

# DOWN BEAT

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STILL BIG in personal appearances, though his record sales have fallen off after his tremendous initial impact, Johnnie Ray clowns it up a little here during a recent date at Houston's Shamrock hotel. Looking on are Hal McIntyre and his vocalist, Jeanne McManus.

## Les Elgart Starts Tour; New Album Release Set

New York—Les Elgart, one of the focal leaders in the current dance band push, began an extended road tour April 23. Among his dates in May are appearances in Lakewood, N. J. (May 6), Boston (May 7), New York (May 8), Athens, Ohio (May 14), Fredonia, N. Y. (May 15), and Wallingford, Conn. (May 28). A summer two-weeker has been set for Les at Asbury Park, N. J. July 16-29.

The new Elgart album, *Just One More Duvce*, is scheduled for release on Columbia May 15. Les' brother Larry, who records for Decca, also has a new album, called *Until the Real Thing Comes Along*. Larry's album is a mood music set for alto and strings.

Despite their different record affiliations, Larry remains the lead altoist and featured attraction with the Les Elgart band. So when you book Les, manager Bill Simon smoothly points out, "You get two recording artists for the price of one, so to speak."

## Song Contest Still Open

Chicago—You still have time to enter *Down Beat's* big songwriting contest, in which the winning entry will receive recordings by Ralph Marterie on Mercury, a top artist on the new Label "X", a Kelton high fidelity console model, and publication in both sheet music copies and dance band orchestrations by Broadcast Music, Inc.

Closing date for all entries is July 1.

Other prizes include Kelton hi-fi sets for also the second and third place winners, and publication of three others of the first 15 tunes by Moonlight Music, Starlight Music, and Windy City Music. In addition, any member of the panel of judges may use any tune not in the above group for recording by his firm if he so wishes. Judges are: Hugo Winterhalter (Victor); Art Talmadge (Mercury); Alan Livingston (Capitol); Milt Gabler (Decca); Paul Weston (Columbia); Harry Myerson (MGM), and Willie Stearns (BMI).

See page 18 for complete details and contest entry blank.

## No Esperante?

New York—In case you've been worrying about this, a linguistic statistician contributes the following information about this year's Metropolitan Opera season:

The Met offered 23 operatic bills in four languages. Thirteen were in Italian (95 performances); three in French (24 performances); four in English (21 performances), and three in German (12).

## Musical Biog Of Bing Due

Hollywood—A musical biography of Bing Crosby, which will trace his career from the beginning with Paul Whiteman's Rhythm Boys to the present, is being prepared here.

Working on the material are Bing; Sonny Burke, west coast head of Decca records, and Larry Clemens, Crosby's radio and television writer. Crosby will be the narrator.

The album, containing some 30 to 40 songs, their significance and chronology tied together by Crosby's narration, is expected to be priced in the \$25 bracket. Release date will be late summer or early fall.

Because some of Crosby's early records were on other labels or not suitable for reproduction by present standards, they will be re-created with specially assembled bands resembling those of the earlier periods.

## Al Lerner New Laine Pianist

Hollywood—Al Lerner, pianist with Harry James during the big days of the band business and recently accompanist to Dick Haymes, has joined Frankie Laine as personal accompanist and music director.

Laine's longtime accompanist, arranger and music adviser, Carl Fischer, died March 27 of a heart attack.

Lerner's first engagement with Laine was in a recent appearance at the Chicago theater in Chicago.

Victor Young will orchestrate the concert work Fischer had completed a short time before his death. The composition, always referred to as the pianist-composer's *Indian Suite*, will be retitled *Reflections of an Indian Boy*. Fischer's ancestry was almost 100 per cent Cherokee Indian.

# Was Coast Concert Final Chapter In Miller Story?

Hollywood—Was this the final chapter? That question came to the mind of any professional reporter who saw and heard the "Salute to Glenn Miller" concert presented here by Gene Norman in a far from jam-packed Shrine auditorium

(seats 6,700) to an audience that enjoyed the show but was rarely moved by whatever emotional impact was created by the music and the memories it brought of Glenn Miller.

The fact that the attendance fell considerably below that expected, in view of the extraordinary advance interest, might have been due to the fact that it was staged on the night before Easter Sunday, but it must also have been due to the fact that the Glenn Miller legend has now been exploited to the very limit.

### Close To Original

The band assembled for the affair was, man for man, as close as anyone could come to getting together "original" Miller bandsmen. They all had been associated with Glenn Miller: to some extent or had worked with bands close to the Miller tradition (as in the case of Jack Sperling, who was with Beneke when his band was strictly such).

The arrangements were mainly those painstaking recreated for the Glenn Miller film by Hank Mancini. There was Clyde Hurley (trumpet) to play the solos he had played originally on some of Miller's most successful records (*In the Mood*, etc.). Zeke Zarchy did Hackett's on *String of Pearls*. Eddie Miller, a great tenor man but of another idiom (he was a sideman with Miller in the Ben Pollock band of 1924-25), didn't appear very comfortable in his one brief solo as one of the tenors in *In the Mood*.

Billy May functioned as nominal "leader" on the band numbers, beating them off and then stepping back to a chair in the trumpet section. Murray McEachern did the trombone parts that Miller himself had played; he also did a specialty solo on Mancini's theme from *The Glenn Miller Story* (*Too Little Time*) that drew as big a hand as any musical performance on the program. Yuki, who has been feuding with McMurray over credit for the trombone solos in the Miller film, was introduced (along with other members of the band) as soloist in the Connie's Inn sequence, but was not featured on this program.

### No Tex

Tex Beneke — it had been announced that he would take off from his stand at the Hollywood

Palladium long enough to do at least one vocal number—did not appear.

The reception accorded Ray Eberle, who came out from New York for the concert, indicated that many in the audience were indeed oldtime Miller fans, and even youngsters who weren't seemed impressed.

But the key to the situation might be found in the fact that the real hit of the night was the *Modernaires*, not as they were in the Miller day, but with the night club and TV routines they have developed in recent years. When they took over it stopped being a concert and became a show, though a good show.

Gene Norman maintained the Miller atmosphere for the occasion by injecting some narration on the bandleader and his records as he introduced each number. Ben Pollock appeared at the opening and talked a bit about the Miller of the Venice Ballroom days. Don Haynes, who could have talked interestingly of the important era in Miller's career, was located in the audience and given a brief introduction.

The finale was more effective than anything on the program: the lights went down and as the band played *Moonlight Serenade* the silhouette of a trombone player (McEachern) was cast from backstage against a translucent screen in the backdrop. It was a good ending for what may be the final chapter in the real—not the movie version—Glenn Miller story.

## Fritz Reiner To Use Hillis Concert Choir

Chicago—Chicago Symphony orchestra conductor Fritz Reiner has engaged the Concert Choir of Margaret Hillis for several concerts in his 1954-55 season. The Concert Choir (*Down Beat*, Feb. 24) enjoyed its most successful season this year. Reiner, after attending a rehearsal of the group in New York, was much impressed, and the signing resulted.

In addition to its work with the Chicago Symphony, the Concert Choir intends to add to the number of its Town Hall, New York, concerts next season.



A V.I.P. backstage visitor during Sammy Davis Jr.'s recent appearance at the Copacabana in New York was Vice President Richard Nixon, shown here congratulating Sammy on his performance. To the right of Nixon is Will Mastin, Sammy's uncle, and a visiting comic named Dean Lewis, or some such.

## James P. Johnson Alive; Report Of Death Regretted

New York—Last month a story circulated in music circles here that the beloved jazz pianist and composer, James P. Johnson, had died. A tribute written by George Hoefler appeared in *Down Beat's* May 5 issue.

The rumor turned out to be incorrect, and *Down Beat* is happy to report that Johnson is still alive. He has been bedridden for three years and is partially paralyzed, but his recent condition has improved to a considerable extent.

*Down Beat* wishes its tribute to a great figure in the music world to stand but exceedingly regrets that the correction of the report was not revealed in time to delete references to his death.

This magazine and Hoefler would like to apologize to the Johnsons, and to the readers, for the misinformation.

When informed of the story, Mrs. Johnson said, "Usually when they say somebody's passed away who hasn't, it means that he won't." The music world greatly hopes this will be the case.

## King Mozian Makes Move

New York—Roger King Mozian's Music in Colorama band has started to roll. Booked by GAC, the band began a string of one-nights April 23. Among the stops were the University of West Virginia; Norwich university, and Capitol university in Columbus, Ohio.

Roger has also been booked for two weeks at Convention hall in Asbury Park, N. J., beginning Aug. 6. The band records for Clef.

# Meet Bill Darnel, The Old Pro

New York—Label "X" was ready to roll. The distributors were set and a wide-range publicity campaign had been planned, but most important was the choice of the artist to launch the label. The responsibility of making that first Label "X" release went to Bill Darnel. And the steadily rising sales figures of *That's the Way Love Goes/For You* proclaim the soundness of the decision.



Bill Darnel

Old pro Darnel is 33 and long has been one of the enigmas of the music business. A good singer with more than 13 years of the most varied professional experience, Bill has made several records for other companies that sold well (*Tonight, Love and Lonely Wine* are the best known). But he has never had that one smash.

As Bill puts it, "I've been confusing the trade papers for years. I made good-sounding records, and they pick them to be hits. The records sell, but they don't get over that hump. After awhile, the selectors get a little leery of me and wonder if maybe they ought to sit back and watch before picking one of my releases. Well, it's better than if I made bad records. And they did go ahead and pick the Label 'X' opener. Maybe this time we'll all be right."

### No Resentment

Asked if, as a veteran of the music business, he resents the youngsters who make it almost overnight on a quick hit, Darnel replied, "Not at all. This is a rough business. If a guy's lucky, that's fine. I certainly have no grudge. The only thing I would advise a kid who makes it before he's gotten his feet wet is to sacrifice a month's bookings, however lucrative, and work with a good coach for that length of time. A good coach can stage an act for you, tell you what to say and what not to say, what to do with your hands, etc. That way you'll be able to do a real show so that you'll be sure to be booked back at whatever clubs you're first signed for."

But the problem of what to do

tunes, novelties, anything. Nichols believed in vocals but not in girl vocalists, so I had to sing between 50 and 60 vocals a night. Red was a good teacher.

### Goes To No-Beat

"From Nichols' two-beat, I went to a no-beat band, Al Kavelin and his Cascading Chords. That was in order to get a rest after all the Nichols one-niters, but then I went back on the road with Bob Chester and was with him until 1941 when the army called."

After 4½ years in the service, Darnel found it rough getting started again in music. Following brief singing stints on NBC and ABC, Bill went through a lean period during which he did a lot of hit-or-miss record dates for small labels.

"I almost had a hit on one," he recalls, "a tune called *Underneath the Linden Tree*. And I didn't even sing like myself on it; I sang real commercial. If it had been a hit, I might have had to sing that way all the rest of my life."

### Signed By Coral

In 1949, Darnel was signed by the newly formed Coral label. Jimmy Hilliard, then artists and repertoire chief for Coral, gave Bill his first chance to have regular releases. On Coral a few Darnel sides like *Sugarfoot Rag* and *Chattanooga Shoe Shine Boy* did fairly well.

Bill then moved up to Decca in 1951 and on Decca, *Lonely Wine* reached a quarter of a million and *Tonight Love* nudged 350,000. Bill and Hilliard were reunited when Jimmy also moved to Decca. When Hilliard was tapped to head the Label "X" setup, Darnel was invited to make the journey with him.

"We plan to cut all kinds of things on 'X' to take advantage of the fact that I can sing all kinds of material. Our main thought is to try to make hits. Look, I'll even Yiddiehe Mama in Greek if I can get a hit."

after the quick hit has unfortunately not been one of Darnel's major concerns. "I'm sort of from the same school as Frankie Laine," grins Darnel. "We both go back to the same hunger days."

### Days Of Hunger

The hunger days began in Lorain, Ohio. "I remember being buddies for a few months with Perry Como when I was around 16 or 17. He had come to Lorain from his home town in Pennsylvania. He came in as a singer, barber, jack-of-all-trades. I don't know why he chose Lorain. Maybe because of the lake spots around town where the traveling bands played."

"We both lived in the south end of town and would sit around the YMCA steps talking about the music business. And we'd go out to the dances and try to audition with the territorial bands. Finally Perry got a job with Freddie Carlone in Cleveland and eventually went with Ted Weems. A few years later I caught on with Red Nichols, after having done a sustaining show on WNEW in New York."

"I was with Nichols for two years, and that's where I got my basic training. I come from the old school, you see, which is why I can sing ballads, waltzes, rhythm

# Pipe-and-Slipper Jazz Is For Me: Gerry Mulligan

By BOB MARTIN

Boston—"Pipe-and-slipper jazz is what I want. Just lazy I guess." With that Gerry Mulligan, the lean, tired-looking baritone sax sensation, assumed a posture of complete fatigue. He relaxed on the stand at Storyville, and the club had one of the most comfortably swinging weeks in the club's history. For such a lazy-looking exponent of jazz, Mulligan has accomplished more than he feels he is capable of absorbing at this point in his career.

"We've recorded enough for three years," he said. "The originals that I have written have all appeared on the scene at once. I feel as though the well could run a little dry. Seems like everything I wrote went to press. It's quite a spin to be in."

Mulligan was happy with his group and the sound. "Bobby (Brookmeyer on valve trombone) gets a sound that's much closer to mine than the trumpet did," he said. "The group is closer to what I want than it has ever been."

"I like jazz that is easy and quiet with a subtle swing. Lester Young used to get a sound on his horn that I would like to get with my whole group."

"I was very much surprised with



Gerry Mulligan

*Young Blood* the way Stan Kenton did it. I hadn't visualized it with so much fire and drive. But I suppose it wouldn't be Kenton without that desire to shout." Mulligan wasn't unhappy about a single facet of the music business, but he was skeptical about presentation of certain forms of musical art.

"The works of (Bob) Graettinger have to be presented just right or they will be lost for another 10 years. His latest efforts, *This Modern World*, are too much for any disc jockey show. When a cut from that LP is played, it scares people. Yet here is a genius who deserves to be heard—but only by the people who have earned that right by their strong belief that there is so much more to music than we know today."

"It is neither jazz or classics as we categorize music today. It's a form all its own and should be

## You Dig?

New York — According to a New York Times picture survey, the growing interest in jazz in Japan (*Down Beat*, Feb. 24) has given rise to the Japanese equivalent of hip expressions. Here are a few examples for prospective travelers who don't want to come on square:

- "Pari pari".....lively.
- "Mooc".....girl.
- "Nuu-mata".....what's bugging you?
- "Wakary kenji yo".....I dig you, pope!

# IN THIS CORNER

By Jack Tracy

This corner is gratified at the excellent response from readers to the recently concluded *Narcotics and Music* series. Many of the letters offered help from the writers if there were a way for it to be utilized, others offered further suggestions for curbing the narcotism that is present among musicians.

Disappointing, however, was the reaction from the American Federation of Musicians, bandleaders, club owners, and other persons who directly make their living from music.

The AFM remained silent on the suggestion that it make an effort to help addicted musicians by providing preliminary psychiatric facilities for them in the three major music centers—New York, Chicago, and Los Angeles.

With the exception of Ralph Marterie, who offered to co-operate in any association of bandleaders which might be formed to combat the problem, no leader volunteered any suggestions as to how narcotism might be faced honestly and how it might be decreased substantially.

Likewise the rest of the business end of music.

Interestingly enough, it was from musicians themselves that the most comment came. Many of the sidemen and/or jazzmen who made it a point to discuss the series stressed the point that narcotism appears to be on the downgrade among musicians.

Young musicians joining bands today no longer think it is smart or hip to experiment with dope—those who do are both laughed at and pitied by the older men who have seen, worked with, and have had possessions stolen by addicts who do almost anything to support the habit.

This would seem to be the opportune moment for everyone sincerely concerned to move in on addiction. Whether it be publicly or privately in an association or singly, bandleaders would do well to make sure their orchestras are healthy. It was not long ago that a leader looked guilelessly at us while discussing a musician who had just been arrested and said, "Thank the Lord my band is clean."

It sounded very good, except for the fact it was common knowledge that he had at least three addicts in the band. And he knew it.

Thus we pose the challenge again, and it is being aimed directly at persons who make their living from playing or selling music.

There is a problem in your midst. You can either turn your head and hope it kills itself or you can do all in your power to help speed its demise. There are some sick persons playing an instrument for a living. Do you want to help them (and by doing so, help yourself) or do you want music saddled with the sensationalism that the arrests of musicians (infrequent though they may be) engenders in the daily press?

Do you want to work in a respected, healthy profession, or don't you give a damn?

The choice is yours.

## 98-lb Hazard

Liverpool, England — Alicia Markova, one of the world's renowned ballerinas, found herself in the unprecedented position of being banned from performing because she's a safety hazard.

The Liverpool Philharmonic society forbade her the use of its hall because "dancing might damage the delicate machinery under the stage." The delicate machinery is a hydraulic lift that carries the 72-piece orchestra to the stage from the pit.

Miss Markova weighs a jarring 98 pounds—with her shoes on.

## Paul Specht, Leader In 1920s, Dies

New York — Paul Specht, the man for whom a U. S. secretary of state once interceded when he was not allowed to play in Britain, is dead at the age of 59.

Specht, composer of *Moonlight on the Ganges*, became an internationally famous bandleader in the '20s. At one time he had 14 units under his name, several of them booked on Atlantic luxury liners.

In 1924, Britain refused to admit Specht and his orchestras, presumably because of their "invasion" of Europe with their "new" music. Specht had to stay aboard ship until Charles Evans Hughes, then secretary of state, intervened in his behalf.

Specht also is said to have been the first orchestra leader to have broadcast over a radio station in the United States. The station was WWJ in Detroit, and the year was 1920. In 1924, Specht broadcast a musical program to Europe and that is said to have been the first transatlantic broadcast of its kind.

Specht arranged for the first broadcast of Bix Beiderbecke. It took place over station WHN. Among the other musicians who were associated with Specht were Bob Chester, Charlie Spivak, and Peter Van Steeden.

Surviving are his wife, Mrs. Ilee Marvenga Specht; a brother, George R. Specht, of Norfolk, Nebr., and a sister, Mrs. Minnie Young, of Pottstown, Pa.

## Granz Contract Signed By Ella

New York—Ella Fitzgerald has signed a long-term personal management contract with Norman Granz. The *Jazz at the Philharmonic* impresario thus takes over the reins held for more than 15 years by Moe Gale, whose contract with the singer expired some months ago.

The move adds another link to the close Fitzgerald-Granz association which originated when the latter started taking Ella on his concert tours several years ago.

Ella will continue to be booked through the Gale agency, operated by Moe Gale's brother Tim. Her tie with the Gales goes back to her teen-age debut as vocalist with the Chick Webb band, which was a Gale property.

Ella will continue to record for Decca, though there are strong indications that she will move to the Granz fold and cut for Clef as soon as her current contract expires.

judged on those standards. His use of the scales and overtones alone is worth the excursion. Perhaps some day these things will be accepted for their worth, not their controversial nature.

"Jazz is an art of many emotions; ours is to relax and build from a comfortable position."

## Barbara Carroll 3 Back To Embers

New York — Barbara Carroll, who wound up her long run with *Me and Juliet* last month, resumes her night club career shortly. She'll move back into her old stomping ground, the Embers, opposite the Gene Krupa trio, opening May 24. Drummer Herb Wasserman has left the trio to join Lena Horne on some European dates. Replacement was not set at presstime.



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# A Very Young Man With A Horn--Frankie Avalon

New York—When he was 9, Frankie Avalon saw Harry James in the movie, *Young Man With A Horn*. He stayed for the second show and went back more times. Frankie had decided to learn the trumpet and lead a band.

Three years have passed. At the age of 12, the determined Frankie is now not only a trumpet-playing bandleader, but has a hit record on the label "X"; has appeared on television with Jackie Gleason and Danny Lee; won a Paul Whiteman TV snow contest; has guested with Tommy Dorsey, Louis Prima, and Harry James, and is a protege of Ray Anthony, whose office has the youngster under personal management.

Frankie's father should be credited with having provided the trumpet-struck boy with the all-important initial support for his musical ambitions. A Philadelphia metalworker who plays piano fluently for his own amusement, the father Avalon arranged for Frankie's first trumpet lessons.

For a year Frankie studied with Danny Dee, a Philadelphia dance band musician. He now has transferred to Seymour Rosenfeld of the Philadelphia Symphony orchestra. From the beginning, Frankie has practiced four to five hours a day. "Sometimes," he says casually, "I practice six."

### Begin When 10

Frankie's career as a bandleader began at 10. The crew started with 12 musicians, many of them between 18 and 20. Now the band members are nearly all Frankie's

age with the oldest about 15. They rehearse for kicks, but all the fledgling musicians, Frankie affirms, "Are as serious as I am."

There's a good possibility that Frankie soon may have a steady engagement at a new teen-age "night club" to be opened in Philadelphia in about three months. According to present plans, the room will be open late afternoons, only soft drinks will be served, and Frankie will lead his band in dance sets.

With all of his practicing, rehearsing, and occasional trips to New York and the coast to record and make guest appearances, Frankie is still a full-time scholar at Vane Junior high school. He's on the honor roll and has the normal number of enthusiastic outside interests. "I go bowling and play baseball. I can't play football because of the possibility of being hurt, but I'd sure like to."

### Selects Own Clothes

The surprisingly mature, soft-spoken 12-year-old also selects his own clothes. And in a profession in which sartorial flamboyance is not uncommon, the young star is a model of tasteful conservatism with a leaning toward smartly tailored blue suits.

In this matter of careful dress as well as in his trumpet playing, Frankie is much influenced by his favorite trumpet player, Anthony. "I like the way Ray plays, and I like the sound of it," says Frankie, "because it's a full sound."

It was this matter of full sound in Frankie's own work that surprised many initial listeners to his

recording of *The Book and Trumpet Sorrento* (written by Anthony).

As Ray himself pointed out in a recent conversation, "It's Frankie's tone that most impressed me at first. It has a depth, warmth, and quality that makes him sound like a much older musician than he really is. A lot of people who have heard just the record laugh at me when I tell them it was made by a 12-year-old."

### Practices All Day

Frankie didn't get the tunes that made him a star on label "X" until the morning of the date. He practiced all day and kept working through a record session that lasted three hours.

"Were you scared?" asked Fred Benson, Frankie's and Ray's manager.

"Yes," admitted Frankie, "when we started, but it turned out to be pretty easy. The only thing is I thought you had to play it only once and then the record was made. It's a lot more than that though."

No matter how many hours recordings or daily practicing take, Frankie seems always ready for more. The boy's ego has remained unflattered despite all his recent acclaim, but there is a deep, not-to-be-denied drive in him to build a career as a bandleader. This is one youngster who'll never have to take a vocational guidance test; he knows what he wants.

"He asked me quite seriously the other day," said Benson, "if he could ever front the Billy May band."

## Prado Joins With Rogers To Record New Concert Suite

Hollywood — Perez Prado, with his regular band (the Local 47 group organized for him here by trumpeter Bill Roeder) augmented from 14 to 20, ended a series of RCA-Victor recording sessions by waxing a 15-minute concert suite, a collaboration between Prado and Shorty Rogers.

Among the musicians added to the Prado band for the opus were Shelly Manne, drums; Maynard Ferguson, and Pete Candoli, trumpets; Bob Cooper, tenor; Milt Bernhart, trombone. Shorty also played on a portion of the suite.

The composition, in four movements with unusual vocal effects based on native African chants, will be released on an LP, two movements to each side. Many of the other recordings Prado is doing for Victor here are his mambo treatments of American standards.

## Chicago Gets A Cafe Society

Chicago — Another Chicago nitery has changed its name and policy to become an intimate spot featuring talent suited to smaller rooms.

Former Palmer House headwaiter, Rudy De La Grazza, took over the Club 19 on the near north side, renamed it Cafe Society, and opened on April 29 with a bill featuring singer Janet Brace, who records for Decca.

## Chi's Streamliner Inks Chet Baker

Chicago — The Chet Baker quartet (including Russ Freeman, piano), will make its first midwest jazz club appearance at the Midtown in St. Louis June 11-18. He then plays a three-weeker at the Streamliner here starting June 26.

Current at the Streamliner is the Terry Gibbs quartet, to be followed by Eddie Heywood's trio, Buddy DeFranco's combo, and Baker.

## Fatha' Plans To Start A 'New Sound' Ork

Hollywood — Pianist Earl Hines is planning to start a "new sound" band here during the early part of this month. The official debut was scheduled tentatively for May 8 at the Los Angeles Press club.

Associated with Hines, a long-time jazz figure, as writers are Pete Rugolo, Bill Millard, and songwriter Joe Green. Emphasis will be on their original works and arrangements.

Hines, who has used only small combos for the last several years, said the new unit will have 11 men, plus his new vocal prospect, Penny Lynn of San Francisco. The group, made up mainly of young musicians, was ready to go into rehearsals at this writing.

The working format has four saxes, two trumpets, two trombones, and three rhythm, but the unusual color will come from an assortment of doubles, Hines said.

In addition to the featured girl vocalist, the group being assembled here also has two male solo singers and an eight-voice choir among the instrumentalists.

## Toscanini Going Back To Milan

Milan, Italy — Arturo Toscanini is returning here to live after his retirement as director of the NBC Symphony orchestra. Toscanini's mansion in Milan contains his valuable collection of paintings and theatrical souvenirs. It was here also that Toscanini became renowned as chief conductor at La Scala.

Officials at La Scala have told reporters they hope Toscanini will accept some kind of arrangement whereby he will act as supervisor or artistic adviser.

There is also the possibility that Toscanini occasionally may conduct benefit performances in his native country.

## 'Show Of Shows' Plans Big Use Of Steve Allen

New York — The growing success of Steve Allen as a TV personality (*Down Beat*, March 24) has been signaled by his signing for the starring role in 15 of next season's *Your Show of Shows* series on NBC-TV.

Now that Imogene Coca and Sid Caesar have decided to pursue their separate TV careers, producer-director Max Liebman decided on Allen as the man to preside over the comedy-and-music reviews. On the weeks Allen isn't on, Liebman plans to present independent productions starring name performers.

Allen will be used in comedy sketches and will also perform as a singer and dancer in production numbers. Though this format will be more formal than Steve's usual TV context, Liebman does plan a 15-minute "Afterpiece" as the final of each review. On this section, Allen and his guest stars will engage in ad lib repartee.

## Martha Wright In Television Series

New York — Singer Martha Wright, currently touring hotels and clubs, has begun a 52-week series on ABC-TV in the spot following Walter Winchell. Bobby Hackett and his group will be featured regularly as will pianist Norman Paris. Format will include guest stars such as John Raitt, Robert Merrill, and Guy Mitchell.

Miss Wright is best known for her appearance in *South Pacific*. Glen Oser is the musical arranger for the program with choreography by Frank Westbrook.

## Strictly Ad Lib

### NEW YORK

ON STAGE—Ed Wyna may do a musical next season. He has three offers, one from J. J. Shubert. He hasn't been on the local stage since 1942. . . . Another great comedian is due back next season. Jimmy Save will star in a musical based on his short novel, *Little World Hello*. Jimmy hasn't been on Broadway since 1943. . . . Burl Ives is currently at City Center as Captain Andy in *Showboat*. . . . Stage shows resumed at the Loews State April 17 for the first time since December, 1947. Heading the first bill were Julius LaRosa, Ella Fitzgerald, and Archie Bleyer. . . . Nat Cole will be on *Toast of the Town* May 16. . . . Tony Bennett is at the Boulevard in Queens. A few years ago, as Joe Bari, Tony was singing a few blocks away for \$15 for the weekend. His take has gone up.

JAZZ—Miles Davis, blowing well, had a swinging group at Birdland for two weeks with Kenny Clarke, Lucky Thompson, Percy Heath, and Horace Silver. Kenny has become a businessman on the side. He's American representative for Sonor, a new drum company out of Westphalen, Germany. . . . Drummer Art Mardigan has been playing Sundays at the Open Door in the Village with Brew Moore and Tony Fruscella. . . . Baby Lawrence is dancing weekends at Tony's in Brooklyn. That's where some major modern jam sessions have been held recently with the likes of Thelonious Monk, Charlie Mingus, and Miles Davis. . . . Metropole jazz policy is so successful that the Seventh Ave. bar now has two full jazz bands. Red Allen went in April 27 opposite Jimmy McPartland. With Red are Cozy Cole, Buster Bailey, Claude Hopkins, Herb Fleming, and Lloyd Trotman.

Norman Granz cut another date with Lionel Hampton, Oscar Peterson, Ray Brown, and Buddy Rich. The next day he added Buddy DeFranco, and the results are said to be among Buddy's most exciting performances on record. Buddy also cut an album of ballads with his regular unit (Bobby White, Sonny Clark, Eugene Wright). . . . The Six have been held over at Ryan's. . . . Billie Holiday is being set for a tour of Alaska. . . . As of present plans, Louis Armstrong's August-September tour of Europe is off. He may go to The Sands in Las Vegas instead. . . . Gene Krupa is at the Embers, and will be there until June 27.

RADIO, RECORDS, TV—Victor has signed Jane Kern (of the Betty and Jane night club act) to do pops. . . . Columbia has added Art Carney of the Jackie Gleason show to its roster. . . . Victor has cut an original cast album of *Golden Apple*. First time the company has gone off Broadway for a musical (the show has moved uptown now). . . . Initial sales of the label "X" jazz releases has been brisk. Bodes well for the rest of the series. . . . Victor signed Jaye P. Morgan. . . . Sarah Vaughan cut eight sides for Em Arcy with her present trio (Roy Hargrove, Joe Benjamin, and John Malachi). . . . John Levy, George Shearing's manager, has signed west coast singer Ernie Andrews.

### CHICAGO

Art Tatum's trio and Bill Russo's quintet are current at the Blue Note, with Stan Kenton alumnus Conte Candoli coming in on May 14 with his unit. Alternate attraction will be Rose Murphy (remember?). . . . The Leucona Cuban Boys revue hit the Edgewater Beach hotel on May 11 for a month's stand. . . . Lurlean Hunter now singing her velvety songs at the Cloister room of the Maryland hotel.

Nat Cole's *Chez Paree* date was moved up to May 26. Sophie Tucker and the Mary Kaye trio remain there until Nat arrives. . . . The Blue Angel dropped the Monday night *I Come for to Sing* sessions. . . . At the ballroom's, George Rank's ork comes to Melody Mill May 12 and Jimmy Featherstone inaugurated the new Regent terperly on the southwest side.

Art Kassel's ork was supplanted by Gay Claridge's crew at the Martini. . . . Tiffany Records waxed four sides by Carl Ravazza, and Jan Garber cut four for Dot. . . . Georgia Gibbs is headlining the International Brotherhood of Electrical Workers shows, May 3-8. . . . WNBQ is placing its stereophonic sound broadcasts on a regular monthly basis. Joseph Gallicchio, the NBC orchestra, and a guest star featured on each stanza.

### HOLLYWOOD

JAZZ NOTES: New hotspot in the southwest side of L.A. is the Californian (Santa Barbara Ave. near Western), managed by Chuck Landis, formerly of the Tiffany club, and with a combo headlined by Max Roach, Sonny Stitt, and trumpet-comee Clifford Brown. And we item belatedly that Max Roach's spot at drums with the Howard Rumsey Lighthouse All-Stars at Hermosa Beach was taken by Stan Levey, recently of the Kenton crew. . . . In the Hollywood hangouts as this went to press the spotlight was on Art Tatum at the Royal Room, George Auld, with a rhythm trio, at the Tailspin. Each was pulling these clubs out of recent slumps.

DANCE BEAT: Spade Cooley in a string of combination dance and TV shows from Pomona's Rainbow Gardens during April and May (Saturday nights) while Les Brown took over Saturday nights at Al Donahue's Santa Monica ballroom while Donahue fulfilled commitments he made prior to becoming bandleader-operator of the beach dancery. . . . Jimmie Grier, whose band was the take-off point for Bing Crosby at Ambassador Hotel's Coconut Grove in 1931, now heading small (but very pleasing) little band at same hotel's Casino room, cocktail spot a few steps from the famous Grove. Said Jimmie: "I don't work so hard, I have more fun, and make more money than in the big-band days."

ADDED NOTES: Look for Marilyn Monroe's disc debut on Victor with a soundtrack album from her next picture, *River of No Return*. . . . Watch for a lively autobiography of a musician (and a contribution to the jazz story) in *The Blue Violin*. The subject is Joe Venuti, with a foreword by B. Crosby. . . . Benny Carter supervising platter session for Jimmy Maddin, the Ray Bolger protege (*Down Beat*, Feb. 10). During the summer Bolger will reissue those filmed TV shows he did with Maddin, whose Mambo rights at Hollywood's Mural Room are so big the blues-singing saxist-bandleader-entertainer will add more Spanish accent to his act.

NOTABLE QUOTES (from an article in *Theme* magazine on Gerry Mulligan by Arlene (Mrs. Mulligan): "All art forms are acts of love, and for a man to perform nightly the rites of love before an audience not completely attentive is shattering."

### GOSH!

SAN FRANCISCO—Keith Wendell Erickson, his wife Jean, and John Leoni, all of Oakland, were arrested in Fresno in April and charged with bilking hopeful songwriters. Erickson and Leoni at one time operated Twentieth Century Music, an Oakland firm that sponsored a radio program looking for talent and which issued Horizon Records, a label recording only new songwriters' material. Fresno deputy district attorney Walter Rich-

ardson said the trio took a Fresno State College professor, E. P. Womak, for \$5,000 for a partnership and bilked another songwriter, a chemist, out of \$10,000. Like Barnum said. . . . Buddy Motesinger now on piano, with Joe Mullen on bass, at the Golden Nugget. . . . George Probert cut several sides in L. A. with the Firehouse Five and then returned to the Marty Marsala band (Turn to Page 17)

# Caught In The Act

Danny Thomas, Joyce Taylor; Chez Paree, Chicago

In the year or more which has passed since Thomas was last in Chicago, he has scored heavily on television in a situation family show. Of course, there is a good cast in that show, and usually the story line is such that it appeals to the average folks. And while Thomas does a lot of singing on these shows, it is obviously not this factor which has sold the program.

Now Thomas returns to the scene of his earliest triumphs, and he does a most commendable job of pleasing those persons who were his loyal followers in the early '40s. He works hard, wisely sticks to his comedy routines, and after he gets past the gab about the TV show, he is the same great entertainer of old. And proof of this is the fact that the ropes were up nightly at the Chez, where it takes a top attraction to accomplish this feat.

Taking a big jump forward is Joyce Taylor, who holds down the No. 2 spot on this bill. This youngster was making only her third start in a night club, backed with

Trude Adams, Village Vanguard; New York

It would appear that Max Gordon, the Geiger counter for talent at the Vanguard and the Blue Angel, has another find. Trude Adams may not hit with the immediate impact that some of his other importations have, but the girl has the potential for a long-term career in Broadway shows and perhaps later, the kind of top rooms that Celeste Holm and Martha Wright play.

Trude already has appeared on midwestern and New York television and has played the Bismark hotel in Chicago, the Park Plaza in St. Louis, and Copa City in Florida. She's done musical comedy in Kansas City, Mo., and Cohasset, and was Dolores Gray's understudy in *Two on the Aisle*. She's ready for the major leagues.

What impresses most is the quality of her voice. It has a softly, full but not overripe richness, and is handled with the kind of relaxed control throughout its range that comes from confidence. Her enunciation is bracingly clear, and her intonation is fine.

Added to this is an infectious verve that projects crisply to an audience. On tunes like *I Like My Love Romantic* and *Spring Will Be a Little Late This Year*, Trude builds a satisfying if not yet magnetic mood. She also can romp wittingly through a bright specialty number like *You Can't Go Too Far in a European Car* (*There Just Isn't Space*).

She founders, however, on an out-of-context version of *Joshua* that is confused in its intent and finally winds up as if she were in-

Eartha Kitt, El Rancho Vegas, Las Vegas

Eartha Kitt established herself as a solid SRO attraction during her Vegas debut at El Rancho Vegas. Headlining a Tom Douglas revue in the newly decorated Opera House (designed after the famous Piper's in Virginia City, they say. But a lavishly whimsical architectural atavism, it is), the former Katherine Dunham dancer palmed the cognoscenti as well as tourists.

The "Bad Eartha" faced an expectant audience and immediately electrified auditors with *I Want to Be Evil*. On a plaintive kick, she spied *Nobody Wants You When You're Down and Out*, sequenced by the Victor Young special which posed the logical question of *What Have You Got if You Haven't Got Love?* During this Q. & A. songspiel, Miss K. had ample opportunity to use her flair for comedy and improvisation, also to show off her Don Loper creation.

Benny Goodman Sextet, Blue Note, Chicago

Benny Goodman hand-picked an exciting little group to play his two-week date at the Blue Note that started on Good Friday. True, it didn't engender the electric feeling the septet he brought in two years ago did, but the capacity houses almost every night were more than satisfied with the brand of jazz manufactured by BG, Charlie Shavers, and the rhythm section

only a few but very good, Mercury records.

That Miss Taylor has a bright future in the music business is just as certain as that there will be a tomorrow. She certainly has the appearance, the voice, and the ambition. Well-gowned and working against a noisy background at the show caught, singer did well with her five tunes before making room for Danny.

Despite some nationwide controversy in recent weeks, Miss Taylor appears to be getting the one thing she now lacks—a lot of experience. Her management obviously has been bringing her along as quickly as possible, in fact a lot faster than is usually the case, and it would appear that a few more records and personal appearances are in order before taking a proposed step to motion pictures.

Rounding out the strong bill were Carolyn Ayres and her Es-corts, a dance team, and Phil Levant and his orchestra, who played the show caught. Walter Popp continues as Thomas' accompanist.

—reiser



Trude Adams

viting the warrior up for a drink after he gets through battering down the walls. Joshua just doesn't take to chi-chi treatment.

Also on the slightly negative side is an occasionally hyperactive use of hand gestures. The hands should be as subtly muted and as flexible as the lighting. When they become obvious, a stiffness results. But what counts is Trude's superior voice and her ability to use it. And her looks. Hers is the brahmy casual beauty of an energetic Sarah Lawrence senior who digs both James Joyce and Brubeck. This one really lights up a room. —ast

With the crowd completely won over by this time, Eartha turned on the sultry sexiness—by now one of her trademarks—working her way with tongue in cheek through the oldie, *Let's Fall in Love*. *Apres Moi* demonstrated linguistic ability, while the followup, *You Fascinate Me*, just showed off Miss Kitt. Naturally she wowed the crowds with *C'est si Bon*, *Somebody Bad Stole De Wedding Bell*, and *Santa Baby*, proving the effectiveness of hit records. *Baby Adios* was the wrapup, giving the singer a chance to do a "shuffle-off," for peak plaudits.

Whatever may be lacking in vocal quality is more than made up by those scampish facial expressions and sinuous movements, subtly exercised. Guitarist Milton Norman and conductor-arranger Bill Loose aided and abetted the Bob Ellis house ork and all music was well patterned for backgrounds.

—henry lewy

but with no noticeable loss of technique. His tone, however, seems to be somewhat flatter and more classical in sound than we have ever heard.

But he is always the splendid jazzman—ever in command, a seeker of new methods of expression, and the epitome of taste.

Rest of the men were in good form. Shavers played restrainedly in a mute most of the time, and Powell flashed tremendous technique. But his playing seemed to indicate that Mel spent little time listening to contemporary jazz development during his years of seclusion and study with classical Paul Hindemith.

It is unfortunate that Benny no longer cares to face the rigors of travel—the business he could do with a combo like this would have many a club owner doing hand-springs.

—jack

Duke Ellington Ork, Downbeat, San Francisco

It's been at least 10 years since this reviewer has heard Ellington in a night club. The theater Ellington and the concert Ellington and the one-niter Ellington are all familiar. This one is not, and perhaps because of that it is all the more impressive. Opening Easter Week, which is like opening New Year's NIGHT, Duke drew a very strong crowd and sent them all away spouting praise of the band.

This was by all odds the best Ellington these ears have heard in some time. A marvelously swinging, happy, entertaining, classy, and exciting group they sounded simply terrific on such Ellington standards as *The Mooche*, *Perdido*, and *'A Train*. Ray Nance, a true crowd-pleaser in a spot like this, sang a great *Sittin' and a Rockin'* and *'A Train a la Bette Roche*. Cat Anderson had a fine solo performance on *Summertime*; Harry Carney, king of all baritone sax men of all time, did a new composition, *Serious Serenade*; Rick Henderson blew as modern an alto as you could wish on *All the Things You Are*, and Paul Gonzales was featured on a number of tenor solos.

Jimmy Griason's vocals, while they did not move us to the extent they do the audience, were nevertheless extremely successful presentations. Dave Black, a young Philadelphia drummer does an extended version of *Skin Deep* with a number of percussive innovations that brings down the house.

The over-all sound of the band is bright and modern without sacrificing any of the traditional—and indispensable—Ellington viscous, rolling swing. It's really a band full of surprises—new riffs on old choruses and, in an orchestra traditionally biased, looking as though they were having a ball themselves. If they start getting this spirit and sound on record, Duke may be in for a revival. He certainly deserves it.

—ralph j. gleason



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# Four Freshmen Give Thanks To Kenton For His Support

By Bob Falford

Toronto—When the Four Freshmen reach the top—and there are signs they're due to make it soon—they'll be able to thank Stan Kenton, more than any other person, for getting them there.

Ross Barbour—nominal leader, drummer, and third voice with the group—tells why.

"Stan's sort of made us his hobby," he said. "He's been watching, advising, and helping us ever since he first heard us four years ago."

"It was in the Esquire Club in Dayton, Ohio, and we'd never met Stan. But we were very much influenced by his band's work, particularly the Pastels' work, and I think that's what made him notice us first."

Stays Till Closing

Kenton stayed until closing, and the group heard, not without a certain amount of awe, as Kenton said he would like to hear them on Capitol records.

Shortly thereafter, they tested for Capitol and immediately were offered a contract. After several months, when they had saved enough money, they traveled to Los Angeles for the record date. So far they haven't had a hit, but sales have gone up with each record.

Kenton is still their No. 1 rooster. "Every time we start thinking the road is a terrible drag and we consider giving up, Stan comes along and cheers us up, and we get going again," Barbour says.

Group Personnel

The group consists of Barbour, 25; Don, his brother, 26, who sings the second part and plays guitar; Bob Flanigan, 27, who sings lead and plays trombone and bass, and Ken Errain, 26, who sings the bottom part and plays trumpet and bass.

After a number of jobs in sub-normal clubs, they won a small movie part—in *Rich, Young, and Pretty*—and began to work steadily in first-rate clubs.

Their presentation now is an effective mixture of ballads, mild humor, and modern jazz. But their group vocal work is still the most



The Four Freshmen (l. to r.): Bob Flanigan, Ross Barbour, Ken Errain, Don Barbour.

important part of their act. "On any of our instruments," Barbour says, "there are probably a couple of dozen guys who could cut us, so we work hard on the vocals."

# Fontane Sisters Quit RCA, Sign With Dot

New York—The Fontane Sisters, Perry Como's cohorts on his television show for several seasons and with Victor for nearly as long, have left RCA to sign with the Dot label, which plans their first release for mid-May.

# The Amazing Buddy Rich Likes the New Sound of K. Zildjian Cymbals



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# Latin Music Can Revive Dance Biz, Says Leader

By Mary English

Hollywood—What's wrong with the dance band business in the U.S.? Nothing that a good Spanish accent and a swinging south-of-the-border beat won't cure. That's the opinion of Jorge Dominguez, leader of the "Lecuona Cuban Boys" orchestra and Latin-rhythm revue, which in its first appearance at the Cocoanut Grove was pulling more dancers to the floor on every set than any band in recent times.

And inasmuch as the alternate dance unit, the Facundo Rivero quintet, is also a samba swingers' combo, this means that an evening of dancing at the Ambassador hotel's famous dine-dance & show spot was an evening devoted 100 per cent to sambos, mambo, guarachas, boleros, etc. They had the Grove's ordinarily rather sedate supper-dance patrons shaking everything they had for all it was

worth, and sometimes more, but obviously having the time of their lives.

### Pockets?

We overheard one diamond-encrusted old gal observe, "I feel like my pockets were full of Mexican jumping beans!" (But she didn't say "pockets"—and this at the Grove!)

An interview with Senor Jorge, conducted back of the Grove's bandstand between sets, was more or less of a co-operative venture, as the senor, like Perez Prado, speaks little English, but we made out very well with members of his organization.

Nelle Castell, fiery little dancer in the Latin-American revue packaged with the band, had this explanation for the big increase in the popularity of Latin-style social dancing in this country:

"The dances I do in the show are just variations of the samba, the

mambo, and the other recreation dances, I just throw out a little more here, pull out a little more there, move the legs a little faster, a little higher. And wear not so much clothes." (Plenty not so much clothes.)

"American women love to do the Latin-American dancing for pleasure dancing because it gives them a chance to be—what you call eat?—less inhibited. The American woman, when she dances the mambo, the samba, the guaracha, or any of them, she can shake it a little, or she can shake out a lot, depending on who she is and where she is—but she has to shake out!"

It's worth noting that Miss Castell is an authority on shaking things. She concludes her act with a round of the ring-side tables that, at the Grove, had the boys, old and young, standing on their feet shouting, "Olé olé!"

### Much Pleasure

Gerardo Bruguera, who plays sax and is one of the seven original members who have been with the band since it was organized by Cuban composer Ernesto Lecuona ("Malaguena, Bress and I, Siboney, et al) in 1932, observed:

"We have always enjoyed popularity, but never have I seen so much pleasure and excitement among dancers as on this trip to the coast. Maybe the success of Prado here aroused interest. But of course, the great Prado's music is to ours what the great Stan Kenton's is to the great Harry James band. Prado plays for listeners; we play for dancers."

Francisco (Pancho) Meleros, pianist-arranger-music director, commented:

"The reason for the rapidly growing popularity of Latin-American music for dancing is that the dances are basically simple. One little easily picked up step is all you really have to learn. And you can dance with anyone, anywhere, who knows it."

"Your American fox-trot is one dance for a youngster, something else for an older person. And it's one thing in San Francisco, something else in Miami. This is the big headache for American bandleaders with their highly stylized arrangements. A good dance arrangement in New York may not be good in New Orleans."

The Lecuona Cuban Boys have been in this country so long and successfully now that all are members of Jimmy Petrillo's AFM. If you haven't heard much about them, it's probably because up to now they have been active mainly in Miami, New York, and here (once for a picture in 1943, and at the Trocadero in 1946), the only big centers of interest in Latin-American music until recently.

On this tour they will play Chicago (the Edgewater Beach) and other major hotel spots—so it looks like the gals all over are learning to "shake out," as Senorita Castell says. And she's right. It's fun!

\*Ernesto Lecuona has not traveled with the band for many years, but contrary to widespread belief, is very much alive, and living in his native Cuba.

# Filmland Up Beat



Jonie Taps, onetime manager of the Shapiro-Bernstein publishing company and now a prominent Hollywood producer (Columbia Pictures), confers with Columbia music director and composer Freddie Karger.

# Hollywood Learning To 'Sell' Films With Music

By CHARLES EMGE

Hollywood—An interesting development during the past year has been the film industry's belated discovery of the possibilities of music in pictures as a medium of exploitation.

Columbia, where effective use was made of the music in such films as *Miss Sadie Thompson*, *The Wild One*, and the forthcoming *Indiscretions of an American Wife* (the Jo Stafford-Liberace recordings of *Indiscretion*, a song based on a theme from the score, is already getting a good play), seems to be out in front in this respect.

The credit is probably due to Columbia producer Jonie Taps, who, as a former publishing man—he gave Shapiro-Bernstein solid sellers like *The Last Round-Up*, *Old Spinning Wheel*, and *Red Sails in the Sunset*—was well aware of the promotional potential in songs when he came to Columbia in 1945 to produce a series of unpretentious but profitable films.

They starred Frankie Laine and Billy Daniels and featured other music personalities such as Kay Starr, the Mills Brothers, Connie Russell, and the Bell Sisters.

Jonie knew that there were dollars in the boxoffice for every one of their phonograph record hits.

And now, in addition to producing his own pictures (he's currently on *Three for the Show*, a CinemaScope Technicolor opus with Betty Grable, the Champions, and Jack Lemmon) Jonie sits in with other Columbia producers when they are selecting songs and musical talent and acts as consultant to the promotion department in spotting music that can be used to advantage in "selling" their pictures.

The most important single channel in film-song promotion is, as in other fields of music, the disc jockey, said Jonie in answer to a question, adding:

"But the big thing is to get your song identified with your picture, even if you have to change the title of one or the other. Our big song in *Sadie Thompson* was originally *Blue Pacific Blues*, but when we realized it was going to be the big song—you never know for sure—we changed it in all our exploitation to *The Sadie Thompson Song*, and that title is accepted.

"And soundtrack albums are very important. Few people would have associated the *My Secret Love* with the picture *Calamity Jane* had it not been for the success of the Doris Day version right from the track. This led disc jockeys to mention the picture just as a matter of interest."

What about the importance of background music or underscoring from the viewpoint of the promo-

tion department, we asked. Jonie's comment:

"No matter how fine a score is in the opinion of music critics, it means little in selling the picture to the public unless the composer can come up with a theme that can be popularized as a title song—like Heinz Roemheld's *Ruby*, or Herschel Gilbert's *The Moon Is Blue*, and, of course, Tiomkin's interpolation of his *High Noon* song into the score of that picture."

STUDIO NOTES: Benny Goodman is expected in Hollywood next month for consultations with producer Aaron Rosenberg at Universal on script for *The Benny Goodman Story* (*Down Beat*, May 5). The big problem is to devise an effective ending. The real climax of the Goodman story was that Carnegie Hall concert. But similar, though phony, sequences have been used in so many trite films that its effectiveness now is questionable. . . . The next Cinerama production, now in the making, will have a jazz session filmed and recorded in New Orleans. . . . Singer Carol Richards, soundtrack voice in a portion of *The Robe*, has filed a \$400,000 suit against the company that put out phonograph records of it. She says she gave no permission—and received no payment—for the use in that form.

Dick Roberts of Good Time Jazz record company's "Banjo Kings" is coaching Kirk Douglas for some strumming bits he's supposed to do in his next picture, *20,000 Leagues Under the Sea*. . . . At MGM, where Vic Damone is regarded as bigger boxoffice than ever since his army stint, they have announced him for at least half a dozen pictures. Most recent is a co-starring role with Jane Powell in the Sigmund Romberg biofilm, *Deep in My Heart*.

# Jack Benny's Show Set At Dallas Fair

Dallas, Texas—Jack Benny's variety show will start this year's season of Dallas State Fair Musicals at the 4,285-seat auditorium here. The first of Benny's 14 performances will take place June 14. This 13th consecutive season will last 12 weeks. The five musicals to be presented are *Wish You Were Here* (June 28-July 11); *Hazel Flagg* (July 12-25); *Naughty Marietta* (July 26-Aug. 8); *Panama Hattie* (Aug. 9-22), and *Wonderful Town* (Aug. 24-Sept. 5).

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LOOK, MA, no cables. Lu and Su Smith, singers in Ben Blue's revue, premiered the new wireless mike at Hotel Flamingo, Las Vegas, recently. See story below for results.

# Wireless Microphone Gets Night Club Tryout

Las Vegas — The long-awaited premiere and tests-in-action of Shure Brothers, Inc., "Vagabond 88" wireless microphone took place recently at the Hotel Flamingo. The system responded and performed excellently during all phases of a typical night club production.

Utilized for vocal solos within dance routines, where mike cables often foul up the action, the hand-held mike is a nitery choreographer's dream. When used for mobile song projection, as in the case of the kinetic Smith Sisters, and for a full cast in comedy sketches by Ben Blue & Company, the Vagabond proved its value.

The mike gave crisp sharpness to all music and dialogue. Sounds go through a hand-held transmitting unit into receiver on the bandstand and thence into McIntosh amplifiers and two Altec 820s.

Tests were conducted by Fred Jones and Jim Harford. They have installed most of the present sound systems along the Strip and pre-

dict that all seven of the plush resort hotels will be using Vagabonds before the year is out, augmenting standard mike equipment.

The Vagabond has a short-range induction system having three major components, the hand-held transmitter, the receiver located near the transmitting unit, and a receiving antenna which is usually a wire loop surrounding the area to be used. The audio signal, amplified by the receiver and fed into the sound system, is amplified further for optimum room level during shows.

The hand unit contains one 30-volt B battery and one 1.3-volt mercury cell. It is suggested that batteries be replaced after 30 operating hours. Signal strength of this nonlicensed transmitter is limited by law. Therefore, a useful operating area has been set at upwards of 5,000 feet from the receiver.

Carrier frequency is approximately 2.1 megacycles, frequency

# Records, Hi-Fi



## Why Do People Write Columns? Reader Asks

By ROBERT OAKES JORDAN

When you pursue some form of activity that attracts letters from the reading public, you have invited the advice, criticism, and questions of a broad collected intellect. Letters from the intelligent, the kind, and the genuinely interested outnumber those from the gripers.

Each letter presents a problem of a reply, either of what to say or how to say it. The letter which tests technical knowledge is no more difficult to answer than the demanding letter, which requires mostly restraint to answer politely. Somehow, columnists on any subject are exposed to what almost amounts to an occupational disease: acute-authority-on-all-subjects-itis. If they are not careful, answers soon come quicker than questions, and if the answers fail to satisfy, it is the question that gets the blame.

Becoming steadily more glib on one subject, the columnist may focus so long on a single point of view that he is forced to do something to relieve the strain. The danger lies in the sudden shift of authority and conviction to a new area in which there may be no basis for them.

### Tipper

A columnist who pays close attention to the requests and response that his work brings in can keep his perspective as well as his sense of humor. Many questions can be answered by stating a few facts, but then there was the reader who asked how to hook up a tape recorder to the phone line to catch a wayward husband.

The ones which require restraint are those which demand flatly, "Send any or all books, literature, and information on the following subjects (here they list everything that has the remotest connection with tape recording)." But the majority of letters are not only stimulating but put in such a way that I am glad to dig deep, if necessary, to provide a thorough and helpful answer. If I succeed, it helps both of us.

Last week a letter posed the question of the year from a 14-year-old. It leveled my ego considerably. This young gentleman wrote: "I have read your column

modulated, with a peak deviation of 25 kilocycles. The frequency response of the Vagabond is stated by Shure Brothers to be from 70 to 10,000 cps. Professional price is \$700, plus installation.

in *Down Beat* every issue and I have been wondering why a person writes a column." He went on to ask: "Even in *Down Beat* I see in different columns that talk about the same subject, music and all and sometimes these writers say, opposite things. Who are the ones who know? Who do I believe?"

### Tough Answer

Well, John, the answer to your first question is difficult. When one tries to analyze the reason for writing a column for any publication, the only answer that comes to mind readily is that the columnist feels he has something important to say. It can be constructive, educational, humorous, and informative.

I am by no means a professional columnist and I am not wholly qualified to speak for anyone but myself. The blank sheet in my typewriter directly involves only you—the reader—and myself. My responsibility is to write with integrity what might interest you most at a particular time. One aspect of this is to help you, as a potential buyer of equipment, to evaluate advertising claims. I am also interested in pointing out the many fine, reliable manufacturers whose advertising not only sounds good, but is backed up with excellent products.

They are mentioned in the

column in the hope that the buyer will be able to save himself grief in the long run. If the equipment were simply to be judged by the eyes and ears, there would be no reason to take someone else's opinion on it.

### Testing Equipment

A professional scientist gathers the evidence by the use of accurate instruments in the laboratory. The various testing devices are not only numerous but costly, and certainly no one who had no other use for them would want to own them. In addition to being used for the many other projects of my laboratory, these instruments are there to test, for you and other readers, equipment which is sent to me by the manufacturers.

Results of these tests are passed on to you if the equipment is found to live up to the claims made for it. Thorough, valid tests are made. Also, the information is given to readers who write for guidance on buying. Hundreds of letters have been answered personally and with an effort to pass on whatever valuable information was known about the machine in question. I can do a better job of this if readers will be as specific as they can about their needs, and also give some idea of the extent of their technical and mechanical background. Letters like yours, John, from those who have just started in the new field of magnetic recording or high quality sound reproduction, are a special challenge.

To answer your question, *Tape Measure* is written as one of the products of years of work in the field of electronics. Long practiced methods of investigation combined with the accurate findings of laboratory instruments produces, I trust, a worthwhile opinion of tape devices, which are only to be judged by these methods.

Assembling the material for each column is a pleasant task, and letters like yours, whether they agree or not, add even more interest than I already have in testing the new tape equipment.

(Ed. Note: Send questions to Robert Oakes Jordan at 929 Marion Ave., Highland Park, Ill.)

## Hi-Fi Flashes

Regency Division of I.D.E.A. of Indianapolis, which has been making the Regency HF-1000 for \$1,000, is going into the more moderate price field with an audio amplifier said to incorporate many of the features

of the higher priced unit. Model HF-150, which retails at \$99.50, has a pre-amp and power supply with ecutechons. There are five controls: bass, treble, loudness, level, record compensation, and input selector. It has a rated output of 12 watts and a frequency response of 20 to 40,000 cps within 1/2 db.

Bell Sound Systems has redesigned its Model 2199 amplifier. The new unit, 2199-B, features a seven-position equalization and selector switch to compensate for five

types of records—78 rpm, Col-Lp, RCA-AES-NARTB, FFRR, and European—and for radio and tape. The loudness control is calibrated and continuously variable throughout the range from 0 to minus 40 db. Special input for fm and ceramic pickups is provided. Output power is 12 watts at one-half of one percent distortion, with a peak of 20 watts.

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



# George Shearing

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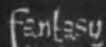


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# The Devil's Advocate

By Mason Sargent

Leslie Caron stated (*Down Beat*, April 7) that her rhythm as a dancer improved once she came to the United States because "almost any American has a good sense of rhythm." Miss Caron would be surprised to find out how few American dancers have even an adequate sense of rhythm, let alone a keenly improvisatory one.

This is becoming appallingly clear as more ballet and modern dance companies use choreography based on complex contemporary music, and in some cases, jazz. Several times this season, sensitive performances have been marred because the dancers had no idea where the beat was.

A lot of this comes from the old ballet tradition. In many famous companies years ago, a dancer who used to count to music was jeered by the rest of the company as being unmusical. You were supposed to "feel" the beat.

### Pretty Ridiculous

Just feeling the beat can get pretty ridiculous when you dance to Schoenberg or Stravinsky or, as one company does, to a Kenton-Rugolo work. Unfortunately, many dance teachers are as square rhythmically as their pupils, so the ineptitude is handed on. A significant exception is dancer-teacher Danny

Daniels, who underlined the foregoing points in a recent lecture in Ann Hutchinson's excellent *Dance Information Please* series at Juilliard.

Daniels was featured on Agnes de Mille's recent national tour, the one that introduced the Billy Taylor-Anna Sokolow work on ragtime. He is one dancer who also has studied music, and in his teaching of dancers, he begins with rhythm fundamentals. And he wonders—as do I—how many current professional dancers know the difference, let's say, between an upbeat and a downbeat.

For unusual rhythmic kicks, incidentally, I'd recommend a recent Columbia recording of Morton Gould's *Tap Dances Concerto* (Columbia ML-2215). In the work, Daniels' tap dancing carries the solo line as an instrument would, and the rhythmic interplay between him and the orchestra is dizzily stimulating. Daniels will perform the composition with the New York Philharmonic July 12 at Lewisohn stadium.

Our Astonishing Critics: When the Pittsburgh Symphony orchestra came to Carnegie hall recently under the direction of William Steinberg, the occasion was important enough for two of New York's major critics to attend. There were only two numbers on the program—a Schubert symphony and Mahler's *Das Lied von der Erde*. A relatively uncomplicated night for a critic, you'd think.

### Harrison Version

So the next morning, Jay Harrison of the *Herald Tribune* wrote: "... the delectable Schubert sym-

# Classical Codas

Former concertgoers slow the contemporary box office by staying home and watching television—but artists sometimes prefer TV in the parlor to travel too. Lily Pons has canceled all her European engagements for this summer, to concentrate on video shots at home, plus occasional appearances at New York's Lewisohn stadium and the Hollywood Bowl.

Igor Stravinsky was banned from the Rome Opera House because he wasn't wearing a tuxedo. The management apologized next day... Lauritz Melchior, erst-

while Wagnerian tenor, has signed to sing the role of a sultan in Guy Lombardo's production, *Arabian Nights*, opening June 24 at the Jones Beach Marine amphitheater. The Minneapolis Symphony did a bit of addition and found it was playing its 5,000th concert April 9. Found too, that it has done so much traveling that 3,203 of the programs have been on the road, only 1,797 at home... Antal Dorati conducted the Minneapolisans a week before the anniversary concert in the first complete performance of Charles Ives' *Holidays* symphony, written more than 30 years ago.

Which proves again the refreshing if confusing fact that there just isn't any ultimate authority on taste, whether you have a byline or not. But it's sure frustrating for the performers. Jeanmaire may have the easiest answer: "I only read the reviews where they say I'm good."

# Composing At Loose Ends

New York—For years, a few of the more rebellious contemporary composers have been experimenting with composition-by-chance.

John Cage, for example, once wrote a work which called for several radios as part of the performing group. At a given point in the score, the radios were turned on—each to a different station. The result—new sound patterns by chance.

Then there is Morton Feldman, some of whose work calls for only a certain number of notes—but he doesn't specify which ones.

The newest meahugene (Sanskrit for seer) is Earle Brown. According to the *New York Times*, "His idea is to provide only a given number of loose pages of music and then to let the performer play them in any order, or, if he chooses, upside down.... He calls this flexible work *Twenty-Five Pages*."

Man, I goofed. I came in sideways!

# With Strings

San Francisco—The San Francisco Symphony orchestra has been offered \$200,000 for an endowment fund by Edward Hobfeld, trustee for the May T. Morrison estate.

The grant is contingent, however, on the raising of an additional \$300,000 by public subscription. The public campaign begins July 15.



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# CLASSICS IN CAPSULE

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

### New Directions

Disc Data	Ratings	Comments
BONDEGGER: <i>Symphony No. 2</i> DEFFER: <i>Symphony No. 2</i> N.C.M. String Orchestra, Igor Solomon. N.C.M. EB164, 12".	★★★★ Performance ★★★★ Recording	● First time out on LP for both of these unheeded, sensitive works. Solomon invents the Bondegger with a stirring kind of soaring vigor, pushes the River to hard-driving argumentativeness. The recording is almost as brilliant as his direction.
McDONALD: <i>Suite From Childhood/CAPLET: The Book of the Red Death</i> . Ann Mason Stockton, harp, with Concert Arts Orchestra, Falls Station. CAPITOL PE255, 12".	★★★ Performance ★★★★ Recording	● This sounds like a weird mixture of nursery rhyme and mortal terror, but the oddball theme on which Earl McDonald works his variations are only a talking-off point for his suite for harp and orchestra. Andre Caplet's melodramatic opera is a real spine-chiller which would make an ideal movie replete with changes of pace, for a hall of apocals and spiders, haunted houses and alding doors.
VAUGHAN WILLIAMS: <i>The Wasps and Old King Cole</i> . Philadelphia Friends of Music Orchestra, Sir Adrian Boult. VERMINGTON WL 5238, 12".	★★★★ Performance ★★★★ Recording	● Like the above, this is a contrast of nursery tune and high tragedy, but here the contrast is more sharply defined. Both works date from the '20s but come under the "new directions" heading because they're seldom heard and new to LP. Sir Adrian gives them exemplary readings, but the two sides' total scope is not record-cutting by Westminster's high standards.

### Standards

BEETHOVEN: <i>Piano Concerto No. 4</i> . Solomon, with Philadelphia Orchestra, Andre Cluytens. HEB MASTER'S VOICE LHMV-1054, 12".	★★★★ Performance ★★★★ Recording	● Solomon's solo deserves five stars, Cluytens' accompaniment only three, to ease you sure about how we arrived at four stars for performance. The reproduction is among the most thrilling trans-Atlantic tapes of the year.
RAVEL: <i>Three orchestral pieces</i> /LAURE: <i>Follies and Melodrama</i> . London Symphony, Gustav Fuleit. N.C.M. EB116, 12".	★★★ Performance ★★★★ Recording	● Fuleit whams the emphasis deftly across at the right places in Ravel's <i>Alborada del Gracioso</i> and <i>Une Barque sur L'Ocean</i> , less adroitly in the <i>Pavane</i> . The <i>Follies</i> suite, well balanced, could use more feeling.
HIRSHY-KORSAKOFF: <i>Sandwich</i> . Boston Symphony No. 2. Detroit Symphony, Paul Paray. MERCURY MC9022, 12".	★★★ Performance ★★★★ Recording	● The overture is the featured side of this record, but the highlight of the plate is the finale of the second movement in the <i>Sandwich</i> , when the crowd goes crashing through your speaker with thrilling impact.

### Rare Vintages

DANEI: <i>Two Sonatas for French Horn and Piano</i> . Franz Koch, Louis Grunbaum. S. F. A. SP45, 12".	★★★★ Performance ★★★★ Recording	● Whoddays man, you never heard of Franz Danei? A busy man in his day (1763-1836), he wrote more music than you'd guess by looking at the LP lists, in which this is his first disc. There haven't been two more charming discs in a long time than these.
DOWLAND (and his contemporaries): <i>Songs, Joss de Anglans, lute and guitar</i> . Fredrick Fuller, organ. E. M. S. EMS11, 12".	★★★★ Performance ★★★★ Recording	● Confidentially, the lute is nowhere and never was, and the instrumentalist fills in on guitar every time he isn't accompanying the vocalist. The songs, dating to the 16th Century, are more than interesting in mood, and beautifully sung.

### Life Among The Vocalists

JUSTEN: <i>Songs, Sara Mae Enchanted</i> . soprano; William McCann, tenor; Warner Justen, piano. S. F. A. SP46, 12".	★★★★ Performance ★★★★ Recording	● A concert recital like this is a salute to the versatility of Justen, whose piano is as symphonic as his composition is imaginative. Yet, it's too precious for most tastes.
ERNA MILAROV, soprano. <i>Actes by Verdi, Puccini, Massenet</i> . With Robert Shaw Chorale, SCA Victor Orchestra, Renato Cellini. BCA-VICTOR L 1777, 12".	★★★★ Performance ★★★★ Recording	● Good, all-out, old-fashioned staging, in a collection of rarities from "La Forza del Destino," "La Gioconda," "Aida," "Traviata" and "Cavalleria." Here's opera with the prettiness of a perfume bottle, and it's fun on an American label for a change.
BONICETTI: <i>Actes, Cesare Valletti, tenor, Symphony Orchestra of Radio Italiana</i> . CEPRA AB014, 12".	★★★ Performance ★★★★ Recording	● In seven selections from <i>Elisir de Love</i> , <i>Daughter of the Regiment</i> and <i>Don Pasquale</i> , Valletti sings with purity, clarity, resiliency, everything but conviction and warmth.

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# Popular Records

DOWN BEAT

## 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.

- Billy Eckstine—*Seabreeze* (MGM).....Velvety texture
- Felicia Sanders—*Love Affair* (Col).....Felicia at her best
- Frank Sinatra—*Don't Worry About Me* (Cap).....Superb
- Fran Warren—*Just Friends* (MGM).....Will win friends

## 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.

- Janet Brice—*Pop Corn for You* (Decca).....Could be very big
- Tony Bennett—*Until Yesterday/Please Driver* (Col).....Until is special-made for Tony
- Dick Contino—*Goodbye My Love/A Gay Ranchero* (Merc).....Love is Dick's first vocal
- Don Cornell—*Little Lucy/Believe in Me* (Coral).....Lucy is catchy
- Billy Eckstine—*Seabreeze/No One But You* (MGM).....Seabreeze should waft some platters
- Four Knights—*I Was Meant for You/They Tell Me* (Cap).....Meant has the gimmicks
- Mario Lanza—*Beloved/I'll Walk with God* (RCA).....Sales will be heavy
- Liberace—*Beer Barrel Polka/12th Street Rag* (Col).....Mile-a-minute fingering is potent
- Betty Madigan—*Joey/And So I Walked Home* (MGM).....Joey is sugary
- Helen O'Connell—*Sorry, Sorry, Sorry* (Cap).....Cute and catchy
- Felicia Sanders—*Love Affair* (Col).....Quality, plus sales potential
- Al Wallace—*No Love Will Be Real* (Label "X").....A sleeper

## VOCALISTS

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

- Harry Belafonte—*Pretty as a Rainbow/Acorn in the Meadow* (RCA).....A warm May for Pretty
- Janet Brice—*Pop Corn for You/Blame It on My Youth* (Decca).....A big little girl
- Bing Crosby & Donald O'Connor—*If There's Anybody Here/Back in the Old Routine* (Decca).....Nostalgically well done
- Bill Darnell—*Qu'Est-Ceque C'est/I Would If I Could But I Can't* (Label "X").....C'est has happy sound
- Billy Eckstine—*Seabreeze/No One But You* (MGM).....Breeze could be another Ebbtide
- Ella Fitzgerald-Gordon Jenkins—*Baby/I Need* (Decca).....Baby's a good one
- Gordon MacRae—*Open Your Arms/Coney Island Boat* (Cap).....Gordon opens up on Arms
- Tommy Leonetti—*No You/Gone Away* (Cap).....You is the one
- Lucille Reed—*The Night Is Dark/Au Revoir* (Chance).....A singer to watch
- Felicia Sanders—*Love Affair/Jole John* (Col).....Affair has real impact
- Fran Warren—*Just Friends/You Promised Me* (MGM).....Friends is restrained, lovely

## INSTRUMENTALS

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

- Dick Contino—*A Gay Ranchero/Goodbye, My Love* (Merc).....Ranchero is rapid-fire
- Van Lynn—*Bahama Buggy Ride/Stampede* (Decca).....Buggy wheels along
- Maytimers (Billy May)—*Son of India/I Can't Leave Myrtle Alone* (Cap).....Tongue-in-cheek spoofing
- Spencer-Hagen Ork—*Black Sapphire/Angel Bells* (Label "X").....Sapphire gets a mood

## EVERYBODY DANCE

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

- Buddy Johnson—*Handful of Stars/Two Cigarettes in the Dark* (Decca).....Fine Arthur Prysock vocals
- Ralph Marterie—*Dry Marterie/Until Six* (Merc).....Dandy dance instrumentals
- Al Lombardy—*The Boogie/The Blues* (Dot).....Commercial swing—could hit
- Dan Terry—*Lazy Alley/Organ Grinder's Swing* (Col).....Band makes fair debut

## COUNTRY & WESTERN

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

- Pee Wee King—*Backward, Turn Backward/Indian Giver* (RCA).....Pee Wee still a giant
- Red Foley—*Jilted/Pin Ball Boogie* (Decca).....Both Sides Good
- Bonnie Lou—*Huckleberry Pie/No One* (King).....Could be gal's big one



## KIDISCS

Children's records received for review for this issue.

- The Stories and Music of Mozart and Haydn* (Col JL 8014), age 6-11.....Superior treatment of introducing classics to children without spoon feeding.
- Jerry Lewis—*The Nagger* (Cap CAS-3190), age 6-11.....Perfect mimicry of every boy
- Johann Strauss (*His Story and His Music*) (Vox 2590), age 12 & over.....Tenth release in Music Master Series achieves same high level as predecessors.
- Chin Chow and the Golden Bird; Little Aboon, The Camel* (musical themes adapted from Tchaikovsky's *Nutcracker Suite*), *El Torito, The Little Bull* (musical themes adapted from *Carmen*), *The Seasons* (musical themes adapted from Glazounov's *The Seasons*), (Cap CASF 3193, 3194, 3195), age 5 and under.....Music indecisive... dialog flaccid... narration nebulous.

TWO NIGHTS a week, this trio manages to jam-pack Chicago's north side Lei Aloha club with music fans and off-night musicians alike. And they've been doing it for two straight years every Monday and Tuesday eve. It's the Lucille Reed-Dick Marx-John Frigo triumvirate, and practically amazing is the hushed response to each tune. Lucy is the former Charlie Ventura vocalist now waxing for the Chance label; Marx is noted local pianist and teacher, and Frigo is former Jimmy Dorsey bandman and Soft Winds trio bassist who also plays splendid jazz violin. Other music commitments limit their appearances to the two nights.

## THE BEST IN PACKAGED GOODS

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

- Bing Crosby—*Bing Sings the Hits* (Decca LP DL 5520).....Eight of the big hits of recent months that El Bingo baritones with his casual aplomb
- Vaya Con Dios; My Love, My Love; Stranger in Paradise; Secret Love; No Other Love; I Love Paris; Changing Partners; Y'All Come*
- Duke Ellington—*ASCAP Award Winners* (Col EP B-1819).....Reissues of these famed sides are far superior in recording quality to earlier shellacs. And remain undated.
- Solitude; Sophisticated Lady; Mood Indigo; Caravan*
- Al Hibbler—*Al Hibbler Favorites* (Norgran LP MGM-4).....Al's in good form on most of these, as he keeps the scoops and groans to a minimum and utilizes his distinct voice to advantage.
- Please; There Is No Greater Love; Believe It, Beloved; It Must Be True; I'm Getting Sentimental Over You; As Time Goes By; Anne; You and I*
- Pee Wee Hunt—*Swingin' Around with Pee Wee Hunt* (Cap LP H 492).....Pee Wee's stylized Dixielanders and his often-invigorating trombone are worth sampling, though the same voicing on each gets a bit wearisome.
- Please Don't Talk About Me When I'm Gone; The Varsity Drag; Swingin' Around; Peg O' My Heart; Easy Melody; Spain; Somebody Stole My Gal; Ida*
- Jack Hylton—*Memories of Jack Hylton* (RCA 12" LP LPT-1013).....Lots of nostalgia here in these reprints of sides that made the English leader so well-known on this side of the Atlantic.
- Just a Gigolo; The King's Horses; Yours Is My Heart Alone; The Alpina Milkman; Goodnight Sweetheart; Bolero; Body and Soul; My Sunshine Is You; With a Song in My Heart*

- Joni James—*Award-Winning Album* (MGM LP E 234).....Liner notes on this one may be almost too platitudinous to believe, but for the James devotees who may have missed one or two of her hits, this is a good buy.
- Why Don't You Believe Me?; Purple Shades; Have You Heard?; Wishing Ring; Your Cheating Heart; Is It Any Wonder?; Almost Always; My Love, My Love*
- David Rose—*The Music of Harold Arlen* (MGM 12" LP E 3101).....Full, lovely, and soothing stringwork by Rose's group on this assembly of superior songs by a writer who too often is overlooked when persons start listing the greats.
- Let's Fall in Love; That Old Black Magic; Happiness Is a Thing Called Joe; Last Night When I Was Young; Stormy Weather; Over the Rainbow; Come Rain or Come Shine; Ill Wind; What's Good About Goodbye?; It's Only a Paper Moon; Blues in the Night; I've Got the World on a String*
- Hank Snow, Johnnie & Jack, Minnie Pearl, Ken Marvin, Chet Atkins, Grandpa Jones—*Tennessee Jamboree* (RCA 3 192).....Country fans will find this one of the most ambitious and worthwhile packages ever attempted, covering the entire range of musical and vocal appeal in this field.
- But I Love You Just the Same; Old Rattler; Georgia Camp Meeting; Stolen Moments; My Empty Arms; Jealous Hearted Me; Borrowed Diamonds; My Religion's Not Old-Fashioned*
- Larry Wagner—*Larry Wagner Conducts* (A440 LP AP 501).....Crack NY studio men make up this dance band, and you owe yourself a listen, especially to Billy Butterfield's haunting trumpet on Billy and I.
- Don't Cry; Penguin at the Waldorf; Whistler's Mother-in-Law; The Walking Doll; Lover's Lullaby; Billy and I; No Name Jive*

## THESE WILL ALSO BEAR A HEARING

- The following records, also received for review, are considered of sufficient interest to Down Beat readers to merit sampling.
- Erola Anderson—*All Alone and Lonely/You're Gone for a Long, Long Time* (Trend)
- Bob Anthony—*Turk-Turk-Turk/Do I Worry?* (Eagle)
- Leroy Anderson—*Jan Piccini-Jan Laguna/Promenade* (Decca)
- Emil Down—*Tell Me Why/The World Is Waiting for the Sunrise* (MGM)
- My Baby (MGM)
- Tommy Edwards—*Wishin' My Heart/The Joker* (MGM)
- Betty Draper—*Knock on Wood/It Ain't My Baby* (MGM)
- The Flamingos—*Cross Over the Bridge/Listen to My Plea* (Chance)
- Four Lads—*What Can I Lose/Oh, That'll Be Joyful* (Col)
- Jack Fulton—*True Blue Sea/If You Go to My Home Town* (MGM)
- Elaine Gay—*Love/Deep Secret* (DeLuxe)
- Delores Gray—*Hang Up/Happy Habit* (Decca)
- Hormonoids—*Here Staccato/Cowbird; My Happiness/Long Long Ago* (MGM 10811; 9991)
- Betty Hutton—*My Cater's Due at Two in Two Today/Beano Best* (Cap)
- Ben Light—*Such Name in Indiana/Caroline in the Morning* (Label "X")
- Frankie MacCormack—*Cop Lombard* (Decca)
- Why I Love You/Younger Than Springtime (Decca)
- Bob Marshall—*Brushed An I/Seventeen of Madisons* (Dawn)
- Tony Martin—*Let's Make a Man/Paraguay* (MGM)
- Nina Ninety Nines—*999/999* (MacGregor)
- Tony Patton—*Ork—Double Talk/Holiday* (King)
- Santer-Pinogon—*The Thunderbrak/Sinona Fiction* (RCA)
- Dinah Shore—*This Must Be the Place/Come Back to My Arms* (RCA)
- Smith Brothers—*The Things I Love/Boo Boon* (Label "X")
- Bill Snyder—*Mystrico/Driftwood* (Decca)

# Jazz Reviews

DOWN BEAT

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

### Count Basie

★ ★ ★ ★ *Softly, With Feeling*  
★ ★ ★ ★ *Basie Goes West*  
This is the first recording of the Basie band as it is now. In addition, the particular group sound Basie works for is reproduced more authentically than on any of its previous Clef sides. *Softly* is a pleasant Neal Hefti original of no great distinction. The reeds under Marshall Royal's lead acquit themselves very well and there are brief bits by Basie on piano and organ plus a beautifully controlled trumpet contribution. But this is not one of the band's more memorable numbers. Tenor-saxist Frank Weas wrote the reverse. That jumper indicates more of the power of the band (especially its charging brass section). There are good solos by Joe Newman, and Weas on tenor. My copy is slightly off-center, but it doesn't disturb until the end of *Basie Goes West*. (Clef 89112)

### Art Blakey - Sabu

★ ★ ★ ★ *Message from Kenya*  
★ ★ ★ ★ *Nothing But the Soul*  
*Soul* is a dynamically absorbing solo by Blakey. On *Kenya*, Art is joined on conga drums and vocal by Sabu (Luis Martinez). The story of the number, according to Leonard Feather's notes for a forthcoming album in which it will be included, "was first told to Art by Moses Mann, a Nigerian drummer who worked in this country with Pearl Primus. The evocation, voiced dramatically in a mixture of Spanish and Swahili, tells of a hunter whose cries celebrate the news that he has captured more game than any other hunter in the village, in order to convince the girl he loves of his prowess."  
It's an exciting performance with or without the courtship bit. Sabu is 24, works usually with El Diabolo, but has recorded before with June Christy, Dixie, and Mary Lou Williams. He's also played with Valdes, Morales, and Senor Charles Parker. Sabu recently returned from Al Romero's expedition to South America on which Don Elliott was also included. This is his first large-scale record break, and he surely wails. (Blue Note 1626)

### Barbara Carroll

*I Want a Little Girl*  
*What's the Use of Wond'rin'?*  
*Serenade for a Wealthy Widow*  
*Let's Fall in Love*  
*Folks Who Live on the Hill*  
*Mountain Greenery*  
*From This Moment On*  
*Good Bye*  
*Cabin in the Sky*  
*Give Me the Simple Life*  
*Goodbye*  
*Lullaby of Broadway*  
Rating: ★★★★★  
Miss Carroll and her trio are a total delight in this well-recorded, well-programmed collection. There have been more important, more adventurous jazz LPs in the last year but few so sustainably pleasurable. Unlike many otherwise able contemporaries, Barbara has worked in and through the inevitable influences to forge her own unmistakable style. She's keenly aware of what the other major voices are saying, but she absorbs only what fits her own temperament and musical perspective, and the cohesive

result is a mature individuality. What partially defines Barbara is a forcefulness (even the ballads are strongly tender, as in the beautifully formed *Goodbye*); a sharply sophisticated wit (dig the rakish tendrils in *Greenery*), and a melodic and harmonic conception that's not only always tasteful but also takes great care to have the parts add up to a whole.

There are no merely fragmentary flashes. In Barbara's work, it all adds up with a swinging logic that changes pattern according to the song and the mood she wants to project. She doesn't fit everything into a standard operational formula.

There is also the vital matter of dynamics; in her control of sound gradations, Barbara is more artful than all but a very few of her peers. Bassist Joe Shulman and drummer Herb Wasserman complement here perfectly; the three swing with a rare unity.

Packaging of the album is attractive with the cover opening into a centerfold with pictures and text. Only the notes fail. They're dully tautological, and the final observation on femininity in relation to modern jazz is ridiculous. When you've got nothing to say, dad, use another picture. (Victor 12" LP LJM 1001)

### Buck Clayton Jam Session

*The Huckle-Buck*  
*Robbins' Nest*  
Rating: ★★★★★  
Last December, John Hammond and George Avakian assembled the following musicians (some of whom met for the first time at the session): Buck Clayton, Joe Newman, Henderson Chambers, Urbie Green, Lem Davis, Julian Dash, Charlie Fowlkes, Sir Charles Thompson, Freddie Green, Walter Page, and Jo Jones. They blew a 20-minute *Huckle-Buck* (63 choruses, two verses) and a 17½-minute *Robbins' Nest* (16 choruses). The first was finished on one take; the second took two. Both are swinging celebrations, with some extraordinary solos, but there's one major reservation.

There's more to using the jazz LP imaginatively than collecting 11 men and telling them to blow. Had there been something to build into, some sort of minimal structure beyond the elemental ensemble-open-middle-and-close with the string of solos in between, there wouldn't be the letdown in excitement here. It's a letdown that results from the fact that almost any "jam session" number falls if it lasts too long—even when it's hi-fi. The effect of the first-rate solos is weakened because they're placed in a diffuse context. Just a simple device like the Clayton-Newman, Green-Chambers trading of choruses stands out because it's something for the mind to focus on and organize over the seemingly vast spaces of chorus after chorus. The notes do valuably contain a complete, identified schedule of choruses, an innovation other companies might follow.

But the soloists and the fine, firm rhythm section make this a worthwhile set. Congratulations are due the organizers for calling long-due attention to Lem Davis, Chambers, Dash, and Fowlkes. (Davis

is a gasser.) The others are well-known, and enlarge their reputations even further here—especially Urbie Green. Now that everybody's been introduced, maybe it wouldn't be a bad idea to trade a little of the "surprise" sought here for some structural imagination. (Columbia 12" LP CL 548)

### Roy Eldridge

★ ★ ★ ★ *Willow Weep for Me*  
★ ★ ★ ★ *Somebody Loves Me*  
Roy is accompanied by Alvin Stoller and the house trio (Oscar Peterson, Ray Brown, and Herb Ellis). *Willow*, though somewhat too breathy in spots, is a major performance, a model of effective simplicity. Each variation flows with seeming inevitability out of its predecessor. There's no grandstanding and no flight into a flock of notes instead of ideas. It has the lyrical directness some of Frankie Newton's solos used to have.

First half of *Somebody* is a ball, but then Ray's conception gets a little clouded, and the choruses, while still powerful, sound rather routine by comparison. There's not the same concentrated building toward a careful unity as in *Willow*. And that's a pretty tired coda. But at all times, how this man does swing! (Clef 89110)

### Lionel Hampton

*Stampology*  
*I'm on My Way from You*  
*Ring Dem Bells*  
*Confessin'*  
*Shufflin' at the Hollywood*  
*Memories of You*  
*Hot Mellets*  
*I Surrender, Dear*  
*Rhythm, Rhythm*  
*I Can't Get Started*  
*I Just Couldn't Take It, Baby*  
*After You've Gone*  
Rating: ★★★★★  
Here are some of the wonderfully relaxed small band sessions Hampton headed in the late '30s. The back of the album gives full personnel and recording dates. It would take too much space to indicate highlights, but among the soloists are Cootie Williams, Lawrence Brown, Johnny Hodges, Jess Stacy, Jonah Jones, Buster Bailey, Hamp, Chu Berry, Rex Stewart, Harry Carney, Dizzy (1939), Benny Carter, Ben Webster, Red Allen, J. C. Higginbotham, Coleman Hawkins, and the brilliant ahead-of-his-time pianist, the late Clyde Hart.

What moves these most is the fine beat all the way through. It's due, of course, to the exceptional rhythm sections with drummers like Cozy Cole and Sid Catlett, bassists of the caliber of Bernstein, Hinton, Billy Taylor, and Kirby; and guitarists like Christian, Casey, and Allan Reuss. A powerful reminder of the present scarcity

of unamplified rhythm guitarists is the excellent work on four sides of the long underrated Reuss.

There are several unincorporated Hampton sides that would have been preferable to the three with Ziggy Elman, but so much of the set is first-rate, a few bands that are just all right aren't too much of a drag. And this is another fine example of Victor's new packaging for 12" LPs. (Victor 12" LP LJM 1000)

*Jam Session Coast-to-Coast*  
*Beale Street Blues*  
*Emaline*  
*Don't Worry 'Bout Me*  
*I Can't Give You Anything But Love*  
*Riverboat Shuffle*  
*Jam Session Blues*  
*Ole Miss*  
*Black and Blue*  
*I Ain't Gonna Give Nobody None*  
*O' This Jelly Roll*  
*Ja-Da*  
*The Shark of Araby*  
*Squasso Me*  
*South Rampart Street Parade*  
Rating: ★★★★★  
First aide of this transcontinental Dixieland session is handled by the east coasters under the leadership of Major Edward Condon. In addition to Eddie's regular striking force (Wild Bill, Ed Hall, Cutty Cutshall, Gene Schroeder, Walter Page, and Cliff Leeman), there are guest appearances by Lou McGarity, George Wettling, Peanut Hucko, Dick Cary, and George Avakian. Some of Mr. Condon's detailed instructions to the orchestra ("let's try to make this as respectable as possible") are happily preserved on the recording.

The west coasters are somewhat more polished in their approach to the standards, and though the level of musicianship is high, the result is somewhat less exciting than that produced by the Condon free-wheelers. The able Rampart Street Ramblers are Nick Fatool, Phil Stephens, Stan Wrightman, Abe Lincoln, Clyde Hurley, Matty Matlock, and it is especially pleasant to hear again the serenely tasteful guitar of George Van Eps (*Dig Ja-Da*) as well as one of the very first of the cool tenors, Eddie Miller. Recording on both coasts was excellent. (Columbia 12" LP 547)

### George Lewis

*Ice Cream*  
*Down By The Riverside*  
*Burgundy Street*  
*When the Saints Go Marching In*  
*Doctor Jazz*  
*Closer Walk With Thee*  
Rating: ★★★★★  
These are tremendous records! Contrast them with the Turk Murphy LP reviewed elsewhere in this

section, and you'll hear the devastatingly wide difference between the depth and power of New Orleans music as played by men who have lived it, and the deadening sterility of many of their present-day imitators, however well-intentioned the latter are. With George Lewis on this west coast session are Jim Robinson, Kid Howard, Lawrence Marrero, Alcide Pavageau, Alton Purnell, and Joe Watkins. There are fine, rugged, honest vocals on all bands, and I found Monette Moore's spoken delivery of her own words to Lewis' famous *Burgundy Street* quite moving because they're so strikingly unpretentious and emotionally exact. And if you're weary of *Saints*, listen to the joyously revelatory version here. On all six, these cats swing like thunder—something most of the revivalists will never understand. (Jazzman LP LJ 331)

### Charlie Mingus

*Miss Bliss*  
*Eclipse*  
*Pink Topsy*  
*Blue Tide*  
Rating: ★★★★★  
An unusually interesting collection. Recorded in October, 1953, three of these are 1943 compositions by Mingus, and the fourth (*Blue Tide*) by Spaulding Givens was also written about a decade ago. The originals are expertly performed by Ernie Royal, John Lewis, Teo Macero, Willie Dennis, Jackson Wiley (cello), Eddie Calme (alto), Kenny Clarke, and Charlie Mingus. Janet Thurlow sings the difficult vocal line of the sociological *Eclipse* with sensitive musicianship, and also sounds well on *Tide*. Mingus' gift for inventive linear construction is evident on *Bliss* and *Topsy* though I have the feeling both are worth extending and reworking. *Eclipse* is hauntingly moving; Mingus has an unusual talent for mildly dissonant lieder. Givens' *Tide* has a properly long, flowing line but it would be more effective without the self-consciously "moody" scoring. Sounds like a melange of Ethelbert Nevin and scraps of Ravel. (Debut EP-450)

### Charlie Parker

★ ★ ★ *Almost Like Being in Love*  
★ ★ ★ *What Is This Thing Called Love?*  
Recorded in 1952, the full band behind Charlie has, I believe, a rhythm section of Lou Stein, Bob Haggart, Remo Palmieri, and Don Lamond. Toots Mondello leads the saxes; the trumpets include Al Porcino, Bernie Privin, and Billy Butterfield; and Will Bradley and (Turn to Page 12)

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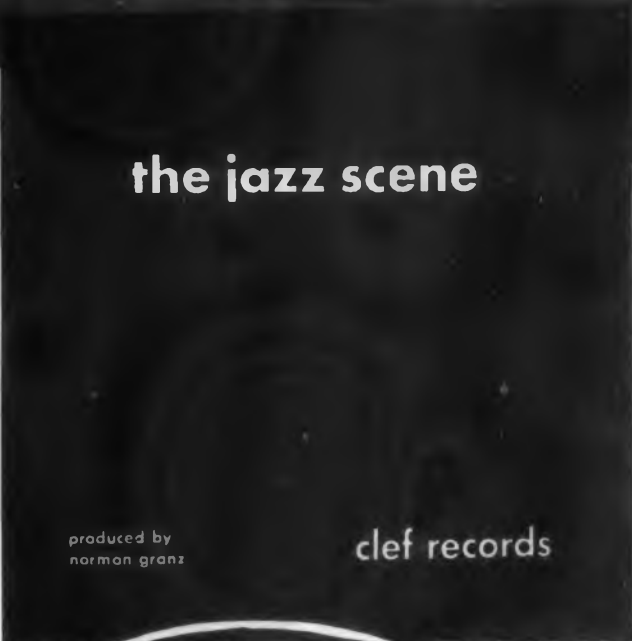
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# Jazz Reviews

(Jumped from Page 10)

Bill Harris are in the trombone section. The arrangements are by Joe Lipman. Bird blows well on both, with the best fusing on *Thing*. The band kicks especially well on that one, with short solos by Privin, Harris, and Stein. There's some distortion at the beginning of the side. (Clef 11102)

### Turk Murphy

*St. Louis Blues*  
*I Wish I Was In Peoria*  
*Tishomingo Blues*  
*Down In Jungle Town*  
*How Come You Do Me Like You Do?*  
*Roll, Jordan, Roll*  
*Bill Bailey, Won't You Please Come Home?*  
*I Wish I Could Shimmy Like My Sister Kate*  
*Santa Claus Blues*  
*Baby, Won't You Please Come Home?*  
*Revolution Mama*  
*When The Saints Go Marching In*

Rating: ★

The title of the LP is *When the Saints Go Marching In*. These boys toddle. The recording was made at Turk's San Francisco night club habitat, and the men involved were Turk (trombone and washboard); Bob Helm (clarinet); Bob Short (trumpet and tuba); Wally Rose (piano); Dick Lammi (banjo) and Freddie Crewes (tuba). Vocals are shared by Murphy and Helm.

I fail to find anything of jazz value in this appalling collection. Judged on their own basis of continuing the New Orleans tradition, the players' conception is frightful and the execution little better. (Wally Rose can be an interesting traditional pianist, but here falls into a tasteless abyss with the rest of the band.) Actually, these men are unwittingly making a travesty of a noble tradition. Mixed in, incidentally, are some minstrel and vaudeville numbers. They get the same heavy, one-dimensional treatment. The humor of the vocals has all the charm of a practical joker.

There seems to be a revival fever, however, that affects such otherwise acute jazz observers as George Avakian, who wrote the notes. He claims in all seriousness that the *Baby, Won't You Please Come Home* in this set is possibly the greatest version of this favorite ever recorded, and he has other

similarly enraptured hyperboles. In one of them, however, he precisely describes what I find so horribly wrong with the rhythmic approach of the Murphy band. "St. Louis," he writes, "has a beat which can perhaps be best described as a grinding rock." Exactly. The one star is for George's informative essay on the background of *Bill Bailey*. It's the only thing I can recommend in the whole unfortunate expedition. (Columbia 12" LP CL 546)

### Oscar Peterson

★★★ *It's Easy To Remember*  
★★★ *Pooper*

Oscar, Ray Brown, and Barney Kessel glide quietly through the Rodgers-Hart tune in perfect empathy. It's a particularly well proportioned arrangement, superbly executed. If anyone deserves special mention, it's the flawless Mr. Brown. *Pooper* was written by Oscar. It's swingingly played, but it sounds like several score other riff-built exercises. I doubt if it'll edge into anyone's permanent repertory, but it's a good enough framework for characteristic solos by the members of this distinguished chamber group. (Clef 89113)

### Flip Phillips

★★★ *Singin' In The Rain*  
★★★ *I'm Putting All My Eggs In One Basket*

Two relaxed, skillful sides by Flip. This man still has a lot to say, and it's a mistake to judge him as just a honker. These solos, for example, are calmly tasteful and stay within the more reasonable range of the horn. The conception could be more distinctively imaginative, and the pedestrian background scoring doesn't help. But it's a swinging coupling, well recorded. (Clef 89111)

### Piano Moderns

*Melody Maker*  
*Musical Express*  
*Sometimes I'm Happy*  
*Monk's Tune*  
*Lisa*  
*Stars Fell On Alabama*  
*Stairway To The Stars*  
*Opus Caprice*

Rating: ★★★

The "piano moderns" are Mary Lou Williams and Al Haig. Mary has the first four, which were recorded in London last June with Ray Dempsey (guitar), Rupert

Nurse (bass), and Tony Kinsey (drums). The Haig sides are reissues of a February, 1950, date with Tommy Potter and Roy Haynes.

It's too bad the recording balance and pressing are inferior (which is why the lower rating). Mary is hampered by a guitarist with commonplace conception and a just average rhythm section, but her own work is as inventive as ever. Of the first two originals, the *Melody Maker* gets the more interesting melodic line (well, it's a better paper). And *Monk's Tune* is a lovely one, feelingly interpreted by Mary.

The Haig sides stand up musically through the haze of unusually bad reproduction with one sad depressing slip on *Stairway*. Al's impressionistic bent is given full play on *Alabama* and *Stairway*, and his *Opus Caprice* remains one of the more laconically beguiling modern jazz originals. The EP of these Haig sides are reproduced somewhat better (Prestige PR EP 1328). It's been a long time since Al has recorded; He's very much missed. (Prestige PR LP 175)

### Lester Young

Vol. 1

*Ad Lib Blues*  
*I Can't Get Started With You*  
*Just You, Just Me*  
*Almost Like Being In Love*

Rating: ★★★★★  
Vol. 2

*Ten For Two*  
*There'll Never Be Another You*  
*Indians*  
*On the Sunny Side of the Street*

Rating: ★★★★★

Lester is backed on all of these by Oscar Peterson, Barney Kessel, Ray Brown, and J. C. Heard. It looks as if the President may have decided to seek another term. These are Lester's most consistently exciting records. (Even with the few flaws) in months. Much credit is due the magnificent support given him by Oscar and his contingent, but Pres himself seems fully and vigorously interested in what's going on, something that's not always been so recently.

Fortunately, several of the tunes go beyond the three-minute limit, so there's plenty of room for building up to a wail, and that's what happens. And such a beat all the way! (Norgran LPA. MG N-5, MG N-6)

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### All Time Jazz Favorites

The San Francisco band of Turk Murphy belts out some of the great jazz standards. Among others in this anthology are the ever-popular *When The Saints Go Marching In*, *Bill Bailey Won't You Please Come Home*, and *I Wish That I Could Shimmy Like My Sister Kate*. CL 546



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Dixie Gee

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# The Blindfold Test

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

## Dixieland And Four Aces Get Guy Lombardo Nod

By Leonard Feather

Like so many people in his neck of the musical woods, Guy Lombardo remains pretty much isolated from the world outside of his own music—not owing to lack of interest but rather because of a profusion of other interests that fill out his busy schedule. Accordingly, he finds the worlds of jazz, both hot and cool, comparative strangers to his ear.

For his *Blindfold Test* I divided the records equally between pop and jazz—four of each—and the cordial Guy offered his frank opinions, which were tape-recorded to prevent any possibility of misquotation. Guy was given no information whatever, either before or during the test, about the records played for him.

### The Records

1. Stan Kenton. *Fascinating Rhythm* (Capitol).

Well of course, I can't understand it—I can't find the melody, I can't find the beat anywhere. I didn't even know it was *Fascinating Rhythm* until quite late in the record. It's probably quite a good record as far as jazz and stuff goes, but I just don't understand it. No rhythm, nothing melodic, just a lot of arpeggios; maybe that's a bop thing, but I don't get it. If you're a jazz fan I suppose you'd give it a fair rating. I have no idea who it was.



Guy Lombardo

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performance; I like it all right, for what it is. You know, when you lose the melody, I get lost, too! But this is a good jazz mood record, and the melody is there; I'd give it three.

4. **Sammy Kaye. *Bella Bella Donna*** (Columbia).

That's strictly aimed at the commercial market, and the big trend these days happens to be the *Amore* and the *Bella* and the Italian-type tunes. It's a good performance, but I just don't particularly care for that type song; I wouldn't go too far out on a limb and say that this is a good tune. But it's grooved for its own particular audience and I'd give it about a two or a three for a pretty good performance on a fair song.

5. **Wild Bill Davison. *Muskrat Ramble*** (Commodore). **George Brasis, trombone; Pee Wee Russell, clarinet.**

I liked that! About a year ago we were in New Orleans and I sat up half the night—or every night, all right—listening to just that very kind of thing. I like the style of jazz, I like the whole record; I think it's very, very good. The trombone was very good; but trumpet was real good. The clarinet got a little thin at first, but after that it filled in. Altogether it's a very superior jazz record. For jazz, I'd give it four stars.

6. **Slim Gallard. *Michigan Mambo*** (Clef).

Ha! Ha! If I knew the market this one was aimed at, I could give you a little better opinion! The first minute of the record is different; gets a little lost, then it comes back again... what is that, New Orleans mambo? What did he call it? Well, I don't see any commercial possibilities to the record, though I'll admit it is different. It's interesting all right, but I'll still take Cugat for the mambo. Two stars.

7. **Lester Young. *Let's Fall In Love*** (Clef). **Ja Jones, drums.**

Well, that's certainly not to be compared with the other sax solo you played me; not in the same class at all. It has no commercial possibility at all. If a collector would like it for a jazz collection, I wouldn't know. I haven't the slightest idea who it is. I thought the drum solo was thrown in without any particular reason; it didn't belong there. There's no continuity to the whole record, as far as I'm concerned. I'd give it maybe a two.

## PERSPECTIVES

By Ralph J. Gleason

Music, especially the music business, is absolutely loaded with ironies if you can live long enough to observe and enjoy them. The latest one that hits me where I live is the big band push on records—it's even better than the questions of whether or not Martha Boswell can pick hits with the help of the stars.

Here in 1954, Columbia Records goes on the bandwagon. But big. This is not to criticize the guys they have chosen to carry the flag at all, so don't get mad. They start issuing band records back to back a deuce at a time and rig up a fancy jacket that shows the three bandleaders, like the Four Aces Christmas car, in a line drawing head shot.

8. **Nat Cole. *Along You Long*** (Capitol). **With Nelson Riddle orch.**

Well, that's a very commercial and a very well done record. The vocal is excellent, the musical background is certainly very fine. It's definitely a five in my book. Who is it?

### Afterthoughts by Guy

There's a very interesting thing about that first record you played me—now you tell me it's Stan Kenton. Well, I said I didn't like it and I could see no reason for it; however, the Stan Kenton album, the one where he introduces the various soloists in the band—that's one of the cleverest things I've ever heard in my life. I certainly enjoyed that—it was terrific! What's it called, *Prologue*? But I just don't get the point on the record you played me—to get so much great talent together and then to confuse it.

We haven't very many dance bands left today. The studio bands are doing a good job... the record of *Ebb Tides* was really something. The New Dorsey band is a good solid outfit.

I like Dixieland—crazy about it—I like any good Dixieland band, like Phil Napoleon's. But whether it's Dixieland or any other kind of music, there must be something to give you a lift. The beat is very important!

Coming in the June 9 issue: Jane Russell takes *The Blindfold Test*.

"Look, ma, we're dancing again." That's what it says, or just about.

All At Once  
 So you get all these records in the mail one month, the 1954 Larry Clinton style, the 1954 merger of Kenton and Sauter-Finegan, and the 1954 Count Basie style, and then what happens? You get a Harry James record which is better than all of them put together, for good old-fashioned, solid swing style for messing around some dance floor with your arms around a chick.

And Harry James has—don't look now—been right there on the same label for years and beeping they didn't push the bands. You might ask, if you were Harry, why aren't they wild about ME. But Harry doesn't say that at all. Instead, Harry says the more the merrier, and if we can't blow 'em down, we shouldn't be making records.

There's more irony in the picture, too. This is the label that dropped Basie and wouldn't take Herman only a little bit ago, and even on an off night either of those two bands would... oh well, what's the use?

### R&B Kick

Anyway to get back to we're dancing again. Dancing will start—when it starts—in the high schools. Right now, the high schools are (around San Francisco, anyway) listening to rhythms and blues. Big Fat this and Little That and the rest. The r&b jocks, in too many areas, are on various forms of payola which a white collar and knitted tie company can't get involved in. Result: the records that are supposed to start the kids dancing again won't be plugged to the kids in many areas as they should.

So I got a better idea. Just like Hadaool. Get a big pile of money from record companies, song publishers, ballroom operators, etc., and sponsor a coast-to-coast tour of Harry James, Duke Ellington, Woody Herman, and Count Basie playing high school dances free. You know what I think? I think THAT would start them dancing again. Because, in case you've forgotten, there's a whole generation of kids who haven't even HEARD these bands. And when and if they do... look out!

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# Country & Western

**DOWN BEAT**

## Nashville Notes

By BILL MORGAN

Warm weather is with us down south, and warm weather brings the tourists to Nashville in droves. Only here can they see the famous *Grand Ole Opry* and its huge cast of country entertainers. Before you plan coming here to see the *Opry*, make certain you have reserved tickets. Right now, it is sold out four months ahead, so you can see why it is the peak of success for every hillbilly singer.

George Morgan bought a new electric organ and mastered it in less than two weeks. May inspire the old boy to turn out another *Candy Kisses*. At Moon Mulligan's we listened to the king of the hillbilly piano players play his new recording of *Good Deal, Lucille* and *Wanted*. Chubby Wise now fiddling for Hank Snow. Snow's former fiddler, Tommy Vaden, is working with the Ray Price group. Ray's wife, Jerry, now managing Jennie and Jill, duet on *Okeh* records.

Look for a new Webb Pierce record featuring Wilburn Brothers due out soon... Pee Wee King in town for a guest spot on Minnie Pearl's television panel show. Eddy Arnold's new record, *My Everything*, starting to climb on charts all over the country... Rod Brasfield and his brother, Bob, long famous for their tent shows, start a tour together July 5. Rod and Bob also will guest together on the Prince Albert show in June... Looks like Hank Thompson has another hit in *Breakin' the Rules*... ditto for Elton Britt and his fine new RCA recording of *Laredo* and *Blue Guitar*.

The Carlises shaking hands with everyone over their new hit *Shake a Leg*... Randy Hughes, guitarist on the *Opry*, cut his first record session for Bell records... Jimmie Rodgers Snow, son of Hank Snow, has his first solo release out on Victor. Tunes are *Falling Star* and *Well, What Do You Know?* His dad played steel guitar on the session... Steve Sholes, Victor country topper has recorded Bud Isaacs, steel guitarist on the *Opry*. First sides out are *Hot Mocking Bird* and *The Walts You Saved for Me*... Put an ear to Wayne Raney's new King recording of *Trying to Live Without You*.

Oscar Davis, country and western promoter, was married in Springfield, Tenn., April 6 to Doris Noles... Roy Acuff and his Smoky Mountain Boys and Girls are happy to be back on the *Grand Ole Opry* after being snowbound between Montana and Colorado for

## Folksy Music

By Hinton Bradbury

Stuart Hamblen, prohibition candidate for president in the election won by Eisenhower, is RCA-Victor's newest c&w artist, and his first release immediately won rave comment from deejays on the west coast. Titles are *This Old House*, and *My Lord Picks Up the Phone*. Hamblen is owner of Voss Records, which previously handled his recordings.

Merle Travis, Skeets McDonald, and Tommy Duncan are completing a tour of the Northwest... Gov. Howard Pyle of Arizona has proclaimed May 8 as Rex Allen Day throughout Arizona... Tommy Duncan. Bob Wills vocalist for 18 years, recently made his 100th return engagement to The Blackboard, a Bakersfield, Calif., night spot... The Collins Kids, a brother and sister team on *Town Hall Party*, have been inked for TV by Roy Rogers... Many western artists planning on trip to Meridian, Miss., for second annual Jimmie Rodgers Day celebration.

Johnny Bond (Columbia Records) paid tribute to *Doves Beat* on NBC during *Town Hall Party* for magazine's increased interest in c&w activity... Tex Ritter in the southwest on his first tour of 1954... *Grand Ole Opry* unit headed by Little Jimmie Dickens, Johnny and Jack, Del Wood set new attendance records in four of six dates in southern California... Ferlin Huskey is believed to be the only recording artist who has disc releases under three different names on the same (Capitol) label.

a couple of nights and a day... Jim Denny of the WSM Artists Bureau says *Opry* troupes have played to 25 per cent more audiences the first 13 weeks of 1954 than in 1953.

## Top C&W Discs

Here are the top country and western records for the last two-week period, as named by the country's leading c&w disc jockeys.

- Eddie (Grandpappy) Davis, WFGC, Bristol, Va.
1. Eddy Arnold—*I Really Don't Want to Know* (RCA)
  2. Hank Thompson—*Breakin' the Rules* (Capitol)
  3. Grady Martin—*Red Foley—My Window Faces the South* (Decca)
  4. Ray Price—*I'll Be There* (Col)
  5. Webb Pierce—*Steady* (Decca)
- Most Promising
1. Eileen Barton—*Signpost* (Coral)
  2. Al Terry—*Good Deal, Lucille* (Hickory)
  3. Eddy Arnold—*My Everything* (RCA)
  4. Red Sovine—*My New Love Affair* (Decca)
  5. York Brock—*Mr. Midnight* (King)
- Jimmy Swan, WESY, Hattiesburg, Miss.
1. Webb Pierce—*Steady* (Decca)
  2. Tommy Collins—*You Better Not Do That* (Cap)
  3. Ray Price—*I'll Be There* (Col)
  4. Eddy Arnold—*I Really Don't Want to Know* (RCA)
  5. Jim Reeves—*Shine* (Abbott)
- Most Promising
1. Al Terry—*Good Deal, Lucille* (Hickory)
  2. Eddy Arnold—*My Everything* (RCA)

- They are Ferlin Huskey, Terry Preston, and Simon Crumb, the latter a new hillbilly character already familiar to Huskey's personal appearance audiences. The latter is an Oakie.
- MIDWEST CHATTER—Minnie Pearl, after playing a seven-day engagement in the northwest, was added to the RCA Victor Caravan which toured 14 cities... Tommy Sands, who has started his own d.i. show in Houston, has also been added to the east of the television program, *Headown Corners*... Blue Ribbon Records, Staunton, Ill., getting huge promotional campaign behind Cowboy Howard Voke's latest, *Grand Old Opry Waltz*.
- SPRINGFIELD, MO.—Red Foley moved his base of operations here, associating himself with Radi-Ozark Enterprises, for whom he has started cutting a new nationally syndicated series of quarter-hour transcriptions; and Top Talent, Inc., which will handle Foley's live bookings. Foley joins Tennessee Ernie, Smiley Burnette, and George Morgan, all syndicated by Radi-Ozark.

- PORTSMOUTH, VA.—Art Barrett, Tidewater Virginia's pioneer country and western d.j., celebrated his 16th anniversary in radio last month with a show at Norfolk's Municipal auditorium, drawing more than 4,000 fans for the event. Guest stars were Homer & Jethro, Bonnie Lou, Little Rita Faye, Smiley Wilson and Kitty Carson, Ken Marvin, Bill Carlisle, Betty Amos, and Grandpa Jones. Barrett is heard over WAVY, Portsmouth.

- Jim Wilson, WHOQ, Orlando, Fla.
1. Carl Smith—*Doggone It, Baby I'm in Love* (Col)
  2. Carlisle—*I Need a Little Help* (Mer)
  3. Eddie Hill—*Levin' Spree* (Vie)
  4. Eddy Arnold—*My Everything* (Vie)
  5. Webb Pierce—*Steady* (Decca)
- Most Promising
1. Curtis Gordon—*I'd Do It for You* (Vie)
  2. Cowboy Copas—*I'll Be There* (King)
  3. Tommy Collins—*You Better Not Do That* (Cap)
  4. Jim Reeves—*Shine* (Abbott)
  5. Eddie Hill—*Processed the Giant Kill-* (Vie)
- Happy Leon, WORL, Orlando, Fla.
1. Marty Robbins—*My Isle of Golden Dreams* (Col)
  2. Eddy Arnold—*My Everything* (Vie)
  3. Jim Reeves—*Shine* (Abbott)
  4. Ray Price—*I'll Be There* (Col)
  5. Freddie Hart—*Loose Talk* (Cap)
- Most Promising
1. Max Wilcox—*I Haven't Got the Heart* (Mer)
  2. Kitty Wells—*Release Me* (Decca)
  3. Johnnie & Jack—*I Got So Lonely* (Vie)
  4. Hank Williams—*Train with a Rhumba* (Mer)
  5. Red Sovine—*How Do You Think I Feel* (Decca)

- Chester Jim Brooks, WMIE, Miami
1. Slim Whitman—*Secret Love* (Imperial)
  2. Eddy Arnold—*I Really Don't Want to Know* (RCA)
  3. Eddy Arnold—*My Everything* (RCA)
  4. Johnny & Jack—*I Got So Lonely* (RCA)
  5. Webb Pierce—*Steady* (Decca)
- Most Promising
1. Glenn Wright—*I Love You* (Faber)
  2. Ray Price—*I'll Be There* (Col)
  3. Kitty Wells—*Release Me* (Decca)
  4. Hank Thompson—*Walk Up Home* (Cap)
  5. Red Foley—*As Far as I'm Concerned* (Decca)

- Art Barrett, WAVY, Newport News, Va.
1. Jimmy Bean—*Release Me* (Cap)
  2. Webb Pierce—*Steady* (Decca)
  3. Eddy Arnold—*I Really Don't Want to Know* (RCA)
  4. Johnny & Jack—*I Got So Lonely* (RCA)
  5. Tommy Collins—*You Better Not Do That* (Cap)
- Most Promising
1. Eddy Arnold—*My Everything* (RCA)
  2. Freddie Hart—*Loose Talk* (Cap)
  3. Eileen Barton—*Signpost* (Coral)
  4. Slim Whitman—*Secret Love* (Imperial)
  5. Carl Smith—*Back Up Buddy* (Col)
- Carl Fitzgerald, WTKR, Norfolk, Va.
1. Ray Price—*Steady* (Decca)
  2. Hank Thompson—*Walk Up Home* (Cap)
  3. Tommy Collins—*You Better Not Do That* (Cap)
  4. Ray Price—*I'll Be There* (Col)
  5. Ernest Tubb—*Hanky-Yank Heart* (Decca)
- Most Promising
1. Goldie Hill—*Make Love to Me* (Decca)
  2. Gene Rodgers—*Jolie Jolie* (Melodee)
  3. Al Newman—*Cry, Cry, Darling* (Dot)
  4. Justin Tubb—*Something Called the Blues* (Decca)

5. Hank Thompson—*I Feel a Fever* (Cap)
- Hardrock Gunter, WILD, Birmingham, Ala.
1. Ray Price—*I'll Be There* (Col)
2. Webb Pierce—*Steady* (Decca)
3. Red Foley—*As Far as I'm Concerned* (Decca)
4. Eddy Arnold—*I Really Don't Want to Know* (RCA)
5. Ray Price—*Release Me* (Col)
1. Al Terry—*Good Deal, Lucille* (Hickory)
2. Eddy Arnold—*My Everything* (RCA)
3. Carl Smith—*Back Up Buddy* (Col)
4. Hank Thompson—*I Feel a Fever* (Cap)
5. Kitty Wells—*Release Me* (Decca)
- Tom Jackson, WKAB, Mobile, Ala.
1. Eddy Arnold—*You're My Everything* (RCA)
2. Slim Whitman—*Rock Me* (Imperial)
3. Hank Thompson—*I Feel a Fever* (Cap)
4. Al Terry—*Good Deal, Lucille* (Hickory)
5. Webb Pierce—*Steady* (Decca)
- Most Promising
1. Hank Williams—*There'll Be No Tears Tonight* (MGM)
2. Luke McDonald—*Can't Steal Another's Bride* (King)
3. Smiley Burnett—*Lady Locomotive* (Abbott)
4. Hank Locklin—*Tomorrow's Just Another Day to Cry* (4-Star)
5. Merle Travis—*Can't Afford the Cost* (Cap)
- Sherrif Davis, WLOW, Norfolk, Va.
1. Hank Thompson—*Breaking the Rules* (Cap)
2. Slim Whitman—*Rock Me* (Imperial)
3. Carl Smith—*Back Up Buddy* (Col)
4. Freddie Hart—*Loose Talk* (Cap)
5. Eddy Arnold—*My Everything* (RCA)
- Most Promising
1. Eileen Britt—*Nurse Laredo* (RCA)
2. Sheb Wooley—*Blue Guitar* (MGM)
3. Johnnie Horton—*Train with a Rhumba* (Mer)
4. Skeets McDonald—*Remember You're Mine* (Cap)
5. Carlisle—*Shake a Leg* (Mer)
- Johnny Riss, KSTL, St. Louis, Mo.
1. Ray Price—*I'll Be There* (Col)
2. Eddy Arnold—*I Really Don't Want to Know* (RCA)
3. Bobby Wright—*You Better Not Do That* (Decca)
4. Webb Pierce—*Steady* (Decca)
5. Al Terry—*Good Deal, Lucille* (Hickory)
- Most Promising
1. Kitty Wells—*After Dark* (Decca)
2. Ray Price—*Release Me* (Col)
3. Dub Dickerson—*Mama Laid the Law Down* (Cap)
4. Larry Darter—*Theremin' Kisses* (Republic)
5. Johnny & Jack—*I Got So Lonely* (RCA)
- Del Studdard, KCMO, Kansas City, Mo.
1. Eddy Arnold—*I Really Don't Want to Know* (RCA)
2. Tommy Collins—*You Better Not Do That* (Cap)
3. Johnnie & Jack—*I Got So Lonely* (RCA)
4. Red Foley—*As Far as I'm Concerned* (Decca)
5. Ray Price—*I'll Be There* (Col)
- Most Promising
1. Eddy Arnold—*You're My Everything* (RCA)
2. Red Foley—*Pin Ball Hango* (Decca)
3. Carl Smith—*Back Up Buddy* (Col)
4. Faron Young—*They Made Me Fall in Love With You* (Cap)
5. Don Kidwell—*Blackboard Heart* (MGM)
- Casey Strong, KOST, Texarkana, Ark.
1. Red Sovine—*How Do You Think I Feel* (Decca)

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- 1. Ray Price—*I'll Be There* (Col)
- 2. Webb Pierce—*Slowly* (Decca)
- 3. Jim Reeves—*Then I'll Stop Loving You* (Abbott)
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- 20. Johnny Banks, KRDI, Inaba, Calif.
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- 24. Tommy Callina—*You Better Not Do That* (Cap)
- 25. Eddy Arnold—*I Really Don't Want to Know* (RCA)
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- 28. Red Foley—*As Far as I'm Concerned* (Decca)
- 29. Herb Henson—*Rocky Kooky Henry* (Decca)
- 30. Jimmy Beave and Cissy Wright—*I Love You* (Abbott)

- 31. Jim & Maxine Faber—*I Was Lookin' 'Round to See* (Faber)
- 32. Late Williamson, WREB, Holyoke, Mass.
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- 53. Owen Perry—*All Dressed Up with No Place to Go* (Cap)
- 54. Elton Britt—*Narrow Laredo* (RCA)
- 55. Bobby Williamson—*There's Nothing as Great as Being in Love* (RCA)
- 56. Pete Hunter, KRCT, Baytown, Tex.
- 57. Ray Price—*I'll Be There* (Col)
- 58. Johnnie & Jack—*I Got So Lonely* (RCA)
- 59. Goldie Hill—*Make Love to Me* (Decca)
- 60. Jimmy Newman—*Cry, Cry, Darling* (Dot)
- 61. Hank Locklin—*Mysteries of Life* (Decca)
- 62. Most Promising
- 63. Eddie Hill—*I Changed Her Mind* (RCA)

### Congressman Asks Medal For Berlin

Washington—In a rare tribute to a popular songwriter, Rep. Dorn (R, N.Y.) has introduced a bill authorizing President Eisenhower to present a gold medal to Irving Berlin for composing *God Bless America*.

Dorn expressed his belief that it would be appropriate for the government to honor Berlin for his services, "particularly during World War II." Dorn added, "I feel that the medal which I propose would express . . . the esteem and affection by which Mr. Berlin is held by his fellow countrymen."

Berlin in 1940 created a *God Bless America* fund, from which royalties from the song were distributed among youth organizations. According to Dorn, royalties so far have totaled more than \$224,330.

### Missing

New York—A novel and possibly unintentional method of presenting a singer on records was introduced here recently by Eli Oberstein's Allegro Records, which recently reissued a set of the late Mildred Bailey recordings on a 12-inch LP.

Three of the tracks, originally cut for Majestic, don't feature Mildred at all—only the instrumental accompaniment. Her singing, which she cut separately to be dubbed in, was not included.

Title of the LP—a slight exaggeration: *Mildred Bailey Sings*.

### NBC Aims Leading French Entertainers

New York—*Spotlight on Paris*, a new series with the noted French entertainer, Gregoire Aslan, as emcee, is being heard on the NBC radio network, Saturday evenings.

The program is scheduled to feature each week the leading musical entertainers from the French theater, Parisian night clubs and French radio and television.

### Marterie Band In Second Year As 'Down Beat' Ork

Chicago—Ralph Marterie, comparatively unknown to most of the country little more than a year ago, has become one of the top band attractions since being selected by *Down Beat* through a poll of colleges in 1953 as the most promising group in the United States.

Band's big growth in the past 12 months has been accomplished through two mediums; records and personal appearances, with the latter stressing school and dances which appeal to the younger group.

In the record field, Marterie, in 1953, was one of the top three record sellers on the Mercury label, and right now is running in the same trio for 1954. Currently the band's *Big Noise from Winnetka* is the second largest seller on the label.

Marterie currently is booked through the summer at the largest guarantees and percentages yet earned, and has also been selected to play at some of the most important proms in the country for the graduation season coming up next month. Because of this school demand, band was forced to drop plans for several hotel and ballroom dates which would have allowed it to rest up after the longest one-nerter tour since its inception.

"We will continue to cater to the kids," Marterie says, "because they have made us what we are today, and we won't forget them. We will also continue to keep our band personnel such that it will maintain the highest level of musicianship."



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# That 'West Coast' School Of Jazz—Just What Is It?

By HAL HOLLY

Hollywood—Is there a "school of jazz" identified with the west coast in general and this locale—Hollywood—in particular? The "Southern California school," the "west coast school," or the "Hollywood school" has been used by a number of magazine writers in referring to many of the modern jazz records now coming off the presses from here.

Nat Hentoff's bald statement on the subject—"This is nonsense"—in *Down Beat* of April 7 at least had the effect of making the matter, to which no one here had been paying much attention, a fairly lively controversy. We put queries on the topic to a number of persons actively associated with jazz here and found that most were ready to give Nat an argument.

### There Is

Harry Babasin, whose *Nocturne* label is among the recent entries in the field, is so sure of the existence of a new and identifiable "school" here that he is headlining his recent issues featuring such musicians as Herbie Harper, Bob Gordon, and Herb Stone as the "Jazz in Hollywood Series." Said Harry, a top-rated bass (and jazz cello) man, who plays on his own records:

"There is very definitely a recognizable new school of jazz that has gradually come into existence here during the past couple of years. It stems from the fact that so many authentic jazz musicians with solid musical backgrounds and training are established here more or less permanently. We don't move around as much as musicians in other parts of the country."

### There Isn't

On the other hand, Eddie Laguna, who is associated with Gene Norman as production chief of Norman's recently launched label, "Gene Norman Presents," is inclined to go along with Nat that there is no such thing as any so-called "new school of jazz" here. Laguna who, in one of his own ventures some years ago introduced Andie Previn to wax as a jazz artist, said:

"Nat's right. There is actually no 'school' or trend in jazz here that has any geographical association with this territory. It just happens that we do have more genuinely creative musicians here at present. But they would be playing the same way if they happened to be in Keokuk."

Among the instrumentalists whose only association with "Hollywood jazz," is that they are the ones who are creating it, we found opinion pretty well divided—except on one thing. All were unhappy with Nat's reference in his commentary to the recent narcotics arrests here involving star jazzmen. They were quick to point out that the musicians who have been making these unhappy headlines in the daily papers are all newcomers to Hollywood, and in most cases from New York. One prominent musician, who preferred not to be quoted, put it this way:

### Worse in N.Y.

"Every musician who has played around New York for any length of time knows that the narcotics problem there is 10 times as bad as anywhere else. Many of the small clubs where jazz is played in New York are controlled by criminals who are involved in the dope racket. Many of the fine jazz musicians who have come out here from New York came to Hollywood to get away from that environment. That is the real reason why the jazz center has shifted from New York to the west coast. Narcotics law enforcement is much stricter

# COUNTERPOINT

By Nat Hentoff

I note that a recent essay in this space concerning jazz on the west coast has bruised a few feelings west of the Mississippi. The timber of some of the mail brough back invigorating memories of the gentle discussion in these pages some time ago on the debatable talents of Conrad Janis.

The letter writers this time were exercised over what they thought was my criticism of the quality of jazz on the west coast. Except for a reservation about Baker and Mulligan, there was, however, no such implication in the column. A man would have to be earless not to rejoice in the stimulating activities of Shelly Manne, Shorty Rogers, Bud Shank, and the scores of other thinking musicians on the coast. And in the field of jazz composition, particular works like Giuffrè's *Fugue* (contained on Contemporary LP C 2503) have been among the more successful attempts in the use of more meaningful form in jazz.

### Miniaturists?

As for Chet Baker and Gerry Mulligan, my feeling is that they have so far chosen to be miniaturists, and as such, attain their

here, and some of the fellows had to get arrested to find it out."

But aside from that—the narcotics angle—the general belief among musicians of the genre here is that there is indeed a new trend in jazz appearing here that may in time find its place in jazz histories as did New Orleans jazz, Chicago jazz, Kansas City jazz, etc., and be called "Hollywood jazz." And now all we have to do is find out just what it is.

(Ed. Note: Nat Hentoff's comments on "west coast jazz" aroused considerable comment from several sources. See this page for Hentoff's amplified discourse on the subject.)

goals with thoughtful taste. Mulligan as an arranger continues to have great potentialities which I expect he will eventually fulfill. And Baker certainly is a rewarding soloist. But I cannot get particularly excited about their present work. When there are giants in the land like Dixie Gillespie, I marvel at Chet winning polls.

What the column about jazz on the west coast was about was useless labeling. For years energies were wasted in bitter arguments about whether there was or was not such an entity as "Chicago jazz." Then came all the nonsensical polemics about "bop," "progressive music," "new sounds," etc. I maintain that almost all of these labels—whether based on geography or press agency—cause more trouble than they're worth.

As soon as any new verbal division (like "west coast jazz") is set up, cliques develop around it. And inevitably at the other end of the street, a new set of opponents builds its barricades. With all the subsequent yelling and counter-arguing, more and more people forget to hear the music. Many choleric jazz fans seem more enraptured by their own voices than those of Hackett, Bird, or Brubeck.

### More Confused

Meanwhile, as more divisions are set up, the general public becomes even more confused about jazz as a whole. Jazz has yet to shake off fully the bad effects of the unnecessary "bop" label. And many bewildered newcomers to jazz appreciation continue to get caught in one of the warring cliques before they

have a chance to learn to appreciate the total range of viable jazz. So why cause even further havoc by setting up yet another geographical division?

Good jazz knows no national, let alone state boundaries. Let's dispense the music instead of each other's prejudices. Most of the musicians I know would much rather call it all jazz, and leave labeling worries to such amiable organizations as the Federal Trade Commission. The less barriers to comprehensive listening we set up, the better it'll be for everybody—on both sides of the Mississippi.

### Welcomed

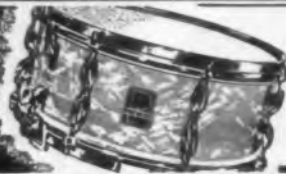
And an extension of this resolution would be welcomed by classical composers and musicians too. I remember disturbing certain sections of the Boston musical community over a period of years by way of a classical radio program. On the show, I often played the works without identification, and waited until the next week before announcing the composer and performer. You'd be surprised at how many people were chagrined to find they liked composers and artists they'd been condemning for years. It took the shock of recognition without labels to get them finally to listen instead of opinionize.

Getting back to jazz, one of many examples of how labeling can hurt musicians is the case of Ruby Braff, the most gifted young jazz trumpeter in the past 10 years. In spite of all the favorable reviews he's received as a result of his work on the Vic Dickerson Vanguard hi-fi LPs, he hasn't had one steady gig in New York since September, 1953. Why? Because the people who remember that he used to play with Pee Wee Russell won't hire him on non-Dixieland jobs, and the Dixielanders have been told he plays too modern to be used on their dates. So a man who can play all styles brilliantly is penalized because he doesn't fall into a pigeonhole. Does this make sense to you? Labeling by coastline isn't that harmful, but it's equally senseless.



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(Jumped from Page 3)

at Victor & Roxie's... Vernon Alley's KLOK jazz show shifted to noon to catch the high school lunch hour.

Resty Draper held over at the Rumpus Room... Bob Bates, Dave Brubeck's bassist, had his five-stringer broken up just before opening night at the Black Hawk and had to play a four-string bass for the first time since Chubby Jackson shaved his beard. Brubeck quartet played an April 21 concert at the University of California last month.

Artie Shaw scheduled for a May 19 opening at the Downbeat... Joyce Collins, Gene Merlino, and Ernie Small have joined the Frankie Carle band on tour. Joyce will play band piano and sing; Merlino who has been singing on the Bill Weaver show at KCBS, will double on alto and vocals, and Small, an alumnus of the Ernie Hemminger band, will play baritone.

—ralph j. gleason

BOSTON—The jazz scene grows more healthy with each booking in the Hub. Aside from the clubs that house the jazz groups, concerts are becoming more prevalent, with promotion the key factor. Ralph Sutton bombed in Symphony Hall because of out-of-town promotion. Latin-American jazz concert hit jackpot with strong local push.

Three-day concert tour of New

England featuring George Shearing quintet and Gerry Mulligan quartet set up for first week in May... The Hi-Hat did roaring two weeks with double vocal package of King Pleasure and Carmen MacRae. Oscar Peterson did full week April 26 after cutting short original week because of his dad's illness. Erroll Garner in this week for 10 days... Storyville teamed Buddy DeFrance four with Roy Kral-Jackie Cain package for strong week, followed by sensational 10-day stand of Sarah Vaughan. Lee Konitz group plus Teddi King now there for 10-day gig.

Club scene had Mindy Carson into Mayfair for week of Easter... Jerry Vale in Latin Quarter same week, with Tony Martin, Eartha Kitt, Frank Sinatra, and Jimmy Durante all booked for spring dates... Bhnstrub's Village featured local Four Esquires during holiday week, followed by Four Lads, with Frankie Laine now swinging the bandstand.

—bob martin

LAS VEGAS—Artie Shaw and Gramercy 5 have taken over the Caabar lounge of Hotel Sahara, and will remain here until May 18... Peggy Lee, up-Strip at the Sands, shares billing with Don Cherry, who arrived in town for some niblinging during the Desert Inn Tournament of Champions. Lou Willis Jr., also has marquee space at the Sands during the Lee opus... Horace Heidt regained possession of his old Nevada Biltmore property—since named Shamrock hotel—after a bit of a court hassle. Heidt leased the hotel in '46 when he left Vegas and the new owner let the option run out.

Pens are poised at the Sahara as producer Bill Miller pushes a contract under noses of Esther Williams & spouse Ben Gage for a July date. Esther will not splash in the usual aqua show, but has her fling in the Congo Room... Gogi Grant, RCA-Victor thrush, wrapped up a terrific five weeks at the Silver Slipper... Dorsey Brothers sparking a fine package at the Last Frontier, with Peggy Ryan and Ray McDonald doing some light fantasies on the bill.

Good news to local swingers is the opening of the Patio club on the Strip with a jazz name policy, featuring dancing to music of ex-BG vibist, Johnny White, and Horace Diaz the combo. Hoped-for bookings—Sarah Vaughan, Ella Fitzgerald, George Auld, Josephine Premice, and Oscar Peterson in the

near future... Nere Morales returns from a tour of South and Central America with a sombrero full of new arrangements for the Sands lounge.

—henry lewy

NEW ORLEANS—Henry Buase's band out of the Roosevelt's Blue Room May 19th—with echoes of Sammy Kaye to start the following night in the sound of Ernie Rudy, former Kaye drummer and now leader of his own orchestra... The Jung hotel picked up Tony Almeric's option, and he'll be leading his Dixie and dance troupe in the Cotillon room right through the summer... The Dukes of Dixieland, longtime favorites of the patrons of the Famous Door on Bourbon Street, have suddenly shed the cloak of immaturity and have blossomed forth with a polish and originality that was a long time coming. Entrepreneurs, they're ready!

Those fabulous Dorseys played a one-niter in the Tulane room of the Jung, sponsored by the Lagniappe club of Tulane university. The scene around the bandstand reminded one of the good old days of the late '30s and early '40s, with couples standing eight- and 10-deep in front and at the sides of the stand just watching, listening, and hearing. It was quite the most exciting music played in this town in a good many moons, and the audience reaction would seem to be a strong indication of a long-overdue revival of interest in good, swinging bands! They closed for the night with Puddlegump, which caught fire and blazed with increasing vigor and at breakneck speed for 12 minutes.

—dick martin

MIAMI—The Olympia theater celebrated its 28th anniversary week with a vaude lineup headed by the Four Lads and featuring former Sammy Kaye and Larry Fontine vocalist, Cathy Carr. The following week's presentation had Charlie Applewhite on top of the bill... Rose Marie and Lenny Kent moved into the Clover for a month... Don Elliott and Bill Harris held over at Birdland, as this spot inaugurated a new policy of slotting the entire show from the Club Cafe Society every Tuesday night.

Wini Beatty, Lou Gary, and the piano of Elou Williams were added at the Dream bar... Don Sebastian in the relief spot at the Nautilus hotel... The Vagabonds and Bill Jordan's Bar of Music

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were among the last seasonal spots to close. The Vags planned to take some of the better talent featured in their spot during the winter with them on the forthcoming annual tour westward... A. R. T. records, a local firm under the aegis of Harold Deane, has followed a long line of catyppo disc successes by issuing a highly merchandisable package of Caribbean tunes by the Percutite brothers. These authentic and highly flavored tidbits were recorded by Doane on Harbour Island of the Bahamas group. He's just marketed 10 of them on an LP and thoughtfully included a large sheet on which the lyrics are all neatly printed for those who don't dig the honest Bahamian scat.

—bob marshall

CLEVELAND—Easter was a gala time act-wise in these parts. At the Hotel Hollenden's Vogue Room, Los Chavales D'España came in Easter eve and packed the house with advance reservations. Also on the bill was Trini Raayee, Flamenco dancer... At Herman Pichner's Alpine Village, Ilona Massey sang of love in old Budapest to the delight of the assembled masses... The Stalder boasted Hildegarde and \$450 worth of new imported handkerchiefs. Johnny Johnston and guitar shared the act.

The Skyway lounge began the spring policy with Christine Jorgensen and Roger Coleman. Following Christine will be the Ted Lewis troupe on May 5, and Carmen Miranda on May 28... The Hollywood in Akron followed Hamish Menzie with Eddie Barnes on May 5... The Mayflower followed Joy Whitney's Visionaires with Cajun John DuBois on April 26. DuBois, a talented baritone did a nice coupling of French chansons and show tunes. No stranger to this area, he has appeared at Cain park, at the Cleveland Playhouse and at other niteries. His current nite club interpretation is a new one and should stand him in good stead in the bistro circle.

Tony Bennett and Percy Faith played to a packed house at their recent concert at the Palace. Seeing a new potential for his place, manager Max Mink has booked a rumba carnival into the Palace. Maybe we'll even get name bands back for good into the logical place for them here.

—m. h. mangan

PITTSBURGH—Heavy demand for tickets to the Liberace concerts May 11 and 12 has caused the promoters to add a May 13 performance... The Four Knights, whose record of I Get So Lonely was a big local hit, played a six-niter at the Copa... Pianist Luke Riley a fixture at Allen's East Liberty night spot... Dorothy Deagan's swinging pianistics went well at the Midway Lounge.

The Barry Sisters headed the show at the Ankara... Hal Davis, president of AFM Local 60, has about recovered from a recent heart attack and is conducting a

limited amount of union business... A court injunction has restrained Local 60 from refusing to play for the act of Jackie Bright, AGVA president, who had refused to agree with the local's request that AGVA members not appear on deejay shows during his appearance here last fall.

DETROIT—Roy Eldridge followed Dixie Gillespie into the Rouge... Conte Candoli group opened at the Crest and was followed by the refashioning Four Freshmen... Terry Gibbs' quartet invades the Crystal on May 10 for two weeks... Last two weeks of April found the Frank Rosoline combo at Kline's Show bar... Herbie Fields played the Commodors, across the river in Windsor.

—phil mac haller

CINCINNATI—Coney Island has opened for its 68th season... Garner Benedict continues to provide the musical backdrop at Beverly Hills, where comedian Buddy Hackett and vocalist Delores Hawkins were featured... Smooth song stylist Earl Van Moea top billed at the 19th Hole.

—d. shulman

TORONTO—Dave Brubeck wound up his eastern affairs with six enchanted nights at the Colonial. He left here for concerts in Minneapolis, Albuquerque, and an opening in the Black Hawk in San Francisco. Among groups scheduled to follow him into the Colonial were Chet Baker, Oscar Peterson, and George Shearing... Lennie Tristano will play a concert at Eaton auditorium May 19... The Canadian Broadcasting Corp. became even further involved in jazz—it scheduled a weekly television show with local jazzmen to start in May and added yet another jazz record show: New Sounds at Nine, on Thursday nights.

Tony Bennett played a week at the Casino theater... Ernie Ventura's group worked the Brown Derby... Cal Jackson moved into the Silver Rail.

—bob fulford

MONTREAL—The Seville theater has been sold to the United Amusement chain and all vaudeville has ceased there. From now on, the 1,148 seating capacity Seville will only show first-run films... Another blow fell with the Latin Quarter's decision to discontinue its jazz policy at least for a few months. Their last name booking was Page Cavanaugh's trio in April.

Cheryl Corby at the Hammond in the Indian room... Wyoma Winters, Victor's latest addition, at the Chez Paree for two weeks... Mary Meade at the Ritz café in April... Jazz At Its Best on CBM every Saturday at 11:30 a.m. begins its fifth year on the air on June 19. More than 400 in-person jazz musicians have appeared as guests since June, 1950.

—henry j. whiston



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