

Dorati To Lead Coast Festival

Santa Barbara—The Pacific Coast Music Festival and Institute, which takes place here June 24-July 4, has engaged Antal Dorati, director of the Minneapolis Symphony orchestra, to conduct this summer's opening series, June 24-27. Walter Hendl, of the Dallas Symphony orchestra, will conduct the balance of the concerts. He also will appear as piano soloist. Soloists will include Yehudi Menuhin, Jascha Veissi, Adolphe Freylin, and others still to be announced. A special event this year will be a choral concert by the Roger Wagner Choral to be presented by candlelight at the Old Mission Santa Ines June 30. The mission is at Solvang, a short drive from Santa Barbara.

Music World To Toast Ella

New York—Ella Fitzgerald's 19th anniversary in show business will be celebrated on May 25 when she opens at Ralph Watkins' Basin Street. Event will be attended by many New York disc jockeys and almost all the prominent music figures who'll be working here at the time. Decca also will present Ella with a gold plaque marking the 22 million records she has sold on the label.

Chi's Capitol Goes Under

Chicago—The Capitol lounge, the Loop's oldest continuous jazz spot, shuttered on May 3 after 15 year operation at the same location. Operated by Milt Schwartz and Ralph Mitchell, the small bistro was the break-in spot for several names that later became big, among them Louis Jordan and Maurice Rocco. Nat Cole was once a member of an afternoon combo there, and the club was a regular stop-off for name jazz combos. Demise of the Capitol leaves the Loop area with just two jazz clubs, the Blue Note and the Streamliner.

Commodore Back In Recording Biz

New York—Commodore Records has resumed recording here after more than a decade of inactivity. New plans for the label, according to Jack Crystal, will involve an expansion of the label's musical scope. During the 1930s, when Victor, Columbia, and Decca were virtually the only record companies in the entire U.S., Commodore became the first and foremost of the independent jazz labels, known mainly for its Dixieland sessions by Eddie Condon and others. Under the new reactivation, Commodore will continue to issue Dixieland but will also present modern jazz. First session, set to take place last week, was to feature Frank Weas, tenor and flute star from the Basie band, along with some other Basie sidemen, in an LP session.

Kaye Becomes Ambassador

New York—Danny Kaye is currently on a round-the-world tour for the United Nations Children's Fund (UNICEF). Kaye will visit UNICEF projects in London, New Delhi, Rangoon, Bangkok, and Manila before returning in July. In Asia he'll make a color film on the fund's work. Kaye will stop in South Africa for personal appearances, but he's paying his own expenses on the tour. As a representative of the United Nations, Kaye receives the status of ambassador on the voyage insofar as customs formalities and the like are concerned. This makes him the first show business personality to be literally as well as figuratively an ambassador of good will.

DOWN BEAT

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Vol. 21—No. 11

Chicago, June 2, 1954



DUKE ELLINGTON and Lawrence Welk jointly celebrated their 27th anniversaries as bandleaders with a big party in Hollywood a couple of weeks ago, attended by a flock of music notables. Here the two leaders prepare to cut into the 100-pound cake prepared for the occasion.

Columbia Seeks Mulligan, To Wax Woody Herman

New York—Having signed Dave Brubeck and obtained Chet Baker for a one-shot deal, Columbia Records is now making generous overtures to Gerry Mulligan. Mulligan, though interested, has asked for time to think it over as he mulls another offer from Capitol.

Plans are also building in the George Avakian office for an LP based on the three Woody Herman herds. Release time is vague, and may not be until 1955. Under present outlines, six or seven of the numbers will be taken from Columbia's own Herman catalog. Also to be included is a particularly good broadcast tape of *Bijou* which Woody has cleared.

To round out the collection with examples of the present Herman sound, Woody will lend Columbia one of his Mars masters (probably *Four Others*), and will record three new numbers specifically for the album. This Columbia LP does not affect Woody's relationship with Mars, his own label. Both Woody and Howie Richmond feel Columbia's exploitation of the projected album will help both the band and future releases on Mars.

A third project at Columbia concerns the Lighthouse jazz concert held in New York April 9 for the New York Association for the

Aragon Adds Teen Matinee

Chicago—The Aragon, one of Chicago's major ballrooms, has started Sunday teenage matinees with Ralph Marterie's band the first of name orks to play the date. The nonprofit effort by owner Bill Karzas is said to be a move to combat juvenile delinquency and has the approval of various PTAs and welfare groups.

The \$1.50 regular admission has been cut in half and also includes dance instruction. Record names also will be on hand, and each session will be emceed by a disc jockey.

Blind. Columbia recorded excerpts from the concert and will release sometime in July a 12" LP called *Jazz at Carnegie Hall*. Personnel includes: Buck Clayton and Ruby Braff; Urbie Green and Vernon Brown; Lem Davis, Tony Scott and Buddy Tate; Mel Powell; Steve Jordan; Milt Hinton; Jo Jones, and the Gene Krupa trio on one number. Only vocal will be Martha Lou Harp's *When Day is Done* which features "an exceptional Buck Clayton obligato." The Association for the Blind will receive a sizable contribution from the sales of the album in the form of royalties.

Toscanini Repeats As Winner In Second Annual Classics Poll

Conductor Arturo Toscanini, whose retirement made news in April, swept *Down Beat's* second annual classics poll, winning more honors from the nation's music critics than any other classical artist active in 1953.

Repeating his victory of the preceding year's poll, Toscanini again was named top conductor. In addition, the veteran maestro won second-place honors in the symphonic and operatic performance categories for his recordings, at the helm of the NBC Symphony, of Respighi's *Pines of Rome* and Verdi's *Otello*, respectively, both on the Victor label.

The NBC Symphony, itself, which was created for Toscanini and has been defunct since his retirement, also was voted second-place honors in the best orchestra category.

Significant Balloting

Most significant balloting, however, occurred in the singers' category, where Elisabeth Schwarzkopf emerged with dual accolades—as best soprano of the year and for best recorded vocal performance, by way of a Schubert *Lieder Recital* on the Angel label. Miss Schwarzkopf became the only artist thus far to win two first-place awards in a single year's balloting. The voting for vocalists also saw the late Kathleen Ferrier accorded a singular tribute as best contralto of the year. The singer, who died

L. A. Union Strikes At Narcotics Violators

Hollywood—The Los Angeles musicians union, AFM's Local 47, has announced that any member convicted of a narcotics violation is now subject to suspension, or even expulsion, depending on the nature of the offense. The action will be taken, it was said, not on the basis of any new legislation, but on a statute already in the local's by-laws, which reads:

"Any member guilty of . . . acting in any way detrimental to the interests . . . of this association shall be subject to fine, suspension, or expulsion at the discretion of the board of directors."

Adopted Measure

Taking direct cognizance of several recent cases here in which well-known musicians were arrested on narcotics violations, the local's board adopted the following resolution:

"Whereas certain members of this association have been convicted of the use of narcotics (including marijuana), and whereas such actions tend to blacken the good name . . . all musicians, and whereas such members have clearly violated (the article mentioned above), any member guilty . . . shall be subject to fine, suspension, or expulsion."

Under terms and penalties laid down in the resolution, any member convicted in court of a possession charge, will have his membership revoked but will be given a year's "probation" by the union, with complete loss of membership to follow if he again becomes involved in a narcotics case. Under the same policy, Local 47 members convicted of the sale of narcotics are to be expelled immediately.

Report

The Local 47 announcement came almost simultaneously with the publication of an exhaustive (73 pages) report by the California citizens advisory committee based on a seven-month study of the situation in this state.

Its most startling recommendation (to some): that narcotics be made available legally, and on a low-cost basis, to incurable addicts, with the obvious aim of curtailing the number of crimes committed by addicts in order to secure drugs or the money to buy them at the very high rates charged by illegal peddlers.

Song Contest Ends July 1

Chicago—Approximately a month and a half of time remains for you to submit an entry in *Down Beat's* song contest. Closing date is July 1, with all entries postmarked before that time eligible for the outstanding prizes being offered.

The winning song will be published by Broadcast Music, Inc. and will be recorded by Mercury by the Ralph Marterie orchestra and, on Label "X" by one of their leading artists. In addition, the writer will receive a Kelton Cambridge model console high fidelity set.

Of the first 15 tunes, three publishing companies—Moonlight Music, Starlight Music, and Windy City Music—will each choose one for publication. Second and third-placers will each also receive a Kelton Cambridge model.

Song will be judge by a board made up of Alan Livingston, Capitol Records; Milt Gabler, Decca; Paul Weston, Columbia; Hugo Winterhalter, Victor; Harry Myerson, MGM; Art Talmadge, Mercury, and Julie Stearns, BMI.

See page 18 for complete contest details and entry blank.

Sun Stood Still

New York—TV, like Duz, can do anything! On the Firestone show (May 3), the production was Puccini's *La Boheme*. Since its premiere in 1896, Rodolfo and Mimì have closed the first act in a duet performed as "moonlight flood- the attic."

Moonlight, however, doesn't show off color TV nearly so well as, let's say, a setting sun. And so the heavens were turned, and the duet was sung against a late afternoon sky (in several colors).

at 41 in October, scored a whopping victory, totaling twice as many votes as the runner-up in the contralto category.

As further tribute to the late singer, some critics commented they would have voted for her but assumed she was ineligible. Miss Ferrier also had won top contralto honors in 1952.

Makes Appearance

Also in the vocalists sweepstakes, Maria Meneghini-Callas who did not place in the first poll, won mention near the top in two categories. The soprano placed second in the artists' category and emerged as runner-up to Miss Schwarzkopf in the vocal recording classification for her performance in Angel's complete "La Tosca." This recording of the Puccini work also placed third among operatic recordings.

Another significant sidelight of the voting was the critical indorsement of Stravinsky's *The Rake's Progress*, named the best new work recorded during 1953. The opera had met with something less than full critical support at its premiere.

First-place winners in all categories were as follows:

Orchestra, Philadelphia (Eugene Ormandy); conductor, Toscanini (NBC Symphony); tenor, Richard Tucker; baritone, Leonard Warren; basso, Boris Christoff; soprano, Miss Schwarzkopf; mezzo-soprano, Blanche Thebom; contralto, Miss Ferrier; best new work

recorded in 1953, Stravinsky's *The Rake's Progress*.

Other winners were best recorded performances of 1953, Symphony—Berlioz' *Romeo and Juliet*, Boston Symphony under Charles Munch; opera—Wagner's *Tristan and Isolde*, Kirsten Flagstad, Fischer- (Turn to Page 6)

Summer Music Season Opens

New York—An increasingly popular form of subduing the summer heat in the major cities is attendance at the various special concert series, many of them held outdoors. Here is a partial list of some of the more outstanding summer events:

New York: the Goldman Band at Central Park (June 18-Aug. 15) Lewisohn Stadium Concerts (June 21-July 31).

Philadelphia: the Robin Hood Dell (beginning June 21).

Boston: the "Pops" (indoor—May 4-July 4) (outdoor on the Esplanade—July 5-Aug. 10).

Chicago: Grant Park concerts (June 23-Aug. 15). Ravinia Festival (June 29-Aug. 8).

Cleveland: "Pops" at the Public Auditorium (beginning June 3).

Los Angeles: Sunday afternoon band concerts (May 2-June 27). Hollywood Bowl (no dates available yet).



CHICAGO'S JAZZ SCENE was brightened considerably recently with the reopening of the Blue Note, which featured on its second bill, the Benny Goodman sextet. Here are two pictures taken at Benny's opening night. At left, pianist-singer-TV



personality Chet Roble (left) and Muggsy Spanier welcome BG back to Chicago. At right, Mel Torme and Chicago Daily News nightlife columnist, Tony Weitzel, discuss the evening with Blue Note manager, Frank Holzfiend.

Jazz Fills Role Of Classical Composition, Brubeck Learns

New York—Dave Brubeck's conception of his future as a classical composer is changing. As recently as two years ago, Dave was working toward the possibility of being able to play jazz for six months of each year and spend the other half composing. Dave, a former pupil of Darius Milhaud, already has written a suite of 10 short pieces for the piano, three movements of a string quartet, a two-piano suite in four movements, chamber works for an octet, and several other compositions. "I still may split the year that way," says Dave, "if I ever get financially set. I've just signed a new contract with Joe Glaser, as has Paul Desmond. Under the contract, if I should decide to compose for six months, Paul could play with another group during that period, and then he'd rejoin me whenever I went on tour again. But in any case, that wouldn't happen for two years."

remarks, there's the possibility it may take longer. "The point is," Dave says with characteristic intensity, "that I'm getting more and more from jazz of what I had hoped to get out of formal composition. One of our tapes that hasn't been released yet has an *On the Alamo* that says as much for me in 10 minutes of my best improvisation so far on record as any symphony I ever hoped to write when I didn't have as much command of the jazz idiom as I have now."

Say It Through Jazz

"This past year especially has shown me there is as much possibility for me to say what I want to say through jazz as there is through composition. Before that I thought I had to compose to fully express myself. But listening to another of our recent tapes, for example, I heard four different takes on one tune. They all go six or seven minutes, and not an idea is repeated. "You see, for years I approached jazz, in one way, as a means of experimenting on the job, harmonically and otherwise. That way I thought I could build up a big backlog of ideas for when I start composing. I still do that, but I've now come to believe that any music that expresses emotion is the only music that's going to live. And jazz certainly does that."

"In their intellectuality, most of the contemporary composers, including most of the 12-tone system writers, are getting too far from the roots of our culture. And for American composers, our roots should be in jazz. So I hope that what I do eventually write has more of a jazz influence in it than any other influence. But I do not think there is any necessary dichotomy between jazz and what is called 'serious music.' "I think jazz can be as 'serious' as any 'serious music.' If I could grow as much playing jazz every year as I've grown this past year, jazz would still keep all of my interest. Under those conditions, even if it were to work out that I didn't have time to compose, I wouldn't be frustrated at all. I don't see, however, how we can keep on growing as much as we have this year. But we might."

"Sure, it's entirely possible," the usually reserved Desmond entered the conversation. "There are so many things we haven't done yet. We haven't, for one thing, taken complete advantage of polytonal and polyrhythmic possibilities in jazz."

"Yes," Dave agreed, "and there's also a 12-tone potential in jazz, but the man who works in that direction isn't going to be me. Yet if I did have command of the 12-tone idiom, I'd probably use it. Offhand, I don't know anyone currently in jazz who has."

DOWN BEAT
T. M. REG. U.S. PATENT OFFICE
Great Britain Registered Trademark No. 719,407
VOL. 21, NO. 11 JUNE 2, 1954
Published bi-weekly by Down Beat, Inc.
Executive and Publication Office
2081 Calumet Avenue
Chicago 16, Ill. Victory 2-0310
Norman Weiser, Publisher
Jack Tracy, Editor
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Leo Zabelin, Executive Asst.
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Brentwood 97-1076
Subscription rates \$5 a year, \$9 two years, \$11 three years in advance. Add \$1 per year to these prices for subscriptions outside of the United States and its possessions. Special school library rates \$4 a year. Change of address notice must reach us before date effective. Send old address with your new. Duplicate copies cannot be sent and post office will not forward copies. Circulation Dept., 2081 Calumet Ave., Chicago 16, Illinois. Printed in U. S. A. Entered as second class matter October 6, 1937 at the post office in Chicago, Illinois, under the act of March 3, 1879. Re-entered as second class matter February 25, 1948. Copyright, 1954 by Down Beat, Inc., all foreign rights reserved. Trademark registered U. S. Patent Office. On sale every other Wednesday.
Member, Audit Bureau Of Circulation
Member, Advertising Fed. Of America

23 Skiddoo, Too

New York — Excerpts from Gene Knight's N.Y. Journal-American column on the eighth anniversary of Eddie Condon's club:
Personalities are always dropping in . . . such as Tommy Dorsey, who blows a driving trumpet, and brother Jimmy, meet on sax. Hip-rocking stuff. Other visitors who play hot and cool down there include . . . Bob Crosby . . .
The applause is led by Marlene Dietrich, Hank Forda . . . they go for that there real low-down, gut bucket stuff. Shades of Jelly Roll! Ooal-ya-coo!

"The real solution to this problem of playing jazz and composing?" Desmond asked and then answered the question. "The real solution is always to travel with a tape recorder. That way you can keep what's good, you can keep what you need to go farther. And that way you could produce more music in a lifetime of playing jazz than in 500 years of writing music."

"What about posterity?" he was asked. "If you just have what you express on tape and don't write it down, how will people a hundred years from now play your music?" "That doesn't bother me," Brubeck answered. "I don't care if nobody is going to play my work a hundred years from now. A hundred years from now, an artist should be trying something new of his own anyway."

"As corny as it may sound, I think we're all looking for happiness. I look for it in music. I know a whole lot of frustrated composers these days, but in playing jazz, I'm not frustrated one bit—not now."

Flanagan Gets New Direction
New York—Ralph Flanagan has a new personal manager, George Thompson, who took the post when Herb Hendler left after four years' association with Flanagan. The split was amicable, and Hendler received cash for his interest in the band, plus ownership of two ASCAP music firms, Coachella and Clare. Hendler also keeps an interest in vocalist Frankie Lester.

The extent of Hendler's future participation in the affairs of the Buddy Morrow band was still in the process of settlement at press time. Thompson has been in the band business since his discharge from the Army in 1944. He broke in as road manager for Mal Hallet and performed the same function for Bob Cheater (two years) and Tommy Dorsey (three years). Thompson also has been associated with Savannah Churchill and the Four Tunes.

Flanagan is touring on one-nights in the south and midwest. Ralph will be at the Steel Pier in Atlantic City, N. J., July 2-8 and then hits the Aragon in Chicago July 16-Aug. 1.

Caught In The Act

Les Paul and Mary Ford; Coconut Grove, Los Angeles

The appearance of this act in the Ambassador's strictly class supper room is another example of what success in the phonograph record field means in the entertainment business. For despite Les Paul's skill as a guitarist and Mary Ford's homespun appeal as a singer, this is just about the last place anyone would have expected to find them up to a couple of years ago.

The interesting thing is, that once they made it, they registered just as successfully with this presumably sophisticated audience as with any other. It would appear that the genuine warmth projected by this couple sells just as solidly at high prices. Minus her multitrack voice apparatus, Mary is still an appealing personality singer who capitalizes on simplicity. It would surprise some of

the duo's record fans to discover that on an engagement of this type, she becomes the top member of the team, even though their numbers are for the most part exactly the same ones that, presented in the multitrack form (of which there is naturally no trace on this type of engagement) that have accounted for record sales of almost 7,000,000 in the last four years—*Sunrise, Mocking Bird, Hill, My Baby's Coming Home, South, Bye Bye Blues, Vaya Con Dios, Tiger Rag*, etc.

And Grove patrons loved every one. It might be that Paul, who one of the greatest performers, technically, the instrument has known, stays too much in the background. One good straight guitar solo would not be amiss in the routine. —holly

Thelma Carpenter, Charlotte Rae; Bon Soir, New York



Thelma Carpenter

Thelma Carpenter, the former Count Basie vocalist, is back on the supper club scene after three months in Europe. Trim, energetically attractive Thelma has an impressive professional act. Though her basic vocal quality is not particularly distinctive, it's a pleasant voice, and she has firm control of it in a flexible range of effects.

She can use full-voiced dramatic accents on *He's Funny That Way*, jump through a stop-time bit on *There'll Be Some Changes Made* and handle a carefully balanced pacing of *Harlem on My Mind*.

Her phrasing and use of rhythmic nuances are adroit, and perhaps what most communicates to the audience is Thelma's sharp humor and obvious enjoyment in the projection of her vocal-dramatic skills. The humor is etched in the fragments of parody in several of her numbers and in her buoyant treatment of songs like *'S Wonderful* and *I Can't Give You*

Anything but Love. Thelma has the pro's ability to gauge an audience, and she builds effectively to a close that has the clientele applauding unabashedly.

Star on the Bon Soir show for an indefinite run is the wildly plausible comedienne, Charlotte Rae. Miss Rae, originally from Milwaukee, has been an important New York night club act since her 1950 debut at the Village Vanguard. She was also the highly praised comedy lead in the 1951 Broadway production of *Three Wishes for Jamie* and the favorable reaction this year to her appearance in the *Threepenny Opera* was second only to that received by Lotte Lenya. Charlotte recently even made it uptown in the plush Carnival Room of the Sherry-Netherland, and is in line for a situation comedy series on television this fall.

This versatile artist is hilariously lethal. For her impression of singers like Jeannette MacDonald, Gladys Swarthout, and Lily Pons, she unshates a powerfully accurate voice. Then there's an account of a meeting of the ladies of the Bayshore Garden club that may get her lynched in the suburbs.

She has an all too brief impression of Ethel Merman for which this nonmember of the Merman adulation society has been waiting for years. There's other material, all of it good, some of it piercingly unforgettable—a primly sung specialty, for example, called *I Love Lechery, Simple Lechery*.

Charlotte's skilled accompanist and co-origination is her husband, classical composer John Strauss. —nat

Gertrude Niesen; Black Orchid, Chicago

Sexy blonde songstress, inactive for nearly two years, returns to save old homestead. Her husband, Al Greenfield, operator of the Black Orchid, was faced with a booking crisis when Betty Clooney fell out of the show, and Mrs. Greenfield decided now was the time to stage her long deferred re-entry.

She is not equipped with a bulky portfolio of arrangements, but her traditional *I Wanna Get Married* was the only item conspicuous for its absence from her early repertory. Working with Rudy Kerpays, piano, and Al Poskonka, bass, the house accompanists, she effectively

sells a solid half hour of song.

Gertrude's opening group, typical of her offerings, comprised *Between the Devil and the Deep Blue Sea, Temptation, They Saw It's Wonderful, Take It Easy, Love for Sale, and Exactly Like You*. Delivered at low pressure, the torchier ballads come across insinuatingly, and the more rhythmic numbers bounce satisfactorily. They'll improve as the star regains the old feel.

John Carradine's dramatic readings and Wally Griffin's comic piano impressions round out the Orchid bill. —jac

Miles Davis, Chet Baker; Birdland, New York

Chet Baker's New York debut was successful in terms of the crowds he attracted to Birdland. Musically, his unit might have sounded more impressive if it hadn't been for the strikingly contrasting presence on the same bill of a Miles Davis band that made the Bakermen sound rather frail and, I'm afraid, a little dull.

Both Chet and Miles were working under disadvantages. While Miles had Lucky Thompson on tenor, Chet had to carry the entire front line himself (wouldn't it have been wiser to bring another horn along?) and he was nervous. "He can't be that afraid of Birdland" said an incredulous bassist, who then went over to ask him. It

turned out that Chet was rather frightened.

Miles, on the other hand, had worked only rarely in the last year, and at the beginning of the date, his lips weren't yet in shape, so there were some cracked notes and several near misses in execution.

What was most immediately apparent was the difference in rhythmic sections. In Chet's unit, drummer Bob Neel was just adequate, bassist Carson Smith has a good tone and is steady, and Russ Freeman, while no major jazz pianist yet, has individually intriguing conception at times.

But as a section, Baker's rhythmic entourage was static compared with the swinging, often elated, (Turn to Page 4)

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Roberta Peters, Triple Threat—A Beauty, Coloratura, Actress

New York—Roberta Peters' Metropolitan Opera stardom has come in the rarest of all vocal solar systems—that of the coloratura.

It is even more difficult for an opera company to find an outstanding new coloratura than it is for a theatrical producer to come upon another Audrey Hepburn.

A coloratura must display more dazzling pyrotechnics — at the highest end of the voice range—than any other type of singer. And ever since the less flexible Wagnerian type of soprano came into prominence at the end of the 19th century, coloraturas have become collector's items.

When a new coloratura turns out to be not only brilliantly skilled, but beautiful and a first-rate actress besides, there is cause for unusual rejoicing. And that's what

the opera world has been doing since 23-year-old Miss Peters' dramatic Met debut three years ago. This season, when she appeared as Rosina in the restaged *Barber of Seville*, Olin Downes in the *Times* expressed the consensus of the music fraternity:

"... She is not only a brilliant technician, but a finished stylist. Before this, she has given repeated evidence of her vocal ability and high intelligence. With this perfecting of the Rossini role, Miss Peters has fully and incontrovertibly 'arrived.'"

Story Of Study

The story leading to that arrival began for Roberta at 13 when her parents look her out of public school and focused all the resources of the family on building the career of their gifted only child.

Seven years of intensive study

followed. Aside from vocal instruction, there were comprehensive lessons in languages, ballet, and dramatics. And all this time the goal of the young girl from the Bronx was, of course, the Metropolitan.

Her chance for an audition came in January, 1950, when she sang for Rudolf Bing. She was given a contract immediately. Eleven months later came not only her debut, but (though it sounds like a B movie script) her first professional appearance in public anywhere.

Early Nov. 17, 1950, the Met called Roberta at the studio of her singing teacher, William Herman. Nadine Connor, who was to have sung Zerlina in *Don Giovanni* that night, had been taken ill. Roberta had never even had an orchestral rehearsal of the part, let alone an actual performance. She had to borrow Patrice Munsel's costume and Nadine Connor's shoes. Thus speedily assembled, Roberta went on stage to begin her career.

Sings Leading Roles

Since that day of haste, Roberta has sung leading roles in several Metropolitan productions, has been heard in more than 100 concerts across the country, and is in continual demand on radio and television. And film audiences have seen her in *Tonight We Sing*, the biography of Sol Hurok, who is her concert manager.

The first top coloratura to have had all her training in America, Roberta calls it "just the tops. You can't beat it. I'm very proud of the fact that I've always studied here and have had some of the best American training—all in this very city of New York.

"I absorbed here all I could have obtained in Europe. And I think you'll find that most Americans in opera today have studied at home—artists like Richard Tucker, Eleanor Steber, Jan Peerce, and Leonard Warren. It's one of the major changes that have occurred in opera in America over the past several years."

Acting Improves

Another change is the improved quality of operatic acting. Roberta agrees with what Tucker (April 7) and Jean Fenn (April 21) have told *Down Beat*.

"Today it's no longer a question of using just big gestures," Roberta says. "We use very subtle acting devices and go much deeper into the characters of the roles we play than was formerly the case."

"When Cyril Ritchard, a major figure in English and American theater, directed us in the new staging of the *Barber of Seville*, we became more aware of the fact that we had been doing many things only because they had been part of the tradition for years. Ritchard showed us how to eliminate these clichés and made us understand much better the dramatic nature of our parts."

Goodman 4 To Re-Form For Benefit

New York—According to plans currently being worked out, the original Benny Goodman Quartet will be re-formed for one night at Basin Street June 7 or June 14. Purpose of the event would be a benefit for the Fighting Fund for Freedom of the NAACP.

If the project takes place, Benny will be presented with an award from the NAACP for his work in breaking down discrimination in music. Benny was instrumental in combating the color line through the formation of his trio, quartet, and later mixed groups. The three other charter members of the quartet are Gene Krupa, Teddy Wilson, and Lionel Hampton. Hampton was chief originator of the idea.

Strictly Ad Lib

NEW YORK

ON STAGE: George Jessel planning a return to vaudeville that may start in San Francisco on Labor Day and wind up at the Palace... Harry Belafonte has won the co-starring role of Joe in the film version of *Carmen Jones*. Dorothy Dandridge may be *Carmen*, and Pearl Bailey has already been signed as Frankie. Rehearsals start in Hollywood June 3... David Brooks was replaced as male lead in *Girl in Pink Tights* before its Broadway opening, but he still gets a balm of \$750 a week... Victor Borge's *Comedy in Music* has gone over 250 performances, and seats are on sale through New Year's Eve... Ella Logan will star in *Dilly* next fall. Music is by Vernon Duke

ENTERTAINMENT-IN-THE-ROUND: No spring tour for the first time in five years for Guy Lombardo. Because of his successful TV show, he can't leave the Roosevelt Grill until June... Sammy Kaye is on a string of one-nights before bringing the band into the Astor Room May 24 for the summer... Eddie Fisher received the 1954 Award of the Jewish War Veterans at Madison Square Garden for his "untiring efforts" in entertaining the troops... Robert Clary is back at the Blue Angel... Three Suns broke the record for the Columbia Room at the Astor. Held until May 22, they'll have been there nine months... Hank Sylvers went into the Copa as Jane Froman's music director during her stay there... Mindy Carson in Washington (May 31-June 6)... Julius LaRosa at the Latin Casino in Philadelphia (June 10-19).

JAZZ: The Gerry Mulligan quartet has been signed to appear at the Paris Jazz Festival June 1-7... There's a report that Mel Ferrer wants to film a TV quarter-hour series with Beany Goodman, Gene Krupa, and Mel Powell. Says the Goodman office: "It's in the process of being talked about"... Lester Young, equipped with new dental equipment, is blowing like the Pres of yore... The all-star band for Pianorama World on Broadway finally shaped up with: Bobby Hackett, Tony Scott, Joe Roland, Kai Winding, Clyde Lombardi and Ed Shaughnessy... Dixie Gillespie led off the new University of Virginia Jazz Society concert series May 10... Charlie Mingus is back with Art Tatum, but he was to have flown back for the Jazz Composers' Workshop Concert... Milt Hinton has been working with Jimmy McPartland's band at the Metropole in addition to his TV work... George Wallington has signed a deal with Mills Music whereby they get 22 of his originals which they'll release as piano solos arranged by him. Some will be scored for orchestra... Norman Granz gave his permission for Blue Note to release a set of Bud Powell records that are purported to be among his best yet... Sir Charles Thompson and Mel Powell have signed exclusive contracts with Vanguard... Art Hodes will do an LP for EmArcy... Lionel Hampton goes into Basin Street June 8 for two weeks and reinvents Europe in August or September... The Salt City Five has been held over another four weeks (total is 12 now) at the Princess Hotel in Hamilton, Bermuda.

RECORDS, RADIO AND TV: Louis Prima is now with Decca... Linda Shannon (formerly with King) has signed a three-year pact with Jubilee... Celeste Holm will star in a TV situation comedy series in the fall... Current plans are for Steve Allen's *Tonight* to be networked this fall from 11:30 p.m. to 1 a.m., Monday through Friday, and for Eydie Gorme, Steve Lawrence, and the Bobby Byrns band to remain as the basic cast.

CHICAGO

Sarah Vaughan makes her first appearance at the new Blue Note in a three-weeker that starts May 21. Alternate attraction will be the Conte Candoli combo, held over from the previous week... The Bill Russé quintet (including saxist Ira Sullivan) now doing Monday nights at the Streamliner, where the Eddie Heywood trio and the Max Hoek-Johnnie Pate piano-bass team handle the fulltime chores... Current Black Orchid bill features Dwight Fiske, Dorothy Loudon, and singer Jimmy James.

Lionel Hampton's band will be in its first Chicago location stand in some four years when it plays the Regal theater the week of May 28... Jerry Gray did a successful string of college dates and private parties in the midwest last month... Dick Contino follows the current Four Lads and Tommy Leonetti bill at the Chicago theater on May 28.

Don Glasser's ork goes into Melody Mill June 30 for a month; Chuck Foster's at the Aragon May 29 through July 7... Coleman Hawkins is in the midst of a return date at the Beehive and will be trailed on June 7 by Howard McGhee... Former Ralph Marterie band singer, Frank Mann, now has his own recording pact with Mercury... Joe Buckley's trio at the LaSalle hotel.

Ruth Brown, Choker Campbell's ork, the Clovers, and Maybelle Young headed the big package show at the Madison Roller Rink on May 15... Horace Henderson's awing little band is back at the Strand... Red Klimo's combo is backing the show at Moulin Rouge, with the C-Bar-T band upstairs at the Brass Rail... Leon Benditsky, pianist with the WGN orchestra for 25 years, died last month.

HOLLYWOOD

BAND BRIEFS: Les Brown into Palladium May 28 for his 15th stand there (ian't that the record?... Sauter-Finegan, Palladium's current attraction, staged a special Sunday afternoon concert May 16 with seats installed on the dance floor. With bars closed, hundreds of teenagers saw inside of Hollywood's top dine & dance spot for first time... Al Donahue, now bandleader-operator of Santa Monica ballroom, will have his own TV show from the bandstand there ready to debut within next few weeks... Ted Fio Rito returned to Beverly Hills hotel's Terrace room April 28 for what will probably be long run. The trend here, probably cued by success of Lawrence Welk at Aragon, is to keep bands and combos on longterm runs. Some examples: Hal Davis at Biltmore hotel, Ike Carpenter at Crescendo, Dick Stable at Ciro's, Paul Hebert at Mocambo, Phil Ohman at Players Restaurant, Jack Nye and Chick Floyd bands at Roosevelt hotel, Skinnay Ennis is on an "indefinite" at the Statler, and Benny Strong's current ticket at Coconut Grove called for a minimum of 11 weeks.

SUPPER SPOTTINGS: Connie Haines will be headlining the Coconut Grove's show as this hits stands, and with the push she's getting from her recording of *Do Lord* with Jane Russell, Della Russell, and Beryl Davis, it doesn't look as if her state of semi-retirement will continue for long... Eddie Albert and Margo, fresh from their New York click, were set as mid-May feature at Ciro's... The Trails, deluxe dine & drink spot operated by Ben and Mrs. (Esther Williams) Gage, boosting entertainment budget, with name acts on weekends. Mickey Rooney the star, with *Modernaires* in line to follow. Music by "The Down Beaters" featuring Mimi Triola.

HOTSPOTTINGS: Benny Carter (at Beverly Hills' Keyboard Club this typing) just sounds greater than ever topping new trio rounded out by "Sir Charles" Thompson on piano and Bill Douglas on drums (Turn to Page 17)

'Anti-Petrillo' Revolt Hits L. A. Local 47

Hollywood—The so-called "revolt movement" against the AFM's headman Jimmy Petrillo, which has erupted most violently so far in New York's Local 802, has now broken out in Local 47.

Latest sign was passage of a resolution at the L.A. local's April general meeting under which delegates from Local 47 to the coming AFM convention were instructed, among other things, to introduce a measure that would replace the present system of distributing the recording royalty fund with an old-age pension plan.

Who Channels It?

The money in the performance trust fund, as it is called, is now disbursed via AFM locals all over the U.S. and Canada by presenting free, noncompetitive concerts. The dissident factions claim that though in theory the fund is controlled by a "disinterested third party," as per the Taft-Hartley law, it is Petrillo who channels it to AFM locals, whose officials in turn control the employment of musicians engaged for the concerts.

In Local 47 there is also a growing demand for complete local autonomy. The local union has no jurisdiction over employment of musicians in film studios, a field in which all negotiations are handled by Petrillo's office via his appointed representative here, Phil Fischer, former Local 47 vice president.

Pair Embarrassed

Local 47's President John te Groen, and secretary Maury Paul, who are delegates to the convention (as is also the studio representative), were more than a little embarrassed by the heavy play given the so-called "revolt" in daily and entertainment trade papers here.

Statements were hurriedly issued pointing out that the "anti-Petrillo" resolution was passed by a relatively small majority at a meeting attended by fewer than

Another Show For Hackett

New York—Trumpeter Bobby Hackett is rapidly becoming the Arthur Godfrey of studio hornmen. In addition to his regular staff duties, he's been featured soloist on the Paul Whiteman show and recently won the leader spot on the Martha Wright TV series.

Bobby's newest assignment is as head of the group on the new *Personality* show. The new series will be heard five times a week on ABC Radio (Monday, 8:15 to 9 p.m. and Tuesdays through Fridays, 3 to 9 p.m., EDT) Star of the program will be Jack Gregson, who will synchronize the informal college of music, interviews, sports and news.

500 of the local's approximate membership of 15,000.

More significant is the fact that this is a Local 47 election year and that leaders of the anti-Petrillo movement are expected to line up with the opposition to the incumbent administration when the campaign opens next fall, with every indication that the 1954 election will be the most hotly contested one in years.

British Leader Visits Petrillo

New York—Lou Praeger, who may well be Britain's busiest bandleader, is now on a three-week visit to New York. One of his first undertakings here was a two-hour conference with George Gibbs, assistant to James Petrillo, regarding a plan that may, according to Praeger, succeed in breaking down the 20-year-old ban against U.S. musicians in Britain.

In addition to acting as bandleader and music director at the Hamersmith Palais De Danse, Praeger is a BBC disc jockey, a practicing metaphysician, a hotel owner, a personal manager, and owner of a film company and record company. He plans to film some U.S. musicians for sequences to be incorporated in a feature now being made by his Radius Film Productions.

Mercury Issues Tribute To Sophie

Chicago—Mercury Records timed the release of its \$25 Sophie Tucker Golden Jubilee limited edition album with Miss Tucker's opening at the Ches Paree here. Proceeds from the sale of the edition go to Miss Tucker's charity effort.

The album, which is handsomely packaged, features every major name on the Mercury label, including Vic Damone, Patti Page, Georgia Gibbs, Rusty Draper, and also has such luminaries as Jack Benny and Georgie Jessel paying tribute to Miss Tucker.

Sponsor Renews Fisher TV Show

New York—NBC-TV's *Coke Time*, starring Eddie Fisher (Wednesdays and Fridays, 7:30-7:45 p.m., EDT), has been extended for an additional nine weeks—through June 25—and renewed for the 1954-'55 season, beginning Aug. 25. The show is seen in 101 cities.

Caught In The Act

(Jumped from Page 2)

rapport among Percy Heath, Kenny Clarke, and Horace Silver in Miles' unit. And man for man, Miles' man were also easily superior. Even Freeman was pallid compared with Silver in both ideas and beat, and Smith and Neal could take lessons from Heath and Clarke.

As for the leaders, Baker's tone is distinctive, his conception erratic. He is least consistent on up-tempo and is best on ballads on which he usually creates an effective mood. But even on these he is not always able to sustain long tones, and in general, his execution is spotty.

What he lacks, as do the members of his unit, is a sufficient range of dynamics and a mature sense of structure. This is evident both in their playing and in their choice of "originals" that are usually just underdeveloped sketches of small thematic strength. And if they deeply enjoy what they play, it is not at all apparent.

Ellie Fitzgerald, Julius LaRosa, Archie Bleyer; Leow's State, New York

Supplementing the Palace, which has been the only house on Broadway running vaudeville since the Paramount cut its live show policy, Leow's State brought back in-person presentations with one of the best talent arrays seen in a long while. Actually, the only criticism of this initial effort is that it is too ambitious and ran a bit long for the average aisle sitter.

The accomplishments of Miss Fitzgerald and LaRosa are, of course, well-known, and both did an excellent job on their own, then combining for a duet to close to bill. Perhaps the most significant fact here was the blending of a top jazz personality and a pop artist of stature. Fans of each style obviously were well pleased with the work of both LaRosa, who incidentally sang better than this reviewer ever has heard him, and Miss Music, and showed their en-

thusiasm in no uncertain manner. Of equal importance was the fact that such talent can attract crowds, despite lagging boxoffices in many of the straight film houses. Also proving a sleeper was Archie Bleyer. Although Archie has been seen on television over a period of years, the guy proved he has a personality of his own, taking over as an emcee, leading his well-blended, 15-piece band through the difficult show with ease, and stepping in to do a bit on the piano, then the trumpet, and finally, joining with several other members of the band to handle the vocals on his new Cadence release, *Hernando's Hideaway*.

Rounding out the bill were comics Tim Herbert and Don Saxon and an old vaude standby, the Four Fays and Wells, who opened the show.

Peggy Lee; Sands Hotel, Las Vegas

core, Peggy still is using her express-train version of *Lover*. Besides Jimmy Rowles at the baby grand and Laurindo Almeida on guitar, Peggy's swinging backgrounds are furnished by Larry Bunker, drums, Jack Costanzo, conga and bongos, Andy Lambert, bass, and Stella Castelucci, harp. The combo complements Peggy's vocal efforts perfectly.

Lou Willis Jr. opened the show with his comedy slanted song and dance act in his usual fine fashion, followed by singer Don Cherry, who seemed to be more interested in the local Tournament of Champions golf tourney than in his material. Comedian Georgie Kaye was in top form, while the Copa Girls ably assisted by Chuck Nelson and the team of Calypso Joe and Coco-te finally gave us the answer to the mystery of *Who Stole the Wedding Bell* in a Technicolor production number. Ray Sinatra and the orchestra were also on hand.

Sophie Tucker, Mary Kaye Trio; Chez Paree, Chicago

Fifty years of show business are wrapped up in Sophie Tucker, and with this engagement, the grand dame of the profession reveals that not only is there no business like show business, but also that experience is still the best teacher.

Her voice is still powerful, but now there is more dramatic voicing than actual singing, and because she has all the know-how of the business at her beck and call, audiences love every minute of her performance. Make no mistake, Miss Tucker is still the queen—from her brilliant gown and flashing jewels to her excellent material, both risqué and nostalgic—and she still works just as hard as performers one-third and less her age. And when she has finished her performance, the reaction is as thunderous as it ever was.

Opening night at the Chez for Miss Tucker found an even greater crowd on hand than was present a few weeks ago to greet Danny Thomas. They loved every minute of her one-hour stint, shouting

after the risqué tunes, almost weeping after her dramatic closing number, *My Fifty Golden Years*.

The Mary Kaye Trio, coming in almost unheralded, practically stole everything but the dinners off the table and proved it easily could handle the top spot on the bill here. Excellent vocalizing by Mary, Norman Kaye, and Frankie Ross, the latter also handling comedy, although more subdued than usual, plus accordion and drums, hushed the packed room and got a tremendous hand for each of their dozen or so efforts. Miss Kaye, accompanying herself on a guitar, was especially effective on *Yiddishke Mama*. This is one of the best acts of its kind around and should move into the charmed circle with this booking.

Brian Farnon and his orchestra played the show, while Ted Shapiro, still going strong after 33 years, accompanied Miss Tucker.

Mary Ann McCall Heads Along Comeback Trail

New York—Mary Ann McCall, for years a preferred singer among jazz musicians, is building a career again. She's featured with the Charlie Ventura quartet on all its club dates, and plans are working toward her making a series of Coral records both with the small unit and a large band. Many of her friends who had heard of her troubles, came to Basin Street during her recent stand there with Ventura. They found a Mary Ann who looks fine and is singing with greater range and flexibility than ever.



Mary Ann McCall

"It's my voice, for one thing," said Mary. "It's changed. You know, a person's voice goes through stages, and now mine has matured, has become fuller. It feels complete—rounded out, I guess you'd say. A lot of things I used to think of when I was singing I was afraid to try. Now I know I can do them; I feel they'll come out right."

"As for my difficulties last year, I feel that's in the past now. I'm looking forward . . . because now I know what I want to do, how I want to do it, and why. It's the first time in 10 years I've known where I'm heading. There's no point in talking about personal tragedies that have been. Like Antia O'Day said, (*Down Beat*, April 7), it can happen to anyone. I'm convinced it'll never happen to me again. I've found out you can either be something or nothing; there's no in between.

"So there are a lot of things I want to do in the next year. I want, for example, to prove to myself and to a lot of people that things can be right musically and still go over. I want to prove that there doesn't have to be screaming and a lot of gimmicks. Frank Sinatra doesn't do it, and he's come back fine. And besides, I don't think people are as gullible as many think they are. They're a lot more conscious of

Newton Memorial Bash Proves A Huge Success

New York—The Memorial Concert for Frankie Newton held at Basin Street (April 26) was an unprecedented success in terms of both attendance and sustained musical quality through many hours. More than 200 were turned away in the course of the night.

Since Ralph Watkins donated the use of the club for the evening together with the admission receipts, a sizable amount was turned over to Mrs. Ethel Newton, Frankie's widow.

Literally scores of musicians volunteered, and Flip Phillips came in from Philadelphia just to make the event. Of particular interest was the appearance of Miff Mole, recuperating after a long illness, and blowing with refreshing vigor. Musicians from all eras and styles of jazz paid tribute to Frankie—Willie (the Lion) Smith, Buck Clayton, Pee Wee Russell, Pete Brown, Urbie Green, Tony Scott, Sonny Greer, Ruby Braff, Marian McPartland, and Art Mardigan, to name a few.

Though most of the sets were informal jam sessions, among the organized groups who appeared were Eddie Condon's unit, The Six,

Red Allen's band, and crews led by Conrad Janis and Jimmy McPartland. Pete Brown headed the last band Newton ever fronted. Space unfortunately precludes a listing of all the musicians present, but included were a large proportion of all the jazzmen in New York.

Particular credit is due Al (Jazzbo) Collins for a concisely effective evening as master of ceremonies; Jack Crystal for arranging the sets; Marty Cantin for his expert organization of the entire affair, and Watkins, owner of Basin Street.

Harold Baker Joins Hodges

New York—Harold Baker, formerly with Duke Ellington and earlier associated with Erskine Tate, Don Redman, Teddy Wilson, and Andy Kirk, has replaced Emmett Berry with the Johnny Hodges unit. Remaining are Lawrence Brown on trombone; Johnny Coltraine, tenor; and Johnny Williams, J. Johnson, and Dick Powell in the rhythm section.

Hodges is due at the Royal Room in Hollywood May 18 for three weeks, and then goes on to San Francisco. The Billy Shaw office has been negotiating with Japan on a possible tour for Hodges. Johnny's Clef record of *Johnny's Blues*, meanwhile, has been moving well, and looks like Johnny's best seller in some time.

Swiss Promoter Here

New York—Sonja Kantorowitz, leading Swiss promoter who presented JATP, Count Basie, and other jazz packages on their dates in Switzerland, is in New York. She is shopping for talent and will also set deals for European rights to several plays, before returning to Zurich next week.

what's happening musically than they're given credit for."

Currently Mary has been with Charlie Ventura's Quartet (Sonny Igoe, Dave McKenna, and Bob Carter) since March. "Charlie has been more than a guiding light as far as building up my confidence is concerned and the group itself is such a co-operative one," Mary Ann underlines.

"Always Work Together" "We always work out together what we want to do. I never thought it could be this way. I often had a tight feeling working with groups before, but this is so happy and relaxed. The thing is we're all working together to reach a goal.

"As for the material we're going to do, I plan to sing some pop, the pretty ones—the ones that are presentable enough to do. And we're definitely looking for originals. The concentration will be on standards, because you can't go wrong on them. That is, if you feel the lyrics and the tune. A million people can sing a tune and it doesn't mean anything if there's no heart behind it."

Heart is something Mary has never lacked. These days, though, it's coupled with vigorous will power. "How convinced am I that I'm going to keep going ahead? Well, you tell them to come down and listen. They'll hear."

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Howard Leaves Kenton, Will Focus On Photos

By HAL HOLLY

Hollywood—Gene Howard, the press agent and promotion man who did more than anyone except Stan Kenton to keep the name of Stan Kenton in headlines, has left the contro-

versial exponent of progressive jazz (or pick your own tag). He quietly ended their association of more than 10 years to concentrate on photography.

"It merely means the end of our business relationship," Howard said. "The close personal relationship between Stan and myself is closer, if anything. I decided to make this move during our trip through Europe and only after long talks with Stan and Bob Allison, (Kenton's personal manager).

"After more than 10 years—probably the most exciting and interesting in my life—with Stan, it took a lot of thought. For me, something like the time back there in 1948 when Stan decided to break completely with established dance

band forms in favor of his Presentations in Modern Jazz.

"I remember how we all talked it over, and my recommending that the time had come for Stan to go all-out, one way or another. I knew which way he would go, because we had already gone too far to turn back. So—I gave out the story.

"I can still see those big headlines on Page 1 of *Down Beat*—STAN KENTON: IVE BURNED MY BRIDGES BEHIND ME! From then on, everything Stan did was news. All I did was see that the controversial aspects were played up."

Howard was probably the only press agent in the music field who had a sincere, honest interest in

the product he was plugging, although he always admitted, as he does today:

"Personally, I don't pretend to like everything Stan does—nor do I feel sure that the music Stan Kenton represents will find a permanent place in the world of musical art. But Stan and his music always had tremendous impact. His full influence on his times is still to be measured because for him so much still lies ahead.

"I didn't leave Stan because I thought his day had run its course. But I couldn't do the job properly without traveling with the band, and in advance of tours, and a guy with a wife and kids just doesn't want to be away from home that much. And in photography I've found something at last to help me get over the fact that I didn't make it as a singer. Of course, I know now that I was pretty bad, but it's not easy for a singer—or a musician—to face up to it. I took it pretty hard at the time."

Howard, for those who don't know, or have forgotten, joined Kenton as a singer in 1943 (he also had been a guitarist and arranged all his own numbers). Recalling his "career" as a Kenton vocalist, Gene said:

"In 1944 I had my one 'big hit' with Stan—something called *How Many Hearts Have You Broken?* That record really sold, too. The trouble is nobody ever played my side of the record except Marge (Mrs. Howard), because the other side was *Her Tears Flowed Like Wine*, with Anita O'Day.

First Big Success

"It was the band's first big commercial success, and it really hurt when upper echelons at Capitol passed down the word to Stan that Gene Howard was not to sing on any of his records from then on. I thought I was pretty good. Nowadays, I figure I'm so bad as a singer I could probably knock me out a real hit—by the present standards of what passes for singing."

But Gene "survived," as he puts it, as Stan Kenton's "featured vocalist" (except on records) until 1947.

"Stan broke the news to me very gently," said Gene, "by explaining that with the plans he had for development of a new musical trend, there just wouldn't be a place for a male singer in a setup. He offered me a job as advance man on tours and general publicity man. I didn't really go for the idea—but there was Marge and our youngster to think about—so I 'accepted the offer.' I took up photography to make myself more valuable to Stan—and here I am."

Where Howard is today is very good—in new studios midway between Hollywood and Beverly Hills and with his growing reputation as a photographic artist just enhanced by an outstanding series of studies of the cast of *The Caine Mutiny Court-Martial*.

"Now," he said, "I can really enjoy music because I'm not working at it."



This is the sort of thing that happened when Barney McDevitt, "Dean of Dance Band Press Agents," took over the job of publicizing the Hollywood Stars, Coast league baseball club. Barney took the "Hollywoods," Dixie combo or reasonable facsimile thereof, which plays in the stand during games, and paraded them through the offices of Los Angeles city officials. Here they are entertaining(?) L.A. county sheriff Eugene Biocailux.

Latest 'Student Prince' Tops Previous Versions

By CHARLES EMGE

Hollywood—One of the late Sigmund Romberg's hardest and most successful operettas is *The Student Prince*. Whether it is a classic or a warhorse is a matter of taste, but for anyone who has sat through as many versions, both stage and

(as in *Rose Marie*), is one of the best Kathies we ever have seen or heard.

There are three new songs by Nicholas Brodsky and Paul Francis Webster, only one of which, *I'll Walk with God*, a rather impressive musical composition, would seem to have warranted interpolation into the production.

STUDIO NOTES: Pearl Bailey draws her first film role—and as the star, no less—as Frankie in the film version of *Carmen Jones*, to be CinemaScoped for 20th-Fox release by producer-director Otto (Moon Is Blue) Preminger. Herschel Gilbert, as we mentioned previously, handles the music... Cast of the Romberg biofilm (MGM) now includes Jose Ferrer (as the composer), Merle Oberon, Louis Calhern, Donna Reed, Cyd Charisse, Tony Martin, Helen Traubel, Howard Keel, Ann Miller, Vera-Ellen, Vic Damone, and Jane Powell.

Even the youngest readers must know that the story deals with a German prince of the old regime who gets a taste of democracy as a student at Heidelberg university and who, when he is forced by the inevitable call to the throne to part forever with his waitress sweetheart, is presumably a better and stronger man. (If it sounds a bit dated it's only because it's a bit dated.)

Tough for the composer who has to write the underscore for the main title—by the time he gets to the producer and director, he'll be all out of fanfares, and in real trouble.

Not Too Dashing

Newcomer Purdom is not exactly the dashing, fun-loving prince generally associated with the role, but he is an earnest, capable young actor who is certainly more acceptable visually in the part than Mario could have been, even trained down to his best fighting weight.

Academy-award winner Frank Sinatra's *Miracle of the Bella*, in which he played his first legitimate screen role (as the young priest) without attracting any great attention, is about to be reissued... Walt Disney, who hasn't done a big animated musical film in a long time, is preparing Victor Herbert's *Babes in Toyland* and Humperdinck's *Hansel and Gretel*... Universal-International mulling entry to symphonic shorts production field along lines pioneered by Alfred Newman at 20th-Fox and Johnny Green at MGM, but with Alfred Wallenstein and Los Angeles Philharmonic orchestra, which would spur sales of the L. A. symphony's recordings.

Somehow the combination of Purdom's restraint and Lanza's tendency to sob and bellow in what he considers the operatic tradition, even though reduced to a minimum here, do not always match. Such strictly lyrical songs as the *Sev'nads*, *Deep in My Heart*, and *Golden Days* are hardly in the operatic tradition.

Ann Blyth, carefully coached and kept well within her vocal limits

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Classics Poll

(Jumped from Page 1)
 Diekau, Thebom, Philharmonia Orchestra under Wilhelm Furtwaengler; chamber music—Schubert's Quartet No. 14 in D Minor, Budapest String quartet; vocal—Miss Schwarzkopf, Schubert *Leider Recital*; piano—Vladimir Horowitz, 25th Anniversary.
 Complete poll results follow:

- Best Orchestra**
- 1) Philadelphia Orchestra (Eugene Ormandy, Conductor)
 - 2) Boston Symphony (Charles Munch, Conductor)
 - 3) NBC Symphony (Arturo Toscanini, Conductor)

- Best Conductor**
- 1) Arturo Toscanini (NBC Symphony)
 - 2) Ernest Ansermet (Swiss Romande)
 - 3) Dimitri Mitropoulos (New York Philharmonic)

- Best Tenor**
- 1) Richard Tucker
 - 2) Jussi Bjoerling
 - 3) Mario Del Monaco

- Best Baritone**
- 1) Leonard Warren
 - 2) Robert Merrill
 - 3) Mack Harrell

- Best Basso**
- 1) Boris Christoff
 - 2) Cesare Siepi
 - 3) George London

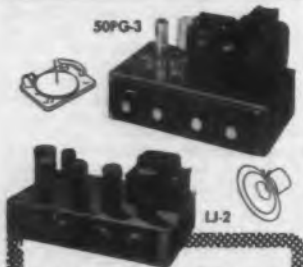
- Best Soprano**
- 1) Elisabeth Schwarzkopf
 - 2) Maria Meneghini-Callas
 - 3) Victoria de los Angeles

- Best Mezzo**
- 1) Blanche Thebom
 - 2) Rise Stevens
 - 3) Jennie Tourel

- Best Contralto**
- 1) Kathleen Ferrier
 - 2) Elena Nikolaidi
 - 3) Marian Anderson

- Best New Work Recorded in 1953**
- 1) Stravinsky, *The Rake's Progress*
 - 2) Honegger, *Jeann d'Arc du Bucher*
 - 3) Copland, *Symphony No. 3*

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- 1) Berlioz, *Romeo and Juliet*, by Charles Munch and the Boston Symphony. (Victor LM-6011)
- 2) Respighi, *Pines of Rome*, by Arturo Toscanini and the NBC Symphony. (Victor LM-1768)
- 3) Copland, *Symphony No. 3*, by Antal Dorati and the Minneapolis Symphony. (Mercury 50018)

Opera

- 1) Wagner, *Tristan and Isolde*, by Flagstad, Fischer-Dieskau, Thebom, Philharmonia orchestra under Wilhelm Furtwaengler. (Victor LM-1768)
- 2) Verdi, *Otello*, by Merriman, Valdengo, NBC Symphony under Arturo Toscanini. (Victor LM-6107)
- 3) Puccini, *La Tosca*, by Callas, De Stephano, Gobbi, LaScala orchestra under Victor DeSabata. (Angel 3508)

Chamber Music

- 1) Schubert, *Quartet No. 14 in D Minor*, by Budapest String Quartet. (Columbia ML-4831)
- 2) Corelli, *Twelve Concerti Grossi, Op. 6*, by the Societa Corelli. (Victor LM-1776)
- 3) Schoenberg, *Quartets*, by Juilliard Quartet. (Columbia SL-188)

Vocal

- 1) Elisabeth Schwarzkopf, *Schubert Leider Recital*. (Angel D35022)
- 2) Maria Meneghini-Callas, *La Tosca*. (Angel 3508)
- 3) Boris Christoff, *Boris Godunov*. (HMV 6400)

Piano

- 1) Vladimir Horowitz, *25th Anniversary*. (Victor LM6014)
- 2) Artur Schnabel, *Chopin Mazurkas*. (Victor LM6109)
- 3) Jacques Abram, *Villa Lobos Piano Music*. (EMS 10)

Irving Granz Follows Norm As Impresario

Hollywood—Irving Granz for the last several years associated with his brother, Norman (Jazz at the Philharmonic), in various capacities, was preparing for his initial venture as a concert impresario on his own, with a notable list of performers, at L.A.'s Embassy auditorium May 11.

The lineup announced for the event, billed as *Jazz a la Carte*, included the Dave Brubeck quartet; Anita O'Day, backed by a rhythm section headed by her accompanist, Bud Lavin, and Shorty Rogers and an all-star band expected to contain Barney Kessel, Zoot Sims, Wardell Gray, Harry Edison, Arnold Ross, Jackie Mills, Joe Comfort, and Steve White. Negotiations were under way for Artie Shaw and Dizzy Gillespie.

"I decided to start off with a bang," said Irving, "one way or another. If I don't make it, you'll find me in line next day at the state unemployment office."

Brother Norman, who just 10 years ago this month launched his career with a modest series of Sunday afternoon sessions at a small hall in southwest Los Angeles, could not be reached for comment.

Capitol Contracts Marian McPartland

New York—Another indication of the growing interest in jazz among major labels is the signing by Capitol of Marian McPartland to a five-year, exclusive contract. The English-born pianist will do both albums and singles for the label, and on the first set, she plans to use an augmented group rather than her usual trio.

Marian and her husband, Jimmy, leave for Europe at the end of June for a combination vacation and music trip. They plan to spend a couple of months in Britain during which period Marian may do a BBC series with singer Dorothy Charles, and she may make some appearances with Ted Heath. Marian meanwhile remains at the Hickory House with the trio.

COUNTERPOINT

By Nat Hentoff

Notes between sets: Now that Clifford Brown has begun to accumulate a degree of well-deserved publicity, it's long past time for some action to develop for Joe Gordon. As Cliff-

ford says (*Down Beat*, April 7): "Joe... is the wildest unheard-of trumpet player you ever came across." I remember a week Joe played with Charlie Parker in Boston a couple of years ago. The two of them nigh unto blew the walls down. A recording director might get himself into the 1964 jazz history books (if he cared) by signing Joe now.

And that reminds me that Alfred Lion of Blue Note deserves credit for having given Brown his first real recording chance, long before the music press had started writing about Brownie.

Lion has done a great deal to give new jazz names a hearing, and with Alfred, it's really a matter of taking a chance each time, since he operates on a relatively small budget... All these small jazz labels are essential to the development of young jazz talent and deserve as much support as you can give them... Good luck to the two newest companies—Nocturne in Hollywood and Storyville in Boston.

Another man who's been helping little-known jazzmen (and women) to be heard is Oscar Goodstein, the voluble manager of Birdland. Oscar's Monday night sessions are invariably stimulating and often surprising, for they reveal not only the newer members of the profession but also showcase the advancing ideas of established jazzmen—Oscar Pettiford's fine new group, to cite a recent example.

As for unknowns, Goodstein recently gave a Monday gig to Dede Emerson, a Juilliard student, who has been vitally influenced by both Brubeck and Powell, and has a strongly swinging style of her own. It looked like a Town Hall debut

what with flowers, telegrams, et al, but Dede pushed through the panels, and wailed through the garden-like night...

A reader, Milton Farley, writes to agree with a recent column here on the dreary mediocrity of most record liner notes. But, says Farley, I should have praised "the one man who writes really intelligent, honest and downright fascinating notes every time—George Avakian of Columbia Records."

It's a point well-taken, and may I join Farley in a libation to George. I wish Avakian sometime would explain more fully, however, his exotic enthusiasm for the Turk Murphy band. It may well be there are profundities in the work of this organization that I need a key to—something like the key to *Franz Liszt's Walse*, perhaps.

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New Renewal

Why Loudspeakers Have Those Ungainly Shapes

By OLIVER BERLINER

Have you ever wondered why loudspeaker enclosures look the way they do? Most of them are rather odd looking, to say the least, and rarely are they able to match your other

furniture. Unfortunately, there are valid reasons for all this. The principal purpose of the loudspeaker baffle is to separate the front of the loudspeaker from its rear. That is, the front air moved by the cone motion must not mix with the air at the rear of the speaker.

Remove a cone loudspeaker from its cabinet and operate it placed on a table. You will notice that virtually all the bass disappears and that more power must be fed into the speaker to get any reasonable volume level.

The reason for this lies in the fact that the bass notes from the front of the speaker travel around the rear and mix with the sound waves there, which are out of

phase and, therefore, cancel each other.

Simplest Enclosure

The simplest enclosure is the flat baffle, which is a direct radiator box with a hole in it for the loudspeaker. The lower the frequency you wish to produce, the larger the cabinet must be. For example, to produce 80 cps with a 10-inch loudspeaker, you would need a square eight-foot box.

An ideal flat baffle would be a ceiling speaker or wall speaker with its rear protruding into another room. Many night clubs, restaurants, and offices use ceiling speakers, but since there is usually a floor immediately above it, you

will notice a general lack of bass. The open back cabinet, usually found in console radios, is another undesirable unit. If you must use one, keep the front to rear dimension as small as possible, and place the cabinet as far from the wall as possible. Otherwise you probably will experience a booming, hollow, reverberant bass.

Bass Reflex Cabinet

The first attempt at attaining smooth low-frequency response in a small enclosure was the introduction of the acoustical phase inverter or vented baffle; often called the bass reflex cabinet. The vent or bass port is used to augment the direct radiation of the speaker cone at low frequencies. Part of the cabinet must be lined with a sound absorbent material which catches high frequencies.

As mentioned in an earlier article, it is wise to obtain loudspeakers and cabinets that were made to go together, when using the bass reflex principle. This is because of the design and size of the cabinet and vent, which work better for one speaker than another.

There has been no successful method discovered to overcome the fact that low notes have long wave lengths and require long sound paths in order to reproduce them. However, we know that the long sound path need not be a straight one. This has been demonstrated in musical instruments such as the bassoon and tuba which use folded or bent tubes to provide a long sound path.

Klipsch Invention

Based upon this principle, the "folded horn" bass cabinet, such as that invented by Paul Klipsch, and other less-complicated types were developed. Basically, by the proper placement of a large number of reflecting surfaces used to guide the sound in a calculated path from the front and rear of the low-frequency speaker through the cabinet and finally out into the room, a superb bass response may be obtained in an enclosure of about 20 cubic feet (Klipschorn).

An important consideration with this particular unit is that the crossover frequency is very low, 500 cycles, and a high-frequency horn of special design must be used in this system—that is a horn capable of handling high power at low frequencies.

For those who are prepared to withstand the cost and size of such a unit, the folded horn enclosure is

Records, Hi-Fi



Tests Reveal 'Bargain' Recorder Really Isn't

By ROBERT OAKES JORDAN

Another manufacturer is headed, I hope, for the nether world where it should receive its due. This company is the Ultra-Audio Broadcasting System of San Diego, Calif. The

firm's money maker is described in ads as "Bargain in Broadcast Quality Tape Recorder Mechanism." The price—\$38.75. The ad to which I refer appeared in a reputable magazine which usually advertises only reliable products. It is hard to understand how this evident fluke mechanism slipped by its ad and product reviewing committee.



Jordan

The Ultra-Audio Broadcasting System claims to have designed this unit for its own use "with sufficient mechanical stability to meet commercial and broadcast quality." Now the firm is releasing the unit for public purchase at a low price.

My own tests of the Ultra-Audio tape recorder mechanism showed that it failed in almost all the features any tape machine should have for even near satisfactory results.

The main objection is to the drive mechanics and the motor which is a very cheap shaded pole motor, designed originally for use in inexpensive rim-driven phonograph turntables. It has nowhere near the power and stability need-

recommended. Otherwise, one must be satisfied with the simpler bass reflex type. If you have further questions or subjects you would like covered, send them to me (with a stamped envelope, if answer required) at Oberline, Ltd., 6411 Hollywood Blvd., Hollywood 28, California.

ed for broadcasting-quality, tape-driving mechanisms. In order to change speeds, one must remove a set screw from the slip-on-shaft adapter, thus allowing the small motor shaft to ride on the rubber-tired, rim-drive wheel.

The amount of motor vibration and variation was too pronounced for anyone wishing even fair quality. The pressure pad exerted less than one ounce against the erase section of the record-erase head and none against the recording pole pieces. There appeared to be no care taken with regard to accuracy of any of the shaft or real bearing surfaces.

I for one am sending mine back for full refund. I am especially concerned and sorry for the beginners who bought these units with the hope of constructing a fine machine. There are many fine tape recorders on today's market at very little cost. One of these should be bought instead.

Hi-Fi Machine's Newest Advance

New York—Another disturbing move in the replacement of live musicians by machines (up to 20,000 cycles) took place with the opening of the Cafe Allegro at the Prince George hotel.

Entertainment is provided by a high-fidelity machine. On hand is a pretty disc jockey, Sally Jessup, who operates the machine and plays the patrons' requests. Emphasis is on classical recordings. Neither Sally nor the machine has an AFM card.

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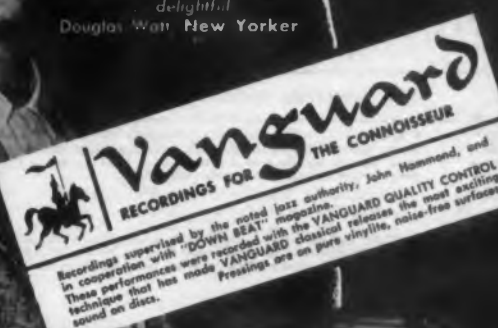
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Jones—bass; Osie Johnson—
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Billboard: "Noteworthy for fine sound and the authentic rendering of the jazz idiom."
New Yorker: Records of superb quality...
Newsweek: "The latest in recording techniques... pure reproduction of sound."

The Devil's Advocate

By Mason Sargent

From time to time, it will be the grim pleasure of this column to quote (verbatim) some of the more self-revealing remarks of those who make their living by professing to be part of the profession of music and dance criticism.

Here, for example, is a thoroughly serious statement by the editor, I presume, of the English magazine, *Dances and Dancers*: "If you go to a performance of a straight play in almost any London theatre you will find a well-dressed, not necessarily smart, collection of people. At the ballet (however) people appear in open shirts, sandals, polo-neck sweaters, and dirty machintoshes. This muddled form of garment wearing, one could not call it dressing, leads to a muddled form of thinking. It accounts, to a certain extent, for the fact that there is such a lot of confused thinking about ballet."

Worst Offenders?

The writer does not restrict his sartorial logic to the audience. In the same editorial, he writes: "It becomes increasingly obvious that a slovenly appearance of stage is reflected in the performance on stage." But certainly the critics are to be immune from this new-found, clear-thinking necessity to dress well? On the contrary, says the stern observer, "the critics, who are supposed to guide the public, are the worst offenders." I trust that all of you—audience, performers and critics—will ponder this acute analysis with the care it merits. The way to artistic failure in short, is paved with frayed shirt collars and polo-neck sweaters...

Now that the major part of the 1953-'54 New York season is over, it is possible to look back with some

perspective and try to assess which of the younger artists indicated unusual potentialities. Among the recitalists, 26-year-old violinist Camilla Wicks is already a major interpreter. She made her Town Hall debut in 1942, and her return this winter was an excitingly mature one. Though her playing of Mozart was rather stiff, Miss Wicks performed demanding works by Bloch and Honegger with driving warmth and technical ease. She has, besides, that kind of "temperament" immediately communicable to an audience that all better-than-first-rate artists have. I doubt if it can be described; it can only be felt. She can be heard, incidentally, in a recorded performance of Sibelius' *Concerto in D* (Capitol LP P-8175).

Records

Off-beat records of more than casual interest: Angel Records has issued a brightly diversified collection of the songs of Charles Trenet as sung by that sardonically unpredictable performer. There are English paraphrases on the envelope, so a knowledge of French isn't required to enjoy Trenet's agile wit. Trenet can also be touchingly gentle as in his *L'âme des Poètes*. It's one of his best songs and is included in the set (Angel ABL 64001).

Elektra Records, one of the more imaginative purveyors of folk music, have a rousing collection by Frank Warner, *Ballads of America's Wars*. They range from the French and Indian through the Civil War, are well recorded and are sung with ringing vigor and clarity. The lyrics are, by comparison with much contemporary popular songs, fresher than they ever were. On the same label Cynthia Gooding sings a group of gently melancholy early English folk songs. The album is called the *Queen of Hearts*, and though I wish Miss Gooding approached the lyrics with somewhat more subtlety of inflection, it's good to have these songs, many of them quite beautiful, at hand.

Classical RCA DJ Service Set

New York—In recognition of the growing number of radio stations programming classical music, RCA-Victor has developed a new service for classical disc jockeys to assure "expanded exposure" for Victor classical releases.

According to William I. Alexander, Victor advertising manager, the service has been extended to more than 650 stations since its July inauguration with new outlets being added at the rate of 50 a month.

Under the program, Victor ships a monthly music package to radio stations that previously have been selected for the service by the company's local record distributors. Stations pay an annual fee of \$50 for a package that includes:

1. Suggested scripts for six full-hour shows a week.
2. Open-end transcribed interviews with leading classical artists.
3. One hundred Victor albums a year, plus timing and clearing data on the recordings.
4. An occasional "bonus" album (recent offerings include the five-LP set of *Tristan und Isolde* and the two-LP set of Toscanini's version of the Beethoven *Misses Solennis*.)

Puerto Rico Opera Season June 11-19

San Juan, Puerto Rico—Puerto Rico will have an eight-performance opera season June 11-19. With \$100,000 put up by the University of Puerto Rico, eight productions—including scenery—will be assembled in the States and flown to Puerto Rico.

Book Review

The Link to Modern Music Instruction, by Win Stormer. Published by Progress Music Co., New York.

The Link to Modern Music Instruction is an unusually concise outline of the bare fundamentals of technique required in the writing and playing of popular music. It's divided into two parts: basic and modern harmony and applied music techniques.

Under the former, the author covers elementary theory, diatonic and chromatic harmony, inversions, related and added tones, modern chord progressions, and modulation.

The second section begins with a chapter on songwriting that briefly touches on harmonizing melodies, arranging, writing the melody line, and writing melodies over preconceived chord patterns. The book ends with prologues to the problems involved in modern piano playing, improvisation, transposition, accompanying, and keyboard harmony.

As a self-instruction manual, the book inevitably raises more questions in the mind of the beginning student than it possibly could answer in 200 pages. There is still no substitute for an able teacher who can answer questions as they occur and point out how even the most rigid rule can turn flexible in a particular context.

But this book is of considerable value for two other reasons. For the beginner, it offers a comprehensive introduction of the field. The writing is clear, and Stormer always illustrates on the staff what he says in the text.

Even before going to a teacher, it won't hurt for a beginner to know something about the difference between treble and bass clefs, relative time values of notes, the circle of fifths, the development of melodic motives.

The book also could be, I think, a handy companion for review purposes for a young student. There are full-view charts linking tones as they appear in treble and bass clef with their position on the keyboard; tables of usual and alternate diatonic and chromatic progressions; tables of major and

24-Opera Season At Met Will Run Nov. 8 To April 10

New York—Rudolf Bing, general manager of the Metropolitan Opera, has announced that the 1954-'55 season will open Nov. 8 and run for 22 weeks, closing April 10.

Twenty-four operas will be presented, including two new productions. Richard Strauss' *Arabella* will be performed for the first time in this country, and Giordano's *Andrea Chenier* will be produced at the Met for the first time in 24 years. *Arabella* will be sung in English in a new translation by John Gutman, assistant general manager of the Met.

Ten operas will be revived after an absence of one or more seasons. Among them will be *Un Ballo in Maschera*, *Don Carlo*, *Otello*, *La Gioconda*, *Madama Butterfly*, *Don Carlos*, *Gluck's Orfeo ed Euridice*, *Die Meistersinger*, *Tristan und Isolde*, and Strauss' *Salome*.

minor triads, seventh and minor sevenths, augmented triads.

There are other books, of course, with this kind of charting but none so far as I know, that absorbs them into a gestalt approach to the basic aspects of popular music. In the first few months of study even with a teacher there are inevitably terminology confusions that turn up in homework, and most of them can be straightened out by reference to this book.

Obviously you need access to a piano to hear the book's examples because unless they are synchronized with the ear, the names of progressions by themselves have no living meaning.

Stormer, a Juilliard and University of Southern California graduate, now teaches in New York. He clearly shows his command of his material in his book. Only a knowledgeable musician can condense this intelligently.

There are written and keyboard exercises at the end of each chapter, and a separate volume, exercises in modern music, contains these exercises and others in harmony, piano, songwriting, and arranging.

CLASSICS IN CAPSULE

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

Americana

Disc Data	Ratings	Comments
DYORAK: New World Symphony. NBC Symphony Orchestra, Arturo Toscanini. RCA VICTOR LM1773, 12".	★★★★★ Performance ★★★★★ Recording	So Toscanini is through, and the NBC orchestra has ceased to exist! Well, they made some beautiful music together, in their 17 years. Much of it you could argue with, as you can with this intriguing <i>New World</i> strongly unfamiliar to most. But there can be no argument about the highly polished, tightly-knit performance.
MAC DOWELL: Second Indian Suite. Eastman - Rochester Symphony, Edward Hanson. MERCURY MC-6609, 12".	★★★ Performance ★★★★★ Recording	Edward MacDowell, like Dyorak in the eyes above, used Indian themes sympathetically, but here they're a poignant salute to the vanishing American himself. Hanson invents the suite with plenty of color but it wears thin before the spirited finale.
ANTHONY: McCook's Ferry/SHCHERSTEN: Sunday in Brooklyn/JACOBI: Mass Ball/GOSWAMI: NORTH: Holiday Sat/OWELL: Saturday Night at the Frolics. Vienna Philharmonic, F. Chelso Adlar. S. P. A. SPA47, 12".	★★★★ Performance ★★★★ Recording	Sunday drivers, planks, baseball games, merry-go-rounds, movies, pastarales, and other glimpses of the summer side of existence in the United States are painted in bright orchestral colors. Funny thing about them is that for all their variety of content they sound surprisingly alike. The five pieces are recorded under the title <i>American Life</i> —and they're played by a Viennese orchestra. Adlar doesn't hurt them, any more than Arthur Fiedler hurts a waltz from Vienna.

Mass En Masse

DELUS: A Mass of Life. Royal Philharmonic, Sir Thomas Beecham, vocalists. COLUMBIA SL197, 3-12".	★★★★ Performance ★★★★ Recording	Less impressionistic than the Delius score, this choral symphony ("mass" is a misnomer) is in some ways his most imposing work. Based on Nietzsche's <i>Thus Spoke Zarathustra</i> , it is highly poetic, persuasive if not powerful.
BENEVOLO: Festival Mass in G3 Parts. Vienna Symphony, Joseph Mannes, vocalists. EPIC LC2065, 12".	★★★★ Performance ★★★★ Recording	First recording of the colossal work written for the dedication of the Salzburg cathedral in 1628. The size of the music and the earnestness of its performance is more impressive than the score. Modern ears are accustomed to more high and low.
BOHART: Requiem. Vienna State Opera Orchestra, Hermann Scherchen, vocalists. WESTMINSTER WL223, 12".	★★★★ Performance ★★★★ Recording	Magic Lanza's soprano stands out brilliantly in this delicately directed performance of a fascinating work steeped in gloom.

The Moderns

SCHROEDER: Flute Concerto/BERG: Violin Concerto. Louis Kravetz with New York Philharmonic, Nitza Pines, and with Cleveland Orchestra, Rodzinski. COLUMBIA ML4867, 12".	★★★★★ Performance ★★★★★ Recording	One of the most important recordings in the twelve-tone system. Both works were dedicated to Kravetz, who here puts them on LP for the first time, though the Berg is a release of a 1941 pressing. They're valuable for their feeling as well as for their authenticity.
VILLA-LOBOS: Bachiana Brasileira No. 1 with eight cellists conducted by Theodore Bloomfield and No. 4 with Mambour Prudon, piano. RCA-N 82106, 12".	★★★★★ Performance ★★★★★ Recording	Eight cellists or one piano, in music that would have curled the hair of the Brandenburg set—it's still Bach in Brazil. Villa-Lobos writes dynamically and with clarity. There's more imagination in the solo group than in the piano performance.
PROKOFIEV: Piano Concerto No. 6/BAHREK: Piano Concerto No. 3. Leonard Penneman, with St. Louis Symphony, Vladimir Cebekman. CAPITOL PER3, 12".	★★★★ Performance ★★★★ Recording	Prokofiev turns in two of his best LP sides in these vibrant vehicles, but Golshenman's accompaniment lets him down in the Prokofiev. I'd still take the Kapell-Dorval version of that one.

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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.

Ted Heath—*The Music of Fats* (London LP).... Really impressive LP
Frank Sinatra—*Fabulous Frankie* (Victor LP)..... Great reissues circa 1940

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.

- Frank Chacksfield—*Picnic for Strings* (Lon)..... Appealing melody, performance
- Johnny Desmond-Alan Dale-Buddy Greco—*Sweet Augustina* (Coral)..... Barbershop trio stuff
- Four Aces—*Wedding Bells* (Decca)..... Hardly can miss
- Geri Galian—*Slaughter on Tenth Avenue* (X)..... Dark horse entry
- Bonnie Gaylord—*Wow* (Merc)..... Novelty might move
- Eartha Kitt—*Let's Do It* (RCA)..... Ideal material
- Malcolm Lockyer—*Picnic for Strings* (Merc)..... Tossup between this version and Chacksfield's
- Tony Mart—*Love is an Illusion* (MGM)..... *Love* a beautiful ballad
- Freddie Martin—*Muriel* (RCA)..... *Muriel* catchy novelty
- Mills Bros.—*Go in and Out the Window/Carnival in Venice* (Decca)..... Guys swing *Window*
- Jimmy Sacca—*Mansion on the Hill* (Dot)..... *Mansion* should build
- Voices of Walter Schumann—*Suddenly* (RCA)..... Suddenly splendidly arranged

VOCALISTS

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

- Eartha Kitt—*Let's Do It/Senor* (RCA)..... Distinctive style still winning
- Art Lund—*Cherokee/After You've Gone* (Coral)..... Both bright, well-sung
- Mills Bros.—*Carnival in Venice/Go in and Out the Window* (Decca)..... Venice has gay lilt
- Voices of Walter Schumann—*Suddenly/Do You?* (RCA)..... *Suddenly* finely sung
- Frank Sinatra—*You Can Take My Word for It, Baby/I'm Glad There is You*..... Previously-unreleased Columbia sides are quite good
- Jo Ann Tolley—*So Close/All the Time* (MGM)..... *So Close*, so warm
- June Valli—*I Understand/Love, Tears, Kisses* (RCA)..... Gal pounds *Understand*
- Wendy Way—*Press Me/I Don't See Me in Your Eyes Anymore* (Coral).... Fine *Pressing* job
- Lee Wiley—*Careless Love/Old Man of the Mountain* (Coral)..... Wiley lifts *Love*

EVERYBODY DANCE

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

- Les Brown—*How About You?/Susquehanna Transfer* (Coral)..... You is quality stuff; good solos
- The Commanders—*It's a Wonderful World/Jiminy Crickets* (Decca).... Brassily swinging—good trpt on *World*
- Tommy Dorsey with Jimmy Dorsey—*Wanted/I Speak to the Stars* (Bell)..... Pretty TD tram on *Wanted*
- Stan Kenton—*Don't Take Your Love from Me/Alone Too Long* (Cap)..... Handsome ballads, well-played
- Perez Prado—*Ballin' the Jack/Such a Night* (RCA)..... *Jack* is a ball
- Pete Rugolo—*California Melodias/360 Special* (Col)..... *California* swings neatly and Kentonishly

KIDISCS

The best children's records for review for this issue.

- March of the Toys/My Favorite Toy*—Lady in Blue (Merc Playcraft MP 14), age 5 and under..... Fine march with flip a jolly thing.
- Arfs Goes to School—Pattibell* (Merc Playcraft MP 15), age 6 to 11... For new students and/or puppy lovers.
- Kiddie Konga—Lady in Blue* (Merc Playcraft MP 13), age 6 to 11..... Doesn't hold interest
- Rusty Draper—Peter Rabbit/Easter Mornin'* (Merc Playcraft MP 16), age 5 and under..... A new, and successful, attempt for pop artist.
- Peter Ponsil and His Tensil* (Childcraft CM 40), age 6 to 11)..... Not up to standard

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.

Kaye Ballard—*In Other Words/Lazy Afternoon* (Decca)

Jenny Barrett—*Harry, Harry Hama/The Touch of Your Lips* (Coral)

Molly Bee—*Stuffy/In The Pyramids* (Cap)

Yvick Bonni—*Funny in Your Hands/Summer Vacation* (MGM)

Phil Brito—*Wadnich/Try To Understand* (MGM)

Cab Calloway—*Sy Oliver—Such a Night/It'sed* (Bell)

Marian Caruso—*The Dream Song/My First Miracle* (Decca)

Carmen Cavallaro—*Obsession/Masquerade Waltz* (Decca)

Jerry Colonna—*You're My Everything/Apple on a Pear Tree* (Decca)

Law Douglas—*When I Hold You/Bonita* (Narraz)

MGM)

Larry Faith—*Sailing Along (On a Sunday Afternoon)/Moonlight on Melody Hill* (BBS)

The Four Bells—*Here/Dream, Dream, Dream* (Bell)

Jack Falton—*If You Ever Get to My Home Town/True Blue Sue* (Mars)

Elaine Gay—*Deep Secret/Love* (Decca)

Ann Gilbert—*Our Favorite Waltz/When You Walked By* (BBS)

Dolores Gray—*Lost in Loveliness/In Paris and in Love* (Decca)

Phil Harris—*I Guess I'll Have to Change My Plan/The Paradox Kitten* (Vio)

Richard Hayes—*The Continental/How It's on Over* (Mars)

Diah Jacobs—*Blitz-Blitz to the Stars/Little Things Mean a Lot* (Coral)

Jimmy Janna, Lew Douglas—*After the Laughing and Wine/Chole Mio Re* (Dot)

Betty Johnson, Sy Oliver—*There'll Be No Tear Drops Tonight/Cuddle Me* (Bell)

The Johnson Brothers—*Crystal Ball/My Love, My Life, My Own* (London)

Michie Katz—*Feinisch in Portugal (April in Portugal)/The Family Dances* (Cap)

Eddie Lawrence—*Old, Old Vienna* (Part 1 & 2) (Coral)

Buddy Lee—*Two Roads/Brankin' in a New Pair of Blues* (Decca)

Guy Lombardo—*Travis/My Desire* (Decca)

Guy Lombardo—*Dream, Dream, Dream/De You?* (Decca)

Johnny Long—*Four Butterflies/Only Forever* (Coral)

Joe Martin—*Moonlight and F. P. I./Sunshower of Sigma Chi* (Decca)

Ken Marvin—*Bridge of Love/Don't You Know, Can't You See?* (RCA)

Al Morgan—*That Silver Hair Buddy of Mine/My Mom* (Label "X")

Ari Hooney—*Barfoot Days/Wonderful Blues* (MGM)

Jimmy Palmer—*Day After, Any Bona/Song of the Comb* (Mars)

Gayle Peavey & Jimmy Boyd—*Kitty in the Backyard/It's So Glad* (Col)

Johnnie Ray—*Hey There/Hernando's Hideaway* (Col)

Martha Raye—*That Old Black Magic/Close to Me* (Mars)

Bernadine Rand—*I'm Sorry I Made You Cry/There Ain't No Sinner Man That's Worth the Salt of My Tears* (Decca)

Betty Ralby—*Beams Mashed/When Did You Leave Heaven?* (Cap)

Jackie Richards—*Here and He/Who* (Coral)

Yvonne Snow—*Man Upstairs—Betty Johnson—My Restless Lover* (Bell)

Rody Sabatini—*A Million Years Ago/Trick Not to Love You* (Decca)

Shelley Scott—*My Adobe Hacienda/Short Dog Stomp* (Decca)

Marti Stevens—*Three Coins in the Fountain/Why Didn't You Tell Me* (MGM)

Mal Walker—*Another Sad Night/I'd Like to Make You Mine* (Mars)

Key Watson—*Sambora Joe/Till Now Trust a Guy Named Paul* (Radiant)

Lawrence Welk—*Until Tomorrow/Mom with the Banjo* (Coral)

Robert White—*Am I Ever a Victim/Scotty's Farewell* (Radiant)

Richard Widby—*Black Pearl/Madonnalark* (Label "X")

INSTRUMENTALS

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

- Frank Chacksfield—*Picnic for Strings/Fiddler's Boogie* (Lon)..... Full, well-utilized strings
- Geri Galian—*Slaughter on Tenth Avenue/Tara Lara* ("X")..... Latin beat drives *Slaughter*
- Malcolm Lockyer—*Picnic for Strings/Fiddler's Boogie* (Merc)..... Neat carbon of Chacksfield versions
- Hugo Winterhalter—*Windsor Melody/Bahama Buggyride* (RCA)..... Hugo whips up *Ride*

COUNTRY & WESTERN

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

- The Carliales—*Shake a Leg/Let Me Hold Your Little Hand* (Merc)..... Top Carliale material
- Jimmie Collie—*My Heart and I/Why Can't You Love Me?* (Hickory)..... Newness that's commercial
- Stuart Hamblen—*This Old House/When My Lord Picks Up the Phone* (RCA)..... One to Watch
- Kenny Lee—*Flame of Fire/Runaway Angel* (RCA)..... Fine performance, top material
- Webb Pierce—*Even Tho/Sparkling Brown Eyes* (Decca)..... This one nothing can stop
- Hank Thompson—*Jersey Bounce/Sunrise Serenade* (Cap)..... Good for Jox and Box
- Faron Young—*You're Right/They Made Me Fall in Love with You* (Cap)..... Faron real "right" with this one

Merian Disc Click?

New York—Trumpeter-leader Leon Merian, who has been in the pit band for *Wonderful Town* many months, may have the beginnings of a hit in his new record of *The Barracuda Skylark* (on the USA label). The disc was kicked off in Boston, Merian's home town, and initial reaction was encouragingly favorable. National release was May 2.

THE BEST IN PACKAGED GOODS

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

- Victor Borge—*Comedy in Music* (Col 12" LP CL 554)..... A really hilarious performance by Borge, recorded live during three of his one-man shows at NYC's John Golden theater. Most of his familiar stuff is here, but sounds as fresh as if it had never been previously done.
- Percy Faith-Mitch Miller—*Music Until Midnight* (Col 12" LP CL 551)..... In case it may have slipped anyone's mind, this album will be a forceful reminder that Mitch Miller is one of the world's great oboists and English horn players. Faith's backing is sympathetically lovely, music is perfect late-hour stuff.
- Jackie Gleason—*And Awaay We Go* (Cap LP H 511)..... Thoroughly delightful characterizations in song of the best-known characters Jackie portrays on his TV show. He's brahshly Jolsonesque on *Away and Dan-Dan*, utilizes the excellent special material well on remaining tunes to come up with an especially appealing performance.
- Jerry Gray—*On the Bandstand* (Merc EP 1-3216)..... Mercury reissues of Gray sides cut several years ago for them stand up well, particularly the Milleresque and booting *Russian Patrol*.
- Ted Heath—*The Music of Fats* (London 12" LP LL 978)..... We'd like to unhesitatingly recommend that you audition this one. The splendid Heath band, recorded beautifully, gives each of these Waller tunes loving care. The orchestral version of *London Suite* (written for piano) is most appealing in its full voicings of the Waller melodies.
- The Malachrine Orchestra—*Plays Medleys* (RCA 12" LP LPM 1008)..... Full strings sail through literally dozens of excellent show tunes. Lary afternoon-type stuff.
- Frank Sinatra—*Fabulous Frankie* (RCA LP LPT 3063)..... Circa 1940 sides cut by Frank with Tommy Dorsey and Axel Stordahl. You might be surprised to hear how much his voice has lowered in late years, but certainly not by the fact that these hold up beautifully over a decade and a half. *Sun and Lamplighter* are standouts.
- Kate Smith—*TV Curtain Calls* (Cap LP H 515)..... A set of standards chosen with impeccable taste and sung in Kate's unemotional, open voice.

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.

Chet Baker

Best Not for Me
Time After Time
My Funny Valentine
I Fall in Love Too Easily
There Will Never Be Another You
I Got Along Without You Very Well
The Thrill Is Gone
Look for the Silver Lining

This is called *Chet Baker Sings*, and so he does very appealingly on all eight sides. In fact, Chet sounds like a younger brother of Jeri Southern, and should his gum ailment (*Down Beat*, May 5) curtail his playing career, he might well enter the lists against Mel Torme and other subtle singers with jazz-felt phrasing and Claude Rains tone. His intonation is good, and he has an admirable feel for the lyrical play of these excellent songs. Chet is accompanied by Ron Freeman, Carson Smith, and Bob Neel. Freeman's backgrounds are superbly tasteful and Chet's own taped backing for his voice on *Thrill* indicates a great potential for his horn as accompanist for vocalists.

My only objection to the collection is the same that I have for his playing in general both on records and in person. It's almost all small-scale, and while often very moving within its limited compass, there's a lack of expressive range and never, so far as I've heard, is there any exultancy. The recording is excellent; congratulations are due Dick Bock and engineer Allan Emig. It's a pity Jeri, for one, doesn't get this caliber of careful recording attention. (Pacific Jazz FJ LP-11)

Louis Bellson

Percussionally Speaking
A Pearl for Louis
Fascinatin' Rhythm
Cosmoetic
All God's Chillun Got Rhythm

Louis is joined on his first Norwegian album by Ralph Martin (piano), Joe Puma (guitar), Bob Peterson (bass), and Don Elliott (melophone, vibes, trumpet, and bongos). It's difficult to rate the set because, except for parts of *Rhythm* and *Cosmoetic*, it's all a series of drum solos. But Bellson certainly can make extended percussion variations interesting. Aside from a rather awesome technique with both feet as well as both hands, Louie has a more adventurous concept of the diversified tonal possibilities of percussion than most drummers.

I'd like, by the way, to hear more of Ralph Martin's *Pearl*; it starts out intriguingly, and then the poly-rhythms begin. If you're a drum student or, like myself, have a layman's enthusiasm for rhythmic conundrums, this is for you. (Norgran LP MG N-7)

Jimmy Blythe

Chicago Stomps
Armour Avenue Struggle
Mr. Freddie Blues
Lovin's Been Here and Gone to the Mecca Flat
Sunshine Special
Be Yourself
Smith Side Stomp
Fine O'Clock Blues

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Jimmy Blythe was a Chicago south side recitalist at rent parties and similar informal occasions. He was also "something like a house man" at Paramount Records and, as a sideman, recorded with Johnny Dodds, Natty Dominique, Roy Palmer, assorted blues singers, and other artists for that label. In giving Jimmy a collection unto himself, Riverside has resurrected four piano solos, two blues accompaniments for Soderaris Miller, and two romps with the Dixie Four (guitar, bass, and drums including wood blocks).

As the notes point out, Blythe was perhaps somewhat more sophisticated musically than Yancey, Davenport, and Pinetop, but to this ear, he was a far less individually interesting soloist. The notes lament the fact that he has been neglected. It is historically valuable that this omission has been partly remedied hereby, but I doubt if much will be added to Blythe's musical stature in the re-listening.

First six were made in 1925; the last two in 1928. The usually temperate Orrin Keepnews says that *Chicago* and *Armour* "can be stacked up against just about anything any other piano player ever did." And when you've stacked them up, what do you do then? Certainly not compare them, I trust. (Riverside RLP 1031)

Miles Davis

Jazz
Moon Dreams
Venus de Milo
Deception
Godchild
Rockin'
Israel
Rouge

Not only has Capitol reissued four of the important Davis-Mulligan-Evans 1949 new directional experiments, but also included in this LP are four others that have never been released before. Three of them were cut in 1950—Gerry Mulligan's *Rockin'*, Miles Davis' *Deception*, and an arrangement of Johnny Mercer's *Moon Dreams*, the last half of which is of unusually rich textural interest. The personnel on those three had Miles, J. J. Johnson, Lee Konitz, Mulligan, John Lewis, Al McKibbin, Max Roach, John Barber (tuba), and Gunther Schuller (French horn).

The other new recording, *Lewis' Rouge*, was recorded in 1949 on the same date as *Israel*. On that session, Sandy Siegelstein was on French horn; Nelson Boyd, bass; and Kenny Clarke, drums, with the rest of the personnel the same. The band changes on the *Jazz/Godchild* date were Kai Winding, trombone; Junior Collins, French horn; Al Haig, piano, and Joe Schuman, bass.

The four heard here for the first time are just as absorbing as the other results of these collaborations

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(not all of which are included in this LP). The unusual instrumentation—for that time—was skillfully utilized by the arrangers to provide new ensemble colorations and a unity of complexly-knit sound that has influenced modern jazz ever since. And with all the paper work, the sides swing with a lightness and crispness of attack that will keep them alive for many years. Not everything worked out perfectly at these sessions, but so large a percentage of the searching was successful that these are among the major historical guideposts in recorded jazz. (Capitol LP H-459)

Duke Ellington

In a Sentimental Mood
Things Ain't What They Used to Be
Reflections in D
Who Knows?
Prelude to a Kiss
B Sharp Blues
Passion Flower
Janet

A relaxed, late-hours Hollywood recording session on which Duke was joined by bassist Wendell Marshall and drummer Butch Ballard. Duke reflectively re-examines four of his own (and by now everybody else's) standards. The four new titles, according to the notes, "are spontaneous, ad libbed compositions by Ellington, created in the privacy of the dimly lighted studio at the time this album was recorded."

Of the four, *Reflections in D* is a compellingly meditative piece that deserves extension. *Who Knows?* is brightly angular and *B Sharp Blues* is a set of good-humored variations on a characteristic Ellington figure. *Janet* is an odd A-B-A fragment with a slow, poignant middle section acting as a bridge between a casual uptempo riff pattern and its repetition. The song and the LP dwindle quietly into the night without coming to any definitive end. It's that kind of collection—one for the very early morning hours though it'll hold up musically under any light. Marshall and Ballard are unobtrusively right and the Duke, as usual, plays a lot more piano than most people give him credit for. (Capitol LP H-447)

Maynard Ferguson

The Way You Look Tonight
Lonely Town

A tightly muted Ferguson leads the way through a rather pretentiously arranged *Lonely Town*. It's not a bad mood setter, however, if you want to get in that mood. The arrangement creates a controlled, mostly tense atmosphere (though the volume and tempo are moderate) that feels about to explode in post-midnight screams. There is a pleasant pastorate woodwind exchange, by the way, while Maynard rests up for the last chorus. But the connection of all of this to jazz is extremely peripheral. It would make good background for a documentary on psychotherapy, though.



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Tonight is up-tempo and considerably more relaxed. Ferguson's conception continues to leave me much less than a frantic fan, and though the technique is formidable, the tone is edgy. Among the fine unlisted sidemen (any one of whom I'd rather have heard in the major solo role) are Bob Cooper, Herbie Harper, Bud Shank, Bob Gordon, and a rhythm section of Shelly Manne, Russ Freeman, and Curtis Counce. The rhythm section is the best thing on the record. (EmArcy 16002)

Med Flory

Straight Ahead
The Fus
EmArcy unveils a brightly swinging new big band, headed by altoist Med Flory. Flory, former leader of the Indiana university band, received a B.A. in music from that institution and later played in the army air force band. He recently spent two years with Claude Thornhill. Among the better known instrumentalists assembled for this recording (and not listed) are: Al Cohn, Hal McKusick, Doug Mettome, and a valuable rhythm section composed of Johnny Williams, Ted Kotick, and Art Mardigan.

The clean, clear recording complements the equally clean, clear section work and vigorously full sound of the band. Rating would be higher if the originals (*Al Cohn's Fus* and *Flory's Ahead*) were less routine in their thematic patterns and structure. Flory blows convincingly, but I'd like to hear more before assessing the quality of his conception. *Fus* has a well executed trumpet solo (Mettome?) but the tune's main figure gets pretty wearying. There's excellent potential in this band. It deserves better material and more inventive arranging. (EmArcy 16001)

Benny Goodman

Swingtime in the Rockies
Sugarfoot Stomp
Changes
Big John Special
Camel Hop
Riffin' at the Ritz
Wrappin' It Up
Life Goes to a Party

This is the most famous edition of the Goodman band in some characteristic sides made between 1937 and 1939, a peak period in the band's career. Most of the records made during the same period by Basie and Duke are as freshly alive now as when first pressed. These Goodman sides are not. It's not only that most of the writing is stiffly dated, but the band itself was often stiff and therefore, unable to transcend the paper. The section work is punchingly precise, but there is almost no ease or flow

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to it. The band drives rather than swings most of the time. In place of the exultation of Basie's band and the richly subtle interplay of timbres in Duke's unit, there is here a brittle tenseness. Only rarely does the band function freely and soaringly as a unit (That the band did have this quality on occasion can be heard in the Columbia two-volume set of airchecks from "live" dance dates).

On these particular sides, however, though the band is still often exciting to rehear, there is more than a touch of the machine in its operation. The liner notes partly evade this problem by talking of the history of "swing" as distinct from that of jazz. It's a tenuous distinction with some value if carefully defined. But in any case, the Goodman band appears more and more to have been of value (and immense value) for having introduced millions of people to a concept of dance music more directly and vigorously allied to jazz foundations than had previously been the case with popular bands. But the big band jazz history of the time was being made by Basie, Duke, Lunceford, and a few others.

As for Benny's soloists, he had, of course, many superior jazzmen among his sidemen over the years. But on these eight sides, Benny himself is the only soloist of consistently superior merit. However the stature of his band holds up through the passage of time, Benny's own status as a jazz great is unshakable, and the rating is mainly for him. (Victor LPT 3056)

Benny Goodman

I'll Always Be in Love with You
I Know That You Know
St. Louis Blues
Bennett's Slide
Love Is Just Around the Corner
I'll Never Be the Same
Cherokee
Music, Maestro, Please

A reissue of small combo Goodman, vintage 1947. The able sidemen and the number of bands they appear on are: Ernie Felice (5); Red Norvo (2); Jess Stacy (3);

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DOWN BEAT

June 2, 1954
Jimmy Rowles (4); Teddy Wilson (1); Al Hendrickson (4); Harry Babasin (7); Tom Romerosa (5); Don Lamond (2); Jimmy Crawford (1). Ray Sims is supposed to be on *Banister Slide*, and if you find him, please let me know.

All eight sides are cleanly professional collaborations, though there's little that's especially exciting, and some of the off-hand arrangements have more than a touch of the banal. While not at his most incandescent, Benny blows fluently and swings entertainingly. Worth a special note is the conception on accordion of Ernie Felice. He plays the instrument with a horn-like jazz felicity that is rare among most of his fellow practitioners of the instrument. (Capitol LP H-479)

Stan Hasselgard
Swedish Pastry
Who Sleeps?
Sweet and Hot Mop
I'll Never Be the Same
Rating: ★★★★★
Capitol has valuably reissued the four sides cut by the late Swedish clarinetist in Hollywood in 1947. Stan's excellent support came from Red Norvo, Arnold Ross, Barney Kessel, Rollo Garberg (bass), and Frank Bode (drums). As has often

been said before, Hasselgard's death in an auto crash ended a career that could have become a major one in jazz. His tone and conception here show a fresh, musically mind, much influenced by Benny Goodman, but also energetically aware of the advancing directions of modern jazz.

Of the three originals, Johnny White's *Sweet and Hot Mop* retains the most thematic interest, but Kessel's *Pastry* and Norvo's *Who Sleeps?* are also clever constructions. Most of all, however, this is Hasselgard's statement, an indication of great promise that was never to be fulfilled. (Capitol EP EAP 1-466)

Lee Konitz-Gerry Mulligan
Too Marvelous for Words
I Can't Get Started
Almost Like Being in Love
These Foolish Things
Broadway
My Old Flame
Five Brothers
Rating: ★★★★★

The titling of the set is slightly misleading. The four numbers on which Konitz joined with the Mulligan quartet have already appeared as an EP and were so reviewed

(Down Beat, March 10). To fill out an LP, three numbers of the quartet alone were added. The five-star rating on the Konitz-Mulligan interplay still stands for reasons already noted. The quartet as such with Baker, Smith and Bunker performs with its usual calm proficiency.

Being fairly sated with this kind of low-keyed coolness, I would have given the three quartet sides a star less. But on the majority rule principle, we'll call it five. Howard Lucraft's notes are as intense a set as has appeared in some time. Easy, Howard, easy. There's still the H-bomb to worry about, too. The interestingly linear abstract cover is by William Claxton. (Pacific Jazz PJ LP-10)

Mat Mathews
Maya
Night and Day
Maya is a pleasant atmospheric piece by Mat. The tonal colors of his arresting instrumentation are effectively interplayed and he himself is dramatically intriguing. But the relationship of this journey to jazz is rather remote. *Night and Day* is another matter. Mat wails with great ardor and his cohorts are equal to his enthusiasm. They are: Herb Mann, flute; Ben Weeks, guitar; Percy Heath, bass; and drums by Kenny Clarke on *Maya* and Walter Bolden on *Night and Day*. It's still astonishing to me to hear what a hip accordionist can build. (Brunswick EP 9-80241 — also 78)

Helena Merrill
Alone Together
This is My Night to Cry
Helen Merrill, wife of jazzman Aaron Sachs and former vocalist with Earl Hines' small unit, makes her first record for a major label an impressive one. Johnny Richards scored the backgrounds and conducted the nine-piece accompanying unit. Included are violin, guitar, bass, drums, harp (the recently famous Janet Putnam), and a woodwind section that doubles extensively.

Tonally Helen is a deep pleasure to hear—she sings the way many musicians wish they could play. Her phrasing on these two slow ballads, however, while exciting, is occasionally somewhat overdriven. And her diction could be considerably clearer. But Helen's sound, intonation and melisma mastery augur a new star. The Richards arrangements, while skilled, are overly (sometimes fustily) ornamental and have too high a sugar content. It would be instructive to hear Helen on some up-tempo swingers sometime. Here she alone moves rhythmically; the other instruments are too caught up in the paperwork. (EmArcy 16000)

Bud Shank
Casa de Luz
Lotus Bud
Left Bank
Shank's Pranks
Jasmine
Just a Few
Rating: ★★★★★
Nocturne's second LP is a joy unto the ears. First of all, it demonstrates further how excitingly inventive an altoist Bud Shank has become. And in his well-controlled, full-toned flutework on *Lotus Bud*, Shank indicates that he and Frank Wesel would seem to be the leading contenders for the jazz flute diadem. On the other end of the front line is Shorty Rogers, blowing with his usual skilled enthusiasm and newly disclosing an incisive mastery of the flugel horn. The rhythm section (Roy Harte, Harry Babasin, and Jimmy Rowles) are as dynamically attuned as the front line, and Rowles' piano solos are always stimulating and economically conceived.

All of the tunes were written by Shorty. Thematically I prefer the slowly unfolding lines of *Jasmine* and *Lotus Bud*, but the casual figures of the up-tempo numbers lend themselves swingingly to ad lib elaboration, and *Casa de Luz* has particular, sharp distinction. The expressive gamut of this group is worth contrasting with the Mulligan and Baker units. There is no

Leon Sash
Package for Peggy
Leon the Lion
Wow! Though the accordianists already covered in this fortnight's record reviews are good (Felice and Mathews), meet the president of the buttoned bellows society! I've never heard an equivalent jazz beat, phrasing, and just jumping joy on the instrument. Leon Sash is a 32-year-old Chicagoan (currently at the Preview), and this is his first record. He's backed by a rhythm section (with piano playing just rhythm way in the background).

Also contributing to the brilliantly recorded ball are an unbilled vocal group, the Meadowlarks. They do primarily studio work in Chicago, and these are their first sides as a jazz choir. Their wordless interplay with Sash is exciting in accuracy of intonation and flexibility of range and phrasing (top trumpet part is sung by Lee Gordon).

The whole scene is so fresh and swinging and alive that everyone concerned (including Kapellmeister Bobby Shad) has this listener's enthusiastic appreciation. I wonder if Leon ever tried anything on the bagpipes. I've been waiting a long time for someone to swing those, and this looks like the man. Both tunes are originals by Sash. (EmArcy 16003)

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Lotus Bud
Left Bank
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aura of the fragile glasshouse here. Recording is good; engineering is by John Neal. Whether there is such an entity as "west coast jazz" or not, this is fine work by any definition, geographical or just musical. (Nocturne NPL3)

Johnny Smith
Yesterday's
Cherokes
With Johnny on this December, 1953, date were Ed Safranski, Don Lamond, Sanford Gold, and a tenor I am forsworn not to name because he is signed to a rival of Royal Roost. (Ah, the cloak and dagger dangers of record reviewing.) Johnny's harmonic approach to *Yesterdays* is interesting, but I find his own guitar playing increasingly cloying. That tenor (let's call him Don Marquis) wears his anonymity with subdued eloquence on *Yesterdays*.

Cherokes has brisky exact brushwork by Don Lamond and fine bass and piano support, but the rest, I fear, is in that familiarly stylized Smith-treatment-of-up-tempos. This cat is becoming the Raymond Scott of Royal Roost. You really want to know who that tenor is? His nickname is the same as the actual title John Nance Garner once had. (Royal Roost 586)

Lennie Tristano
Crosscurrent
Intuition
Sax of a Kind
Digression
Rating: ★★★★★

In reissuing three of the now classic Tristano Capitol 78s, the company has added a side never released before, *Digression*. Made in 1949, the personnel on the session included Lee Konitz, Warne Marsh, Billy Bauer, Arnold Fishkin, and Densil Best. (Harold Granowsky replaced Densil on *Crosscurrent*). The first three sides did much to stimulate the reinterest in contrapuntal improvisation among young jazzmen, and also showed how keenly the Tristano pupils were being trained in extended harmonic awareness (even unto the "let's see what happens from scratch" *Intuition*).

The newly issued side, *Digression*, is a fascinating study in presumably ad lib counterpoint along the principle of *Intuition*. Lennie opens alone, and then the alto, guitar, bass, and tenor successively add their voices (after the alto, guitar and bass enter almost but not quite simultaneously and the tenor is last). The more involved the web becomes, the more emotionally as well as cerebrally rewarding the performance grows. These sides point up the gap in present-day jazz recording due to the prolonged absence of Tristano. There's been nothing new since the initial record on his own label. I hope the wait won't be too much longer. (Capitol EP EAP 1-491)



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FEATHER'S NEST

By Leonard Feather

"Man, if he don't know the notes in a E Minor Seventh, he ain't got no business being a critic!"

The above illuminating comment on the jazz scene was handed down to me a couple of years ago by a noted saxophonist, one of the many musicians who believe that all critics should be able to practice what they preach. I passed the comment along to a fellow critic, who made the somewhat cryptic comment: "If he doesn't know English grammar any better than that, he has no business being a musician."

The fact remains that there are many arguments in favor of the theory that the printed word on any musical subject should be the product of one who has more than a passing acquaintance with the blown note. One of the most salient pieces of evidence is an 18-page booklet entitled *A New Approach to Modern Music*. Although, for no good reason, it has managed until now to escape attention in these pages, it has been in print for quite a while. It is obtainable for the modest price of no dollars and no cents, from the G. Leblanc Co. of Kenosha, Wis., and it was written (actually) by a musician whom I have never caught saying "ain't," a man named Buddy DeFranco.

In this modest pamphlet, Buddy manages to tell more of the real story of jazz than some of our contemporary scribes managed to contribute in 800 or 400 ponderous pages. Arming himself with a few musical illustrations, Buddy tells the story of the origins and nature of jazz. By this I don't mean that he explores the French quarter of New Orleans for new evidence about Bunk Johnson's mouthpiece. Mere realistically, he shows what jazz was like in those days, melodically and rhythmically and harmonically, and he proceeds to demonstrate its development through swing, boogie-woogie, and be-bop.

Though at one point he declares that "this book is written primarily for clarinetists," there is nothing in his writings that can't be helpful and informative to anyone with an appetite for jazz knowledge and the ability to read music.

Even without the latter faculty, you may derive much from the book merely through your ability to read English. For example, the definition of creative music:

"Whether we realize it or not, we are influenced in our musical concepts and expression by all that the manner in which it is employed has gone before us—by Bach, by

ive feel." On copying other people's styles: "Every musician . . . seeking the means of expressing his own personality in music . . . must begin by imitating—just as a child learns to pronounce a word even before its meaning is clear to him. So it is in music. We hear another musician using a certain phrase or nuance . . . immediately it has meaning for us, and because it is easier or we are unable to do otherwise, we instinctively adapt this musical thought . . . to our own needs and make it a part of our own musical vocabulary."

Of course, there is much in the book that is far more specific, such as the tables of blues chords, illustrating how the progressions have changed through the years. Running through all this is Buddy's insistence on using the phrase "pulsative music" rather than "jazz." His closing comments are particularly cogent:

"It may take years to bring pulsative music to a state of perfection. We shall certainly have to lift it from the sordid atmosphere of the night club, to rid it of the stale, sick personalities who have hung their hats with the artists. I believe that this can be done—by

MacRae Starring In Music-Play Series

Hollywood—Gordon MacRae: is starring in a series of original plays with music on NBC radio's *The Railroad Hour*. The eight-week series began May 3. The plays, for the third consecutive year, will be written by Lawrence and Lee with Carmen Dragon and Norman Luboff in charge of music.

MacRae will have two guest stars, Lucille Norman for six of the productions and Nadine Connor for two.

An injection of new blood, by bringing in fresh wholesome talent from the school music program. We will need the continued help of our teachers, band directors and professional musicians in other fields. By recognizing all that is good in pulsative music, and helping it to full recognition as an art form, they will be doing a great service to the youth of our country, and to the cause of good music."

He might have added that we will need, too, a few dozen more articulate and sensitive musicians, to put their thoughts down in black and white without the aid of ghost writers.

Decca Jazz Dept. Adds John Graas

Hollywood—John Graas, former French horn player with Claude Thornhill and Stan Kenton, and currently a member of Liberace's backing orchestra, has been signed by Decca as part of the expansion of its jazz department.

Graas, whose recent EP and LP for Trend Records met with warm critical appraisal and heartening sales, will do his first session on June 8 with a group that will include Jim Giuffre, tenor; Bud Shank, alto; and Max Roach, drums, among others. They'll do a 20-minute jazz composition of Graas'.

RCA Raises Prices

New York—Beginning in June, the list price on RCA Victor's 12" classical LPs goes from \$5.72 to \$5.95, with the new price on 10" classical LPs moving to \$4.95 from \$4.67. This brings the Victor prices, which had been a little lower, up to the average price in the classical field.

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June 2, 1954

Jazz Bill

By

Movies categoric act as if the champagne night club small talk like Jane's fectionation cording awarene music an an ideal test. Since would dr all feat merely I the recor tape reco about wh formatio following while you Jane: The Rec 1. Tom to Yo I like know wh her. Sou the band familiar: bit like little re gerald, pleasant ord; four 2. Erroll Comed Biol.

The Blindfold Test

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

Jane Russell Points To Billie, Mulligan, Garner

By Leonard Feather

Movie stars fall roughly into two categories. There are the kind who act as if they paper their walls with thousand dollar bills, and talk as if they graduated, *magnum cum campana*, from a Sunset Strip night club. And there are those (a small minority, alas) who act and talk like Jane Russell.

Jane's lack of Hollywood affectations, her emergence as a recording star on Coral and her awareness of our world (she reads music and follows jazz) made her an ideal subject for the blindfold test.

Since no red-blooded American would dream of obscuring the Russell features with a blindfold, I merely kept her out of range of the record labels, sat her next to a tape recorder and played eight sides about which she was given no information, before or during. The following were Jane's observations while your reporter was observing Jane:

The Records

1. Tom Harper. *Is That All I Meas to You?* (Columbia).

I like that very much. I don't know who the gal was, but I liked her. Sounds definitely colored; so's the band. The band sounds terribly familiar; the pianist sounds a little bit like Billy Taylor. The girl is a little reminiscent of Ella Fitzgerald, but it's not Ella. It's a pleasant tune and a pleasant record; four stars.

2. Erroll Garner. *When Johnny Comes Marching Home* (Columbia).

Yeah, that's Mr. Erroll Garner and his trio . . . You know, I was just wondering, trying to imagine what it would be like dancing to Erroll Garner. It would be a whole series of delayed reactions . . . I liked this very much, though I've heard things of his that I've liked better. I couldn't give it a five, but I'm full of fours today, I guess. Erroll Garner is one of the real individual stylists on the piano, one of the easiest to recognize, and I dearly adore him.

3. Dinah Washington. *The Lord's Prayer* (Mercury).

Well, I didn't recognize the gal until the very end . . . the end was the part I liked. It's Dinah Washington. I like Dinah better singing things that are more her own typical style. Of course I like the song very much, and possibly if I heard it in church I'd think it was the greatest; but when I heard it just as a record, mixed in with a lot of other records, I'm not particularly impressed. Maybe it's just a mood you have to be in. It isn't because it's churchy, particularly; it's just a fair record. Two.

4. Miff Mole. *Belling the Jack* (Brunswick).

You don't have to play that all the way through. Please, no, not for me! . . . not for old Jane! . . . The best thing I can say about that is, the guys are having a wonderful time. I'm just not a Dixieland fan. I adore Sidney Bechet when he plays the blues, but please, just don't give me Dixieland! I can't rate this, it just wouldn't be fair.



Jane Russell joined the panel of ABC's *Playterbrains* recently to match musical minds with Bob Thiele (left), Steve Allen, and Norman Granz. Moderator Leonard Feather (center), holds sway over the proceedings.

5. Billie Holiday. *My Man* (Clef).

Billie Holiday and *My Man*—that's a lot more like it . . . Yes, I know you expected so . . . How long have I known Billie Holiday? Well, how old am I? Let me see . . . about 15 years, I think. Yes, I'm older than 15, kiddo, but I didn't start listening to records much before that. She was one of my first favorites—Billie and Ella, Benny Goodman and Count Basie and Duke Ellington—they're the group. I've heard better Billie Holiday records than this, although there are certain portions of this that have lots of feeling.

I once heard somebody say that if you had to listen to a record over and over and over and over again, there's probably only one recording artist that you could listen to forever and still find something new each time you listen, and that one artist is Billie Hol-

iday. I'd give this one three or four. But if five is your highest rating, I'd give *Good Morning Heartache* a six!

6. Gerry Mulligan. *The Lady Is a Tramp* (Fantasy).

I'd have to know this group because of Bob Mitchum. He's a great jazz fan and he plays records like this morning, noon, and night . . . I heard the Mulligan group while they were in Los Angeles. I like Gerry very much; I think it's fantastic the things they do with no arrangement whatsoever, the horns and everybody coming in just on time, and making those little patterns and innuendos and what not, and all perfectly together. I just don't know how they do it. Yes, for Gerry Mulligan I think that would be five.

7. Sister Rosette Tharpe. *Jesus* (Decca).

Well that, boys, was Sister Rosette Tharpe. I like her. She's great. I know now the reason I didn't like the other one—the record you played me of *The Lord's Prayer* . . . It's because the Dinah Washington record was neither fish nor fowl; it really wasn't a grand, magnificent choral affair, it was more commercial, and I don't think they made it either way. Now this one makes no pretense of being anything other than it is, and it comes off.

Incidentally, I heard that Sister

Tharpe made some blues, and apparently there was an attempt to take it off the market, because her flock, her followers, don't approve of her singing blues. But as long as she sticks to the same vein as this record, they'll be very happy. The flock and I will both approve. Four stars.

8. Oscar Peterson. *Autumn in New York* (Clef). Peterson, vocal.

Mmmmm . . . do you mind if I just go to sleep to that? That was Nat King Cole singing *Autumn in New York* . . . I think that's a five. I love it, I love the song and the way he did it, everything about it. When you want to get in that mood, that's the best thing I know for it. What mood? Sleeping mood, of course!

Afterthoughts by Jane

I can remember a period in my teens when I'd just sit in my room and listen to records every morning and every night. There was a disc jockey—Al Boaco, I think his name was—I listened to him all the time. Of my own records, there was one I made for London that amused me because it sounded like somebody else altogether—I *Can't Get Started*.

As for *Do Lord*, the Coral session with Beryl Davis and Connie Haines and Della Russell, we rehearsed together for several weeks before we got that blend.

You know a singer I liked very much and used to follow? Anita O'Day. She was the first one with that particular husky quality. She had a definite influence on an awful lot of singers. I think when Doris Day first started with Les Brown's band, there was something in her sound that reminded me of Anita. In her day, she was wonderful.

Jazz Backs The Classics

Vancouver, B. C.—The Vancouver New Jazz Society earlier this year (*Down Beat*, March 24) contributed \$50 to the Vancouver Symphony society when that latter organization was seeking funds.

Recently the society went further when it held a concert for the benefit of the Vancouver Symphony. Some 2,400 attended and chipped in \$700 to the Symphony Fund. Jerri Adams was a featured guest at the concert.

What's That Name Again?

New York—On Dave Brubeck's last night in New York, he rushed to make the Steve Allen show between sets at Birdland. His sidemen ambled across the street to take in the TV scene at a neighboring bar.

When Brubeck appeared on screen, a curious customer asked the omniscient bartender, "Who's that?"

"Fellow named Blueback," said the confident one.

"What's his first name?"

"Milton."

"No," finally protested one of the sidemen, "it's David."

At which an onlooker mumbled, "Aren't you thinking of David Buckner?"

Two nights before, around the corner on Seventh avenue, another jazzman and his audience communicated. Joe Roland, heading a group including Tal Farlow, was wailing through a harmonically advanced original. After the number, he looked down at some of the glassy-eyed clients at the bar who were in no state to recognize *Because*, let alone progressions.

"Well," Joe smiled amiably, "if you can hear the melody, please try to sing along with us on this next one."



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Country & Western

DOWN BEAT

Pfc. Faron Young Wins C&W Award In Magazine's Contest

By Bea Terry

Pfc. Faron Young, also of Capitol Records, recently took top honors in a country and western singer contest held by the music department of *Southern Farm and Home* magazine, which boasts a million subscribers. A special award will be made to Young May 29 via the NBC portion of the *Grand Ole Opry* which originates in Nashville.

Pfc. Young is on leave from WSM and the *Opry* and is stationed with the Third Army at Fort McPherson, Ga. He entered the army in November, 1952, and will receive his discharge in November this year. Since entering the army, he has made several guest appearances on the *Opry* and has toured



Faron Young

extensively for the armed forces entertaining servicemen.

He recently began a series of five shows a week for the Third Army recruiting service over WSB-TV in Atlanta. He also finds time to continue recording for Capitol.

The first two weeks in March, Young was on leave and in New York City where he appeared as guest artist on televised *Army Talent Patrol*, where he won their annual serviceman's music contest. He also appeared as guest on Eydie Gorme's *Stars On Parade* TV show, the Steve Allen local television, and 12 *Town and Country Time* radio shows for the recruiting service.

He writes many of the songs he records and he's waxed such tunes as *Have I Waited Too Long!*, his theme song, *Foolish Pride, Just Out of Reach, Tattle Tale Tears, Saving My Tears, Baby My Heart, Just Married, I Know You When, Goin' Steady* and *That's What I'd Do for You*.

Young's first professional job came after he won an audition on the KWKH *Louisiana Hayride* program in Shreveport. He was given a morning show on KWKH. Webb Pierce then signed Young to his group. Tours and personal appearances followed.

He will return to WSM after his army discharge.

Friday in 15-minute segments, features Helen O'Connell and combo of fine musicians, Billy Strange, guitar and banjo; Billy Leibert, accordion; Les Taylor, piano; Larry Tise, clarinet and alto sax, and Cliffie Stone and George Bruns who take turns on bass. Feature of this group is unusual inasmuch as five of them (Ernie, O'Connell, Strange, Leibert, and Stone) each have artists contracts with Capitol records! . . . Helen O'Connell opened a three-week engagement at the Fairmont Hotel in San Francisco April 27. . . Besides "Home-town Jamboree" shows on TV and radio and the *Tennessee Ernie Show* on CBS, George Bruns (who's husband of Capitol's Jeanne Gayle) now composes, arranges, and conducts for motion pictures. Just finished his eighth flicker.

Odd Titles

Abbott and Fabor labels continue to release and sell records with unusual titles. Latest is *I Saw E'Sau/My Chihuahua Dog* by Gianny Wright and *Carlos y Barra/The Eu-Cal-Y-Pi-Tus Tree* by Shirley Bates. . . Jim Reeves has been playing successful dates in

Jimmie Rodgers Memorial Set

Meridian, Miss.—The second annual Jimmie Rodgers memorial celebration will be a mammoth salute to the founder of commercial country and western music.

In his brief span of recording—from 1927 to 1933 when he died—he sold more than 20 million records. The two-day event, May 25 and 26, will be highlighted by an address by Adlai Stevenson, former governor of Illinois.

A giant barbecue opening day will start the celebration. It will be emceed by Nelson King, Cincinnati, with four huge dances to follow. Proceeds go the the Jimmie Rodgers Health and Memorial fund.

On May 26, named National Hill-billy Day, a luncheon will start proceedings. Many receptions, including one for Mrs. Rodgers, first lady of the c&w field, will follow. Climax of the day will be the salute by the various folk artists in the Junior College Stadium.

Ian Lee, 16-year old devotee of Rodgers, is being brought from England and will take his place with such famous talent as Ernest Tubb, the Carlises, Eddie Hill, Carl Smith, Jimmy Davis, Rod Brasfield, Red Foley, Jimmy Skinner, Jimmy Dickens, Cowboy Copas, Hank Thompson, Cindy Walker, Hank Snow, and Carl Fitzgerald.

Queen City Quips

By Nelson King

One of the highlights of the past month was a visit from that great little guy, Pee Wee King and his charming wife, Lydia. One of the busiest artists in the business today, Pee Wee is still doing his weekly TV stint in Cleveland on Wednesdays, and on Thursdays he's back in his home town of Louisville for his weekly video shot there, but he still takes time to visit friends, make many personal appearances and come up with some mighty strong sides for Victor.

Jim Reeves was in town recently, and since it was our first meeting, I was really impressed with Jim's sincerity and his knowledge of the radio and folk music field. (He was an announcer before becoming the big Abbott star) . . . The Davis Sisters stopped by, and were up in the clouds about taking off the next night from Nashville with the rest of the stars on the RCA Victor Caravan—Hank Snow, Minnie Pearl, Hawkshaw Hawkins, Betty Cody, Lone Pine, Chet Atkins, Charlene Arthur, and M.C. Eddie Hill.

Sunday, April 25, was a big day for country music artists and devotees here in the Queen City,

Texas. . . And Fabor Robison, owner of the labels Abbott and Fabor, is off on another six-week cross-country jaunt.

Jimmy Wakely, former Capitol artist recently signed with Coral, is reported to have a new singing partner. Her name—Eileen Barton. Coral, presumably, plans to build a team similar to the Whiting-Wakely coupling which was so popular. Wakely's first release for Coral was as vocalist with Lawrence Welk. . . Johnny and Jack, Kitty Wells, and Jimmy Dickens of *Grand Ole Opry* have been playing engagements in California booked by Marty Landau.

Nashville Notes

By BILL MORGAN

Everybody's been talking about it, and rumors have been flying ever since his death, but I now have it from very reliable sources that MGM has finally settled a deal to film the

life of Hank Williams. The story is that Audrey Williams, Hank's widow, finally has signed the necessary papers giving permission to MGM to do the story. To thousands of people, this will be great news, because Hank Williams gave joy and inspiration to many, many people through his wonderful songs. Big Jeff, known for years for his country music shows on WLAC

in Nashville, has opened his own restaurant and dance hall outside of Nashville. Jeff and his boys play for round and square dancing every Friday and Saturday night. . . . WSM has just sold a new country music program to International Harvest-

er. The package show, beginning May 15, will be called *Hits from the Hills*. It stars Marty Robbins with the Anita Kerr Singers, Owen Bradley, and a special orchestra. It will be placed with various stations on a spot basis. . . . Eddie Hill has just completed arrangements whereby he will be under personal management of Col. Tom Parker, who formerly managed the Tennessee Plowboy, Eddy Arnold.

Plans are already shaping up for WSM's Third National Disc Jockey Festival. The dates are set for Nov. 19 and 20. Last year, more than 1,000 people from all walks of the music business attended the convention. . . . Martha Carson cut a session April 27 for Capitol here in Nashville. . . . Red Foley did a Decca session this month, also. Both artists cut material written by Bill Carrigan and Ernie Keller, both announcers on WSM. Pair have sides cut by Kitty Wells, Bill Monroe, Red Foley, and have tunes to be cut by Martha Carson, George

with Jimmy Skinner's record shop holding its third anniversary open house. The affair lasted all afternoon, with Jimmy playing host to hundreds of visitors. While the public was being entertained in the back room, the boys in the bar-room had quite a social. Even though the weather was hot, I spent an enjoyable afternoon chatting with the Morgan Sisters, Geer Sisters (both WLW acts), and meeting some of the new talent the Nation's Station has imported from the Windy City—Skeeter Bonn, The Rainbow Trio, and the young fellow from Alabama whose audition we reported in our last column, Jimmy Haynie. P.S. He got the job.

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Look for a new record by Webb Pierce entitled *Even Tho*. Talk it, he'll have another big one . . . Kitty Wells has another tear jerker, *Don't Hang Around, He's Married to Me* . . . George Morgan cliking with both sides of his new Columbia release, *It's Been Nice* coupled with *I Think I'm Gonna Cry*. And listen to Betty Amos' fine new Mercury etching of *Jols John*. Ditto Red Foley's *Blue Guitar* . . . Leon Payne guested on the Prince Albert show on April 24 and sang his newest Decca recording of *The Face in the Crowd*.

We'd like to add here that if you have any news or information you would like in this column, please send it to me, Bill Morgan, Granny White Pike, Brentwood, Tenn.

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Town And Country Music

By Bea Terry

Hollywood—Rose Lee and Joe Maphis, famous husband/wife team, recorded four sides in Hollywood on April 28 under the direction of Don Law for Okeh. Couple is expecting first child in August. . . . Betsy (*I Didn't Know the Gun Was Loaded*) Gaye has announced her engagement. Wedding in three weeks. . . . *Town Hall Party* gang feted with a deep sea fishing trip on May 3 via a chartered craft as a gift from admirers. Among regulars of THP show enjoying the outing were Jay Stewart, Tex Tiny, Judy Hayden (Mrs. Merle Travis), Tex Ritter, Lawrence and Larry Collins, Tex Williams, Wes and Marilyn Tuttle, Johnny Bond, and Les Anderson.

Merle Travis, who's on tour in northern California, Washington, and Oregon with Skeets McDonald, Tommy Duncan, and Bobby Champion's band, says the group became tired of restaurant food, found a motel with kitchen accommodations and proceeded to cook a meal consisting of corn bread, butter beans, black eyed peas, mashed potatoes, ground round adding blackberry jam, milk, and coffee! . . . Hank Thompson and The Brazos Valley Boys come out with a new instrumental release for Capitol. Rumor has it that an album will be in the offing, come fall!

Operations

Little Curtis Goodman, 14-year-old singer/composer of the *Big D Jamboree* on KRLD in Dallas, recently underwent a series of operations to straighten his legs which have been malformed since birth. Doctors hope he soon will be able to walk without crutches. He has been entertaining other children hospitalized with him in Ft. Worth. He's received hundreds of letters from *Big D* listeners wishing him well.

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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.

- NELSON KING, WCKY, CINCINNATI**
1. Eddy Arnold—*I Really Don't Want to Know* (RCA)
 2. Tommy Collins—*You Better Not Do That* (Cap)
 3. Ray Price—*I'll Be There* (Col)
 4. Webb Pierce—*Slowly* (Decca)
 5. Glenn Wright—*Jim Reeves—I Love You* (Faber)
- Most Promising**
1. Johnnie & Jack—*I Got So Lonely* (RCA)
 2. Eddy Arnold—*My Everything* (RCA)
 3. Hank Williams—*There'll Be No Tears Tonight* (MGM)
 4. Carl Smith—*Back Up Buddy* (Col)
 5. Pee Wee King—*Backward, Turn Backward* (RCA)
- DALE STALLARD, KCMO, KANSAS CITY, MO.**
1. Eddy Arnold—*I Really Don't Want to Know* (RCA)
 2. Ray Price—*I'll Be There* (Col)
 3. Johnnie & Jack—*I Got So Lonely* (RCA)
 4. Ray Price—*Return Me* (Col)
 5. Red-Betty Foley—*As Far As I'm Concerned* (Decca)
- Most Promising**
1. Eddy Arnold—*My Everything* (RCA)
 2. Cowboy Copas—*The Man Upstairs* (King)
 3. Hank Williams—*There'll Be No Tears Tonight* (MGM)
 4. Al Terry—*Good Deal Lucille* (Bliskery)
 5. Ernest Tubb—*Your Mother, Your Darling, Your Friend* (Decca)

- JIM WILSON, WHOOP, OBLANDO, FLA.**
1. Eddy Arnold—*My Everything* (RCA)
 2. Eddie Hill—*Lavin' Sprue* (RCA)
 3. Carl Smith—*Doggone It Baby, I'm in Love* (Col)
 4. Eddie Hill—*Praxwood the Giant Killer* (RCA)
 5. Carlisle Gordon—*I'd Do It For You* (RCA)
- Most Promising**
1. Carlisle—*I Need a Little Help* (Merz)
 2. Webb Pierce—*Slowly* (Decca)
 3. Tommy Collins—*You Better Not Do That* (Cap)
 4. Cowboy Copas—*I'll Be There* (King)
 5. Kenny Lee—*That's My Baby's Kisses* (RCA)
- LUTE WILLIAMSON, WRER, HOLYOKE, MASS.**
1. Webb Pierce—*Slowly* (Decca)
 2. Johnnie & Jack—*I Got So Lonely* (RCA)
 3. Eddy Arnold—*I Really Don't Want to Know* (RCA)
 4. Slim Whitman—*Secret Love* (Imperial)
 5. Tommy Collins—*You Better Not Do That* (Cap)
- Most Promising**
1. Hank Thompson—*A Fooler, a Faker* (Cap)
 2. Carlisle—*Shake a Leg* (Merz)
 3. Al Terry—*Good Deal Lucille* (Bliskery)
 4. Ruby Wells—*Why Fall So Slowly* (RCA)
 5. Slim Whitman—*Rose Marie* (Imperial)

- JON FARNER, WACA, ATLANTA**
1. Eddy Arnold—*I Really Don't Want to Know* (RCA)
 2. Webb Pierce—*Slowly* (Decca)
 3. Tommy Collins—*You Better Not Do That* (Cap)
 4. Ray Price—*I'll Be There* (Col)
 5. Ray Price—*Return Me* (Col)
- Most Promising**
1. Eddy Arnold—*My Everything* (RCA)
 2. Carlisle—*Shake a Leg* (Merz)
 3. Carl Smith—*Doggone It, Baby, I'm in Love* (Col)
 4. Carl Smith—*Back Up Buddy* (Col)
 5. Boots Woodall—*Salt Water River* (Cap)
- CARL FITZGERALD, WTKR, MERIDIAN, MISS.**
1. Jimmy Newman—*Cry, Cry, Darling* (Dea)
 2. Hank Thompson—*Breaking the Rules* (Cap)
 3. Ray Price—*I'll Be There* (Col)
 4. Eddy Arnold—*My Everything* (RCA)
 5. Al Terry—*Good Deal Lucille* (Bliskery)
- Most Promising**
1. Hank Snow—*I Don't Hurt Anymore* (RCA)
 2. George Morgan—*It's Been Nice* (Col)
 3. Pee Wee King—*Backward, Turn Backward* (RCA)
 4. Curtis Gordon—*I'd Do It For You* (RCA)
 5. Ernest Tubb—*Jalousie Lavin' Heart* (Decca)
- CASEY STRONG, KALT, TEXARKANA, ARK.**
1. Red Sovine—*How Do You Think I Feel?* (Decca)
 2. Eddy Arnold—*My Everything* (RCA)
 3. Webb Pierce—*Slowly* (Decca)
 4. Ray Price—*I'll Be There* (Col)
 5. Jim Reeves—*Echo Sonita* (Abbott)
- Most Promising**
1. Carlisle—*Shake a Leg* (Merz)
 2. Tibby Edwards—*Cry, Cry, Darling* (Merz)
 3. Jim Edward and Maxine Brown—*Looking Back to See* (Faber)

- 4. Slim Whitman—Rose Marie** (Imperial)
- 5. Johnnie & Jack—I Got So Lonely** (RCA)
- SMOKEY SMITH, KRNT, DES MOINES**
1. Al Terry—*Good Deal Lucille* (Bliskery)
 2. Red Sovine—*My New Love Affair* (Decca)
 3. Ray Price—*I'll Be There* (Col)
 4. Webb Pierce—*Slowly* (Decca)
 5. Jim Reeves—*Then I'll Stop Loving You* (Abbott)
- Most Promising**
1. Jimmie Rodgers Snow—*My Fallen Star* (RCA)
 2. Elton Britt—*Nuevo Laredo* (RCA)
 3. Aury Iman—*Just Remembering* (Decca)
 4. Sheb Wooley—*Blue Guitar* (MGM)
 5. Slim Whitman—*We Stood at the Altar* (Imperial)
- ART BARRETT, WAVY, PORTSMOUTH, VA.**
1. Eddy Arnold—*I Really Don't Want to Know* (RCA)
 2. Hank Williams—*There'll Be No Tears Tonight* (MGM)
 3. Ernest Tubb—*Jalousie Loving Heart* (Decca)
 4. Marty Robbins—*Isle of Golden Dreams* (Col)
 5. Betty Amos—*Hello to the Mass* (Merz)
- Most Promising**
1. Pee Wee King—*Backward, Turn Backward* (RCA)
 2. Elton Britt—*Nuevo Laredo* (RCA)
 3. Red Foley & Kitty Wells—*One by One* (Decca)
 4. Bill Carlisle—*Shake a Leg* (Merz)
 5. Faron Young—*They Made Me Fall in Love with You* (Cap)
- TOM JACKSON, WKAR, MOBILE, ALA.**
1. Johnnie & Jack—I Got So Lonely (RCA)
 2. Slim Whitman—*Rose Marie* (Imperial)
 3. Eddy Arnold—*My Everything* (RCA)
 4. Tommy Collins—*You Better Not Do That* (Cap)

- 5. Webb Pierce—Slowly** (Decca)
- Most Promising**
1. Hank Thompson—*A Fooler, a Faker* (Cap)
 2. Carl Smith—*Back Up Buddy* (Col)
 3. Ernest Tubb—*Baby Your Mother* (Decca)
 4. Carlisle—*Shake a Leg* (Merz)
 5. Pee Wee King—*Backward, Turn Backward* (RCA)
- TOM EDWARDS, WERE, CLEVELAND**
1. Tommy Collins—*You Better Not Do That* (Cap)
 2. Jim Edward & Maxine Brown—*Looking Back to See* (Faber)
 3. Eddy Arnold—*I Really Don't Want to Know* (RCA)
 4. Hank Williams—*There'll Be No Tears Tonight* (MGM)
 5. Paul Westmoreland—*Get Red Rag* (4 Star)
- Most Promising**
1. Neal Burris—*Pat a Little Sweetening in Your Love* (Col)
 2. Tibby Edwards—*Cry, Cry, Darling* (Merz)
 3. Tom Jones—*Sample of your Love* (RCA)
 4. Jim Hall—*Station C.O.D.* (Label X)
 5. Carroll County Boys—*Carroll County Boogie* (Flair)
- "POTATOE" PETE HUNTER, KRCT, BAYTOWN, TEX.**
1. Johnnie & Jack—I Got So Lonely (RCA)
 2. Jimmy Newman—*Cry, Cry, Darling* (Dea)
 3. Ray Price—*I'll Be There* (Col)
 4. Jim Reeves—*Then I'll Stop Loving You* (Abbott)
 5. Webb Pierce—*Slowly* (Decca)
- Most Promising**
1. Carlisle—*Shake a Leg* (Merz)
 2. Skeets McDonald—*I Love You Name Me* (Cap)
 3. Red Foley & Kitty Wells—*One by One* (Decca)
 4. Slim Whitman—*Rose Marie* (Imperial)
 5. Terry Fall—*Don's Drop It* ("X") (Hattiesburg, Miss.)
- JIMMY SWAN, WESY, HATTIESBURG, MISS.**
1. Ray Price—*I'll Be There* (Col)
 2. Webb Pierce—*Slowly* (Decca)
 3. Tommy Collins—*You Better Not Do That* (Cap)
 4. Eddy Arnold—*I Really Don't Want to Know* (RCA)
 5. Jim Reeves—*Jimbo* (Abbott)
- Most Promising**
1. Al Terry—*Good Deal Lucille* (Bliskery)
 2. Eddy Arnold—*My Everything* (RCA)
 3. Tibby Edwards—*Cry, Cry, Darling* (Merz)
 4. Hank Locklin—*Mysteries of Life* (Decca)
 5. Jimmy Swan—*Lonesome Duddy Blues* (Trumpet)



Lombardo Hires Ballet Theater

New York—Guy Lombardo's huge production, *Arabian Nights*, opens June 24 at the Jones Beach (Long Island) Marine Amphitheater. Lombardo has signed the Ballet Theater, which will perform the *Scheherazade* ballet. The music and lyrics for the production have been written by Carmen Lombardo and John Jacob Loeb.

In order to bring the audience closer to the extravaganza, the already-large stage is being extended 32 feet. *Arabian Nights* will be staged nightly until September 6, and admission prices will range from \$1.20 to \$8.60.

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Symmetrical Reeds

PERSPECTIVES

By Ralph J. Gleason

The two toughest weeks in show business are traditionally Holy Week and Oakland. Duke Ellington's remarkable band broke the jinx on the first and came within only nine miles

of breaking the second during his amazing two-week stand at the Downbeat in San Francisco in April. Ellington opened Ash Wednesday in the Downbeat, and from that moment right through to the end of the date, there wasn't a bad night.

The money crowd kept coming night after night, and on weekends you couldn't get into the spot. Duke's price of \$4,500 a week, which is a big nut for a jazz club, didn't keep the club from making money at all. There wasn't an unsatisfied customer in the place.

There are a couple of conclusions to be drawn from this. In the first place, acts like Ellington and Louis Armstrong many times have laid colossal bombs on concerts hereabouts. Yet when they play a club, business is great.

Hard Core Of Fans

The reason seems to be that they have a hard core of fans—fans with money—who will go out to see them in a club where they can drink and spend money and who turn out only in less than full strength when they play concerts.

In addition, the teenagers, who form the bulk of jazz concert audiences, are not yet in the Armstrong and Ellington camps but are not needed for club dates. The regular moneyed fans not only turn up at the club but keep coming back night after night.

And part of the repeat business, at least, was due to the wonderful show Duke put on. I was able to only spend portions of about six nights at the Downbeat while Duke was there, and I was disappointed not to hear more. It was a most exciting and moving experience.

Astonishing Band

The Ellington band, to a man, astonished me. Duke, night after night, ran through a repertory that included standard Ellington war-horses, current pop tunes and highly arranged versions of night club standards. Apparently with no effort at all, the band can draw out a full-scale arrangement of almost any tune from their seemingly inexhaustible book. Each number is a production.

One night, they played 10-minute versions of *One O'Clock Jump* and *Flyin' Home* in answer to requests. They have incorporated considerable of the modern sound into the band and blended in Ellington taste and sense of beauty.

The band is so impressive that it occurred to more than one spectator that attendance at a two-week seminar by the group should be compulsory for all young jazzmen. In contrast to mumbled introductions and long pauses while the sidemen voted on the next tune and scrambled for the music, Duke had very few dead moments.

Viewpoint Reaffirmed

In the past, I have been criticized for saying comparison of some moderns to Ellington leaves the former sounding, and looking, childish. My belief in the validity of this viewpoint became a conviction during Duke's engagement.

We are in serious danger of overlooking the excellence of the greatest single continuous force in modern music. When Jimmy Hamilton and Wendell Marshall do their bass and clarinet number, *Duet*, they are playing chamber music

that outmoders the moderns. When Harry Carney takes a solo or lays the foundation with his baritone, we are hearing the absolute master of that instrument and a genuine jazz giant. If Clark Terry isn't the most underrated trumpeter in jazz, who is?

Any musical organization that continually can revise and refurbish its 25-year-old tunes, making them come alive again, is no group to tangle with. This is a real band. Is it too much to hope that music once again will reach a point where Duke will be where he should be—right at the top? He is the living proof that you can please the public and play good music and music that is so important that anyone, musician or fan, who misses it is missing a part of his own life.

Color TV Spots Honey Dreamers

New York—The Honey Dreamers, one of the top studio vocal groups, are featured along with the Norman Paris trio in CBS-TV's weekly color program, *The New Review* (Fridays, 5:30-6 p.m., EDT). Host is Mike Wallace and guests from various aspects of show business are headlined each week. The show also can be seen in black and white. Burt Shevelove is the producer and Jerry Shaw directs.

Randle Back After Serious Auto Wreck

Cleveland—Bill Randle, WERE disc jockey, is back on the air again after a serious auto accident that hospitalized him for a time. Coming back to Cleveland from Detroit, Randle's new Jaguar hit an abutment throwing him from the car and through the windshield.

The \$4,000 auto was completely wrecked. After intensive plastic surgery Bill is almost as good as new and full of glowing praise for the doctors at Mercy hospital in Toledo.



DAVE PELL, whose Trend LP of Irving Berlin tunes was a highly-rated issue a few weeks ago, autographs a copy of same for Lucy Ann Polk, who recently recorded some vocal sides with the Pell octet for early release on the same label.

Tryout Time For Andrews'

By Mary English

Hollywood—How would you like to spend the better part of every day for some six weeks listening to aspiring singers try out for one vacancy in a girl vocal trio? Neither would we, but Maxene and LaVerne Andrews, whom we dropped in on as they were going through the final screening of applicants in an afternoon session at Giro's, were still cheerful. And determined.

"It's been rough," said Maxene, as the last of the girls stepped before the mike and was checked off by Lou Rogers, LaVerne's husband and longtime managerial aide to the girls, and who is now the chief worrier about the details of relaunching the Andrews Sisters with a new "sister" in place of Patti.

Haven't Forgotten

"But when we ran that ad that we were looking for a singer we said we'd listen to everyone who wanted a chance, and we meant it. We haven't forgotten how hard it was for us to get a hearing when we were kids. So we've heard hundreds—and most of them pretty good. Some even great. But finding someone to take Patti's place—that was a problem!"

And did that 'was a problem,' in past tense, mean that they had found their girl?

"Not yet," said LaVerne, "but we have it narrowed down to where it will be one of about a half a dozen. So far we've been judging them mainly as soloists, because Patti not only carried the lead but also did those great solo passages. Now we've got to find the one who can learn the parts rapidly to all of our big hits, because while we're working up a lot of new material for our night club routine, we'll have to be ready to do all the old ones, too; everywhere we played before Patti left we found people wanted to hear things like *Apple Blossom Time*, *Rum and Coca Cola*—even *Bei Mir Bist Du Schoen*. How about that? Clear back to 1939—or was it '38? I'm not sure."

Granz Waxes More Tatum, Chico, Anita

Hollywood—Norman Granz has recorded another extended set of Art Tatum improvisations. In a three-hour session, 48 sides were cut. First release of the earlier monumental Tatumans (*Down Beat*, Feb. 10) is due the beginning of June. That series of sessions produced 80 sides.

While on the coast, Granz also recorded 16 large band sides by Chico O'Farrill. Carlos Vidal's conga drum is heard on all; there is extensive woodwind doubling, and the last four also include a harp. Anita O'Day made four sides at another session backed by a quartet including Arnold Ross, Barney Kessel, and Jackie Mills. Granz was enthusiastic about the session, and one of the sides is described by him "as a very strange *Man I Love*."

Other news from the Granz front includes the signing of Artie Shaw to an exclusive recording contract.

SI ZENTNER plays a MARTIN

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We weren't sure, either, we told them, but we remembered well that *Bei Mir* was THE record for the Andrews Sisters—that first smash hit that every singer, vocal group, or band, has to have to break into the big time. The difference between the Andrews Sisters and our present-day recording stars, who also have smash hits now and then, is that it's unlikely that many of today's disc headliners will stay on top, as these girls did, for almost 16 years.

How many records had they sold for Decca? About 30,000,000, they think; and we didn't check the figure with the company because it's easy to believe for anyone who has been following the music news during their period.

On sister Patti's decision to leave, which now seems final, though when the break occurred last fall (after their date in Las Vegas) it was generally believed here that it would be patched up, Maxene and LaVerne prefer to say little. Just a brief, "We wish her all the success possible."

Many Offers

That personal factors played an important part, everyone knows, but prying into private lives isn't part of our business. Whatever it was, it was not jealousy on the part of Maxene or LaVerne over the fuss made over Patti's undoubted talents as a soloist. After *I Can Dream, Can't I?*, which was strictly Patti's record, she was deluged with offers to strike out on her own as a solo attraction and laughed off the very idea as ridiculous.

They've all had marital problems except LaVerne, now married to the above mentioned Lou Rogers for over 10 years. Maxene was formerly married to Lou Levy, who piloted their interests (organized as the "Eight-to-the-Bar Rancho" corporation) right up and through their triumphant tour of England and Scotland a couple of years ago. They had two children, a boy and a girl, now 6 and 8 respectively.

Patti, formerly married to a naval officer (during the war), is now married to pianist Wally Wechsler, an excellent musician who will serve as her accompanist and music director when she makes her debut as a solo act and is also handling her management affairs. Personal and business disagreements they have had, that's for sure; but nothing, according to close associates, that would account for Patti's pulling out now, something that she would have found much easier a

On His Mind

San Francisco—For a moment, listeners to KCBS thought there was some truth to reincarnation. Bob Goerner, announcing the Saturday night remote broadcasts from the Hangover, introduced pianist Don Ewell playing Jelly Roll Morton's *Frog-A-More Rag* and, as is customary with the closing number of the show, plugged the new group opening the next week.

Instead of saying, "Next week—Kid Ory's Creole band," Goerner called out over 50,000 watts, "Next Week, Jelly Roll Morton!"

Laine, Haines In Video Series

Hollywood—Frankie Laine will make an all-out invasion of television shortly via a filmed series which will go before the cameras at the Goldwyn Studios next month. Signed as a co-feature with Laine is Connie Haines.

Each production will be a half-hour show, complete in itself but with a "story line" running through the series. Duke Goldstone, formerly associated with Snader Tele-criptions, will direct.

Harry Zimmerman, music director of radio station KHJ, the Mutual-Don Lee station here, will be in charge of the music. Some of the material to be incorporated will be from the telefilms Laine did during his trip to Europe last year.

few years ago, if she had really wanted to.

When he heard of the split Leon Belasco, with whose band they were playing when they were discovered by Decca's late Jack Kapp (Belaaso is now a successful motion picture character actor), said:

"I know these kids—and they're really still kids—all they have to do is sit down somewhere by themselves with their memories and talk it over. A lot of their old fans who remember that rousing, lusty beat they put in everything they did, and to whom they will not be the same without Patti, hope they will try it."

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PRESS . . .

- "Completely captured the Bizet mood . . . legato phrases reminiscent of Bizet's concerto style . . ." *George Hooper, Down Beat, 1949.*
- "Sporting narrative . . ." *Miami A&M College (lecture recital).*
- "Master teacher . . ." *The Logos, Incarnata Word College, San Antonio, 1952.*
- "Grand virtuoso" *La Prensa, San Antonio, 1952.*

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Strictly Ad Lib

(Jumped from Page 3)

Chico Hamilton, longtime Lena Horne drummer, rehearsing a "Hollywood sound" ensemble with Johnny Graas, French horn; Buddy Collette, flute (and reeds); Bill Dillard, guitar; Joe Comfort, bass; no piano. Expected to debut with Monday (off-nite) series at the Haig when Graas returns from Liberace tour... Johnny Hodges due at Royal Room early this month, and with this switch it looks like Dixie is dead as far as Royal Room is concerned... Oasis will gamble \$3,500 a week on Sugar Ray Robinson starting May 28.

ADDED NOTES: Pete Rugolo fined \$200 by AFM's Local 47 for allegedly rehearsing his bandmen for a recording session on their own time, but Pete felt better after union, with coin from record royalty trust fund, staked him to a concert at a Valley high school with his 21-piece ork (concert scale is \$25 a man)... Kid Ory, the veteran New Orleans jazzman who admits to age of 67 (and is still the darling of died-in-wool Dixiecats), sued for divorce by wife of 43 years on charge he's "been carrying on with another woman." Must be something in that Creole-style cooking of Ory's, after all.

SAN FRANCISCO—No money in jazz? Dave Brubeck just moved into a \$35,000 house in the Oakland hills... Paul Desmond, who has had an exclusive arrangement with Fantasy, has been offered a deal by Norman Granz which is pretty close to what Dave Brubeck got for signing with Columbia... Pianist Johnny Wittwer leading a small group weekends at the Marvellmore in Marin County, with Gene Burns, drums, Dalton Dillingham, bass, and Don McDonald, trumpet. During the rest of the week, Wittwer plays solo.

Bill Napier now with the Bob Sankey band at El Rancho in Lafayette... the Gerald Wilson big band being booked extensively for fraternity and social club dances... Brubeck, who inexplicably failed to draw as well as expected at the Black Hawk in April, nevertheless drew a capacity crowd of 1,100 to the University of California's Wheeler Hall for an afternoon concert with the additional incentive of Cal Tjader, Jack Week, Shelley Robbins, and others alternating... Freddy Martin in town for college and social jobs and a one-niter at the El Patio

ballroom. Dave Dexter in town to record Duke Ellington in six sides during the latter's sensational two-week run at the Down Beat... If Norman Granz' present plans go through, Lionel Hampton will be featured with JATP this fall... Kid Ory, who took over the house band job at the Hangover in April brought along two new men—clarinetist Albert Burbank and trumpeter Alvin Achron from the Octave Crosby band.

—ralph j. gleason

BOSTON—Lee Konits brought his quintet to Storyville this month following Sarah Vaughan. Warner Marsh featured on tenor, with Ronnie Ball at the keyboard. Fast rising Teddi King melted the ice cubes with her vocal stylings. Johnny Smith quintet finishing up this week with Barbara Carroll trio in next week... Oscar Peterson brought his trio back to the Hi-Hat to finish a full week. Oscar left after two days of his initial showing because of illness of his dad. Ella Fitzgerald in next week. The Stable is jumping with a jazz policy, as Hal Vardy leads a

small group every night featuring Jazz Workshop tooters... Nick Jerrett trio into Sports Lounge for easy listening... Thrush Judy Tremaine held over at Jewel Room on strength of her Too Much Record... Calypso catching on, as the Glass Hat and Eddie's musical lounge offer Latin combos.

Blinstrub's Village did sock session with Four Lads and kept the silk cord up for Frankie Laine's week... Ellie Williams, Boston chirper, landed Rainbow recording contract and set for tour with Art Mooney band... Les Elgart band made New England debut in Providence.

—bob martin

WASHINGTON, D. C.—Betty Hutton's recent stand at the Capitol theater was so financially torrid that house wheels quickly began scouting for acts of similar caliber. Martha Raye opens a nine-day effort there on May 28... Count Basie returned for a swinging one-niter at Turner's Arena on April 25. Woody Herman set for the same bandstand on May 16, with Louis Jordan down for one on the 23rd, and Joe Loce heading the holiday-eve bill on the 30th... Glen Echo, the popular summer amusement park in Maryland, ushered in the open air dancing season with Sam Donahue and the Billy May band one-niting on May 12. Ray Anthony has a June 2 appointment, while park patrons wait for Stan Kenton and Ralph Marterie dates to materialize.

"Oscar" or not, Frank Sinatra's Crossroads club date has been moved ahead to May 25. Norman Brooks completed a week on the same stand May 17... The Three Suns will ply their trade at the Casino Royal for a week starting June 1, with Hit Parader Snooky Lanes changing the pace for a week on the 8th... Roy Hamilton and Erskine Hawkins teamed up for a landslide at the North East Casino on May 16. Joe Holiday is an appropriate choice to start the Memorial Day weekend on the 29th... As usual, Lionel Hampton's crew will be on hand for the fifth annual Cotton Ball coming up on May 21 at Uline Arena.

—joe quinn and sax gethings

LAS VEGAS: The new Patio Club on the strip has become a must with local sounders and Arthur Murray graduates whose dancing feet have been getting rusty for lack of practice. Two combos keep the floor filled, with Johnny White taking care of the modern sounds and the Horace Diaz crew keeping the Latin fans happy... Oscar Crozier, owner of the El Morocco club on the west side, has announced complete remodeling plans which will turn the place into a fine little jazz club. Future plans include a house combo and

feature attractions of name caliber... Now that the summer heat is with us again, sessions at the Rockinghorse Ranch are being held poolside, with musicians and audience alike enjoying real cool midnight swims between sets.

Up at the Gay 90s bar of the Hotel Last Frontier, the Dave Rodgers trio is making patrons sit up and take notice of Dave's fine piano work. Gordon Fry is on drums and Dick Hopkins on bass... New singing group, The Hi-Lo's, recording with Jerry Fielding on the Trend Label, are currently swinging on stage at the Hotel Sahara in their first club date... Memories still linger locally of the fine sound of the Artie Shaw group, which just concluded an engagement in the lounge of the Hotel Sahara. Artie had Hank Jones at the 88; Tommy Potter, bass; Irv Kluger, drums, and Joe Puma on guitar.

—henry leszy

CLEVELAND—After the rush of the Easter season, Cleveland entertainment circles have settled down a bit. The Johnny Johnston-Hildegard concert at the Stalter drew big houses and delighted audiences... Ditto Ilona Massey at the Alpine... The Topnotchers and Carmen Miranda come into the Skyway on May 24. They'll be followed by the Ames Brothers on June 10 and the Three Suns on July 8th.

Monica Lewis and George Taps invaded the Vogue Room on May 1... Dizzy Gillespie has checked into the Loop Lounge for a spell and has the place rocking nightly... The theatrical couples Wyoma Winters and the capable Ellie Frankel Trio and Chris Connors... Plans are underway for a big Star Night to be held at Cleveland's Stadium on July 26. Already inked for the occasion are Patti Page, Sarah Vaughan, and Nat Cole.

—m. k. mangan

MIAMI—Diosa Costello followed an ice show as the feature of the Olympia theater bill. A recent Cuban review had Benny Barcia, read man with Les Rohde's theater band, doubling as interpreter. No one of the 30-member cast spoke English and no bandman with the exception of Benny could speak Spanish... Tony Precheri resigned (again?) from Preacher Rollo's roster. Tony plans to form his own two-beat crew and Rollo continues as band-leader-drummer-restaurant manager at his Dixieland Steakhouse... Yvonne Adair headlining the Saxony hotel lounge show... Joe Mooney's Hammond and voice into the Dream Bar of Miami Beach's Johnina hotel.

Pianist Herbie Brock, one of the most admired musicians by fellow members of the craft in this area, enlisted drummer Dave Light and vocalist Gracie Scott to play Birdland. Brock's trio alternate with the Bill Harris-Don Elliott combo.

—bob marshall

PITTSBURGH: Perry Como, the Fontane Sisters, and Mitchell Ayres' orchestra headlined the 15-hour telethon on April 25 for the benefit of the Roselia Foundling Home, a Variety Club charity.

More than \$200,000 was raised... The Penn theater didn't fare well with the Vaughn Monroe-Sauter-Finegan stage presentation, Easter week... The Mocking Birds, a vocal quartet who recently won first prize on a local amateur hour, have been playing a number of club dates in the area.

Between Friends, a new revue by Charles Gaynor, whose Lead an Ear was a Broadway success, opened at the Pittsburgh Playhouse on May 1... A Mambo-Rumba Revue, featuring such Latin names as Miguelito Valdes, Joe Loco, and Candido, played the Syria Mosque the night of April 30... Romaine Brown, an original of the Red Caps vocal group, had his own outfit, The Five Romaines, at the Carousel the week of April 26.

The Will Mastin Trio, featuring the incredibly talented Sammy Davis Jr., was at the Coaches for six days from May 3... Rosemary O'Reilly, singer in New Faces, has been at home for several weeks to be at the bedside of her gravely ill father... George Benson, 11-year-old blues singer and guitarist, has signed a one-year contract with RCA-Victor's Groove label.

—charles sords

MONTREAL—The CBM Bandstand series concluded in April. Heard Saturdays, it became a showcase for new talent in modern music on record... Mart Kenney celebrated his 20th year as a band-leader last month with a special broadcast gathering together all his former star sidemen and vocalists... Tony Bennett completed a week at the Seville.

Billy Daniels at the Chez Paree for two weeks... The Deep River Boys at the Down Beat prior to another European tour. Los Chicanos were also on the bill there... Sonny Howard, of RCA Victor, at the Normandie...

Ray Anthony booked at the Show Mart for June, with Les Brown set to follow sometime in July... Joe Howard at the Bellevue Casino for their fifth anniversary show. He has starred in the four previous anniversary presentations there... El Morocco reopening at a downtown site, with Pat Morrissey and Gerry Coe the first entertainers at the new location... Denise Shaw at the Venus de Milo room.

—henry j. whiston

TORONTO: Lee Konits' quartet was booked into the Colonial for a week starting May 10, and Flip Phillips' trio is scheduled to move in May 31... Candido was one of the featured stars in the touring Mambo-Rumba Festival at Massey Hall... The second concert by local jazzmen sponsored by the New Jazz Society attracted a fair crowd. Most notable moments were the trumpet solos of Herbie Spanier.

Six Soviet artists—musicians, singers and dancers—played two concerts here as part of their Canadian tour. They got good houses, lukewarm reviews, and the cold shoulder from the AFM. The union refused to allow its men even to pick up the standby money. "We don't want to have anything to do with these Soviet artists, period," said the local president... Montreal-born Norman Brooks worked the Casino theater for a week... Benny Goodman's solo appearance with the Toronto Symphony featured Weber's Concerto for Clarinet and Orchestra... And Liberace, who probably has as many fans here as anywhere, was booked for a concert at Maple Leaf Gardens.

—bob fulford

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- Albert, Abbey (Stadler) Boston, h
Anthony Ray (On Tour—East) GAC
Baron, Elise (Holiday) Chicago, 6/21-23, h
- Basie, Count (On Tour—Midwest) WA:
(Terrace) E. St. Louis, Ill., 6/29-7/4, h
Beneke, Tex (On Tour—Texas) MCA
Borr, Mitcha (Waldorf-Astoria) NYC, h
Bobbie, Russ (Merry Garden) Chicago, Ill., h
Brandwynne, Nat (Waldorf-Astoria) NYC, h
Brita, Phil (Cass Seville) Franklin Square, L. I. N. Y., Out 6/5, h
Brown, Les (Palladium) Hollywood, Calif. 5/25-6/24, h
- Brook, Johnny (Indiana Beach) Lake Shaffer, Ind. 6/19-19 & 6/28-7/11, h
Cabot, Chuck (Feastody) Memphis, Out 5/22, h
- Carroll, Jon Ellwood City, Pa., 5/29
Caylor, Op (Vogus Terrace) McKeesport, Pa., Out 5/23, h
Chavales, Les (Desert Inn) Las Vegas, Nev., 5/25-6/21
Clifford, Bill (Riverside) Reno, Nev., h
Crom, Bob (Baltique Room) Galveston, Tex., h
Cugat, Xavier (Clro's) Los Angeles, 6/4-24, h
Davie, Johnny (Marcy) Lake Field, N. Y., h
Dunham, Sonny (Convention Hall) Asbury Park, N. J., 5/29-30
Ellington, Duke (Birdland) NYC, 6/10-23, h
Ferguson, Danny (Argonne Gardens) Louisville, Ky., h
Fields, Shep (Riverside Park) Saginaw, Mich., 6/23-27
Flak, Charlie (Palmer House) Chicago, h
Fitzpatrick, Eddie (Mapes) Reno, Nev., h
Flanagan, Ralph (On Tour) GAC
Foster, Chuck (Steel Pier) Chicago, Ill., 6/1-7/1, h
Folins, Larry (Steel Pier) Atlantic City, 6/11-13, h
Garber, Jan (Golden) Reno, Nev., 6/5-15, h
Gentile, Al (Hedge) Holyoke, Mass., 5/22, h
Glasser, Don (Schroeder) Milwaukee, Wis., h
Greer, Jerry (Meadowbrook) Cedar Grove, N. J., 5/18-6/6, rh; (Steel Pier) Atlantic City, N. J., 6/18-24, h
Halleman, Dick (Indiana Beach) Lake Shaffer, Ind., 6/28-29, h; (Blaedoe's) Lake James, Ind., 7/8-8/8, h
Hampton, Lionel (Regal) Chicago, Ill., 6/23-6/3, t; (Basin Street) NYC, 6/2-28, h
Harrison, Cam (Mayo) Tulsa, Okla., Out 6/21, h
Hayman, Richard (On Tour—New York, Pennsylvania and Ohio territories) WA
Hunt, Peg Wee (On Tour—Texas) GAC
Jasman, Henry (On Tour—Minnesota) 6/25-6/2, MCA
Jerome, Henry (Edison) NYC, h
Jurgens, Dick (Elitche's Garden) Denver, Colo., 6/21-6/27
Kaye, Sammy (Astor) NYC, In 5/24, h
Kisley, Steve (New Yorker) NYC, Out 6/12, h
Lands, Jules (Ambassador) NYC, h
Levin, Ted (Italian Village) San Francisco, Calif., 6/2-27
Loftin, Walt (Indiana Beach) Lake Shaffer, Ind., 6/22, h
Lombardo, Guy (Roosevelt) NYC, h
Long, Johnny (Meadowbrook) Cedar Grove, N. J., 6/19-20, rh
Lowery, Art (Chase) St. Louis, Mo., Out 6/20, h
McCrone, Dan (Radison) Minneapolis, Minn., h
McIntyre, Hal (Vogus Terrace) McKeesport, Pa., 6/21-6/8, h; (On Tour—Midwest) GAC
McKinley, Ray (On Tour—Ohio) GAC
Marteria, Ralph (Tulsa Horse Show) Tulsa, Okla., 5/26-28; (On Tour—Midwest) GAC
Martin, Freddy (Waldorf-Astoria) NYC, 6/1-27, h
Masters, Frankie (Cunard Hilton) Chicago, Out 5/25, h
May Band, Billy; Sam Demahie, Dir. (On Tour—Midwest) GAC
Mooney, Art (Feastody) Memphis, Tenn., 5/24-6/8, h
Morgan, Russ (On Tour) ABC
Morrow, Buddy (Feastody) Memphis, 5/2-28, h
Mozian, Roger King (On Tour—East) GAC
Neighbors, Paul (Aragon) Chicago, Out 5/21, h; (Elitche's Gardens) Denver, Colo., 6/8-21, h
Pablo, Don (Sheraton Cadillac) Detroit, Mich., h
Packer, Tony (Vogus Terrace) McKeesport, Pa., 5/24-28, h; (On Tour—East) GAC
Pepper, Lee (Lakeland Park) Denver, Colo., Out 5/27
Perrault, Clair (Commodore Ferry) Toledo, Ohio, h
Pressner, Buddy (Playland Park) South Bend, Ind., 6/5; (Ostentent Terrace) Sylvania, O., 6/25-26, h
Pruitt, Leonard (Bostic Station) Englewood Cliffs, N. J., Out 6/26, h
Prince, Tony (Indiana Beach) Lake Shaffer, Ind., 5/26-6/8, h; (Playland Park) South Bend, Ind., 5/21
Rosen, Henry (Elitche's Air Force Base) Valparaiso, Ind., Out 5/22
Reed, Tommy (Casino) Walled Lake, Mich., 6/23-30, h; (Pleasure Pier) Galveston, Tex., 6/11-24
Roseny, George (Forswood) Bushkill, Pa., Out 10/16/54, h
Rudy, Ernie (Roosevelt) New Orleans, La., 6/20-6/28, h
Sando, Carl (Baker) Dallas, Out 5/28, h
Santier-Pingree (Palladium) Hollywood, Out 5/21, h; (On Tour—West Coast) WA
Stratner, Ted (Piazza) NYC, h

Contest Rules

See Page 1

- The contest is open to all persons recognized as "authors" by the Copyright Laws of the United States, except that officers, employees, and representatives of DOWN BEAT, INC., and their families are not eligible. (Foreign authors are eligible.)
- The contest opens February 1, 1954 and closes at Midnight, July 1, 1954.
- Each contestant ("contestant") includes collaborators, as for example two or more individuals) will be required to send to DOWN BEAT postage prepaid the following:
 - One complete, clearly written, legible copy of his song entry, on white paper (or regular printed manuscript forms obtainable from your stationer) written in ink including the lyrics. A demonstration record may also be sent, but it is not required.
 - A fully signed copy of the entry blank with the attached rules, either slipped from a copy of DOWN BEAT magazine or obtained from DOWN BEAT'S offices. You may write to DOWN BEAT for entry blanks.
 - A subscription to DOWN BEAT magazine for a year or more.
 - Payment for the subscription. (Please pay by check or money order. DOWN BEAT cannot be responsible for cash transmitted through regular mails.)
- The contestant must be the author (or authors) of the song offered as an entry, and ALL authors and contestants must sign the entry blank accompanying the song. The subscription for DOWN BEAT need not go to the contestant, but may go to anyone you ask DOWN BEAT to send it to, as a gift, for example.
- By signing the entry blank, the contestant certifies and agrees:
 - That he is not disqualified because of the reason stated in rule 1.
 - That he is the author of the song which is being offered including the lyrics.
 - That the song including lyrics is original, new, and is not the work of another; that it is not an adaptation of any work, or a copy or infringement of any copyrighted work to the best of his knowledge.
 - That the song (music and lyrics) have never before been published in any way, or sung or played in public except as follows (if never performed, put "never"):

Notice

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

- Strong, Benny (Ambassador) Los Angeles, Out 5/16, h
Sudop, Joseph (Mayflower) Washington, D. C., h
Thornhill, Claude (On Tour) GAC
Thomas, Don (Fog City) Ft. Thomas, Ky., 6/1-6/10, h
Tucker, Tommy (On Tour—South) WA:
(Roosevelt) New Orleans, La., 6/17-30, h
Waples, Buddy (Heidelberg) Jackson, Miss., h
Watkins, Sammy (Stadler) Cleveland, O., Out 5/23, h
Weems, Ted (Casino) Walled Lake, Mich., 6/4-6, h; (Joe Cotton's Steak Ranch) Atlanta, Ga., 6/11-13
Walk, Lawrence (Aragon) Ocean Park, Calif., Out 3/10/55, h
Williams, Gene (On Tour—New York, Pennsylvania terr.) WA

Combos

- Aristocrats (Holers) Wildwood, N. J., 6/25-27, h
Armstrong, Louis (Terrace) E. St. Louis, Ill., 6/15-27, h; (Blue Note) Chicago, 6/30-7/25, h
Brown, Charles (Apache Inn) Dayton, O., 6/2-28, h
Brubeck, Dave (Black Hawk) San Francisco, Out 5/30, h; (Zardi's) Los Angeles, In 6/2, h
Buckner Trio, Bill (Jaqua Room) Indianapolis, Ind., h; (Tia Juana) Baltimore, 5/21-6/6, h
Burgess Trio, Dick (Dort Bowl) Flint, Mich., 5/21
Carpenter, Barbara (Embers) NYC, 5/24-6/27, h
Cavanaugh Trio, Page (Congress) St. Louis, 5/7-26, h; (Angelo's) Omaha, Neb., 5/22-6/10, h
Chambers, Eddy (Ebony) Cleveland, O., 6/7-7/8
Cloviers (Emerson's) Philadelphia, 5/11-6/5, h
Condon, Eddie (Condon's) NYC, h
Crickets (Bill & Lou's) Philadelphia, 6/7-12, h
D'Amico, Nick (Roosevelt) NYC, h
Dante Trio (Officers Club) Fort Bragg, N. C., h
Della, Bill (Pepe) Philadelphia, 5/21-6/5, h; (Surf Musical Lounge) Baltimore, Md., 6/8-13, h
Dee Trio, Johnny (Charlie Fusari's) Newburgh, N. Y., h
Dogshit, Bill (Apache Inn) Dayton, O., 5/29-24, h; (Crystal) Detroit, Mich., 5/25-30, h
Dominus (Royal) Baltimore, Md., 5/21-27, h
Downs Trio, Evelyn (Park Avenue) NYC, h
Duncan, Hank (Nick's) NYC, h
Eberle, Hank (Terrace) E. St. Louis, Ill., 5/25-6/8, h
Flaim Bros. Duo (Officers Club) Air Force Base, Omaha, Neb., h
Foster Trio, Gene (Brownies) Salinas, Calif., Out 5/28, h
Four Freshmen (Crest) Detroit, Mich., 5/25-6/24, h
Franklin Quartet, Marty (Airport) Brook-lyn, N. Y., h
Garner, Erroll (Comedy) Baltimore, Md., 6/1-4, h
Gaylords (On Tour) ABC
Gillespie, Dixie (Birdland) NYC, 5/13-6/13, h; (Tia Juana) Baltimore, Md., 6/8-15; (Rendezvous) Philadelphia, 6/14-20, h
Green, Benny (Crystal) Detroit, 6/21-27, h
Haywood, Eddy (Streamliner) Chicago, Out 5/30, h
Janis, Conrad (Childs Farmmount) NYC, h
Johnny & Joyce (Beach Club) Daytona Beach, Fla., Out 6/27, h
Jordan, Louis (Tiffany) Los Angeles, 5/28-6/12, h
Kraupe, Gene (Embers) NYC, 6/24-6/27, h
Lee Joe (Showboat) Philadelphia, 6/24-29, h
McCama, Bill (Astor) NYC, Out 5/23, h
McNulty, Big Jay (Loop) Cleveland, 5/26-29, h
McPartland, Jimmy (Metropole) NYC, h
McPartland, Marian (Hickory House) NYC, h
McVea, Jack (Brown Derby) Honolulu, T. H., Out 6/18, h
Monte, Mark (Flama) NYC, h
Neverson, Chubby (Sportstown) Buffalo, 6/26-6/2, h; (Crown Propeller) Chicago, 6/8-21, h
Newcomb (Berkoff Gardens) Ft. Wayne, Ind., Out 5/8
Orlizio (Apollo) NYC, 6/4-18, h; (Pepe) Philadelphia, 6/14-18, h
Pawson's Discolored Jazz Band, Tony (Stage Door) Hollywood, Fla.
Parker, Charles (Basin Street) NYC, 6/25-6/27, h; (Blue Note) Philadelphia, 6/14-18, h
Parker Combs, Howard (Trade Winds) Denver, Colo., h
Favone, Tommy (Rock Garden) Williams-sonic, Conn., h

(DOWN BEAT recognizes that songwriters

Notice

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

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- Peterson, Oscar (Campbell's) London, Ont., Canada, 5/14-6/8, h
Phillips, Flip (Colonial) Toronto, 5/21-6/5, h; (Rouge) Detroit, 5/3-30, h
Prysock, Red (Casino) Baltimore, 6/7-13, h
Quilchette, Paul (Bill & Lou's) Philadelphia, 6/14-18, h
Redheads (Roosevelt) New Orleans, 5/20-6/19, h
Richards, Jack & the Markmen, Omaha, Neb., Out 6/21
Rico Serrandone, George (Elk's Lounge) Duluth, Minn., h
Shaw's Gramercy 5c, Arlie (Downbeat) San Francisco, 5/18-6/26, h
Sharing, George (Tank's Inn) Akron, O., 6/24-6/8, h
Simmons, Del (London Chophouse) Detroit, Out 6/28
Spanier, Muggsy (Surf Musical Lounge) Baltimore, Md., 5/25-7/6, h; (Rendezvous) Philadelphia, 6/7-12, h
Sparks, Dick (Annex Dar) Sandusky, O., h
Stitt, Sonny (Bluebird Inn) Detroit, 5/26-6/27, h
Taylor, Billy (Blue Note) Philadelphia, 6/7-12, h
Three Kings (De Witt Clinton) Albany, N. Y., h
Three Suns (Greater Pittsburgh Airport) Pittsburgh, Pa., 6/21-7/3
Tipton Trio, Billy (Candente) Albany, Ore., h
Truhan, Ed & Pres (Hi-Ho Five O'Clock) Peoria, Ill., h
Trenlers (Cafe Society) NYC, Out 6/20, h
Tuna Toppers (Showboat) Lorain, O., 6/7-20, h
Turner, Joe (Apollo) NYC, 5/11-17, h
Vera, Joe (Nashlebach) Kansas City, Mo., h
Vern-Tones (Gold Front) Cheyogan, W. Va., h
Warren Trio, Mimi (One Two) Toronto, Canada, 5/13-6/1, h
Yagel, Sol (Somerset) NYC, h

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

- That he will enter into the contracts of usual form signed by professional songwriters for the publication and recording of his song as proposed by DOWN BEAT.
- The song entry need not have lyrics, providing that it is especially intended to be an instrumental, but songs with lyrics are preferred. No song that is more than thirty-two bars long will be considered. No orchestration is desired—the only portions of the song sent should be a lead sheet. If you have orchestration prepared, it may help your entry, by stating any song sheet that they are available. The winning entry will be orchestrated by the publisher.
- Your song may be popular, religious, western, novelty, or any other type—there is no requirement as to its nature in this respect. The winner will be notified directly, by telegram and the announcement of the winner will be made as soon thereafter as practical in the DOWN BEAT magazine.
- Entries must be received by DOWN BEAT before the deadline midnight, July 1, 1954, and will not be returned, unless you enclose a self-addressed, stamped wrapper or envelope. DOWN BEAT cannot accept any correspondence with respect to entries, and hence all entries which are not used, and for which provision has not been made for return, will be destroyed without notice. You are therefore advised to make a copy of your song before you send it in. (Remember that if your copies are not for your own private file, indiscriminate reproductions may be considered legal publication. Under such circumstances, not only would you become disqualified, but you lose your copyright as well. We suggest that you must a hand stamped copy, or a single photostat for your own copy.)
- There is no objection to your securing an unpublished copyright, under Section 11 (1b) of the Copyright Law, although this is not necessary. Your rights are preserved and there will be no publication or use of your work by DOWN BEAT or anyone else unless yours in the winning entry. DOWN BEAT will not give any legal advice relative to this contest, and will not correspond with contestants or their lawyers on legal matters.

DOWN BEAT (DOWN BEAT, INC., an Illinois Corporation of 3001 Calumet, Chicago, Illinois) will do the following:

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

Song Contest Coupon

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

Attention: SONGWRITER'S CONTEST

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

- My (Our) song is entitled
(The publisher may change the title or edit the song.)
- I am (We are) the original and only author (s) of the words and music.
(Words by)
(Music by)
(Other collaborators)
- The song was written on or about (date)
(If words and music are different dates, give both.)
- I (We) consider the song as
(Popular, Western, Religious, etc.)
- I (We) certify to and repeat all of the provisions of Rule 1 of the contest as stated above.
- Full Name Age
Residence Address
City State
Occupation Employed by
(If more than one author, ALL must sign.)
Full Name Age
Residence Address
City State
Occupation Employed by
7. Certificate for parent or guardian of minors.
I certify that I am the
(Relationship)

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

- Full Name
Address, if different from contestant
City State
- There is enclosed herewith \$..... (check, money order) to cover a subscription to DOWN BEAT magazine for years.
- I have (have not) been a regular DOWN BEAT reader. (Check one out.)
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