hi-fi loudspeaker operation. The amplifier may be of questionable quality. Its frequency range will probably be limited by the output transformer employed. Distortionwise, it is probably all right, but it may not have enough power output to handle peaks without distortion.

If you have only a table model or portable record player, it is doubtful whether anything but the record changer is usable; and under these circumstances, it may be wise to just forget about converting this unit.

Finally, we must prepare ourselves for a number of noticeable listening changes. Record distortion that you never noticed before will suddenly become evident. Don't blame your new equipment; merely remember that your high fidelity components show up the defects in the medium quality stuff. Scratches and surface noise will appear, for your new equipment is capable of reproducing the full frequency range of your recorded material, plus some! In addition, the new phono pickup may reproduce the rumble that you never knew existed in the turntable.

For reasons like this, many people are unable to understand or enjoy high fidelity sound reproduction; and it is therefore essential that we mentally prepare ourselves for the inevitable changes and differences. If you have further questions or subjects you would like covered, send them with a self-addressed return envelope (if an answer is required) to me at 6411 Hollywood Blvd., Hollywood 28, Calif.

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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.

Frankie Avalon

- ★★★★ Trumpet Sorrento
- ★★★ The Book

This initial release by the 11-year-old trumpeter will make a lot of older musicians take a second listen. Lad has a rich sound, which he displays fully on *Sorrento*. Use of chorus in the backing as instruments also aids. *The Book*, semi-religious offering, isn't as strong a showcase instrumental-wise ("X"-0006)

Peter Lind Hayes - Mary Healy

- ★★★★ Crazy Mixed Up Song
- ★★ Lonesome Lover

Mixed Up is a Lewis Carroll-type thing with nonsensical lyrics on which everyone has a happy time chiming in. *Lover* is an oldie that gets repetitious. (Emax 353)

Dean Parker

- ★★★★ Tell Me 'Bout Louis
- ★★★ Be Mine, Beloved

Parker is a new entry with an impressive set of pipes, and he has good material to work with in *Louis*. He could have a good seller here if this one gets aired and exposed, and we suggest that you make an effort to take a listen—he's worth hearing. And the name is worth remembering. (MGM 11705)

Nelson Riddle

- ★★★★ Brother John
- ★★★ The Deep Blue Sea

A sparkling job of arranging, conducting, and recording from Nelson on *Brother John*, the old roundelay. It's exciting, musical, uses Latin rhythms, ripping trombones, soaring violins, and still is highly saleable. You owe it to yourself to give this one a trial. (Capitol 2744)

Jeri Southern

- ★★★★ That Old Devil Called Love
- ★★★ Autumn in My Heart

As with *You'd Better Go Now*, Jeri picks a tune associated with Billie Holiday to gently turn and

twist into her own property. This is a quality singer—perhaps too much so ever to be a big record seller—but she is acquiring an ever-growing legion of discriminating admirers. *Autumn* was written by Jeri and her husband and is weaker because of the material. (Decca 29042)

Kay Starr

- ★★★★ The Man Upstairs
- ★★★★ If You Love Me

Kay's right back on the track again. *The Man* is done like her *Side By Side*, in that she romps through the second chorus singing with and against herself via multiple tape. This one's spiritual-type, and if it doesn't set your foot to patting, you must be a robot. Kay's top effort in a long while. She shouts the backing ballad impassionedly. (Capitol 2769)

Bob Stewart

- ★★★★ I Went Out of My Way
- ★★★ The Steps of Saint Marie

The woods are just loaded with good, young singers these days, and this is another of them. Stewart obviously has been influenced by Sinatra, and he also has obviously spent a great deal of time learning to breathe and phrase. We can't figure out how all the young ones now knocking at the door are going to make it—there are literally scores of them—but it's a pleasure to hear more quality and less phoniness from the newer singers. *Out of My Way* could happen commercially if some work were done on it. (MGM 11699)

Other Releases

STANLEY BLACK—★★★ *Madonna*/★★★ *Waltz of the Stars* (London 1414). English maestro gets a new effect in *Madonna* through adept use of a harmonica. *Stars* is just a pleasant waltz . . . WILFRID BURNS—★★★ *Theme from the Broken Horseshoe*/★★ *There Was a Young Lady* (MGM 30844). *Theme* gets a vigorous

treatment from Burns with the un-billed piano player highlighting the side. *Lady* isn't up to the other selection . . . CHAMP BUTLER—★★★ *The Flame Is Still Burning*/★★★ *An Angel Kissed Me Last Night* (Columbia 4-40186). *Flame* might get a flicker of interest for this singer, but *Angel* is just so-so.

FRANK CHACKSFIELD—*Flirtation Waltz*/★★ *Prelude to a Memory* (London 1406). *Flirtation Waltz* is our old friend, but with a sither gleam in her eye. *Prelude* is over-Straussy. JEFF CHANDLER—★★ *I Should Care*/★★ *More Than Anyone* (Decca 29044). With the film star's name on the disc, this should get a good play. And let's face it there are worse singers on records . . . DON CHERRY—★★★ *You Don't Have to Tell Me*/★★ *I'm Through With Love* (Decca 29005). Boomer has a goodie in *Tell*, but the revival drags.

CREW CUTS—★★★ *Crazy 'Bout You Baby*/★★ *Angelia Mia* (Mercury 70341). New group romps through *Crazy*, a catchy novelty, and does *Mia* straight . . . LOLA DEE—★★ *Taking the Train Out*/★★ *Padre* (Mercury 70342).

Travis moves along with a good beat, but *Padre*, another religious tune, seems weak. Both sides suffer from light backing . . . PERCY FAITH — ★★ *Dream, Dream, Dream*/★★ *Eleanora* (Columbia 4-40186). These are okay for the relaxing hour, with *Dream* including a choral group.

SUNNY GALE—★★ *Don't Cry Mama*/★★ *Dream, Dream, Dream* (Victor 47-5677). These are good, but not the songs that Gale can really go on . . . THE GAYLORDS —★★ *From the Vine Came the Grapes*/★★ *Patso for the Pizza* (Mercury 70308). With the current vogue, *Pizza* must be the push side. *Grapes* has been all pressed out . . . GORDON GOODMAN—★★★ *Angel Mia*/★★★ *Maria* (Decca 29062). Fred Waring lead tenor hits the high ones on two Italian-type selections.

BILL KENNY—★★★ *Vows*/★ *The Ross of Ross* (Decca 29070). Kenney needs a new vocal group behind his sides as a soloist . . .

FRANKIE LAINE — ★★ *The Kid's Last Fight*/★★ *Long Distance Love* (Columbia 4-40178). This doesn't sound like our old friend, fiery Frankie. He sounds more like a member of a quartet, singing harmony . . . STEVE LAWRENCE —★★★★ *I Need*/★★★ *Leibchen* (King 1325). Young singer should

hit with *Need*, and flip also has merit . . . LEE LAWRENCE ★ *Little Mustard Seed*/★★ *My Love For You* (London 1428). British baritone doesn't have a wise choice of material for his initial sides here . . . GORDON MACRAE ★★ *Face to Face*/★★ *Backward, Turn Backward* (Capitol 2760). *Face* is best thing that Gordon has done since *Strange*—he's real relaxed here. *BTB* is fair ballad.

JOHNNIE RAY—★★★★ *Such a Night*/★★ *Destiny* (Columbia 4-40200). *Night* is the best done and stands the best chance of selling some records, even though the promise it shows in the first half wears thin later on. Pretty sexy stuff, some might say . . . MAGGIE RAYBURN—★★★★ *Enclosed Are My Tears*/★★★ *The Boy from the Hills* (Alma 81). Straightforward singing of the countryish *Tears* and folksy *Boy* by a singer who though not particularly distinguished, knows what it's all about . . .

LITA ROZA—★★★★ *I Was a Fool in Love*/★★★ *Just a Dream or Two Ago* (London 1429). Two good efforts from the former Ted Heath singer. The *Dream* side could well be covered by a record company or two on this side of the pond.

Dance Bands

Ray Anthony

- ★★★★ *Dance, My Heart*
- ★★★★ *Somewhere Beyond*

This is probably the best record Ray Anthony has ever cut, includ-

ing his big one of '53, *Dragnet*, and his recent top seller, *Sign Post*. Making use of the Anthony choir, and blowing as well as he ever has, Anthony has taken an old Yiddish theme for the *Heart* side, and done a superb job of emulating the historic chanting set in a modern dress.

Flip is also an old, old tune dressed up, this one based on *Santa Lucia*, the Italian favorite, and here too Anthony calls on the choir to augment some top trumpet work.

Both sides are not only musically tops, but should have a tremendous commercial appeal. (Capitol 2777)

Les Brown

- ★★★★ *People Will Say We're in Love*
- ★★★★ *The Devil, Devil, Devil*

★★★★ *Stardust*
★★★★ *Where's Pres*
★★★★ *Rock Me to Sleep*
★★★★ *Lollypop*
★★★★ *Runnin' Around*
★★★★ *Down on Fifty-Second Street*
★★★★ *Ever So Lightly*
★★★★ *I'd Rather Be With You*
★★★★ *Cosatin' Along*
★★★★ *On the Beach at Waikiki*

Ratings: ★★★★★

A crisply pulsating dance set. These go back a few years, but have never been released until now. Doris Day is on two (*Devil* and *I'd Rather Be*) and Lucy Ann Polk also has brace (*Runnin' Around* and *Rock Me to Sleep*). Throughout there is the clean section work, the feel for dynamics, the easily dance-

(See Page 15)

MEMO:

... To my disc jockey friends who elected me "The Best Studio Conductor of 1953" -

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Sincerely,

Hugo Winterhalter

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- Ree Ree (Kangaroo) Flat Foot Floogie.....40202, 4-40202

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SOPHISTICATED SWING

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Record Reviews

(Jumped from Page 14)

able tempos, and the taste that is characteristic of Lea. All the arrangements (standards as well as originals) leave room for briefly effective jazz solos, and the basic sound of the set is a gamut of muted jazz. That wordless choir on *Stardust*, by the way, works in very well. And listen to the way each arrangement builds—with the dancer never out of mind. (Columbia 12" LP Cl. 539)

David Carroll

- ★★★★ *Buck Dance*
- ★★★ *Stomp and Whistle*

Chicago studio band headed by David Carroll (not to be confused with Carol Davis) reworks the tune that Woody Herman just missed with saleswise last year (*Buck Dance*) and has a splendid chance to crack the dance market with it. It's an infectious, beautiful riff marked by capable solo efforts from tenor man Mike Simpson, trombonist George Jean, and guitarist Earl Backus.

Flip side is a flipped side—shouting, clapping of hands, whistles, and all, but it's all in good fun. But believe us, it's no Rodgers and Hart tune. (Mercury 70335)

Other Releases

LES ELGART — ★★★ *Varsity Drag*/★★ *Rocky's Prelude* (Columbia 4-40179). *Varsity* is revived neatly by this up-and-coming crew, with an unbilled tenor man getting in some good shots. *Rocky's* (Rachmaninoff's) *Prelude* is not well played—sounds as if it were tossed at the men when they got to the session... RALPH FLANAGAN —★★ *Roo Roo Kangaroo*/★★ *Angela Mia* (Victor 47-5676). *Kangaroo*, done previously by the Jimmy Roma band, has little fire or punch as done by Ralph's crew. Gets pretty monotonous, as a matter of fact. *Angela* is sung by Buddy Victor and the Singing Winds.

JERRY GRAY—★★★ *Coronado Cruise*/★★★ *Stop That Dancing* (Decca 29038). *Cruise* is a quietly stated but clever riff that stays at low volume level while getting a push beat. *Dancing* is sung by Linda Lee, and the band sounds swell... KEN HANNA —★★★★ *Sweet Riley O'Tools*/★★★ *Nirvana* (Trend 72). Dick Nash gives a

good high-note trombone performance almost all the way through on *Nirvana*, a Hanna original, and Sherli Sonders sings out the St. Patrick's Day barker, which is pretty cute material... JOHNNY LONG—★★★ *New Shanly Town*/★★★ *Barefoot Days* (Coral 61140). The Long band is crisp and swinging on both of these—the reworking of one of his biggest hits and another band vocal on *Barefoot*. Unfortunately the song is not up to the performance.

C & W

Johnnie and Jack

- ★★★★★ *I Got So Lonely*
- ★★★★★ *You're Just What the Doctor Ordered*

These sides will have no trouble finding an enthusiastic reception, with the team doing a top job on the current pop hit, *Lonely*, then bouncing right along on the reverse side, with the boys doing some excellent harmonizing in both. (Victor 20-5681)

Hank Thompson

- ★★★★★ *A Fool, a Faker*
- ★★★★★ *Breakin' the Rules*

Capitol's big gun is still making plenty of noise, and his *Fool* side should get the same play that his last release, *Wakes Up, Irene*, enjoyed. Each side on this release stands on its own merits, with *Fool* being a bright upbeat type tune, and the flip done slowly. (Capitol 2758)

Mitchell Torok

- ★★★★ *Edgar The Eager Easter Bunny*
- ★★★ *Living on Love*

Like all seasonal releases, *Bunny* will probably have a short, but fruitful life this year. However, given half a break, it could become one of those things which repeat year after year come the Easter season. (Abbott 156)

Goldie Hill

- ★★★★ *Young at Heart*
- ★★★★ *Make Love to Me*

Goldie's new disk is just about the best proof in the world that this girl is well along the way to the top. Taking two tunes which are strong in the pop field, Goldie has given both a top vocal treatment. Both sides should get plenty of disc jockey attention. (Decca 85893)

PERSPECTIVES

By Ralph J. Gleason

You don't have to be in the music business very long to meet the "shudda" guys. No matter what they do, they "shudda" made it. And they would have, too, if it hadn't been for cruel fate which conspired to cheat them.

You know the kind. They really wrote the first Italian-American song and they shudda made it, only... They heard Johnnie Ray first and they shudda signed him only... They were singing like Nat Cole years ago, only when they were with a band it didn't make records.

Like That

And so on and so on and so on. Some of them are frank enough occasionally to admit they have no talent, but then they say if they had had the promotion Les Paul had they would have made it.

They're bitter, jealous, and cynical people. And they're not much fun to know. You can laugh at them a little, but they are really sorrowful; objects of pity.

That's why Jack Leonard is such a great guy. Jack could so very easily have become a bitter, cynical "shudda guy," because if ever anyone just missed the top rung and if ever any one "shudda" made it, Jack's the guy.

When he was drafted from the Dorsey band into the army, he was just about the hottest thing that sang. He could have had a career like Sinatra—and Sinatra followed him on the Dorsey band and made it the gateway to his own success.

Couldn't Get Going

Out of the army after five long years, Jack couldn't get started again. But he still isn't bitter. He

still isn't warped by jealousy. He suffers from a lack of confidence perhaps, but so would you and I if it had been us. Puzzelement, too, because he SHOULD have made it.

Recently I met Jack for the first time in years in a radio studio. The disc jockey had asked me "What can I do with him, I never get a request to play his records any more?" and I couldn't reply. I was so disgusted by the question, typical as it is of the ruthlessness of this business.

But I could have said that Jack Leonard will be remembered long after that disc jockey and most of the others have spun their last platter. He was a genuine contributor and a great ballad singer; no one knows how much responsibility he bears for the entire ballad singing style of today. He did it first.

Proud

Jack's attitude ("I'm happy just getting the groceries. Sure I'd like to sing again") makes you proud to know him even a little bit. And it also indicates something else to me. The time will come when Jack will have his chance again. The freak singers are about through, romance and smooth ballads are on their way back. There might even be a revival of the Dorsey popularity like with Goodman and Miller.

If this second break comes, I think Jack Leonard will make it. If there's any justice at all, he will. And no disc jockey will be able to hold him back.

DOWN BEAT

April 21, 1964

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.

Buddy DeFranco

But Not for Me
When Your Lover Has Gone
Ferdinando
The Things We Did Last Summer

Rating: ★★★★★

A brilliant set of display pieces for Buddy. He's excitingly supported by Milt Hinton, Art Blakey, and particularly Kenny Drew. Buddy's technique and conception are of the highest order.

Duke Ellington

★★★★ Ultra Deluxe
★ ★ Blue Moon

Duke's Ultra has a lovely soft line. It's started off by Harry Carney, followed by the reeds with Jimmy Hamilton on top.

Russ Freeman

Yesterday's Gardenias
Bock's Tops
Don't Worry 'Bout Me
Backfield in Motion
You Stepped Out of a Dream
Laugh Cry
At Last
The Eye Opener

Rating: ★★★★★

Russ Freeman, currently with Chet Baker, is heard in four of his own originals and four relatively untraveled standards.

But over a whole LP, one needs

more than a fine rhythm section, and Russ's solo lines simply aren't that sustainably stimulating.

The lack of sufficient variegation in Freeman's originals has already been noted in his contributions to the Chet Baker LP (Down Beat, Dec. 30). It's even more evident here.

Dizzy Gillespie - Stan Gets

I Don't Mean a Thing
I Let a Song Go out of My Heart
Exactly Like You
Talk of the Town

Rating: ★★★★★

Dizzy and Stan in their first full-length collaboration on record. The excellent rhythm section is composed of Oscar Peterson, Ray Brown, Herb Ellis, and Max Roach.

Good choice of underdone tunes and good recording. If Stan had been able to remain on Dizzy's level of consistency, this would have been a five-starrer.

Bengt Hallberg Reinhold Svensson

I Got It Bad
Time on My Hands
My Heart Belongs to Daddy
The Pink Elephant
Opus Number One
Tre Birre
Honeyuckle Rose
Stars Fall on Alabama

Rating: ★★★★★

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5013-GIL MELLE, TAL FORLOW, URBIE GREEN

5013-GIL MELLE, TAL FORLOW, URBIE GREEN-Timopiece/Lover Man/Ginger Soap/Lion Lives Here/Spellbound/Trenstice

5631-SAL SALVADOR, SOKOLOV, JOHN WILLIAMS

5631-SAL SALVADOR, SOKOLOV, JOHN WILLIAMS-Gone with the Wind/Get Happy/My Old Flame/This Can't Be Love/After You've Gone/Too Marvelous for Words

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Inferior sound reproduction (pressing?) lowers the rating for what is otherwise a highly pleasant recital by two of Scandinavia's foremost piano virtuosos.

Svensson is allowed to play for himself this time instead of being told to emulate George Shearing. He turns out to have a free-ranging conception based on a brisk beat.

Hallberg is in a romping mood on his first three, swinging easily and brightly, but with somewhat less than his usual imaginativeness. On Alabama, however, Bengt's conception is like Swedish glass—very graceful and stronger than it looks.

Herbie Harper Quintet

Jazzers Leapers
Dinah
Five Brothers
Harbstone
Summertime
Jive at Five

Rating: ★★★★★

A new label (Nocturne) and a new series (Jazz in Hollywood). The purpose, according to the company's musical director, Harry Babasin, "is to broaden the nation's views of our activities out here in Hollywood and to present some of the better musicians who are most normally hidden in the more commercial work of the city, yet who are outstanding jazz musicians in their own right."

This is a good start. Leader trombonist Harper (34) has been a studio man since 1947 after having made the one-night scene with Scat Davis, Krupa, Spivak, Goodman, and Barnet. A pioneer in organizing modern sessions in Hollywood in the late '40s, Harper chose as his front line compere here a prominent graduate of those sessions, baritone Bob Gordon. The

members of the rhythm section are already well established nationally as leading jazz contemporaries (Jimmy Rowles, Roy Harte, and Mr. Babasin, doubling from his new executive role).

Harper and Gordon display sound musicianship throughout, but there's not quite enough dynamism in most of their work on these sides to lift it into the occasional incandescence of, let's say, Brookmeyer or Mulligan. Harper's conception, however, on slow tempos (Summertime and a remarkable Dinah) is especially memorable. Rhythm section is steady, and Rowles, as always, blows cleanly imaginative piano. Highpoint of the swinging set is everybody's work in the sunnily relaxed Jive at Five. (Nocturne NLP 1)

Johnny Hodges

Wham
Latino
Through for the Night
Sheik of Araby
Hodgepodge
Jappa
My Reward
Something to Pat Your Foot To

Rating: ★★★★★

Most of these have been previously reviewed as singles. (Hodgepodge and My Reward are, I believe, new releases.) The collection is called Swing with Johnny Hodges and that's the truth. The sides are rockingly relaxed with crisply vigorous blowing by the Rabbit, Emmett Berry, Lawrence Brown, and assorted sidemen, including Ben Webster on some. High point is the Jappa that blues built. This is like reading Dickens after months of Henry Green. The younger men have inevitably flown beyond this, but it's revitalizing to come back to some of the basic jazz verities. (Nocturne LP MC N-1)

Quincy Jones

Pogo Stick
Lisa
Jones Bones
Sometimes I'm Happy

Rating: ★★★★★

Another session made in Sweden in the course of last year's Hampton tour of Europe. Quincy arranged the date and contributed the two originals, but didn't play himself. The international personnel includes Art Farmer, James Cleveland, Ake Persson, Arne Domnerus, Lars Gullin, Bengt Hallberg, Simon Brehm, and drummer Alan Dawson.

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Brown-Farmer session also directed by Quincy in Sweden (Down Beat, March 24). The ensemble buoyancy and the owing ease of that date are diminished here except for Happy, the best band on the LP. Latter has an excellent solo by Farmer and a warm Domnerus clarinet chorus which whets the aural appetite for more.

Gene Krupa

Vol. 1
Payin' Them Dues Blues
Swedish Schnapps
I'm Coming, Virginia
Showcase
Midget
Jungle Drums

Rating: ★★

Volume 2

Don't Take Your Love From Me
Imagination
Coronation Hop
Capital Idea
Paradise
Overtime

Rating: ★★★

Gene's assistants are Ben Webster, Bill Harris, Charlie Shavers, Teddy Wilson, and Ray Brown (with Willie Smith, Israel Crosby, and Steve Jordan in on the last four). The few high points are provided by Webster (especially on Virginia and Don't Take Your Love) and Teddy Wilson. The rest is routinely competent at best and tastelessly dull at worst.

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DOWN BEAT

Jazz Reviews

(Jumped from Page 16)

Ake Persson

Jumping with Queen Anne Pops
Walking Foot
Subway
Sofly as in a Morning Sunrise
It Might As Well Be Spring
Hershey Bar
My Blue Heaven

Rating: ★★★

After what we've come to expect from Scandinavia, the first four sides are rather pedestrian. Mild exception is the lightly jumping *Pops*, on which tenor Rolf Blonquist takes his best solo. Rest of the changing personnel on the first side of the LP is listed on the label. They're all professional, but lack fresh individuality.

The level of musicianship rises on the last four as trombonist Persson changes his cast to include Arne Domnerus and Bengt Hallberg. Hallberg is entertaining all the way and is close to his best on *Spring*, which also has Domnerus's most interesting chorus of the lot. Persson himself is a competent modernist who has obviously listened to a lot of records, but has yet to find his own distinguishing approach to the instrument. Even on the last four bands there is an air of routine that indicates the Swedes are fallible too, and not all the record sessions up there reflect the aurora borealis. (Prestige PRLP 173)

Andre Previn

Lena Walked In
Maybe
How Long Has This Been Going On?
Lena Is Here To Stay
They All Laughed
There's a Boat Dat's Lovin' Soon for New York
Lookin' for a Boy
Nice Work if You Can Get It
I've Got a Crush on You
Strike up the Band

Rating: ★★★★★

One of Hollywood's most gifted (and youngest) music directors in a quietly entertaining Gershwin collection. Previn improvises within and through the tenuous Gershwin lines with consistent taste and intelligent chordal skill. And he swings subtly. Only thing lacking is that piercingly undeniable mark of individual style and temperament that makes for a great jazz pianist. But, after all, Previn doesn't claim to be a full time jazzman. With him it's an avocation.

Even so, many career jazzmen might benefit from a structural study of his work here. Andre is effectively accompanied by Al Hendrickson, guitar; Irving Gottler, drums, and Artie Shapiro, bass. (Victor 12" LPM 1011)

Arnold Ross

Jeopards Creepers
Lena
Can I Dream?
Arbijo
As Time Goes By
Easy to Remember
Being in Love

Rating: ★★

Cut in Paris during a tour with Lena Horne a couple of years ago, Arnold Ross's solo flight is based on what I think may be excellent support by bassist Joe Benjamin

and drummer Bill Clark. The recording quality unfortunately is such that I'm not sure of much of anything on this record. The balance is bad; the sound is distorted; and the surfaces have laryngitis. Even on excellent playback equipment, the piano tone is medieval, and I'm sure it's not Ross's fault. Except for collectors' items, this kind of hoarse recording is a disservice to the artist. In this case, I don't think I'm particularly impressed with the playing itself, which seems rather stolid, but this is like judging a painting covered with gauze. So I'll reserve further comment on Ross's playing until I can hear him in a more reasonable context. (Discovery LP DL 2006)

Willie Smith—Harry Edison

Ain't 'Cha Gonna Do It
Exit Virginia Blues
I Blowed and Goss
Laura

Rating: ★★★

Another reissue of an early Grans session on which Willie and Sweeties were joined by Billy Hadnott, Shadow Wilson, and Arnold Ross. Smith and particularly Edison are good, but the recording is off-center. If you can get a steady edition, it's worth listening to for some warmly driving Edison horn. (Aladdin EP 515)

Joe Sullivan

If You Can't Be Good, Be Careful
Can't We Get Together
Near Heard of Such Stuff
There'll Come a Time When You'll Need Me
Broom!
An AWFUL of You
What's Your Name?
Solid Eclipse

Rating: ★★★★★

Joe plays eight previously unknown compositions by Fats Waller. Four were discovered by Bill Simon and the others by Sidney Mills. The sessions were cut in June and September of 1952 with George Wettling on drums, and Bob Casey and Walter Page alternating on bass. As George Avakian points out in the notes, "Joe . . . frequently plays half or a whole chorus as Fats himself might have played it, but more often there is only an echo or flavor of the Waller style, with Joe's own personality coming through just as strongly as the music which Fats wrote." It's a happy combination. Joe's in excellent form and the tunes are consistently engaging. If only there could have been a channel to the spirited world to get Fats to sing them. (Epic EP LG 1003)

Charlie Ventura

★★★★ *Turmpike*
★★★★ *They Can't Take That Away from Me*

This was recorded in May, 1953, before Jackie Cain and Roy Kral left on the supper club safari. The

unit also included Sonny Igoe (drums), Max Bennett (bass), and Mr. Ventura. I'm easy game for the Cain-Kral school of phonetics even when it's tied to an underdeveloped theme as in *Turmpike*. Biggest kicks on the side actually are from the precise percussioning of Igoe and a brief piano chorus by Roy that indicates keenly swinging imagination.

The other side is largely Jackie. This chick is so musical that even though her natural vocal equipment is limited, she cuts scores of contemporaries who have more voice. Reason is Jackie's instrumentalized phrasing, firm beat, and above all, an ear that can hear around corners. Listen, too, to Jackie and Roy behind Ventura's baritone. When's the Kral family going to get an LP unto itself? (Coral 61142)

Billy Taylor - Joe Holiday

Sleep
Became Much
I Don't Want To Walk Without You
Fiesta
I Love to Mambo

Candido

Early Morning Mambo
Mambo Azul

Rating: ★★

This collection, called *Mambo Jazz*, contains the Billy Taylor trio plus three recruits from Machito's rhythm section on all eight bands. Tenor Joe Holiday is added on the first four, on which Billy also alternates on organ. Most of these have already been reviewed as 78s.

On slow tempos, Mr. Holiday has a small talent that is hampered by a brittle tone and halting improvisation. As an overall mambosist, however, he has all the fire of Herbert Hoover in the midst of a JATP concert. Second side is, therefore much better without him. It's still not very exciting. I'm afraid Billy is too polite to really wail a mambo as it should be wailed. He's very much in control, but the cats from Machito's band must have wondered when the prologue was going to be over and the main act begin. The low rating is due mainly to those first four lullabies, Billy himself never deserves less than three and usually more. (Prestige PRLP 171)



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A Healthy Outlook For Record Industry

New York—A recent survey-analysis of the record industry in the New York *Herald Tribune* indicated much ground for the optimism for those who make the retail recordings.

Pointing out that records are now a \$200,000,000-a-year industry and thereby a relatively small business in terms of dollar volume, the survey said that the steady growth of the industry indicated a \$300,000,000 top might be reached in five years.

"A paramount factor in the record picture," said the *Tribune*, "will continue to be the eager faces of the young. Sales of popular records account for well over half the retail volume, and 'pops' are bought chiefly by the bobbysoxers."

"Taking a long look at United States population, the manufacturers seize avidly on the statistic that in 1962 there will be 60 per cent more teenagers than there are now."

(Also) plenty of the existing phonographs (23,500,000 as contrasted to 28,000,000 TV sets) are obsolete by present standards. Many families have not yet discovered the advantages and wholesome qualities of the LP. . . .

"One company, which makes both discs and a phonograph, reported that last year 50,000 sets were sold and that each purchaser bought \$25 in new discs at the time he paid for his new machine. Now that the initial investment in machinery has been made, these purchasers are expected to spend even more on new recordings."

"Another bright note in the recording future is that phonograph sales have begun to match the sale of television sets. With color TV not immediately available, the industry believes that people may wait for the birth of color, and meanwhile listen to long-playing records."

"Once they have started listening, some of them may never care if color comes."

Look, Mom, I'm A Choir

New York—The Raymond Scott-Dorothy Collins electronics workshop has attained new recording effects. On Dorothy's latest Audivo release, she sings all the parts of a legitimate choir. The song thus multiply voiced is her husband's *Mountain High, Valley Low*.

On the other side, *Crazy Rhythm*, Dorothy is backed by guitarist George Barnes — and Raymond Scott in the control room.

New Dance Group Uses Moon Dog

New York—A sign of the increasing use of non-classical music as the base for modern dance choreography was the inclusion of a score by Moon Dog and a boogie-woogie accompaniment for dances presented by the New Dance Group here recently.

Moon Dog's music was for *Nocturne* with choreography by Donald McKayle, and the boogie-woogie backed Sophie Maslow's *Manhattan Transfer*.

Also part of the New Dance Group's concert series at the YMHA were Anna Sokolow's *Lyric Suite* based on the work by Alban Berg; Sophie Maslow's *Israel Suite* with folk singers Hillel and Aviva; and Hadassah's *Maha-Shakti*. Hadassah also presented her solo work, the Hindu *Fable*, told entirely in the classic mudras.

FEATHER'S NEST

By Leonard Feather

Year by year, *peu à peu*, slowly but surely, the French are becoming hip.

As you may know, no country in the world has spawned a more fanatical jazz cult than France. As you may also have

gathered from stories in these pages through the years, nowhere else has this fanaticism assumed more violent forms. The French fans have all but fought duels over their clashing fashions in favorites.

This high-tension atmosphere was generated largely by the split between the traditionalists and the modernists, with added overtones of racial chauvinism. Heading the Hatfields was Hugues Panassié, waving his "White Yankee Go Home" banner and proclaiming that pop was an invention of the devil—and a white devil at that. (Diz and Bird stole their ideas from Bix and Trumbauer, no doubt.) Masterminding the McCoys was Charles Delaunay, *Hot Club* bigwig and *Jazz Hot* magazine head.

But times have changed, as we soon discovered when the *Jazz Club U.S.A.* unit was booked for a February concert at Paris' Salle Pleyel. Panassié, apparently assuming that Billie Holiday had betrayed the cause by associating herself with Red Norvo and other uncleaned elements, loudly urged a boycott of the show. To add to our woes, Paris had its coldest weekend since 1873.

Yet the show played to a virtual sellout house, Billie got a wonderful hand, and the surprise hit of the show was the Red Norvo trio!

An indication of the shape of things to come had been tendered us by Charles Delaunay. Before the concert he showed us an advance copy of the new issue of *Jazz Hot* containing the results of its annual poll. The winner on clarinet was Buddy DeFranco, and on guitar Norvo's own Jimmy Raney. They were the first two musicians

ever to break down the rigid "Crow Jim" line that had obtained in every previous *Jazz Hot* poll. (Last year the winners had been Barney Bigard and Irving Ashby.)

Delaunay, as well as Mary Lou Williams, Annie Ross and other friends of the new jazz who attended the show, rejoiced to observe the reaction of the crowd, responding with equal enthusiasm to Holiday and Raney, to Beryl Booker and Red Mitchell.

"Two years ago," said Delaunay, "this could not have happened. The French fans would not have supported such a concert."

He was too modest to add that his own work in the enlightening of the Gallic public along with that of his doughty associate, Leon Kaba of Vogue Records (by now probably the world's largest jazz record company) deserved the lion's share of the credit between them. The still, small voices of dissent, angrily muttering about the desecration of pure New Orleans jazz, are fading into inaudibility.

The rest of the poll results are of no less interest, reflecting a healthy disregard for the degree of publicity earned by certain stars and a commendable respect for real musicianship. Dizzy won on trumpet; J. J. Johnson on trombone; Lester Young on tenor; Bud Powell on piano; Oscar Pettiford on bass; Max Roach on drums; Lionel Hampton on miscellaneous (followed by Mulligan), Louis and Ella for vocals, Ellington for big band and Mulligan for combos.

The French have at last started practicing as well as preaching, too. For years their sole apparent contribution to the international picture was Django Reinhardt—

but the famed "French guitarist" was actually born in Belgium! Today they boast at least a handful of first-rank jazzmen.

Down at the Club St. Germain, a cellar hangout for hipsters, I heard two fine French pianists: Bernard Peiffer, who comes on a little too strong at times but is definitely on the right track, and Martial Solal, who seems to be discovering a real style of his own. Since France now boasts its first great bassist and drummer in Pierre Michelot and Jean-Louis Viale, you can now assemble a real rhythm section in Paris without calling the American Embassy.

Also at the St. Germain were Roger Guerin, whose modern trumpet you may have heard in some James Moody discs on Roost, and Bobby Jaspar, a Belgian tenor man who so gassed Jimmy Raney that after sitting in for one set, Jimmy postponed his return to America in order to stay over for a record date with him.

Speaking of tenor men, over at the Ringside, a depressing and expensive little joint which goes in for jazz now and then, I heard a great musician emceeing the show in fluent French and blowing some great horn. He's been away from America almost eight years now, is taking out French citizenship papers, and may even do some service in the French Army. During my visit he cut some records, for American release, with the Beryl Booker Trio.

Talented cat. Says his name is Don Byas and claims he used to play with Count Basie. Next year he ought to win the *Jazz Hot* poll—for he'll be eligible in the "Musiciens Français" category. And believe me, he'll be the greatest French musician you ever heard.

Permanent Conductor

San Francisco—The San Francisco Symphony finally has a permanent conductor. Winner of the post is Enrique Jorda, 43-year-old Spanish-born musician. Since 1947 Jorda has been conductor of the Capetown Orchestra in South Africa.

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Thanks from Cloud 9 for the honors received in Downbeat's disk jockey poll!

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The Blindfold Test

Basie, Brown, Getz, TD Rate 5 From DeFranco

By Leonard Feather

Buddy DeFranco is gifted with such phenomenal technical equipment that one finds it hard to imagine his retaining a fair perspective in judging other jazzmen, the vast majority of whom can never hope to be his improvisational peers.

Nevertheless, both in his own performances and in his estimates of others, Buddy has never lost touch with such basic jazz realities as the beat, melodic value and emotional quality. This became evident during a blindfold test that covered many aspects of the modern jazz scene. Buddy was given no information whatever about the records played for him, either before or during this tape-recorded interview.

The Records

1. Reinhold Svensson, *Stealing Apples* (Prestige). Patsy Wickman, clarinet. Comp. Fats Waller.

I can hear the Benny influence in the clarinet. Also a Teddy Wilson influence in the piano. It sounds foreign to me... who exactly I don't know, but the record has a lot of spirit. The material is strictly 1939 vintage. What is the name of that tune? Benny played that... is that *Stealing Apples*? Benny's original version had more fire; but this was good. I don't know any American clarinets who sound like that. Peanuts Hucko might. But he sounds more like Benny, to me, than this guy does. This guy is in between, which would lead me to believe that he listens to Benny and Artie and Buddy DeFranco, also. Might be German, or Swedish. Three stars.

2. Benny Goodman, *Embraceable You* (Columbia).

That's Benny, with strings; I heard one of the other sides in this album. It kinda leaves me cold. I think the legitimate clarinet influence there may not quite come off. The older Benny interpretations of a melody were a little more fluent, gave me a better feeling. This leaves me a little uneasy. The arrangement I don't consider too good either. I'd say two stars.

3. Mel Powell, *It's So Long* (Vanguard). Powell, piano; Edmond Hall, clarinet; Beck Clayton, trumpet; Henderson Chambers, trombone; Steve Jordan, guitar; Walter Folge, bass; Jimmy Crawford, drums.

That sounds like a group of old-timers. I would rather hear more enthusiasm from the same group of musicians; I feel they can do a lot better than that. I detect a little nervous quality. The rhythm action is choppy, thuddy. More snare drum than anything else, the way it's balanced. I didn't hear enough bass; kind of weak. Not enough conviction here, even considering that it's the older school of Dixieland. Sounded like Jess Stacy on piano; don't know who the clarinet player is. Fair—two.

4. Clifford Brown, *Browns Eyes* (Blue Note).

This is an attempt at something different, but the combination of flute, trumpet and saxophone suffers from poor intonation. But I like the trumpet—he's real good. He could have recorded the same tune with the standard instrumentation, or with a good string section, it would have turned out a lot better. It's great trumpet, I think. Worth three stars just for the trumpet alone.

5. Count Basie, *Sure Thing* (Clef).

That's Basie—*Sure Thing!* Basie always manages to get himself a band that swings all the time; and of course it's unmistakable that he has Freddie Greene, who in my estimation is the only guy left that can play rhythm guitar without getting in the way. And Basie's band is always great—always amazes me. This has got all the feel, all the familiar Basie ensemble sound. Because it is an original sound and not a copy of anybody, and because of the swinging



Buddy DeFranco

feel, that's a five star record for me.

6. Duke Ellington, *Soot Dab* (Capitol). Jimmy Hamilton, clarinet.

Duke Ellington. I like that—it's a good record; original. And Jimmy Hamilton plays good. One of the best clarinet players. The whole thing has a good feel, and I like the tone color, the sound of the band; it's still refreshing. Make it three and a half.

7. Tommy Dorsey, *Charmaine* (Decca). Arr. Neal Hefti.

Yeah, that's Tommy's record, I recognize his sound. Sounds like one of those new Neal Hefti arrangements, which is very, very good, and nice music. Nobody can play a melody like Tommy; he's still tops, still great. I never did particularly care for this tune, funnily enough, but this arrangement moves, and it's good dance music. Good sound, good progressions; some very interesting things.

DOWN BEAT

That's a number five for me.

8. Tony Scott, *I Never Knew* (Brunswick). Scott, clarinet; Dick Katz, piano; Milton Hinton, bass; Philby Joe Jones, drums. (Recorded at Hinton's, a night club.)

That sounded like Tony Scott. This has a terrible balance. There's a great drummer—who is that? sounds like Osie Johnson, a real swingin' drummer—and the bass is great. Must be Charlie Mingus. Pianist I don't recognize. I like Tony's clarinet on this; very good, but it sounds like the recording was made in a hall somewhere, which can sometimes be a bad thing. A little distorted and noisy. The same record made in a studio would have been very, very good. As it is, it's just a good record. Three.

9. Stan Getz, *Rustic Hop* (Clef).

Bob Brookmeyer, trombone & arr. That's obviously Stan Getz. It's a great record—my goodness gracious! Wonderful, wonderful catchy tune, nice composition, good development, swinging—and Stan plays too much on that! My goodness! That's even better than a five, Leonard, it really is. I'm familiar with the trombone—can't remember his name, but he's great. This is tops! Way over five for me.

10. Dave Brubeck, *The Trolley Song* (Fantasy). Paul Desmond, alto.

That sounds like Dave Brubeck. I don't like the tune, never did go

for the *Trolley Song*. Pretty clever, what they did with it. I don't think it actually gets off the ground. I like Paul Desmond very much, and I think he's sometimes inhibited with Dave's group. Maybe it holds him back. Paul saves this record; two and a half.

Afterthoughts by Buddy

The beat music I've heard recently is the large group that Gerry Mulligan recorded with; I much prefer that to his small combo, which leaves me cold.

Shorty Rogers is doing some wonderful things, too. And I was very much impressed with some of the musicians in Europe, particularly Germans and Sweden. I liked Bengt Hallberg. I heard one wonderful record by a clarinetist in Berlin named Rolf Kühn. He plays fine.

You know who I miss? Someone we haven't heard too much from lately, and I miss him, because he still holds up, to me, as the greatest exponent of modern jazz, and

Shaw Inks Puma, Heads Westward

New York—Guitarist Joe Puma has replaced Tal Farlow in Artie Shaw's Graneracy 5. Puma recently worked with Don Elliott and was part of that unit when Louie Bellson headed it on his recent tour. With Joe Roland leaving the Graneracy 5 Shaw has decided to omit vibes from the group.

Shaw opened at the Falcon lounge in Detroit March 31 for 12 days. He goes into the Terrace lounge in East St. Louis April 12 for a week.

That's Charlie Parker. I guess the last thing I heard of his was *Old Folks*. I think it's tragic that we aren't hearing more from him, because he still outplays anybody, for me. I'd rather listen to Charlie Parker than anybody else, irrespective of instrument.

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New York—An example of how imaginatively the LP can be used in programming is the new Victor album, *Four Tenors—Same Aria*.

The album features Caruso, Gigli, Peerce, and Tagliavini singing *Recondita Armonia* from *Tosca*. The Caruso recording was made in 1909 from the stage of the Met.

On a recent Roberta Peters album, Victor also included the coloratura voices of Tetrassini, Galli-Curci, and Lily Pons for contrasting comparison.



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Remember These Leaders? They Helped Make History

(Ed. Note: Fred C. Williamson is a vice president of the Associated Booking Corp. and head of the Chicago office. He is also around the dance band business for more years than he now wants to count. Here are some of his reminiscences about the dance band business as he's seen it in that time.)

By FRED C. WILLIAMSON

Your request for an article on bands "as far back as I can remember" leaves me a little bit stopped. I've been kicking and honestly believe I can remember at least 2,000 bands, so, if it's okay with you, I'll just list things as they come to mind with a comment where it hits me. Some of these crews were great; some fair and some bad . . . some of them were legends to me . . . some I knew slightly and some I knew well . . . yes, some even too well.

The only attempt to list them chronologically will be as they come to mind.

I think the first record that I can remember was by Boyd Senter and the first radio broadcasts that really made an impression on me were the Coon Sanders Night Hawks—first from Kansas City and later from the Blackhawk in Chicago.

Records

Then all at once, many records began to send me—Fred Waring, Red Nichols' Five Pennies, the Gene Goldkette band—that record on *Clementine* was really something—many tales were told of the antics of the band which included Bix, the Dorsey Bros., Steve Brown, Venuti, etc.), Rudy Weidoff, Sam Lanin, Henry Halstead (with Lew Ayres and a drummer by the name of Phil Harris), Paul Whiteman, Rudy Vallee, Jack Denny, King Joe Oliver, Carol Dickerson, Roger Wolfe Kahn, Irving Aaronson, Paul Biese, the Wolverines, McKinney's Cotton Pickers, Anson Weeks, Ted Lewis, and Eddie Neibaur and the Seattle Harmony King's, Henry Biagini and the Casa Loma band (the band went on without Hank to become the Casa Loma of a future era), Victor Young, Tommy Christian, The Ipana Troubadours, Guy Lombardo, Fess Williams, Jack Pettis, and Will Osborne.

From the southeast came Kay Kayser, Hal Kemp, Tal Henry and his North Caroliniana, and a great band headed by Slat's Randall. Later on Slat's had some wonderful kids including Dean Kincaid, Yank Lawson, Friday Hughes, and Nate Kasebier. We would all gather in the lobby of the State hotel in Kansas City to hear Casa Loma air shots. Ben Pollack took over at least one and possibly two of Slat's bands, and Bob Crosby started out with a band built around Randall alumni.

Down Texas way there was Jimmy Joy, Herman Waldman, Harrison's Texans, and a fellow

named Phil Baxter, who wrote some mighty fine tunes.

K. C. Jumped

Kansas City was jumping to Bennie Moten (what a great band, with James Rushing on the vocals) and George E. Lee with sister Julia—at its peak. This band was really a flash on the road, with about six lavender Auburn cars. And there were Thymon Hayes and his Rockets and Andy Kirk and his Twelve Clouds of Joy, with Mary Lou Williams on piano (this band was a fixture at the El Torreon ballroom for years). A little later Count Basie took over the stand at a spot called the Cherry Blossom, where the listening was something to remember.

From the west coast, too, came tales of the showmanship of one Horace Heidt—I caught this one about 1927 or '28 at the Golden Gate in San Francisco and was stunned by the flash and precision of the Heidt Collegians.

Among the west coast pioneers were the great Gus Arnheim orchestra, Tom Gerun, Ben Pollack, Jimmy Grier, Earl Burnette, Abe Lyman, and the short-lived Russ Columbo band.

New England Crews

New England had a flock of outfits, but the ones I can remember include Barney Rapp, Dan Murphy's Musical Skippers (in sailor suits yet!), and the really solid Mal Hallett. Ruby Newman had most of the society dates and there was a kid piano player around with a band by the name of Frankie Carle.

The New York scene was distant to me, but as I recall the big ones were Noble Sissle, Don Redman, Leo Reisman, Vincent Lopez, Duke Ellington, Cab Calloway, Lucky Millinder, Don Bestor, Jack Denny, Bernie Cummins, Chick Webb, Arnold Johnson, Jack Miles, Johnnie Johnson, Reggie Childs, Meyer Davis, Seegar Ellia, Richard Himber, Enoch Light, Joe Rines, Herb Gordon, Little Jack Little, Eddy Duchin, Paul Specht, Paul Tremayne and his "Band from Lonely Acres," Larry Funk and his "Band of a Thousand Melodies" (and a million headaches), the Cliquot Club Eakimos, George Hall, and the wonderful Dolly Dawn. Archie Bleyer was a name that came out of New York on about half of the

stock arrangements. The other half—especially waiters—were arranged by Frank Prince.

The Chicago, Detroit, Cleveland, midwestern area was a hotbed, with Benson orchestras, Huak O'Hara bands, and Ted Weems units all over the place. Ted had one protegee with great talent in Joe Haymes. He should have happened. When the Dorseys split, Tommy took over the Joe Haymes band.

From Cleveland

Cleveland had Austin Wylie with a great band, George Williams and his orchestra, Sammy Watkins, and Emerson Gill. Gill's male vocalist—Pinky Hunter—now runs a radio station in Cleveland. Both Emerson and Pinky were great people.

Detroit had favorites in addition to the Goldkette outfits, including Ray Gorrell, Seymour Simon, Dan Russo and his Orioles, Sammy Diebert and Morey Brennen. Russ Morgan was mixed up in the Goldkette setup, and so was Harold Stokes.

To return to Chicago, the air was full of Wayne King, Ben Bernie, Art Kassel, Herbie Kay (with Dot Lamour), Louis Panico, Jan Garber, Isham Jones, Ted Fio Rito, Fletcher Henderson, Carl (Deacon) Moore, Frankie Masters, Clyde McCoy, Ace Brigode, Brandy's Singing Band, Tweet Hogan, Ralph Williams, Ray Miller, Charlie Agnew, Don Pedro, Dusty Rhodes, Charlie Straight, Joe Kayser, Maury Sherman, Henry Busse, Tom Gentry, Louis Russell, Del Lampe, Al Katz and His Kittens, Zex Confrey, Earl Hines, George Olson (and Shutta), Frankie Trumbauer, Jack Russell, Phil Levant, Lew Diamond, and Lou Breeze. On the stage, Paul Ash and Benny Meroff were the tops.

Jam Sessions

We heard great stories of the jam sessions at the Sunset, the Apex, etc., with mighty battles of music between Louis and Bix, with Joe Oliver as the judge and referee. These were not the big money days, but they were surely the big music days.

Roaming around the country and in some instances worth mentioning were the bands of Jean and Blanche Calloway, Blue Steele, the Bricktops, Count's Vagabonds, Jack Crawford, Count Bernovici, Frank & Milt Britton, Chief Wah-Wah-Otten and the Sioux Indians; Ty

Leroy and the Scotch Highlanders (15 men in full Scotch regalia); Ralph Bennett and his 7 Aces (all 11 of them), Joe Cappo and His Egyptian Serenaders, Jess Hawkins and his organization, and a band called Steve Love, who put some great broadcasts from a station somewhere in Kansas City. And there were Chie Scoggin (who started out at the Playmor in Kansas City, and at one time had Betty Hutton as his vocalist); Paul Pendarvis, Carlton Coon Jr., Slim LaMarr, Arlie Simmons, Wally Stoesser, Johnnie Burkharth, and Johnny (Scat) Davis.

I have tried to break this thing down into two sections, with the bridge being the "big money" era which I feel was spark plugged by the Casa Loma orchestra. It took quite awhile to happen, but all of a sudden, the kids seemed to get a "feel" for arranged bands and the whole nation was bouncing to the powerful libraries of Casa Loma, Goodman, Shaw, and the Dorsey Bros., which later became Jimmy, Tommy, and with even the boy singer on the band ending up fronting a great outfit—his name was Bob Crosby.

Some Great Ones

Larry Clinton, Jan Savitt, Tony Pastor, Georgie Auld, Bob Chester, Van Alexander, Ray McKinley,

Louis Prima, Freddie Slack, George Parton, Buddy Rogers, Muggsy Spanier, Hudson-DeLange, Al Kavelin, and a dozen others broke out with great bands. Some of them did better than others. Out of the Goodman band came the solid money and musical attractions of Harry James, Gene Krupa, and Lionel Hampton.

Glenn Miller broke through like gangbusters from Glenn Island Casino, and when he made it the bands of Charlie Spivak, Hal McIntyre, and Claude Thornhill were launched by the Miller money.

Les Brown and the Duke Blue Devils opened at Charlie Horvath's Trionon ballroom in Cleveland following Ray Pearl, who had done very well with a Lombardo band. Somehow, the Brown band sold the mickie-minded crowd and went on to later become a pillar in music.

Bonnie and 'Johnny'

A girl by the name of Bonnie Baker made a record with Orrin Tucker's band and the whole thing went into the big money on the shirthead of a guy called Johnny.

Dick Jurgens was doing great in Chicago, and his boy singer went out on his own to become a midwestern mint—his name was Eddy Howard.

A big, fat guy called Tiny Hill made a record of *Angry* that had



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every musician in the country just that, and had Hill going to the bank with money for years.

Lawrence Welk had come out of the Dakotas and augmented to 15 men. What he did with six men he repeated with the big band and the Midwest was bouncing the way they like to, to "Champagne" music.

No More Blues

Woody Herman and the "Band That Plays the Blues" finally got off the blues and in the money. Mike Nidorf was very excited over some records of a new west coast band—Stan Kenton.

I went up to Michigan to a small resort to hear a real great band fronted by Sonny Burke. Sold him in New York and he should have made it.

Frankie Carle got his record and joined the "gilt edge" crowd.

Buddy Rogers spent a mint to build a great band and tried hard to make it as a bandleader, though I'll never know why—he had it made financially.

Sonny Kaye came out of Cleveland and made the big time; and a little while later, his ex-manager, Harry Friedlin, took the name of Blue Barron and moved into the Edison hotel for as long as he wanted to stay.

A former vocalist with Larry Funk — one Vaughn Monroe — started a band in Boston and sky-rode his thunderous voice to Broadway.

Jerry Wald, Boyd Raeburn, The Sweethearts of Rhythm, Benny Carter, Col. Manny Praeger, Teddy Powell, Dean Hudson, Raymond Scott, Bobby Byrne, Jack Teagarden, and J. Wingstone Manone tried it with big bands, while Louis Jordan, Phil Spitalny, and Ina Ray Hutton jitterbugged to the bank every morning.

In the Latin vein, Cugat was home free, Madriguera was doing all right, while Carlos Molina, Noro Morales, and Miguelito Valdez were not starting.

The comedy department was active with Freddie Fisher, the Korn Kobblers, Al Trace, Red Ingle, and Spike Jones.

The music business lost a great entertainer in Fats Waller and Erakine Hawkins was blowing himself into the high brackets.

While all this was going on, there was a whole flock of "in the middle" bands that were doing okay. Among them were Tommy Tucker, Ray Herbeck, Eddie Oliver, Johnny Long, Bill Bardo, Bob McCrew, Henry King, Carmen Cavalario, Skinny Ennis, Chuck Foster,

Ads Leonard, Bobby Meeker, Cecil Golly, Carvell Craig, Herbie Holmes, Carl Lorch, Little Joe Hart, and Ralph Webster.

Plus Art Mooney, Sherman Hayes, Freddy Martin, Billy Bishop, Del Courtney, Don Reid, Tommy Reynolds, Betty McGuire, Al Johns, Carlton Hauck (now Hayes), Joy Caylor, Johnnie Gilbert, Teddy Phillips, Freddie Nagel, and Ralph Barlow.

Tex Beneke carried on with the Miller band and is still going along with the late arrivals of Billy May, Ralph Flanagan, Ray Anthony, Sauter-Finegan, Jerry Fielding, Jimmy Palmer, Ralph Marterie, and the great-sounding band out of New York called the Commanders.

Time has taken its toll, and the public is fickle, but some of the names at the start of this letter are still around and still in the chips—Armstrong, Whiteman, Ted Lewis, Horace Heidt, Duke Ellington, Raymond Scott, Fred Waring, Frankie Carle, Goodman, Shaw James, Krupa, The Dorseys, Welk, Woody, Hampton, Les Brown, Louis Jordan, The Dorseys, Kenton, Cugat, Phil Spitalny, and many others are. Here's hoping some of the new hopefuls will get up there and stay.

My Policy Is Versatility Says Britain's Ted Heath

By TED HEATH

How can a big band keep going for such a long time and please so many people, in such a small country? That's a question Americans are always asking me. And I can understand their amazement.

Every year in the States we see new arrivals on the band scene. But we see departures, too. The successful touring bands that suddenly break up, leaving a mourning host of fans. The disintegration of star personnels.

Why are we so apparently immune in a country where you would expect the life of a band to be shorter?

Policy and Personnel

Two reasons, I think, account for this. First, our policy; secondly—and this derives from the first—we fulfill a steady itinerary and therefore maintain a regular personnel.

Our policy, in effect, is versatility; a realization of what the public wants, and the subsequent

supply of same. Since I formed my band nine years ago, I have always paid the utmost attention to this factor.

As a result, our engagements are widely diversant. They cover a wide field—which results in more work.

In America, there are the bands that please the fans—and the bands that please the dancers. The bands that play jazz—and the bands that play it strictly sentimental.

We play the lot. And if we ever get a chance of coming to America I think you'll find we play it more than just competently.

Recently we did a jazz LP, recorded at one of our regular London Palladium Swing Sessions. These have been going since the beginning of the band, and we have just reached the 100th.

As jazz, it may not be up to the best U. S. standards. But at least it sold well enough for London Records to ask us to do another.

As against that we have notched up high sales in the commercial field. Our record sales in Britain are higher than those of Ray Anthony, Ralph Flanagan, and Les Brown.

We played a season at London's exclusive Savoy hotel, recorded a strict-tempo LP for dancers, and have just completed a two-week stint at the Palladium—London's number one Variety house.

In the past four years we have built up and kept the best three singers in Britain—Dickie Valentine, Lita Roza, and Dennis Lotie. Each is now a star in his own right.

If we came to America we would be prepared to play a sedate season at the best hotel, a jazz concert at Carnegie Hall, a vaudeville date at the Paramount, or a commercial radio show.

If you came along to them all, I think you'd agree that we are probably the most versatile band in the world.

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Enthusiastic notice is being given Leon Merian, a new young star on the horizon. Along with older, long-established artists, he chooses OLDS, describes his Mendez Trumpet as "the greatest horn I've ever played!" Only an actual trial can demonstrate the superb tonal qualities of all OLDS instruments.

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Anthony Reveals Why He Bought Billy May Band

By RAY ANTHONY

Billy May, great genius that he is, started making records for Capitol about two years ago in a style which completely captured the fancy of the dancing public. The slurping sax style took hold as firmly as the Glenn Miller clarinet lead style had taken hold in 1939.

Billy May had the greatest chance of replacing Glenn Miller of any band which has come along since Miller.

But it didn't happen. First of all, Billy was very successful as an arranger and musical director before he dreamed up the slurping sax style. He wanted to stay home in California. He toured for a few months, but a man must want to be a bandleader to make it. Billy wanted California and also, smart management plays a big part in the success of a bandleader.

Public Wanted It

We felt that the public wanted the Billy May Band. We also felt that we were in the position to offer smart management for another band besides our own.

Most people feel that any money left over from their day-to-day existence should immediately be invested in A.T. & T., General Motors, or oil wells. Maybe they're right; we no doubt follow the Wall Street Journal like we read *Down Beat*.

That's just the point. All I know about A.T. & T. is that I'd be lost without a phone; General Motors automobiles are pretty handy gadgets, too; and without oil wells, those cars couldn't bring people to dances.

Where Else?

Now, bands; this is something about which I should know, having made music my life. What better place to put my hard-earned shekels than back into a business that I'm familiar with and which has treated me pretty well?

Looking at it from a broader aspect, it certainly made sense to Fred Benson and me that to help perpetuate a great boxoffice attraction such as the Billy May Band, we would be helping not only the dance business but ourselves as well. After all, there are too few real attractions around today and ballroom operators are hard-pressed to find bands to use at regular intervals, thereby assuring their customers of a standard operation.

As all of us—and thereby dancers—are creatures of habit, maintaining of a fixed night at fixed intervals becomes a necessity in order to encourage attendance. If somehow all of us can help the others in their business operation, we are in turn helping ourselves. It is certainly easier for my band to do good business in a ballroom



Sam Donahue

that hasn't been dark for two months prior to our engagement, and will in all probability be dark for two months after we leave.

Must Make Effort

We must somehow make a concerted effort to get people back in the habit of saying, "let's go dancing," and my buying of the Billy May band is my little contribution towards this end.

In choosing Sam Donahue as the man to lead the band, we selected a man for whom I have always had the greatest respect. He is an outstanding tenor saxophone star, a great musician and an affable front man. The wonderful reception that the dancers have given the May band and Donahue in the first few weeks of the current tour has certainly proven that we were right, both in the purchase and in the leader.

Classical Professor Teaches Piano Jazz

Boston—Albion Metcalf, long recognized as one of New England's foremost teachers of classical piano, has now inaugurated a course called "Secrets of Keyboard Success for Jazz Pianists."

Metcalf's teaching is based on the analytic method of Tobias Matthay, with whom he studied for five summer sessions. Among the Boston jazz pianists who have already studied the classical scene with him are Charlie Burdett and Joe Battaglia.

There Are Still Openings In Business End Of Bandom

By JACK EGAN

The dance band business, what there is of it today, still offers the neophyte a variety of opportunities for a successful career if he's willing to buckle down to a few decades of unceasing hard work.

Naturally, the most obvious path to success in this diversified field is that taken by the musicians—from sideman to leader in 50 not-so-easy lessons. This brings to mind an incident that happened a few years ago.

A young chap carrying a violin case stepped into Charlie's Tavern on Seventh avenue in New York City and quite innocently asked, "What's the best way to get to Carnegie hall?" To which a calloused old-time horn tooter at the bar replied, "Learn to play your instrument, sonny."

Advice In Nutshell

That, in a nutshell, is about the best piece of advice that can be passed along to the lad who yearns for success as a sideman or dance band leader. That's obvious, just as is the fact he should learn arranging, public relations, public speaking, a bit of voice, and all the details that are handled by the persons who fill other departments connected with dance band operations.

It is with these departments, and the wide variety of opportunities therein, that this article shall concern itself.

Let's start with the most coveted role, that of personal management. The pm often is as much responsible for the band's success—or failure—as is the leader. To list his qualifications would be a yarn in itself, so just let's say he should know everything there is to know about the dance band business.

A smattering of law isn't going to do him or his clients a bit of harm. Though it isn't essential, it's a good thing to have ready for reference when contracts with bookers, ballrooms, theaters—and the client himself—are flying around.

He's Anchor Man

The personal manager is the anchor man, usually either in New York, Chicago, or Los Angeles, who is the trouble shooter for the bandleader, prods the booking office, okays or turns down offers, is available for such emergencies as replacing suddenly missing sidemen, liaison between the leader and his lawyer and accountant, and any other possible problem that might come up.

Often he joins the band on the

road, not for pleasure, but to discuss business, put the temperamental artists—be it leader, sidemen, or vocalists—in their proper places, arrange a tour target at which he'll try to get the booking agents to toss their darts.

Personal managers of band-leaders have come from a variety of backgrounds, but most have had some basic training in the orchestra field, either as college or pro sidemen, booking agents, publicists, or bandboys. You'd be surprised by the number of bandboys who have risen to the management field, although it should be pointed out that those most prominent were the most efficient and hard working bandboys.

Close On Heels

Close on the heels of the personal manager—and everybody else's—is the band or road manager. Often one man serves in both capacities though, when he does, it's usually on an exclusive basis. A man would find it rather awkward traveling with one band while serving as personal manager for one or two others.

The band manager should but does not always have a good savvy of human relations. He's the go-between for the sideman and the leader, and when things get a little strained after 70 or 80 one-nighters, his is the level head that must prevail and keep peace in the bus.

He's also the personal caretaker of the leader and any featured artist in the band, the one who must make sure they keep appointments set up for them for disc jockey appearances, radio, and newspaper interviews, picture breaks, and music store appearances.

A publicity man may arrange all these things very nicely, but the ballyhoer usually isn't on the scene when the proper parties must be delivered to their destinations, nine times out of 10 after a miserable 300-mile jump.

Sort Of Genius

The road manager must be a genius at doing without any great continuous amount of sleep. He works when the band works, clocking the gate, collecting the cash, making public relations goodwill with visiting radio and newspaper

personalities and, finally getting the band to "hit the road" after the job. He listens to gripes on the bus and off; is the guy who calls the rest and food stops.

Then when the crew arrives in the next city to be delivered to the hotels at which the road manager made the reservation several days in advance (this is a good road manager, mind you), he sits up in his room and makes up his payroll, brings his bookkeeping chores up to date, catches up on correspondence, talks to the personal manager and/or booking office via long-distance phone and gets bothered with all the incoming phone calls for the leader from persons who have written a song, have daughters who can sing, would like to draw the leader's picture or take his photo, can play crazy jazz viola or want interviews for their high school papers (this happens most often in the summer when the high schools aren't even in session).

Get A Percentage

Personal managers usually work for a percentage of the gross income of the band. The union allows him 5 per cent. Road managers work for a flat salary (the word "flat" not "fat") and, if the band is making any money, expenses.

Just what expenses are included depends on the arrangement between the manager and leader, but if the manager doesn't like it, he's in a wonderful spot to dip his hand in the till to his own satisfaction. This is a nice arrangement since the manager dare not declare it on his income tax, and the leader winds up with less income and, naturally, less tax to pay at the end of the year. Thus, most conscientious road managers wind up after several years in a sanatorium; the band-dipping ones, in jail.

The aforementioned bandboys should come in for their share of discussion along about now, since they are close to the operating setup of the leader and sidemen, though their pay is in the lower brackets. However, by performing extra services for the sidemen—fetching them Coca Colas or a cold bottle of moxie between sets, running various errands, tending the instruments—the bandboy can pick up almost as much in tips as he receives in salary.

Ambition Pays Off

Some ambitious lads who sold uniform socks and ties on the side, wound up better in the tip depart-

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ment than on the payroll ledger. As mentioned before, a good, wide-awake bandboy with plenty of savvy and, shall we say, humility, often can grow into the management field. As a matter of fact, many take this promotion into their own hands.

It's not unusual for a nice-looking chick to show up at the gate of a ballroom and ask for the band manager and, when he is summoned, insultingly cry, "That's not him! Who are you trying to fool?" A checkup reveals it's the bandboy. No one can blame him much for trying to make an impression on a local gal by telling her he's the manager and will get her into the dance free. But where does that leave the poor road manager—and without a date yet!

Some dance bands carry secretaries. Both male and female have been known to be used in this category. Here the usual prerequisites of the office secretary are needed, plus—this is awfully important—a fanatic devotion to music and the dance band business. He or she gets less rest than does the road manager. A girl has one consolation—she won't have to sit on the boss' lap, at least not when he's working on the bandstand.

Accountants Needed

It is obvious from the foregoing that both lawyers and accountants are associated with dance bands, though not as closely as various types of managers. There are some who make a specialty of handling dance band accounts, who have had some background or close association with the music world. All of which means that if you're making real money as an established lawyer or accountant, you aren't necessarily barred from handling the affairs of a dance band and its members.

Besides these direct associations with a leader and his band, such as has been our concern to this point, there are sundry other spots in the general workings of the dance band world, notably the booking offices.

Alas, the poor booking agent. These boys who sit behind big desks at MAC, GAC, ABC, Shaw's, McConkey's, Alexander's are to be envied by no one except, possibly, an unemployed booking agent.

They Get It

They get it from all angles—the artist complaining because he hasn't enough bookings or the jumps are too long or he has too many bookings or isn't playing the Statler; the ballroom operator because he's asking too much money for his bands or isn't providing him with the proper attractions or is favoring the opposition with the top names at his disposal; his immediate boss in the office because he isn't booking more bands than

there are locations or didn't sign up a certain band or let a certain band sneak away from the office or signed up a band the office can't possibly use.

Should the booking business and its 10 per cent of the gross still appeal to you, there are various ways of sneaking into one of the big setups. Territorial booking is one; booking bands during your college days is another; going in as a publicity man for the office, one that has developed much talent; mere office boys have been graduated to top booking spots, and band leaders such as Gray Gordon, Joe Kayser, Bert Block, Johnny Hamp, the late Julie Wints have switched over.

Ballroom operation, while not at its peak, is a major part of the dance band picture and, while few spots hire really large staffs, there are berths for managers, assistant managers, publicists, advertising, specialists, and promotion men, providing an excellent springboard to positions with the offices or promotion and management spots with traveling bands.

Handles Several Bands

The free-lance publicist and record promotion man, like the personal manager, usually anchors in a key city and handles several accounts in the music business. Bands aren't using as many press agents as they once did, but the big ones have their ballyhoo boys.

Your best background for opening an office in this field is some newspaper experience, preferably in the amusement department. A pleasing personality also is valuable. Your job is to make contacts—not with bandleaders so much, but with newspaper, magazine, and radio people. Of course, a general knowledge of music and its history won't hurt a whit—if you can land a band account, that is.

A rather specialized and limited field, speaking of the work of press agents, is the newspaper side of the association with the music business. The trade papers such as *Variety*, *Billboard*, *Cash Box*, *Radio Daily*, *Hollywood Reporter*, *Metronome*, and *Down Beat* afford the closest association with the music world.

Hound Editors

Scattered throughout the country, mostly in large cities, are local newspapers that feature pop music and record columns. If this life suits your fancy, you'll just have to keep banging on the editors' doors until they pay you some heed. An audition via some exclusive news and feature stories might hustle the entree, but all in all, it's a highly specialized field.

Hand-in-hand with the above is the music publishing business. Many persons have tried to get a

Here's Story Of Typical Ork Trying For Success

By Dan Belloc

There are two ways for a band to get to the big time: the easy way and the hard way. I took the hard way.

Let's face it: if I had a choice I would have preferred the record company push, which is the easy way, but there were no big record companies clamoring to put their mighty promotional strength behind the Dan Belloc band to make it a national byword.

There's the record industry, where production savvy is your only passport, unless you enter through the publicity department or as a shipping clerk. There's television, sorely in need of producers who can handle dance band shows properly. Get a load of a chap named Perry Lafferty, tail him night and day till you find out how he does it, do likewise, and you might stand a chance.

Some Script Writers. There are script writers, but few of these concern themselves primarily with the dance band field, and radio and TV engineers, if good enough, can be demanded by a band with a good commercial. But, then, how many bands have commercials, let alone good ones.

And, of course, there's the coin machine industry, a key part of the music world, but, except for convention times and publicity picture taking, not closely associated with the actual bands. If your hobby is counting nickels and listening to coin, write to *Cash Box* or the *Coin Machine Journal*. This is their field.

Finally, there's the easiest way in the world to break into the music business. Perhaps we should have mentioned this in the beginning and thrown the balance in the waste basket, for anyone who chooses this avenue certainly isn't interested in the others.

The surefire category is that of band backer. A band backer is the guy who puts up the money to get a new dance orchestra under way—arrangements, uniforms, rehearsal time, initial salaries, publicity campaign, photos. If you have that kind of money and are willing to part with it just to get into the music business, you can be a real big man in the dance band business—for a little while, anyway.

There was no alternative but to begin plugging away locally, like 10,000 other guys in the business.

We formed the band in 1950 after DePaul university gave me a B.A. on my second time around (first try interrupted by a navy stint). But this was 1950 and the band business was slow.

After a year of jobbing on deals made direct with the customer—I read so many school papers and made so many phone calls to teenagers—I became an expert on juveniles—I felt it was time to try the bookers and records companies. With the encouragement I received from these boys, I was ready to give up the business.

One small flicker of hope remained: Bud Brandom of Brandom Music Publishers. Bud was then operating a small label called Oriola. After a six-month softening up, Bud finally agreed to record the band. Friend Bill Russo (now arranger for the Kanton crew) and I locked flatted fifths and turned out four one-bell type sides.

All was not lost, however, for the band was getting more and more jobbing dates and developing a good sound.

Three or four months after the Oriola bomb, the deals began pouring in—yeah, small deals, but deals. The Dan Belloc band appeared on Major Records, Job Records, Irene Records, and at least three others long since forgotten.

In June, 1952, in collaboration with Lew Douglas and Frank Lavere, I penned *Melody for Zither*, later known to more than a million record buyers as *Pretend*. Our recording of *Pretend*, for which I learned to play the zither, was sold immediately to Dot Records. It was released in time to be a copy of the waxing by a more prominent recording artist on a more prominent label.

Was Nice

It was nice, though, to own a piece of a tune that was really making it. "Listen, they're playing our song," was our private joke, not that we aren't grateful to Nat Cole and the others who did so much for the tune. Or to Dot, for that matter, whose bossman, Randy Wood, was a real friend.

After *Pretend*, came a series of Dot sides, the last of which was *It's Anybody's Heart*. (Lew and I wrote that one.) By this time, we were the most jobbing big band in the area, playing schools all over the midwest and such spots as the

Shearing Loses, Keeps Old Sound

San Francisco—In a move to experiment even further with Afro-Cuban sounds and yet to retain the well-known Shearing Sound, George Shearing took with him when he left San Francisco conga and bongo drummer Armando Peraza.

Armando will take over the bongo chores formerly handled by Cal Tjader. At presstime, Shearing was not considering any vibes replacement for Tjader, but took along guitarist Eddie Durand, who will play solo guitar with the group while Toots Thielemans plays rhythm guitar and harmonica. The two-guitar sound will be augmented by Shearing himself doubling on celeste to retain the vibes and guitar and piano sound so long identified with the group.

6 New Albums Due On Debut

New York—Debut Records, rapidly becoming one of the important independent jazz labels, has announced the imminent release of six more sets.

On one, Oscar Pettiford leads a group consisting of Charlie Mingus, bass; Julius Watkins, French horn; Phil Urso, tenor; Walter Bishop, piano, and Percy Brice, drums. Pettiford is on cello, switching to bass on one side. A new Debut EP features a Charlie Mingus octet in originals by Mingus and Spaulding Givens. Personnel includes John Lewis, Teo Macero, Kenny Clarke, and Ernie Royce.

Teo Macero's *Explorations* album is a third LP and has Lanny Dijay, accordion; Ed Shaughnessy, drums, and Loa Labella and Charlie Mingus on basses. John LaPorta is represented by a quintet recording of his originals.

Skyclub, where Ben Lejar caught the band and bought us for the famed Melody Mill. At the Melody Mill, we were fed to the nation via CBS four times a week. From the reaction we got to the air time, we're convinced radio is here to stay.

August of 1953 saw the band backing up Eddie Fisher, Julius LaRosa, Patti Page, and June Valli at *Down Beat's* Star Night in Chicago. With the pastures ahead looking greener, the band switched to MGM records and MCA for national booking. The first release for MGM was an original instrumental, *The Boston Bounce*.

For the future, it's more playing, more records, TV, and more *Pretends* and *Anybody's Hearts*.

Oh yes!—like most jobbing musicians around town I manage to keep busy during the light hours with a day gig with the Chicago Board of Education, teaching. This is really making it the hard way!

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Dailey Says Name Bands Greedy, Pricing Selves Out Of Business

New York—"There's nothing intrinsically wrong with the band business if within two years you can build organizations like Anthony, Flanagan, Sauter-Finegan, Marterie, and Billy May. Why, during the height of interest in bands, it was great if we could build one major band a year. The main trouble these days is greed—the name bands have been overpricing themselves."

The speaker was one of the nation's acknowledged experts on the history and health of the band business—Frank Dailey of the Meadowbrook. The huge New Jersey ballroom is in its 25th year, and under Dailey, it has started more bands to success than any other location in the country.

Dailey himself led the band at the Meadowbrook until 1936, and then the parade began. Larry Clinton, the Dorsey brothers, and Artie Shaw were greatly aided by initial Meadowbrook stands, and the broadcasts from the room were vital in making Glenn Miller.

Brings In Miller

"It was in 1939," Dailey recalls. "Milton Berle's present wife, Ruth, came to me about the band. It was Miller's third band, and I went up to Old Orchard Beach in Maine to hear it. I liked it and brought it down here. As a matter of fact, when I finally broke up my own unit in that year, Glenn took over the theater dates I had left."

In 1942, Dailey brought the then little known Stan Kenton east for a summer at Meadowbrook. That same year Harry James used the Meadowbrook for a start. There have been others such as Sonny Dunham, Louis Prima, Woody Herman, and Ray Anthony who owe much to Dailey's ear for bands.

More recently, Dailey helped start Ralph Flanagan and in 1952 booked Ralph Marterie for his first eastern appearance. And the initial location date for the Sauter-Finegan electronic workshop was at the Meadowbrook.

To return to Dailey's sharp-edged views on the current band scene, Frank continued his indictment by saying, "Some of the bands are forgetting that this is youth business, not business for millionaires. They're pricing themselves out of the market."

Operate Like GM

"They operate like General Motors, some of them, with personal secretaries, masseurs, bus drivers. There are 10 guys on the payroll before you get to the band. If a leader has horses, he wants me to pay for the oats. Part of the expenses, he tells me."

"And to make the money they ask for, some of these bands are grabbing quick dates from any place that'll pay them their price. That means they work for a lot of unreliable spots and bookers because the reputable people in the business just won't pay their arbitrary prices. Furthermore, people begin to wonder why these bands don't play the well-known spots. These leaders forget that although radio wires from the good rooms don't mean as much as they once did,



Frank Dailey

those rooms are still important in terms of prestige.

"Another thing that's hurting the bands is that they have to spend most of their time on the road to make the price they set. There are times when I don't know where some of the bands are, and I'm in the business."

"But a man like Guy Lombardo, who earns no less than Anthony and Flanagan, can be found in the same place every year. He runs a sensible business because people know where to find him. On the other hand, Elliot Lawrence had a chance to become big, but when he left the Meadowbrook, he went out on 270 one-nighters. Nobody knew who he was when he came back."

Didn't Kill Musicians

"In the old days, the bands would always alternate eight or 10 weeks on the road with four to six weeks at the leading location spots. That way they didn't kill the musicians, they didn't have to buy buses or buy the bus company, and they built a steady following around the country at places where parents were pleased to allow their kids to go."

"Most important of all, the location dates used to enable the leaders to reinvest time and effort in their hands. They were able to change personnel when necessary and get exactly the men they wanted; they were able to do good, unhurried record dates, and they had time to get the new tunes into the book. Nowadays a lot of the bands add the new songs quickly

and if they miss one, they let it stay missed.

"And in those days, too, I might add, the bands all played primarily dance tempos. Today their last thought is for the customer. They're looking for the sound, and to hell with the people. The tempos are either too slow on slow tunes or too fast on fast numbers. Young people are being driven away from dancing. They simply can't dance to some of the tempos and the distortion behind them."

High Prices Cited

"And they're being driven away, too, because of the high prices

promoters charge to meet the expense of the band and because of the nature of some of the places the bands are playing. Dancing in the east has almost been destroyed because of all this. But the Trianon and Aragon still do well in other parts of the country because they're reputable places featuring good dance music.

"The leaders and the agencies, however, are beginning to feel the pinch, and I have hopes they'll become more realistic. Like recently a leader first turned down an offer to play here by saying he could make what I offered him for the week on two one-nighters. But where would they be? Some place in Tennessee. And what does he do the other five days of the week?"

"So, if he picks up another two, that only pays for the bus. And it means traveling, traveling all the time. So he finally came in for the four weeks here. His men are

happy even at scale because they're home, and he's happy because he didn't have to buy a bus, and he still has \$600 a week for himself.

Still Play Names

"As for the Meadowbrook . . . we still play the name bands, and as a result, our banquet business is tremendous. It amounts to 60 per cent of our activity. People who grew up in the heyday of the band era now have good jobs, and for their banquet nights, they like to come back to their first loves—bands like the Dorseys or Tony Pastor.

"Occasionally I do book record acts on weekends to hypo the business, but basically I like to stay with bands. I've been in the business so long, I've got a weak spot for bands even if I still lose money on some once in a while. I stay with them in the hope they'll smarten up, and I think they will."

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Frank, Crisafulli

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When he took up the trombone at the age of 10, Frank Crisafulli had to extend his reach with a piece of string. His first teacher was his father, a well-known Chicago trombonist. At 17, he entered the Chicago Civic Orchestra to continue his study under Ed Geffert. He has played with the Chicago Civic and Opera Orchestra, the Grant Park Symphony, the WGN Symphony, NBC Orchestra, and joined the Chicago Symphony in 1938, where he now plays first chair and is trombonist in the Chicago Symphony Brass Ensemble.

Of course Mr. Crisafulli has tried many different trombones. Now, at the height of his career, he plays a Holton. Perhaps you can find out why when you visit your Holton dealer.

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Leaders Share Band On Date

Hollywood—Buddy Baker and Van Alexander, arranger-conductors who handled the orchestral backing on the first sides put out by the newest coast independent platter works, Vito Records, believe they are the first two in their field to find themselves back to back on a record with a band identical in personnel and format. They did their sides on the same session with Baker backing Helen Troy, Vito's new vocal prospect, in *I Got the Blues When It Rains*, and Alexander handling the baton and scoring stint on the singer's jump treatment of *Kiss in the Dark*, assisted by Jud Conlon's vocal group. The two leaders also did the booth supervision for each other on the date.

Said Buddy, "We both had to really be eye to eye and ear to ear with each other, or it could have turned into a hassel. We even got together on selecting the musicians and the format." (Eight brass, five reeds, five rhythm.) Also signed by Vito are Tony

New Britten Opera In September Bow

London—Benjamin Britten's new opera, based on Henry James' *The Turn of the Screw*, will receive its world premiere in September at the Venice Festival in a performance conducted by the composer.

Also to be a part of the Festival is a complete concert of the new electronically-based mode of composition, *Musique Concrète*. This presentation will include a *Musique Concrète* work by Darius Milhaud.

The orchestras at the Venice Festival will include that of the Fenice theater, conducted by Leonard Bernstein, and the Orchestra of the Italian Radio under Victor de Sabata. The festival will be held September 11-22.

Romano, guitarist-singer-songwriter who worked the combat area with Bob Hope during the war, and Carolyn Grey, band singer with Woody Herman in the early '40s when the band was at the peak of its popularity.

Joe Deyo, former drummer with top bands, is assistant to owner Anthony Vita in the talent department.



When Perez Prado reported to RKO studios for his film debut in *The Big Rainbow*, he was greeted by mamba admirers Lori Nelson, Gilbert Roland, and Debbie Reynolds.

Perez Prado—I'm Ready To Touch Off Revolution

By PEREZ PRADO

(As translated by Jack Frost)

Because I am almost always working with my band in the early hours of the evening, I like to do my writing after I go to bed. Sometimes I rest or doze a little, then sit up in bed and put down the ideas on paper that have come to me while playing the night before. My best period seems to be around dawn.

When I am writing I have a habit of muttering to myself: "Ni Habla!"

It has become a habit with me much of the time, and when I say it, I always grin, I am told. Especially when I am in the United States and Americans cluster around the bandstand or outside theaters where we play. I know that they are saying nice things about our music, but usually I don't understand them so I reply, "Ni Habla!"

Then they say, "Ni Habla; Senor Prado, Ni Habla!"

This has become what you call here quite a "gag" among my Spanish speaking friends, both Latin-American and U.S. They know that the expression is neither Spanish nor English. It is just something I like to say. It is "free"—belongs to no one.

Maybe I say it because it describes my music as well as anything else. I think it is the "happy music" of free, uninhibited, people.

Since I returned to the United States from Cuba for my present tour many people have told me that it is the first time since the days of Benny Goodman's great triumphs back in 1935 and 1936 that they have seen dancers completely car-

ried away with excitement. This makes me very happy because our music—the mambo, and the new suby, which many find even more exciting because it is faster and has even more emphasis on high trumpets—the trumpets do not scream, they shriek in the suby—and gives the rhythm section complete freedom.

On the suby, some of the dancers seem to go crazy. It is too exciting for the U.S. dancers in some places. So now, I have designed another variation of the Latin-rhythm which does not have so much of the Afro-Cuban influence in it. This dance has become known as the pau-pau, derived from Afro-Latin words that cannot be translated. My pau-pau music is restful, slow, more melodic, and with a rhythm that has the effect of bringing dancers, and listeners back to reality in the smooth, relaxing Latin style.

The pau-pau is what you call "safety valve" music for the suby. When I am in the United States one of the questions I asked frequently is, "Which comes first—the dance or the music?"

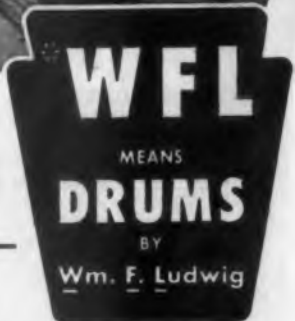
Grew Together

I would say neither: It is like the jitterbug dancing that swept the country here with the success in 1935 of Benny Goodman. But maybe, for many, the music came first; then they grew together. I watch the dancers on the floor. Tonight I notice a couple doing something new and different. Tomorrow morning at dawn I remember what that couple was doing, or how it made me feel. I get an idea for music to go with it. Maybe pretty soon it will be another dance.

When I returned from Cuba this time, it was on a special diplomatic passport. I can stay longer. It is pretty sure that this time my new booking agency will arrange a cross-country tour. Then we can set off a big 'boom'—a revolution. Not the shooting kind, but a musical revolution like Benny Goodman's that will bring people of North America and especially those from the Latin countries out to dance together and be happy to our Afro-Cuban mamboes, subys, and paupaus.



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Band Directory

(Jumped from Page 9)

LES BROWN
Record Company: Coral
Booking Office: ABC

A rocking band with a good dance beat and a healthy complement of skilled musicians, this work appeals chiefly to the younger crowd...

RUSS CARLILE
Record Company: Coral
Booking Office: MCA
Rhapsodic stylings, versatile programming...

GAY CLARIDGE
Record Company: None
Booking Office: MCA
Soft, sweet ballads, styled as in the late Hal Kemp...

BILL CLIFFORD
Record Company: None
Booking Office: MCA
Versatile leader, a comparative newcomer...

EMIL COLEMAN
Record Company: None
Booking Office: MCA
The ne plus ultra in society bands for some 35 years...

XAVIER CUGAT
Record Company: Mercury
Booking Office: MCA
Tops in the Latin-American field, Cugat is not known as the "Rhapsody King"...

BERNIE CUMMINS
Record Company: None
Booking Office: GAC
A popular hotel and ballroom band for many years...

FRANK DEVOL
Record Company: Capital
Booking Office: MCA
Known for use of dynamics, voicing of woodwinds and strings...

TONY DIPARDO
Record Company: None
Booking Office: MCA
A show-dance band chiefly suited to hotels and clubs...

AL DONAHUE
Record Company: None
Booking Office: MCA
Little need be said about the work of this vet leader...

TOMMY DORSEY featuring JIMMY DORSEY
Record Company: Bell
Booking Office: Tondor Enterprises
Reunion of the brotherly D. has proved to be a big bonfire stimulant...



LES ELGART
Record Company: Columbia
Booking Office: MCA
This is one of the bands causing a lot of talk via its record work...

DUKE ELLINGTON
Record Company: Capitol
Booking Office: ABC
The Duke has passed his Silver Jubilee and still is going strong...

ELLIOTT BROTHERS
Record Company: MUM
Booking Office: MCA
Bill (sax) and Lloyd Elliott (lyrics), long rlfed as among Hollywood's top bracket film studio...

SKINRAY KNWIS
Record Company: None
Booking Office: MCA
Skinray's been around a long time and knows exactly what to do in any surroundings...

ANT FARRAR
Record Company: Ruby
Booking Office: Independent
This 16-piece band, plus two vocalists, has long been a favorite in the Pittsburgh area...

RALPH PLANAGAN
Record Company: Victor
Booking Office: GAC
Dynamic and danceable, this shadow-of-Glean Miller aggregation gets-and keeps the heat...



CHUCK FOSTER
Record Company: Mercury
Booking Office: MCA
Dancing-listening-entertainment combination the three-ply approach of this show-wise bandleader...

JACK FINA
Record Company: None
Booking Office: MCA
Neared-up classics are the long sale with Fina...

CHARLIE FROK
Record Company: None
Booking Office: MCA
Sedate rhythms for the older crowd, crispier tempos for the kids...

JAN GARBER
Record Company: Dot
Booking Office: GAC
Ultra-sweet and subdued, Garber appeals to fans of the Lombardo-styled...

Advertisement for Harry James and his "Music Makers" featuring Buddy Rich at the drums. Includes Columbia Records logo.

Advertisement for BMA Hit Combo Orgs. Now in Two Editions. Includes details about the instrumentals solos and pricing at \$1.00 each.

...arrangement, whose numbers are legion. Melody is everything, the beat is decidedly easy to follow, the mood is sentimental, the flavor is sugar, no spice, and everything nice. Older crowd, in particular, is Garber's meat, and good box-office records are proof of his appeal.

WALLY GINGERS
Record Company: Rainbow
Booking Office: MCA
A tasty 11-piece band that's led by Gingers, who also writes most of the arrangements. Ork has played many of the top ballrooms in Ohio, Pennsylvania, West Virginia, and the east coast, all with fine results.

DON GLASSER
Record Company: None
Booking Office: MCA
Glasser emphasizes sweet music, with the melody always dominant, and the brass soft. Ork lives up to its slogan, "Music Smooth As Glass." Featured singer is the comely Lois Costello.

JERRY GRAY
Recording Company: Decca
Booking Office: MCA
Full-budded orchestrations featuring lush reeds on slow ballads and hard-driving brass on rhythm numbers are dispensed by this swinging, Glenn Miller-style aggregation, whose top man created string of Fenris. A steady beat and plenty of sharp attacks, plus a big, well-tended tone, are the components that woo the ear while providing a strong song for dancers. Musical and commercial, too, particularly big on radio. Gray has a wide enough appeal to fit varied situations.

LIONEL HAMPTON
Record Company: Clef
Booking Office: ABC
Still one of the biggest, raucous, and most exciting bands in captivity, Hampton carries a flock of singers, a virtuoso saxophonist, and jet-propelled vibro mallets. He can always be relied upon to give a great show, and in some areas (especially the west coast) is so popular (reps usually have to be called out to keep people in line at ticket windows).

DARYL HARPA
Record Company: None
Booking Office: ABC
A complete entertainment package.

This show-dance band has a string of recent club engagements to its credit. Music, song and its own contingent of dancers—the Ellis Johnson group—make up the package whose adaptability to a variety of situations is implicit in its format.

KEN HARRIS
Record Company: None
Booking Office: MCA
Ken features himself on piano and celeste, which combined with the orchestra's violins and French horn produce some interesting tonal effects. They play mostly the old standards, all with a wit.

SHERMAN HAYES
Record Company: None
Booking Office: MCA
Smooth-styled music, sweet and uncluttered, is parveyed by this handsome, personable leader, who plays a variety of sax in the course of an evening, backs a show effectively, and conceals himself generally with providing romantic background music for dancers. Onetime Del Courtes and George Olsen sideman, Hayes handles vocals, serves as show emcee, gears appeal of his 13-piece orbit to hotels and certain clubs.

HORACE HEIDT
Record Company: Capitol
Booking Office: Horace Heidt Enterprises
Sweetness and light exemplify Heidt where dance music is concerned, but versatility is a power to be reckoned with, as his substantial following all over the country indicates. A show-dance outfit, this orbit has a bag of tricks which entertains multitudes, while its stylings hew to the lines popular with those crowds of youngsters and older folks, alike, who, above all else, want to hear the melody and discern the beat. A natural for hotels and certain clubs booking along conservative lines.

LENNY HERMAN
Record Company: Coral
Booking Office: GAC
Though just a quintet, this band has been playing hotels and other dance locations for the last several years with remarkable success. All the men double on other instruments, with a resultant flexibility in tonal color, and the repertoire is a big one—more than 500 tunes,

all played some written arrangements. It's a small group, but a good bet for any club with a dance floor.

WOODY HERMAN
Record Company: Mars
Booking Office: Independent (Abe Tuchen)

A year of intensive one-on-one in almost every conceivable type of booking has not only whipped this into one of the most skilled jazz bands in the country, but it has given it the experience and know-how to appeal to every sort of crowd. Herman still utilizes the three tenors and baritone sax voicings on new tempo stuff and some of the jumpers, but also has reentered into the library some of the instrumentalists that made gained the First Herd fame. Band is young and eager, and should be well set for a booming summer season following its return from Europe in May.



Woody Herman

TINY HILL
Record Company: Mercury
Booking Office: ABC
Showmanship to the fore with this rick-tick outfit that features many a novelty, an occasional Dixie session, plenty of comedy vocalizing, offers lots of oodles. Adaptability is the trump card here.

DEAN HUDSON
Record Company: None
Booking Office: MCA
Band gets a distinctive sound with judicious use of brass and tenor bones, four saxes, and three rhythm. Most of the library is by pianist Leslie Love, who favors big, full trombone sounds. Also featured is the a cappella vocal group and a Dixieland six. Band is especially strong at southern stands and colleges.

PEE WEE HUNT
Record Company: Capitol
Booking Office: GAC
Though the former Cues Loan troubadour has been playing chiefly night clubs and theaters with his Dixie group, he still is sometimes booked for dances, does a good job. Band plays with a good bent for dancing and Hunt handles the vocals. Excellent as an alternate band, also very competent on its own.

INA RAY HUTTON
Record Company: None
Booking Office: ABC
Striking leader heads one of the few all-girl orbits in the business, and though musical level is about as high as most such groups, is an entertaining and capable orchestra. Personality of Ina Ray dominates. Group has proved very successful on the west coast the last couple of years, where it has regular TV show.

HARRY JAMES
Record Company: Columbia
Booking Office: MCA
Harry's been getting out around the country more and more in the last year, and his avowed attention to increase his road time this season provides a natural box-office draw for any and all types of spots. His band, with the added draw of sideman Buddy Rich, Willie Smith and Corky Corcoran, will thrill from all age groups, and Harry's horn is still the persuasive solo instrument it always has been. Swinging and exciting on its noted jump arrangements, it's a hot and hot on slow ballads, it's one of the country's best bands.

JENS JENSEN
Record Company: None
Booking Office: Independent
A seven-man tenor-styled band in the Garber-Lombardi style. It concentrates on a soft, sweet, danceable style and old tunes, and appeals chiefly to the over-30 dancers.

HENRY JEROME
Record Company: MGM
Booking Office: MCA
Stylish in the Hal Kemp manner, Jerome's arr avoids intricate arrangements, stresses melody, features a soft woodwind sound against a staccato brass backing recently added a trombone chair for the lush treatment. Relaxed, friendly leader presides over the dancing with a genial air, and band has an enviable record on radio and a long string of hotel bookings to its credit.

BUDDY JOHNSON
Record Company: Mercury
Booking Office: Gale Agency
Here's a band that's not too well known up north, yet works practically every night of the year, almost all one-piece. He travels mostly in the south, playing rhythm and blues spots. It's a big excitingly rough blues band that features Buddy's sister Ella on vocals.

LOUIS JORDAN
Record Company: Aladdin
Booking Office: GAC
Though he's been doing some traveling of late with a big band, it's still the Tympany Five that's the biggest draw and the group you'll most often see him with. Band's records and style should be familiar to you by now—he's one of the biggest all-time sellers on the Decca label. Group is great for certain spots, having shown some fabulous grosses in towns like Chicago, Kansas City, etc. Louis' vocals and alto sax work highlight the early ballads.

DICK JURGENS
Record Company: Columbia
Booking Office: MCA
A ballroom mainstay, Jurgens dishes up music that is good for dancing, pie-in-the-sky and uncomplicated of arrangement. Although basically a street band, this 13-piece unit is versatile, performs many novelties, boasts a sizeable contingent of sideman vocalists. Leader is handsome, friendly, uses the personal approach with crowd. Group is young, lively, flexible. Appeal is largely to young dancers at ballrooms and in many hotels.

ART KASSEL
Record Company: None
Booking Office: MCA
Vet maestro and his "Kasabel in the Air" music still a well-known name in most localities and a good bet for supper clubs, one-nighters, etc. Band is always bright, musical, easy to follow, attracts mostly an older crowd.

JOHNNIE KAYE
Record Company: None
Booking Office: Independent
A 10-piece, commercial styled dance band that employs two male singers, a trio club, and spots the accordion of the leader. Has been working chiefly in the midwest area, especially in the summer resort towns.

SAMMY KAYE
Record Company: Columbia
Booking Office: MCA
A purveyor of sweet and novelty tunes, Kaye's 14-piece arr stresses melodic orchestrations built around the sax section. Showmanship value is high, through audience-participation gimmicks. "So You Want to Lead a Band," and through personality of leader, a genial emcee who is fast with an ad-lib. Strong

as a radio-TV and theater attraction. Kaye crew boasts a high recording value and an enviable box-office record generally.

STAN KESTON
Record Company: Capitol
Booking Office: GAC
Though it appears that the unemployment-vocationalism Keston may in the future do very few ballroom dates, he is still a top draw at concert locations and jazz clubs. Band is always big, progressive inclined, and features outstanding soloists. Leader's personality and cooperativeness is a strong selling factor.

HENRY KING
Record Company: Decca
Booking Office: MCA
Pianist-leader features a lot of Latin rhythms, has recorded many of these melodies. Arrangements of other material are simple, feature well medleys and King's violin section, and two-piano team. Best for hotels like the Waldorf, Palmer House, etc.

PEE WEE KING
Record Company: Victor
Booking Office: GAC
One of the most successful of the western dance bands, Pee Wee is almost a cinch to do well in any ballroom where this music appeals. Leader is also one of the best-known country and western composers, having written "Slow Poke," "Tennessee Waltz," and others. Has a big band, with saxes, brass and all.

WAYNE KING
Record Company: RCA Victor
Booking Office: MCA
A longtime radio favorite and incoretro TV cliché, this band has built its name on waltzes, sentimental and subdued. No agitated music, no drive, even the string section has a muted, laid-back long on nostalgia, mixes away an old-timer with current tunes. Leader, long billed as "The Waltz King," plays sax, sings a bit, clown's a bit, too. Outfit is strong with the older crowd at hotels and has family appeal on concert dates.

BOB KIRK
Record Company: None
Booking Office: MCA
This is the old Grif Williams era, under the direction of former saxist and vocalist with Grif, Bob Kirk. He has retained the name, easy-to-dance-to arrangements Williams carried, plays novelties in the same tradition, and uses tunes and rhythms from all dance styles. It's an excellent hotel band.

BUDDY LAINE
Record Company: None
Booking Office: MCA
Budd and his "Whispering Music of Tomorrow" band have been around for a long time, and are one of the better sweet group in the country. Band is watered after the Sammy Kaye crew (Kaye helped give Laine his start), meets with good response at most dates. Leader is a drummer.

DICK LASALLE
Record Company: None
Booking Office: MCA
Another sweet sound that's been working some of the better rooms in the country for the last few years. Maestro plays piano and does all the arrangements, confesses that the band plays "nothing but the hits—wouldn't it be?" (Laine former) worked with Orrin Tucker, George Otis and others.

ELLIOT LAWRENCE
Record Company: None
Booking Office: ABC
Elliot's working chiefly in the east these days (taking a band on between chores at a New York radio station and
(Turn to Page 34)

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GREYHOUND

Al Hibbler Unbends His Scoop To Sing Straight

New York—Al Hibbler, noted for his "scoop and swoop" singing style, has decided to emphasize a straighter vocal line from now on so that "people can really hear my true voice." And that Hibbler voice is quite an instrument. "On a clear day," Al notes calmly, "I can sing as high as Billy Williams, and I can hit a low B flat on the other end." The Hibbler approach to vocals became nationally known from 1943 to 1951 when he was featured with Duke Ellington. Since then Al has been working steadily as a single.

Ellington once termed the Hibbler style "tonal pantomime," and Al himself describes it as "a kind of phrasing, a way of going down and finding a note you can hold onto clearly and then being able to bring it firmly into a higher pitch."

"Actually" he says, "it's what Sarah Vaughan and a lot of other people have come to do. I don't say I originated it, but I certainly didn't pick it up from anybody, and I didn't hear anybody else doing it when I started to sing that way."

Sees More Success

But Hibbler, newly signed with GAC, feels that he can be more commercially successful and hit the larger clubs if he sings with less reverse English. His recent Clef releases of *Getting Sentimental over You* and *As Time Goes By* illustrate the new Hibbler. And a full-scale example of the changed style is to be heard April 1 when



Al Hibbler

his new album, *Hibbler Sings Ellington*, is issued on Norgran. "I'll still sing the old way occasionally, like when people ask for it, but I want to concentrate on the straight approach to standards and pops. People have suggested, too, that I sing blues, but personally I don't care for them too much. Semibluess are okay—one of my best records was a semibluess, *Lucky So and So*. But the downright funky blues I don't see."

This phase of Hibbler's career hits him at the age of 38. Originally from Little Rock, Ark., his first audition for Ellington was in 1934. Duke asked him to travel with the band, but Al's mother felt strongly that school was more important.

Influence Listed

So Al continued to sing and listen to such influences as Bing Crosby, Russ Columbo, Arthur Tracy, and especially Pha Terrall, long with the Andy Kirk band. Pha gave Al much personal as well as vocal encouragement. Hibbler also added academic dimension to his experience with two terms at the New England conservatory in Boston in 1935-36.

Al then joined Jay McShann and came east with the band that included Charlie Parker. He left McShann at the end of 1942, worked in Harlem, and finally was auditioned a second time by Duke in May, 1943.

Too Many

"It was at the Hurricane. I asked Duke if I could audition next set," Al remembers. "Duke said there were too many requests that the band had to play, and he went into his dressing room. But Ben Webster snatched me up to the stand and I sang *Summertime*. Duke came out as I finished the number in time to see the house go wild. He kept telling me to come back every night, and it was two weeks before I knew I had been hired as a member of the band. "While with Duke, I played Carnegie hall six times, the Hollywood Bowl, the Shrine auditorium, Robin Hood Dell and some of the country's best clubs. I don't see any reason why I can't play them now as a single. Besides, now that I'm singing straight, I think I can reach a lot more people."

Dance Orks Are At The Crossroads, Warns Welk

By Lawrence Welk

What I have to say about the dance ballroom business is not easy. But I feel we are at a crossroads in the music business, and, just as one voice from the bandstand, I want to make a plea for melody, for good simple rhythm with a dancing beat. I'm speaking for the persons who come to the ballrooms for enjoyment.

I am told that this is the day of progressive jazz, with loud brass and powerful arrangements. I know that. And there is room for both—but not in the ballrooms.

I always have felt it is wrong to play music in a ballroom that is not danceable music. For that reason, I would like to add my dime's worth to the extensive writing of the last year on why the dance business has fallen apart.

Music and ballroom dancing can get married—whenever the orchestra leaders decide to perform the ceremony. That can't happen unless we play music with a pronounced melody—very much the way the composer meant it to be—with simple understandable harmonies—played in danceable tempos.

Of course, when a man begins talking like this, he is called "corny" or "square." Isn't it a strange thing that so many of the simple things in life are called corny? And it isn't so far back that when they called a man square, they meant he was a straight-shooter.

Have times changed so much? Is it unfashionable to be yourself? The happiest persons I know are the folks who sing the song of life in the key of B Natural. Is this being corny? I haven't all the answers, but I know ballroom dancers like the pretty simple tunes played in a relaxed down-to-earth style.

I fully realize the hepcats will not agree with this thinking—and I already can hear them say my tongue is hanging down like my necktie—and it should get caught in the pleats of my accordion. But we ought to be able to disagree without being disagreeable.

What we read in the trade papers proves that the business is falling apart. How can we let a business as lucrative as this just die? We orchestra leaders should share some of the responsibility for the decline in ballroom business which has been brought about by confused patrons.

I just don't think that persons come to the ballrooms to be mere listeners and onlookers. They are dancers! They dance when they feel happy, and they dance when they want to get happy. Could it be that we are not giving the dancing public dance music?

I say play dance music and the one-biters again will turn into locations for our musicians. As I

Polka Bands Are Coming Into Their Own, Declares Yankovic

By Frank Yankovic

The polka band is gradually coming into its own. More people are coming in to hear and dance to polka bands today than they ever have because they find that it's a lot of fun. Recently in Milwaukee, 10,000 fans turned out to hear and dance to a "battle of music" between polka bands and (representing the pop division) Duke Ellington.

On another occasion 6,400 turned out to hear our five-piece band at the Million Dollar ballroom in Milwaukee.

The polka is truly "happy" music. To the older folks it's nostalgic, to the little ones, it's something easy to listen to and understand. To the teenagers, it has a wonderful beat to which they can jitterbug, and, of course to the dyed in the wool polka dancers, it's heaven.

Incidentally, our next tour which begins after Easter, heads us for the sunny climes of California once again, this time by way of Montana, Washington, Western Canada, and Oregon. The band has been playing in around the mid-

west, with Chicago and Milwaukee as the center of the circuit.

For listeners, polka hours on radio are sprouting up all over the country.

So all in all, it looks like polkas are gradually coming in to stay, and we of course are happy to say, "we're part of it." I think that all ballroom operators should give the polka a good chance to prove to them that polkas are one of the biggest grossers in the dance business. Since the big bands have been taking a beating, the past few years, the polka dances might

prove to be a pull for the ballroom operator.

In some parts of the country, such as the deep south, the polka hasn't caught on as yet. Once the dancers get on to it down there, we'll get calls from the ballroom operator. I'm sure a couple of years ago we had fun with the folks that make movies, when we went into the Mocambo in Hollywood. At first, many of the movie stars were reluctant about getting up to dance a polka. But after the ice was broken, everyone was all smiles and a good time was had by all. Remember this—a polka dance is not an oldtime dance, it's a very modern one and everyone will agree after they get into the polka. Even though I have a small, five-piece band, we have made the polka of today very modern. It shouldn't be called oldtime music.

see it, the bandleaders and the musicians must create a desire to please the dancing public.

The thing that will please ballroom patrons more than anything else is playing the melody they can recognize with a tempo they can feel.

They want to dance to listenable, pleasant, smooth, soft rhythm. They are telling us what they want by staying away when we do not give it to them. Young folks won't even learn to dance unless we give them a chance. America needs new blood in its dance bands almost as much as it is needed in the blood bank.

There is one thing we leaders can do—we can set up an organization to correct the shortcomings that have brought about the downfall of the name bands and location jobs. We could form an organization to promote good ideas and eliminate the pitfalls that exist. This could result in our business coming back to its onetime high popularity rating. I would like to receive comments on this idea from other orchestra leaders.

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Western Bands On Way Up In Popularity—Pee Wee King

By PEE WEE KING

Years ago, when Otto Gray, started his Oklahoma Cowboy orchestra, he never dreamed western music would be played from small towns to the metropolitan cities. Truly, western band business has become an industry with office space, bookkeepers, secretaries, personal manager, and agency representation. That is the picture behind any large western band. I know.

Today our country music and western bands are institutions of hard-working men (and even girls in some cases). It's true that many bands entertaining on radio and television, locally, never gain national recognition through major records, but they are the backbone of the real entertainment derived from our style music.

In the pop field, men are called sidemen; but to a western styled bandleader, they are more like brothers or a part of a family sharing the sorrows and trials and tribulations of each other. Men in these bands have been together for

many years, as is true in my case. Most of my men have been with me from six to 16 years. In pop bands, where men read music, it differs from our type of music, for we have what is called "head arrangements," all from memory. Makes it kinda rough when a leader has to replace a man.

I find an accepted and recognized feeling from the pop bandleaders for western bandleaders. In many cases they are swapping songs, dates, and conversation with a bond of friendship existing now that didn't before. Much of this goes back again to the "public" making hit songs of country music, and pop bandleaders have to include these hit songs in their libraries and they notice the names of folk artists responsible.



A JAM-TYPE session was held recently when these leaders and personalities got together with Pee Wee King for some laughs. In the usual order are Jimmy Dorsey, Pee Wee, Tommy Dorsey, Martin Block, Redd Stewart, Sammy Kaye, and Ray Bloch.

There are many smaller combos who obtain a danceable beat to their music, thus making it possible for them to play ballrooms in their own immediate area, but among the large bands you will find such as Bob Wills, Spade Cooley, Cliffie Stone, Tex Williams, Smokey Rogers, Johnny Lee Wills, Leon McAuliffe, Wade Ray, Gabe Tucker, Merl Lindsay, Hank Thompson, and even guys like Tiny Hill and Lawrence Duchow. Yes, they, too, play

plenty of country music with their own style bands, horns and all.

Many bands pattern their music to suit the style of dancing in their own areas; square dances, Charleston, Big Apple, schottische, jitterbug music, even the creep and the bunny hop must be played.

Although teenagers are not dancing as much as in years gone by, slowly but surely there is a definite rise in attendance at country dances, so the big ballroom oper-

ators now use western bands to inveigle these paid admissions into their places, giving us an opportunity which previously never afforded itself to exploit the talents of folk artists and western bands.

Shad Waxes West Coasters

New York—Bobby Shad, in charge of operations for Mercury's new EmArcy jazz label, has recorded two LP albums featuring many of the leading jazzmen now on the west coast.

Maynard Ferguson is heard on both trumpet and valve trombone and is joined by Claude Williamson, Milt Bernhart, Max Roach, Herb Geller, and John Simmons. On the second session, Bob Gordon was added on baritone, Bud Shank replaced Geller on alto, and the rhythm section was composed of Shelly Manne, Russ Freeman, and Curtis Counce.

Several tracks consist of some of the longest choruses any of the men have taken on the myriad of recent recordings from the coast. Max Roach, for example, has a solo that lasts over three minutes. The recording was made according to high fidelity standards and incorporated several new ideas of Shad concerning mike placement. The albums are due for release in a few weeks.

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Band Directory

(Jumped from Page 31)

as a music director for King Records. Band appeals chiefly to a younger and college crowd, men mostly full-voiced. Charles Theobald-like arrangements employing French horns, much ensemble work with judicious use of solo horns. Young leader has much personality, plays capable piano.

NORMAN LEE

Record Company: None
Booking Office: Independent
Former director of the Eddy Howard unit who also took it over when Eddy left the dance field. Lee now is located in Wichita, where he's in the midst of an indefinite stand at the Trig ballroom. Band is styled Howard-isms, meets with good response on territory dates.

GUY LOMBARDO

Record Company: Decca
Booking Office: MCA
Presently the No. 1 band for businessmen's banquets. Simple, ultra-sweet arrangements, stressing the sax section and the flutings, with piano, plus the omnipresent vocal trio, have kept Lombardo on top of the banquets since, probably, before the Flood. Tasty popular on records and radio and a prime hotel favorite with the older crowd.

VINCENT LOPEZ

Record Company: None
Booking Office: Independent
Veteran pianist's band has been a steady fixture at the Tuff hotel in New York for years, hasn't ventured on the road for a long, long time.

ART LOWRY

Record Company: Columbia
Booking Office: William Alexander
Band has been getting a buildup recently on Columbia Records. Lowry plays piano society style, employs bounce, easy to follow arrangements with piano featured.

WAYNE LUBY

Record Company: None
Booking Office: None
An old-timer with several name bands, Luby recently resumed his studies at Indiana University, where his 15-piece crew has enjoyed considerable success. Band uses the gamut from current pop tunes through standards, rumba, show tunes, and even jazz.

FREDDY MARTIN

Record Company: RCA Victor
Booking Office: MCA
Tchaikovsky didn't live forever, but Martin goes on and on, one of the top sweet bands for dancing, featuring deep-toned tenor saxophone and a full sound that incorporates strings. A versatile unit, this 17-piece band boasts a large contingent of shagmen-singers, alternates ballads with rhythmic tunes and novelties, has Freddy Martin as track with "Detective" bands. Leader's "singing sax" and diversified personality are assets, and group, although chiefly a hotel band, has demonstrated adaptability for certain types of ballrooms.

FRANKIE MASTERN

Record Company: None
Booking Office: MCA
Frankie, a national favorite for a number of years, has for the last four years been anchored at the Conrad

Hotel in Chicago, where his personable style and easy rhythms have kept dancers endlessly content. Also a good show band, Master's men are called on to play for the year-round ice show at the Hilton's Boulevard room.

BILLY MAY-RAM DONAHUE

Record Company: Capitol
Booking Office: GAC
The May band has a new look and new management this season. Sam Donahue now is leading the aggregation, with May remaining in Hollywood to concentrate on studio chores. Same arrangements that brought the crew to quick popularity are employed, however, with new ones being contributed by May and other men familiar with the sliding sax style. Tempo is primarily two-beat in the Laneford style, the brass powerful and dominant at times. Big ballrooms and locations will like.

DON McGRANE

Record Company: None
Booking Office: MCA
McGrane and his "Singing Strings" have played lengthy dates at some important clubs, including the Latin Quarter and the Diamond Bowlhouse in New York. Music is mostly classics and light classics, played in subdued style and always spooling the strings. Don at one time worked with Paul Whiteman.

ART MOONEY

Record Company: MGM
Booking Office: GAC
Band uses a lot of crowd-pleasing entertainment gimmicks. In addition to a good swing style and Glenn Miller-influenced ballad voicings, singer Cady Bran, who has had some record success, aids in selling, and Mooney's record hits of a few years ago still are remembered and asked for.

RUSS MORGAN

Record Company: Decca
Booking Office: Russ Morgan Enterprises
"Music in the Morgan Mansion" on a marquee is almost a guarantee that business will be good. Over the years, Morgan has established himself solidly as one of the most pleasing dance bands around. His muted trombone style is a familiar trademark, as is his light, lulling dance music, and sax vocals.

BUDDY MORROW

Record Company: Victor
Booking Office: GAC
Primarily an open-voiced and bluesy band, it also gets good ballad sounds, especially when the facile and lovely trombone of the leader is employed. Crow has been on the verge of big success for the last year, and this could be his season to break open. Scores heavily at colleges and ballrooms where dancers like to move around and enjoy excitement.

ROGER KING MOZIAN

Record Company: Claf
Booking Office: GAC
Another in the recent crop of new leaders, Mozian is adding some novel and colorful effects to his band to enhance visual appeal. Set to go out on the road after the Lenox season, the band is big and powerful and utilizes strong brass to charge the dressed-up arrangements on standards. Band is declared to capitalize fully on the sight angle as well as the musical scope. Leader has spent last few months traveling about the country to establish disc jockey contacts and should have the road well paved in front of him when the band takes off.

PAUL NEIGHBOURS
Record Company: Capitol
Booking Office: MCA
Fervent leader has been working successfully the last few years to push his band in the top brackets, and looks as if he may succeed. Crew has worked some of the best locations in the country and has planned all of them. Especially strong in the Midwest, where he's good for many weeks a year. Leader has a beautiful personality, band is beautiful and, and promotion is strong, both before and during a date.

DON PAHIO

Record Company: None
Booking Office: MCA
A Latin-American band that has achieved a fine reputation over the years for its ingratiating rhythms and consistency. Since the first of the year, Pahio has been the best location in the hotel in Detroit, the city he's been working out of for some time.

JIMMY PALMER

Record Company: Mercury
Booking Office: ABC
"Dancing' Rhoe" Palmer has established an enviable reputation in the Midwest with his Kaye-influenced sax and precisely played and infectious shuffle rhythm band vocals. Band receives added push from its recordings, which have done an admirable job of capturing its appeal. A money-making one-sitter group.

TONY PASTOR

Record Company: Coral
Booking Office: GAC
Tony's been a familiar figure on the scene for some time, ever since he left Artie Shaw quite a few years ago to try it on his own. His rough, high-pitched singing voice is a distinguishing feature of the band, as is Tony's inner sax and broken Stanby's trumpet. Book is loaded with dramatic instrumentals, plus band-chaired vocal back-grounds to Tony's songs. A good one-sitter attraction for most areas.

RAY PEARL

Record Company: None
Booking Office: McCauley Artists Corp.
Ray's been a fairly well known band name for several years, but just recently has begun to move up into the top echelons of the sweet bands. His one-sitter and location bookings already extended up into 1954, and the big response he's been getting from dancers and operators alike hint of good things to come. Band is never loud or obtrusive, works a lot of visual gimmicks, features a vocal singer, girl singer, and novelty singer Bill (Five By Five) Darlow.

BOBBY PETERS

Record Company: None
Booking Office: MCA
Peter's "Musical Maniacs" inter-space music and madcap antics with considerable success. Fort Worth leader has a varied book—everything from Volkswagen waltzes to top—and plays it well, but recent is on clowning by the bandmen and worked-out comedy routines.

TEDDY PHILLIPS

Record Company: King
Booking Office: MCA
Teddy, well established for a long time as one of the best commercial-styled bands, has come up with a new audience participation stunt that could rival Sammy Kaye's "So You Want to Lead a Band." It's called "Join the Band" and audience gets a chance to play right along with ork. Phillips plays a Wayne King-ish mix, carries a three-man violin section in addition to five sax, three brass, and rhythm.

PEREZ PRADO
Record Company: Victor
Booking Office: MCA
Probably the most exciting Latin-American band ever to hit the states, and the one which introduced the mambo to this country, Prado seems assured of much work here now that he has obtained permission to stay in the country. Band can be raw and frenetic one moment, as it blasts away at familiar songs done in mambo tempo, then turn around and play some quiet, slow stuff. Band is a big, colorful one that gains impetus from the unique personality and drive of its leader. It's a crew to watch.

LOUIS PRIMA

Record Company: Columbia
Booking Office: MCA
Trumpeter whose Italian-styled ditties made him a big record name for several years, is reportedly working in New Orleans with a small combo right now, but undoubtedly would reorganize big band again if some action happens in dance biz. Band never was exactly noted for its musical pretensions, but Prima is always the show. He sings, sings, plays, usually breaks it up at theaters, works hard on dance jobs.

RAIMON RAMBLER

Record Company: None
Booking Office: Independent
A recently-formed western-style band

led by Larry Davis that's been playing dates in the east. Primarily a western swing band, it's equipped to handle almost any type of job.

HARRY RANCH

Record Company: MGM
Booking Office: ABC
Ranch has a skilled group of musicians—men that can be funny and musically excellent at the same time. It's just a nine-piece group (including singer or Stan Parridae), but does a fine job of playing for dancing, also puts on a show, has good flair for comedy. A very good bet for clubs that have shows and dancing both.

TOMMY REED

Record Company: MGM
Booking Office: MCA
Six-playing leader, who worked with Dick Jargow's training command band while in the marines, formed his own band of marine vets after the war. He's been playing away steadily since, landing more and more repeat dates each year. It's a 15-piece band that's built around Reed's sax work, done novelties in the Jargow manner. Dick Flitt, Mardj Bardell, and Tommy handle the vocal chores.

JOE REICHMAN

Record Company: None
Booking Office: MCA
"The Fugitive of the Piano" sets

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- "Best one-sitter in these parts in a considerable length of time." — VARIETY.
- "Wonderful rhythm, hypnotizing drums, and Prado himself!" — L. A. TIMES.
- "Rocks the theatre . . . Fans, count me in!" — L. A. DAILY NEWS.
- "Just the tonic to chase the blues!" — L. A. MIRROR.

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mainly because of his comedy antics at the piano and complete willingness to do any and all requests. He marks his 15th year as a band-leader in 1954, can undoubtedly continue for many more, that with popularity built up over the years, Band has never really varied. Heady is always present, Hetchman is usually playing it.

DON REID
Record Company: None
Booking Office: McConkey Artists Corp. Reined, both stylings keep Reid working regularly at spots like the Manhattan in Kansas City, the Roosevelt hotel, New Orleans, and other top rooms. Reid is a trombonist, does all his own arranging, and gives an evening concert, using medleys of familiar tunes mixed with waltzes, pop tunes, and occasional up-tempo.

KERNIE RUDY
Record Company: Coral
Booking Office: GAC
Rudy is former Sammy Kaye drummer Ernie Radtall who is now leading band composed mainly of men who left Kaye on a mass last year. Style is close to Sammy's, gets played most expertly by musicians who have worked together for a long time. Band even has an Ernie Rudy at the drums, though it's a never edition. He's Rudy Jr. Band has been doing excellent business everywhere, its Coral records are starting to move, and just seems a matter of time before it's very firmly established.

WARNEY RUEL
Record Company: None
Booking Office: McConkey Artists Corp. This is a tenor band in the Lombardo style, featuring Ruel's wife, Vina, at piano and cello. Plays chiefly hotels, contains a vocal group, spots Ruel's arrangements.

JOE SANDERS
Record Company: None
Booking Office: MCA
"The Ole Left Handers," who has been around for more years than most folks can remember, still is out on the circuit. His piano playing and singing are familiar to hosts of dancers, band still does a lot of novelty material and vocals.

CARL SANDS
Record Company: None
Booking Office: MCA
Experienced mainly in hotel and theater work (Sands has worked many of the country's class spots), this band fits easily into this type of job, as it provides a pronounced beat and answers all requests. Leader's piano work is society-styled and well-accepted.

RED SAUNDERS
Record Company: Okah
Booking Office: MCA
Red must hold some sort of record for consistency. With the exception of a few weeks' break occasionally, he has played for the last 15 years at Chicago's Club Delmon, where his band has worked for countless shows. They also provide a rocking, swinging beat for dancing, sparked by the drumming of Saunders, who is noted among musicians as being one of the best show drummers in the country. Best bet is for r&b locations and one-niters, if he can be dragged out of town.

SAUTER-FINEGAN
Record Company: Victor
Booking Office: Willard Alexander

This band has answered the fears of some that it could not play for dancing by doing excellent business for the past year at many college proms and one-niters. Group also scored a resounding success in Las Vegas early this year and is being brought back. Arrangers: leaders Ed Sauter and Bill Finegan employ many unusual effects and sounds, achieved by various reed and percussion instruments seldom associated with dance bands. Its records have proved to be a valuable advance selling point for the group.

FREDDIE SHAFFER
Record Company: None
Booking Office: Independent
Freddie's all-girl crew (nine of 'em) is equally expert at playing for dancing



or cutting a show, has put in more than half a million miles of travel since it first was organized in 1942 to play for service camps. Lots of novelties are featured.

SIX FAT DUTCHMEN
Record Company: Victor
Booking Office: Independent
Practically unheard of outside of the Midwest, this group does a powerful job in areas where polka, schottische, etc., are popular. A booming tuba and a precise, insistent beat mark the music, colorful apparel and happy looks distinguish the band.

CHARLIE SITVAK
Record Company: None
Booking Office: MCA
Charlie's trumpet playing is still a thing of beauty, and his arrangements have kept pace with the years, giving the young crew an up-to-date sound. It's naturally the ballad work of Sitvak that pulls dancers out, but also contributing is Joe Tucker's staging.

BENNY STRONG
Record Company: None
Booking Office: MCA

Benny's band is strong on entertainment, employing comedy singing, novelty numbers, a whole floor show when necessary, band within a band, a Charleston Revue, etc. Strong, "The Man Who Slaps the Old Sox," also has a good dance band, but it's the entertainment angle more than any other which calls him to spots like the Edgewater Beach hotel, the Palladium, and the Chasen.

DAN TERRY
Record Company: Columbia
Booking Office: Willard Alexander

Youthful leader has been trying for several years to get established, may finally make it this time with the promotion that will accompany his Columbia record releases. Terry has a swing band, seasoned liberally with modern, budding arrangements and will appeal mainly to the teenagers and college set. Band achieves a compact rather than a blaring sound on the up-tempo, plays slow dance tempo with imagination and variations in color.

HANK THOMPSON
Record Company: Capitol
Booking Office: Independent

Hank's had a money-making (for both him and promoters) band for a good while now, and the nice records hung up by some of his recent Capitol records haven't hurt one whit. It's an authentic western band that gets a good swing, puts on a happy show, and is equipped to handle almost any sort of job. Leader's voice and personality the big selling point.

CLAUDE THORNHILL
Record Company: Trend
Booking Office: MCA

Claude got new life when two LPs by his band were released on Trend. One caught the loveliness of the sonorous French horn and reeds sound that has distinguished his band for years, the other displayed the warm and intricate jazz arrangements for which he's

noted. seldom does this band reach a loud volume level—It relies on its sound to penetrate rather than overwhelm.

TOMMY TUCKER
Record Company: None
Booking Office: MCA

The Man Who Comes Around and I Don't Want to See the World on Fire gave Tommy's career a huge shot in the arm some one dozen years ago, and he's continued to do excellently ever since. No more record hits have come along, but the band has maintained a good standard of musicianship and has always been presented interestingly. Tucker's style is well-known, is good bet for many hotel rooms where smooth band rather than teen band is wanted.

LEE VINCENTY
Record Company: None
Booking Office: Independent

A favorite among many of the eastern colleges, this band is fast gaining in popularity. It also has played Atlantic City's Steel Pier for four straight years. Vincenty stresses danceability and flexibility, but keeps arrangements up-to-date in order to appeal to the younger dancers.

JERRY WALD
Record Company: MGM
Booking Office: MCA

Veteran clarinet-leader utilizes a medley style to good effect. Band will play as much as 20 minutes of songs without an interruption, featuring Wald's pretty clarinet work and resonant reeds. Crew can then turn around and give some hard examples of what this swing thing is all about. Wald's experience and background makes this band adaptable to all types of bookings.

LAWRENCE WELK
Recording Company: Coral
Booking Office: MCA

Bubbly, bouncy dance stylings are underscored by the "Champagne Music" medley, who specializes in medium-tempo, utilizing much clarinet, comical organ, a touch of accordion, and a soft background of sax. Strings are called forth on slow, sentimental ballads, and overall effort is one of decidedly middle sweetness calculated to draw both kids and older crowd into the floor, without baffling either. A tremendous draw on TV, and with the ballroom set, as well.

FRANK YANKOVIC
Record Company: Columbia
Booking Office: MCA

Just five pieces strong, but one of the most sought-after bands anywhere, Band makes it a habit of filling ballrooms, usually draws a tremendous response, it's a polka band, of course, and the most popular around. They often outdraw top name bands, and have set attendance records at some big ballrooms.

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Notice

Down Beat regrets that the following band summaries were processed too late to be included in regular alphabetical order.

SPADE COOLEY
Record Company: Decca
Booking Office: Independent
"The King of Western Swing" to Spade's band, and for a long time he has led one of the big-grossing bands on the west coast. It's no longer strictly a western band—the musicianship and instrumentation is such that it can and does play all types of dance music. Cooley's frequent TV shots and personal appearances keep the organization just as busy as it wants to be.

SONNY DOWMAN
Record Company: None
Booking Office: GAO

Back in front of a band again, but this time leading a sweet crew instead of the powerhouse he used to have, in Sonny Dowman. The former Cass Louns star now relies mainly on a simple beat, slow ballads, his own trumpet and trombone work, and the singing of Patti Ryan to sell.

JERRY FIELDING
Record Company: Trend
Booking Office: ABC

Fielding, former arranger for the Greeno Marx radio and TV shows, has been leading this band of crack west coast studio musicians on dates around Los Angeles for quite awhile. It's a jazz band that can play melodic ballads in good tempo, but can also rip out some of Fielding's specials with finesse and skill. Soloists are all top men who have had much experience in crack bands.

RALPH MARCHIS
Record Company: Mercury
Booking Office: GAO

The band that was picked for success by Down Beat at the beginning of last year, then promptly came up with two or three smash records, continues to impress with the business it does and the return dates it pulls. Band relies on full-bodied arrangements of some current tunes, many standards, some special material jump stuff, and the pretty trumpeting of the leader. Ralph appears not for a long career as a top leader.

TED WEEMS
Record Company: None
Booking Office: MCA

After more than 20 years as a leader and with several record hits behind him, Weems is solidly entrenched as a club date and location band. Style is familiar to all businessmen's lounge tempo, novelties done well and humorously, and a continuing philosophy that the dancers' wants come first. Weems can handle any sort of job with aplomb and without disappointing.

TONY WILLIAMS
Record Company: None
Booking Office: Phil Lampham

A nine-piece, sweet-styled band that features singer Phyllis Lane. Williams has been working the southwest area, chiefly in supper clubs and ballrooms.

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COUNTERPOINT

By Nat Hentoff

Quincy Jones is a composer, arranger, trumpeter, and pianist. His originals and arrangements are in the books of Count Basie, James Moody, Lionel Hampton, and Tommy Dorsey. His scoring has been a vital factor in the success of recent record sessions both here and in Europe by Art Farmer, Clifford Brown, George Wallington, and groups of leading Swedish and French jazzmen. Some of these sides already have been released, and all eventually will be issued on Prestige and Blue Note. In addition, Oscar Pettiford has recorded some of Quincy's work for Debut.

Though Jones' main interest is writing, it was as a member of the trumpet section and later as a pianist with Lionel Hampton that he traveled throughout the United States and visited Canada and Mexico and finally Europe before leaving the band to concentrate on writing and study.

"That was something I wanted to get accomplished—traveling," says Quincy. "The year and a half on the road with Hampton was worth 10 years in experience. I did a lot of watching, and I learned a lot."

His Observations

It is the substance of honest observations that I'd like to pass on to you. Quincy, like Brown, Farmer, Gigi Gryce, and other young jazzmen, has been looking for a solution to the problem of the professional jazzman. His ideas on the subject are carefully thought out and based on wide areas of experience.

"A lot of young musicians get mixed up," points out Quincy. "A guy in Omaha, let's say, hears about Bird and Miles and the cats in New York. He listens to all of Bird's records and wants to do the same thing. But he forgets all the fundamentals Bird and Dizzy had to learn to play before they arrived at what they're doing now."

"When immature musicians like these get a chance to go with a versatile band and learn all aspects

of playing, they're apt to turn the chance down and say, 'Bird wouldn't play with a band like that.' So they keep listening to records and if they do get a chance to sit in with a good band, they're lost.

Can't Play Choruses Only

"You can't just sit in a band and play choruses. There's an art of phrasing in the section, an art for trumpet players of using different mutes for different effects and there are similar skills for other instrumentalists. You've got to know a lot of things and have a lot of varied experience to be a good musician.

"Take Clark Terry. I played with Duke one night when I came back from Europe, and listening to Clark was amazing. He played everything. He can play as modern as anybody; yet when he plays *Tiger Rag*, he plays that authentically, too. Nobody can embarrass musicians like Clark or Dizzy in

any session. They have a broad concept of music.

"Certainly a cat's not going to lose anything by having three or four conceptions. If a man can feel more than one style, he's a better musician. If a musician can project in the modern vein, he should be able to project in Dixieland, too. I would think that it would be easier for musicians on a gig to play different ways in the course of a night. I get tired of playing only one thing all night long. Actually it's a kick trying to see how versatile you are.

"A fine example are the Swedish musicians. I went to a Simon Brehm gig at a place in Sweden like the Savoy ballroom. And with every number I thought I was in a different country. Simon, who is a bass player, doubled on piano on some numbers, and the pianist doubled on accordion. They played Swedish folk dances, boogie woogie, bop, the blues, pretty ballads, pop tunes, modern jazz originals by writers like Gosta Theselius and the American jazzmen, and each kind of music they played with authenticity.

"That's why I say it would do any young jazzman good to get with as many different types of bands as possible, not just the type he prefers to play with. That way, when he gets to the city and meets a lot of competition, he won't become just another stranded musician who knows some Bird choruses from records."

Yma Signs Europe Dates

New York—Yma Sumac is aiming her four-octave batteries at Europe. The Peruvian hi-fidelity set opened her Italian tour March 20. On April 4 she begins four days in Switzerland. After two dates in The Netherlands, Yma starts a month of concerts in Britain April 24. Before her departures for Europe, Miss Sumac appeared at Carnegie hall. Commented composer-critic Virgil Thomson of the *New York Herald Tribune*:

"... Miss Sumac, if she put her mind to it, could, I am sure, make many an opera star sound amateurish. ... Singing folklore (if that) in sleek arrangements, she is merely an exhibit in the zoos of show business.

"In a time when fine voices are as scarce as they are now, this reporter regrets that Miss Sumac is not working more ambitiously. If her mental capacities are even reasonably comparable to her musical gifts, she belongs in the great houses of opera."

Miss Sumac, unmoved by the barbed corsage, told *Time*: "It's too late for me to do it. ... (Beaides) I make very much more money than if I sang in two or three operas a year for the Metropolitan."

Frankie Newton Dies In N. Y.

New York—Frankie Newton, one of the unforgettable individualists of the jazz trumpet, died suddenly of acute gastritis March 11. Ironically Newton had auditioned for the Arthur Godfrey *Talent Scouts* program shortly before his death, and his new band stood a good chance of getting on the show.

Born in 1908, Newton attended Wilberforce university and left to go into music. His first recording date was Bessie Smith's *Gimme A Pigfoot* (1933). Newton worked with Cecil Scott, Elmer Snowden, Charlie Johnson, Teddy Hill, and in 1937, organized his own band. Newton units played with great success at the Onyx Club, Village Vanguard, and Cafe Society in the late '30s and '40s. One of the groups he created became the John Kirby band.

Newton is represented by several extraordinary jazz recordings, among them *Parallel Fifths* (Vocalion), *Blues My Baby Gave to Me* (Bluebird), and many sides still available on Blue Note. He also recorded with Billie Holiday and can be heard on Billie's *Strange Fruit* (Commodore). There are plans for reissuing his renowned Bluebird sessions with Pete Brown shortly.

In the late '40s and early '50s, Newton spent much of his time leading bands in various jazz clubs in Boston. For the last two years, since returning to New York, Frankie's jazz activities had been limited to infrequent gigs. He had hoped recently to return to the jazz scene full time.

Newton's playing was admired by musicians of all styles from Louis to Dizzy Gillespie. He is credited with having helped form the careers of many outstanding jazzmen, and he is remembered with special affection by the scores of children he helped introduce to music over the years. Newton had the rare ability to communicate di-



Frankie Newton

rectly to children, and he usually spent his summers as a counselor in camps for underprivileged kids.

Characteristic of Newton and an indication of why he was so greatly loved by so many people was a recent exchange between him and a friend to whom he was teaching the trumpet.

The friend insisted on paying for the lesson, and Newton said wryly, "Well, how much should I charge per note. Look, if someone wants to learn how to play an instrument, if he loves music that much, there should be some way he can learn whether he has the money to pay for it or not."

Newton is survived by his wife, Ethel. To many people, especially in Greenwich Village and Boston, he will be remembered as an uncompromising individualist who, despite frequent hurts and bitter disappointments, always remained himself.

—1481

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Country & Western



Folksy Music

By Hinton Bradbury

With a TV series already in the works and several movie offers under consideration, Rex Allen (Decca) reports he will not return to Republic, where he signed five years ago and since completed 23 features. A broken leg suffered in a ski accident has the handsome cowboy star hobbling, but he says he will be ready for a heavy run of rodeo and night club appearances starting in April. While recuperating he got a 30-foot "Get Well" card from 10,000 fans in Decatur, Ill. Gene Autry and Rex are discussing Gene's Flying "A" Productions handling his TV output.

In London, Roy Rogers and Dale Evans were bitten by the flu bug and were forced to cancel some appearances, including a date in Liverpool. Prior to this all has been well and appearances have drawn spectacular crowds.

Eddy Arnold flew from a date at Miami's Olympia theater to the MOA convention in Chicago. His *My Everything* and *Second Fling* were released at pre-convention time by Victor. While in Chicago Arnold had conferences with NBC-TV officials and his producer on a new coast-to-coast show.

Tennessee Ernie with Helen O'Connell and the Cliffe Stone five-piece band got off to a good start on CBS radio. Several Hollywood critics couldn't dig the "cotton pickin' language" but had to admit the show has its followers.

Sheb Wooley (MGM Records) and heavy in movies like *High Noon*, just completed similar roles in *Boy from Oklahoma* starring Will Rogers Jr., and *Texas Bad Man* with Wayne Morris. He's also a prolific songwriter.

Jack Tucker and "Oklahoma Playboys" now daily on KXLA, Pasadena. . . . Few will remember Henry Burr, dean of ballad singers (1882-1941), who passed on 13 years ago this month. . . . Delta

Productions, Inc., releasing first Technicolor Christian western, *Sunday on the Range*, and at same time Sacred Records releasing LP and four singles by the Spencer Family of eight songs from film. . . . Abbott's new singer, Billy Dee, gaining fame on first release, *Drinking Tequila*.

Martha Bogle, 2114 Elliott Ave., Nashville, Tenn., president of new Eddy Arnold fan club. . . . Jimmie Davis leaves Louisiana in April for annual tour of west coast. . . . Cousin Herb (Capitol) switched to KERO radio and TV in Bakersfield. . . . Carolina Cotton set for sixth year as queen of rodeo during Helderado in Las Vegas.

Abbott girl singer Ginny Wright does all recording sessions minus shoes—the point is, she sells. . . . Zeke Clements may leave duties at WSB radio and TV long enough for dates in California and Nevada.

Midwest Notes

Eddy Arnold has been set for a full hour TV show out of Chicago which will be beamed nationally. Eddy plans to move to the Windy City vicinity, and is now shopping around for a farm out in the suburbs. . . . Col. Tom Parker reported turnaway business at the Palms Theater in West Palm Beach, Florida, with a show which included Eddy Arnold, the Davis Sisters, Deacon Andy Griffith, Lew Childre and the Plowboys.

Minnie Pearl, whose first record release on RCA hit the sales jackpot, has now sliced her second pair of tunes for that company, and is planning additional personal appearances in the Northwest. . . . Arkie, the Arkansas Woodchopper, has joined the Saturday morning TV show, F-Bar-F Ranch, which is seen via WGN-TV. . . . Jim Wilson, WHOO, Orlando, Fla., was a featured attraction at the Central Florida Exposition, broadcasting two and one-half hours daily from the Fair grounds. Wilson has also started a new Saturday night sizer called *The Old Cracker Barn Dance*.

Nashville Notes

By BILL MORGAN

We know that many of our readers would like to know a little about the *Grand Ole Opry*, so we thought we'd take just a little of our column this issue and tell you a few facts. *Grand Ole Opry* is the oldest uninterrupted commercial program on the air. Beginning in 1925, it hasn't missed a Saturday night performance. Each show is 4½ hours long, and at least a part of it is heard by more than 10,000,000 listeners.

In addition, an average of 5,000,000 people have visited Nashville and the *Grand Ole Opry*. We folks in Nashville are, of course, quite proud of the *Opry*, and are continually striving to make each show better than the last.

News

Now some *Opry* news. Grady Martin, topnotch guitarist on the *Opry*, has a new Decca release, *Pork Chop Stomp*. Tune was penned by Grady and Hank (Sugarfoot) Garland, also a guitarist and with Eddy Arnold. On the flip is an old tune, *My Window Faces South*, and Red Foley does the singing.

George Morgan and Lonzo and Oscar did a week of p. a.'s in Florida. Morgan then flew to Springfield, Mo., to cut another series of e.t.'s for Robin Hood flour. Chet Decker and Dick Stewart, former sidemen with Morgan, were in town to visit the *Opry*.

Moon Mullican's new King release, *Good Deal, Lucille*, is a new gimmick for The Moon. He uses a multiple recording process on piano and voice.

Rod Brasfield, comedy star of the coast to coast Prince Albert show, has a release on Hickory Records. Title is *Rod's Trip to Chicago*, and is a talking deal in the comedy vein of course.

Sorry to hear about Rex Allen breaking his leg, but we know he'll be up and around before long. It was broken while Rex was teaching his two sons to ski.

Sympathies

We'd like to extend our sympathies to the family of Granpappy George Wilkerson, who passed away March 5. Granpappy was one of the original *Opry* members and will be missed by all who love country music.

Jimmie Rodgers Snow, son of Hank Snow, has signed with a major label and did a session in Nashville Feb. 22. He previously

recorded a Jimmie Rodgers memorial album with his father on Victor.

Some of the top *Opry* artists are currently on a coast to coast personal appearance tour. The pack-

WLS Marks 30th Birthday

Chicago—More than 3,000 guests are expected to celebrate the 30th anniversary of the WLS Barn Dance April 24 with dignitaries and stars coming in from all over the United States and Canada. The program, forerunner of the other country programs, is now housed in the Eighth Street theater here and the program activities will center around it. To add to the special celebration and also to accommodate the anticipated crowds, an extra airing will be added. It was back in April 12, 1924,

aged show consists of Kitty Wells, Johnny and Jack, Del Wood, and Little Jimmie Dickens.

Faron Young, on leave from the army, cut a session March 16 in Nashville, as did another Capitol artist, Dub Dickerson.

that William S. Hart, the late famous film cowboy, first faced a mike, to start a long line of cowboy stars who have gained fame that has included Gene Autry, Red Foley, Rex Allen, and today's Bob Atcher. There, too, was Grace Wilson, still a member of the cast, and soon other members of the present group joined the station including Arkie, the Arkansas Woodchopper, Lulu Belle and Scotty, Red Blanchard, and emcee Jack Holden. Among other firsts that the members have achieved besides the countless fair and personal appearance dates, was the one-day date that they had at the Century of Progress which was extended into a five-week stand also the television appearance at the Indiana State Fair for a week—in 1939.

Also the whole gang went out in Hollywood in 1944 to make a picture for Paramount. The vets will be joined in the day-long celebration with today's "youngsters" Homer and Jethro, Dolph Hewitt, Bob Atcher, Phyllis Brown, Beaver Valley Sweethearts, and Capt. Stubby and the Buccaneers.

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Strictly Ad Lib

(Jumped from Page 3) SAN FRANCISCO — Tony Vito and Helen Troy in town plugging her new release . . . Al Romero, a local lad now with Capitol, making the disc jockey rounds . . . The Gerald Wilson band's Sunday session switched to the Down Beat . . . Andre Previn due into the Black Hawk early this summer. Zoot Sims, Jimmy Pratt, Lorraine Geller, and Johnny Mandel into the Say When at the end of March . . . Earl Bostic played a concert in Oakland March 21 . . . Lester Young followed George Shearing at the Black Hawk with a band composed of Jesse Drakes (trumpet), Connie Kay (drums), Gilbo Mahones (piano), Connie Henry (bass), and Charlie Carpenter (manager). Billy Daniels scored at the Fairmont hotel in March . . . Dave Brubeck booked back into the Black Hawk in April. Cal Tjader will play opposite him . . . Miguelito Valdes booked into the Say When as a single . . . Don Dennis showed up in the trumpet section of the Perez Prado band when the latter played the Down Beat in March. The Orioles booked into the Down Beat, with Duke Ellington following in April. Lil Armstrong took over intermission chores at the Hangover and Kid Ory has become the house band . . . Christine booked into the Ajax club following Ben Light. Now there's logic for you . . .

Bernie Silverman of Clef in town visiting the local distributor, Melody Sales . . . Chuck Travis took a small group into the Diamond Knee . . . Frank Sinatra possibly will play the Fairmont hotel. —ralph j. gleason

BOSTON—Gerry Mulligan's first eastern appearance was a huge two-week success at Storyville, with Bobby Brookmeyer on valve trombone, Frank Isola, drums, and Bill Anthony, bass. Chet Baker followed for two-week stand in same spot, with Russ Freeman on piano. Another successful venture, Dave Brubeck just finished, with his first four days overlapping Baker's last four for a most memorable final March weekend. Terry Gibbs now sharing stand with Slim Gaillard. The Slim one will stay over with the incoming Buddy DeFranco group.

Savoy housed the Pee Wee Irwin Village Five, with leader on trumpet; Sal Pace, clarinet; Andy Russo, trombone; Billy Maxted, piano, and Bill Goodall, bass. Group filled month of March with Wilbur de Paris and his New Orleans Jazz Band now in for April. Will's tram augmented by brother Sid's trumpet, with Omer Simeon on clarinet and Zutty Singleton behind the tubs . . . Hi-Hat front running with mixture of jazz and r&b, Billy Ward's Dominoes romped and stomped with Woody Herman's Herd blowin' up a storm for a windy March week. JATP in form of Oscar Peterson trio and Flip Phillips quartet did capacity business all week.

Record stars are the vogue in the clubs, with Guy Mitchell setting the pace during the windy month at Blinstrub's Village . . . Jerry Vale, followed by George Shaw and Bob Manning, drew crowds to the Holiday in Leominster . . . Frances Langford presented one of the smoothest shows seen here in a long time . . . Eileen Barton, Joyce Bryant, Larry Storch, and Sugar Ray Robinson loaded the tables at the Latin Quarter for a gigantic Sunday night shindig that may set a new sabbath vogue. Incoming acts open on closing nights of acts in exit . . . Frank Petty trio continues like ole man river at the Showbar . . . Sabby Lewis still swinging Showtime. —bob martin

WASHINGTON, D. C. — The crippled children of Washington benefited from an all-night telethon presented on their behalf March 20, by WMAL-TV. Show spotlighted Sunny Gale, Jimmy Ricks and the Ravens, Eileen Barton, and newcomer Miki Marlow. A host of local TV, radio and music personalities also participated . . . Chris Connors reactivated the jazz policy at Club La Comeur. Mert Oliver's trio backed the date. The Billy Taylor trio swung in on March 23 for a week. Oscar Peterson is expected on April 12.

Latest package combination—Tony Bennett and Percy Faith's 38-piece orchestra—did one-niter at Constitutional Hall on March 27. Promoters reported extremely good boxoffice . . . Frank Sinatra definitely set at the Crossroads club April 27 to May 1 . . . North East Casino showing greater interest in bands with Tiny Bradshaw, James Moody, and Joe Holiday booked on successive weekends through March 27. Moody also did a one-niter with Dinah Washington at Turner's Arena.

Benny Green is due on the N. E. Casino bandstand April 10 . . . Strong rumor here is that Walt Gifford—drummer with the Hotel Charles Dixieland band—will join the Muggys Spanier rhythm section. No confirmation at presstime . . . Jascha Heifetz played to an enthusiastic St. Patrick's night audience with the National Symphony orchestra. Program, as usual, was conducted by Dr. Howard Mitchell. —joe quinn and tex gathings

NEW ORLEANS — The Monteleone hotel's Swan Room recently featured the sophisticated Ruth Wallis with her songs of bad little boys and girls. The house band is that of Danny Deane, diminutive sax man and longtime fave of New Orleanians . . . The Blue Room of the Roosevelt is swaying to the music of Sammy Kaye, playing his initial date here, and following the colorful Xavier Cugat-Abbe Lane package . . . This "Gateway to the Americas" is not without Latin music, however, even though Cugat has moved on. Bobby Quinton's quartet at the Ce Soir is exciting the patrons with authentic, swinging Latin rhythms.

Bob Anson's Versatones added fem vocalist Lynn Allen, opening the door to greater possibilities for Anson's excellent arranging for the group. They closed at L'Enfants, and opened at Jake Meladnick's Fiesta lounge in Biloxi on March 16 for a month run . . . Al Baletto, whose versatile conbo plays down the road apiece in Biloxi at Gus Steven's, says that Carl Fontana, having recuperated from his recent illness, is back again with the band . . . Tony Almerico's ork opened at the Jung hotel's Cotillion Room.

The cocktail lounge of the St. Charles hotel is again featuring dancing and entertainment in the form of the Dick Burgess trio . . . Local spinners still talking about the couple who were in town promoting Tommy Dorsey's latest Bell release. Her first name is Clyde—and she told us she had a rough time convincing Phil Harris one time that it was on the level . . . Publisher Sid Mills headed for Chicago by the long way of N. Y. to New Orleans to Chi in order to be godfather for young Stephen Coppage Martin, a disc jockey's son, born Feb. 27. —dick martin

CLEVELAND — Christine Jorgensen opens the spring season at the Skyway Lounge on April 17. Big plans are in store for the warm months in this room. Inked so far are Ted Lewis, who runs May 5 through 17. He's followed by the Ink Spots on May 17th. Hopes are high that Sophie Tucker will be among those present in the lineup.

At the new Hollywood it was the Gaylords on April 1, followed by Hamish Menzies on April 17. Menzies went from the Vogue Room, where he opened on April 1 for a two-week stay, to the Hollywood. At the remodeled Pagliacci supper club, Buddy Greco has been held over for the fourth time. The Bobby Stevenson trio continues to the delight of all at the Theatrical Grill. On March 29, Linda Shannon was added to the bill for a two-week engagement. Felo and Bruno came back for another return engagement on April 5. Pete Hanley opens on the 12th. —m. k. mangan

MIAMI — Jana Mason was the first new face in the Vagabonds' club lineup all season long . . . Mickey Rooney followed his week at the Olympia theater with one at the Driftwood room of the Nautilus hotel . . . Jack Carson played the last week of March at the Olympia.

The Beachcomber brought back Betty Hutton in an attempt to climax the winter term impressively . . . At Birdland, Joe Mooney was joined by Don Elliott and the just-returned-from-Europe-with-JATP Bill Harris. The Rey Mambo combo was added for dancing.

Helene Dixon was added to the Jack Carter offering at the Casablanca hotel . . . Two local theaters joined the Olympia for flings at vaudeville presentations. At the Cameo, a Yiddish-American revue starring Leo Fuchs; at the Roosevelt, Jay Lawrence and Hal Winters . . . Phil Brito celebrated his return to town with a date at the Algiers hotel. Abbe Lane and Xavier relieved Los Chavales at the Saxony.

Preacher Rollo's dine and dance dixie spot enjoying continued success . . . Frankie Hart and Church Cinnamon something of a long term record at El Lobo lounge. In their fifth, or is it sixth, year . . . Here and there: Cy Coleman still at L'aigion . . . Dick Callman at the Sorrento hotel . . . Ica Mathews at the Vagabonds'. —bob marshall

CINCINNATI—Lionel Hampton swung into Castle Farm on April 3; Percy Faith and Tony Bennett changed the pace on April 10. The Four Aces slated for the night of April 24. The Hilltoppers booked to close the Farm for the season on May 15.

Ralph Marterie returned for his third visit of the season at the Topper on March 27. Billy May's orchestra, with Sam Donahue leading it, appeared April 3. Ralph Flanagan booked for April 17 . . . Coney Island's Moonlight Gardens will launch the weekend preview openings with Ernie Rudy May 1-2; Teddy Phillips, May 8-9; Hal McIntyre, May 15-16 . . . The Cincinnati (Turn to Page 42)



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Gaber, currently an ABC staffer, has played with Fritz Reiner, Leopold Stokowski, Paul Whiteman, and Katherine Dunham. Spinney, now at WOR, formerly worked under Stokowski in the NBC Symphony.

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"Who can challenge it—22 years without being late or absent for a date?" The record was made by the Dick Jurgens band. The question was asked by Will Jurgens, brother of Dick and business manager of the orchestra. During a recent recording session at Columbia's Chicago studios, Dick and Will reviewed the passing years and the part played by the Jurgens aggregation.

The man responsible for such hits as *Day Dreams Come True at Night*, *Elmer's Tune*, *One Dozen Roses*, *Careless*, *If I Knew Then*, and *A Million Dreams Ago* described his first years in the band business in the Lake Tahoe region of California.

"We worked for about \$50 a month in a house band, but our duties included tending the store, delivering mail, and collecting garbage. It was good training, though, and out of it came the first Dick Jurgens orchestra in 1928."

Four years of shaping and polishing found the band booked into its first big time engagement at the famous old St. Francis hotel. Reminiscing, Dick recalled, "Jimmy McCabe, who is with the Statler in Los Angeles now, was manager at the time. We've remained friends during all these years."

"From the St. Francis we went into the Palomar ballroom for a two-week stand, but stayed for 19 weeks. From there it was the Drake hotel in Chicago. After that, a one-nighter at the Aragon turned

out to be nine-month run." Incidentally, a check with the Aragon will show that the Jurgens orchestra has played an aggregate total of about five years on its stand. His recent engagement there brings the total engagements close to 40. The band has played in 46 of 48 states; in every major ballroom and hotel in each. And through the years the Jurgens orchestra has introduced such personalities as Eddy Howard, Harry Cool, Ronnie Kemper, and Buddy Moreno.

Like sugar in the resort grocery store, where he worked to start his career in the band business, Jurgens has become a staple in the business.

—Joe

Stars A'Plenty At MOA Fete

Chicago—Highlight of the fourth annual convention of the Music Operators of America, held here last month, was the mass of name talent that performed at the operators' banquet. Though the three-day meet was attended by most of the top record company execs, music publishers, juke box ops, and others, the banquet program grabbed most attention for its sheer weight and power.

One after another, nearly two dozen of the country's top stars came up to do a song or two apiece. Here they are, in order of appearance:

Bill Darnel; Lillian Roth; Big Jim Buchanan; Bob Manning; Marty Robbins; Sunny Gale; Johnny Maddox; Karen Chandler and Jack Pleis; Don Cherry; Eddie Fisher who was then joined by Eddie Calvert for a duet on *Oh, My Papa*; Jerry Vale; Mahalia Jackson (who received the biggest ovation of the night for her *I Believe*); Stuart Hamblen; Buddy Greco; Johnny Desmond; Eddy Arnold; Miki Marlow; Richard Hayman; Tommy Leonetti; Tony Bennett; Wyoma Winters, and Jane Kelly.

In addition, many other top recording personalities attended the banquet, but did not appear on stage.

bon, Wyands, Haynes, and Armando Ferrazza, conga and bongo player. It will be released shortly.

Tjader Cuts On Savoy, Fantasy

San Francisco—Cal Tjader, vibraphonist with the George Shearing quintet, cut four sides for Savoy here early in March using Al McKibbon, bass; Roy Haynes, drums, and Richard Wyands, piano.

He also cut an album of Latin rhythms for Fantasy using McKib-

Gretsch Spotlight

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GIN MILL BLUES	RUNNIN' WILD
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(A DOWN BEAT FIVE STAR PICK)

SIGNPOST

Lyric by
BEN RALEIGH

Music by
LARRY COLEMAN

Slowly

(Musical notation with lyrics and chord symbols)

I just passed a SIGN-POST; I've come quite a way since I
left you be - hind me when we broke up to - day. With
each pass - ing SIGN - POST we're far - ther a - part; But I
find there is sud - den - ly such an ache in my heart. Was I
hast - y? Was I fool - ish, break - ing up our ro - mance? Was I
wrong in not giv - ing our love an oth - er chance? Well,
I've made my mind up, I know what I'll do; In my heart there's a SIGN-POST and it
points back to you! I points back to you!

Fine

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Band Routes



EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; c—cocktail lounge; r—restaurant; l—lounge; cc—country club; b—bar; r—roadhouse; pc—private club; NYC—New York City; Nev.—Nevada; LA—Los Angeles; ABC—Associated Booking Corp. (Joe Gleason); 245 Fifth Ave., NYC; AP—Alhambra-Pumphrey, Richmond, Va.; AT—Abe Turchan, 309 W. 57th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtze Agency, 214 N. Canon Dr., Beverly Hills, Calif.; MCC—McCoy's Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 58 Madison Ave., NYC; MG—Melrose, 60 West 49th St., NYC; RMA—Lee Marshall Agency, 4471 Sunset Blvd., Blvd.; SAC—Shaw Artists Corp., 445 Fifth Ave., NYC; UA—Universal Attractions, 167 Madison Ave., NYC; WA—Willard Alexander, 39 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC.

- Abbey (Stattler) Boston, h
- Anthony, Ray (On Tour) GAC
- Barrett, Russ (On Tour) GAC
- Basin, Count (On Tour—South) WA; (Birdland) NYC, 4/23-5/12, nc
- Beuka, Tex (On Tour—Texas) 5/7-6/8, MCA
- Berr, Mischa (Waldorf-Astoria) NYC, h
- Bohle, Russ (Paradise) Chicago, h
- Brandwynna, Nat (Waldorf-Astoria) NYC, h
- Brown, Lee (On Tour) ABC
- Cabot, Chuck (On Tour) ABC, 4/4-5/3, h
- Gayler, Joy (On Tour—South) GAC
- Clifford, Bill (Riverside) Reno, Nev., h
- Coleman, Emil (Palmer House) Chicago, Out 4/7, h
- Cross, Bob (Ballroom Room) Galveston, Tex., nc
- Davis, Johnny (Mary) Lake Field, N. Y., h
- Ellington, Duke (On Tour) WA
- Faith, Percy (Concert Tour) WA
- Ferguson, Danny (Iroquois Gardens) Louisville, Ky., nc
- Fields, Shep (Vogue Terrace) McKeesport, Pa., 5/2-3, h
- Fisk, Charlie (Palmer House) Chicago, In 5/5, h
- Fitzpatrick, Eddie (Mapes) Reno, Nev., h
- Flanagan, Ralph (On Tour) GAC
- Foster, Chuck (Peabody) Memphis, Out 4/10, h; (Trianon) Chicago, 4/17-5/12; (Aragoa) Chicago, 6/7-8, h
- Gardner, Jim (Country Club) Dallas, Tex., Out 4/16, cc; (On Tour—Midwest) GAC
- Glanzer, Don (Trianon) Chicago, h
- Gray, Jerry (Palladium) Los Angeles, Out 4/13, h
- Hampton, Lionel (Vogue Terrace) McKeesport, Pa., Out 4/11, h
- Harris, Ken (Cleveland) Cleveland, O., h
- Hayman, Richard (On Tour) WA
- Hunt, Pee Wee (Colonial) Toronto, Canada, 4/12-15, nc; (Angelo's) Omaha, 4/23-25, h
- Jones, Buddy (On Tour) MG
- Jurgens, Dick (Elitch's Garden) Denver, Out 4/7, h
- Kays, Sammy (Bassovett) New Orleans, Out 4/21, h
- Kings, Wayne (Armory) Rockford, Ill., 5/12-13, h
- Kisley, Steve (New Yorker) NYC, h
- Lewis, Jules (Ambassador) NYC, h
- LaSalle, Dick (Stattler) Buffalo, Out 4/12, h; (Shamrock) Houston, Tex., 4/17-5/4, h
- Lewis, Ted (Beverly) Newport, Ky., Out 4/22, cc; (Greater Pittsburgh Air Port) Pittsburgh, Pa., 4/23-5/4; (Skyway) Cleveland, 5/6-15, cl
- Lombardo, Guy (Roosevelt) NYC, h
- Lowery, Art (Chase) St. Louis, h
- McGrande, Don (Radisson) Minneapolis, Minn., h
- McIntyre, Hal (Peabody) Memphis, Tenn., 4/24-5/8, h
- Martinez, Ralph (On Tour) GAC
- Masters, Frankie (Conrad Hilton) Chicago, Out 5/25, h
- May Orch., Billy; Sam Donahue, Director (On Tour) GAC
- Morrow, Buddy, Balboa, Calif., 4/16-18
- Morian, Roger King (On Tour—East) GAC
- Neighburn, Paul (Aragoa) Chicago, 4/17-5/11, h
- Noble, Leighton (On Tour—West Coast) MCA
- Packer, Tony (Steel Pier) Atlantic City, N. J., 4/17-18, h; (Meadowbrook) Cedar Grove, N. J., 4/30-5/9, rh
- Peepel, Leo (Baker-Dallas), Tex., Out 4/23, h; (On Tour) GAC
- Persault, Clair (Syracuse) Syracuse, N. Y., h
- Phillips, Teddy (Aragoa) Chicago, Out 4/16, h
- Rady, Eric (On Tour—South) GAC
- Rosen, Carl (Ebaner) Dallas, Out 4/23, h
- Sauter-Finogan (Loew's) Pittsburgh, 4/17-24, t
- Stratner, Ted (Plaza) NYC, h
- Theobald, Howie (On Tour) GAC
- Treiber, Tommy (On Tour—N. Y. territory) WA
- Watkins, Sammy (Stattler) Cleveland, O., h

Notice

Band Route listings are available to all bands and combos free of charge. Send bookings at least three weeks in advance to **Band Routes, Down Beat 122 E. 42nd St., New York, N.Y.**

- Gaylords (Casitoma) St. Louis, 4/16-18, b; (Latin Casino) Philadelphia, 4/19-24, nc
- Gillespie, Dizzy (Terrace) E. St. Louis, 4/26-5/1, cc; (Yankee Inn) Akron, O., 4/26-5/1, cc
- Goldoromp (On Tour) 3/29-4/24, nc
- Green, Benny (Birdland) NYC, Out 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, 4/15-28, h
- Jacquet, Illinois (Crystal) Detroit, 4/6-18, cl
- Johnny & Joyce (Rio) Daytona Beach, Fla., Out 4/4, nc
- Jordan, Louis (Apollo) NYC, 4/15-22, t; (Howard) Washington, D. C., 4/23-29, t; (Royal) Baltimore, 4/30-5/6, t
- Mama, Mickey (Miller's) Chicago, Out 4/23, nc
- McCune, Bill (Astor) NYC, h
- McNeely, Big Jay (Comedy) Baltimore, Md., 4/16-25, nc
- Monte, Mark (Plaza) NYC, h
- Napoleone Trio, Marty (Lampiter) Valley Stream, L. I., N. Y., h
- Orloff, Ed (Cortez) Las Vegas, Nev., 4/22-5/5, nc
- Parenti's Dixieland Jazz Band (Stage Door) Hollywood, Fla., nc
- Parker, Charlie (Blue Note) Philadelphia, 4/12-17, nc
- Parker Trio, Howard (Navajo Hogan) Colorado Springs, Colo.
- Pavone, Tommy (Rok Garden) Williamstown, Conn., r
- Richards, Jack and the Markema (Town House) Milwaukee, 4/19-5/9, nc
- Rio Serrandara, George (Elk's Lounge) Duluth, Minn., pc
- Rivera, Itay (The Rainbow) Kew Gardens, L. I., N. Y.
- Shearing, George (Embers) NYC, 4/12-24, h
- Orloff, Ed (Celebrity) Providence, R. I., 4/26-5/2, cc
- Simmons, Del (London Chophouse) Detroit, Mich.
- Spanier, Mugguy (Yankee Inn) Akron, O., 4/26-5/1, h
- Sparks, Duo, Dick (Annex Bar) Sandusky, O., cl
- Stitt, Sonny (Beehive) Chicago, 4/16-5/6, nc
- Stylists (Commodore) Windsor, Canada.
- Teagarden, Jack (Hangerover) San Francisco, Out 4/23, nc
- Tipton Trio, Billy (Golden Nuggett) Las Vegas, Nev., cl
- Treger, LEO & PRO (Hi-Ho Five O'Clock) Pensacola, Fla., nc
- Treaders (Golden) Reno, 4/7-20, h
- Wagner Trio, Les (Bel-Air) Brooklyn, N. Y., nc
- Walker, T-Bone (Flame) Detroit, Out 4/14, nc
- Wilson, Teddy (On Tour—New York Territory) WA
- Yaged, Sol (Somerset) NYC, h
- Young, Lester (Birdland) NYC, In 4/29, nc

Strictly Ad Lib

(Jumped from Page 39)
cinnati Folk Art Society has resumed its Friday night series of Dixieland Music in the Hotel Metropole ballroom. —si shulman

MONTREAL — Sonny Clark on piano, Gene Wright on bass, and Bob White on drums were in Buddy DeFranco's group at the Latin Quarter. They were followed by Mugguy Spanier for two weeks, with Bull Moose Jackson and Page Cavanaugh filling out the month . . . Mac Wein, Al McGowan, and Hal Hartley among the bands playing weekend dates at the Delormier roller skating palace . . . Jean Clement now singing with Blake Sewell's band at the Town of Mount Royal town hall . . . Decca artist Roger Coleman at the Normandie room. —henry j. whiston

PITTSBURGH — A heart attack suffered by Hal Davis, president of Local 60, AFM, has caused a postponement of the decision in the litigation between the Local and the American Guild of Variety Artists . . . Two local quartets, those of Bob Trow (vocal) and Harry Bush (instrumental) have made two sides for the Zodiac label, with a second session scheduled for the

Contest Rules

See Page 1

- The contest is open to all persons registered as "authors" by the Copyright Law of the United States, except that officers, employees, and representatives of DOWN BEAT, INC., and their families are not eligible. (Foreign authors are eligible.)
- The contest opens February 1, 1954 and closes at Midnight, July 1, 1954.
- Each contestant ("contestant") includes collaborators, as for example two or more individuals) will be required to send to DOWN BEAT postage prepaid the following:
 - One complete, clearly written, legible copy of his song entry, on white paper (or regular printed manuscript form obtainable from your stationery writer) to include the lyrics. A demonstration record may also be sent, but it is not required.
 - A fully signed copy of the entry blank with the attached rules, either clipped from a copy of DOWN BEAT magazine, or obtained from DOWN BEAT'S offices. You may write to DOWN BEAT for entry blanks.
 - A subscription to DOWN BEAT magazine for a year or more.
 - Payment for the subscription. (Please pay by check or money order. DOWN BEAT cannot be responsible for cash transmitted through regular mail.)
- 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.
- By signing the entry blank, the contestant certifies and agrees:
 - That he is not disqualified because of the reason stated in rule 11
 - That he is the author of the song which is being offered including the lyrics.
 - That the song including lyrics is original, new, and is not the work of another; that it is not an adaptation of any work, or a copy or infringement of any copyrighted work to the best of his knowledge;
 - That the song (music and lyrics) have never before been published in any way, or sung or played in public or otherwise, if never performed, put "name";

(DOWN BEAT recognizes that copyrighters

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 Whulitzer** 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**. **Fife and Nichols** music stores in **Los Angeles, Hollywood, and North Hollywood**.

near future . . . Andres Segovia thrilled a sellout crowd at the Morris Kaufmann auditorium. Former Basie vocalist Ann Baker is currently vocalizing with the Deuces Wild combo at the Midway lounge . . . Clare McClintock, ace drummer in Herman Middleman's Carousel house band, returned to work after an enforced hiatus due to a broken arm . . . A local brewery has renewed its sponsorship of one of the city's first musical TV stanzas, after a lapse of two years. Clark Dennis and Maureen Cannon starred on the opener, a "Salute to Ireland." —charles sords

TORONTO—The Glenn Miller Story broke the house record at Loew's Uptown in its opening week . . . Universal-International found an Ontario town called Glen Miller, but couldn't seem to work it into the promotion; it had no connection with the leader, and, anyway, that missing "n" fouled them up . . . Ethel Waters made her television debut when she flew to Toronto to star in the CBC's production of Truman Capote's *The Grass Harp* . . . Reviews were good.

Wally Griffin followed **Eddie Barnes** into Bassel's tavern . . . Ernest Tubbs' **Grand Ole Opry** show played a week at the Casino theater; scheduled after them was **Julius LaRosa**, for his first Toronto appearance since he hit the headlines . . . The New Jazz Society which did well with its first concert by local musicians in February, booked another one for April 13th. This will feature the **Norman Symonds Octet**, including **Graham Topping**, trumpet; **Jerry Toth**, alto; **Ken Sprang**, bass; and **Peter Appleby**, vibes. —bob fulford

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. Include a statement that the consideration for the performance did not include the assignment by you of any of the rights of the song in the performing person, or an assignment. 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.)

- That he will enter into the contracts of usual form signed by professional songwriters for the publication and recording of his song as proposed by DOWN BEAT.
- The song entry need not have lyrics, providing that it is especially intended to be an instrumental, but songs with lyrics are preferred. No song that is more than thirty-two bars long will be considered. No orchestration is desired—no more than the song itself should be a lead sheet. If you have orchestration prepared, it may help your entry, by stating on your song sheet that they are available. The winning entry will be orchestrated by the publisher.
- 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.
- 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 accepted 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 reproduction 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.)
- 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 you so object to 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.

Song Contest Coupon

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

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

- My (Our) song is entitled (The publisher may change the title or edit the song.)
(Words by)
(Music by)
(Other collaborators)
- I am (We are) the original and only author (s) of the words and music.
- The song was written on or about (date) (If words and music are different dates, give both.)
- I (We) consider the song as (Popular, Western, Religious, etc.)
- I (We) certify to and repeat all of the provisions of Rule 5 of the contest as stated above.
- Full Name Age
Residence Address
City State
Occupation Employed by
(If more than one author, ALL must sign.)
Full Name Age
Residence Address
City State
Occupation Employed by
Certificate for parent or guardian of minors.
- I certify that I am the of (Relationship)
contestant named above, that I have carefully and fully read the rules of the contest and I understand the same and the obligations created thereby, and I give fully permission for the entry, and warrant that its terms will be carried out by the contestant.
Full Name
Address, if different from contestant
City State
(Attach additional certificates if necessary.)
- There is enclosed herewith \$ (check, money order) to cover a subscription to DOWN BEAT magazine for years.
- I have (have not) been a regular DOWN BEAT reader. (Cross one out.)
- I have obtained DOWN BEAT prior to now from (News stand, army, friend's copy, library, etc.)
- Please send the magazine to the following (Here give the name and address of the party who is to receive the magazine):
Name
Address
City and State

Signed at (city and state):
Date:

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

- All properly qualified song entries will be turned over to a competent group of impartial judges, chosen by DOWN BEAT. These judges will ascertain the best entry from the standpoint of musical excellence, popular appeal, originality, harmony, and the technical ability and literary skill of the author. They will score each entry and notify DOWN BEAT who will total the scores and ascertain the winner mathematically.
- In the event of a tie, the tying entries will get duplicate contracts and recordings.
- The winning contestant will be given a contract with a reputable music publishing concern 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.
- 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 contracts. Such contracts will be in the same form as those of professional songwriters.

- DOWN BEAT will have the right to publicize the contest, the winning song, and the winner in its magazine, and the contestant agrees that if his entry wins, he will give every cooperation and assistance to DOWN BEAT or permit DOWN BEAT and anyone that DOWN BEAT shall designate, to use his name, photograph, and information about his life and work, in the press, for publicity and feature article purposes. If the contestant is required to travel for DOWN BEAT'S purposes, travelling expenses will be borne by DOWN BEAT.
- Contestant understands that DOWN BEAT through its magazine, may or may not receive the winning entry, either favorably or unfavorably.
- The song need not have been written recently, although we would like to know when.
- Only one entry may be made with one year's subscription. For two years or two one year subscriptions you may make two entries, etc.
- The consideration of the entry for the contest is the only duty required of DOWN BEAT to the contestants 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.
- 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.
- No entries will be considered if post-marked later than 12:00 midnight, July 1, 1954.

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(Count)
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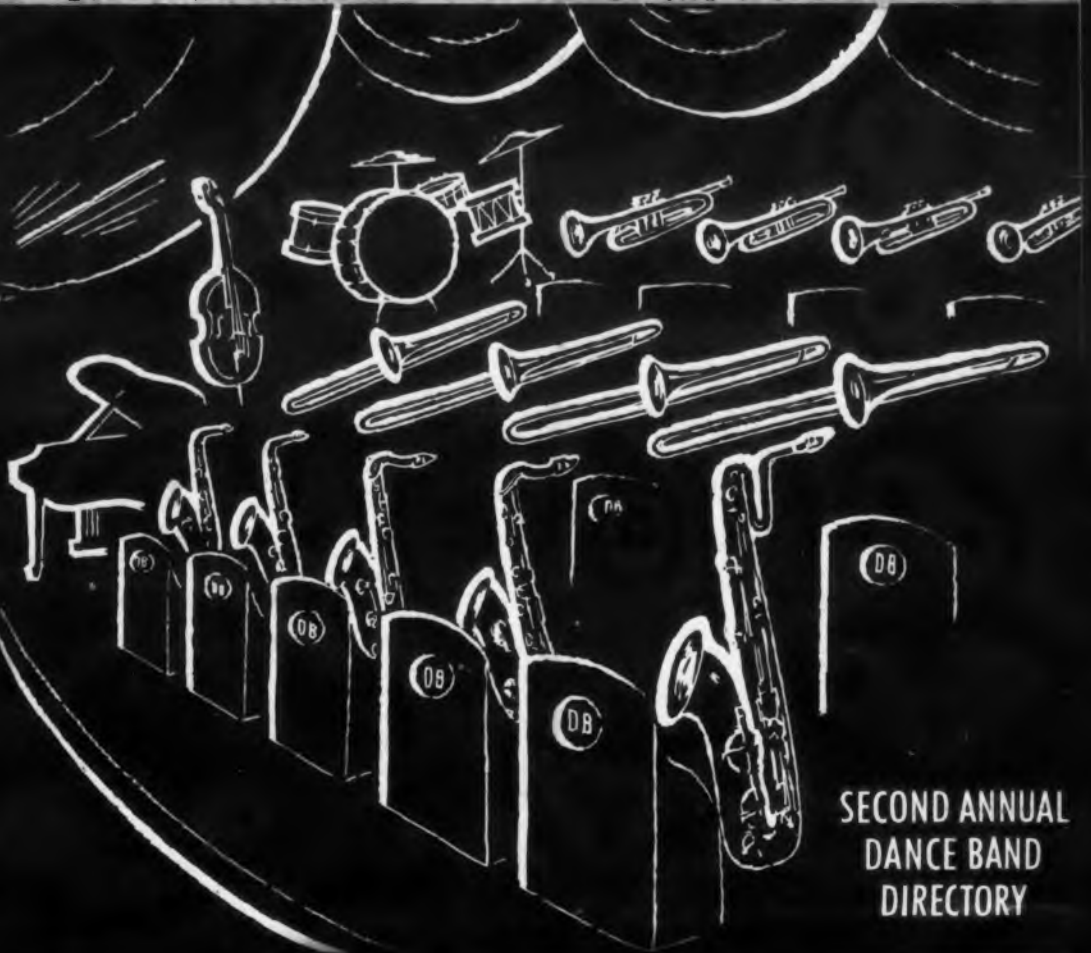
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