

DOWN BEAT

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COLUMBIA'S Paul Weston looks over a score with Pete Rugolo, recently inked by the waxery and scheduled for a major buildup. Two Rugolo singles have just been issued, with an album entitled *Introducing Pete Rugolo* upcoming.

U.-I. Gets Okay From Goodman For Biofilm

Hollywood—A story on which many a film studio reporter has been "sitting" while the negotiations were in progress was finally hatched during the last week of March. Universal-International has officially confirmed the signing of contracts

with Benny Goodman under which the studio was given permission to make *The Benny Goodman Story* as a follow-up to the amazingly successful *Glenn Miller Story*.

(Goodman will not appear in the picture, but will head a band comprised of as many of his former star sidemen as can be secured to recreate his music.)

The *Benny Goodman Story* will have the same producer-writer team that did the Miller picture—Aaron Rosenberg and Valentine Davies respectively.

Like the Miller picture, the proposed Goodman biofilm is a project that has been discussed in top echelons at every Hollywood studio for a number of years. Benny, who refused to let his name be used in *The Glenn Miller Story* (in the Ben Pollack-Venice ballroom sequence, the name of the clarinet player had to be switched to "Willie Schwartz") never pretended to be even lukewarm toward any of the projected film treatments.

It's said that after seeing the Miller picture he became so enthused he sent his own representative to Universal-International to conclude arrangements with Rosenberg and Davies.

As of this writing, everything else—the leads, including the role of Benny Goodman, starting date, etc.—were matters of speculation. However, the speculation in this case is of considerable interest, first of all because the actual facts in the Benny Goodman story are far more dramatic than those associated with Glenn Miller. Glenn's solid success, after years of plugging along more or less soundly commercial lines, had none of the dramatic impact of the Benny Goodman saga. This film can be the story of a musician who gambled on a band playing a form of music that up to that time was just as incomprehensible to the buying public as the "bop" of 15 years later.

In the summer of 1935, this band played its way across the U.S., a boxoffice flop on every date until it hit the old (now gone) Palomar ballroom in Los Angeles. Here, with everyone including Benny convinced that this date would mark the end, with the band breaking up and the musicians heading back to New York and fall radio jobs,

How Accurate Is 'Hit Parade' ? Publishers Air Their Gripes

By Hannah Altbush

New York—Rumblings of discontent over the accuracy of the *Hit Parade* have long been audible in the music business. Among the more recent incidents were the hassels over *Eh Cumpari* (*Down Beat*, Dec. 16) and *Oh, My Papa*. In both cases, publishers and record companies cited sales statistics and ratings on trade magazine charts to indicate that when both songs were at their undeniable peak across the country, they had not yet made the *Hit Parade*.

Over the past several weeks, *Down Beat* has been interviewing a number of the leading music pub-

lishers in the country. The result is the first comprehensive summary of the objections to the *Hit Parade's* claim that each week it plays "the top seven" tunes in the country. None of the publishers wished to be named, but all spoke frankly, and their individual viewpoints turned out to be substantially the same.

Three Chief Causes

The complaints about the *Hit Parade* can be generally listed under three categories: a) the listings are late; b) the methods of compilation are inaccurate and easily unbalanced; c) if a song doesn't make the *Hit Parade* when its entitled to, its future can be seriously damaged. Here is a collation of

direct quotes from the publishers interviewed by *Down Beat*:

Lateness: "The *Hit Parade* is inaccurate . . . because it's always two to four weeks behind . . . A good example is *White Christmas*, which was not performed until a week after Christmas . . . Their program's problem of having to plan production numbers far enough in advance so their writers can plan accordingly makes it necessary for them to finalize their tabulation long before the day of performance. This is pretty bad on a song that breaks out quickly. A real overnight smash can't be performed until three or four weeks after the song breaks . . . and by that time the life of the song may be over . . . What they should do is announce that 'this is our survey for the week of so-and-so' instead of having everyone believe that each program is the correct latest survey . . . We have not only had quite a few songs that were listed late, but some that were never on the *Hit Parade* though they definitely should have been on."

Accuracy of the Lists: The *Hit Parade* is very inadequate as far as developing accurate results is concerned . . . Its tabulation is peculiar in that they apparently not only get their figures from performance logs, record charts, etc., but in addition to this, a questionnaire is sent out every week asking piano players, organists, guitar players, etc., to list the top 10 or 15 songs. But their sampling of juke box operators, dealers, and sheet music jobbers is very small and the fact that they give substantial credit to the questionnaires filled out by bandleaders on location jobs is one of the factors that are lousing them up.

"This is not fair and not an authentic tabulation. Some time ago, I happened to be sitting at the Hotel New Yorker when the bandleader opened his mail and filled out the questionnaire. He listed all the songs that he had recorded for some small label and then asked the song publishers around him what songs they were working on at the time. All bandleaders know certain publishers and play favoritism in this way.

Prefer Live Ones

"Furthermore, we have been led to understand that the Lucky (Turn to Page 15)

Music Circles Shocked By Carl Fischer Death

Hollywood—Not in recent memory have music circles been so profoundly shocked as by the sudden death last month of Carl Fischer, accompanist, arranger, and music director to Frankie Laine ever since the singer was struggling here in the mid-'40s to gain recognition.

The pianist, far more successful as a musician at that time than Frankie was as a singer, played for him and helped him in his early appearances at small clubs around here, and the association became permanent in 1947 when Laine suddenly rose to eminence as a recording star.



Fischer

The association between Laine and Fischer was also a very close personal relationship. Days after the pianist's death, Laine was still unable to speak of it without choking up with emotion. He canceled all immediate engagements, including a series of free concerts he was planning to present, with a band headed by Fischer, in Los Angeles playgrounds and parks. It was believed he would keep an engagement at a Chicago theater scheduled to start April 16. A spokesman for Laine

said he had been unable "even to think about engaging a pianist or music director. And please don't use the word replacement. For Carl Fischer there can be no replacement."

Died in Sleep

Fischer, 41, died in his sleep at his North Hollywood home, in the early morning hours of Saturday, March 27. He had complained in the previous two or three weeks of pains in his chest and had visited a doctor. If he had any inkling that he was suffering from a serious heart ailment he did not tell his family or close associates.

His wife, Terry, who he married in 1934, was formerly an NBC staff singer here. They had two children, both girls, Terry Carol and Carol Terry, aged 8 and 7 respectively.

Many of Fischer's friends believed that his association with Laine led him to subordinate his own talent and that, successful as he was as Frankie Laine's musical aide, he might have attracted more personal distinction in other fields of music. He, himself, however was eminently satisfied and happy with his work. Laine never underestimated his importance and at all times went out of his way to see that Fischer got all possible credit.

Top Soloist

Although he never seemed to seek attention as such, Carl Fischer was a top-rank soloist. He was also successful as a song writer, with some dozen published songs (and an ASCAP membership), and three major hits in *Who Wouldn't Love You*, *It Started All Over Again*, and *We'll Be Together Again*.

Only those close to him knew that for years he had been working on a concert composition, his *Indian Suite*. He put the final touches on his sketch sheets shortly before his death.

Several prominent arrangers here who knew of the project immediately offered to orchestrate the work when they learned of his death. It is understood that Frankie Laine will personally underwrite the publication and recording of the composition, also a concert presentation, possibly at Hollywood Bowl this summer.

Liberace Adds Dates For Chicago Stop

Chicago—Liberace, who had scheduled just one concert when he played here last fall, but had to expand to two at the last minute when ticket requests were far beyond the capacity of the Civic Opera House, is taking no chances this time.

He's booked the hall for three days, April 28-30. If he fills it up for all three shows, the man with the candelabra figures to gross in the neighborhood of \$35,000.

Benny and his band registered the sudden, overwhelming success that launched the "swing era."

And from the Goodman success came the fame of those who later left their marks on that era—Gene Krupa, Harry James, Lionel Hampton, Ziggy Elman, and many of the bandleaders who rose to fame on the wave—Tommy and Jimmy Dorsey, Artie Shaw, and many others.

From a screen story standpoint, the only dramatic fact in Glenn Miller's life was his death. In Benny Goodman's life there are plenty of truly dramatic facts, and facts of the kind that can be woven into a story of great interest in its bearing on the American way of life.

Red Norvo 3 Breaks Up

Chicago—Red Norvo broke up his trio on April 17, following a date at the Blue Note here, to return to California, where, after a short vacation, he will begin working dates with the Shorty Rogers band. Red would neither confirm nor deny that he plans to once again form a large group of his own for nitery and dance dates.

Both his sidemen, bassist Red Mitchell and guitarist Jimmy Raney, returned to the east, where Mitchell joined the Gerry Mulligan quartet.

Norvo recently recorded with a large group for Label "X," with releases scheduled shortly.

Sauter-Finegan On Summer TV

New York—The Ed Sauter-Bill Finegan orchestra will be the musical attraction on one of the summer replacement TV shows. They'll handle all the music and get specialty spots on the *Saturday Night Revue*, which starts June 12 under production supervision of Ernie Glucksman.

Columbia Signs Dave Brubeck

New York—*Down Beat* poll winner Dave Brubeck, after having received offers from almost every major record company (let alone the minors), has signed with Columbia Records. First release of new Brubeck material is expected in June.

According to George Avakian, who accomplished the signing, "We're already in the process of editing several tapes Dave has of college jazz concerts. And in the future, Columbia intends to have Dave record much of his material in live concert or night club performances."

Asked whether there will be any change in the format of the group for recording or in the material to be cut, Avakian answered, "No. We want to launch Dave to the widest possible public the way he's being heard now. I think Dave has the greatest potential of any of the modern jazz artists, and that's why we signed him."

Brubeck will continue to be represented on singles as well as EPs and LPs on Columbia, and it is believed that Columbia's wide-scale distribution and exploitation facilities will greatly increase Brubeck's already extensive following. The negotiations, under way for some time, were finalized during Brubeck's recent New York stay at Birdland.

Steve Allen Sets Concert Promotion

New York—Steve Allen, whose NBC-TV program has used jazz more consistently than any other video show, is entering the jazz concert field. Steve is presenting an all-star session at Manhattan Center, Sunday, May 9 at 2 p.m.

Among the 14 musicians will be Teddy Wilson, Billy Butterfield, Yank Lawson, Bob Haggart, Ray McKinley, Lou Stein, Cliff Leeman, Bill Stegmeyer, Peanut Hucko, George Barnes, Lou McGarity, Cutty Cutshall, Jack Lesberg, and pianist Steve Allen.

Mel Powell Joins BG At Blue Note

Chicago—Benny Goodman, who came into the recently-opened Blue Note here on April 16, brought with him former sidekick Mel Powell on piano, along with trumpeter Charlie Shavers and drummer Morley Feld as part of his sextet. Powell only recently emerged from the comparative seclusion of his classical studies for record dates and TV appearances.

Scheduled next for the club is Art Tatum (April 30 for two weeks) and the Bill Russo quintet. Russo, Stan Kenton trombonist-arranger, also has been set to take over the off-nite (Mondays) sessions at the Streamliner.

Some Of Those 'Hit' Discs Aren't, Says Tony Martin

By BOB MARSHALL

Miami—Late one recent afternoon, after a day of deep sea fishing in the gulf stream off the Florida coast, Tony Martin and comic Buddy Hackett were relaxing in a radio studio with a couple of local disc jockeys. Hit records would seem a likely topic, you assume, in view of a recent Martin waxing of a snatch of renovated *Rigoletto* called *Here*, and Buddy's debut in the disc business with a couple of his platter routines for Coral.



Tony Martin

"About that record—" "It may seem unusual," says Tony, "for a native Californian to say this, but I think this is the perfect climate. Y'know, Cyd and I come down here often for a few days vacation." "The record—" "Not only the climate, but the fishing! Got a nice one today. A—what was that Buddy, a dolphin?" "Yeh, dolphin. I got one too, small one, ran around 10 pounds I guess."

Good Show

Somebody finally slipped in a flattering word about Tony's very successful Clover club stint. A noteworthy effort in a very up and down Miami season. Tony modestly attributed his impressive drawing power to the fact that he hadn't appeared in the area for three years; hadn't worn out his welcome.

The truth of the matter is that there were several contributing factors. Most important, in the consensus of reviewers and customers, he put on a whale of a show. Couple this with his fast breaking record and his willingness to go out of his way to visit the jocks and appear at a large number of civic and social functions.

"About records," Tony had finally and resignedly wringed his thoughts away from rod and reel, "I know the progression, the path a hit record takes. It's gotta appeal

to the kids. The age group from 13 to 18. The record is cut, the jockeys play it, and if the kids like it it's made."

Have Followings

Does this mean night club customers are not record customers? "No, of course the top singers have their followings, old, young and in between. Like Perry, he makes one and there's a standing order for probably 100,000, regardless of what it is. Those people want anything he does. And for Bing Crosby, maybe 160,000 or more. Just as good as sold before they're released. I suppose I have a ready market for around 60,000." There was that modesty again.

"But that's not a hit record," Tony went on, "it's when that figure doubles or triples it starts to look like a hit. And who's buying it? The kid! And don't be fooled by these claims of a record selling a million. That is very, very rare. I've been making records for 18 years and I've had 'em sell a million, but over a period of three or four years. It's virtually impossible in a couple of months. Somebody just wants a photo made with a gold record."

"And remember," went his parting shot, "if a record sells half a million, it's a big one. But the only big one I'm concerned about now is that sail fish out there in the gulf stream."

Narcotics Anonymous Formed To Help Addicts Effect Cure

By NAT HENTOFF

New York—I went to a meeting of Narcotics Anonymous the other night. The group has been in existence for the past four years and meets every Tuesday night at the YMCA at 23rd street and Seventh avenue. The Tuesday meeting is semi-public. On Friday nights there are closed meetings for ex-addicts only.

The more than a dozen people around the table were of a wide variety of ages, professions and social backgrounds. A few were there for the first time, among them a mother whose son, a musician, is at Lexington. She wanted to know how she could help him remain off drugs when he came home.

All Knew Problem

A middle-aged woman, whose medical condition had led her to drugs, wanted to know if someone could help her get off. An attractive girl, an ex-addict herself, was waiting for her husband's return from Lexington. The chairman, an impressively articulate man, had been on drugs for years, but had now been straight for a long time. Some of the ex-addicts present had been in institutions, and some hadn't. But all knew what it took to kick the habit.

I was invited to attend because Narcotics Anonymous is looking for publicity. Not publicity of a sensational kind, and not publicity that will lead to monetary help. Narcotics Anonymous, however, does want the fact that it has been functioning successfully to be known. In that way, addicts who have withdrawn from drugs and want to make sure that they'll stay withdrawn, will know they have a place to go for help.

Narcotics Anonymous is patterned after Alcoholics Anonymous. As their introductory booklet states, "We believe that alcoholism and addiction are basically the same and have found that the AA program can be applied to our problem. However, because there are differences in the two problems (alcoholism and addiction) we have had to modify the AA program to meet our own needs. Just as a member of AA will tell you: 'Only an ex-alcoholic can truly help the sick alcoholic,' so we have learned that only an ex-addict can fully help the addict."

Psychiatrists may well disagree that only ex-addicts can fully help the addict. But one thing is true. There are addicts who would hesitate to go to a psychiatrist at first, but who find a source of strength

in a group like NA because of their feeling that the members of NA "understand" them. The strongest memory I have of the meeting was this bond that exists between the NA members. They do feel that only someone who has been through the terror and blind craving of addiction can fully comprehend the struggle to break away, and the feeling of mutual ease and trust in the group leads to frank discussions leavened by humor and quick insights.

De Franco Letter

In one of those discussions the week before, I discovered, one of the subjects had been Buddy De-Franco's letter to *Variety* about narcotics in the music business. At this meeting the chairman repeated what he and the other members felt had been the key points of the letter: "As long as dope addiction is to be dealt with, suppose we take it out of the back alleys and handle it like so many other ills of the present day. Suppose we deal with narcotics-users as sick people, not as, paradoxically enough, her criminals."

"This is in no way a defense of the addict," Buddy had continued, "But we must of necessity realize that the addict is an apparent weak, sick target for profiteering, who looks constantly for a way out of the real into the obviously unreal world."

And a prime initial advantage of NA is that the ex-addicts know that they are not regarded as criminals there, but as human beings. As the chairman of the meeting said, "You don't blame or condemn a sick man. You try to help him get cured." And furthermore, newcomers to the warmth and understanding of the group see living proof in the other members that drugs can be kicked. Then, as the weeks and months go by and they themselves begin to help other ex-addicts, their confidence increases in their own ability to rebuild their lives permanently.

Need Desire

And the first requirement for joining NA is just that—the desire to rebuild one's life. NA promises no cures, but every member is ready to help any addict who is sincere in his wish to break away from drugs. Each NA meeting opens with the reading of the Twelve Steps of NA. The first step, as all members at the meeting pointed out in discussing their own stories, is the most important and the most difficult.

This is it: "We admitted we were powerless over drugs—that our lives had become unmanageable." "That was the toughest," said one man in his 20s who had been an addict since he was a teenager. "I thought I could kick anything, and I'd never admitted to myself that I couldn't stop with one shot. But, of course one always led to another, and I was hooked again. Until I came here."

As their booklet says, every NA member must first realize that "They are in the grip of a progressive emotional and physical illness which, unless active treatment such as is afforded by the NA program is undertaken, steadily grows worse, never better."

What is the NA treatment once the addict does finally admit to himself that he can not handle drugs of any kind in any form in any amount? The next step (and here is where the direct patterning after Alcoholics Anonymous' successful program becomes clear)

things are too short and too simple today. I don't think jazz should be a complex idiom. When it becomes complex it loses its identifying qualities. I want to go beyond this restriction."

If Chet's ambition and love for music is any criterion, he'll make it.

Gum Ailment Threatens Baker's Five-Year Plan

By Bob Martin

"Maybe I'll play for another five years and then I want to go sailing and write music." Chet Baker summed up his future in one sentence. This baby-faced trumpet star, poll winner, and singer gazes into the future with a well planned thought.

But behind this thinking lies a little bewilderment. This sudden rise to musical fame hasn't reached Baker yet. He's just a guy with a horn who wants to play more than anything else. His love for the easy flowing sounds that he creates is a passionate dedication to that which allows him to continue to create.

Yet Chet's five-year plan may be shortened by an oral catastrophe. He is working against an ailment that threatens to affect his teeth and gums. The small, slight giant doesn't relish the conversation of his discomfort, but a little probing gets to the root of the subject.

"I have an entirely different embouchure because of my teeth and gums. I play the horn as if I was pulling it away instead of pressing it." Chet's plans to sail envelop one of his other great loves. "I love sailboats. And I'm going to have



Chet Baker

one pretty soon. I may not be able to play my horn if my mouth continues to give me trouble. Then I'll sail and write."

Chet seems to have it all figured out. He's packing his money away for the boat and the day when he and his wife can sail their own sea. As for writing, Baker again seemed definite. "I want to write things where the linear quality is extended beyond it's present form. Jazz is

is belief in a higher power. Along with that must come a constant self-searching, a "moral inventory" as NA calls it, by which the ex-addict seeks to make amends to all people he has harmed in the past. He also works at keeping constantly aware of his progress and remaining firm against the temptations and irritations that try to lead him back to drugs.

Not Vague

This all probably sounds rather vague, but in actual day-to-day application, it isn't. With regard to the higher power, as AA members know and as the NA booklet indicates, "any concept of this higher power is acceptable. The membership embraces agnostic, Jew and Gentile, Protestant and Catholic. Those labeled as skeptics and agnostics may choose to think of the higher power as being in their inner selves; others will have different conceptions. Whatever form is visualized, they must rely on it, and in their own way, pray to that power for strength."

In addition, the strength that comes from membership in and sharing of problems with the group is extremely important. So is the helping of other ex-addicts. As one man at the meeting said, "When I help someone stay off dope, I'm helped even more, it seems, by the added strength I feel in doing it." And though NA in New York does not yet have an office where someone is always on 24-hour call, members can always get help by calling another member. Sometimes hours have been spent on the phone or in personal talks as an ex-addict works out his immediate problems by talking to someone who understands. And one man in the group has often literally spent days helping make certain that a new member doesn't slip back.

Of course, at base, the struggle is a personal one. A young man in his early twenties said, "At first I had to do it on a 24-hour basis. I didn't look ahead any farther. I just concentrated on keeping free (Turn to Page 15)

Jazz Composers Set 2nd Concert

New York—The Museum of Modern Art will be the site of the second Jazz Composers' Workshop Concert at 8 p.m. on May 5. The composer-instrumentalists will include Teo Macero, John LaPorta, Eddie Bert, Ronnie Woellmer, Sam Most, George Barrow, Turk Van Lake, Charlie Mingus, Wally Cirillo, Spaulding Givens, and Eddie Shaughnessy, with Teddy Charles a tentative added starter.

All but Barrow and Shaughnessy will be represented by original compositions. In addition, composer Tom Scott is writing a special work for the concert that is due to be conducted by either Leonard Bernstein or Artie Shaw. Ticket price for the concert remains at \$1.20 to enable as many people as possible to attend. There are also plans for EmArcy, Mercury's new jazz label, to record the proceedings.

Munch Announces Berkshire's Plans

Boston—Charles Munch has announced plans for the newly enlarged Berkshire Festival to be held at Tanglewood during the six weeks from July 7 to Aug. 15. Participants are members of the Boston Symphony Orchestra plus guest artists and conductors.

There will be 24 concerts in what is regarded as the most extensive music festival anywhere in the world this year. Guest conductors include Pierre Monteux (Jean Morel, and the orchestra's regular assistant conductor, Richard Burgin. Among the soloists are Claudio Arrau, Ruth Posselt, Nicole Henriot, William Primrose, Vera Franciscatti, Zino Franciscatti, Lukas Foss, Seymour Lipkin, and Doriot Anthony.



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Sinatra Back On Top Via Oscar & Recent Hit Discs

By Jack Tracy

The last lap of the remarkable Sinatra comeback journey was completed last month when Frank, grinning happily, skipped down the center aisle of Hollywood's Pantages theater to accept his Academy Award Oscar. He had arrived all over again, and the millions who watched the televersion of the presentation knew it.

So did the hardened, tradewise theater audience—a group never given to polite applause, but which reared its obvious pleasure in what turned out to be the biggest demonstration of the evening.

All Through

Yet it was only a year ago that many of these same observers thought Frank was all but washed up—finished on records, in Hollywood, and television. The man who had burst meteorically on the entertainment world in the early '40s, who had earned millions of dollars, who had been idolized by hordes of teenagers, who had scored whopping film successes, and who had sold millions of records, was considered so dead that Columbia Records, whose star property he had been for years, made no effort to hold him when he left the label for Capitol.

And Frank's chances of getting any film work were less than slight after the dismal flop of his *Meet Danny Wilson*. He also was without his TV show, another in the line of victims who had been



Frank Sinatra and Donna Reed

thrown in the time slot opposite a Milton Berle in his zenith.

Frankly speaking, Frankie Sinatra was no sensational piece of merchandise. Almost any bookmaker would have given you 4 to 1 that The Voice had had it.

But Frank wouldn't let himself be counted out. No one has ever suggested that he is lacking either in self-confidence or in the belief that he can sing a song better than anyone else. He began his move on several fronts, and each action proved to be supremely astute.

Joined Cap

He left Columbia, where he had felt for some time that he wasn't being properly promoted or handled. Capitol jumped at the chance

to grab him, and the day his first two sides hit the disc jockeys, his wax comeback was on its way. First came *I've Got the World on a String*, backed by the warmly-sung *My One and Only Love*. Then *South of the Border* and *From Here to Eternity*. Then the superbly-done album, *Songs for Young Lovers*, followed almost immediately by the single side that may yet be the first Sinatra record to hit a million in sales, *Young at Heart*. The Voice is once more entrenched among the ranks of the top personalities on records.

His film career, which hit a peak in 1945 with *Anchors Aweigh* (co-starring Gene Kelly), was moving nowhere in a large hurry. No one really wanted him. When he heard that clearance finally had been granted Columbia Pictures to shoot *From Here to Eternity*, Sinatra was in Africa with wife Ava, who was on location for *Mogambo*. "The first time I read the book, I thought the role of Maggio was an Academy Award-winner, and I wanted to do it," he says. Frank flew from Africa to try for the role. He cajoled and argued with film execs until he was tested. And he got the role, despite the facts that: (1) some 20 prominent actors also tested for it, and (2) the role didn't call for a note of singing—Frank was hired as an actor.

The membership of the Academy adjudged his portrayal to be of award-winning caliber. And though he previously had received a special Oscar from the Academy in 1945 for his *The House I Live In*, this was the big one, the one that wrapped it up.

Up Again

Frank's at the top again. He was waiting at presstime for shooting to begin on *Pink Tights* (supposedly set to go as soon as Marilyn Monroe quits honeymooning), his asking price for TV guest shots and night club stints is once more back in the Holy Smokes bracket, and the intelligent direction thus far of his Capitol recordings indicates that his music will be a staple in the diet of many record buyers for a long time to come.

The guy has come of age. Once the golden boy only to the younger set, he has at last reached the level where his singing and personality appeal to a broad cross-section of the public—the kids, the supper club crowd, and moviegoers. No longer a youngster in a floppy bow tie and a sport coat padded out to here who had kids screaming every time he glissed a note, he is now a completely poised 36-year-old who walks out on a nitery floor and performs to hushed audiences—a polished performer who is just beginning to realize and capitalize on his full potential. Full-blown success has come to Sinatra twice. This time it should stick.

Newton Benefit At Basin Street

New York—Al (Jasbo) Collins will be master of ceremonies at an all-star memorial concert for the family of the late Frankie Newton, to be held at Basin Street, Monday night, April 26.

Among the many long-time friends of Frankie who will participate are Buster Bailey, Charlie Shavers, Sonny Greer, Ernie Mole, Buck Clayton, Pee Wee Erwin, Billy Manton, Bobby Hackett, Wilks [The Lion] Smith, Pee Wee Russell, Pope Foster, and Coby Cole.

Ralph Watkins of Basin Street has contributed the club for the night, and also, all proceeds from the admission charge will be turned over to Mrs. Ethel Newton.

Winterhalter, Victor; Alan Livingston, Capitol; Milt Gabler, Decca; Harry Myerson, MGM; and Julie Stearns, Broadcast Music.

Strictly Ad Lib

NEW YORK

ON STAGE: Director Harold Clurman will stage his first musical next season. Rodgers and Hammerstein hired him for *Pine Dream* . . . Carol Bruce broke it up at the London first night of *Pal Joey* . . . Jack Carson will star in a new musical, *Cops and Robbers*, with book by Sid Silvers . . . The west coast Peter Pan this summer will have a new score by Carolyn Leigh and Mark Charlop . . . Mindy Carson had three screen tests during her west coast dates.

ENTERTAINMENT-IN-THE-ROUND: Teresa Brewer started on a tour of one-niters April 17 . . . Jack Benny has added Gisele MacKenzie to the variety unit he'll take on the road this summer. It already includes the Will Mastin Trio, featuring Sammy Davis Jr. . . . Claude Pinza, whose father is in the business, makes her supper club debut at the Empress . . . When Tony Bennett sings at Constitution Hall in Washington during his tour, it'll be the first time a pop singer echoed through the DAR hall . . . The Four Esquires (who record for Epic) will be managed by Jerry Field, who also handles Sunny Gale. They're now at the Moulin Rouge in Boston.

JAZZ: Max Roach came into town to recruit Clifford Brown for the band he'll open with at the The Californian. It's a new Los Angeles club. Sonny Stitt will join the group later. After two months, they plan to go on a Gene Norman concert tour . . . Columbia recorded the star-filled Lighthouse Concert for the New York Association for the Blind at Carnegie Hall, April 9. Billie Holiday sang, and also featured were the Gerry Mulligan unit, the Gene Krupa trio, Mel Powell, Urbie Green, Buck Clayton, Jerry Vale, and many others. Mitch Miller was recording director . . . Arvell Shaw rejoined Louis Armstrong. He signed for a year as did Kenny John in a renewal of his contract . . . Lee Konitz goes back into Boston's Storyville April 29. On his recent dates, he's been using Art Madigan on drums, Ronnie Ball on piano, and bassist Peter Ind . . . Roy Eldridge and Milt Buckner trio are now a package. They're already booked into the middle of July.

Woody Herman's remarkable band detonated Basin Street at its one-night concert before leaving for Europe. They'll be back in the club for a week May 18 and again in June . . . Buck Clayton's quartet with Jimmy Crawford is at the Embers opposite George Shearing . . . The new band at Jimmy Ryan's (The Six) is the most exciting new crew in several months. Personnel: Johnny Glasel, Bob Wilber, Eddie Hubble, Bob Petersen, Tommy Goodman, and Eddie Phye . . . Jerry Wald is in at the Embers April 26 with 10 pieces, four of them strings . . . Erroll Garner at Basin Street April 30 for three weeks . . . The Modern Jazz Quartet will play at the Paris Jazz Festival June 2-7.

RECORDS, RADIO AND TV: Decca signed-comedian Kay Ballard to a two-year contract . . . The Clovers signed a new long-term contract with Atlantic . . . Shorty Rogers cut an album for Victor on the coast of all Basie tunes, except for three originals Shorty wrote in the Basie idiom.

CHICAGO

Capitol lounge, which had been presenting a steady string of jazz and r&b attractions, has cut down to using just a single pianist. At the 88 is Louise Brown . . . Nat Cole's Chez Paree opening is on May 27 . . . Frankie Laine current at the Chicago theater, with neg young singer Jerri Adams also on the bill . . . Present Black Orchid fare includes Betty Clooney.

Gospel singer Mahalia Jackson taped a soundtrack for a TV pilot film that the Lou Cown office is pushing for her . . . Pee Wee Hunt and cohorts returned to the Grove ballroom on April 21 for a one-shot . . . Lester Young's combo did an April 17 one-ner at the Madison Roller Rink, which has been booking musical attraction with some regularity.

Lucy Reed, in addition to singing at the Lei Aloha Mondays and Tuesdays, now working weekends with the Dan Belloc band . . . Johnny Lane's Dixie crew continues at the Moulin Rouge (Floyd O'Brien's on trombone) . . . Buddy Laine ork plays the May 7 weekend at the Holiday club and will be doing midwest one-niters after June 1 . . . Oh Henry ballroom numbers among its futures, Russ Carlyle on May 10 for a week, Ray Pearl, May 19-June 27, and Tommy Carlyle in July.

Jimmy Nuzzo's combo now swinging at the Club Laurel . . . Sonny Stitt is at the Bee Hive . . . Bowen David, former staff musician at ABC, has been named director of suburban Park Forest's civic orchestra . . . Pianist-singer Buddy Charles (Muggsy Spanier's step-son), now working at the Beritz, marries TV actress Pat Harris this month.

HOLLYWOOD

JAZZ JOTTINGS: The Hollyhots, a swinging combo headed by Irwin Wright (bass sax), will be in the stands at Gilmore Field to entertain between innings at the Hollywood Stars' home games this summer. Also doing TV shows to promote the ball club. Lineup: Tommy Thunen, trumpet; Rolly Furnas, trombone; Peyton Legare, clarinet; Tony Ferraro, accordion; Les Rogers, drums . . . Lester Young and comrades blowing at the Tiffany club this deadline, with June Christy into the headline spot about time this hits stands. A local trio, not set this deadline, will be backing June . . . Peres Prado band announced for an April 9 opening at the Oasis, and this means that the little south-side spot, which literally bulged during stands there by Kenton and Ellington, should blow its seams for this date . . . Johnny Lucas (trumpet) and combo back in the Beverly Cavern for the Monday (off-nite) sessions, with Teddy Buckner (trumpet) crew, mostly, like Teddy, ex-Orly men, continuing on the regular shift.

SUPPER SPOTTING: Les Paul-Mary Ford, for their first appearance at L.A.'s Cocolanut Grove, share the stand there with Benny Strong for two weeks starting April 21, also marking start of Benny's three-months' ticket there.

DOTTED NOTES: Nino Tempo, April Stevens' clarinet-playing brother (he was "Willie Schwartz" in *The Glenn Miller Story*) is now Bert Walker and a client of agent Wynne Recamara, who will be pushing him for the role of Benny Goodman in the forthcoming Goodman biofilm (see story this issue). Also mentioned as a possibility was Gordon MacRae, who has been wanting to do a "straight," serious role (as this will be), and who would need no coaching to look like a clarinet player because he is. But only certainty seemed to be that the title role will not be filled by Jimmy Stewart . . . Maxene and La Verne Andrews were still auditioning singers this typing to find the one who will replace Patti as an "Andrews Sister" . . . Those Make Love to Me lyrics that put Tin Roof Blues on the hit parade were written by Alan Copeland of the Modernaires, but Coral wouldn't "buy" it for the Meda . . . Anyone knowing the whereabouts of Ruth Miller, widow of Bernice (Bernie's Tans) Miller, have her contact Down Beat—Hollywood. Royalty checks are looking for her.

Most touching moment in the Carl Fischer (farewell services at Forest Lawn's Church of the Resurrection) Jo Stafford, accompanied on organ by Buddy Cole, singing Terry Fischer's favorite among her husband's songs, *We'll Be Together Again*.

(Turn to Page 17)

Marterie Suggests Code For Bands Re Narcotics

With the music business continuing to get the bulk of the abuse regarding narcotics in newspapers and magazines all over the country, Ralph Marterie, in an exclusive statement to *Down Beat*, declared:

"My band will not only never hire a sideman who is a narcotics addict, but we will not work in any location which has knowingly hired users, nor will we ever play in a spot which is frequented by addicts.

"The band business, because its basic appeal is directed at the youngsters, must do all it can to stamp out this menace to its well-being. Because we are so vulnerable, despite the fact only a small number of musicians are included among the nation's addicts, we must set the highest possible standards so that no one can ever point their finger at any member of our profession as either an addict or a sympathizer.

"To do this, those who are responsible for their bands must take the sternest measures possible to assure that no addict is hired, and that those musicians in their bands are not exposed to any element, be it narcotics or other disreputable habits, which might destroy not only their professional lives, but their physical being.

Marterie, whose band rose to the top chiefly through appeal to younger dancers in colleges and theaters, offered the following program:

1. That all bandleaders sign a pledge that they will not hire a narcotics addict, and that this pledge be placed on public record.

2. That leaders set up their own group to not only police the narcotics situation, but to assure that music standards are set so that no "user" can get a job, thus forcing him to seek a cure if he is to remain in the profession.

3. That leaders remain constantly on the alert to assure that no further unfavorable publicity be forthcoming against the music business, and to do whatever they can to wipe out the false impression which has been implanted in so many minds concerning narcotics and the music business.

"We must do everything we can to encourage those young people who look to our profession as a

means of future livelihood, especially those who will be the 'names' of the coming years. This publicity can do us great harm by driving away from music many talented youngsters who now have a completely false and distorted picture because of a few isolated cases of truth, and many, many more cases which are more fancy than fact."

Song Entries Keep Coming

Chicago—Entries continue to pile up in *Down Beat's* songwriting contest, now past the halfway point. With recordings of the winning tune guaranteed by two major firms, publication of the song by Broadcast Music, Inc., plus other prizes to other top submissions, the winner could realize several thousand dollars or more.

Here are the prizes: Winner: Recordings by Ralph Marterie on Mercury and by an artist to be chosen on Label "X"; publication by BMI of regular sheet music copies and stock dance orchestrations; a Kelton Cambridge model high fidelity console which retails at \$229.

Other winners: Second and third place songs also receive Kelton's Cambridge hi-f set. And from places 2 through 16, Moonlight Music, Starlight Music, and Windy City Music will each publish a song of their selection. (See Page 18.)

All winners will be given full promotion on radio and TV.

The board of judges, which contains some of the most astute and most experienced men in the recording and publishing fields, has been further expanded to include Art Falmadge, executive vice president of Mercury Records. Other members are:

Paul Weston, Columbia; Hugh

Caught In The Act

Paul Bley, Basin Street, New York

Paul Bley is a 21-year-old Canadian pianist who has studied at McGill university and Juilliard, and has attained an impressive jazz reputation in Montreal. At 15, he took over Oscar Peterson's place in the trio at the Alberta lounge there, and after returning to Montreal from Juilliard in 1953, he organized the Jazz Workshop. At the Workshop's concerts and club, he played with several of the leading American jazzmen, including Charlie Parker, Brew Moore, and his present drummer, Al Levitt.

Now in the States to carve out a career, Paul's initial recordings for Debut and EmArcy are about to be released. And his first engagement at a major room—as an intermission for Louis Armstrong's engagement—was promising, though there are reservations.

Bley, first of all, utilizes a good choice of tunes—viable bases for improvisation like *Autumn Breeze*, *Looking At You*, *Without a Song*, *If I Should Lose You*, and *Makin' Whoopie*. Secondly, he has the basic showmanship sense to introduce each number. As important as this is for even established jazzmen to do (and they rarely remember) it's almost essential for a jazz unknown. The audience always likes to know what's happening, if not always how it's happening.

In terms of technique, Bley has admirable keyboard assurance. He plays cleanly, can execute his rapid-fire ideas with deceptive ease and has a good if not exceptional feel for dynamics. There is a stiffness, however, that is particularly noticeable on up-tempo. It is a stiffness, conception and beat, as if Bley were so concerned that his performance be always precisely correct that he tends to restrain his emotions and corollary imaginative



Paul Bley

flights. As a result, many of his otherwise absorbing variations don't have all the warmth and relaxation they might have. In short, he doesn't let go enough.

When he does, as in an exciting exploration of the oblique possibilities of *Without a Song* and in a sensitive *Autumn Breeze*, Paul shows how strong a potentiality he has. His support, it should be added, was first-rate. Bassist Arthur Phipps has worked with Mary Lou Williams, Sonny Rollins, and Coleman Hawkins. Drummer Al Levitt has been heard with Stan Getz, Teddy Charles, Lee Konitz, and Lennie Tristano. Both complement Bley well. But as a collective trio, there is as yet no immediately identifying style—and the same can be said of Paul's solo work. But there's little doubt there will be. There's too much talent here to remain diffused in inhibition for long. —*net*

Eydie Gorme, Cafe Society, New York

After scoring on TV (the Steve Allen show) and records (Coral), Eydie Gorme has made her first major New York club appearance. To understate the case, this girl in person is too much!

Eydie comes on with so freshly vibrant a personality and ungingimicked directness that she projects to her audience with the kind of power that can come only from a performer being thoroughly liked as a person as well as an entertainer. When you add to this one of the best voices in the pop field, a witty skill at miming, and a sure feeling for the right material and pacing, the result is a new star.

From the musical point of view, Eydie is rare among her contemporaries in that she can apparently handle any kind of material and tempo naturally. She swings through *It's a Most Unusual Day*, *Sometimes I'm Happy*, and *It All Depends on You* with the beat of a top jazz instrumentalist. So potent is that beat, as a matter of fact, that it practically carried along the otherwise stiff Pee Wee Hunt rhythm section accompanying her.

On ballads like *Secret Love* and *Sorrento*, Eydie sings as if she were in love with the lyricist. Her phrasing, tempo command, and sense of dynamics are totally effective. She also picks standards that aren't overly done and that

are strong enough to sustain her elastic variations—songs like *Gypsy in My Soul* and *I Wish I Were in Love Again*. The Gorme sound on all kinds of material is richly her own. Her intonation is flawless and she retains the fullness of her tone at all levels of shading so that she can really belt at full volume with no trace of strain or distortion.

There's the room just to mention the tasteful gowning, the pert clowning with derby hat, cane and short tap dance routine, and the ability to even goof with charm—as happened with the opening night tap bit. Perhaps most impressive is her ability to change mood and tempo from song to song with such convincing thoroughness. It's like one of Cornelia Otis Skinner's one-woman shows—with a beat. With this versatility and theatrical effectiveness, Eydie can make it in any kind of room—from Birdland to the Copacabana to the St. Regis Roof. —*net*

Terry Gibbs Quartet Heads For Chicago

Chicago—Terry Pollard, girl pianist and vibist discovered in Detroit by Terry Gibbs, has recovered from her recent hospitalization and will be with Gibbs when he opens on April 20 at the Streamliner here.

Benny Carter Helped Me Most: Felicia Sanders

Felicia Sanders became nationally known through her interpretation of the Song from *Moulin Rouge* with *Percy Faith*. She recently appeared in *New York's Blue Angel* where she gave *Down Beat* this story—the first time the facts have been printed in detail.

By FELICIA SANDERS

I first met Benny Carter at a party on the coast about five years ago. I remember he played with Art Tatum that night. Since I'd long been a fan of his, I went to hear him almost every time he played anywhere, and I'd always wind up singing with his band. That's one of the main reasons I went—because I knew that would happen. I was trying to wage a campaign to convince him that I could work with him regularly, to make him feel that my singing was mature enough so that I could.

We'd become friends also because I soon found that my circle of musician and writer friends coincided with his. In his quiet, persistent way, Benny kept encouraging me. He never had to say anything to show he disapproved of something I'd sung; all I'd have to do was look at him.

One day I brought him some test records for criticism, to find out where I was weak and what I had to learn about working with an orchestra. Benny has a two-story living room that's acoustically just great. He put the record of *My Funny Valentine* on the machine in a little room off the living room, and then I waited for his reaction.

Didn't Say Anything

Benny has been in the business a long time, and he's learned to condition his reactions so that you almost never know how he feels behind that big shell. Well, I watched him and he didn't say anything. I asked him what was wrong. He went back into the little room and he sat down and wept. Can you imagine how I felt—that coming from him!

Frankly, instead of being embarrassed, I was delighted. I told him he'd spoiled me. From now on, I said, when someone says they like my singing, I'll tell them, okay so cry!

Benny grabbed a trade paper, and we looked at all the record company ads to see which singers were with each company. Columbia's page had so many singers we decided not to try there at all. Besides, it was at the period of Johnnie Ray's greatest success, and they hadn't signed anyone since Ray. I figured they were looking for another sound, and that kind of sound I didn't have.

She Meets Mitch

Mitch Miller, however, came to the coast at that time, and he went into the Hob Nob to hear Kitty White, a friend of mine, sing. She told him about me, and he appeared interested. Rather than approach him cold, I asked Benny if he'd call him. And I was right in doing it that way because I later



Felicia Sanders

found out Mitch was very impressed when Benny called. He knew Benny never peddled singers, and he respected Benny's musical judgement very much.

Mitch reacted to the records the way you see in B movies but never expect to happen. He talked contract right away, and after the signing Benny told me that although he'd always had strong feelings about the kind of things I should do, he'd defer to Mitch's judgement now, because Mitch was in a better position to know what would make it.

Glad of Chance

So I'm glad of this chance to publicly share what success I've had so far with a man like Benny Carter. And some day I very much want to work a session with him. We did once on some demonstration records that I still treasure.

As a matter of fact, if I could afford to, I'd like to use a jazz

Met Discourages Paid Applauders

New York — The Metropolitan Opera has decided to temporarily limit the number of standees on the orchestra floor to 100—half of capacity. The action is being taken in the hope of discouraging frantic demonstrations by paid claqueurs in favor of a particular singer, and often in boozing disfavor of another artist. These demonstrations have been more frequent this season than in previous years.

According to underground informants, members of the claque are hired at \$5 a yelling head. Who hires them? Disillusioning as it is to hear, they're usually hired by representatives of singers to stimulate enthusiasm by shouting in unison after a big aria. The claque bit has been standard practice in Vienna for decades as well as in some Italian opera houses.

At least the Julius LaRosa and Johnnie Ray fans do it for free!

combo on all my club dates. It would be difficult until I got big enough because a white artist is limited in the bookings she can get with a mixed combo. But if I do get big enough, I can ignore stupid restrictions like that.

That leads into one final story about me and Benny. When he was playing and arranging at a major studio, he got me an audition at the studio. Benny is the kind of guy who, when he's working, always tries to get people he knows and likes on the job, too.

The day after the audition a friend of mine asked the man who had heard me whether he was going to use me.

"Yes," he said, "but I'll be limited as to how."

"Why?"

"Because she's Negro. I did think she was quite light, but when she started to sing, it came out in her voice. I still questioned it though until I looked down at her finger nails. They were blue, and then I was convinced."

When I heard that, I called Benny and told him about it. "Hey, I can work with you now. There'll be no problems."

Benny said, "By the way, what color are your finger nails?"

"Pink."

"That's funny," he said. "Mine are, too."

Gretsch Spotlight

"That great Gretsch sound" draws rave of poll winning drum star, Max Roach



Max Roach, a consistent high-ranking winner in *Down Beat's* drummer popularity polls and this year's number one winner in *Metronome's* poll says, "Gretsch Broadkaster, greatest drums I ever owned!" Max started out with the small group of Charlie Parker, Dizzy Gillespie and Miles Davis. About his Gretsch drums, "They sound so fine," says Max. Sound them out for yourself at your Gretsch Dealer, or write for your catalog of Gretsch drum outfits now. It's free. Just address Dept. DB, The F. W. Gretsch Mfg. Co., 69 Broadway, Brooklyn 11, New York. 5554.

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Today's Bands Listless: Helen Forrest

By Mary English

Hollywood—A singer whose success during the happiest era the dance business has ever known has made her virtually a symbol of that era, has some cogent comment to offer on the dance band business of today.

The singer is Helen Forrest, vocal headliner successively with Artie Shaw, Benny Goodman, and Harry James in those swinging pre-war days. She spoke following her opening at Long Beach's Casa Vegas, where she drew an enthusiastic throng of her oldtime fans, many of whom had driven some 80 to 40 miles to hear her. In answer to our query as to how she liked working with only a trio for backing (the Bob Braman Trio), Helen said:



Helen Forrest

Not At First

"To tell the truth, I didn't go for the idea at first, because it meant I couldn't use my library of big band arrangements. But Bob and the boys do such a great job that now I'm more than happy.

You know, a singer can work much better with a small combo when the musicians are really putting

their heart into their work than with some of these big bands nowadays. So many dance musicians of this day have a listless, defeated attitude.

"At least it seems that way to me in comparison with the way the fellows with Artie, Benny, and Harry used to play. The musicians in dance bands—even the young ones nowadays—play like factory workers with one eye on the clock just waiting for the shift to end. Whatever happened to that old drive and excitement? Did it go out of style with the advent of progressive jazz and this 'cool' stuff? In the old days we liked it hot. Even on the slow numbers—the ballads—the arrangements had a swinging beat."

How did she feel about the big welcome she received at the Casa Vegas, a cozy sipping spot hitherto not listed among the coast's musical keyspots?

"Well, I was surprised as well as thrilled. And I'm happy not only for myself but for others, because I think it's a sign of better things ahead for both musicians and singers. After all, I've never done anything except stand up and sing the best way I knew how. Maybe this means people are starting to like music again. It's starting out here in California, where so many important things in music have started."

No Comeback Story

Helen doesn't want her appearance here to be treated as an "out-of-retirement" story.

"I never actually retired as a singer," she says, "though after my marriage (unsuccessful) I was not as active as formerly for a short period. But most of the time during these past years I have been singing some place or another. I guess I was just overlooked, or forgotten. Now that I'm back with Bill (Burton, her former manager), things will be different."

"But the biggest thing that happened here, and the thing that helped most, was the wonderful attention I received from Los Angeles disc jockeys. I haven't recorded for a so-called major label recently, though I don't think labels make much difference anymore, because my Bell records are getting lots of play. But what counted was all the record shows on which they dug out my old ones with Artie, Benny, and Harry. Bill Stewart of KMPC put on a full hour of them on my opening night. He says the response was amazing, and it proves what great bands like those could do for a singer."

New York—Vanguard Records has signed Italian conductor Mario Rossi to an exclusive contract. Rossi, whose performances of modern scores won critical acclaim at the 1953 Venice Festival, is currently director and principal conductor of the Turin Opera.

Filmland Up Beat



For years arrangers have been the naming heroes of the music business, but nowhere as in the film industry. Above, shown with Denny Thomas are Earle Hagen (center) and Herb Spencer (right). They provided the musical settings for the Award-winning picture. *Call Me Madam*, but were not even mentioned. They now do the music for the Denny Thomas and other telefilmed TV shows.

1954 Film Awards Denote More Interest In Music

By CHARLES EMGE

Hollywood—The tumult and the shouting that accompanies the Motion Picture Academy's annual presentation of its achievement awards dies off rapidly as the hopefuls who missed depart quietly to lick their wounded egos more or

less in silence. Oddly enough, the Academy's music awards, which attract the least interest (next to highly technical categories) with the general public, are almost invariably the subject of longer and more drawn-out controversies among studio musicians, and those who happen to be interested.

This may be because musicians by nature take themselves and their work seriously, and because anyone who likes music enough to listen to it usually becomes highly opinionated.

Ask Staffers

This little post mortem is based mainly on queries we put to a number of prominent film studio musicians here for their reactions, carefully assuring them that they would not be quoted by name.

On the winning song, *Secret Love*, by Sammy Fain and Paul Francis Webster, there was almost unanimous agreement that for the first time in years not only did the best song win, but that the winning song was, and is, a truly good song. It was noted by all that it was fortunate for the song and its writers that the vote was based on Doris Day's soundtrack rendition and not on that of Ann Blyth during the Academy's presentation show.

Even though the votes were in, the Academy's music committee fought hard to have someone do the song "to whom it was suited." As usual, the musician-members were over-ruled in higher echelons. Since we are not reviewing the television production of the Awards show here, we mention this only because it establishes just how important delivery and presentation can be to a song.

On the winning underscore, Bronislaw Kaper's music background for *Lili*, all seemed to agree that composer Kaper's music for the film was extremely good—but our straw poll indicated that had the vote been confined to musicians the winner would have been either Hugo Friedhofer for *Above and*

Beyond, or Frederick Hollander for *The 5,000 Fingers of Dr. T.*

The latter, incidentally, was out of the running, as it was classified and nominated in the Best-Scoring-of-a-Musical division, and did not stand a chance. Although this award is supposed to be based on scoring or "presentation," the Academy is always awayed by hit songs, name songwriters, and other considerations.

The winner in this division, *Call Me Madam*, with the magic name of Irving Berlin on the credit sheet as writer of the songs, was accepted with a shrug and "so what?" The only complaint here was over the fact that the award could not go to *Call Me Madam* arrangers Herb Spencer and Earl Hager. We're wondering if that was the reason that able, sensitive Alfred Newman to whom, as 20th-Fox music department head, the award was presented, didn't bother showing up to accept it in person.

Much Comment

There was much comment among studio music folk over the winning films in the one-reel short subject and cartoon categories. This is not in the music award division, but the winners, Johnny Green's presentation of the overture to Nicolai's *Merry Wives of Windsor* and

(Turn to Page 14)

Notice

Sometime ago it was announced that *Down Beat*, in association with the American Society of Music Arrangers and the Film Composers Guild, would present awards for outstanding achievements in film scoring during 1953. Inasmuch as there was insufficient time for careful checking of the possible entries for the past year, the project will be launched in connection with *Down Beat's* 20th Anniversary Issue June 30 by presenting the awards, not on the basis of 1953 product only, but for outstanding contributions since the advent of sound pictures.

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James P. Johnson Dies, But Leaves Large Legacy

By George Hooper

James P. Johnson, one of the founding fathers of the School of Jazz Piano, has left his earthly keyboard, but the music on the rack will live forever. Not only will the melodies he composed stay with us, but the jazz piano fundamentals he originated will live on in the fingers of all future jazz pianists.

Back during the heyday of ragtime piano (pre-1920), James P. had become a part of the famed "Harlem music scene," and was contributing to the distinctive Harlem piano style that differed melodically and harmonically from classic ragtime. Conventional ragtimes had syncopation but lacked poly-rhythm. James P. developed a strong and solid walking bass with his left hand and a rhythmic exciting treble with his right. His music flowed at an even tempo with considerable syncopation between the two hands. He superimposed conflicting rhythms in solos of symmetrical beauty.

New Jersey Boy

James Price Johnson was born in New Brunswick, N.J., in 1894. His mother taught him rags, blues, and stomps as soon as he was able to handle the keys on the parlor upright. When Jimmy reached 9 years of age, he started lessons with Bruto Giannini, a strict musician from the old country, who corrected his fingering but didn't interfere with his playing of rags and stomps.

The Johnson family moved into New York City when Jimmy was 12, and early in his teens he became the "piano kid" at Barron Wilkins' Cabaret in Harlem. It was at Barron's that he met Charles L. (Lucky) Roberts from whom he derived his brilliant right hand. Later his solid bass was inspired by the work of Abba Labba, a "professor" in a bordello. Through the years James P. kept up his studying, and in the 1930s he began the study of orchestral writing for concert groups.

James P., Lucky Roberts, Willie (The Lion) Smith, and the Beetle (Stephen Henderson), were familiar figures around "The Jungle" (on the fringe of San Juan Hill in the west 60s when this older Negro district was thriving before 1920.) They followed in the footsteps of Jack The Bear, Jess Pickett, The Shadow, Fats Harris, and Abba Labba.

Fair Haired Boys

Here and in the later uptown Harlem, the house rent parties flourished and the boys who could tinkle the ivories were fair haired. Willie The Lion recalled those days for Rudi Blesh as follows, "A hundred people would crowd into one seven-room flat until the walls bulged. Plenty of food with hot maws (pickled pig bladders) and chitt'lins with vinegar, beer, and gin, and when we played the shonts everybody danced." Long nights of playing piano at such festivities gave James P. plenty of practice at the keyboard.

There were two younger jazz

Session Catalog Is Sold To Pax

New York — Jazz collectors who have been trying to obtain the out-of-print sides made in the early '40s on the Chicago label, Session, can take heart. Pax Productions, directed by Dante Bellotino and Al Zinn, have purchased the whole Session catalog, including many previously unissued masters.

Included in the backing are sides by Jimmy and Mama Tancy, Cripple Clarence Lofton, J. C. Higginbotham, Trummy Young, Art Hodes, Ben Webster, Mizz Messerow, Fanch Miller, Pete Brown, and others.

First Session releases to appear on Pax will be LPs of Tancy, Lofton, and a Higginbotham-Trummy Young collection. The remaining material will be issued on a monthly basis.



James P. Johnson

pianists who followed Jimmy Johnson around during these Harlem nights. One was young Duke Ellington, fresh from Washington, and the other was James P.'s most noted pupil, the late Fats Waller. The latter cherished the backroom sessions with James P., Beetle, and The Lion.

From about 1916 to the early '20s, James P. made many piano rolls for the Aeolian Company and then became the first Negro staff artist for the QRS piano roll firm in 1921. It was in this connection that he met and became friendly with the late George Gershwin, and ultimately helped him write the music for several shows. Around late 1922 Johnson left the piano roll field to make phonograph records. His first waxing was also probably the first jazz piano solo on records. This was the Victor pressing of *Bleeding Hearted Blues*.

Played in Bands

Most of Johnson's playing was solo, but through the years there were periods of considerable length when he served bands in the piano chair. He played for some time with the famed James Reese Europe's Hell Fighters at the Clef Club in Harlem.

Johnson's composing activities are as noteworthy as his piano style. In the '30s he wrote a long choral work, *Yamscrew*, which was made into a movie short starring Beanie Smith. Other serious works of his include *Symphonic Harlem*; *Symphony in Brown*; *African Drums* (symphonic poem); *Piano Concerto in A-flat* (which he performed with the Brooklyn Symphony); *Mississippi Moon*; *Symphonic Suite on St. Louis Blues*; and the score to *De Union Organizer* (with a Langston Hughes libretto).

One of Johnson's most famous and best known tunes was *If I Could Be With You One Hour Tonight*, written in 1926, the year he was accepted for membership in ASCAP. Jazz fans will recall *Old Fashioned Love*, *Porter's Love Song* (to a Chambermaid), *Charleston*, *Carolina Shout*, *Ceprice Rag*, *Daintiness*, *The Mule Walk*, and *Toy*.

J. P. at one time or another made records for every major label, with the exception of the two youngest—Capitol and Mercury—and many of his older sides have been released. Most of his sides are issued under his own name, but there are miscellaneous dates where a jazz band called him in to handle the important piano chores. He recorded with McKinney's Cotton Pickers on Victor and was selected by Hughes Panassié on the Frenchman's sessions at Victor during a visit to the U. S. The Hot Record Society picked James P. for their Rhythmaser record date in 1949.

James P. Johnson was one of the great jazz pioneers and his contributions take an important place among the jazz classics.

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Single-Channel Binaural System Proved Possible

By ROBERT OAKES JORDAN

Until now, single track (or channel) binaural recording would have seemed to be a science fiction invention. Now this very system threatens to antiquate all other forms of binaural recording and reproduction.

Binaural recording is one of the greatest advances in recording methods since Berliner's first practical machine, yet a great deal was to be desired in the dual channel binaural system. The major drawback was the tremendous cost of duplicating equipment for each channel—two recording channels, two amplifiers and equalizers, and for playback, two complete power amplifiers and speaker systems. The average enthusiast could scarcely afford these necessary additions.

Troubles

The staggered audio tracks of the early tape systems of necessity placed the instantaneous recording points not opposite each other but some distance apart, giving the unpracticed splicing and editing trouble. Dual band binaural records, involving a bifurcated pickup arm with two separate needles, give even the expert considerable difficulty in the starting and proper tracking of both bands coincidentally.

Expense and the limited audience have combined to limit the progress of binaural broadcasting. At this stage, sponsors can hardly be condemned for hesitating. However, despite handicaps several far-sighted men have gone ahead in dual channel (AM and FM simulcast) programming in the interest of demonstrating and presenting the dramatic effect produced by the system.

A single channel system for binaural recording and reproduction is in sight, and it will eliminate all the disadvantages present in the original system. Duplication of equipment is no longer necessary, either at the recording or broadcast studio or at home. The problems of the twin audio tracks are gone, and so is the necessity for simulcast AM and FM signals. In the new binaural system the standard components of the monaural recording and playback systems are

used with the addition of a second loudspeaker and two unique automatic electronic phasing and attenuating networks.

As a true binaural system it bears no similarity to the brand-new (commercialized) two-speaker-360 degree-simulated binaural. This so-called "all-about-you" sound operates using a pair of tuned loudspeakers, bearing no relation to true binaural at all. The new concept is true binaural sound, a completely new system.

Almost Ready

Products of this system can be marketed for the public as soon as the initial development has been completed. The effects will be seen in all forms of standard recordings, since the new system can be used to record on any medium and can then be played either on

the existing monaural system or through the new amplified binaural unit. Despite the tremendous commercial importance of this new system, it will be controlled by the laboratory where it was devised until complete research and design has been carried out. Accurate and conclusive data will not be overlooked in the rush to market. Today's startling developments can be tomorrow's manufacturing headaches.

Little information other than a non-technical description of this recording and reproduction method is available at this time for publication. Those interested in specific questions may write to me for what technical information is available. A future column will report on further developments of the system.

Tape Measure's contest for a name for prerecorded tape has brought in many interesting suggestions. The winners will be announced at the close of the contest.

I want to thank Master Sgt. Sam Masur, stationed in Germany, for his help in my test of the AGE (Magnetophone). Through his kindness and diligent work last month's column about this new tape machine was made possible.

(Ed. Note: Address questions to Robert O. Jordan at 929 Marlon Ave., Highland Park, Ill.)

Hi-Fi Flashes

The H. H. Scott Co. has announced a 114-A Dynaural Noise Suppressor for which it claims virtual elimination of turntable rumble and record scratch or hiss. The new unit is said to be particularly useful in wide-range music reproduction systems. It has dynamic, rather than fixed bass and treble gate tubes which help to eliminate both rumble and static without losing audible music.



Scott Noise Suppressor

Mitchell Mfg. Co. has brought out a new high-fidelity phonograph at a new low price. Duorama, the new model, offers dual speaker reproduction with full extended response. The newest wide-range ceramic cartridge with two precious-tip needles is said to provide perfect sound pick-up from records. A special four-tube balanced amplifier delivers a full 8-watt power (push-pull output). Automatic record changer provides up to four hours of continuous listening with a single loading.

A new speaker enclosure for hi-fi sound systems incorporates characteristics of the three more popular types of speaker cabinets. The Fold-A-Flex, introduced by the Stephens Mfg. Co., Culver City, Calif., has simple mechanical adjustments for switching the enclosure into an infinite baffle, bass reflex, or a folded horn.

For the amateurs and experimen-

Records, Hi-Fi

DOWN BEAT

What to Use: Coaxial Or Separate Loudspeakers?

By OLIVER BERLINER

Once again we're back on the very controversial subject of loudspeakers, the "weak point" of the audio system, where electrical and mechanical energies meet. Aside from the en-

closure and its placement, the principal point of concern seems to be the choice between a coaxial and separate woofer and tweeter.

It is generally acknowledged that the plain direct radiator loudspeaker at its best cannot give sufficient emphasis to the high frequencies due to the cone size, which must be rather large in order to provide adequate bass. In addition, whatever high frequency response is present, it will be sharply attenuated even at a 30 degree angle from the center of the loudspeaker.

Developed Coax

To overcome these inherent limitations the coaxial loudspeaker was developed. The most inexpensive of these consists of two cones actuated by one coil. The high frequency cone is attached directly to the voice coil, while the larger cone is connected to the coil by means of a flexible corrugated coupler. Under this arrangement the inner high frequency cone moves with the large one at low frequencies; but at high frequencies only the small cone moves.

A better coaxial speaker consists of two coils and two cones. Here the low frequency coil utilizes a filter network so that high frequency signals do not actuate it. At low frequencies, therefore, both coils and cones are in operation and all move together; but at high frequencies the filter network allows only the small coil and its associated cone to operate. The point where the incoming signals divide between the two sections is called the crossover point.

A good coaxial loudspeaker, then

ters, James B. Lansing has a catalog describing the step-by-step workings, covering the firm's rear-loaded folded horn speaker enclosure. Photos and drawings cover construction from raw material to final assembly.

(Ed. note: For further information on any product mentioned above, please write to Hi-Fi, Down Beat, 2901 Colman Ave., Chicago 16.)

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Greco, The Kid From Brooklyn, Stirs Spanish Dance Interest

New York—America has seen a surprising growth of interest in Spanish dance and music over the last three years. Most record companies, concert bookers and dancing schools would give a large part of the credit for this to Jose Greco.

At 30, this Italian-born American of Spanish ancestry who lived most of his youth in Brooklyn is recognized throughout the Western world as one of the most electrifying performers in that art of improvisation that is Spanish dancing.

The Greco company now is on a tour of 54 U.S. cities that will last until the end of June and consist mostly of theater dates. Besides the tour and night club engagements, there is a prospective film of *Carmina*. Greco's first American film in MGM's *Sombrero* and his first American record albums soon will be issued by Decca.

Seen On Television

Television audiences have seen him on Ed Sullivan's show and on *Omnibus* and *The Show of Shows*. A further index of the Greco impact on show business is the fee he received Aug. 29 for one night at the Hollywood Bowl—\$10,000.

"The primary beauty of Spanish dancing," Greco explained, "is so individual a thing that it's difficult to get the aid of an outsider. Basically, there are three elements in our dances. There is the folklore that is danced throughout Spain. Each village has its own style and type. There is Flamenco, danced principally in Andalusia and much influenced by the gypsies. And there are the gypsy dances themselves. Fifty per cent of our show is Flamenco and the other half folklore and gypsy stylizations.

"All Spanish dancing, especially Flamenco and gypsy, is born of improvisation and deep emotion. To dance the gypsy dances fully,



Jose Greco

one would have to be a gypsy and live among them. Americans could never learn them, just as I could never learn them entirely. Flamenco is more adaptable, and folklore is easy to learn if you have the feeling for it.

'Remember Tradition'

"But remember, there is a tradition. You don't become a Spanish dancer just by floating around because you hear Spanish music. This music goes back to the very beginning, the very first settlers of Spain, and most of it is influenced by all the races that came to the country—the Gaelic tribes, the Moors, the Goths, the gypsies.

"There really is a need for a book so that everyone can understand the simplicity of this beautiful dance. I've been trying to write one for a long while, but so far there hasn't been the time."

Most of his company comes from Spain except for his brilliant wife, Nila Amparo, an American of Lebanese antecedents. Another important part of the unit is the extraordinarily precise pianist, Roger Machado, currently on leave of absence in Europe to play concerts.

As for new material, Greco explained, "I never know exactly when we'll do something new. I suddenly get an idea, I call a rehearsal, and when I think it's set,

Records To Sleep By

New York—When the New York *Herald Tribune* invited its readers to vote for the records they found the most boring, the response was grimly enthusiastic. The 10 winners (?) were: Rimsky-Korsakov's *Scherzade*, Franck's *Symphony in D minor*, Ravel's *Bolero*, Wagner's *Parsifal*, Beethoven's *Missa Solemnis*, Brahms' *Requiem*, Dvorak's *New World Symphony*, Beethoven's *Ninth*, Wagner's *Tristan und Isolde* and Tchaikovsky's *Fifth*.

According to compiler Herbert Kupferberg, "The two composers whose works drew the greatest votes were Wagner and Beethoven, with Tchaikovsky, Brahms, and Strauss strung along behind in that order. . . . Of the acknowledged greats, Haydn escaped most lightly. . . . To conclude on a dear note, it might be pointed out that the 10 top bores include some of the most frequently recorded compositions in the entire repertory. Of the first three, *Scherzade* exists in 16 different LP versions, the Franck *D minor* in 14, and the Ravel *Bolero* in 11.

Ditson Award To Broekman

New York—One of New York's and the nation's most tireless champions of contemporary music, conductor-composer David Broekman, has won Columbia university's Alice M. Ditson Prize. It is given "for distinguished service to American music."

For the last two years, Broekman has conducted the *Musio in the Making* series of concerts at Cooper Union, in the course of which he has presented 55 contemporary American works, most of them for the first time.

"It's in. I never know what's going to happen, and I never plan because then it becomes a little false. Inspiration comes to me. I put it together, and there it is."

Opera Reviews

'Boris Godunov,' Metropolitan Opera Co.

The impassive Webster defines opera as "music drama." Few works of any period animate that definition more vitally than Musorgsky's *Boris Godunov*. It is greatly to the credit of the Metropolitan that it includes this opera in its regular repertoire, and moreover, utilizes the intelligent revision of the score by Karol Rathaus.

Where the more widely known Rimsky-Korsakov edition tried to smooth down the craggy violence of the original, Rathaus lets Musorgsky speak with all his dynamic strength and dramatic insight. The title role this season has been alternately performed by Cesare Siepi, Jerome Hines, and George London. George London was Boris in the performance under review, and was strikingly equal to the taxing dramatic and vocal requirements of the role. Boris' crashing fall down the stairs in his death scene remains a memorable, however obvious, stroke of theater.

The other roles were well performed. Particular distinction was shown by Mildred Miller (Fyodor), Norman Scott (Brother Fimen), Lorenzo Alvary (Varlaam), and Thomas Hayward (Missail). This performance was also the debut of Charles Anthony as the pathetic simpleton who ends the opera with a starkly moving prophecy. Anthony was excellent.

The conducting of Fritz Stiedry, Dino Yannopoulos' staging, and Zachary Solov's incidental choreography were all skillfully integrated. Only John Gutman's English translation was unimaginative, but the music is so intensely communicative that it infuses even a flat translation with fire.

For a brilliant recording of Boris Godunov in its original language, I would unhesitatingly recommend the Victor version with the magnificent Boris Christoff in the title role (Victor LMHV-1052).

How Fast Can Pianist Play? Prof Comes Up With Statistics

New York—Statisticians have reported how fast a Bob Feller speed ball travels, and jet plane speeds are fairly common knowledge, but not until recently has anyone measured how fast a pianist's fingers fly.

The information is newly available in Professor Homer Smith's book, *From Fish to Philosopher*. As reported in the *New York Times*, Professor Smith builds up pianists' egos by stating: " . . . perhaps in no other human activity do memory, complex integration, and muscular coordination surpass the achievements of the skilled pianist."

Citing examples, Smith points out that records of Rubinstein and Rachmaninoff show they play a Chopin sonata at the rate of 23 notes a second. He checked David Saperton playing a "blind trill" (with each hand playing alternate notes), and the rate was close to 80 notes a second.

And if you want to become dizzily technical on the matter, Professor Smith goes on to demon-

strate: "Practically all movements of a finger involve all three joints, so that a single note involves at least three motor nerve volleys for flexion, three for extension, and at least one for lateral movement. Moreover, a finger that is motionless is not in a state of inactivity but is tensed into position by the opposition of flexor and extensor muscles, and for any finger to go into action, at least two fingers must be moved out of the road, involving another 14 motor actions.

"So without counting the motions of the wrist, forearm, shoulder, and trunk, or those involved in the use of the pedals, a speed of 20 or 30 notes per second may involve 400 to 600 separate motor actions."

So when the pianist says he's too beat to play your request, dad, he's not kidding!

CLASSICS IN CAPSULE

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

Spring Is Here

Disc Data	Ratings	Comments
STRAVINSKY: <i>Rite of Spring</i> , <i>Firebird</i> , <i>Symphonic</i> ; Willem Steenberg. CAPITOL PR254, 12".	★★★★ Performance ★★★★ Recording	It's against the rules to type a paragraph about this opera without mentioning the concert that took place at its Paris premiere in 1913—and the fact that its offbeat rhythms don't sound revolutionary today. Now, with that out of the way, let's face the fact that the dramatic opera still can be tremendously exciting when played with enthusiasm under a hard hitting conductor. That's the way it is here.
STRAVINSKY: <i>Rite of Spring</i> , <i>Musicalia</i> , <i>Symphonic</i> ; Antal Dorati. MERCURY MG5080, 12".	★★★★ Performance ★★★★ Recording	Yes, some verbal vignette as above, and some critical rating, although the two versions have little else in common. This is a thinner, headier interpretation than Steenberg's recital but no more rewarding. Joe McCarthy might prefer this one because it emphasizes the "pagan Rite" theme; otherwise the two composers are a toss-up.
HANDEL: <i>The Messiah</i> , London Symphony, London Philharmonic Chorus, Norman Pantheon. WESTMINSTER WAL308, 2-12".	★★★★ Performance ★★★★ Recording	Usually <i>The Messiah</i> is a Christmas harbinger. This seems to be an Easter season special. It's the original version, with small orchestra and choir—the kind the choirs after Handel's authenticity demand. To the ears of a listener who's used to hearing the large economy disc production with full symphony and massed choruses, it sounds a little lacking in oomph—authenticity or no authenticity.
Operatics		
GIORDANO: <i>Andrea Chénier</i> , Renata Tebaldi, Jeno Sola, Radio Italiana Orchestra, Arturo Battisti. CETRA CL244, 2-12".	★★★★ Performance ★★★★ Recording	Miss Tebaldi, one of the most exciting of the new soprano, makes this production of the French Revolution opera the best of the three now on the market. Sola in the title role and Ugo Savaroni as Gérard are stronger than most of the supporting cast and the lackluster orchestra.
MASSINI: <i>Furber</i> , Ferruccio Tagliavini, Fia Tanzi, Radio Italiana Orchestra, Francesco Molinari-Ferretti. CETRA CL245, 2-12".	★★★★ Performance ★★★★ Recording	This somewhat sudden score takes a bit of doing, if it's to be dramatically effective, and an Italian cast bushearing a French libretto doesn't help much. The redoubtable Tagliavini is not ideally cast in the title part, Tanzi is a more convincing Ircenia, and Marcello Cortis is an excellent Alfredo.
ROSSINI: <i>Cinderella</i> , William Tell orchestra/VERDI: <i>Feroe of Ravenna</i> , King for a Day, <i>Battle of Lepanto</i> overture, Radio Italiana orchestra. CETRA AR201, 12".	★★★★ Performance ★★★★ Recording	Did you ever hear that the <i>William Tell</i> overture, the galloping ditty to which the Lone Ranger rides El-yo J. Silver, has a long, tender, beautiful introduction? Here's your chance to hear it, along with many other oft-neglected details in a medley of certain ruses too often knocked out in abbreviated form.
Lucifer in 3/4 Time		
LISET: <i>Nephite Waltz</i> , 8 min. or more, <i>Felix Impromptu</i> , Edith Ferradi, piano. WESTMINSTER WL246, 12".	★★★★ Performance ★★★★ Recording	Miss Ferradi, who has specialized somewhat in Liszt on this label, has a fine feeling for the romantic overtones of the melodramatic waltz. With less opportunity for theatricality, the sonata and ruse come over less impressively.
LISET: <i>Nephite Waltz</i> /CHOPIN: <i>Sonata</i> , Luzzese Fec piano, piano. CAPITOL BR2246, 10"	★★★★ Performance ★★★★ Recording	Ferradi, still a "promising" young pianist after all these years, rings the programmatic changes beautifully on the Nephite waltz theme. The Chopin work is treated efficiently, if a little lightly.
Standards		
MOZART: <i>Flute Concertos Nos. 1 and 5</i> , Eubank Swanson, Vienna Symphony, John Pritchard. RMC LCM24, 12".	★★★★ Performance ★★★★ Recording	Jumping the gun two full years, this pairing celebrates the 200th anniversary of Mozart's birth, which will come 'round in January, 1956. Aside from its previousness there's little to cavil about in two nicely dispatched discs. These concertos don't wear well, but they have some stimulating passages.

Gretsch Spotlight

"That great Gretsch sound" draws rave of still another drum star, Remo Belli



Remo Belli and Gretsch Broadkaster

REMO BELLI'S association with the much-discussed Billy May Band has been still another successful chapter for this drummer with the big-name background (Jimmy Zito, Dick Stabile, Bud Freeman, Max Miller). The drums he plays are pure Belli—and pure Gretsch. And like so many other top drummers, Remo says, "Gretsch Broadkaster, greatest drums I ever owned." Try a Gretsch outfit at your dealer, write for your free catalog that shows the drums played by Remo Belli (and consistent winner of national drummer popularity polls). Address: Fazo Garsch, Dept. 11B-5554, 66 Broadway, Brooklyn 11, New York.

Popular Records



FOR THE DISCRIMINATING

These records are the cream of the musical crop—the most interesting and musically sound sides reviewed for this issue as selected from various categories.

- Tommy Dorsey—*Blue Room* (Decca) Rich, warm treatment
- Bob Manning—*Goodbye/That's A-Me and My Love* (Cap) Young guy's got it

GOOD COMMERCIAL BETS

These are the records received for review which seem most likely to achieve excellent sales because of their broad appeal and the probability that they'll be pushed strenuously by disc jockeys.

- Nat Cole—*It Happens To Be Me* (Cap) Off and running
- Four Guys—*Oh, How I Love-A You* (Coral) Dark horse
- Four Lads—*The Place Where I Worship* (Coral) Worship rocks
- The Gaylords—*You I Love* (Merc) Clever and humorous
- Georgia Gibbs—*My Sin* (Merc) Ready for revival
- The Hilltoppers—*Poor Butterfly* (Dot) Still going strong
- Henri Rene—*The Happy Wanderer* (RCA) Should click
- Joyce Taylor—*Sealed With a Kiss* (Merc) Lots of warmth

VOCALISTS

The best-sung vocal records received for review in this issue.

- June Christy—*Magazines/The First Thing You Know You're in Love* (Cap) Nifty Christy
- Nat Cole—*It Happens To Be Me/Alone Too Long* (Cap) Happens should happen
- Doris Day—*I Speak to the Stars/Blue Bells of Broadway* (Col) Stars shines
- Shirley Harmer—*I'm Playing With Fire/I Could Make You Care* (MGM) Best to date
- Danny Kaye—*Knock on Wood/All About You* (Decca) Exuberance-plus on *Knock*
- Peggy Lee—*Johnny Guitar/Autumn in Rome* (Decca) Smokey stuff
- Bob Manning—*Goodbye/That's A-Me 'N My Baby* (Cap) Both tops
- Henri Rene—*The Happy Wanderer/My Impossible Love* (RCA) Wanderer is catchy
- Frankie Rullo—*Sleep/I'm in the Market For You* (Merc) Sleep's no drag
- Bob Santa Maria—*Farewell, Farewell/Tausammen* (MGM) Farewell's well-done
- George Shaw—*A Fool in the Ways of Love/There Must Be Some Mistake* (Decca) Shaw booms through *Fool*
- Joyce Taylor—*Sealed with a Kiss/If You Only Knew* (Merc) Kiss sounds well-sexed
- Sarah Vaughan—*It's Easy to Remember/All About You* (Merc) Don't forget *Remember*

EVERYBODY DANCE

The best dance band sides received for review for this issue.

- Dan Belloc—*Boston Bounce/My Love Is With Me* (MGM) Bounce does
- Lea Brown—*Dream/A Million Dreams Ago* (Coral) A brace of quiet ones
- Cesar Conception—*S-D Mambo/Granada* (Seeco) Top job on *Mambo*
- Tommy Dorsey—*Blue Room/Lisa Jane* (Decca) Splendid pair
- Harry James—*Ya' Better Stop/Stomp and Whistles* (Col) Dandy instrumental & a Buddy Rich vocal

INSTRUMENTALS

The best pop instrumental sides received for review in this issue.

- Richard Hayman—*Somersault/Huckleberry Finn* (Merc) Sparkling harmonica work
- Art Van Damme—*I'll Remember April/Caricosa* (Col) Fine accordion on *Paris*

COUNTRY & WESTERN

The best country and western sides received for review for this issue.

- Jimmie Logsdon—*Good Deal, Lucille/Midnight Boogie* (Decca) Lucille could be big deal
- Hank Williams—*A House of Gold/How Can You Refuse Him Now* (MGM) Archive Action again
- Chuck Miller—*The Joker/Idaho Red* (Cap) No joker is sales potential

New System For Reviews

With this issue, the *Down Beat* popular record reviews are being brought to you in a new form. We believe it is an entirely new concept of reviewing pop records that is in keeping with modern-day methods of selling and exploiting discs.

The reviews are broken down into various categories as determined by the nature of the record. The comments of our reviewers, however, will be kept short—just a few words—because (1) most records are exposed to the public via disc jockeys before they appear in record shops and before reviews can be published and (2) we don't believe it is possible to "sell" records on the strength of reviews—we can only recommend that particularly interesting releases be listened to and try to point out some ideas of artistic merit that may have been ignored by many deejays.

Jazz reviews will continue to receive longer and more detailed reviews because they get far less exposure on the air and often are unavailable in many record shops.

The categories are self-explanatory and will remain basically the same, although they may undergo slight modification if doing so can make them more compact and helpful to the reader.

For complete news of all phases of the music world, read *Down Beat*—on your newstand every other Wednesday.



CONNIE BOSWELL, one of the all-time singing greats, is shown with disc-jockey Bob Horn as she appeared on Horn's popular *Bandstand* show via WFIL-TV, Philadelphia, to introduce her new Decca recording of *The Philadelphia Waltz*. That's Connee's French Poodle, Rebel, making his TV debut on the show.

Mambo Gets Manila Down

Manila—Ramon Magsaysay, new president of the Philippines, has a problem that can't be countered by raising taxes or adding to the police force. It's the mambo craze which has been devastating the efficiency of government workers.

Magsaysay cited the case of an engineer who comes to Manila to take mambo lessons: "He dances for hours and hours and he's so

tired when he goes back to his province, he can't do any work at all. I think this mambo should be declared a national calamity."

Magsaysay refused to fire the engineer since, he added, the man is professionally competent. But, said the president, he ought to stick to waltzes and slow fox trots. Wait until Perez Prado's suby gets to the Philippines!

THE BEST IN PACKAGED GOODS

The best albums (LPs and EPs) received for review for this issue.

- Phil Harris—*You're Blase* (RCA LPM 3203) Phil scores successfully with some of the tunes most associated with him over the years.
- Tony Bennett—*Spottite* (Col EP B-1842) Four of the biggest Bennetts on one platter: *Stranger in Paradise; Why Does It Have To Be Me; Rags to Riches; Congratulations to Someone*
- Tony Bennett, Lu Ann Simms, Jerry Vale, and Champ Butler sing 'em.
- Mills Brothers—*Meet the Mills Brothers* (Decca LP DL 6506) Another collection of single sides that were big sellers, sung impressively by the guys who don't know how to do anything badly.
- Edith Piaf—*Notre Dame de Paris* (Col EP A-1812) Impassioned chanting from one of the best.
- Bill Snyder—*The Starlit Hour* (Decca) There's piano twinkle aplenty here—the best LP Snyder has done. *Count* might also go as a single.
- Jo Stafford—*My Heart's in the Highlands* (Col LP CL 6274) Jo captures amazingly well the flavor and feeling of these ancient Scottish folk songs. It's absorbing listening that warrants several hearings.
- Paul Weston—*Music for Jennifer* (Col LP CL 6281) Selections from motion pictures in which Jennifer Jones appeared, played in Weston's usual impeccable fashion.

THESE WILL ALSO BEAR A HEARING

- Milton Delugg—*Falke-Dotty/Crying Falke* (MGM)
- Dona and Donato—*Can't Sleep for Dreaming/Bullfrog* (Kam)
- Les Elgart—*Flat Foot Floogie/Roo Roo Kangaroo* (Col)
- Jack Falton—*If You Ever Got to My Home Town/True Blue Sue* (Mere)
- Connie Haines—*I Can't Get Enough/Man to Woman* (Coral)
- Ink Spots—*Am I Too Late/Melody of Love* (King)
- Earl Inge—*The Old Red Barn/There's Plenty of Fish in the Ocean* (Decca)
- Sammy Kaye—*I Won't Be Happy Till You Kiss Me at the Altar/Codswallop to You* (Col)
- Frankie Laine—*Jo Stafford—Goin' Like Wildfire/Bellin' Down the Line* (Col)
- The Loners—*It's You, It's You I Love/I Never Should Have Let You Go* (Trump)
- Guy Lombardo—*Bimbo/Ready* (Decca)
- Voy Lyman—*Two Sides Sunday Sweetheart/Da Bird Nuts Liebshorn* (London)
- Buddy Morrow—*All Night Long/Knock on Wood* (Vie)
- Lee Poyser—*Life's What You Make It/It's Easy* (Dot)
- Tito Rodriguez—*Bum Macho/Why Do I Love You* (Vie)
- Odette—*Under Paris Skies* (MGM LP)
- Johnny Parker—*The Way I Feel/Manain' Around in Circles* (Coral)
- Frank Potts Trio—*Pis: Pantomoni/Heart's Win, You Lose* (Coral)
- Tony Romano—*Coombys, Coombas/Promiss, I Promiss, I Promiss* (Vite)
- Ross Martin—*Blum rumdash* (MGM LP)
- Lillian Roth—*Please Tell Me When/Did You Ever See a Dream Walking* (Coral)
- Judy Tremain—*Chain Lightning/Too Much* (Coral)
- Helen Troy—*I Got the Blues When It Rains/A Kiss in the Dark* (Vite)
- Frank Wadsworth—*From Your Lips/The Happy Wanderer* (London)
- Jim Whiting—*Fallop in the Springtime/My Friend the Ghost* (Coral)
- Platino Ruben—*Heart Springs* (Decca LP)

Jazz Reviews



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

Count Basie

Cash Box
Tom Whaley
No Name
Redhead
Jack and Jill
Bessie Talks
Bunny
Bootsie

Rating: ★★★★★

These were recorded over a year ago, so this is actually a foreshadowing of the blazing band Basie currently has. But these are good sides in themselves, especially for the explosive brass section, and the never-failing rhythm section, and the brief solos by Paul Quinichette, Henry Coker, Joe Newman, Count, and a relatively restrained Eddie Davis. And it all swings from note one on. It would help, by the way, to have the full personnel and dates of the sides, and since all eight bands are originals, why no arranger-composer credits? All we want are the discographical facts, man. (Claf MG C-148)

Dave Brubeck

FU Never Smile Again
Laura
Lullaby in Rhythm
For All We Know
All The Things You Are
Rating: ★★★★★

A Brubeck concert given at the College of the Pacific in December, 1953. The LP ranks with the Oberlin and Storyville sets as the best off Brubeck on record. More than on the other two, this is primarily Brubeck's triumph. He must have been in a state of musical euphoria that day, because all of his choruses are deeply, drivingly creative, and on *Laura*, he carefully builds a dramatically romantic mood rarely equalled in jazz improvisation. On the others, Dave can be touchingly lyrical (*Smile* and *For All We Know*) or plungingly, furiously at war with the limitations of human hands and ideas (*Things and Lullaby*).

His associates (Paul Desmond, Ron Crotty, and his excellent, new drummer, Joe Dodge) are all first-rate, but are eclipsed by Dave on this set. Paul, let it be said, reinforces his position as the most emotionally communicative altoist in current jazz. I am reliably informed, by the way, that his extraordinarily sustained chorus on *Know* was played with Audrey Hepburn firmly in mind. Good luck.

This LP has a remarkably intelligent and musically helpful set of liner notes by Wayne Morrill, president of the C.O.P. chapter of Phi Mu Alpha Sinfonia, the national music fraternity. Don't let this

annotator get away. The order of numbers on the LP, incidentally, differs from that given in the notes, which is not his fault. Technically the recording isn't the greatest, but that's the peril of out-of-studio pickups. (Fantasy LP 3-13)

Benny Carter

★★★★ *Flamingo*
★★★★ *Can't We Be Friends*

Benny with full orchestra, including strings. Carter is excellent, improvising with his usual tasteful sense of architectonics. The background is solidly competent, but Benny could function even more rewardingly in a more stimulating context. But these are surely among the most skillfully constructed solos of the year. (Claf 89109)

Roy Eldridge

★★★★ *Love for Sale*
★★★★ *Oscar's Arrangement*
★★★★ *The Man I Love*
★★★★ *Little Jazz*
★★★★ *Wrap Your Troubles in Dreams*
★★★★ *Roy's Riff*
★★★★ *Old Rockin' Chair*
Rating: ★★★★★

All but *Oscar's Arrangement* and *The Man I Love*, I believe, have been reviewed as 78s. With *Little Jazz* are Oscar Peterson (on organ), Ray Brown, Barney Kessel, and J. C. Heard, among others. Roy remains one of the few permanent giants in the trumpet tradition. Not only does he always swing, but there are also his precise attack, crackling tone (muted or open), and the inventiveness and physical power to keep building a chorus until he creates an excitement rarely equalled by any hornman of any style. *Troubles*, particularly, is a masterpiece of improvisation. (Claf MG C-150)

Art Farmer

★★★★ *Wisteria*
★★★★ *Soft Shoe*
★★★★ *Confab in Tempo*
★★★★ *FU Take Romances*
Rating: ★★★★★

Art's quintet includes Sonny Rollins, Horace Silver, Percy Heath, and Kenny Clarke. The session is uneven, and the recording lacks definition, but there's a lot worth hearing. Art's conception on *Wisteria* is outstanding but is marred by a disturbing vibrato. Horace Silver, on this band as on all others, is excellent. This man deserves much more recognition. Percy

Heath and Kenny Clarke are also of major aid.

Sonny Rollins begins to be heard on *Soft Shoes* and also has choruses on the last two. His conception is not on a level with Farmer's though his rhythmic sense is characteristically keen. *Soft Shoes* (not Gerry Mulligan's), is a rather commonplace exercise, but the solos by Art and Horace swing somewhat above the clichés. *Confab* is interesting mainly for the skilled interchanges between Horace and Kenny and Art's rapid-fire monologue. Art's *Romance* is almost up to *Wisteria*. Add another name to the trumpet stars of the future. (Prestige PRLP 177)

Erroll Garner

★★★★ *You're Driving Me Crazy*
★★★★ *Oh, What A Beautiful Morning*

Erroll's chess team has Wyatt Ruther on bass and Fats Heard on drums. The rules of the game, however, resemble those in *Alice Through the Looking Glass* as Erroll plays with the beat in his droll fashion, and turns the melodic line into the odder corners of the board. If you like Erroll, you'll want these romps. *Morvin'*, by the way, indicates that Erroll has just the temperament to do a Rodgers and Hammerstein LP. (Columbia)

Bobby Hackett

★★★★ *Soft Lights and Sweet Music*
★★★★ *Bobby's Blues*
★★★★ *I Cried for You*
★★★★ *You Turned the Tables on Me*
★★★★ *Easy to Love*
★★★★ *The Old Black Magic*
★★★★ *Someday You'll Be Sorry*
★★★★ *The Song is You*
Rating: ★★★★★

The album is aptly titled *Soft Lights and Bobby Hackett*, and Bobby's unlisted accompaniment includes: Lou Stein (piano) Billy Bauer (guitar), Arnold Fishkin (bass), Deniz Best (drums), four violas, and distinguished concert artist Bernard Greenhouse on cello. The set is thoroughly pleasant. Hackett, as always, is melodically perceptive and tonally lucid. The strings don't get in the way in contrast to the overlush Gleason sides. But they don't add very much musically either. Their use here, though, is a minor model of its unobtrusive kind. The rhythm section is wonderful, with special tribute to the brief piano bits of Lou Stein. Recording is excellent. (Capitol LP 4458)

Bengt Hallberg

★★★★ *Whiskey Sour*
★★★★ *Side Car*
★★★★ *Limehouse Blues*
★★★★ *Pink Lady*
Rating: ★★★★★

Another Swedish seminar on which Bengt is joined by Arne Domnerus, Lars Gullin, Ake Persson, Simon Brahm, and drummer William Schiopff. The titles would seem to indicate a new American

bar may have recently opened in Stockholm. The pressing, unfortunately, is fuzzy, but the music is fine. Domnerus' alto continues to be an important jazz voice and his interesting clarinet on *Side Car* sounds as if he's been listening to Buddy DeFranco lately.

On *Limehouse*, however, he and his compatriots seem to be trying to emulate in part the Benny Goodman version of the song, with Persson making like a Scandinavian Lou McGarity. It's a swinging reflection, in any case, except that the rhythm section at times seems to be caught between a choice of decades.

The rhythm is better on the other bands and Hallberg is uniformly first-rate (listen to the way he forms his *Pink Lady* chorus). Persson, though often derivative, fits in valuably all the way. Gullin, however, has blown better than on these. Here he seems comparatively lackadaisical except for a thoughtful contribution to *Pink Lady* and even on that, his tone is clouded. But that could be more the pressing's fault than his. (Prestige PRLP 176)

Lionel Hampton

★★★★ *'S Wonderful*
★★★★ *Always*
★★★★ *Air Mail Special*
★★★★ *Soft Lights*
Rating: ★★★★★

This is a sequel album to the first issue of the union of Lionel, Oscar Peterson, Ray Brown, and Buddy Rich. Though these were made at the same session as the earlier 10" Claf (MG C-142), the level of imagination and maintained excitement seems higher here, probably because the time allotted each number is shorter.

There's still an element of there being too much of a good thing. After awhile, I began to think this was a new kind of 24" LP, but the rhythmic lift all the way is exhilarating and there are a number of amusing cross-references between Lionel and Oscar. Everyone swings up an extended storm and I've rarely heard Buddy Rich play more for a group and less for himself. Even his solo on *Air Mail* is a building of effective understatement. Ray Brown is admirable on all four and has a particularly well turned solo on *Always*. And to this ear that same cut provided the best playing by everyone. This set

may be best approached by sampling from time to time rather than by swallowing whole. (Claf 12" LP MGC-611)

Johnny Hodges

★★★★ *Good Queen Bess*
★★★★ *The Jeep is Jumping*
Remakes of two affectionately remembered Hodges originals. They're still fine and mellow. Rabbit is aided briefly by Emmett Berry and Lawrence Brown on *Bess*, but most of the solo space on both belongs to the long, legato lines of Hodges. He's as springingly young as ever. (Norgran 101)

Billie Holiday

★★★★ *If the Moon Turns Green*
★★★★ *Autumn in New York*

Billie is backed by Flip, Shavers, Peterson, Brown Kessel, and Stoller on the first, and principally Oscar on the second (there's also Ray and what may be brushes). Shaver's solo opening to *Green* is beautifully effective. Both tunes are superior songcraft and they couldn't hope for a more musically penetrating interpreter than Billie when she's in this form. Her *Autumn* is an especially rare listening experience with subtly understanding accompaniment by Oscar. (Claf 89108)

Elmo Hope

★★★★ *Mo Is On*
★★★★ *Sweet and Lovely*
★★★★ *Happy Hour*
★★★★ *Hot Sauce*
★★★★ *Stars Over Marakech*
★★★★ *Froffia*
★★★★ *Caring the Rock*
★★★★ *I Remember You*
Rating: ★★★★★

Elmo Hope is 29, and this is his first solo LP. Hope grew up with Bud Powell, has both classical and rhythm and blues background, and judging from this collection, may well be a new jazz find. On first hearing, Hope displays a close resemblance to Bud's style on his six originals. Relistening, however, indicates that Hope has a more concisely controlled, somewhat

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intense approach than Bud's though they both work within a quite similar harmonic and rhythmic framework. Hope oddly is most individual in his affecting approach to ballads.

Elsewhere he's a thorough-going modernist with a fine beat, good sound and better-than-average conception. He is not, however, touched with the quixotic kind of genius Bud has. Hope gets first-rate support from bassist Percy Heath and drummer "Philly" Joe Jones. Hope certainly has the foundation for what could be an important jazz career. (Blue Note LP 5029)

Illinois Jacquet
*** Jacquet Jump
*** JATP Conga
No personnel is listed but Russell

Jacquet (trumpet), Cecil Payne (baritone), Matthew Gee (trombone), Al Lucas (bass), Shadow Wilson (drums), and Johnny Acea (piano) are also on the date. First side is professionally executed but routine. The Congo is swingingly pleasant with good solos by the two brothers but again, there's no particular distinction. Russell wavers in ensemble. Opening sounds like the old Aaron Lebedeff hollow cheek sounds on Rumania. (Clef 89107)

Jazz at Massey Hall, Vol. 3
Hot House
A Night in Tunisia
Rating: *****
Here we go again. A third set

taken from the May, 1953, concert at Massey Hall presented by the New Jazz Society of Toronto. The giants that crossed the border that night were Dixie Gillespie, Charlie Chan (everybody knows who he is by now), Bud Powell, Charlie Mingus, and Max Roach. Not only is the general level of performance more sustained than on volume one (volume two was that astonishing set by Bud), but this is the best recorded of the series.

Rather than dissect the performances, let me recommend your getting the set and digging the cabinet level conference yourselves. A prominent critic wrote the liner notes and provides another contribution to my campaign to get musicians rather than critics to

annotate jazz recordings. Dig this: "... laminating firmly one the bottom of the bop boxes a supporting layer of fresh modernity strictly of his own carpentering." Axe, anyone? (Debut DLP-4)

The Jazz Scene

Repetition
I Want To Be Happy
Tango
Introspection
Sophisticated Lady
Frustration
The Blues
Cherokee
Sons
The Bird
Rumbacito
Picasso

Rating: *****

All hail to Norman Granz for reissuing his historic Jazz Scene album (originally released in a \$25 limited edition). This boxed set of two LPs goes for \$10. In an attractive separate folio at \$5 are collected Gjon Mill's 31 superb photographs for the original album.

The sides contain, as you may remember, performances by Charlie Parker, Lester Young, Machito, Flip Phillips, Ralph Burns, Willie Smith, Duke Ellington, Harry Carney, George Handy, Bud Powell, Coleman Hawkins, and others. The recordings were made in 1948-49, and since then several of the sides have deservedly become prized collectors' items. (Clef)

Stan Kenton

This Modern World

Rating: ***

Whether this fits under jazz or classical is a moot matter. This Modern World is a large-scale composition by Bob Graettinger (who also wrote City of Glass). It was a year in the writing and has been recorded with meticulous care by Stan, his men, and Capitol's engineers.

The performance is excellent, with particular credit due John Graas (French horn), Gregory Bemko (cello), and in the best section of the work, Soms Saxophones, Bob Cooper, Bud Shank, Bart Caldarrell, Herb Geller, and John Rotella.

The music itself is an unintentionally amusing throwback to the muddled ethos of late 19th century European romanticism—the kind of heavy, humorless fifth-hand idea patterns that Debussy, Satie, Les Six, and Stravinsky, among many others, rebelled against. Schoenberg broke through this kind of pomposity to built his duodecaphonic system, and other composers in their own eclectic manner, created their own way into the 20th century.

But Graettinger, though he has picked at a few contemporary techniques and "uses mathematical computations in his work" is still spiritually a melodramatic Wagnerian. The fact that he uses jazz instrumental timbres (and an occasional tentative jazz rhythmic bass) makes him no more "modern" than if he mixed in some of Pierre Schaeffer's electronic music. There is no organic life in this; it is a series of postures aimed at producing effect for effect's sake.

Like much of what Kenton chooses to play in the dance and jazz field, this is progressive only if you're listening backwards. Graettinger does have a gift for creating expressive orchestral colorations. He would do well to concentrate less on the logarithms of music and more on musical devices as a means to communication, not as an end in themselves. But again, great credit is due the musicians for an excellent performance and Kenton for the courage and persistency to back his beliefs. It is much more important that the music be heard than that some critics find it volubly dull. After all, audiences rather than critics decide. (Capitol H 460)

Billy Taylor

Misty Blues
The Bug
Take the 'A' Train
Prelude to a Kiss

Rating: ***

A 1949 date that included John Hardee (tenor), Milt Page (organ), John Simmons (bass), and Shadow Wilson (drums). Hardee, Billy, and Page blow simply and convincingly on Blues. Page's rare

ability to underplay the Hammond is welcome throughout the EP. Bug is a rather synthetic mambo that's best described as pleasantly undistinguished. 'A' Train moves in taste, but on my copy of the set, Prelude is so off center that it's impossible to listen with judiciousness. In sum, an amiable session with everyone playing with relaxed skill, but no one knocking himself or anyone else out. (Savoy EP XP-8113)

Charlie Ventura

*** Jersey Bounce
** Deep Purple

Charlie is accompanied by pianist Gene Kutz, drummer Chick Kenny, and bassist Ace Tesone. Charlie swings through Jersey with a cooler tone than I recall being usually characteristic of him. First half of the record is rather well built and seemed about to mark a first-rate performance, but there's a downhill dissolve into raggedy conception, carelessly slipping tone, and a couple of hesitant attempts to climb out of the tenor's register. The coda is pleasantly up to the beginning of the record. So what happened in the middle?

Deep Purple is a wailer, in the literal sense of the term. At times it's as if Charlie were recording on a recently waxed floor and found it hard to keep his footing. Despite the label, I assume the instrument on this side is an alto, but with this kind of scooping and swooping, I'm not sure anymore. Could be a banehee. (Norgran 104)

George Wallington

Knockout
Igloo
Fairyland
Racing

Rating: ****

Savoy deserves credit for reissuing (with full personnel) these highly interesting 1949 sides. On the first two, George is joined by Kai Winding, Gerry Mulligan, Jerry Horowitz, Brew Moore, Curly Russell, and Charlie Perry with the late Buddy Stewart on scat in Knockout. Trumpeter Horowitz is the underpublicized musician who influenced Wallington and several other early modernists greatly in the '40s. He doesn't play long enough here for a careful estimate of his horn work, but the impression is of a man whose ideas come so quickly they occasionally bump into each other. Are there any more Horowitz records?

The other men all play well and Charlie Perry and Curly Russell are a gas throughout. Last two sides are for trio, and Wallington wails in his gracefully inventive way. Then, as now, he's a man with his own definitive, high-speed style, and it's a strongly expressive one. George wrote all but Igloo, which is Horowitz's. All four are of thematic interest. (Savoy EP XP 8112)

Ben Webster

**** That's All
**** Jive at Six

That's All is all Ben, and it's tenderly conceived in Ben's breathily authoritative way. This man envelops a ballad as few others can. Ben wrote the up tempo Jive. Benny Carter and Harry Edison open the side with short but crisply effective choruses, and then Mr. Webster comes on with an extended solo that is rather diffusely constructed but certainly rocks. The powerful rhythm section is made up of Oscar Peterson, Ray Brown, Herb Ellis, and Alvin Stoller. (Norgran 103)

Lester Young

**** Tenderly
**** New D.B. Blues

Pres' current administration features Jessie Drakes (trumpet), Gildo Mahones (piano), Gene Ramsey (bass), and the archives say the unlisted drummer is Connie Kay. Though his tone is not at its best, Pres' conception on the middle tempo Tenderly is in large part reminiscent of the best years of his earlier terms in office. The other side is less fresh. The old D.B. with Vic Dickenson was better, but this version still moves. On both sides, Young's spontaneity within and around the beat remains resiliently alive. Jessie Drakes blows cleanly and intelligently, and the rhythm section is steady. (Norgran 108)



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Herman Herd Roars In, Up-Ends Staid Boston

Boston—Woody Herman has gassed New England. The Third Thundering Herd roared through Boston for a week last month and completely captured the imaginations of the

table crowders at Julie Rhoades' Hi-Hat Club, where Woody turned the Herd loose for a week of romping and stomping prior to their current European excursion.

Bus loads came from Providence, Worcester, and as far away as Springfield to catch the latest swinging efforts of the Men from Mars. Business was at a peak every night for a seven-day swing, and the Sunday matinee was stacked as tightly.

The reaction from band and fans alike was one of complete ecstasy. Bostonian Nat Pierce, beaming from behind the piano said, "... it never moved like this before. We've got it low. About three weeks ago we really fell in and have been swinging ever since. Such a happy tumult."

The Ole Woodchopper himself beamed from the stand every night, and in interviews with disc jockeys let everyone know he was happiest with this crew. "We may go this way one night, and the next night we may go in the other direction, but we all go together, and this is important," he said.

The band had the entire area in a spin with its drive, enthusiasm, precision, and individuality. Sparked by the trumpets of Dick Collins and Johnny Howell, the tenors of Bill Perkins and Jerry Coker, the bass trumpet of Cy Touff, the rhythm section of Pierce, Red Kelly, and Chuck Flores, plus the rapport of the entire aggregation, this band just took off like a variety football team seeking an undefeated season.

Something happened in this town, and it could happen everywhere the Herd goes. If it continues to happen, the band business is in business again. The tension and excitement caused by these swinging Martians was felt throughout the room, as looks of amazement and then ecstatic acceptance were passed from table to table, night after night. The patrons felt it and knew there was a re-birth of the band business happening right before their ears.

This natural combustion was not caused by any phony buildup of a

band by record companies and promotion men. This happened naturally because a gang of guys love their work and have faith in the man who pays them. The Men from Mars are on the move.

—bob martin

5 Music Men Die On Coast

Hollywood—The grim reaper seemed to be concentrating on the upper brackets of the musical profession here during the past two weeks, a period during which the final call came to a total of five more or less prominent persons in the music world.

In addition to Carl Fischer (see separate story this issue) they were:

Lou Silvers, 61, music director of the original version of *The Jazz Singer* starring Al Jolson (1927), the film that revolutionized the industry with the first successful introduction of sound. Silvers, a Brooklyn-born pianist, also composed scores for early sound pictures, and was credited as writer of the melody to *April Showers*. He died of a heart ailment after a six-week illness.

Louis R. Lipstone, 61, head of the music department at Paramount Studios for many years. He was formerly a conductor of theater orchestras in Chicago and other cities. His death was caused by complications resulting from a kidney ailment.

Albert Columbo, 66, veteran film composer and conductor for the past 20 years, and until recently under contract at MGM. Columbo's body was found in his car under puzzling circumstances in a part of the city far from his home.

Arthur Schwartz (not the songwriter), 52, at various times Hollywood representative of several publishing companies and in recent years operator of his own firm. He also operated a chain of retail sheet music outlets, Pacific Music Sales, Inc.



STAN FREBERG, named in *Down Beat* by the nation's disc jockeys as recorder of the top novelty hit of the last year with his *St. George and the Dragonet*, here gets his scroll from Charles Emge, the *Beat's* west coast ear.

Jazz Becoming Manna To Mags

New York—More than ever before, the subject of jazz is becoming of major interest to scores of magazines that have usually treated it with polite apathy. *Cosmopolitan* and *Redbook* have jazz features scheduled in forthcoming issues, and *This Week*, the nation's largest Sunday supplement, has commissioned a feature on jazz historian, Marshall Stearns.

Most of the pocket-size magazines are busily scheduling jazz picture-spreads, and even the *Saturday Evening Post* is said to have contacted Maurice Zolotow to do a jazz piece. *Esquire* has a Red Norvo profile on file, and *The Nation's Business* (yet) will shortly publish an article on Lionel Hampton, the eminent financier, by Richard Gehman.

Welcome aboard, men! No, son, a licorice stick is just something you eat, and the only man who works with the ivories that we know of is Sabu. And if you find an alligator, skin it first.

Warren To Europe; Burns To Accompany

New York—Ralph Burns, now touring Europe as guest soloist with the Woody Herman orchestra, will remain over there when the band completes its tour May 2, to await the arrival of Fran Warren. Fran, for whom Burns has acted as accompanist and music director for the past two years, is expected to start her first European tour May 15.

Bill Coleman Returns To States For Visit

New York—Veteran trumpet star Bill Coleman was due to arrive here April 7 on the *Liberte*, after an absence of seven years. Coleman, who has spent most of his time in France, North Africa, and the Near East, led his own combo in Switzerland recently. He plans to return to the continent after a 10-week visit here.

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COUNTERPOINT

By Nat Hentoff

In the last issue, trumpeter and pianist Quincy Jones had several penetrating points to make on the problems of the young jazz instrumentalist. Quincy is also a writer and arranger, and his views on the challenges confronting the

jazz writer impress me as equally worth communicating to you. I should point out, by the way, that Quincy is added proof that wisdom has no exclusive relation to advanced age. Quincy is 20.

"A jazz musician now," says Quincy, "can either be an artist and do progressive things or he can work on pleasing the people. I know it's a cliché, but I still think a happy medium between the two can be reached, and everybody has his own interpretation of what it can be.

One approach to a solution is what Lionel Hampton does sometimes. In between his commercial things, Lionel would sandwich a modern number, and it helped, it helped a lot. People who are reached in the mass by someone like Hampton will be more likely to listen to modern jazz if he presents it to them between numbers like *Flying Home*. That's one way, and there are others. If you don't work at finding these middle ways, you go up against a blank wall. And I've seen a lot of good musicians get thoroughly discouraged by that wall.

"As a writer, for example, I know that I have to be able to write everything. I write commercial swingers for Dorsey, commercial number of another kind for James Moody, but I can also do things for Clifford Brown and Art Farmer and numbers like *Keeping Up With the Jones* for Basie. And even with the commercial writing, there's room to educate the listener subtly. Like in every four numbers I write for Moody, there'll be one or two fairly experimental ones that he can play along with the stylized numbers that have made him popular.

"You can even do it on the same number. For example, start one off in a shuffle boogie rhythm and once the crowd begins to move to that familiar kind of beat, then let the musicians open up and go into progressions. And there's no need to go out on that shuffle rhythm. Get the people used to hearing it all mixed together.

"That's why *Moody's Mood for Love* has been one of the best things working for modern jazz. It got people humming things closer to what the musicians would like to play more of the time, and so it bridged the gap between them and the public a little more. It's a lot better than having kids hum *Hound Dog* and *I Don't Know* all the time, so don't put it down. "Another important thing we need so far as jazz writing goes is

more tunes with developed melodic lines. I'm not saying where's the melody, but the thing that's wrong with most originals in modern jazz is that there isn't enough structure. Any cat who can play a chorus of blues can write a line with enough continuity to make a pop tune. That's the easy way out. But, as a result, the only men who usually record those originals are the men who made them up. They're too definitely typed for any one else to play them. Another easy way out is taken by the men who learn a lot of counterpoint, let's say, but whose writing sounds as if they're just showing off their learning.

"It takes more planning to create a simple tune with pretty changes with real structure. Tunes like Johnny Mandel, Gigi Gryce, George Wallington, Tadd Dameron and, of course, Duke, write. Composition like theirs that are carefully planned have a good chance to create new standard tunes for jazz. Maybe three out of thirty will last, but they'll certainly help. We've surely exhausted *Indiana*, *Get Happy*, and *Cherokee* and all the others.

Of course, we'll never get away from the blues, because every generation will have a different way of playing the blues. But we can construct better, more carefully planned originals to work with. And it's not unprogressive to have a developed melody people can follow. Nor is it unprogressive to keep the rhythm simple at first so that the people, being used to the rhythm, will be better able to assimilate the modern harmonic structure in the tune itself.

"Simplicity is one of the ways to that happy medium I was talking about. You know, it's easy to be stingy with your soul, but it takes a big cat like Louis—which is why everybody loves Pops—who can play jazz and still be commercial. Pops reaches the people but keeps it jazz because he keeps it free. You have to be big to be able to communicate with simplicity. And you know, you can be just as modern being simple as you can being complex."

Jimmy Jones Returns; Waxes With All-Stars For Columbia

New York—Jimmy Jones, one of the outstanding modern pianists and former accompanist for Sarah Vaughan, returned to the jazz scene as part of an all-star group assembled for a Columbia jam session recording. Jones has recovered from a two-year bout with tuberculosis.

Leader of the date was Buck Clayton, and the happily diversified sideman also included: Trummy Young, Urbie Green, Joe Thomas, Lem Davis, Julian Dash, Al Cohn, Walter Page, Jo Jones, Steve Jordan, and a swinging young clarinetist named Woody Herman.

The session was another in the series of no-time-limit dates arranged by George Avakian and John Hammond. Among the sides recorded was an original with the inevitable title. *How High the Fi*. Word from behind the closed recording doors was: "Wait until you hear Woody wail on this one!"

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Nothing's Finer To Dinah Than Billie, Nat, Gleason

By Leonard Feather

Because Dinah Washington has manipulated her eminent talents both in the rhythm-and-blues field and in the pop music market, the records selected for her reaction represented a variety of styles in both these areas. And because, before she became the Queen of the Blues, Dinah had acquired a substantial background as a religious singer, I played her *Do Lord*, confident that I'd get some kind of definite response one way or the other. (I did, as you'll see.)



Dinah Washington

As usual, the interview was tape-recorded and Dinah is quoted verbatim. She was given no information whatever about the records played for her, either before or during the test.

The Records

1. **Charlie Ventura. They Can't Take That Away from Me (Corall). Jackie Cole, vocal.**

Sounds good. I think it's Jackie Cain and Charlie Ventura. Let me hear it again... (after second hearing) I'd say it's soothing; nothing exciting. Just pleasant listening but I didn't hear anything out of the ordinary. I'd say two stars.

2. **King Pleasure. Parker's Mood (Prestige). John Lewis, piano.**

The first part of that is nice—it gives you a definite feeling of a mood; but it sounds as though it gets a little too low for his range once or twice. Real crazy beat, though, and it's clever. Do I know what it's based on? Vine Street let's see—Joe Turner used to sing that, didn't he? Anyway, it's King Pleasure singing. Piano solo is nothing exciting. I'd say three stars.

3. **The Treasers. Rock-a-Beatin' Boogie (Okeh). With Gene Gilboez Quartet. Doc Hill, alto.**

That's just a lot of loud noises... Nothing happening; just the same thing over and over, loud; the drums are too loud, too. Lyrically and musically there's nothing here. And that one horn—they

need something to back that one horn up! That sounds terrible. Who is it? It sounds like the Treniers.

4. **Billie Holiday. Autumn in New York (Clef). With Oscar Peterson, piano.**

That's a very pretty side. Lady could do a better job on it, but she has an awful lot of soul, and she's one of my favorite singers. I like the other side better; I think she did a very good job on *Can't Face the Music*. But this is nice; you feel it in places. The piano is terrific. I'll give it three stars.

5. **Frank Sinatra. Violets for Your Furs (Capitol).**

Well that is superb; the band is terrific, the bass player is the end, and of course Sinatra's just singing like crazy now, so... that whole album is just beautiful. I would rate that the highest. Five.

6. **Jo Stafford. My Love Is Like A Red, Red Rose (Columbia).**

That's very quiet and soothing, and Jo is another of my favorite singers anyway. The song's unusual too. I'd rate that five.

7. **Al Hibbler. You And I (Clef). With Leroy Lovett Orch.**

Of course that was Al Hibbler,

Gross' Jazz Club Starts Sessions

New York—Sidney Gross and his International Jazz Club have inaugurated a series of Sunday afternoon jazz sessions at the Waverly lounge of the Hotel Earle in Greenwich Village. Gross has conducted jazz programs on the ABC network, the BBC, and WNYC in New York, and has lectured at colleges in the New York area.

The first session, March 28, included Buck Clayton, Sol Yaged, Kenny Kersey, Arvell Shaw, Arthur Herbert, and Gross on guitar. Initial attendance was considerably over expectations. Gross has added the incentive of a jazz quiz with LP prizes, and he has decorated the room with jazz album covers and copies of the leading jazz magazines.

and I like him, but on that particular tune it sounds to me as though there's something the band isn't doing. It should have had a fuller band sound—sounds kind of empty. But I guess I'd give it three.

8. **Ivory Joe Hunter. I Feel So Good (MGM).**

That sounds like Ivory Joe Hunter. It's all right; didn't have too much feeling. The band's loud, and I don't like loud bands. Just fair—two.

9. **Jane Russell, Connie Haines, Beryl Davis, Della Russell. Do Lord (Corall).**

I don't care for that at all, because they seem to be playing with a sacred song. That really didn't kill me. It's in very bad taste. When I do a sacred song I do it with sacredness. I think that's terrible. I don't give that so rating. And I don't know who it is! But they should all be punched in the face.

10. **Sarah Vaughan. Come Along With Me (Mercury).**

Of course that was Miss Divine herself. I think it's a very good recording; the music's pretty, and it's something different. I would give that an excellent rating; five stars.

Afterthoughts by Dinah

Well, I liked Sarah's record and I liked Billie's. Of course I'd have liked anything you could have played me by Nat King Cole, too.

Sinatra still kills me. And I like Jackie Gleason's album, the one with *Say It Isn't So*. That's all you hear in my house! I played it so much, my bass player, he'd come to the door and stand there saying "It isn't so! It isn't so!" He said I played it so much the record got hoarse!

FEATHER'S NEST

By Leonard Feather

Not being a sociologist or psychologist, I wouldn't presume to draw any hard-and-fast conclusion about the relationship between a nation's economic and political background and the development of its lively arts. Nevertheless I can't help finding a curious fascination in studying the recent rise of jazz in Germany.

Here is a country that suffered for two decades all the terrible cultural repressions of fascism, that is risen today in the aftermath and in its eastern areas is undergoing similar torture under communism. Yet, as far as I could judge on a recent tour in Germany, there is nothing about cultural starvation that can't be cured by a good old-fashioned seven-course feast.

Unique

West Germany today is enjoying a jazz resurgence that is unique in Europe. In the nine days and nine cities of my visit, there was abundant evidence that despite their wartime deprivation of all contact with the new developments, and despite the relatively small number of American records now available in the German catalogs, the dilettante interest among the Teutonic fans is expanding as healthily as the new-sound concept has followed among the younger German musicians.

Item: Joachim-Ernst Berendt's recently published *Das Jazzbuch* is selling as if Mickey Spillane had written it.

Item: Every jazz concert unit visiting Europe has played to wildly enthusiastic crowds, especially in the inexplicably extra-hip cities of Frankfurt and Munich.

Item: Many of those who attended our Berlin performance of *Jazz Club U.S.A.* risked trouble by coming in from East Berlin and even traveling all the way from Russian-zone towns such as Leipzig, where the iron curtain still can't dampen those democratic adlib invocations.

Item: In Hamburg I picked up a national magazine called *Gondel*, a handsomely printed affair that looks like a miniature *Esquire*. Nestled among the cartoons, Marilyn Monroe pictures and fashion hints I found an entire 12-page section devoted to "Gondel Jazz Poll 1953," subtitled "Greatest Jazz Referendum in the World."

Like most European polls, this was divided into American and domestic sections. The American winners provided an amusing indication of how slowly but surely younger musicians are creeping up on the older pre-war favorites.

Duke Ellington, despite the recent visit of Kenton to Germany, nosed Stan out by 1,055 votes to 989 in the band department, and Shearing was followed by Mulligan and Armstrong among the combos.

Louis led the trumpets, trailed by Miles and Dizzy; Jack Teagarden was followed by Bill Harris and Kai Winding. DeFranco still hadn't caught up with Benny (but this was just before his tour; watch what'll happen next year). Parker led Konits and Hodges; Coleman Hawkins, after all these years, still managed to get a tiny edge, with 859 to Gets' 856.

Carney preceded Mulligan on baritone and Hampton topped Norvo. In the rhythm section things were pretty much the way they were in fairly recent *Beat* polls: Peterson, Bauer, Safranski, Krupa.

Sidney Bechet won the miscellaneous department, Ella and Louis shared vocal honors, and Ellington still won as No. 1 arranger, with Rugolo second and Burns third.

Can Vouch

I haven't heard some of the German poll participants, but can vouch for the value of Kurt Edelhagen's winning band on the strength of his excellent, sometimes Kentonian records. I have already written of the wonderful Jutta Hipp, Germany's red-topped answer to Marian McPartland, and of Hans Koller's fine tenor sax and combo.

Either in person or on records, I had occasion to be deeply impressed also by Albert Mangelsdorff, a great trombonist who doesn't imitate anybody; his brother Emil, who plays swing alto with Jutta's group; Rolf Kühn, a De Franco-influenced clarinetist who will surprise you one of these days; and by Joki Freund, a tenor man to whom Warne Marsh is probably not unfamiliar.

What is strange about all this is that Germany is the country associated, in so many American minds, with militaristic psychology and music to match. Nothing could sound less storm-trooperish than Karl Sanner's brushes, or Miss Hipp's hip hands, or any of the other swinging sounds that punctuated our ramblings through the wrecked Reich. In the era of modern music, Germany has indeed been effectively demilitarized.

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DOWN BEAT

Nashville Notes

By **BILL MORGAN**

The big talk around Nashville for the last couple of months was about the forthcoming appearance of Helen Traubel, Metropolitan Opera star, on the *Grand Ole Opry*. Gossip had it that she would be too highbrow. As it turned out, everyone was in for a jolt, because she turned out to be one of the most sincere, warmhearted people we've ever met.

She had the audience begging for more after she sang *No One Will Ever Know* and *It May Be Silly, But Ain't It Fun*. George Morgan handled the arduous chores, while Minnie Pearl and Red Brasfield handled the comedy. The whole show was terrific, and without a doubt, Miss Traubel gained thousands of new fans. She also appeared on *Sunday Down South*, which is a WSM regional network show, singing *Brahms' Lullaby* and *No Other Love*.

Little Jimmie Dickens, all four feet, eleven of him, has just resigned with Columbia records for four more years. . . . Betty Amos, of the Carlisles, did another session for Mercury on Saturday, 27th. Her recording of *Hello to the Blues* caused quite a stir across the country. . . . Speaking of recording sessions, yours truly also cut four songs, hillbilly of course, for Okeh Records. Release date is tentatively set for June 1.

Red Foley has a new religious tune due out soon which was written by the writer of *I Believe*. Material is supposed to be very strong, and knowing how well Foley can sing a religious tune, we know it has to be good. Foley also recorded a country version of Teresa Brewer's hit song, *Filled*. . . . Miss Goldie Hill, Decca, riding high with *Make Love to Me* and *Young at Heart*. . . . Johnny and Jack busting out all over with their RCA Victor dicing of *I Get So Lonely*.

If you get a chance, listen to Republic's new singing star, Larry Dexter, and his fine record of *Throwing Kisses*. . . . Webb Pierce capped another award when *Pickin' and Singin' News* awarded him the "Twinkle Trophy" for being the top folk artist in their poll. . . . Martha Carson will be the featured entertainer at Connie B. Gay's new Shenandoah Valley Bowl at Edinburg, Va., on July 4. Tennessee Ernie Ford, Smiley

Queen City Quips

By **Nelson King**

Cincinnati—Jocks from coast-to-coast who spin country and western records are complaining more loudly every day about the trend toward objectionable material. Spinners feel, and rightly so, that their audiences are the family type and should be protected against the sudden intrusion of lyrics that heretofore have been used only in nightclubs.

The Davis Sisters, Georgia and Skeeter, back in town after a very successful week in Miami with Eddy Arnold and company. They are resting up for the big RCA-Victor Caravan which takes off on tour April 25. . . . Herb and Kay Adams excited about their new disc *Juke Box Jig*, written by another Cincinnati, Millie Good. Rumor has it that a good pop cover is in the offing. The kids (recording on King) are big favorites on the *Midwestern Hayride* and their initial dicing, *Coffee Blues*, is still climbing.

Jimmy Haynie (Okch), who is working out of Opelika, Ala., in

the Marine Hospital in San Francisco, then hopped to San Mateo for a radio show over KVSM. Group also appeared in Hollywood recently, then returned to their San Francisco headquarters.

TEXAS TOPICS—Charlie Adams and his Western All-Stars now appearing on a TV show in Waco. Adams has also switched from Decca to Columbia. . . . Jimmie Heap and the Melody Masters back in Taylor after touring with Red Foley, Hank Locklin, Arlie Duff and Al Terry. Troupe drew 3,800 admission at one performance in San Antonio. . . . Wade Ray set to tour Texas with his band late in April. . . . Miller Bros. now waxing on the 4-Star label, set for the Policeman ball in Bryan. . . . Floyd Tillam, Houston, reports he is still turning out some c&w tunes and will also do a date for the 4-H club in his town. . . . A number of the Louisiana Hayride artists now making personal appearances in Texas.

—j. j. wynn

Movie News

(Jumped from Page 5)

Disney's *Toot, Whistle, Plunk, and Boom* (music by Joe Dubin, songs by Sonny Burke and Jack Elliott) relied 100 percent on musical interest.

The winning cartoon's competitors were such things as UFA's *The Tell Tale Heart* and the usual animated comedies. Johnny Green's symphonic short won over some excellent documentaries including the Canadian made *Herring Hunt*, and the Italian importation, *Christ Among the Primitives*. So, though neither winner was rated as an outstanding musical achievement, the fact that they won is regarded as indicating an increased interest in music in films.

STUDIO NOTES: Herschel Gilbert signed to handle the music direction on film version of *Carmen Jones*, to be produced by inde-

pendent Otto Preminger for 20th Fox release. It was Gilbert who put the Sauter-Finegan band on the soundtrack of his *Moon Is Blue* score. His treatment of the Blue Musical derivations may make it Hollywood's most interesting musical film of 1954. . . . Coase Russell's interpretation of *Blue Pacific Blues* ("Sadie Thompson's Song") on the Academy Awards TV show caught the eyes and ears of a flock of influential film folk. Could mean a big film break—and about time. . . . And Jo Ann Green (who did it for Rita in the film) has soundtracked a torrid version of the old ballad *Ace in the Hole* as vocal double for Gloria Grahame in her forthcoming U-I. starrer, *Naked Alibi* (formerly *Tight Squeeze*), a sequence on which censor trouble has been predicted.

That's Life

Hollywood — A columnist for one of the film trade papers here who likes to tip his readers to real scoops with "inside stuff" broke this flash: "Duke Ellington and Stan Kenton are merging as did Eddie Sauter and Bill Finegan to form the new Ellington-Kenton crew." The source: Leonard Feather's column, as an item from Leonard's own *Utopian Gazette* in *Down Beat*, March 24. The writer apparently skipped lines above the story labelling it and others as "purely imaginary."

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'Hit Parade'

(Jumped from Page 1)
Strike people assign a great deal of importance to live TV and radio performances of a song rather than the juke box plays, disc jockey performances, or record retail and sheet music sales. Yet it's the people who go out to spend money on a record or sheet music who really determine the popularity of a song, whereas the listeners to a live TV or radio show may be taking a bath at the time and not really paying attention.

"The teenage factor is completely overlooked by Lucky Strike when they do not take into sufficient consideration the disc jockey performances, since it is largely the teenagers who go out to buy a record after hearing it on a disc jockey show. In many instances, songs have sold a million records and have had innumerable recorded performances on the air, but are not given credit on the *Hit Parade* because they haven't received 'live' performances on the air. Two or three years ago, *The Roving Kind* was a hit on every other chart but never made the *Hit Parade* because of this factor. Also *Botcha Me* never got on their list, mainly because Rosemary Clooney's record was the only one which attained popularity. The record sold a million copies and was performed on the radio, but the song was not played on live programs.

"They ought, therefore to send out more questionnaires to dealers, sheet music jobbers and all juke

box operators. And another reason why weighing their tabulation with numbers performed on radio and television could give an inaccurate picture is this — many publishers who publish movie songs pay for arrangements of certain songs they want performed on remote radio time in order to impress movie companies with those arrangements. A look at the latest radio-TV live tunes chart will show you that the chart lists all kinds of ridiculous songs that don't mean anything. They are not anywhere near being hits. Of course, the top songs are listed, too, but the meaningless songs are sometimes given high ratings.

Varies

"Another objection is that the *Hit Parade* fluctuates tremendously in many instances. For example, I happened to notice that one song went from no place to seventh spot and then went off the *Hit Parade* entirely. The following week it lunged way up to the Number three spot. . . . Another song, *I'm Walking Behind You*, was once suddenly on after being off for a number of weeks. Yet there had been no appreciable increase in the number of copies of sheet music or records sold."

The Harm the Hit Parade Can Do: "Their listings are damaging inasmuch as many dealers who are not well versed in music merchandising follow the *Hit Parade* and will plug away at songs that are long dead by the time they make the show. And the many store keepers who have *Hit Parade* signs

A New Type Of Disc Jockey Now Entering Platter Field

There are several girl disc jockeys in the country, but Joan Conway, a Janesville, Wis., girl, is one of a new type of record spinners appearing on the national scene. This 22-year-old girl is an industrial disc jockey. Ever since a survey indicated that employees wanted music because it broke work-day routine, companies have been installing plantwide sound equipment in factories and piping music over closed-circuit systems for employees to hear.

A leading supplier of industrial broadcasting equipment estimates that most new plants will have such installations.

When the Parker Pen Co. built its new \$4,500,000 Arrow Park plant, the factory was equipped with a sound system so that music could be broadcast to employees during the day.

This summer, when the broadcasting system was ready for operation, Waldo Luchsinger, personnel manager, went looking for some-

body to handle the job of disc jockey. The search ended right in his own office, where Joan works. A secretary during the week, Joan is a professional singer on weekends, working with local orchestras. She seemed to be a natural for the job. "At first I didn't know how it would work out," she said. "I never had handled complicated recording equipment before."

Now an eight-month veteran on the job, she has only one complaint: "Everybody kept requesting the song 'Oh,' and I like classical music. The people around here kid me a lot because I play Beethoven too much."

The broadcasting system is only in operation 10 minutes every hour. Parker is still testing the broadcasting of music to employees and soon will survey them to determine whether they want more or less music during working hours. Rounding out her turn-table duties, Joan handles correspondence and helps greet visitors stopping at the plant.

However the survey turns out, she will be happy, Joan says. "If they want more music, we've some 600 records here I can choose from. If they want less . . . well, my only concern is that they don't keep asking for 'Oh' all the time."



Joan Conway

'Narcotics Anonymous' Aids Cures

(Jumped from Page 3)
for the next 24 hours. Sometimes even for one hour. And by building my will from day to day, I've stayed off dope."

Others Forming

Other NA groups are beginning to form. This one was started by Danny Carlson, a long time addict who rebuilt his life at 42. Danny allows his name to be used because he is so active in helping not only this group of NA, but others. He went to Washington several months ago to help form a unit there, and there's another in Canada. At Lexington itself there's an organization called AA (Addicts Anonymous).

One member suggested that the best course of mutual aid in the long run would be for members with specific interests in common to branch off and form groups of their own. This has happened in Alcoholics Anonymous, where writers, doctors and other such homogeneous units have formed separate circles.

Musicians, Too

"A musician, for example," said an NA member, "could begin his membership with a general NA group like this and then perhaps from a separate group. Not only is it true that ex-addicts understand each other better than outsiders, but people with the same occupational experiences and problems also understand each other better."

The NA answers all questions from people interested in forming similar chapters in other cities, and any one interested in the problem is always welcomed at the Tuesday meetings in New York. The address for information is Narcotics Anonymous, YMCA, 23rd street and Seventh avenue, New York City.

"What NA did for us," summarized one of the men around the table, "is to provide the answer to the one question that, more than any other, weighs on all people trying to break away from the habit. Where can we go? Where's the door? Who'll understand what we're going through? We found the door here."

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Billy Ward, Dominoes, Keep Up Record-Breaking Pace

The success story of the Dominoes is inexorably linked with the story of Billy Ward, for his multiple talents as a leader and songwriter have been almost singly responsible in making the Dominoes just about the highest grossing vocal quintet in record history. In just three years, a continued succession of record hits and broken attendance marks have backed up the Dominoes' title as "America's Hottest Salesmen of Song."

The key to this success is in the personality of Billy, a man of many and diverse talents. A child soprano at 6, he studied piano, organ, and harmony when he was 13, and began composing at 14. His songs, interpreted by his own Dominoes, have several times pushed single record sales up to the million mark.

And the dynamic way in which the Dominoes offer their vocal stylings stems directly from Billy's early career as a vocal coach in New York. Carefully selecting the top talent from among his students, he organized the Dominoes and met with spontaneous reception from music critics, disc jockeys, and fans. Federal and King Records signed the new group and have since reaped a harvest of record sales, including those on Billy's best-selling tunes like *Sixty Minute Man*, *Have Mercy, Baby*, and *Rags to Riches*.

One of Billy's earliest ambitions was to become a commercial artist — an ambition which introduced him to his manager, Rose Marks, who gave up her advertising agency to devote full time to the Dominoes when they organized.

Now the only thing he draws commercially is crowds—some of the biggest ever to turn out to hear a vocal group.

—ace mitchell



Billy Ward

PERSPECTIVES

By Ralph J. Gleason

One thing about being confined to your bed with the flu for a couple of weeks, you get a lot of radio listening done.

And, when this happened to me last month, the radio was just about my only recreation. Thus it was that one afternoon I rediscovered Martin Block.

To anyone who was reared in New York or the suburbs in the '30s, Martin Block will always mean Clyde McCoy's *Sugar Blues* and Charlie Barnet's *Make Believe Ballroom*. He'll also represent the music business.

I suppose the latter is true today, too, as the Block ABC program seems to have a terrific pull with the high school audiences.

That's why it's all the more difficult to understand what I heard.

As an introduction to a series of ideas by Artie Shaw, Block came on the air, coast to coast, and told the millions of listeners (we hope) that Artie Shaw had formed and broken up more bands than anybody but Charlie Barnet, and if all the guys who had been in them

were counted they'd number thousands; that Block always thought of Shaw as unpredictable for this because he would just walk away from a band after a couple of nights or fire everybody or disappear, etc., etc., etc.

Now, frankly, I think that a guy who has such an important position in the music business owes it to his means of livelihood to be a little more objective about things like this. Artie, whom I have never met, incidentally, has broken up his share of bands, but except the time he fled the Pennsylvania hotel and left his first band there, he hasn't done anything dozens of other bandleaders haven't done.

So the picture a whole generation of high school kids who know nothing of the history of popular music will have, is that of an hysterical, adolescent bandleader who typifies the irresponsibility of jazz musicians. And it just ain't so. And of all people, Martin Block should know better. Maybe it sounded better to say it that way, but that is

New Record Label Starting In Boston

Boston — The recent splurge of "California Jazz" may have a contemporary companion from Boston if the plans of Storyville Records materialize. Owner George Wells is interested in developing the jazz talent from this area. He already has recorded a session with Boots Mussulli and Serge Chaloff, using a rhythm section of Russ Freeman, Jimmy Woode, and Buzzy Drootin.

Label is also seeking masters of Nat Pierce band from few years back. Tapes include Ralph Burns opus, *Red Hills and Green Barns*, plus some swinging Sonny Truitt originals. Pierce, in town with Woody Herman, formulated plans with label.

a pretty poor reason. Once, a long time ago, I proposed that disc jockeys should be licensed by the AFM after they pass a test on the history of popular music and jazz, current musical affairs, and show evidence of responsibility. They have the careers of too many artists in their hands to be casual about it. Still sounds like a good idea.



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Strictly Ad Lib

(Jumped from Page 8)

SAN FRANCISCO — Harry James, who did good business at the Diamond Knees, returned April 17 for a one-niter at the El Patio . . . Charlie Stearns, local bandleader and law student, running occasionally jam sessions at the University of California. First one, featuring Buddy Rich and others from the Harry James band, was very successful . . . Chuck Travis took a local band into the Diamond Knees.

Nellie Lutzer booked into the Say When April 28 . . . Lil Armstrong held over at the Hangover as intermission pianist. Jack Teagarden's band, with Ray Bauduc and Norman Teagarden, followed Ed Ory into the club . . . Dick Lane trio featured on Bonnie Keever's KRON-TV show . . . Cal Tjader, back from a year on the road with George Shearing, went into the Black Hawk . . . Paul Desmond signed with Fantasy.

—ralph j. gleason

LAS VEGAS—The madding money-droppers and local night-owls alike are hearing a variety of choice and happy sounds these days along the Rue de la Pay . . . Authentic Cuban melodies by the La Playa Sextet at the Sahara has guitarist Frank Sanchez amazing members of Local 369 . . . Swinging rhythms of El Gringo at the Sands makes this gang one of the Strip's outstanding attractions . . . Bassist and tuba player, Gene Englund—remembered from Shorty Rogers' recordings—has the early p.m. gig at the Sands, featuring Tommy Doyle at the baby Baldwin with Norm Prentiss doubling on vibes & trumpet.

A double feature lifts the nocturnal wanderer into the Gay 90's Bar of the Last Frontier, where the Kirby Stone Four gives out with happy songs and instrumentals specializing in the old Joe Mooney sound . . . Jam sessions are getting more numerous and splifting, what with Friday morn-

ashes at Rockinghorse Ranch attracting local cats and Sunday night sessions at Bar W sparked by the Steve Perlow trio (Steve on baritone, Tommy Doyle doubling from Sands keyboard gig, Leo Greenwich on drums) . . . Among all the working musicians in town—over 300 in the Local—plenty of experimentation is going on, rehearsal bands are being formed everywhere, and everybody is writing arrangements, trying out new sounds. Compared to the Vegas situation one year ago, jazz is definitely on the upswing in this sun and fun capital of the hemispheres.

—henry loay

BOSTON — Jazz Workshop band is roaring, with concert in Manchester, N.H. under its belt, others are being lined up. With Charlie Mariano and Joe Chevidone back from Kentonville, and Herb Pomeroy home from the land of Hampton, the jazz scene is beginning to move, with aforementioned joining the Workshop band . . . Ralph Sutton tossed a "For Listeners Only" concert in Symphony Hall . . . Chet Baker quartet did a four-day overlap with Dave Brubeck quartet at Storyville which packed the house. Terry Gibbs followed Brubeck on same bill with Slim Gaillard. The Slim was held over to team with Buddy DeFranco group, with Sarah Vaughan slated next for a 10-day stay.

Tony Bennett and Percy Faith did two shows in Symphony Hall . . . Four Lads into Blinstrub's Village this week . . . Dagmar held up well for a week at the Latin Quarter, along with Phil Foster . . . Nick Jerrett trio doing weekly TV opus on WBZ-TV.

—bob martin

WASHINGTON, D. C.—Following Billy Taylor's highly successful week, La Comeur is taking giant strides towards becoming the town's number one jazz house. Buddy DeFranco's combo was on the stand as the month started, followed by Lee Konitz, Oscar Peterson, and Chet Baker for successive weeks. At presstime, plans were underway for a radio wire-

(WEEK) on a five-nights-a-week basis . . . Eyes for the increasing jazz trade also belong to the Club Trinidad which brought Billie Holiday back to town for a busy 11-day stay which ended April 4. The Four Tunes headlined the bill on April 9, with Charlie Barnet due for a full week on the 20th. George Shaw had assistance from The Hill-Toppers for the last three days of his successful week at the Casino Royal. Billy Daniels opened there on the 19th, with Ella Fitzgerald slated for a return engagement beginning May 10 . . . Two major changes among the active local bands finds "THE" orchestra presenting Sunday afternoon sessions at the Casino Royal, while Country Thomas took a newly-formed Dixieland sextet into Jack Rowe's spot in South East . . . Oscar Levant's sudden cancellation of his highly publicized appearance with the National Symphony Orchestra was said to be on orders from his doctor. Word here is that Levant was anxious to make the date until the emphatic disapproval became known.

—joe quinn and tex gathings

PITTSBURGH—Favorable trade paper reports on their first Zodiac record, Soft Squeeze, Baby, has the Bob Trow quartet and local deejay Rege Cordic working on an act to go into the Horizon room, one of the area's top locations . . . The Liberace two-niter at the Syria Mosque, May 11 and 12 is a complete sellout, with standing room at a premium . . . Flashy pianist Johnny Costa and his trio into Eddie Aschner's for an indefinite run.

Bill McMahon, the bassist with the Billy Eckstine band of a few years past, has a combo at the Rathskeller in Homestead, where the Du-Dropper worked two weeks in March . . . Pianist Reid Jaynes at the new Park Schenley Restaurant for an indefinite stay . . . Vaughn Monroe and the Sauter-Finegan band onstage at the Penn theater, Easter week.

—charles c. sords

NEW ORLEANS—The Monteleone hotel's Swan room extended

Ruth Wallis for an additional two weeks beyond her original booking. And if business continues as it has been, she may be in for another extension . . . Heary Busse shuffles his rhythm into the Roosevelt's Blue room on April 22, as Sammy Kaye aways out . . . Liberace had two packed houses of lambs bleating for more at New Orleans' Municipal auditorium the last weekend of the month. Seating capacity is 10,000 and it was jammed both nights! Almost too crowded for George to lift his bow.

Sam Butera hit eight northern and eastern cities in six days under the wing of Joe (Label "X") DeLaney, who arranged deejay interviews enroute . . . Martin & Lewis scheduled for a one-niter at the Municipal auditorium on May 9 . . . And Dixieland's two-beat goes on and on.

—dick martin

CINCINNATI—It's the home stretch for Castle Farm and Topper club, which will soon call it quits for the summer. Ray Anthony was at the 'Farm April 17. The Four Aces slated for April 24. Ray Pearl on May 1. The Hill-toppers will wind up the season May 15 . . . Ralph Flanagan was at the Topper April 17, and Lee Barrett draws down the curtain on the 24th.

Cincinnati's theater season drawing to a gala climax with The King and I, starring Yul Brynner and Patricia Morrison the weeks of April 12 and 19 at the Taft theater . . . Smittie's Band, a musical fixture at Crosley field on opening games since the turn of the century, once again struck up with Take Me out to the Ball Game, this year, to usher in the 1954 season for the Cincinnati Redlegs. The Smittie Band baton has now been passed through four generations . . . Ted Lewis, his ork and an all-star review, a hit at Beverly Hills.

—si shulman

MONTREAL—Chet Clark's harmonica being heard at the Casa Loma . . . Erskine Hawkins' seven-piece group, featuring Julian Dash

and Lou Elliot, followed Bill Moses Jackson at the Latin Quarter . . . Calvin Jackson being considered for a booking here any day now, with the same quartet he leads on the CBC-TV network.

Seat Man Crothers replaced Joe Louis at the Seville when Joe had to postpone the date due to conflicting bookings as a wrestling referee. The Larks vocal group was added to the show which already starred the Norma Miller dancers, here earlier with Johnnie Ray . . . Russ Morgan's band at the Show Mart on April 19 . . . Fire almost completely destroyed the Capitol records offices in Montreal on St. Patrick's day. Distribution will have to be handled from London, Ontario, until new facilities are prepared.

—henry f. whistler

TORONTO—Billy O'Connor took his Toronto novelty group into the penitentiary at Kingston, Ont., for a free one-night stand recently, and reported audience reaction was great. It was the first time out-of-town entertainers had visited the federal institution . . . Fred Waring and his Pennsylvanians were signed for an April 30 appearance at Massey Hall . . . Norm Symonds' modern jazz group, scheduled to play an April 13 concert for the New Jazz Society, did a half-hour Dominion network broadcast on the CBS's Jazz Unlimited recently.

The Toronto Mendelssohn Choir, with 175 singers and 70 musicians, conducted by Sir Ernest MacMillan, will perform at Carnegie Hall April 27 and 28 . . . Porgy and Bess played two weeks at the Royal Alexandra . . . British composer Alan Rawsthorne replaced Michael Tippett as this year's director of the Royal Conservatory summer composers' workshop after Tippett became ill . . . Spring Thaw, the annual topical revue, did well enough at the Museum Theater to justify a two-week extension of its run.

—bob fulford

Read Down Beat every other week for the latest news of the music world.

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I am enclosing \$_____ to cover the cost of a _____ year/s subscription to DOWN BEAT and _____ album/s. I understand that if I am already a subscriber the new subscription will start upon completion of my present one. The album/s which I wish to receive (if any) checked at the left side of the blank. A _____ check, _____ money order is enclosed for payment.

Please send the official bill the subscription fee:

Name _____

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New Renewal

Band Routes



EXPLANATION OF SYMBOLS: b—ballroom; l—lounge; nc—night club; ct—cocktail lounge; r—restaurant; t—theater; cc—country club; r—roadhouse; pc—private club. NYC—New York City; Hvd.—Hollywood; LA.—Los Angeles; ABC—Associated Booking Corp. (Joe Glass), 76 5th Ave. NYC; AF—Allbrook-Pumphrey, Richmond, Va.; AI—Abe Tuchen, 29 W. 57th St., NYC; SAC—General Artists Corp., SAC Bldg., NYC; JKA—Jack Kurtz Agency, 24 H. Conner Dr., Beverly Hills, Calif.; SAC—McConkey Artists, 1780 Broadway, NYC; MGA—Music Corp. of America, 578 Madison Ave., NYC; MG—Max Gale, 48 West 99th St., NYC; RMA—Eag Marshall Agency, 4671 Sunset Blvd., Hvd.; SAC—Shaw Artists Corp., 165 Fifth Ave., NYC; UA—Universal Attractions, 347 Madison Ave., NYC; WA—Willed Alexander, 29 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1780 Broadway, NYC.

- Albert, Abbey (Haitian) Boston, b
- Anthony, Ray (On Tour) GAC
- Barrett, Charlie (Agnello) NYC, 8/14-20, b
- Burton, Blue (Holiday) Chicago, 5/21-23, b
- Burdland (Birdland) NYC, 4/29-5/12, nc
- Bonata, Tom (Palladium) Hollywood, Out 5/14, b
- Berr, Miesha (Waldorf-Astoria) NYC, b
- Bohler, Russ (Marry Garden) Chicago, b
- Braun, Frank (On Tour—Texas) MCA
- Caylor, Joy (U.S.M.C. Base) Cherrypoint, N. C., 5/2-8
- Clifford, Bill (Riverbirds) Reno, Nev., b
- Cross, Bob (Ballroom) Los Angeles
- Dea, Cugat, Xavier (Last Frontier) Las Vegas, 5/10-23, b
- Davis, Johnny (Marty) Lake Placid, N. Y., b
- Donahue, Al (Santa Monica) Santa Monica, Calif., b
- Dunham, Sherry (Vogue Terrace) McKeanport, Pa., 5/19-25, nc
- Ellington, Duke (On Tour) ABC
- Ferguson, Danny (Brockway Gardens) Louisville, Ky., nc
- Fields, Shep (Vogue Terrace) McKeanport, Pa., 5/2-8, nc
- Fitzpatrick, Eddie (Mapes) Reno, Nev., b
- Flanagan, Ralph (On Tour—Midwest) GAC
- Foster, Chuck (Aragon) Chicago, 6/1-7/15, b
- Gardner, Sam (On Tour) GAC
- Gentile, Al (Burrill) New Britain, Conn., Out 4/23, b
- Glasser, Don (Trianon) Chicago, b
- Gray, Jerry (Meadowbrook) Cedar Grove, N. J., 5/12-6/8, rh
- Hampton, James (Uptown) Philadelphia, 4/22-5/3, b; (On Tour) ABC
- Harrison, Sam (Mayo) Tulsa, Okla., Out 6/11, b
- Herman, Woody (Basin Street) NYC, b
- Hunt, Poo Wee (On Tour—Texas) GAC; (Devonshire) Houston, Tex., 4/12-16, ci
- Jurgens, Dick (Columbia) St. Louis, 5/11-16, b; (Ellicott's Gardens) Denver, Colo., 5/21-6/7
- Kear, Tommy (Aster) NYC, b
- Klein, Jules (Ambassador) NYC, b
- Lane, Buddy (On Tour) Associated
- LaSalle, Dick (Shamrock) Houston, Tex., Out 5/14, b
- Lewis, Ted (Skyway) Cleveland, Ohio, 5/6-15, ci
- Lombardo, Guy (Roosevelt) NYC, b
- Lowery, Art (Chase) St. Louis, Mo., b
- McGrana, Don (Robinson) Minneapolis, Minn., b
- McIntyre, Hal (Peabody) Memphis 4/24-5/8, b; (Consy Island) Cincinnati, 5/16-18, b
- McKinley, Ray (Weekend Dates—East) GAC
- Marteria, Ralph (On Tour—Ohio & Michigan) GAC
- Master, Frankie (Conrad Hilton) Chicago, Out 6/13, b
- May Band, Billy; Sam Donahue, Dir. (On Tour—East) GAC
- Mayer, Jimmy (On Tour—South) Plymouth
- Mooney, Art (Navy Air Station) Jacksonville, Fla., 5/12-15
- Morgan, Russ (On Tour—East) ABC
- Morrow, Buddy (On Tour—Kansas & Oklahoma) GAC
- Mozian, Roger King (On Tour—East) GAC
- Neubauer, Paul (Aragon) Chicago, Out 6/21, b
- Palmer, Tony (Meadowbrook) Cedar Grove, N. J., Out 5/9, rh; (On Tour—Ohio) GAC
- Pedro, Leo (Lakeside Park) Denver, 6/14-27
- Perrault, Clair (Syracuse) Syracuse, N. Y., b
- Pruden, Hal (Shadow Mountain) Palm Springs, Calif., nc
- Reese, Harry (Riviera Air Force Base) Valparaiso, Fla., 4/14-22
- Reed, Tammy (Walled Lake Casino) Walled Lake, Mich., 6/12-16, nc
- Randy (On Tour—Midwest) GAC
- Rando, Carl (Baker) Dallas, 4/26-5/16, b
- Reid, Jack (Pleasure Beach) Bridgeport, Conn., 6/23, b
- Rosen, Ted (Piazza) NYC, b
- Strong, Danny (Ambassador) Los Angeles, 4/21-23, b
- Sudr, Joseph (Mayflower) Washington, D. C., b
- Thornhill, Claude (On Tour—Texas & Oklahoma) GAC
- Tracy, Harry (Hollywood), Jackson, Miss., 6/1, b
- Walker, Sammy (Haitian) Cleveland, O., b
- Wall, Lawrence (Aragon) Ocean Park, Calif., Out 5/25/54, b
- Wilson, Jimmy (Westward Ho) Phoenix, 4/25, b

- Combos**
- Ambrosio, Louis (On Tour—Florida & North Carolina) ABC
 - Beck, Harry (Riviera Air Force Base) Valparaiso, Fla., 4/14-22
 - Billy & Jim Dore (Westward Ho) Sioux Falls, S. D.
 - Bruback, Dave (Black Hawk) San Francisco, 4/1-25, nc
 - Chas, Sam (Chicago) Detroit, Mich., 6/1-1/3, ci; (Jazz) Reno, Nev., 4/21-23, nc
 - Holmes, Dick (Ellicott) New Orleans, La., 4/21-23, nc
 - Holmes, Dick (Ellicott) New Orleans, La., 4/21-23, nc

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.**

Contest Rules

See Page 3

1. The contest is open to all persons recognized as "authors" by the Copyright Laws of the United States, except that all co-authors and representatives of DOWN BEAT, INC., and their families are not eligible. (Foreign authors are eligible.)
2. The contest opens February 1, 1954 and closes at midnight, July 1, 1954.
3. Each contestant ("contestant") includes collaborators, as for example two or more individuals will be required to send to DOWN BEAT postage prepaid the following:
 - a. One complete, clearly written, legible copy of his song entry, on white paper (a regular printed manuscript form obtainable from your stationer) written in ink, including the lyrics. A demonstration record may also be sent, but it is not required.
 - b. A fully signed copy of the entry blank with the attached rules, either clipped from a copy of DOWN BEAT magazine, or obtained from DOWN BEAT's editors. You may write to DOWN BEAT for entry blanks.
 - c. A subscription to DOWN BEAT magazine for a year or more.
 - d. Payment for the subscription. (Please do not check or money order. DOWN BEAT cannot be responsible for cash transmitted through regular mails.)
4. The contestant must be the author (or authors) of the song offered as an entry, and ALL authors and contestants must sign the entry blank accompanying the song. The subscription for DOWN BEAT need not go to the contestant, but may go to anyone you ask DOWN BEAT to send it to, as a gift, for example.
5. By signing the entry blank, the contestant agrees:
 - a. That he is not disqualified because of the reason stated in rule 1;
 - b. That he is the author of the song which is being offered including the lyrics;
 - c. That the song including lyrics is original, new, and is not the work of another; that it is not an adaptation of any work, or a copy or infringement of any copyrighted work to the best of his knowledge;
 - d. That the song (music and lyrics) have never before been published in any way, or sung or played in public except as follows (if never performed, put "none"):

(DOWN BEAT recognizes that copyrightors

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 Warlitzer 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.
- Crianni Brothers main store in Detroit, Mich.
- The Werlein Stores in Baton Rouge, New Orleans, and Shreveport, La., and in Jackson, Miss.
- E. E. Forbes & Sons Piano Co., Inc. in Decatur, Florence, Gadsden, Montgomery, and Anniston, Alabama.
- At the Jenkins Music Company stores in Topeka, Wichita, and Kansas City, Kansas, Joplin, Mo., Tulsa, and Oklahoma City, Okla., and in Fort Smith, Ark.

6. That he will enter into the contract of usual form signed by professional songwriters for the publication and recording of his song as proposed by DOWN BEAT.
7. That his 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—the only portions of the song sent 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.
8. 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.
9. Entries must be received by DOWN BEAT before the deadline midnight, July 1, 1954, and will not be returned, unless you enclose a self-addressed, stamped wrapper or envelope. DOWN BEAT cannot engage in any correspondence with respect to entries, and hence all entries which are not used, and for which provision has not been made for return, will be destroyed without notice. You are therefore advised to make a copy of your song before you send it (Remember that if your copies are not for your own private file, indiscriminate reproductions may be considered legal publication. Under such circumstances, not only would you become disqualified, but you may lose your copyright as well. We suggest that you make a hand executed copy, or a single photostat for your own copy.)
10. There is no objection to your securing an unpublished copyright, under Section 11 (12) of the Copyright Law, although this is not necessary. Your rights are preserved and there will be no publication or use of your work by DOWN BEAT or anyone else unless yours is the winning entry. DOWN BEAT will not give any legal advice relative to this contest, and will not correspond with contestants or their lawyers on legal matters.

11. DOWN BEAT (DOWN BEAT, INC., an Illinois Corporation of 2000 Calumet, Chicago, Illinois) will do the following:
 - a. All properly qualified song entries will be turned over to a competent group of impartial judges, chosen by DOWN BEAT. These judges will ascertain the best entry from the standpoint of musical excellence, popular appeal, originality, harmony, and the technical ability and literary skill of the author. They will score each entry and will notify DOWN BEAT who will total the scores and ascertain the winner mathematically.
 - b. In the event of a tie, the winning entries will get duplicate contracts and readings.
 - c. The winning contestant will be given a contract with a reputable music publishing concern of DOWN BEAT's choice; the winning song will be recorded by a famous recording star of DOWN BEAT's choosing and by at least one major recording firm.
 - d. All contracts will be entered into between the winning contestant and the publishing concern mentioned above. The fee will be paid directly to the contestant as provided by the contract. Such contracts will be in the same form as those of professional songwriters.
 - e. 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 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.
 - f. Contestant understands that DOWN BEAT through its magazine, may or may not criticize the winning entry, either favorably or unfavorably.
 - g. The song need not have been written recently, although we would like to know when.
 - h. 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.
 - i. 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.
 - j. 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.
 - k. No entries will be considered if postmarked later than 12:00 midnight, July 1, 1954.

Song Contest Coupon

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

Attention: SONGWRITER'S CONTEST

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

1. My (Our) song is entitled (The publisher may change the title or edit the song.)
2. I am (We are) the original and only author (s) of the words and music.
(Words by)
(Music by)
(Other collaborators)
3. The song was written on or about (date) (If words and music are different dates, give both.)
4. I (We) consider the song as (Popular, Western, Religious, etc.)
5. I (We) certify to and repeat all of the provisions of Rule 5 of the contest as stated above.
6. 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
7. Certificate for parent or guardian of minors.
I certify that I am the of
(Relationship)

Gene Norman Quits Station

Hollywood—Gene Norman, one of the staffers KLAC has been boosting for the last two years as the "cast's" "Big Five Disc Jockeys" has turned in his resignation and leaves the station April 30. His place will be taken by Jim Amesha, radio actor who has been working with Peter Potter on some of his programs.

Norman said that his KLAC shows (four hours a night, seven nights a week) were too much for him to carry with his increased activities in TV, concert, and dance promotion, plus the launching of his new record company. But it's a good guess there was some disagreement over the extent of commercials on his (and most) platter programs.

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.)

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

Signed at (city and state):
Date:

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May 5, 1954

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