enton Names our Lineup

New York — Stan Kenton has sunced the composition of his ad annual Festival of Modern

senced the composition of his and annual Festival of Modern rican Jazz. The tour begins 16 in San Diego, Calif. Inseed will be the Stan Kenton which regroups the first in September; Shorty Regers I His Giants, featuring Shelly one and Jimmy Giuffre; Charlie tura's unit with Mary Ann Mc-1: Art Tatum's trio; and Johnsmith. Candido is also expected be part of the troupe. We want to make this much eo of a true featival type of the theory of the troup of the musicians playing hour band. This way, each secured itself as a unit. It should be abarp, interesting show. Shorty of Shelly are always growing, their work is very exciting. Tatum has never been on a secret tour of this kind before, believe, and the Ventura combo d Mary are sounding wonder-

Our band, by the way, will not term to Europe this year algh arrangements are being e for us to make a trip there .955. I'd rather wait until some the other bands have had a acce to play Europe. Already the have been a lot of units agover there, and I don't know much Europe can absorb in slatively short time. But next we'll definitely be back."



Chicago, July 14, 1954 Vol. 21-No. 14



JACKIE COOPER, a fair to middling drummer himself, dropped by the Embers one night recently to see how the pros do it, and ran into Gene Krupa, who gave him a lesson or two. Cooper currently is being seen in King of Hearts on Broadway.

Centon Heads New

jazz field. Recording under on's supervision has already and first releases are due

The records will appear on a we label. Though the name Capial will be on the records, the label argument will be on the records, the label argument will be different and each the in the series will bear the cription, Kenton Presents. The will have its own set of manning the will have its own set of manning the property of the will have its own catalog. Will be distributed, however, by the current Capitol distributors. First Men

Among the jazzmen to be cut that are Bill Holman, leading a roup of eight in his own compositions; Bob Cooper and a sextet; sand Frank Rosolino and a sate. There will be a monthly chedule of releases. Singles will satitute the August and September product, and the first set of bums is due Oct. 1.

Kenton emphasizes the fact that well as a well as albums will be shed, "We feel," he said, "that

Menton emphasizes the fact that reles as well as albums will be shed. "We feel," he said, "that issuance of singles will help ng greater attention to our arts. Jazz albums are usually played y by the few jazz disc jockeys wand the country whereas with hagies, there is the opportunity appeal to a wider range of disc orkeys."

Exploitation

Exploitation

Kenton added that Capitol excutives Glenn Wallichs and Alan
livingston will put Capitol's enme exploitation facilities behind
b project, and this, Kenton berea, will insure that the new
tists will get the largest possible
made to be heard. "Instead of
jazz single selling two or three
less and to take a chance
being able to reach a market

Jay Johnson Killed In Motorcycle Crash

The stank in the stank and the succeeding year as band we department at Capitol Records concerned with the reading of modern jazz and the discovery of fresh talent in the stank and the succeeding year as band when the modern jazz and the discovery of fresh talent in the stank and the succeeding year as band when the modern jazz and the discovery of fresh talent in the stank and the succeeding year as band when the motorcycle he was riding was involved in an accident.

Carmen' Vocal Dubs Set ForDandridge,Belatonte

Hollywood—Dorothy Dandridge and Harry Belafonte, who have signed—along with Pearl Bailey and Olga James—for leading roles in the screen version of Carmen Jones, will

perform to vocal tracks dubbed for them by singers with opera-quality voices. The vocal doubles had not been signed at writing. nad not been signed at writing. Belafonte's role corresponds, musically, to that of the tenor in the original Bizet operatic version. Asked if there were a chance that Belafonte's ghost singer might be Mario Lanza, producer Otto Preminger laughed and said only, "Maybe."

"Maybe."

The only important role not filled at deadline was that of the prize fighter Husky Miller, corresponding to toreador Eacamillo (baritone) in the original opera. Preminger said he would use a singer-actor for the role if he could find the right one.

Preminger, who will be making his first music film (it is not a filmusical in the ordinary sense), added:

added:

"Because Curmen Jones has been erroneously referred to as a 'jazz version' of the opera, many people do not understand that the arias and much of the music is identi-cal with that in the original Bizet

opera.
"That is the way it was in the to record jazz on its regular label. But the presentation of new mod-ern jazz talent will be on Kenton Presents. The use of that designa-tion on the label is meant to help abuild, we want to take a chance being able to reach a market at will enable us to sell 12 to 5,000.

"This doesn't mean I'm going this own. I'm very excited about this, and it will be interesting to oversee all of Capitol's jazz," and "Capitol will continue built some important jazz figures."

stage version, and that is how we shall present it in the picture. However, there are certain sequences where it will be possible to inject some authentic jazz touches without losing the dramatic flavor and Harschel (music matic flavor, and Herschel (music director Herschel Gilbert) will make the most of them."

Juilliard President Asks

New York-Speaking to the graduating class at the recent 49th commencement ceremonies of the Juilliard School of Music, President William Schuman joined a number of figures in the musical world who have taken a position in favor of

in the musical world who have government support of the arts in energy general—and music in particular.

"At a time," said Schuman, "when we need every practical and apiritual weapon at our command to emphasize the superior life of the self-governed over the enslaved, we can ill afford to disregard the great disparity between our national wealth and the comparative poverty of the support private patronage and the box office can give to music.

can give to music.
"You young musicians must help "You young musicians must help your government realize the need for national support of music and the other arts not only as an economic necessity but unequivocally to state to the world that Americans are genuinely concerned with enduring values not measurable in dollars."

A new feature of the graduation exercises was the presence among the 111 graduates of four young dancers, the first products of Juilliard's Department of Dance instituted three years ago.

stituted three years ago.

Ralph Scaffidi Starting Band

New York-Ralph Fay, trum-peter who as Ralph Scaffidi worked with two other Ralphs, Flanagan and Marterie, is forming his own band.

band.

Backed by Ben Leicar, owner of the Melody Mill ballroom in Chicago, the group will include seven brass, five reeds, and three rhythm. An MGM record deal has been set.

Mat Alagna, who wrote much of the Marterie book, is building a library for Fay, who expects to start out in October. No booking agency deal has yet been set. Personnel will include Corny panico in the trumpet section and Henry Riggs on drums, who also are ex-Marterie men.

Roster Star-Studded For **Newport Jazz Festival**

Newport, R. I.—Plans are nearing completion for the first Newport Jazz Festival, an unprecedented assemblage of major jazz names, to be held here the weekend of July 17 and 18. estival producer George Wein announces final (in some

Festival producer George Wein an cases, near-final) confirmation of the appearance of Gerry Muligan, Oscar Peterson, Billie Holiday, George Shearing, Pee Wee Russell, Bud Freeman, Lee Konitz, Vic Dickenson, Ruby Braff, Bobby Hackett, and Stan Kenton.

Kenton will be present as a single and will be utilized primarily as a narrator. Eddie Condon is transporting an all-star Dixieland group. Condon will operate with a basic unit of seven but also will probably bring an extra front lime. Ticke Condon has already selected Wild Bill Davison, Cliff Leeman, Peanuts Hucko, and Lou McGarrity.

Others, Too

Among the artists still being negotiated with are Sarah Vaughan, Count Basie, Erroll Garner, Lennie Tristano, Roy Eldridge, Lester Young, Charlie Parker, Dizzy Gillespie, and Teddy Wilson. It is already evident that the initial budget of \$10,000 for the two nights will quite likely have to be ex-

The concerts will be held in the open air "center court" at the Newport Casino, Seating capacity is estimated at 7,000. In the event of rain, the performances will go on as scheduled at facilities provided by the United States navy. The naval base at Quonset has been cooperating with the Festival Committee and will help provide sound equipment, chairs, etc.

Tickets for each evening concert are priced at \$5, \$4, and \$3. Tickets may be purchased by writing to the Newport Jazz Festival, Inc., Newport Casino, Bellevue Avenue, Newport, R. I. There will be no ticket offices set up specially for the festival in New York or Boston, though some of the regular The concerts will be held in the

the featival in New York or Boston, though some of the regular
ticket agencies may have some.
Tickets will also be available the
nights of the performance.
Persons who intend to come to
the Festival are advised to write
the Chamber of Commerce in Newport regarding accommodations.

Editorial

For the first time since August, 1946—eight years ago Down Beat has had to raise its cover price. Starting with this issue, our price is 35 cents.

Although almost all other nationally distributed publications have had at least one increase since the end of World War II, Down Beat has absorbed the continually increasing costs of paper, production, metal, and labor instead of passing it on to its readers. The accumulated load, however, has necessitated this increase.

As compensation, however, future issues of Down Beat will be bigger and, we hope, better than at any time in the past. Beginning with this issue, we are starting a regular series of long, profile-type features on the top stars in music—singers, leaders and their bands, instrumentalists, et al. We plan to run at least a dozen a year, in addition to continuing and expanding our regular departments and review sections. This edition's story of the Ray Anthony organization is the first of that series.

This, too, is our second annual combo directory—a listing of most

This, too, is our second annual combo directory— a listing of most of the top units and combos working today, along with their instrumentation and record label and booking office affiliation.

And just three issues away—the Aug. 25 Down Beat, on sale Aug. 11—is our second annual jazz critics poll, in which the leading jazz critics all over the world will vote for their personal jazz favorites.

Thus you can continue to expect top coverage of all phases of the music world in forthcoming issues of Down Beat, PLUS added features and departments that we believe will add to our stature as the leading consumer publication in the music field.

—the cellior

A&R Man

New York — From early evening until late at night these days, the sidewalk outside the Metropole on Seventh Avenue la thronged by scores of the curiscous. The curhstone critics are digging for free the Jazz going on inside the bar.

Red Norvo recently played a gig at the Metropole opposite the Jimmy McPartland and Red Allen-Cozy (tole combos. Early one night, Red noticed one of the sidewalk superintendents preeing through the window at him fixedly. The man finally ran in, shouted a request to Red on the stand, and scuttled back outside before being tapped by the bartender.

When Red started the next number, it was quickly obvious that he wasn't playing the man's request. The free-listener glowered at Red through the window for a while before stalking away indigmantly. The request, by the way, was My Wild Irish Rose.

Don't Miss 'The Ray Anthony Story' On Page 3 Of This Issue

Bookings For This Combo New York—This has become the age of the specialized jazz combo. With few excep-

New York — The Three Suns, one of the busiest and most popular combos in show most popular combos in snow business, recently celebrated their 15th anniversary. The site for this occasion was the Hotel Astor. Booked last October for a two-week appearance, the Suns remained at the Astor for eight

months.

Unusually long holdovers seem to be the rule rather than the exception for the Suns. For example, their career started in 1939 at the Picadilly Hotel in New York, where they were booked for two weeks—and they stayed for eight

weeks—and they stayed for eight years.

Last year the combo pleased audiences in the Hotel Astor for six months after having gone in for two weeks. Each summer, after leaving New York, the Suns embark on a tour of night club and theater appearances through the country. Each of these would be longer if commitments permitted.

Personnel Given

The trio consists of Morty, accordion; Al Nevins, guitarist, and Artie Dunn, organ. Morty also doubles on piano and celeste. Born in Washington, D. C., the Nevins brothers played with bands awhile before they decided to form their own group.

own group.

They were searching for a girl singer to complete the combo, when the idea of an all-male trio occurred to them. Dunn, their cousin, had rehearsed with them frequently in their home just for kicks, and Mrs. Nevins, Al and Morty's mother, often referred to the trio as "my three sons." Artie joined the Nevins, the name was changed slightly, and the Three ins originated.

Recording and television activi-

necorung and television activities also have reaped success for the Suns. Their recording of Twilight Time to date has sold more than 3 million copies, with Peg O' My Heart coming close to 2



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Morty

million. They have recorded 21 albums — a feat equalled by no other combo.

Return To Show

Return To Show
After making an appearance on
the Kate Smith TV show this last
season, the Suns were called back
the following week and have been
appearing on the program every
week since although no contract
was ever signed.

wese since attracts, was ever signed.

What makes this group so popular? The Suns feel part of it is their close teamwork. They work heir close teamwork. They work a co-operative basis;

their close teamwork. They work entirely on a co-operative basis; even some of their material is written jointly (Twilight Time was authored by the team). Each number first is talked over and rehearsed before it's arranged.
Then there is their versatility. The group provides dance music and conversation music. Humor is supplied by Morty. The music of the Three Suns appeals to persons of all ages. It has nostalgic appeal for those who remember the trio for those who remember the trio for those who remember the trio from years ago, and the youngsters are attracted by the danceable quality and the variety of popular tunes. And because the Suns, for so many years, have been performing in spots with air time, they've become familiar to millions throughout the country.

Personal Quality
Their personal relationship with
the audience attracts fans. In clubs
and hotels they will be found circulating in the audience when not

The Sun Never Sets On The Six Solves Label Problem to

New York-This has be-Jazz combo. With few exceptions, most of the country's small jazz units are identified in the minds of bookers, club owners, record companies, and jazz fans as being Dixieland, swing, or bopmodern.

The musicians themselves frequently object to this overgeneralization because being typed too narrowly often limits the rooms narrowly often limits the rooms they can work. But this habit of on work. But this habit of pigeonholing has become wide-spread, and it takes an unusually versatile band to break through the label barriers. Such a band is The

From the beginning of its organization this spring on a co-op basis, the credo of The Six has been to play without regard to restrictions of schools or styles.

Covers Everything

Said Bob Wilber during reheartunes, standards, and our own comtunes, standards, and our own com-positions, and we're not averse to playing either the Dixieland reg-ulars or the bop originals, but we'll play them our way. We don't care what we play so far as labels are concerned. The important thing is the feeling we want to impart and the spirit we want the audience to catch."

In keeping with this aim, the personnel of The Six has an appro-priately diverse background in terms of schooling and professional

experience.

Drummer Eddie Phyfe has worked with Joe Bushkin, Wild Bill Davison, Marian McPartland, Muggsy Spanier, Claude Thornhill, Eddie Condon, and others. Bassist Bob Petersen wears the variegated school ties of Sauter-Finegan, Eddie Howard, Eddie South, Miles Davis, Stan Getz, Bill Russo, Jimmy McPartland, and Louie Bellson.

Goodman's Been Around

Pianist Tommy Goodman has arranged for Benny Goodman and

even follow the Suns. One of these, a South Carolina millionaire, not only flew to New York for their recent Astor opening but also sent \$1,000 worth of flowers to decorate room.

That personal touch, the Three and hotels they will be found circulating in the audience when not
performing. They introduce themselves to the guests, talk to them
for a while, and try to remember
names.

Some of their more affluent fans

That personal touch, the Three
countries of the key to their
popularity. It may not always pay
off in \$1,000 worth of flowers, but
it does help bring the steadiest
bookings for any combo in the
business.

Gle

The

band

ype of stening lany of ry much many With

Three members of The Six—trumpeter Johnny Glasel, saxist Bal Wilber, and trombonist Porky Cohen.

Duke Ellington; played with Emil Coleman, Bud Freeman, and Louie Bellson, and has acted as accompanist for Russell Nype, Lisa Kirk, and June Valli. Tormmy also has studied at the Juiliard and Eastman schools of music as well as with Nadia Boulanger abroad. He majored in composition with Paul Hindemith at Yale and has had classical compositions of his performed at symposiums in Rochester and New York.

Trumpeter Johnny Glasel also attended Yale, where he won two degrees. He, too, studied with

ter and New York.

Trumpeter Johnny Glasel also attended Yale, where he won two degrees. He, too, studied with Hindemith, and occupied the first trumpet chair with the New Haven Symphony orchestra for two years. For the last two years in New York, Glasel has played with jazz, dance, and society bands as well as with several classical units like the Little Orchestra society, and the Little Orchestra society, and he's even had a gig at Radio City Music Hall.

Music Hall.

Trombonist Porky Cohen, on the other hand, is a big band veteran (Shaw, Barnet, Pastor, Glen Gray, Lucky Millinder, and others), and he's spent the last three years gigging around his native Providence, R. I. The writing for the band is largely done by Glasel, Goodman, and Wilber.

Studied With Bechet

Studied With Bechet
Wilber doubles on clarinet and
tenor. As a youngster, he played
Dixieland in and around suburban
Scarsdale, N. Y., with neighbors
Glasel, Phyfe, and other novitiates.
He later studied with Sidney
Bechet, headed his own highly
successful traditionalist band and
then studied with Lennie Tristano.
During his recent army service.

then studied with Lennie Tristano. During his recent army service, Bob taught at the 9th division army band school and led the dance band at Fort Dix. He's studied at Eastman and Juilliard and most recently has been enrolled at Manhattan College of Music. Bob's also been a private student of Leon Russianoff.

student of Leon Russianoff.
Getting back to the band as a
unit, it should be noted that The
Six is so resolutely co-op an organization that each number is
announced in rotation by the members of the band. That way everybody and nobody is the leader.
Similarly, the planning is shared
equally—as are the hopes and
worries of convincing bookers and

dom in the solo work.

There was no mistaking that these men had heard Bird as well as George Lewis and Dizzy as well as Bunk Johnson. Their moder touches were well integrated in the over-all approach, however, a that only the most rigid traditionalists disapproved, and most a them came around after a while statem came around after a while statem. The Six slas skillfully interwork.

them came around after a while The Six also skillfully interwow originals, like Wilber's In a Blue Funk, a funky, rolling blues, into the set. Or Goodman's Music is Sin By, a lightly sardonic jumper with a pungently inventive melodic statement. Also by Goodman a Duet for Trumpet and Trombon, a kind of neoclassic Tootis. Through the Roof with altered ina kind of neoclassic Toota Through the Roof with altered in-strumentation. These works are modern enough for Birdland of the Haig but fitted in at Ryan's

modern enough for Birdland of the Haig but fitted in at Ryan's too.

Also part of a characteristic set by The Six was an extended by The Six was an extended ight on the second of the s

'Retire? No!' Declares Peggy Lee; Eyes Video By Ralph J. Gleason

San Francisco — "Retire? I should say not!" declared Peggy Lee, in town for a three-week date in the Venetian room of the Fairmont hotel. Debunking retirement rumors, Peggy said, "That was a bad week. You have weeks like that along with the good ones.

have weeks like that along with the good ones.

"When you like music, what are you going to do? It's like a disease! I'd like to get off the road, though, as would everybody else."

Peggy's working on the solution to that problem, too. She currently is dickering for a television show which would originate in Hollywood and would keep her and her modern jazz group on the coas. indefinitely.

Looking For It

Looking For It

The show may turn out to be the sort of thing jazz has been looking for on TV.

Peggy is an avid jazz fan—
"I've learned so much working with good musicians, beginning with Benny Goodman"—and is determined to adapt the use of good jazzmen to TV as she has to her night club act.

"I think you can do it," she

night club act.
"I think you can do it," she said. "We plan to use the music naturally and not awkwardly. We'll let it happen the way it does in the club, and we'll give



Peggy Lee

he guys a chance to play, but it-

Included In Group

Peggy currently is using a group that includes Jimmy Rowles, piano (he also contributes most of the arrangements — "though we work out a lot of head things"); Jack Costanza, bongos and conga drum; Laurendo Almeida, guitar, and Larry Bunker, drums, bass, and barn.

and harp.
Almeida has taken the place of Pete Candoli. Pete's studio commitments make it impossible for him to travel though he may work with the group on the TV show.

'Used To Be Rougher'

Blues Sweetened: Joe Turner and to all the state of the s

San Francisco—"I guess they just sweetened up the blues" is Journal and Land Turner's explanation for the way the rhythm and blues field has I am broadened in the last couple of years.

broadened in the last couple of years.

Turner, in the Bay area on a series of very successful one-nite reminisced about the old days, "The old-time singers were rougher, and the songs were rougher. Today, the blues are closer to ballads," he said the songs were rougher. Today, the blues are closer to ballads, he said the songs were rougher. Today, the blues are closer to ballads, he said the songs were rougher. Today, the blues are closer to ballads, he said the songs were rougher. It can be song some of them pretty good," he declared. In line with this. Turned already has cut four ballad sides for Atlantic.

"You have to have a story in a good blues, but a story people can understand. They've taken the rough spots out of the blues now and the said them.

"The blues are just as nopular as they always were maybe rest."

"De off

"The blues are just as popular as they always were, maybe most so, and they always will be. It's just that times have changed some."

"Of all my old tunes, the one I keep getting requests for is Pine Brown. Someone is always coming up to me and asking for that. Be the rest of them, I don't sing any more. Today's blues fans want some thing a little different."

CHICAGO

Young folk balladeer Stan Wilson, who has been working exclusively on the west coast, joins the July 13 bill at the Black Orchid that already includes Felicia Sanders. Tite Guizar is there at present, with Burl Ives scheduled in August. . The Blue Note offers its annual month-long summer treat starting June 30, with the Louis Armstrong All-Stars taking over the stand. . And Eartha Kitt is in the midst of a two-weeker at the Chicago theater at present.

July 1 is the opening date of the Chet Baker quartet's two-week Streamliner stand. Don Elliott's group is to follow. . . Mabel Mercer's one-niter at the Blue Angel was a sock success—200 persons at \$5.50 a head and more than 100 turned away. . . Chet Roble has added Saturday night pianoing and singing in the Key club of the Chez Parce to his already loaded schedule of TV work and several nights a week at the pianobar of the Sherman hotel. . British jazz pianist Ralph Sharehas a summer-long booking at Marion Isbell's on Rush street.

Tenor saxist-trumpeter Ira Sullivan, who appears to be an excellent bet for future stardom as leader of his own combo, went into the south side Beehive on June 18 for two weeks, following a week's stand at Klein's Show Bar in Detroit. . . Harry James' ork, featuring Buddy Rich, played a three-niter at the Aragon June 19-21. . Bassist Johnny Frigo, still contributing steady support to the Monday-Tuesday bills at the Lei Aloha that also feature singer Lucy Reed and pianist Diek Marx, showed another facet of his talent in June. An exhibit of some 20 of his paintings were shown at the Irv Benjamin restaurant for three weeks.

Jackie Paris just finishing a month-date at the Cloister, the friendly (Turn to page 28)

Serenade. During his stay with Glenn, Ray was dubbed "Peck's Bad Boy" of the Miller organization. Looking back, Ray explains with agrin, "Well, I was 18 years old, and I had very definite ideas of my own."

Ray values the experience he gained with Miller. "In my opinion," he said, "Glenn Miller was the greatest bandleader of all time. I learned more from Glenn about leading a band than from any other source. Music was a business to Glenn, and he organized his band as a business down to the minutest detail. I like the Glenn Miller style, too, and I think it is one of the few distinctive band styles that has ever been created."

After working for Glenn, Ray spent six months with Jimmy Jorsey and, in 1942, enlisted in the navy. While he was stationed at Great Lakes under Comdr. Eddie Peabody, the navy's morale division singled out Ray to form a service dance band. In early 1944 this band was sent to the submarine force in the Pacific fleet.

Touring Island Bases Following several months on

Touring Island Bases

Following several months on Midway and several months at the Royal Hawaiian Hotel in Honolulu, Ray and the band spent the last few months of the war touring island bases and entertaining troops as far out as Okinawa. In fact, the Anthony service band played the first show on Okinawa, arriving four days after the island was secured.

arriving four days after the island was secured.

For Ray, the highlight of the Pacific tour was the day the Anthony band won the title of the top service band in the Pacific in a contest during which all the service bands competed at Schofield Barracks in Hawaii.

While still at Creat Lakes Ray

me out of my contract."

Split Lead Book

For the next year and a half, Ray split the lead book in the Miller band, made several coast-to-coast jaunts with Glenn, and appeared with the band in the films

Orchestra Wives and Sun Valley

field Barracks in Hawaii.

While still at Great Lakes, Ray had met the man who was to be his invaluable alter ego in the hard-driving buildup of the post-war Anthony band, manager Fred Benson. Fred had come into the navy from Des Moines, and his background included a music ma-

cided we'd make a good combination after the war."

Dream Takes Form

When Fred and Ray became civilians in 1946, the dream took form. Several of the men in the navy unit stayed with Ray, and one—pianist Ed Ryan—is still with the band.

Ray also persuaded Dee Keating, who had been vocalist with Al Donahue when Ray got his first job, to come out of retirement and sing for the new Ray Anthony band. In May, 1949, Dee became Mrs. Anthony. Now she travels with Ray, helps with the band's affairs, and sings these days just for kicks and "only in private."

It was a tough, demanding struggle Ray and Fred engaged in to lift that unknown 1946 band into the current unit that has become a music business institution. From 1946-'48, the band ran on borrowed money, but the skies began to clear.

As Ray tells it, "Our first book-

borrowed money, but the skies began to clear.

As Ray tells it, "Our first booking was the Chase hotel in St. Louis in early 1946, where we were held over. This got us off to a good start, and then Fred and I began fighting the battle for booking in all the key spots. We couldn't get the Glen Island Casino in 1946 so we came into the Roseland with all kinds of air time. And we played the College Inn of the Hotel Sherman in Chicago, which had been a big prewar and war buildup spot.

Bottom Falls Out

cago, which had been a big prewar and war buildup spot.

Bottom Falls Out

"At the end of 1946, the bottom fell out of the band business. Somehow we managed to hold on. We accepted a series of hotel bookings which kept the band going but on which we lost and lost and lost. We took anything just to stay in business. We played Roseland, Arcadia, one-niters, and somehow made it through 1946.

"In May, 1947, we got mixed up with a bankrupt recording company in Philadelphia and made some records, one of which was a song called Gloria. Bob Thiele, who was then the head of Signature, wound up buying the master, and Gloria was the first record that made noise and started to put Ray Anthony on the map.

"The summer of 1948 we got our first big break at the Paramount in New York. There was a second date there in the spring of 1949, followed by an engagement that summer at the Cafe Rouge of the Hotel Statler. It was in March, 1949, however, that the biggest break happened—we were signed by Capitol records. Also in that year we played the Roosevelt hotel in New Orleans very successfully.

Capitol Cooks Plam ness. The men who work for me are well paid and it's a business with them.

When I audition a man, there are two important factors. First is sight reading, and second is conception. We only hire clean-cut men who have a good, substantial music background. I want men who are interested in playing good every night and who are serious about that four hours on the bandstand every night.

We have no problems keeping good men. I have men who have been with me since the start, and many of the guys have been with me since the start, and many of the guys have been with me six and seven years. I don't know exactly how we keep them. We pay them well, and they seem to enjoy their work.

I certainly have no complaints about good men not wanting to go on the road. We have very few changes in personnel. There's probably less turnover with us than in any other band in the business with the possible exceptions of Lee Brown and Guy Lombardo.

Our band probably rehearses less than any band in the business. With the exception of television rehearsals, we have maybe two rehearsals a year. We have about 400 tunes in the book and add about two a week. Probably 60 of the current books are originals.

I have a hand in writing practically all the originals, and my favorites, I guess, are Mr. Anthony's Boogie, Thunderbird, Cook's Tour, and I like the latestone, Air Express, very much.

em Ray Anthony Rises From Peck's ad Boy To \$500,000 Yearly By Nat Heatof

w York — It's becoming easingly clear that the twar parallel of the Glenn war parallel of the Glenn er story has been the rise ay Anthony. Not since Glenn there been a dance band leadith Ray's organizational skill iron determination to succeed. Glenn, Ray believes a band to do more than just play if it's to top the field; and Glenn, Ray's basic operating is that running a dance is a business and "when you you've got to work."

gienn, Ray's basic operating by is that running a dance is a business and "when you he, you've got to work." and when Ray on June 28 behis second season as star of Chesterfield summer television ces on CBS, replacing Perry two for eight weeks, the coveted twas just another indication how well that basic operating later has functioned.

t the jam composed of ill accept a od jazz in



Ray's father started him on trumpet when he was only 5 and was Ray's teacher for the next seven years. Ray recalls no trumpet player he particularly admired at the beginning, but starting at 12 or 14, he began to be impressed by Louis Armstrong and Roy Eldridge. Later Harry James took precedence, and recently Ray stated, "I think the greatest trumpet today is James. Harry has a complete mastery of the instrument and a conception I adstrument and a conception I ad-

strument and a conception I admire."

After playing with local outfits in Cleveland and heading his own band in high school, Ray began his professional career with Al Donahue in 1938. When he was 18, there came a chance to join Glenn Miller. "I was playing with Al Donahue and had a contract with him." Anthony said. "The band was working a theater in the New York area. One night Bullets Durgom came backstage and told me that Glenn would like to hear me play—could I come to the Cafe Rouge and sit in? I went down, and Bullets claims I jumped over the side of the bandstand to get to the trumpet section. Glenn heard me and offered me a job, and Al Donahue was nice enough to let me out of my contract."

Split Lead Book

y interwork as back with pained nostalgia to The elder Aller of Black Blues, into sold blue

ic Tooting altered in works are lirdland or at Ryan's The Dragnet recording

y to show his horn to best aduea" is Jo
atage.

I am interested in the Kentonrecttinger type of arranging, but
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ugher, as
s," he said
yer. "I es
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want some ways.

With regard to arrangers I adding the dance field specifically,



Dick Reynolds

Dick Reynolds

I'd say Bill Finegan and Billy
May. Finegan has a great faculty
for keeping the beat moving and
the melodic line quite prominent
in the face of very complex harmonic structure and moving inner
voices. Billy May's arrangements
display tremendous ensemble drive,
"heart," and sense of humor—a
very rare combination indeed. I
also have a world of respect for
Neal Hefti, who is, to me, a vastly
underrated arranger.

Through the years I think a list
of the key arrangers in our field
would have to include Ferde Grofe,
Fletcher Henderson, Sy Oliver,
Glenn Miller, Duke Ellington,
Ralph Burns, and again, Bill Fintegan and Billy May. Each has
made tremendous contributions to
the field.

As for my work, I've been asked
what I consider my best arrangements, and that's a hard question
to answer as I feel I have left
something to be desired in most of
my arrangement. But getting
back to Dragnet, I do feel a sense
of accomplishment that an arrangement in the swing idom was
so widely accepted by the record
buying public. It proved an exciting record in spite of the "gimmick" involved.

Anthony Describes What He Requires Of His Musicians By RAY ANTHONY

I require several things from a musician. With me, music is a busi ess. The men who work for me are well paid and it's a business with

The Dragnet re c o r d i n g evolved from a discussion one night last summer at Bob lin's restaurant in New York; directness with Lee Gillette of Capitol Rechange and early deflexibly arther with the conge Williams and I went to god by Williams and I went to work on separate arrangements—oth utilizing the Dragnet theme to be used, but not until numerous playbacks other regulations of the regulation of the series of all-sound her combot between the series of the series

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COMEDY "BOTH"

"ERNIE . MAC AND BILL"



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"SAX" MALLARD COMBO

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SMART LATIN ENTERTAINMENT

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CREATORS OF "PEG O' MY HEART"

BILLY **DEV-ROE'S** "DEVIL-AIRES"





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ERTAIN TITH A

CAL

LAND

e Hollywood Beat

Jack Tenney's Career nded By Calif. Voters

Hollywood—As this issue of our mag went to press, Caliornia was coming out of one of the craziest of its crazy ross-filing-system primary elections (in which Democrats an as Republicans, and vice versa). The outcome would

ardly be of interest here were it of for the fact that this one seemof for the fact that this one seem-neity marked the passing—politi-ally speaking—of one of the most amous characters who ever bobbed p in Southern California politics and we have some of the fun-

You've guessed already. We an our onetime president of FM's Local 47, onetime bandader, onetime pianist in Mexicali ad TiJuana dives, onetime thear organist (in those days he alled it "theay-ter"), onetime—and MLY one time—hit-song writer Mexicali Rose), none other than alifornia state senator Jack breckinridge Tenney. eckinridge Tenney.

Jack B. Tenney is, we might say, now a lame, or practically dead duck State Senator, as he had just lost the Republican nomination for the office in this voting, and the experts have consigned him to political oblivion henceforth.

Enough on Tenney's strange no

Enough on Tenney's strange political career to say that friends who worked with him in his early days as a musician recall him as an extreme left-winger of socialist, if not communist, leanings. He was elected to the California assembly (while president of local assembly (while president of Local 47) as a left-wing Democrat, be-came a state senator as a Repub-lican, and finally ran for U. S.



Where's Mike?

Chicago—A wry commentary on our times came from Nat Cole during his record-breaking date at the Chez Paree here in June. As one of his encore tunes each show, he thanked the audience by singing Too Marvelous for Words. Instead of using the microphone on the first chorus, he strolled past the ringside tables, softly singing a few bars to each. On his return, he inevitably broke up the house by telling them he just wanted them to have a chance to hear what modern-day singers sound like without a mike.

Vice President (though maybe you didn't know about it elsewhere) in the 1952 elections on a "Christian-Socialist" ticket, or something, with the support of the Gerald L. K. Smith gang, and seemed to wel-

K. Smith gang, and seemed to welcome it.

As usual, there are those who claim that Jack was not the actual writer of the melody to Mexicali Rose, that he swiped it from another, unknown writer. But such charges are always bandied about the names of successful songwriters—including that of Irving Berlin. It's of little importance, especially since Tenney's political career was not, as some suppose, even partially financed from the huge earnings of his one perennial hit song. song.

Tenney, and whatever collaborators he had, sold out their entire rights in the song many years ago to a coast publishing firm, long before it broke into the national hit bracket. "For a few lousy bucks," was the way he once put it to your reporter.

onces, was the way he once publit to your reporter.

One more note on Tenney, and this one comes from his fellow-pianist, Stan Kenton, who also played solo piano in some dives during his early days: Stan's

"I was playing piano in a joint right across the street from the joint where Jack was playing. He could read, but he couldn't fake—even the old standbyes. Had to memorize them—note for note. So every time someone threw a buck into the kitty and requested something he couldn't play, he'd run across the street to me with a piece of manuscript paper and I'd write a simple piano part—melody and chords. Jack would rush back and play the tune for the party."

Stan didn't say whether Jack split the kitty with him or not.

ON THE SOUNDTRACK: Watch ON THE SOUNDTRACK: Watch for Johnny Green's latest "Concert Hall" sympho short, Jubilee Overture, in which the over-augmented MGM orchestra does a flock of hits from MGM films of the past 20 years. There's a jazz sequence featuring a combo comprised of musicians who were headlinemaking sidemen with some name bands a few years back. How many do you recognize? Drop a card to them via this office and



Filmland Up Beat Bear



A TENDERFOOT took over for his dad a couple of weeks ago when Gary Crosby, whose father also sings, became the summer replacement for Bing on his weekly show.

it will make the boys feel good
... Much derogatory criticism
among studio musicians here on
Max Steiner's underscore to The
Caine Mutiny, an otherwise great
picture. Familiar sea-story cliches
of the Anchors Aweigh variety,
played military band style.
Only good moment in Johnny Guitar, Joan Crawford's first really
bad picture in years, is unseen
Peggy Lee singing the title song
... Met Benny Goodman at Universal-International, where he was
in confabs with producer Aaron versal-International, where he was in confabs with producer Aaron Rosenberg and writer Davies (The Glenn Miller Story). The BG film is still very much in the planning stage, and we learned only that reports to effect title role will be played by Jose Ferrer are strictly rumor—but Ferrer would be excellent. Who's your choice? Write Mr. Rosenberg c'o this column.

cellent. Who's your choice? Write Mr. Rosenberg c'o this column.
ADDED NOTES: Eddie Laguna, erstwhile jazz concert impresario (he uncovered Damita Jo here) and now manager of the new label, Gene Norman Presents, is also a reformed musician and still carries his AFM card. Says he plans an album of his own brain-born jazz themes to be titled "Creatures from the Leguna". . IN THE MAIL: A note from Ann Bais re album of his own brain-born jazz themes to be titled "Creatures from the Leguna"... IN THE MAIL: A note from Ann Bais re the Barney McDevitt feature that appeared in a recent issue. Says she was one of those 20,000 teenagers who assembled at the station to greet Glenn Miller and band on their first visit here, but that it was at the bidding of platter-chatter man Bill Kelson, not Al Jarvis, and she wants to know what became of Bill and his "Hank, the Night Watchman" shows. Anyone know?

Hollywood Telenotes

Ina Ray Hutton, whose success with her all-gal ork as a video pioneer here may have puzzled critics, but was none the less a fact (like Lawrence Welk's, and Liberace's), ended her four-year association with KTLA June 15. She planned a vacation in South America with husband Randy Brooks, still making slow but promising recovery from the stroke that left him partially blind and paralyzed a couple of years ago . . . Al Donahue show, from the sandstand at Santa Monica ball-room recently vacated by Spade Cooley, off to a good start as TV shows go. Featured are the Pied

Hines Preems Newest Band

Hollywood—Earl Hines, who will be in the Crescendo, Sunset "Strip" swankspot, by the time this appears, unveiled his "new sound" unit in a special, capsule concert for several hundred invited guests ranging from film luminaries to song pluggers. Most of them were probably confused, but determined to be happy, or at least not be caught with any tin ears exposed. The unit isn't as large as that originally announced, but is probably more marketable for that reason. Only principal instruments are given in the following listing, which does not include a scad of doubles:

which does not include a scad of doubles:
Leroy Harris, baritone; Jerome Richardson, tenor; Gene Redd, trumpet (& vibes); Dickie Wells, trombone; Hank Milo, drums; Paul Binning, bass; Penny Lynn, vocals.
The confusion mentioned above arose from the fact that arrangements and ad lib solos provided a "sound" that was a curious mixture of the old and the new in jazz. Hines is popping a few bop passages into his own solos; Dickie Wells is standing fast right where he always stood, and a good place he always stood, and a good place it is, nothwithstanding some background harmonies in the arrangements that would seem to be more suitable for a Bill Harris. Those are just two examples—the more obvious ones.

Changes are that critics will hoot

obvious ones.

Chances are that critics will hoot at the Earl Hines "new sound" band, but his stature as one of the great contributors to the jazz story is such that he should loom above it and be given his due for trying to put over something different. And many a cash register has been known to lingle merrily to the known to jingle merrily to the hoots of the critics.

Here's Background, Hobbies Of Ray Anthony's Bandsmen

Here is the complete roster of the Ray Anthony band that will be seen on television regularly this summer as the re-

will be seen on television reg placement for Perry Como.

DON EISAMAN, 29, trumpet, has been playing professionally since 1946 when he joined Don Glasser's ork, later working a season in the Albee theater, Cincinnati, and three years with Hal McIntyre. A native of Greensburg, Pa., he spent two years at the Cincinnati Con-servatory of Music and has been playing trumpet since grammar achool days. playing tru school days.

school days.

Eisaman did eight bars on an LP with the McIntyre band and played most of the lead on Mctyre's Dance Date disc, in addition to the fipside of the Mills Brothers Glow Worm. Earliest formative influence was Bunny Berigan, and current favorite soloists are Dizzy Gillespie, Miles Davis, and Chet Baker. Single and a home movie enthusiast, Don also likes to read and listen to records by Diz or the old Count Basie band.

JACK LAUBACH, 31, trumpet,

old Count Basie band.

JACK LAUBACH, 31, trumpet, hails from Hamilton, Ohio, and has been playing for 15 years, beginning his professional career in June, 1941, with the Jimmy James band. He also did stints with Jerry Wald and Billy May and was most influenced in his early days by the style of Harry James.

Laubach is married, has one child, and hopes to enter studio work some day. His favorite recordings are Four Others, the original Sing Sing, Sing by Benny Goodman, and "most anything by Basie."

RUDOLPH (RUDY) SCAFFIDI,

RUDOLPH (RUDY) SCAFFIDI, 27, trumpet, began blowing horn 13 years ago and after private studies, both on his instrument and in music theory, began his career in 1944 with Angelo Vitali. He spent one year with Ralph Flanagan and then split the next three years among Buddy Morrow, Tommy Tucker, Elliot Lawrence, and Ralph Marterie.

Influenced variously by his broth-

Ralph Marterie.

Influenced variously by his brother, Ralph Scaffidi; Billy Butterfield; Bobby Hackett, and Charlie Spivak, Rudy today digs Butterfield and Hackett the most. A native of Cleveland, Ohio, Billy likes to play golf when not listening to such discs as Butterfield's What's New? or Woody Herman's Sidevalks of Cuba and has eyes for studio work when he forsakes the traveling grind.



Ray Triocari

RAY TRISCARI, 31, trumpet, hails from Jamestown, N. Y., where he studied his instrument both with private teachers and on his own. In 1946, with 10 years' practice in on trumpet, he started his professional career with Gene Krupa, remaining with the band for six years. After brief stints with Jimmy Dorsey and later Tommy, he joined Anthony late in 1952. His favorite instrumentalists are Roy Eldridge, Clifford Brown, and Fats Navarro. Married and the father of three children, Ray enjoys horseback riding, boating, and listening to such discs as Co-RAY TRISCARI, 31, trumpet,

allarly this summer as the re18 months with Anthony. Sy credits
Tommy Dorsey and Vinny Forest
with influencing his style and
leans toward such soloists as Earl
Swope, Urbie Green, Bobby Hackett, Harry Edison, and Al Cohn.
On discs Sy took a solo on Lawrence's 1950 waxing of Between
the Devil and the Deep Blue Sca.
For his own listening he prefers
Basie's Jive at Five, Herman's
Four Brothers, Charlie Parker's
Repetition, and Frank Sinatra's
LP, Songs for Young Lovers. Unmarried, Berger likes to read and
claims even to like riding in a bus
but admits he yearns to settle in
New York "to do the best work
possible."



Kenny Schrudd

Kenny Schrudder

KENNETH (KENNY) SCHRUDDER, 26, trombone, has been playing since he was 12, having studied
tram and music theory privately
and at schools in his native Hamilton, Ohio. He launched his professional career in June, 1944,
with the Tommy Tucker ork and
later was a sideman with Butterfield and Johnny Long before joining Anthony in 1950.

Kenny's solo trombone style, influenced by Tommy Dorsey in its
early stages, may be heard on
Long's King record of Our Love
4fair. Schrudder is married and
the father of one child. He recentty bought a home in Louisville, to
which he hopes to settle down with
his family some day. His hobby is
shotography.

VINCENT FORCHETTI (VIN-

VINCENT FORCHETTI (VINNY FOREST), 28, trombone, also doubles on drums which he has been playing since the age of 9. He started on tram during army service and turned pro when he began a three-year stint with Lawrence in 1945. He blew with McIntyre, Spivak, and Sauter-Finegan and has recorded the following solos: Elevation and Sugar Beat with Lawrence, Stay as Sweet as You Are with the Spivak band, and Another Dawn, Another Day with Anthony. VINCENT FORCHETTI (VIN-

Anthony.

Forchetti recalls no particular trombonists who influenced his wan playing and has no special favorites among instrumentalists today. He is married and the father of three boys.

his own. In 1946, with 10 years' practice in on trumpet, he started his professional career with Gene Krupa, remaining with the band for six years. After brief stints with Jimmy Dorsey and later Tommy, he joined Anthony late in 1952. His favorite instrumentalists are Roy Eldridge, Clifford Brown, and Fats Navarro. Married and the father of three children, Ray enjoys horseback riding, boating, and listening to such discs as Co-Pilot by Georgie Auld, One Bass Hit by Gillespie, Not Really the Blues by Herman. and Music for Dancing by the Herd.

SEYMOUR (SY) BERGER, 27, tombone, is a native of Altus, Okla., attended grammar school there, high school in Childress, Texas, and spent two years at Hardin-Simmons university. He played piano from the age of 5 until he was 12 and two years with by Gillespie, Not Really the Blues by Herman. and Music for Dancing by the Herd.

SEYMOUR (SY) BERGER, 27, tombone, is a native of Altus, Okla., attended grammar school there, high school in Childress, Texas, and spent two years at Hardin-Simmons university. He played piano from the age of 5 until he was 12 and two years withed to tram, studied both instrumental playing and music theory while at school, and in January, 1946, turned pro with his own band.

He spent more than three years with Russ Carlyle and lists as his early influences. Tommy Dorsey with Russ Carlyle and lists as his early influences. Tommy Dorsey with Russ Carlyle and lists as his early influences. Tommy Dorsey with Russ Carlyle and lists as his early influences. Tommy Dorsey with Russ Carlyle and lists as his early influences. Tommy Dorsey with Russ Carlyle and lists as his early influences. Tommy Dorsey with Russ Carlyle and lists as his early influences. Tommy Dorsey with Russ Carlyle and lists as his early influences. Tommy Dorsey with Russ Carlyle and lists as his early influences. Tommy Dorsey with Russ Carlyle and lists as his early influences. Tommy Dorsey with Russ Carlyle and lists as his early influences. Tommy Dorsey with Russ Carlyle and lists as his

dust disc, to BG's Sing, Sing, Sing, and to Herman's Bijou.



(BROTHER ANTHONY

Leo Anthony

LEO ANTHONY (BROTHER

LEE ROY), 28, baritone, doubles on alto and clarinet and has been with Ray's ork since 1945, prior to which time he had been jobbing around Cleveland since turning pro in 1943. Born in Dover, Ohio, and educated in Cleveland, Leo studied music privately and has been playing sax since he was 10.

His recorded solos include Cook's Tour, Busman's Holiday, Jersey Bounce, and Thunderbird all with Anthony on Capitol. In addition, as Brother Lee Roy, he records with his own band on the Epic label, among his sides being Man on the Beat, B.O. Plenty, The Creep, Midnight Festival, Rolling Rock, Indian Giver and two EPs—Teen-Age Party Dances, and Sock Hop. Leo is single and is serious about a bandleading career.

EARL ALLEN BERGMAN, 34, alto, plays lead and doubles on clarinet and also does vocals with the Skyliners. He first took up alto at 15, earlier having played both piano and baritone horn, on all of which he was tutored by special teachers in his native Chicago. A pro since 1941, when he joined Charlie Teagarden's ork, Earl worked with various Chicago bands and with Lou Breese, Jess Stacy, Orrin Tucker, Saxie Dowell, and Joe Sanders.

His style was influenced principally by Les Robinson, Earl Warren, and Skeets Herfurt, and his favorite instrumentalists today are Parker, Lee Konitz, and Art Pepper. He is single, likes to swim and watch TV, and hopes some day to do studio work.

JIMMY NUZZO, 29, tenor-clarinet, is heard on solos with the Anthony band and also thumps bongos. He started his professional

JIMMY NUZZO, 29, tenor-clarinet, is heard on solos with the Anthony band and also thumps bongos. He started his professional career as a child of 10 with his sister, a pianist-accordionist, just two years after beginning his musical education privately in his native Chicago. Nuzzo's work background includes 10 months with Alvino Rey, and he lists his principal influences as his father, Lester Young, Coleman Hawkins, and Don Byas.

He likes Sonny Stitt on sax, Conte Candoli on trumpet, and Oscar Peterson on piano, is single, interested in dramatics, and would like to combine this interest with future plans embracing studio work.

ture plans embracing studio work. His favorite discs are Stitt's His favorite discs are Stitt's Strike Up the Band, Gerry Mulli-gan's My Funny Valentine, and Herman's Four Brothers.

JIM SCHNEIDER, 27, clarinet, plays lead and doubles on alto, holds a bachelor of music education degree from Evanaville college, Evanaville. Ind. He has been playing clarinet for six years and alto for 13 and played oboe while in college. In 1950 he turned professional ac a sidema with Lan Garringla as a sidema with Lan Garringla sex and played oboe.

college. In 1950 he turned professional as a sideman with Jan Garber and has a six-month stint with Clyde McCoy under his belt.

He credits Goodman with being his earliest formative influence on clarinet and nowadays likes Buddy DeFranco the most. Single and a bookworm, Jim is also a baseball enthusiast, likes to listen to discs by Boyd Raeburn and Basie, and has mapped out a teaching career for himself when his sideman days are over.

WILLIAM (BILLY) SLAPIN, 24, william (BILLY) SLAPIN, 24, tenor, received his musical education privately and at the Cincinnati conservatory, has been playing sax since 1939, and also doubles on bass clarinet, flute, and piccolo, in addition to taking lead tenor. He turned professional in 1945 with Barney Rapp, played with Buddy



EDWARD RYAN, 30, piano, is a former accompanist for singer Bill Farrell, with whom he spent 1½ years. During this period, Ryan also played with Russ Case on Farrell dates and earlier was a sideman with Jerry Wald and Count Roddy Robbins, with whom he began his professional career in 1939.

Educated privately on piano from the age of 7, Ed lists Teddy Wilson as his early influence and admires Art Tatum today. A native of Canton, Ohio, Ryan is mar-

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microphone is used by Ray Anthony because its over-all performance is exceptional, for both voice and music. It provides this fine performance consistently year after year without deviation from its original quality. The "300" is so small it gives the spotlight to the performers And the "300" "spotlights the vocal and instrumental tones of the artists by reduc ing the pickup of unwanted background noises by 66%!

> Roy An The An

> Ray An

"Campu

Housep



Photograph above shows the "Young Man With A Horn" giving out with one of his famous interpretations, as vocalis Marcie Miller does a solo.

Photograph below shows Marcie Miller and the Skyliners singing high, wide and handsome.



The Mark of Quality

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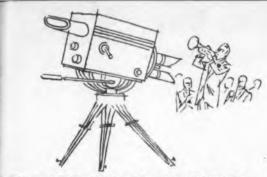
A Horn"

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Other Ray Anthony albums:

"I Remember Glenn Miller" No. 476 Ray Anthony Plays For Dancing" No. 504 The Anthony Choir" No. 422 Ray Anthony Concert"

No. 406 "Compus Rumpus" No. 362 "Houseparty Hop" No. 292





HERE'S THE BAND Ray Anthony led in the navy, one of the outstanding groups in the whole Pacific. Several of these bandsmen became sidemen in the first Anthony civilian ork, but none is with him at present. Front row, I. to r.: Warren Brown, Harry Hill, Hank Grad, Tom Oblak, Gene Sherry,

Eddie Slejko, Chuck Fonda, Everett (Rock) Evans, Tom Douglass, and Syl Legner. Back row: Bill Thompson, Bud Dietz, Howard Schneider, Anthony, Dick Nicholas, Henry McWilliams, Stan Slejko, and Dave Willens.

Profiling The Anthony Band

(Jumped from Page 6)
heard on Krupa's waxing Lemon
Drop, was influenced by Eddie Safranski and Jimmy Blanton, and
his favorite bassists today are Safranski and Oscar Pettiford. Single and a native of Aurora, Ill.,
Don dreams of a studio writing
job and likes to fool around with
photography in his spare time.

MEL LEWIS (SOKOLOFF), 25,
drums, began beating the skins at
2. played baritone horn and sousaphone from seventh grade through
third-year high school in his na ive
Buffalo, N. Y., turned pro in January, 1945, with Harold Austin's
ork in Buffalo, and his stints with
the following bands to his credit:
Lenny Lewis, Raeburn. Alvino
Rey, and Beneke. "My Dad was
my first influence," says Lewis, but
later he learned from listening to
Krupa and Max Roach, and a
sample of his solo work is contained on Anthony's record or
Sound Off.

Favorite instrumentalists are the
late Dave Tough, Krupa, Sten
Levey, the late Tiny Kahn, Shelly
Manne. Art Blakey, Jo Jones. Don
Lamond. Zoot Sims, Bob Brookmever. Parker. and Miles Davis.
He likes to make sessions but
would rather be at home with
wife, Doris, and baby, Anita Lynn,
than anything else and hopes to
settle down on the west coast to
"study, do studio work, and play
as much jazz as I can." Favorite
discs are Basie's Avenue "C.
Feather Merchants, and Queer
Street, Kenton's Young Blood, Herman's Four Brothers. and Sinatra's Songs for Young Lovers.



weren Brown, Dave Willens, ak, Gene Sherry,

vocalists as Sinatra, Como and Dick Haymes, his favorite instrumentalists as Stan Getz and Tommy Dorsey, and likes to listen to "any record by Ella Fitzgerald," He has recorded many solos with Anthony and Spivak and hopes for "my own recording contract and the chance to do a single." Married and the father of a boy, Tommy likes to read and "work around the house" when not chasing a golf ball around the links.

MARCIE MILLER. 25, vocals, studied voice privately in her native Cleveland and then broke into the band business in June. 1946, with the territorial outfit of Bubbles Becker. Sang with Bob Strong, Morrow, and the Quintones vocal group before joining Anthony in 1952. Favorite singers are Billie Holiday, Peggy Lee, Sinatra, and Patti Page. and her foreords, TV, and radio.

Heard on recorded duets with Mercer, Marcie also has recorded.

Reflections Of Girl Vocalist Singing With A Name Band

By Marcie Miller

This is sort of a composite answer to questions people

answer to questions people have been asking me for years. The first is usually—
Do you like the road?: We'll I've been on the road five years and find it isn't as bad as everyone thinks, although I wouldn't be content to spend the rest of my career on the road. Of course, three of the five years were spent with Ray, and since being on the road is a necessity with a band, I just adanted myself accordingly. Eventually. like most singers, I hope to work as a single.

What are the problems and what tree the advantages of working with a band since there are so many things going on. Another is you have to sing louder.

And it sure helps to be able to

read music.

As for the advantages, I think I've gained more poise and I had to learn to be more versatile than I ever was before. Singing jump tunes, ballads, westerns. group numbers, etc., has been excellent experience.

Ray Anthony Discography

Below is listed a selected discography of Ray Anthony's Capitol rec-

598	Slider/My Baby Missed the Train	11
9.50	House Party/Yesterdays	14
100 - 5	The Man with the Horn/Stardust	17
Tommy Mercer	Autumn Fance/Mm Anthony's Dani-	
	Autumn Leaves/Mr. Anthony's Boogie)U
TOMMY MERCER, 29, vocals	, Mr. Anthony's Blues/Cook's Tour	12
studied trombone at high school	At Last/As Time Goes By Cap. 167	18
in his native Ossining, N. Y., but	I Hear a Rhapsody/For Dancers Only	2
doesn't play these days at all. Got	Moonlight Saving Time/There Are Such Things Cap. 200	12
his first job with Spivak in Sep-	- You're Driving Me Crazy/Trumpet Roogie Can 205	R
tember, 1946, remaining until Sep-	The Hokey Pokey The Bunny Hop Can 242	7
tember, 1948, when he joined Eddy	Piccadilly Circus/Thunderbird Can 245	11
Duchin He also recorded with	Dragnet/Dancing in the Dark	0
Machini, and disconded with	Draghed Dancing in the Dark	12
Morrow and has been with An-	Albums	
thony since January, 1951. Pri-	House Party HopCap. 29	2
marily influenced by Sinatra and	Young Man with the Horn	-
Come Tommer lists his domests	Z Day 12th with the Hork	3
Tomo, Tommy Data his Isvorite	I Remember Glenn Miller	6



Ray Anthony's Skyliners-Rudy Scaffidi, Tommy Mercer, Marcie Miller, Earl Bergman, Dick Reynolds. please any crowd.

"You asked me why the Anthony band has made it and others have failed. The only thing I can say is that I wanted to make it; my manager, Fred Benson, wanted me to make it, and I feel that the boys in the band wanted me to make it."

Ray Anthony

(Jumped from Page 3)
dent, cooked up a plan whereby
they released a record a week by
our band for 12 weeks. From that
time forward, we were swinging.
"There was still one more of the
big buildup spots we hadn't hit—
the Hollywood Palladium. And we
played that in 1950 for the first
time. Our second time there we
broke their postwar record—7,007
came to hear us on July 19, 1952,
and we brought in 16,000 for the
week.

and we brought in 16,000 for the week.

"From 1948 on it had become evident that key spots with air time were still important, but that the only way to make a band in the postwar era was through records. After the records hit, there came other key spots such as Las Vegas, Ciro's in Holly-wood, etc., at which we enjoyed highly successful engagements."

It was in the summer of 1953 that Ray received his first chance at a regular television series—the Chesterfield summer show—although he previously had been a frequent guest star with Perry Como and other TV personalities, and once the whole Anthony band guested on the Ed Sullivan show.

'Dragnet' Released

On Aug. 1, 1953, Ray's record of Dragnet was released and with four weeks left of the summer TV series, Ray showcased it once a week. The record broke all over the country and became Ray's biggest hit so far, reaching almost 750,000 in sales.

The band has continued to ride

biggest hit so far, reaching almost 750,000 in sales.

The band has continued to ride even higher since. Currently in the works are plans for two TV series for the band in the fall and winter, and a movie bid has been received that's still in the negotiating stare.

ating stage.

Anthony recently outlined what he considered the principal ingredients for a successful band:

"No. 1, the bandleader must want to be a bandleader most to be a bandleader to be a bandleader

want to be a bandleader. No. 2, It's important for a bandleader to present a clean-cut, well-dressed, well-rehearsed, good-sounding band that gives the public good, solid dance music and good solid entertainment. We have, for example, four sets of uniforms. My boys don't go on the bandstand with unpressed, beat-up suits.

"We Work Hard'

"We work hard to please the people. I feel that we have outstanding people with the band. For example, Tommy Mercer, who has won the last two Down Beat polls as the top male singer with a band; Marcie Miller, who is a great girl singer; Brother Lee Roy; Jimmy Nuzzo, who is a colorful tenor man; the Skyliners; the Anthony Choir. And I feel that we have a very strong book out of which I can draw the music to

Grove's Dictionary' Revised Edition Due

New York—St. Martin's Press has announced a new edition of one of the standard works in the classical field, Grove's Dictionary of Music and Musicians. American publication date is November.

This will be the fifth edition of the encyclopedia since it first was published in 1878-1889. The nine columns of the new version have there edited by music authority Eric Blom. The price is \$127.50 a

Hollywood Bowl Lists Array Of Summertime Pop Artists

Hollywood - Hollywood Bowl, long-time home of Symphonies under the Stars, plus Saturday night pop concerts to help meet the budget, announced a 1954 series of "popular artists" that is the most imposing budget; announced a 1954 series of an artists that is the most imposing budget; Benny Godman, solists.

For many performers, the engagements will be their first Hollywood Bowl appearances. Here is the Bowl's series for the coming

JULY 17—Richard Rodgers, con-JULY 17—Richard Rodgers, conductor, in a program of excerpts from Rodgers & Hart and Rodgers & Hart and Rodgers & Hart man Rodgers & Hammerstein stage productions, with several vocal soloists and the Roger Wagner Chorale.

JULY 24—Paul Whiteman, conductor, with the main feature a 30th anniversary performance of George Gershwin's Rhapsody in Blue. Roy Bargy to be soloist.

JULY 31—Andre Kostelanetz, conductor; soloists to be announced.

with several vocal soloists and the Roger Wagner Chorale.

JULY 24—Paul Whiteman, conductor, with the main feature a 30th anniversary performance of George Gershwin's Rhapsody in Blue. Roy Bargy to be soloist.

JULY 31—Andre Kostelanetz, conductor; soloists to be announced.

AUG. 7—Leroy Anderson, conductor, the main conductor is soloist.

SEPT. 4—Final concert, and—look out—LIBERACE.

ductor; Benny Goodman, soloist. During the first portion of the program, Goodman will appear as clarinet soloist in one or more classical works accompanied by a symphony orchestra; during the latter half, he will play jazz with a specially organized small group. There is a possibility that the original Goodman quartet (Benny, Teddy Wilson, Gene Krupa, Lionel Hampton) will be reassembled for the occasion.

AUG, 14 — Johnny Green, con-

Cats & Chicks Unique Disc

New York—Leonard Feather has produced a new MGM album that is genderly unique in the history of jazz recording. Emu ating James Thurber's The War Between Men and Women, Feather assembled two units for the session—one all-male and the other all-female.

one all-male and the other aufemale.

Clark Terry led the septet upholding the honor of the jazz male,
and it included Lucky Thompson,
Urbie Green, Horace Silver, Tal
Farlow, Kenny Clarke, Oscar Pettiford, and Percy Heath (alternating the bass assignment). Young
Terry Pollard of the Terry Gibba
unit was in charge of the musical
Amazons, Miss Pollard's cohorts
were Norma Carson (trumpet),
Mary Osborne (guitar), Corky
Hecht (guitar), Beryl Booker,
Elaine Leighton, and Bonnie Wetzel. Terry Pollard played both piano and vibes.

Climactic ending of the album
has both bands playing Anything
You Can Do. Title of the album in
Cats vs. Chicks.

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Ray's entire sax section plays Selmors too

ceather has album that the histern the histern the ressent other allowers made, the session—other allowers made, the musical session—other the session—other allowers made, the musical session—other the session—other the session—other allowers made to the session—other the session—o

Ace and a second and a second He 48 ite pro eve pro oth ries the turn

Want 70 Buy A Combo?

Are you looking for a cocktail unit? A joss combe? A comedy group? Whether you are night else owner, hetel man, or support a sperator, the Boss Beat combe directory will help you select the group you want. Take it the largest listing of cocktail units and also in the secantry, but is not intended as a complete rector, for there are more than 10,000 such groups working at present.

Explanation of booking office symbols: Associated Booking Co., (ABC); Al Dravin Agency (ADA); Consolidated Artista Corp.

Explanation of booking office symbols: Associated Booking Co., (ABC); Al Dravin Agency (ADA); Consolidated Artista Corp.

(ACC); Poster Agency (FA); Gale Agency (Gale); Gancies (Alaba Corp., (GAC); Mochay Artista Corp. (MAC); Mochay Artista Corp. (Macro); Mallo Corp., of America (BCA); Blutted Extrationant Corp. (Mattall); National Orchester Service (NOS); Show less Corp. (SAC). Universal Attractions (UA); The number appearing after the booking agency is the number of persons in the abs. Record company affiliations are listed after the type of extertainment; i.e.—fastrumental and rocal; Dress.

Copyright, 1954, Down Beat, Inc.

BLANE TRIO (FA): instrumental and it dance music. Organized for 15 years. Y ALLAN QUARTET (MAC): Four playing trumped, and, denum and Bases group; have worked the Can-Hetel, Chicago; Plame, Duluth; Chica ; 25, Louis.

I. St. Louis.

15. ALONSO AND THE TROPICAIRES

16.1 Two boys and girl presenting

16.2 Two boys and popular, leature

16.4 Two boys and popular, leature

16.5 According to the Martinique Heati in Mi
16.5 They featured at the Last Fron
16.5 AMBERS (MAC): Feature planies

16.5 AMBERS (MAC): Feature planies

COME ANMONS (CALE): T; Jame, rabmonths to the control of massive United;
THE SUDDY ANTHONY THIO (MAC):
The byte and e girl playing plane, vibes,
phone, clarinet, string has and combe
as. Special material keynotes the group.
The control of the c

NAME

ADDRESS ...

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BEN ARDEN QUARTET (MUTUAL):

LOUIS ARMSTRONG ALL-STARS (ABC) :
Disisland outfit featuring Billy Kyle, Avroll
hav, Barney Biggerd, Trummy Young, and
contint Velma Middleton. Decor.
TEX ATCHISON QUINTETTE (JKA):
custors mands with comedy angle; Importati
custors mands with comedy angle; Importati

TEX ATCHISON QUINTETTE (JKA):
Textorm made with comedy angle; Imporisi together for three year.

BARBAMA AUSTIN (ABC): Singing plansis, runs mained general industry material; has been working midwast spets.

DOC BAGBY (SAC): Organ, drums and guitar. Gehbar.

Gebbar.

Gebbar.

Gebbar.

Gebbar.

TOMMY BAKER AND HIS CYPSYARS (MAC): Three boys playing viells, electric guitar and string hase. Flayed such hotels as the Recovery, Fitschargh; Missel Messel, Dayten; Milten Betal, Dayten;

DB 1-1

DRUM CATALOG

vocale, plus trumpet, drume and piene. Played in sech hetels as the New Yorker, New York City| Edgewater Beech, Chicago; Mayo Hetel, Talisa. LEIGH BARRON (MUTUAL): piane sin-

LEIGH SANKON (MUTUAL): plane also, real etrong in the show tunes.

BASIN STREET SIX (ABC): Disisland alis. MGM. Carrently playing in New Orleans.

SIDNEY BECHET (SAC): 4: Disisland; letter and others. Carrently in Paris plated or fall United States tour. One of the top

or fall United States tour. One of the top-school groups.

BEL TRIO (CAC): Gutter, doubling majo; hear, doubling tempet and vicilia; and averdien. Features vessla and samely. THE BEL-AIRES (MAC): Two girlo play-ng pinne doubling vibes and hear. BELL-AIRES (MAC): Two days de-clos; speals material, essency. BELL-BOYS (AEC): Three bys playing pinne doubling secordien, etring hear and frame. Impersonations of popular favor-me (singing).

rume. Impersonations v. (MAC): Sea, les (singing).
AL BELLITTO QUINTET (MAC): Sea, drume, base and piene. Modern

transhone, drams, hass and peme, moutra-dance made.

LOUIE BELLSON QUINTET (BAC): Jam sombe featuring Ballece on drams.

BELL TONES (FA): 8; instrumented and vest.

BELLE-TONES (ABC): 4; Instrumental-vocal-coundy. All-girl quartet fed by Betty McGuira, group accents showmanably, uses much openied material.

TOMBY BENTON TRIO (JEA): Instru-mental and vocal with girl vocaliet. Nevelty and annualy.

mental and vecal with gar-and comedy.

BETTY LOU AND ZOE (ABC): Butty Lou White, singing planiat, and Zee Ruther-ford, trumpet deabling vibrephone and combo drume. Vecals and special meterial. Currently at Pete Parker's Stage Door, Do-

BETTE AND RAMON (MAC): Boy-girl sombination playing Hammond electric combination playing Hammond electric constitution of the second combined playing plane and accordion denbling combined forms. Recently 3 years with the BIG THREE TRIO (MUTUAL): jam and

must resident THIO (MUTUALL): jam and vacals with olant on comedy) Ohds.

JIMMY BINKLEY AND THE BLUE NOTES (ABC): 4 Instrumentation of plane, Four boys, using instrumentation of plane, hear, drums, and tenor deabling learner; unit has been working around midvest.

CHANO BUANCO AND THE LATINAIRES (MAC): South American group, drums, piccord discharged and property of the property o

and alectric guitar.

THE BLENDERS (MAC): S; Vocal-instrumental; MGM. Primarity a single group. Unit, consisting of four volces and plane, has been weaking the ter-leumges

plane, has been veguing and night dube.

BLUE BLEMDS (FA): 2; Two hoys and a girl, instrumental and vessit dance made.

JIMMY BLOUNT AND THE OBIGINAL DIXIELAND FIVE (MAC): Trumpet, trombane, signing, drams and plane. Tenring

one, attraction, and a midwest.

DAVE BOHM (MAC): Trio-violin, plane and base. Hetel engagements include the liberman Hetel, Chicago; Congress Hetel,

and ham.
Shorman Hatel, Chicago; Lovenshorman Hatel, Chicago.
HAL BOLAN TRIO (JBC): 2; Instrumental-vocal. Hotel-style offerings are purveyed by unit compaced of Hammond organ, pinne, drume, many deubles. Londer, a former Del Courtney sideman, organismd tries mer Del Courtney sideman, organismd tries.

re years ago. MAN (ABC): Singing pin JIMMY BOWMAN (ABC): Singing pin th strong emphasis on specialty mater stably calypson; recently played Blue N.

hicago. KEN BOYER TRIO (MAC): Accordion, ass and plano. Also vocals. Clover Club, Ft. orth; Marquette Hotel, Cape Girardesu,

RAY BRAND QUARTET (MAC): Four oys playing plane, drams, hass doubling ornshouse assophone doubling startests ance may singing, ance may be supported by the support ance may be supported by the supported by BETTY BRANKS (MAC): Rammond or-an. Has worked for Pick Hotels for four

CHARLEY BRANTLEY (CALE): 71 Jan

RITA BRANTLEY (MAC): Accordion and

vocado.

GLEN BROOKS (MAC): Hommond organ,
Curr peare with the Pick Hotel chafe.

Four yeare with the Pick Hotel chafe.

BEX BROOME QUINTET (MAC): Temes as doubling charinet, trumpet, planet, bas, drams. Society tempos. Mayo Hotel, Tules:
Communical Hotel, Ellie.
CHARLES BROWN (SAC): St Hussel.
Adaddin. Real strong blues outfit with Driftin' Blues top platter.

IRENE BROWN AND HER BELLES OF RHYTHM (CAC): All-girl trie using gullar, drums, and accordion.

HYTHM (CAC); Anger tro and particums, and accordion.

DAVE BRUBECK (ABC): 4: modern jane;
trantary; Fastured at the Blue Note, Chicago,
and Birdland, N.Y.
MILT BUCKNER TRIO (SAC): Jame, plus
toonle and comedy; MGM, Savoy, Secoter,
backner, as alumnus of the Lineal Hampton group, plays organ and sings.
PERRY SULLAND TRIO (MAC): Hammond electric organ, trumpet and electric

AN UNUSUAL recording combo heard recently on Conter ecords was headed by ex-Stan Kenton saxists Bob Cooper as hank. Nominally tenor and alto saxists respectively, they played flute on the LP that won much critical acclaim.

BOB AND BABE CALVERT (MAC):
BOB AND BABE CALVERT (MAC):
Breather-deter team, playing Hammon dootrie organ deubling piane and drame. Vessla.
VICTOR CARDIS QUARTET (MAC):
Three beys and a girl playing violin, actries, and the statement of the control of the control
JERRY CARLETON QUARTET (MAC):
Three beys and a girl playing vibes, electrie guitar, string ham and combe drame;
NORM CABLIN TRIO (MUTUAL): popand vessla with slapstish and ambite comedy.
CAROL AND JOYCE (FA): Two girls
lantramental and vessl.
BARBARA CARROLL TRIO (ABC): jam.
Features Mise Carroll un plane. On tour.
BENNY CARTER (SAC): Carror, one of
the all-time jam greats, has been deing
Hellywood studie verth mainly, but coessismally will de stand.
PAGE CAVANAUGH TRIO (GAC): veral

PAGE CAVANAUGH TRIO (GAC): vecal ad instrumental with comedy; Victor, Real as visual act. SERGE CHALOFF QUARTET (MAC): intrumentation—plane, bass, drums, and

Instrumentation—plano, bas, drums and featuring Chaloff on harritons as: Embass, CHAMACO QUARTET (MAC): Plano, houge drums, base and ruptler drums. Played the Wyoming Shew Bar, Detroit; Dome, Shrevoperi, Indd's Bar, Fargo, N.D. EDDIE CHAMBLER (SAC): 61, jam;

EDDIE CHARBLER (SAC): 6; Blues and James Fortune. Vapositie group. CHARLE CHARPE (BUTULL): plane and voral with special comedy material. WAYNE CHAPMAN (NOS): Organist alternating instrumentals and vocals.

reating instrumentals and veesle-BUDDY CHARLES (ABC): Singing plan-thas dean dise work, played recent dates Blue Mirror, Washington, D.C.; Surf ub, Wildwood, N.J.; Moo's Main, Clave-nel; Preview and Gaire, Calenge, Currently Boritz, Chicago.

RAY CHARLES (SAC).c Slind pinalet, formerly with the Lewell Fulcon combe, is now forming his own orchostra.
CHARMERS (ADA): 3: Three girls deciding on instruments and single.
CHELITA AND HER CARALLEGOS (ADA): 4: Instrumental and yound with girl singing and densing. Latin and popular

CHICO AND BERNICE (CAC): Lettermerien due featuring guitar, doubling rums and vocals, and plane-accordius. CHRISTINE AND HER MELODIERS. CAC): Group featuring winters and hill-CINEMA BUMS (JEA): 31 instru

nd vocal with heavy comedy angles.

SVATA CIZA QUINTET (ABC): 5; Dizie.

ombo features Ciza, European-bora plane Combo fastures Cira, European-bora plano nan, naso instrumentation of trumpet, tran-tona doubling hess, and tenor doubling instant; adaptable to stage here and for

hond doubling bace, and toner avances derience, adeputable to stage here and fee denses spots.

CLARK AND MARVIN (FA): bey and girl; instrumental and voice; comedy, VIVIAN COE (SUTUAL): presty femals who doubles from plane to organ.

SAEA COLEY (MUTUAL): Organics.

CREST COLEY (MUTUAL): Organics.

IKE COLE (SAC): 41 Jest, with the large translation of the cole, and guidant western smale. Doese.

IKE COLE (SAC): 41 Jest, with the Nat's brother, playing plane and single many cole, and the cole, and the

and base.
THE COMEDAIRES (MAC): Tentr sax
doubling clarinet, bass, plane doubling
(Turn to Page 22)

Booking Agency Directory

Here is a list of the major booking offices in the country which book combos and cocktail units, plus the addresses of their offices.

ASSOCIATED BOOKING CORP.

203 N. Wabach Avenue Chirago, Ill.

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Jane Ekelund

Allan Davies

Lee Gotch

9650 Santa Monica Boulevard Beverly Hills, Calif.

McCONKET ARTISTS CORP.
Dick Sholten, president
Congress Hetel
Chicage, III.

13th and Walnut Street hullding Kansse City, Mo.

1822 N. Wilcox Hollywood, Calif.

Bay Shore Royal Hotel Tomps, Fla.

MERCURY ARTISTS CORP. Leanard Green, pres Room 903 254 W. 54th Street New York City.

203 N. Websah Avenue

NATIONAL ORCHESTRA SERVICE ford Hutton, president 1611 City National Bank building Omaha, Nob.

SHAW ARTISTS CORP. Billy Show, precident 565 Fifth Avenue New York City.

263 N. Wahash Avenue Chicago, Ill.

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Jane Pickens-Telethonic Queen

the soft-voiced southerner with a song show every Sunday night on ABC-TV, is a new kind of record breaker. Even though show business personalities are traditionally generous with their time and money in charitable causes, Jane has become virtually a nonstop fund raiser.

Within the last year Jane has conducted eight telethons on behalf of the cerebral palsy campaign. Recent appearances in New York; Phoenix, Ariz.; Denver; Cleveland; Norfolk, Va., and Washington raised \$1,154,000 for the fight against the disease, and according to Jane, "This is just the beginning." the soft-voiced southerner

to Jane, "This is just the begin-ning."

Jane has been interested in help-ing those afflicted with cerebral palsy for many years and started a foundation of her own 10 years ago which she found she couldn't carry on by herself. Then the United Cerebral Palsy association was formed. Jane was asked to help, and she's been helping avidly ever aince.

Help Other Groups

The selfless Miss Piekens also finds time to work for the Salvation Army, the Damon Runyon Cancer fund, the Arthritis and Rheumatism foundation, the Heart fund, and several other service or-

Notwithstanding all this extraunricular activity, Jane continues
to add to her professional schedule.
In addition to the television program, she's on NBC radio every
Thursday night and just did an engragement scheduled at the Sands Institute of Music in Philadelphia



in Las Vegas with Danny Thomas.

The Pickens career always has been a busy and varied one. The granddaughter of a professor of music and the daughter of an acmusic and the daughter of an accomplished pianist who was a cotton broker by trade, Jane also had a musical mother who trained her three daughters to sing and harmonize from babyhood.

By the time Helen, Jane, and Patti were 8, 6, and 4 respectively, they were singing in three-part harmony for their family and friends in their native city of Macon, Ga.

on a scholarship. She continued her studies in Paris with Camille de Creus and then attended the Juilliard graduate school in New York on a three-year scholarship.

Jane was later to become a Broadway star. Her first show was as a member of the Pickens Sisters in Thumbs Up. The sisters had decided to become a team sometime before that and after a break-in engagement at an independent radio station in New York, were signed by NBC, Recordings, motion dio station in New York, were She also has made a number of signed by NBC. Recordings, motion pictures, and the stage followed. Vittorio Giannini's Triptych with

Helen and Patti married, and Jane continued as a solo headliner on stage and in the concert hall. She has co-starred with Bobby Clark, Fanny Brice, and Ed Wynn. It was with Ed that she did Boys and Girls Together. And there were other starring roles in the Ziegfeld Follies, and Music in the Air.

"We were on the radio all the time," Jane recalls. "In those days you couldn't escape from us if you wanted to. Turn on the radio, and there we'd be."

Solo Headliner

Helen and Patti married, and Jane continued as a solo headliner on stage and in the concert hall. She has co-starred with Bobby Clark. Fanny Rrice and F. W.

She does stop occasionally for one of her favorite forms of relaxation—reading the letters her TV viewers send in. "Just think," Jane says, "These people dig down into themselves and write such

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THE HOT BOX

Tony Parenti, the well-known New Orleans-born clarinetist, went to Miami for a six-week vacation four years ago. He found virgin territory down there for Dixieland jazz and

He found virgin territory down there for Dixieland jazz and consequently hasn't had that vacation yet.

Parenti started to play jazz with the Johnny De Droit band in the Crescent City back in 1920. Two years later, Anthony Parenti's Melody Boys were playing the La Vida club and doubling at the Liberty theater as the Liberty Syncopators.

MGM Records has released three Dixieland LPs and two singles by Preacher Rollo and His Five Sainta, featuring Parenti. The

via clus and doubling at the Liberty theater as the Liberty Syncopatora.

Shortly after arriving in Miami, early in 1950, Tony visited a night spot at Miami Beach run by two men who remembered him and his New Orleans background. They talked him into organizing a Dirie combo for their club.

Tony opened with a band made up of members of the Miami local under the name of Tony Parenti and His Basin Street Boys. They dished up good Dirieland complete with the Scirats parade. It was the only music of its kind in southern Florida, and it caught on immediately. The job lasted five montha.

Tony then paired up with Rollo Laylan, former Paul-Whiteman drummer. They have had a group, known as The Five Saints and have played steadily at Miami and Miami Beach hotels and clubs for the last four years. Currently, they are at Preacher Rollo's Diricland restaurant, a spot formerly called Jonesey's.

Parenti, an authority on instru-Jonesey's.

Joneseys.

Parenti, an authority on instru-mental rags (Tony Parenti's Rag-pickers album on Circle Records), is also a composer of jaxs tunes. His latest compositions are Visus



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imaginative tailoring anabiters to handle exclusively Brothers to handle exclusively as worn by the Rey Anthony Se heir ChesterSeld TV Show.

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MGM Records has released three Dixieland LPs and two singles by Preacher Rollo and His Five Saints, featuring Parenti. The latest LP out is At the Jazz Band Ball and contains, besides the title tune, Panama, Tim Roof Blues, The Wolverine Blues, Fidgety Feet, A Good Man Is Hard to Find, That Da-Da Stroin, and Momphis Blues.

The Preacher and Tony are assisted by Marie Marcus, piano; Tommy Justice, cornet; Jerry Gorman, trombone, and A. Mattuci,

The climate, the relaxed feeling, and the slower pace around Miami appeal to Tony. He is happy that Dixieland jaxx has hald it's own in the rhumba belt of the south.

Congratulations and Thank You

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Dragnet

Relexing .

Newsweek

Television Bob Hope

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Marilyn Monroe

Hollywood Palladium

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Opening Night at Ciro's

Ray Anthony and Company 1733 Broadway New York 19, N. Y.

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Tape Measure

14. 1954 monic and with the m Hall. In cal acclaim in Regina, cal version production ps a little a definite

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Jazz As Heard From The Scientist's Table

A week ago the name Jazz Ltd. might have sounded like an Orwellian abbreviate to me. Today, however, it means something unique in my experience. Too often those of us primarily concerned with the material sciences forget which comes are the phenomenon or the analysis.

first, the phenomenon or the analysis.

For a moment, let's leave the world of science and industry and their freshly produced blank magnetic tapes and virgin tape recorders and talk about a Dixieland jaxs combination which fills some of those tapes and animates the playing devices. My musical viewpoint had been focused almost exclusively on the classics until the trip to a place called Jazz Ltd. What I discovered to be one of the few Dixieland houses extant in America is about the size of a small research laboratory, somewhat below "ground zero." Its purpose is to preserve and promote this genuinely American musical form as a lively heritage which, though practiced by many, has been perfected by few.

Personnel Listed

Personnel Listed

Personnel Listed

Among the few are the distinguished gentlemen I heard one evening last week: Bill Reinhardt, clarinet; Jack Alexander, trumpet; Doc Cenardo, drums; Mel Grant, piano, and Miff Moie, trombone, noted for distinguished service in the resonant low register. Together, they produced sounds unlike anything I ever had imagined Dixieland jazz to be.

The quiet seminars at each table were conducted, for the most part, by serious, conservative-looking adults, intent, it appeared, on everything that was offered. I listened, too, but with guarded expression. However, in the final selection, which had the unlikely title of Tim Roof Blues, I no longer could resist the fascination and charm I found the music had for me.

The room in which Taxz Ltd.

and charm I found the mass.

The room in which Jazz Ltd.
operates has been so constructed
that there are no untoward reverberations. The sound travels the
length of the room, being gradually absorbed by both listeners and
the walls.

Mathematically Precise

Blathematically Frecise
Dixieland, as these men played
it, seemed mathematically precise
to me. It appeared as the calculus
of a series of musical expressions,

BOB KAMES Features Clavioline

CHRESTANGUESACESA

"Oh Marie" and Alexander's Ragtime Band" have a new sound on recent

recordings by organist Bob Kemes

featuring Clavioline . . . the magio electronio instrument that's enchanting the

muic world!

none of which was resolved but led on to more interesting progremions in new chord notation. Each played with the ultimate in skill, each independent yet with obvious respect and admiration for the contributions of the other four. If I may risk a description of my over-all impressions of the music I heard at Jazz Ltd. which may be, as I believe they say, "from nowhere," I would say it was clean, uncluttered, craftsmanlike, and, surprising to me, subtle.

During my visit to the electronic parts show several days ago, many of the major high fidelity component manufacturers asked to send test units of their products to my laboratory for performance tests.

to my laboratory for performance tests.

Many of them have arrived, and others are on their way. Among these are Stephens, Electro-Voice, Jim Lansing, Jensen, Shure Brothers, McGohan, Newcomb, Regency, North American Phillips, Browning, Magnecord, Pentron, and Irish Tape. As soon as these products are tested and the manufacturers notified as to the results, I will begin to compile a customer buying guide.

Went Ba Mentioned

Won't Be Mentioned

Won't Be Mentioned
Units not mentioned in the
Down Beat Buyers Guide will be
those which were not submitted
for tests or those which do not
measure up to their claims.
This guide, to be assembled by
the editors of Down Beat and myself, is meant only to be a guide
for those who wish to buy good
equipment evaluated by tests conducted in a laboratory devoted
otherwise to electronic research
projects in no way connected commercially with audio or radio electronics.

The sole responsibility for the findings will be mine rather than that of Down Beat, much in the manner that the manufacturer of high quality components is morally obligated to write the truth in his ada.

ot the Classifies.

control.



Ampex 600 Tape, Device

Makes Debut

San Francisco—Ampex has debuted its first home-use tape recorder, a 28-pound, portable machine called the Ampex 600.

Professional recording standards are claimed for the unit by Ampex. Packaged in Samsonite, it measures 16° x 14° and is 8 inches thick. The price is \$545, about half the cost of previous machines in its class.

The Ampex 600 specifications are as follows:

Signal to noise ratio more than 55 decibles; audible frequency range 30 to 15,000 cycles a second; single track; built-in mixer enabling the user to record from a mike at the same time as from a radio or record changer; three separate heads (erase, record, playback); separate record and playback); separate record and playback); separate record level control.

High Fidelity DOWN

Tips Given On Home Phonographs, Records

By OLIVER BERLINER

Even long after the advent of magnetic tape, the phonograph record and player are still the mainstays of recorded entertainment in homes. This is rightly so, for discs now entertainment in

offer durability, fidelity and com-pactness besides precise and easy cueing advantages. Now, with discs enjoying increasingly wide popu-larity, it is worthwhile to give some consideration to the selection and care of the devices that play

Hi-Fi Flashes

in diameter. Consequently, there is no chance of magnetic attraction between it and the cartridge; and the size and weight of the turntable help to provide smooth. "wow"-free operation. The record spindle rotates with the turntable, minimizing the chances of enlarging the record's center hole. An additional advantage of the single-play turntable is in reference to the pickup arm itself. Because there is no stacking of records, the stylus angle is always the same. Therefore, a vertical needle operation (if desired) prevails for each record. This keeps groove wear at a minimum.

The audiophile also can use a straight pickup arm rather than a curved or angled urm. A straight pickup allows the playback needle to follow the closest path possible to that of the recording head, resulting in more perfect reproduction and less groove and needle

sulting in more perfect reproduc-tion and less groove and needle

Need Record Changes

Need Record Changer
Nevertheless a good record
changer is hard to do without. Improved motors, simpler mechanisms, muting switches and arm adjustments have resulted in high
quality machines. Heavier turntables multipole multiwinding motors have provided low flutter, low
hum operation.
For popular music the record

tors have provided low flutter, low hum operation.

For popular music the record changer is indispensable. A 45 rpm album is usually lower in price, higher in quality, easier to handle, and as convenient to store as its 33\$ rpm equivalent.

The sound emanating from a first-class changer should be comparable to that of a single-record player. The only difference is that there will be slightly more record wear and less precise speed control with the changer.

A future article will discuss technical aspects of records themselves and of the cartridges that play them.

(El Nois: If you have further questions or subjects you would the discussed with the changes and of the cartridges that play them. Berlant Associates, Los Angeles, at the recent electronics parts show in Chicago, introduced their new discs in transit, Reeves has in Chicago, introduced their new discs in transit, Reeves has redesigned to compete with the most expensive radio station squipment at half the cost, according to the manufacturer. It is aimed principally for the recording and radio broadcasting station. But the advanced hi-fi fan also will be interested in it. In addition, a new MCM-2 multichannel mixer has been introduced. It has a four-channel introduced. It has a four-channel introduced. It has a four-channel introduced. The service is a support of the connects to the terminals. Twenty five feet of two-conductor cable connects to the terminals at Mitchell Mfg. Co. now offers a hi-fi remote speaker which features an acoustical tune alot baffle. The flexible speaker can be placed in any room of the home. A connecting cable at the speaker end is easily attached at terminals. Twenty five feet of two-conductor cable connects to the terminals at the back of the amplifier. An on-off volume switch permits the listener to adjust the volume at the remote speaker location.

Reeves Soundcraft Corp., has developed a new recording disc and a new package. MicroLac Discs now are made on the finest alumnum circles, degreased for permanent lacquer adhesion, and deburred for perfect edge seal, says the manufacturer. The fidelity has been heightened through the new the back of the amplifier. An on-off volume switch permits the listener to adjust the volume at the remote speaker location.

Audiosphere, Livingston, N. J., has released their Bi-Fi tape playack unit as a complementary addition to their line of prerecorded tapes. The unit has been so named because it handles both conventional and binaural tapes at two speeds, 7.5 and 8.75 inches a second. Basically it consists of a transport mechanism, a two-channel preamp, and an attractive cabinet. It is equipped with a selector switch which allows three playback conditions, permitting the mixing of binaural tapes which are delivered to the external amplifier as a monaural program. are delivered to the external amplifier as a monaural program. Capable of a frequency response in each channel from 40 to 10,000 cycles within 1 db at 7.5 ips., this unit makes an ideal tape program source for hi-fi systems.

Ed. Note: For further information on products mentioned above, write to Hi-Fi, Down Seat, 2001 Calumet avenue, Chicago 16, III.

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The Devil's Advocate

By Mason Sargent

Several readers have asked for suggestions for a basic introduction to classical music. The best single volume I know is The Language of Music, published by the Ronald Press Co. The author is Klaus Liepmann, associate professor of music at Massachusetts Institute of Technology.

So far as one book can, this opens the door. It will increase the listener's enjoyment of classical music in a large degree—and not only the beginning listener.

A kind of companion volume, best read after the Liepmann, is Herbert Weinstock's Music as an Art, published by Harcourt, Brace & Co. This is an unusually provocative history of music that deals empirically with the music itself and its specific context.

All About Music

mistaking or forgetting her presence.

All About Music

It avoids the Louella Parsons kind of writing that characterizes too many of the standard histories of music. You won't find out there about Wagner's sex life, for example, but you will find out the way his music works. There is a third book, recently recommended by Virgil Thomson, that should complete the elemental education of a lay listener. It's The Structure of Music by Robert Erickson, published by the Noonday Press.

I recently indicated my belief that one of the more promising young artists to have appeared on the New York concert stage this last season was violinist Camilla Wicks.

Also sure of increasing stature as the result of her work this last year is a brilliant new figure in



the dance world—19-year-old Jillana of the City Center Ballet. This was her first year of major parts after an apprenticeship in the corps. She played a seemingly ceaseless variety of roles this season, and displayed not only the skill of a professional but that indefinable mark of grace that makes for a future ballerina. When Jillana moves on stage, there is no mistaking or forgetting her presence.

New York—Sol Hurok has announced that Takuho Azuma and her troupe of Japanese Kabuki dancers and musicians will make a 1955-56 European and American tour under his auspices. He is guaranteeing the company \$250,000.

The company, which specializes in traditional Japanese theater dances, was brought here for the first time this season by Hurok. They received enthusiastic critical and popular acclaim, and in the course of their stay, recorded a 12" LP for Columbia Masterworks (Columbia ML 4925).

of the International Society for

(Columbia ML 4925).

of the International Society for Contemporary Music, and a scholar of ancient and modern music "with special interest in fostering performances of forgotten and neglected music that preserve the authentic style, sound, and spirit of the works."

A recent LP (EMS 7) presents Schuller conducting a brass ensemble in music by Johann Pexel:
Tower and Festive Music of the 17th Century. Never has a brass ensemble been as cleanly recorded and though I am no expert as to the authenticity of Schuller's interpretation, I do recommend these as being of unusual interest—historically, thematically, and sonorously.

Kabuki Musicrans
Return Next Year
New York—Sol Hurok has announced that Takuho Azuma and her troupe of Japanese Kabuki dancers and musicians will make a 1955-56 European and American tour under his auspices. He is guaranteeing the company \$250,000.
The company, which specializes in traditional Japanese theater dances, was brought here for the first time this season by Hurok. They received enthusiastic critical and popular acclaim, and in the course of their stay, recorded and 22" LP for Columbia Masterworks (Columbia ML 4925).

of the International Society for Contemporary Music, and a scholar of ancient and modern music "with"

Delizhtfully Exact

Throughout high school and college, and I never would have believed this quality of subtly graduated performance possible.

The selections, incidentally, begin with the 1789 Revolution, continue through Napoleon's reign, the 1870-1914 period, and end with marches from the last war. If band music is inauguration, the annual tweek-long Boston Arts Festing and the corner particularly has moved you before, this album may well be an insuguration, the annual tweek-long Boston Arts Festing and the course of the Cook Laboratories in Stamford, Conn., continue to earn this idiosyncratic listener's gratitude. Of their recent collections, one devotes a side and popular acclaim, and in the course of their stay, recorded a piece to the zither and the cilistener's gratitude. Of their recent collections, one devotes a side of the cook Laboratories in Stamford, Conn., continue to earn this idiosyncratic listener's gratitude. Of their recent collections, one devotes a side and conservatory chorus and engine of Figare by Bot Goldovsky's New England Ognore-ballet Renard on that folk-cafe instrument, something the annotator for this album might have george wein headed a bar of ancient and modern music "with"

Delightfully Exact

The recorded sound is delightfully exact, and the performances are fully gemuetlich. I am particularly taken by Dick Marta's mastery of the cimbalom, and this. so far as I know, is its first recital appearance on record (Cook LP 1032).

Boston—For the first time since its inauguration, the annual two-week-long Boston Arts Festival has featured a jazz night. After the roaring reaction of the 6,000 attending, it has been decided that jazz will be a regular part of the festival.

Among musical events this year were performances of Mozart's The Marriage of Figare by Boris Goldovsky's New England Opera theater, a concert by the New England Conservatory chorus and evenings of symphonic music.

The addition of jazz to the program was a last-minute decision.

George Wein headed a band made up of Ruby Braff, trumpet; Vic Dickenson and Dick LeFav, trombones; Sammy Margolis, teaor; Al Drootin, clarinet; John Field, base, and Buzzie Drootin drums. Altoist Charlie Mariano and Serge Chaloff, baritone, led a modern jazz combo.

The same laboratories have collected the eminent Flamencan guitarist, Carlos Montoya, and several of his friends in a Fiesta Flamenca. I have, as an ardent admirer of flamenco, just about every album of the idiom issued in this country as well as a few abroad. There are a few with more deeply searing vocal outpourings (notably La Nind as los Peines, Columbia FL. 9536), but none quite gives the jam session feeling of a real Flamence.

CLASSICS IN CAPSULE

Current disc album releases with ratings and on listed. The ratings (separate for musical performan Good, 食食物 Good, 食食 Fuir, 食 Poor.

New Directions

Disc Data Ratings Comments IMITEM. Simple Symphony for Strings IMELANII: Con-certing Pasterale. M.-G.M String Ovchestra, Index Solomon. M.-G.M E2074. 12". AAAAA Performen CRISTON: Symphonics Nos. and S. National Symphos **** Performen **** and S. National Symphony, Howard Mitchell, WESTRINSTER W18272, 12".

- O Those two symphosics should have been in the resurded reportery long age. They arrive helatedly but efficiently, in the capable if unscribing enre all the Highlanden archestre. Reproduction is enseably brilliant.
- O This atomal anthology, though some of it is fifty years old, still makes fresh listening, especially in this unneand grouping. But it's tough music that sake a little more authority than it reastest from Shelvesky.

The Bock Brothers

C	Pa.	E	BA T	CH	Pi	nne e	-
be	d. V	Sea.	ta I	PM	hor	onnie,	₽.
					37,	12".	
-	-	-			_		

SCHLAMN, HINDEMPTH, BERG, BARTUK, Plans senatas, Zadal

COLUMBIA ML4871, 12°.

C. P. E. BACH: Concerte in D/HAYDN: Symphony No. 65, M-G-M. Chember Orchestre-later Salamonto. or Solomon. M-G-M EXTOP, 12"

C. BACH: Three emfentes, neuro for combale and ings, Vienna Symphony, Paul Sechet. COLUMBIA ML4869, 12".

Performa AAA

Performer Recording

Performa

6 The Back, in its second LP presdag, has more comple than the weether-warn "Queen of France" symphony, which sounds undersized in this version.

O The youngest of the Boch hoys at one time was more famous than his father. His musical heritage is more than a little apparent in those faux works. This record would be a big caller, but it plugs neatly a few holes in the Boch pection of the record shalf.

RECINALD KELL, clarinot, with Camaruta and his orchestra. DECCA DL7850, 10°.

AZUMA KARIKI MUSICIARS. COLUMBIA ML4925, 12".

CONCERT MUSIC FOR ORGAN rganist. M.C.M 23064, 13°.

This counds tike a wasky miomating, especially in four distinct errangement of Debasy plane pieces, yet it works surprisingly well. Four lighter piece by Registeld Perter Brown and Walter Meurans are delightful in-one-on ent-the-ather Materiae.

old be seen as well as heard. This music was exacts empendment for -table performance by the Japanese '- nexty teach for Outdental care to emjoy.

nne hear a pipu argun and electronic carillon? Bore's your chance. cler Russell's St. Lavrance Shotshes seemd like a comfortable movie two other places are dall in senson, but wish a tone that may tickle

TCHAIROVNET: Violin con-certe Nathan Milesele, Besten Sempleme, Charles Munch. SCA VICTOR LH1760, 12".

CHUBERT: Symphonics No. and S. Lendon Philipsononic, and Bixon.
WESTMINSTER WL6274, 18".

100. (100), 9-15°,

Performs

These are mires symphonics which require a more adrest baton than Bixed, if they are not to seemd sporty. The fifth emerges with sanaddership power, the "Trapia" dightly out of shape.

Valt until the family's every, then turn up the volume and listen to that ilrushner power poor ent. Van Utterian handler the little resee as defuly as

Wm. S. Haynes Co. MAKERS OF HIGH GRADE BOEHM FLUTES The second contraction of 12 PIEDMONT ST BOSTON 16, MASS. THE Tone Heard 'Round the World



July 14, 1954

a band trumpet; LeFave, polis, ten-et: John Drootin riano and

et among rdings is ways FP ng of the graiting Casseus. The throblity that er's beauty gentle

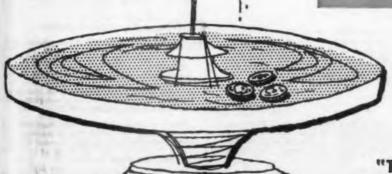
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IASS.

BILLY WARD



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Personal Manager: ROSE A. MARKS

Popular Records (BEAT

FOR THE DISCRIMINATING

These records are the cream of the musical crop—the most intering and musically sound sides reviewed for this issue as selected fr

Don Cherry-Lul
abow his drive -Lastu's Back in Town (Decca)....Don gets a chance to lrive and happy style

Nat Cole-Make Hor Mins (Cap)...Nat's at his softest and tenderest Honey Dreamers—Pordido (Cap). Splendid first effort by a great group

Peggy Lee—Summer Vacation/
That's What a Woman Is For (Decca)....Peggy at her very best on a satire and a fine ballad

GOOD COMMERCIAL BETS

achieve excellent sales stransously by that they'll be pushed stransously by Rewer—Skinnie Minnie (Coral)...And

... Already on the move Nat Cole—Make Her Mine (Cap)...Another in a string of top sides Bill Darnel—You Can Betcha Life ("X")... Catchy tune, punched well Bob Eberly—I'm a Sentimental Fool (Dot)... This could sneak in with some exposure via decjays

The Gaylords-The Little Shoemaker (Merc) Should sell solidly The Hilltoppers—Sweetheart (Dot) ... Jimmy Sacca belts hard, should rack up another big one

Frankie Laine—Some Day (Col)...Frimi melody is ideal for Frankie's drive, personality
Dean Martin—Sway (Cap)....Sway is oldin Outer Sees in Frankie's es Every Day (MGM)...

Dean Martin—Sway (Cap).....Sway is oldie Quien Sera in English Vaughn Monroe—I Was Doin' the Mambo (RCA)....Monroe let's him-self go here

EVERYBODY DANCE

The heat dance hand sides received for review for this issue.

Les Brown—The Gal from Joe's/
Sentimental Train (Coral).....Gal is the Ellington oldie and band
moves it along: Jo Ann Greer gives her best waxed performance on
Train

Fred Dake-Mess to Me/Louve (Coral)....Ex-Indiana U. band could make it—crew has good sound on ballads, can swing hard, too, as on

tan Kenton—Under a Blanket of Blue/
Lady in Red (Cap).....Blanket is full and handsome; Lady is of
Latin descent

INSTRUMENTALS

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

Georgie Auld—The High and the Mighty/
Sneaky Pete (Coral)......High is moody film theme; Pete is bluesy riff with gutty Auld tener sax.

KIDISCS

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

Tell Me a Story/Why, Daddy:—Jeffrey Clay & Claire Segrave with Orchestra (Columbia J 4-729), age 5 and under....Cringe, Daddy, cringe; the kids will like this one Dennie the Menace/Crash! Bang! (He's Out of Bed Again)—Jeffrey Clay and Claire Segrave (Columbia J 4-728), age 5 and under.... Effective only with comic strip identification

COUNTRY & WESTERN

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

The best country and western sides receives for review for this issue. Curtis Gordon—Cafeine and Nicotine!

Divided Heart (RCA)... Clever ditty about difficult-to-shake habits

Marlin Sisters—The Pinetoppers—Pretty Rainbow!

Boom Boom Polka (Coral).... Rainbow is nice balled that has the hypo of the Pinetopper choral work

Hank Thompson—Henley Tonk Girl!

We've Gone Too Far (Cap).... Both these sides should hit with Girl looking best due to novelty twist

Kitty Wells—He's Marvied to Ma!

Kitty Wells—He Married to Me/
You're Not Eury to Porget (Decca) . . . Kitty does some of her best chirping on Married, but the other side is also strong

THESE WILL ALSO BEAR A HEARING

Ray Moch-Shang
(Coral)
Coance Boovell — T-00-0-0-0-0-//
Coance Boovell — T-00-0-0-0-0-//
Cice My Heart to You (Deces)
Joe (Pingirs) Corr-Slators Rag/Pint
dilly Rag (Cap)
Coy Chersor—Pith All My Heart/Che
tancogn Tennessee (Tiffeny)

VOCALISTS

The best-sung vocal records received for review in this issue. Don Cherry-Lulu's Back in Town/

on Unerry—Lating Back in Town/
Anyplace, Anytime, Anywhere (Decca) Cherry's relaxed and in great shape on Lulu's osemary Clooney-Jose Ferrer—A Bunch of Bananas/
Ay Ay (Col) The Ferrers are witty folks, and have a ball with the first side

Rosemary Clooney-Joss: Ferrer—A Basical of Bulletin, And Ay (Col) ... The Ferrers are witty folks, and have a ball with the first side

Nat Cole—Make Her Mine/
I Envy (Cap) Mine is Nat at his very best
Bing and Gary Crosby—The Call of the South/
Cornbelt Symphony (Decca) ... First side is convivial, light, and personable

Eydie Gorme—Climb Up the Wall/
Tea for Two (Coral) ... Wall is beautifully sung, also has hit potential
Dolores Hawkins—Hernando's Hiddens to the sung with the sung that the sung was to be a sung with the sung that the sung was to be supported by the sung was the s

potential
Dolores Hawkins—Hernando's Hideaway/
Hey There (Epic).....Dolores puts life and humor into Hideaway,
gets husky and Clooneyish on Hey There
Honey Dreamers—Perdido/
Sometimes I'm Happy (Cap).....Remarkable group effort on Perdidd come new idea come and idea

Sometimes I'm Happy (Cap).....Remarkable group effort on Perdido—some new ideas on group singing
Perry Let—Summer Vacation/
That's What a Woman Is For (Deeca).....Vacation is funny and
satirical, Woman is torchy, and they're both great
Bob Manning—I Wasn't There With You/
Why Didn't You Tell Me? (Cap)......Two ballads well done
Joe Marine—It Don't Mean a Thing/
A Gold Cadillac (Deeca).....Thing has a real fine beat
Dean Martin—Sway/
Money Burns a Hole in My Pocket (Cap).....Sway one of Martin's better tanes dido—some new ideas on group singing

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A Gold Cadillac (Decca).....Thing has a real fine beat
Dean Martin—Sway/
Money Burns a Hole in My Pocket (Cap).....Sway one of Martin's better tunes
Stewart (Rick) Rose—I Complained/
I Want You (RCA).........Rose really belts Complained
Cillian Roth—Eadie Was a Lady/
I'll Cry Tomorrow (Coral).....Eadie as she should be sung
Dinah Shore—Pakistan/
Three Coins in the Fountain (RCA). Pakistan is light and listenable

There's Summer Vacation/
Flucture Cavalles Trong factor of the Party Sandwood Associated Shaw — Wonderful Sandwood Shaw — Wonderf

Dick Contino—didnight in Paris/Solis, alia, Bella (Merc) Coronat Orchastra — Panus and Buch/

Rella. Bella (Merc)
Coronet Orchestra—Fenne and Buch/
Adrijs (MCM)
Couvests—Sh Boom/l Spohe Toe Soon
(Merc)
Vio Demone—Stopping Bunty/Den's Tale
Tour Lips Amoy (Merc)
Fentane Status—Happy Buys and Lonely
Hightel's 1 Bidn's Hore You (Dot)
Four Freshman—Please Remember/l'il Ba
Seeing You (Cap)
Boddy Grace—Fhat Ford Is Suesta
Then Smoothamt/Lafa's Bach in Youn
(Corol)

Seeing You (Cap)
Beddy Grose — What Word Is Investy.
Then Smootheart/Luda's Back in Youn
(Corol)
Roy Hamilton:—So Let There Be Lond
If I Loved You (Epia)
Illidagants — iterling, Je Pous dime
Banacaspi. Lill Mariana (Doon)
Pen Wes Hunt:—So Man/The Funny (Cap)
Burl Ives and Cordon Isahins ork—
Fels For Me Burling/Carry Jones (Doon)
Ben Light:—Coropia on My Mind/Doon in
the Heart of Tenns ("X")
Coy Lombardo— A Thousand and One
Rights/Hore Long Hat Is Bana (Doon)
Coy Lombardo— Fo: Filled De Huben!/
Bernando's Hideony (Doon)
Doloron Martel — Sontinented Polisi
Somoone Elas's Roose (RCA)
Cicolo Matkuntla —El Belicario/The One
Who Brobe My Bourt (Cap)

Cicelo Markansta-ell Releared/The One Pho Broke My Beard (Cap)
Johnny Meddox—Pag O' My Beard/
Feddy Bear Blass (Dot)
Al Martino—Cice Me Something to Coand the Vine/On and On (Cap)
McCaire Stature—Harmally Fedding/ Goodnaght, Smeathart, Coodingth (Corol)
Rum Morgan—The Coddin' Song/My
Protty Parahest (Doos)
Nish Nahls—Eight or Vrong/Marke
Today (More)
Flotcher Peck Trio—Fabelous Pigs/Sch
(Doos)

THE BEST IN PACKAGED GOODS

Les Elgart-Just One More
Dance (Columbia LP CL 6287)...
Meet Me Tonight in Dreamland, Cuddle Up a Little
Closer; I Don't Know Why; Darn That Dream; Dream;
I'll Be Seeing You; For Me and My Gal; I'll See You in
My Dreams; Goodnight, Sweetheart

Danny Kaye—Knock on Wood (Decca LP DL 5527)... Knock on Wood; Monahan, O Han; All About You; Tongue Twisters; I'm Late; C'Est Si Bon; End of Spring

Artie Shaw—Speak to Me of Love (Decca LP DL 5524)
It Could Happen to You; September Song; I'll Be
Steing You; All the Things You Are; They Can't Take
That Away from Me; These Foolish Things; That Old
Black Magic; In the Still of the Night

Kay Starr-The Hite of Kay Starr (Capitol LP H 415).
Wheel of Fortune; Comes A-Long A-Love; Three
Letters; Bonaparts's Retreat; I Waited a Little Too
Long; Kay's Lament; Half a Photograph; Fool, Fool,
Fool

Dan Terry—Teenage Dance Party
(Columbia LP CL 6288).

Teenager; Denim Blues; Saddle Shoe Scuffe; Sloppy
Joe; Jelly Bean; Seventeen; Goofin' Blues; Terry's
Tuna

Johnny has never sounded better on rec-ords than in this assemblage of continental songs. His taste, restraint, and natural feel-ing for a lyric makes listening to this a most pleasurable experience.

Though this package is not quite up to the level of the first Elgart LP, it's quite convincing proof to our ears that this band just has to happen. It has a distinct, uncluttered style and sound, plays with firmness and confidence, and selects tempos and tunes with dancers in mind. We have a hunch Les is in business to stay.

Though the album cover indicates at first Though the album cover indicates at first glance that the entire set is material from Danny's latest picture, only the first three listed are songs he sings in the film. End of Spring is a long ballet score from it played by Victor Young, the remaining three were added to fill. But we're more than content to take Danny just about any way we can get him. Knock and Twisters are especially good examples of his brash vitality and agile wit (and tongue).

A mood music set, with Artie staying pretty close to the melody line for the first chorus, backed by a large, strings enhanced orchestra, followed by readings of the lyries by Doris Dowling (Mrs. Shaw) and Robert Pastene. An occasional sampling of a time or two might prove diverting, but the sameness of the approach to each one just about prevents sustained interest throughout.

Eight reissues of some Starr hits. presume you are fairly well acquainted with them all. Needless to say, no matter what type or quality material is handed to Miss S., she just sings the heck out of it.

This is the band Columbia has high hopes for, and they may be well-founded, though the crew has a rough row to hoe with some ballroom operators we know if it is as unbashedly a swing band as this LP indicates. Tunes are all originals, written and arranged by Gene Roland, are played well and with pulse in a Luncefordian manner. Leader's trumpet is the weakest of the sole instruments to appear here.

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Gazz Reviews



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

Louis Armstrong

Louis Armstrong
Rating:
I Gotta Right to Sing the Blues;
Bain Street Blues; St. Louis
Blues; The Blues are Breedn';
Reckin Chelr; Where the Blues
were Bern in New Orleans; Blues
for Yesterday; Jack-Armstrong
Blues; Blues in the South; Beck
O'Town Blues; Pitry-Fity Blues;
Blues from 1938 and two from
1946). and the rest are small comte seasions from 1946-47. Some of
the later material is weak in content, but throughout there is the
rlory of Louis. The pianist on two
of the 1946 dates, by the way, is
that venerable New Orleans traditionalist, Leonard Feather. Jack
Tangarden also sings on three.
(Victor 12" LP LJM 1005)

Chet Baker

Chet Baker

tions from A to B. The two stars in the rating are for the stubborn signs of life and vitality exhibited by Sims, Shank, and the rhythm section (when allowed). Also salvageable are Montrose's Dust and the theme (though not the arrangement or all of the execution) of Freeman's The Wind. For the rest, I'll take Turk Murphy anytime instead of this. (Columbia 12" LP CL 549)

Bockhand; Ergo; Moonlight Becomes You; Head Line; A Dendy Line; Little Old Lady; Goodby; Pro Defunctions

comes You; Head Line; A Dendy Line; Little Old Ledy; Goodby; Pro Defunctus

Rating: ****

Eight arrangements and originals by 25-year-old Jack Montrose played by a Chet Baker ensemble With Chet are Montrose (tenor), Herb Geller, Bob Gordon, and the excellent rhythm section of Russ Freeman, Joe Mondragon, and Shelly Manne. The writing and the exceution are uniformly cool, clever, and bloodless (except for the rhythm section). Of chief interest is the device on three numbers of omitting the conventional rhythm section from the ensemble playing but leaving the drums as a kind of contrapuntal aid. That way the horns have to swing from the inside if they're to swing at all. The idea, which is also being tried elsewhere, has a number of interesting ramifications worth further exploration. As for this collection as a whole, however, to put it plainly—it lacks guta Baritonist Bob Gordon is a valuable find though. (Pacific Jasz PJLP-9)

Bley is unmistakeably a jaxxman to watch. With experience and maturity, he could become one of the major ones. His able accompanists on this date are Percy Heath and Al Levitt. (EmArcy 16006)

Jimmy Blythe

Pleasure Med; Tuxedo Stomp; Orientel Men; Some Do and Some Dan't; My Baby; Brown Skin Me-ma; Tack it Down; Endurance

Rating: ***

Rating: *****

A most enjoyable return to south side Chicago jazz of 1928 with Natty Dominque, Jimmy O'Bryant, Jimmy Blythe, possibly Stomp Evans and Bill Johnson, and the jumping washboard of Jimmy Bertrand. As Orrin Keepnews' notes say, "These men are never frenzied, but they can drive." Keepnews also sketches the historical context of this kind of unselfconscious south side jazz. Contrary to the envelope, there's an alto on all eight bands, not on just three (anybody know who for sure!) (Riverside RLP 1936)

Boogie Woogie, Vol. 2

Dearborn St. Breakdown; Polark Blues; Pet Mama Blues; Chimee Blues; Eastern Chimes Blues; Deep Morgan Blues; Mississippi Blues; Atlanta Rag

Rating: ***

Another in Riverside's valuable series on the pioneers of boogie woogie. Included in this set of rare 1929 recordings are Cow-Cow Davenport, Jabo Williams, Charlie Spand, Charles Avery, and Henry Brown. The notes contain a short history and analysis of the form of the art and whatever is known of the biographies of the five peripatetic authorities represented here. (Riverside RLP 1034)

PERSPECTIVES

By Ralph J. Gleason

One of the impressive musical surprises of the season was Artie Shaw's Gramercy 5 which played a two-week gig in San Francisco's Down Beat Club in May at a cool \$5,000

in the preasing of the second side which gives somewhat of a waver to Brookmeyer's horn on sustained notes in the two ballads, which are taken anyway at a hazardously funeral tempo (it's most noticeable in Skulark). In fairness to Storyville, however, this was reviewed on a Rek-O-Kut table that's quite sensitive to variations of this kind, and it may not be especially obvious on other sets. And some of the vibrato, of course, is endemic to the horn. A very good set all in all, and Jive at Five is one of the relaxed highlights of the year in the mainstream of jazz. (Storyville STLP 305)

Teddy Charles

Teddy Charles

Ster Eyes; Nobedy's Heart;
Reveletion; Lape-Gerome

Rating:

Mr. Brookmeyer again, this time doubling on piano. Teddy is on vibes, Teddy Kotick on bass, and Ed Shaughnessy, drums. It's a very inventive session with something newly absorbing on each band. Playing by everybody is first-rate with a lot of swinging, freely contrapuntal passages. Brookmeyer, who has been a professional pianist and likes to play it at sessions, shows a no-frills approach to the instrument. Though his pianistics aren't the subtlest or especially wide-ranged here, his piano swings—and hard. Lupe-Gerous (French for were-wolf—without the "e") is a particularly interesting Brookmeyer original with an angular Bartokian feel. On it Bob wails on piano and Shaughnessy (switching to timbales for a time) is just plain brilliant. Also effective are the spoken lyrics by Nancy Overton

it at sessions, shows a no-frills approach to the instrument. Though his pianistics aren't the subtlest or especially wide-ranged here, his piano swings—and hard. Lups-Gavous (French for werewolf—without the "e") is a particularly interesting Brookmeyer original with an angular Bartokian feel. On it Bob wails on piano and Shaughnessy (switching to timbales for a time) is just plain brilliant. Also effective are the spoken lyrics by Nancy Overton (formerly of the Heathertones) on the difficult, rarely-played Rodgers—Hart, Nobody's Heart. Dig Brookmeyer's sensitive obligato to the lyrics on this.

Recording of the vibes could have been better. This way, its (Turn to Page 18)

San Francisco's Down Beat Club in May at a cool \$5,000 per. To begin with, this group struck me as hitting the right blend between commercialism and musical standards. The draw in the club, since Shaw is no longer a teenagers' idol, was mostly customers in their 30s and up. The result was that they spent money. Surprising, too, was the fact that on the weekends, Shaw unexpectedly drew from the college set, and there can't be many of them around who have caught his various big bands.

Outstanding Virtue
The group has one outstanding virtue, which it shares with George Shearing quintet for one organization. The entire jaxx field—and jaxx is now a big business in the preasing of the second side which gives somewhat of a waver to Brookmeyer's horn on sustained notes in the two ballads, which are taken anyway at a hazardously funeral tempo (it's most noticeable in Skwlark). In fairness to Storyville, however, this was re-

sons why it is successful,
Pums Interesting
Joe Pums, the new cat on guitar, was a newcomer to the west coast but turned out to be a soloist of stature with a lot of interesting things to say.

I've Kluger sounded delightful with a small group, especially on some of the numbers where he and the leader traded four-bar solos.

some of the numbers where he and the leader traded four-bar solos.

Tommy Potter took several featured bass solos each night, and since they were presented intelligently, the audience liked them even though normally they would pay no attention to a bass solo. Hut to me, the outstanding thing about the group, apart from its organization, was the playing of Hank Jones and of Shaw himself.

Hank is one of the great neglected pianists of our time. He seems able to run the gamut from funk to flatted fifth without seeming entirely eclectic, and on operations when the 5 reduced itself to a trio featuring Hank, he sounded simply aparkling.

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lazz Reviews

ovartones tend to echo shrilly and clash with the somber sound of the valve trombone. The lack of any liner notes whatsoever is increaseable. A good way to lose customers while "saving" money. (Prestige PRLP 178)

Benny Carter

Can't We Be Friends; Symphony; With a Song in My Heart; Sorry; Flumingo; Blue Star; Beau-tiful Loca; I'B Be Around

Rating: ####

Eight big band sides, including strings, on which Benny gives a series of lessons on the art of thoughtful, lyrically logical improvisation. Also in full-length evidence is the wondrous Carter tone. Benny wrote the arrangements and conducted the hand.

Jasswise, however, I'd still rather hear him in small combos, but I welcome any Carter I can get. welcome any Cart (Norgran MGN-10)

Doc Evans

Roll on Mississippi; Mourain' Blues; Come Back, Sweet Papa; Mississippi Mud; Riverside Blues; Original Dixieland One-Step; King Porter Stomp; Whop

Rating: www

A well-recorded Dixieland session most notable for the front line feel and Doe's cleanly competent horn. His associates are not to him solo-wise, and the of the ponderous. (Some LP)

Flow Market Suitcase; Dippermouth; Volverine Blues; I Vish I Could Shimmy Like My Sister Kate; Squeese Me; Mushrut Ramble; Monday Date; Baim Street Blues; Coney Island Washboard; Koop A-Knockin'; Sweet Georgia Broom

Rating: ***

Rating: ****

A not-too-well-recorded (with regard to balance) concert at Carleton College, Northfield, Minn., in April of this year. The concert celebrated the 25th anniversary of the graduation from Carleton of Doc Evans (B.A. in Eaglish). His trio-mates are pianist John W. (Knocky) Parker, M. A. (chairman of the English department at Kentucky Wesleyan College); and on druma, washboard, and suitease, there is Dr. John (Jax) Lucas (Carleton professor of English). "Jax" is also a former Down Beat scribe and is author of Bacic Jazz on Long Plsy. Doc is just fine in his neoclassic way, but his accompanists are more heavily enthusiastic than helpful. (Knocky has sounded better; could it be the piano he was using here?). But this is worth hearing for the work of alumnus Evans; too bad he didn't have a less academic rhythm section. And why isn't there a separate band for each number? (Soma 12" LP MG-1201)

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FOR PREE CATALOG-78-EP-LP

Stan Getz

Love and the Westher; Sprin Is Here; Pet Luck; Willow Wes for Me; Crumy Rhythm; The Ness ness of You Rating: ******

One of the most distinguished jass chamber music collections of the year. Stan is joined by Bob Brookmeyer and a wonderful rhythm section of Teddy Kotick, Frank Isola, and Johnny Williams (rapidly becoming one of the major young pianists). The quality and quantity of easeful invention on these sides is exceptional. Brookmeyer did the arranging and wrote the original. These are among Bob's best records so far, and the same can be said of Gets. I recommend the candid, perceptive easay on Gets by Norman Granz in the notes. The future is now up to Stan—he is young enough to evolve as a person and if he can do that, his already high stature as a musician can grow to heights not even he quite realises.

stature as a musician can grow to stature as a musician can grow to heights not even he quite realises. My one gratuitous regret about Brookmeyer is that so creative a musician is presently being ex-pended in the rocking chair exer-cises of the Mulligan quartet. (Norgran 12" LP MGN-1000)

Terry Gibbs — Jackie Paris
***** That Faller MacKeller
**** Fabulous Figs

MacKellor is an instrumental, a Gibbs original that swings vigorously with the aid of Terry Pollard (vibes), Chick Cicchini
(drums), and Kenny O'Brien
(bass). On Figs, Terry heads a big
band and Jackie Paris sings a less
than mediocre anthology of allitband and Jackie Paris sings a less than mediocre anthology of allit-erative nonsense. Jackie is so fine a singer it's a shame to waste him on material like this. (Brunawich 80243)

Benny Goodman

Between the Devil and the Deep Blue Sea; East of the Sun; Under a Blanket of Blue; Undecided; I'll Never Be the Same; I've Got a Feeling I'm Felling; How Am I to Know?; Four or Five Times; Bye Bye Blues Rating: Wrk

Rating: ****

The result of three dates in 1952, these sextet sides include Terry Gibbs, Teddy Wilson, Mundell Lowe, Sid Weiss, Terry Snyder, Don Lamond, Lou Stein, Allen Hanlon, and Eddie Safranski. Everybody plays well and cleanly, but they just never take off, though they come close at times. Compare these, however, with the earlier Goodman sextets (Columbia GL 500). If the earlier ones didn't exist as criteria, these would sound more impressive perhaps, (but by contrast, these are rather thin. Four or Five Times has one of those rare and quite pleasant Goodman rhythm vocals. (Columbia 12" LP CL 552) Rating: ###

Urbie Green *** Skylark

Urbie's septet includes Doug Mettome (baritone horn and



trumpet), John Murtagh (tenor), Jimmy Lyon (piano), Dante Martucci (bass), Jimmy Campbell (drums), and this was the last date of the late Sam Staff (baritone say.) Skylark is another extended example of the warm and renewingly fresh conception of Green. Dansere is a rather innocuous Latin-American bit, livened by Urbie and Sam Staff with a tenor contribution by Murtagh. (Blue Note 1627)

Cripple Clarence Lofton More Motion; Sweet Tooth; Sixes and Sevens; Clarence's Blues; Lofty Blues; House Rent Struggle; Juice Joint; Salty Woman Blues Rating: ***

Rating:

A "lost recording date," discovered recently when Riverside bought the catalog of the Circle Record company. Originally cut in 1939 for Dan Qualey's Solo Art label, these were never issued. Same thing happened with the "lost" Jimmy Yanceys (Doom Bead, April 7). This collection is highly attimulating of its kind but let's face it, it's limited. But if you want some authentic honkytonk and boogie-woogie piano, this is the real thing. (Riverside RLP 1037)

Teo Macero

Teo; I'll Remember April; How Low the Earth; Mitsi; Yesterdays; Explorations Rating: ***

Teo Macero is a Julliard graduate who is primarily interested in composition, but also blows alto and tenor. This collection offers glimpess of what may happen when Teo evolves beyond his present procesuration with table interest. when Teo evolves beyond his present preoccupation with technique as a means in itself rather than as an aid to communication. He indicates his version of some of the jazz possibilities of polytonality, atonality, free rhythmic patterns, and other predominantly classical devices. Teo's excellent associates here are Ed Shaughnessy, bassists Charlie Mingus and Lou Labella, and accordionist Lanny DiJay

Charlie Mingus and Lou Labella, and accordionist Lanny DiJay (whose arrangement of Yesterdays is uniquely effective).

All play here better than Teo because, I expect, all have deeper roots in actual jazz experience than he. (That's also why the compositions in the Shelly Manne set reviewed below are more successful than his.) Teo could use a few swinging jazz gigs before "liberating" the art further. There may still be a few things about presently existing freedom and flowing form he doesn't know yet. But congratulations are due Debut Records for giving Teo and us a chance to hear how these initial attempts sound. (Debus DLP-6)

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Shelly Manne, Vol. 2 Dimension in Thirds; Shapes, Motion, Colors; Alternation; Di-sertimento for Brass and Rhythm; Lullaby; Etude de Concert

Rating: ****

Rating: *****
One of the most important LPs of the year. Bob Cooper, Jimmy Giuffre, Bill Holman, Jack Montrose, Marty Paitch, and Shorty Rogers have each contributed an original exploring the possibilities of brass sounds in the context of extended form in Jazz. Recorded in Hollywood in December, 1953, and March, 1954, the musicians included Ollie Mitchell, Don Fagerquist, Shorty Rogers, Bob Enevoldeen, Paul Sarmento, Russ Freeman, Marty Paitch, Joe Mondragon, and Shelly Manne. Each composer, moreover, has written a brief but clear exposition of his work in the moreover, has written a brief but clear exposition of his work in the notes. The important thing at the moment is not to fix firm value judgments on the worth of each work nor to argue aimlessly about whether this is "jazz" or not. Here are some of the directions in which jazz will inevitably evolve and these are unusually absorbing beginnings. Everyone concerned with this LP, including engineer John Palladino and supervisor Lester Koenig, deserves full praise. The notes, by the way, are the most articulately valuable of the year—because they were written by the musicians directly involved in the session. (Contemporary LP C2511)

Jimmy Raney

Jimmy Raney
Invention; Jumping for Jane;
Indian Summer; Darn That Dream
Rating: ****

A Leonard Feather date, cut
in Sweden during his Jazz Club
U.S.A. tour earlier this year. The
personnel includes Jimmy, Gosta
Theselius (tenor), Sonny Clark,
Simon Brehm, Elaine Leighton,
Red Mitchell, Putte Wickman
(clarinet) and Bengt Halberg.
There are many pleasant moments
with especially rewarding playing
by Halberg, Raney, and the tasteful rhythm sections. Theselius and
Wickman are competent but not
distinctive. Best mood achieved is
on the last two sides, on which
Halberg is in the company of Raney, Wickman, Mitchell, and Leighton. First two are well enough
played, particularly by Raney, but
nothing much happens and they
lower the rating. Again there are
no liner notes. (Prestige PRLP

Shorty Rogers

Jump For Me; Topey; It's Sand, Men; Besie Eyes; Doggin' Around; Doson For Double; Over and Out; H & J; Tape Miller; Tichletos; Swingin' the Blues: Walk, Don't

Rating: ***

Raing: AAAA

Shorty Courts the Count in a swinging tribute that makes this one of the big band events of 1954. Without losing their own identity, Shorty and his troupe of top west coast instrumentalists (plus Zoot Sims) move through nine tunes associated with the Basie band and three Rogers originals in the Basie idiom. Arrangements, section work rhythm section and solos are all unpretentiously delightful and unfrantically exciting. Giuffre's brief clarinet solos indicate he should be featured more often on that instrument (though not so close to the mike). Also, though this is Shorty's date, it would have been good to hear at least some solo work by Harry Edison, who was in the section.

Ralph Gleason's notes give full personnel and identify each solo. Recording is excellent. It's interesting to note the increasingly admitted indebtedness of modern jazzmen to the Basie ethos as a whole as well as to Lester Young in particular. Everyone connected with this has reason to feel proud. Only reason for the absence of the fifth star is that it goes to Basie, because he made this possible. (Victor 12" LP LJM-1004)

Pee Wee Russell

We're in the Money; Gabriel Found His Horn; Missy; Sweet and Slow; Lulu's Back in Town; Sugar Rating: ***

Rating: *****
At last, one of the great individualists in jazz history has been properly recorded. Through the years the generally misinterpreted Pee Wee has had an inventiveness of conception that at its best is excitingly original and has made important contributions to the mainstream of jazz. His accompanists here are Vic Dickenson, Doc Cheatham (one of the most underrated trumpet players in the last quarter century of jazz). underrated trumpet players in the last quarter century of jazz), bassist John Field, Buzzy Drootin, and George Wein in his best piane work on records so far.

The clean, functional, swinging arrangements are by Dick Cary.
On Sweet, and to some extent, Lulu, Dick apparently had the feel (Turn to Page 20)

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"Art Tatum is the greatest jazz exponent of the piano in the world that we have today. I've heard Art ever since I began playing piano, and I've always felt that he is the essence of perfections. tion. I don't know of any piano player today, especially the so-called modern ones, whose playing isn't in some way derived from the things that Tatum has already played. I think he's the ... Nat (King) Cole

"I tell everybody that it is my frank opinion that Art Tatum is, and probably always will be, the greatest jazz solo pianist around today. Tatum's technique is so satisfactory within itself that he can do as a soloist what it takes most other pianists to do with a rhythm section.' ... George Shearing

"I've always thought Art Tatum was the greatest, and I still think so today." ... Nat Pierce ... Nat Pierce

"Art Tatum is the greatest solo jazz pianist around. He does by himself what most other pianists need a rhythm section to do. I'm very happy that he's finally been recorded under circumstances that present him at his best."

... Billy Taylor

"My good friend Art Tatum has always been my favorite pianist. He has a world of technique, good taste, rhythm, and a fine individual style."
... Frankie Carle

"Tatum is an inspiration to any pianist."

... Jean Stacy

"It is possible in every instrumental category of jazz to have an argument as to who is the current and all-time great in the field. However, among pianists there is only one possibility—Art Tatum. Any discussion as to the merits of pianists must start with his name and then, after a respectful pause, arguments are in order as to the next best in line. Art always has been, and always will be the greatest."

... Andre Previn

"Moments of musical greatness are ofttimes rare to the listener, and even more so to the performer. It takes a great listener to discern them, and an even greater performer to bring them into the realm of musical reality. I know of only one man capable of making these mo-ments an almost everyday occurrence instead of a rarity. Known to his listeners as Art Tatum, a rarity. Known to his listeners as Art Tatum, I know this man only as a personification. The epitome of musical greatness."

... Oscar Peterson

"You can't go beyond Tatum. He's a genius.
Period!!" ... Erroll Garner

"To me, Art Tatum is 'Mr. Piano.' There's none greater." Count Basic

"Down through the ages, in some form of the arts (sometimes many), a perfect creator who seems to have been made specifically for his seems to have been made specincary for his means of expression, analysis of whom is completely frustrating, comes into the world and reveals new, reafirms old truths. Art Tatum is one of these. I am grateful to belong to his time and to have the opportunity to listen."

...John Lewis

"There is a small group of performers for whom one reserves an unqualified admiration, and in this exclusive company the name of Art Tatum has always stood for the highest artistic excellence." ... Mel Powell

"I deem this a real thrill to have the opportunity to voice my opinion of a great artist who is definitely my buddy over a period of years—Tatum. A pianist par excellence, a master with both hands."

... Earl "Fatha" Hines

"Certainly there can be no argument concerning the greatness of Art Tatum. He has demonstrated his unique ability through the continually chang-ing aspects of music during the last twenty years. Personally, I have been an avid fan of Art's for only a year, but during that time I have had a chance to hear enough of him to place him on my list of all-time favorite pi-... Russ Freeman

"Let's hope that we and our audience stay sufficiently mature musically so that we can appreciate fully this zestful bit, because Art Tatum is the creamiest."
... Duke Ellington

"Harmonically, rhythmically, melodically — the music of Art Tatum continues to influence the structure of present day jazz more than that of any other single artist. Certainly his mastery of piano technique remains unparalleled. It is my sincere hope that this comprehensive anthology of Tatum's music will win for him the recognition and acclaim from the general public he has long received from his fellow musicians." ... Dave Brubeck

"Art Tatum is not only a genius, he is a rare genius. Among his superb qualities as a pianist, most outstanding, I believe, is the ability to temper mastery of his medium with great love and respect for the instrument. That is why he is always an inspiration to me." ... Freddie Slack

"It really is hard to put into words just how great George thinks Art Tatum is, but I've asked him to express in his own words his feelings about Art." (Mrs. George Wallington) . . "A true genius. His influence is monumental. He is one of the real giants of jazz."
. . . . George Wallington

"Along with everyone else, I consider Tatum the greatest. He's away above everybody and I think that, either directly or indirectly, he probably taught all the piano players who are doing well today to play. He was one of the first people I listened to in England; he inspired me then, and still does."

Marian McPartland

"Art Tatum is one of the few geniuses who has become a legend in his own time. He has always been my favorite phenomenon. I don't think in the next thousand years a natural player of his stature will come along."

... Joe Bushkin

"There's nobody in jazz who even remotely has the keyboard facility of Art Tatum, and only a very small handful of classical players."

... Teddy Wilson

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MIGHTY LAK A ROSE LOVE FOR SALE WRAP YOUR TROUBLES IN DREAMS YOU TOOK ADVANTAGE OF ME ISN'T THIS A LOVELY DAY STOMPIN' AT THE SAVOY MY LAST AFFAIR LOUISE

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Reviews

(Jumped from Page 18)
of the old Fats Waller versions in mind. Only mistake is the Al Bandini vocal on Gabriel. Recording is good. There's one color block too many on the cover, ruining thereby the effect of a fine picture of Pee Wee. I hope this set will finally bring Pee Wee at least some of the credit long due him. (Stery-ville LP 303)

Horace Silver

Hose About You; I Remember You; Silverware; Message From Kenyu; Opus de Funk; Nothing But the Soul; Buhaina; Day in,

Bating: #####

Rating: ******
One of the most consistently energizing of the younger pianists, vigorously backed by Percy Heath and Art Blakey. Also included are the Blakey drum solo and the Blakey-Sabu duet previously starred (Down Beat. May 19). It pains may flinty, New England soul to give another five-star rating this month, but Mr. Silver cannot be denied. I assure you that five-star ratings are pried from me only after fierce struggling, but there is simply an unusual quantity of better-than-good original jazz being issued these days. (Blue Note BLP 5034)

The Great Blues Singers

St. Louis Blues; Jell House Blues; I'm So Glad; Soon This Morning; Don't Fish in My Sea; Tranbled in Mind Blues; Caraless

Rating: ####

Rating: *****
Riverside has collected for the first time on the same LP sides by Bessie Smith (part of the 1929 soundtrack to the St. Louis Blues film), Ma Rainey (1928), Ida Cox (1929), and the Chippie Hill Circle sides (1946). Only reason this doesn't get a five rating is that even taking the age of the recording into account, the Bessie and Rainey sides sound bad on any equipment. But for collectors who don't have these, this is a valuable set. (Riverside RLP 1032)

Johnny Smith *** My One and Only La

Both sides were recorded in May of this year, and both were made in answer to many requests from radio listeners. Love was originally used by Jazzbo Collins as background on WNEW and Johnny's version of Lullaby is frequently heard behind Bob Garrity on the Birdland show on WABC. The depublisher is a charmbeard behind Bob Garrity on Birdland show on WABC. The double-track Lullaby is a charming conception with a graceful stateliness in its mild resemblance to a Bach two-part invention. Love to more in Johnny's usual expansively romantic vein, but it's very soothing except for a rather abrupt ending. Arnold Fishkin is on base on Love. (Reyal Reast 589)

Muggsy Spanier Everybody Lovas My Baby; Why Can't It Be Poor Little Me?; Bud-dy's Hebits; Chicago Blues; Mobile Blues; Steady Roll Blues; Roally a Pain; Hot Mittens

Reting: ***

The 18-year-old Maggsy romps through a 1924 session with his Bucktown Five—Guy Carey (trombene), Volly De Faut (clarinet), Mel Stitzel (piano), Marvin Saxbe (banjo), and on the first two, the added tuba of Joe Gish. Muggsy punches his driving way through the set and his admirers should find this not only historically interesting but musically valid, too. Volly De Faut (Volly stands for Voltaire, by the way) was a better than average clarinatist who blows convincingly on these sides. The rest of the pursuanel, let us say, was adequate. Interesting easay on the back concerning the lines of influence in jazz in Chicago in the early 20s. It points out, for one thing, that Muggsy took his jazz straight—from the Oliver band, not from the New Orleans Rhythm Kings as did the Austin High Gang at first. (Riverside RLP 1835)

mny Stitt s from Hee

This is quite likely the best of Sonny Stitt yet on records. It was taken off a Symphony Sid (remember him?) broadcast from Boston's Hi-Hat, and Sonny fortunately didn't know it was being recorded. In place, then, of Sonny's usual studio freeze, there is a rockingly relaxed Stitt, unrestricted by three-minute time limits or recording directors. As Shirley Hoskins notes, Sonny prefers up tempos and he even makes Blue and Sentimental, though taken at a slow four, sound fairly fast. (I'd better not try to explain that; it'll be clearer in the listening).

On the other three, Sonny wails with happy conviction in as rhy-thmicelly a voiting a solo perform.

On the other three, Sonny wails with happy conviction in as rhythmically exciting a solo performance as has been recorded in some time. His unlisted associates are drummer Marquis Foster (formerly with George Shearing); bassist Bernie Griggs, Jr. (formerly with Dizzy Gillespie); and pianist Dean Earl (formerly with Dean Earl). They provide a steady foundation for Sonny's gamboling. While Sonny's conception is not alway of surpassing inventiveness,

while Sonny's conception is not alway of surpassing inventiveness, it is better here than on any other of his records that I know, and his beat carries you through the melodically frayed spots so fast you're not too conscious of having seen some of the scenery before. For a club pickup off the sir, the recording is pretty good. But who's the engineer trying to kid by raising the gain on the crowd noise at the end of each number? We don't have to be convinced that the club does good business. It is nice to see the Hi-Hat finally get a record plug since all the other Boston jazz rooms have already been turned into informal recording sites. (Roost RLP 418)

Charlie Ventura

Blues for Two; Somebody Loss: Me; Cresy Rhythm; All the Things You Are; Limehouse Blues; Blue Prolude; Ain't Misbehesin'; Girl of My Dresma

My Dreams

Rating: ***

Charlie is backed by Gene Kutch (piano), Chick Cicchini (drums), and Ace Tesone (bass). The notes describe his work here as "skill-ful," "provocative," and "extremely creative." I can find evidence of none of these. Ventura is a professional all right, but I remain amazed at whatever reputation as he has as a significant jazzman. Every once in a while he blows a few bars in taste and with reasonably good conception, but he insonably good conception, but he in-variably soon lapses into a striking lack of tonal as well as conceptual integration. (Nergran LP MG N-8)

Ben Webster

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I Hear Music/Laird Baird/Elm/Cosmic
Rays/Now's The Time/I Remember You/
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Open Be Funk/Day in Day Out/ I'll
mamber You/How About You/Silvers
linksins (A. Biskey, Sabe, all de
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believe, and it's long past time. Ben's aides include Benny Carter, Harry Edison, Oscar Peterson, Ray Brown, Herb Ellis, Alvin Stoller, Barney Kessel, and J. C. Heard. Ben can wail with Dostoievskyan Ben can wail with Dostoievskyan fury at up tempos, and the tenderness of his ballad conception is could be very few. (Here he even makes the usually mawkish horans Boy take on strength). Then there is the bigger-than-life-size Webster tone. This man, in short, is a volcano—even at rest. As this collection roaringly indicates, here is one of the giants of jazz. (Norgran 12" LP MGN—1001)

Will Rossiter, Music Publisher, 87, Dies

Chicago — Will Rossiter, 87, music publisher and composer, died June 10. He wrote I'd Love to Live in Loveland, which sold more than 2 million copies of sheet music. He wrote more than 500 other bellads, either under his own name or his pen name of W. R. Williams.

In addition, he published more

In addition, he published more than 2,000 tunes and was active in his publishing business up to a few weeks before his death.

The first two Ribble sides for BBS are Laughing Man and Bolom Mambo, a Ribble original.

Trumpeter Ribble On **BBS Record Series**

New York—Ben Ribble, 10 years with MCA, has signed with BBs records for a series of discs to be done "in the old Benny Goodman didom," according to the company. Trumpeter Ribble was featured with Claude Thornhill and doubled on trumpet and vocals with An Mooney and Boyd Raeburn.

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14, 1954

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The Blindfold Test

b, 10 years with BBs lines to be Goodman College Dixie, Sinatra, **CallsBopUncomfortable**

Though her roots are planted in new business and entertainment merally, rather than specifically music, Eartha Kitt has made by greatest success since she bea singer.

she has such excep deal sensitivity as a person that my reaction by her to any artistic formance is bound to produce a provocative and unusual inter-

This proved to be the case when metha, during her last visit to hw York, took a Blindfold Test. In accordance with tradition, she are shout the records played for her, either before or during the

Ble Pitageraid, I Wished on the Moon (Decca), With Gordon Joskins Chorn & Ork.

Joshles Cheres & Ork.

Lovely. Beautiful. It's very selm you find someone like Ella to can aing every type of thing ally well. She has followed all fashions and trends in munic. But people pattern themselves are one style and maintain it; maintains herself and envelops everything life has to offer a teach particular period. This is a beautiful piece of music.

While I was in Europe, I remainer hearing some things that the trend on the complete of the complet



Eartha Kin

from Ella Fitzgerald, I'd give this

from Ella Fitzgerald. I'd give this five stars.

2. Eddie Fisher. My Friend (Victor).

Well. I adore Eddie Fisher, and I do like this song, but . . . I hate organs. I think that playing up the religious angle can sometimes get a little out of hand. This is a difficult record for me to talk about because I have my own opinions as to where religion belongs. When you start dealing with popular music and religion together, it gives me a little feeling inside, a feeling of unhappiness, that something is not being done correctly. So I'd rather not comment about this record. this record.

3. The Pueste, Taxada Junction (Victor).
That's not Peres Prado, is it? I

always did like mambo and rhumba music. Particularly when you listen to it in America. It has a wonderful intermarriage of the different cults. The African, the Spanish, the American—it's like one great nationality of people, all together.

When I was a little girl, I lived in a Spanish neighborhood, and I had a wonderful feeling of the different kinds of people living together.

And being in New York, and in the center of everything, it was interesting to me.

I like anthropology, and I like to keep up with the various anthropological backgrounds of people. The material here represents an unusual blend, to—Tuzedo Junction done in this style. I'd give this four stars.

4. Disch Shere. Pesisten (Victor).

Dinch Shore. Pohiston (Victor). Well .. I guess I'd like to pack off to Pakistan myself! I don't feel anything. The singer is pretty good, but the words don't mean anything, and the music doesn't come off. It's just one of those records. It serves a purpose, but what purpose it is I haven't figured out yet. Let's give it one star for serving a purpose.

S. Herry Belefonto, The Fox (Vic-

that's a very cute record—and Harry Belafonte is a cute fellow himself. But I don't think the words are very clear, do you? Very often a record can have too much accompaniment. There's a bit too

accompaniment. There's a bit too much going on, and somewhere along the way I lost the words. But give it four star 6. Sten Gets. For Lock (Norgens). Arr. Johany Mendel.

Who was that? It's not whatshisname, Chet...no...You know. there's always an uncomfortable feeling when I listen to modern jazz. The American people have created modern jazz out of a world of nervousness, confusion—and when I listen to modern jazz, I, too, become very confused. a world of nervousness, confusion—and when I listen to modern jazz, 1, too, become very confused, emotionally, and I want to get away from it.

I don't like to be reminded that

FEATHER'S NEST

By Leonard Feather

Let's Play 20 Questions

1. Now that the business of marketing jazz records has been taken up by everybody and his brother Sam, don't you find it impossible to hear everything that's going on?

2. A few years ago many of usewere complaining about the lack of interest in jazz displayed by the major companies. Now that there's more stuff coming out than most customers can possibly absorb, do you sometimes wish we'd all kept our fool mouths price and the stuff coming out that most customers can possibly that you really want, do you tend absorb, do you sometimes wish we'd all kept our fool mouths price range? There were that many 78.

masorb, do you sometimes wish we'd all kept our fool mouths shut?

3. Or do you feel it's a good thing for so much of the jazz talent to have a chance to get on records, even if half the discs are so poorly distributed that you can't get to hear them?

4. According to my latest uncientific survey, if all the jazz discs released in any given week were laid (and played) end to end, without allowing for television, telephones, and other interruptions (and including such marginal jazz items as certain rhythm and blues records and semipop singers), the total elapsed time is 11 hours, 48 minutes, assuming you only listen to each record once. So how many hours a week do you spend listening to records?

5. How much money do you in
10. Like for instance who?

11. Can you see any valid reason for buying an album or two of three EP discs when it also can

we are all in such an unstable state. So it's dangerous for me to comment here; I might be very unjust. It just makes me nervous. But this particular piece is a little leas confusing than others I've heard.

heard.

Now when I listen to Respighi, for instance, this gives me a feeling of comfort. I feel that my life is really worth while; I can take my mind off my own troubles . . . I can't rate this.

I can't rate this.

7. Peggy Lee. Johnsy Geifer (Becca).

This is a wonderful record . . .

Peggy Lee. This is one of the most
excellent pieces of music that has
been written in the past 10 years.

It gives me the feeling that everybody, I think, likes to have—a feeling of being loved, and wanting to
be loved, and loving. I love a guitar
in the first place, and I love violins. Five stars. in the first plac-line. Five stars.

8. Jezz et Steryville, Jezz Me Blee (Steryville). Sidney Becket, Vic Dickesses, Buzzy Breetis, George Weis, Jimmy Woode.
This sounds like one of those wonderful combinations of Bix Beiderbecke and Jackie Teagarden and everybody else; but it isn't, is it?

I love this kind of music, be-

I love this kind of music, because I've always been very curious about the kind of life they had back in the 1920s. It's like looking at a painting of the old masters, and saying this must have been a great life.

This makes me think, were they really living it up in the 1920s, were they really happy? Because this kind of happy music sounds as if nobody cares about anything except living, and there's a great comparison between that day and today because the music is so different.

ferent.
Maybe this is why the French
and Scandinavian people, who are
so mad about jazz today, really
go in for the old-time New Orleans jazz. Maybe they haven't had
time enough to catch on to the
modern music. I love this. I
give it five stars.

9. Fresh Sinetre. A feegy Boy (Cepitel).

1 love Frank Sinatra. I'd give it 10 stars! Frank Sinatra speaks for himself—there are no words to describe him. He's a perfectionist, and he's great, and this is a wonderful record.

Aftertheaghts by Eerthe
One thing that's vastly wrong with the music business today is that everyone underestimates what the public really wants. They seem to think that what sold back in 1920 is going to sell today. The music world should advance, although we can get wonderful ideas from the music that was written years ago.

We should let nature take its course instead of trying to run

cause of their geographical situation?

10. Like for instance who?

11. Can you see any valid reason for buying an album or two of three EP discs when it also can be had on a single LP?

12. Do you prefer records made at public performances — with built-in excitement, intrusive applause, and bad balance—to a well-recorded item made in a good recording studio solely for the purpose of being sold on a phonograph record? (Boy, what a loaded question that is!)

13. Do you care about whether or not you already have in your collection another version of the same tune or on the other hand, do you go out specifically to build a collection of versions of one number?

14. What's the top number of

a collection of versions of ose number?

14. What's the top number of versions you own of any one tune?

15. Again assuming you're not near a big city, to what extent does a local disc jockey enable you to hear what's going on in jaxa

disca?

16. Do you often wish that more accurate and complete personnel data were given on EP and LP liners and labels? If so, which companies could do a better job?

17. Would you tend to buy a jazz record if it's listed as a hi-according or do you buy only for

17. Would you tend to buy a jazz record if it's listed as a hi-flat recording or do you buy only for the caliber of the music played?

18. Do you concern yourself mainly with (A) New Orleans, ragtime, traditional, Dixieland, etc., or (B) modern, progressive, bop, cool jazz, etc., or (C) are you catholic enough in your taste to blend the A's with the B's?

19. Did you ever figure out how much you'll have spent on records by 1964 if you continue at your present rate?

20. Did you ever have a feeling that you wanted to stop?
(Pardon me; I have no intention of appearing nosey — just inquisitive about the facts, ma'am. If you're interested in satisfying my curiosity, drop me a line at Down Beat's New York office, 122 E.

42nd street. This is no poll—merely an internal subcommittee investigation.)

SLINGERLAND RADIO KINGS Set the pace with BOB VARNEY With TOMMY DORSEY "Slingerland Radio Kings are the greatest," Sob says, "they have that solid tone that you can't get out of any other drum. I've been using them for over 12 years and

I'm really satisfied."

The SOLID snare drum shell is a Slingorland auclusive feeture. Strongest, most durable, and roundest shell made, Improves tone production.

Send for FREE Catalogue today

Photos of your favorite Slingerland drummer are available at 10c each. Send coin or money order.

Bob, like 4 out of 5 top drummers, buys Slingerland Radio Kings because they are the finest drums money can

> SLINGERLAND DRUM CO 1323 BELDEN AVE., CHICAGO 14. ILL.

stal, he dise, on ILLI

AHM

BUTI BICKS

Bill. grete 2 CLAU former!

BEN TUAL): diam, s piano, dos vos ART

Combo Directory

guitar. Comedy, magic, and done music. THE CONLEYS (MUTUAL): 3; Two girk and a boy with plane doubling on vibus

not a boywith plane deaking on vibenpilly CONLONS RESTRUMAIRES: Leaderpresent of this vessel group of five is judcalled (heaks self). The filtythmaliyes
ment for Cerel, Vision, and Capital and
have appeared on such radio-TV shows as
the Bing Cready show and the Bed Repushow. Movie work includes numerous WaltBang shows may fall-length features.
Combon also has arranged and written the
no Capacia for the fast them years and
has done showed work for Billy May. He
movemity is on the Millson Barie show, in
addition to delay the music and arrangement for the own Botty Crabb file.
Additum: Just Cambon, 5823/j N. Alfred
Ava. Lee Annales 48.

THEI CONTINENTALS (BAG): Accordion
and plane. Vocals.

THE CONTINENTALS (HAG) according planes of contact and planes of contact and planes of the second planes and the contact and t

mity playing extended engagement and playing extended engagement and playing the playing playi

ight clubs.
JEFF CRAIG (MAC): urgunlat four
roors with the Hilton Hotel chain.
JOHNNY CRIDER DUO (MAC): A boyation playing pions, guiter, have,

stertain.

CEORGE CRISTON'S PEP TONES (CAC):
seeder Criston on trumpet, doubling been
ed selecte; comedy drummer doubling as

in classes; comenty dramaner doubling and selection and planets; the property of LLT (GALI): FRANK (FLOORISOW) CILLT (GALI): Comment of the planets of the p EDDIT DANIELS (MITUAL): Organ and

IDDII DANIELS INICITALLE I vogan tocoale with imperonations.

DANII THIO (CAC): Instruments group

DANII THIO (CAC): Instruments group

contesting of plane, here and drum, and

sing a great deal of Birhing offects.

DARDARPLIE (ABC): Starging picanies

nevently playing Shumen Hotel, Change.

JACKIE DAVIS TRIO (ABC): Jame opening

mit, Featured of the Bus Note. Presently

JOSEPHINE DAVIS (ABC): Singing plan-currently at Benson's Clab, Houston, MILES DAVIS (SAC): S; Prestige. Cool,

TINY DAVIS SEXTET (ABC): 6: Insulate ABC) and the sexten (ABC): 6: Insulate ABC) and the sexten of t

hely the BILL DAVIS TRIO (SAC); Okah. The BILL DAVIS TRIO (SAC); Okah. The BILL BAVE FUO (Sac); Okah. The BILL BAVE FUO (Sac); Okah. BUDDY DAVIE COMPANY of the BUDDY DAVIE COMPANY OF THE SAC OF THE

and messales.

JACK DENETTE TRIO (GAC): Instru-nated group with a finite for comody.

MANUEL DE SILVA (ABC): Singing pi-mint currently playing an extended on-position of the complete of the con-bilities. Minimum (In-

genium at the fabriton remained. Sinanceia.

Bilai Deviloji TRi(i (BUITUAL): Lett
f rhythin with a benge drem added. Also
sais and comedy.

BICK AND BORAINE (HAC): Hammond
gens and combo drams. Vessis.

DICKEYS AND BUITS (HAC): Outstandgen dee. Plane and string has, strending
doe. Plane and string has, strending

FLOYD DIXON (SAC): 5; Blune and vo-le; Aladdin. Operator 210 in the top

filer.

DIZZY SIZZIZES THIO (CAC): Nevelty
to using dresse, sax, and eccordice. Fecstree tany consoly and contenses.

FATS DOMINO (SAC): 5; Bless and re-

Imperial. HE DO-RE-ME TRIO (GAC): Vocal In-scotal group recording for the Coral

UBLE DATERS (FA): 5; Three boys two girls; instrumental and vossl; manie and comedy meterial.

DOUBLE DATESS (FA): 5: Three boys and two gives; instruments and vessit issues muste and occasion meterial.

DOZIER BOYS (ABC): 5: Instrumental meterials of the property of the property of the principle of the

JOE DRAG TRIO (PA): 8; Instrumental d vessi; comedy; special material.
THE DUCHESS & TOMMY (MAC); Or-

DAVE DUDLEY TRIO (CAC): CAW unit

DAVE DUBLEY THIO (CAC): CAV suits header Dealey on guiter. Novelities and seals. Featured on WLS, Caleage.

BOUG DUKE THIO (ABC): just: bake embles on plane suit organ. Featured at theory House, N.Y.

BIO-TONIS (JKA): 2: men and woman; missi assessible, plane tap dancing.

FORM DYGON AND HE. CHIPS (NU. VILL): This is one of the most unusual state of the most unusual state of the most unusual state. The control of the contr

e oredit.

ANN EDWARDS TRIO (MAC): Two boys
and a girl, asserdion doubling plane, drums
and string boss. Fast suggestments include
the Black Orchid, Chicago; Duluth Hotel.
belieth; Bittle Hotel, N.Y.; Congress Botal,

COEY BEGLESTON QUARTET (CAC): 4

JIMMY ELLTN QUARTET (MAC): Trum-

orman Batter Voluntaria (Macy) received to co., sox, base, plane. Good tampes for media. Consedy and entertailement. CENE ELSNIE (MAC): Versatile planels; ongs in French and English; corrently Fish torita. Les House, Weshington, DC. JACK EVERETTE (MAC): Sophisticated

JAME BYSELS IN MANNE (FA): 2; boy and girl dues; instrumental and vocal; comedy; consider dues; instrumental and vocal; comedy; consider dues; instrumental and vocal; comedy; FEATBER (ARC): Organize with the come of the complements; has played Pish hotels; Brown Derby, Waterlee, Icum; Russell hotels; Brown Derby, Waterlee, Icum; Resell hotels; Call (17, Ma, ctr. MERRIE FIELDS (ARC): 6; jum; Gorel. On tour.

MERRIE FIELDS (ABC): 6: jum; Corol. On tear.

Al. FISHER (ABC): Personality planiet currently Maxime's, Chicago.

FIVE MLAZES (ABC): 5; Instrumental; United. Ban, two guitats, drums, and tenser makes up-anales, those recent second are Mary to and My Mar's on the Side of My Mond.

Head.

TIVE ESQUIRES (MAC): Five youthful entertainers playing plane, here, drums, trombous and anotherine deathful glariost. Feature fear-way vocale and modern mode. EINC FLERING QUARTET (CAC): Vocal-instrumental rife mat.

JACK FLINDT QUARTET (HAC): Trumpoj, cas, drams and plane. Completing his Sed your with the Van Ormen hotel chains. Features moneth stance made and vomite.

Features amouth dance meale and tomle.

BILLY FORD (SAC): St Blees, Columbia
FOUR BLUES (GALE): Enterteinment and rocal,
FOUR PRESENTEN (GAC): Vocal-Inciru
FOUR PRESENTEN (GAC): Vocal-Inciru

mental group with we Capital.

THE FOUR GEMS (MAC): Accordion, one, drawn and plane; 3 bays and a girl featuring comedy, dance made and fourway vocals. Universal.

FOUR 1875 (CAC): instrumental and to be comedy and a boy.

al. Three girls and a boy.
THE FOUR REASONS (MAC): All gir martet, neoerdies, trumpet, string hase and runns. Features four-way vessis, special

RED POX QUINTETTE (JKA): Moule

dis yours.
LOUISE FRANCES (MAC): organics dou-blouise prance ourrestly Pick Botels.
FRANK AND ROBERTA (MAC): Du-playing piase and guidar, Vocale.
JOE FRANKS AND THE MINTHOUAKES
(ARC): 31 Instrumental resolvemedy. Three (AMC): 3; Instruments of according to values, four instruments (according download, Three values, four instruments (according download, the condition of the co

EOWELL FULSON (SAC): S; blues ringtime. Fulcon takes the lead with hi siter and his higgest celler has him. Gaite

guitar and his negum-Shaffe. FURNESS BROS. (ABC): 4; oluging and instrumental group consisting of four

Still GallLand (SAC): 4; Jameson Still GallLand (SAC): 4; Jameson Sill Golf. Slim works malely as single, but also his own quartot. Tops in the

FURNESS BROS. (ABC): 4; Jam-country and the services.

SIM GAILLARD (SAC): 4; Jam-country (GAC): Instrumental results are services.

SIM GAILLARD (SAC): 4; Jam-country (GAC): Instrumental results are services.

SIM GAILLARD (SAC): 4; Jam-country (GAC): GAC (GAC): Instrumental results are services.

BILL GARCIA (ABC): Latin-American pintal results are services.

AL GARCIA (ABC): Latin-American pintal results are services.

BON GARDNER: Flantal-loader in actuard on drama necompanied by sign and guilar.

BON GARDNER: Flantal-loader in actuard on drama necompanied by sign and guilar.

BON GARDNER: Flantal-loader in actuard on drama necompanied by sign and guilar.

BON GARDNER: Flantal-loader in actuard on drama necompanied by sign and guilar.

BILLIAN HINES (ABC): 6 jam; Victor, results are services and plantal through the services and plantal through the services are services.

SERVIL GARRIER TRIO (SAC): Jam-representation of the services of the s factored on drams surrough and galance.
POISOR CARDNER: Plantet-leader (hanks mill) who works as a dagle or with n jam group. Currently at Harry Econom's Jam Palson, The 400 Cink, Los Augules, where he has been for two years, and reses 1718 E. 132ad St., Los Augules

CATADROS (ABC): 4 Instrumental and local; Marcany, TERRY CHES (ABC): (6); progressive lam; instrumental with accent we whose, Factorial Marcany, TERRY CHESS (ABC): (6); progressive lam; instrumental with accent we whose, Factorial Marcany, Territorial Marcany, Territorial Marcany, Instrumental with accent we whose, Factorial Marcany, Instrumental with accent we whose, Factorial Marcany, Instrumental and weal; comedy, Territorial Marcany, Instrumental and weal; comedy, Instrumental Marcany, Instrument

Combo Booker Tells Of According, hair, guiter (SAC): Jans ELLIOTT QUARTET (SAC): Jans Continue holder Elliott doubling on Instruments — mellophene, vibes, Demand For Small Units

By Billy Shaw

ew York — Combos are

New my exclusive business. The demand for these small groups has increased a hundredfold in the comparatively short time of the last seven years. Jazz and rhythm and blues combos especially have experienced a tremendous upsurge in popularity during that period.

while larger bands were finding it harder to get bookings, these amall units were beginning to meet the changing needs of the music industry. Their budgets were lower. Their recording fees were naturally smaller, yet this lower overhead didn't mean any loss of sales appeal or popularity. And leaders of the bigger bands, seeing this trend, organized small groups,

HILL HANSON TRIO (JKA): two men

med a girl; instrumental and vocal. Been together for five years.

LEE HABIAN DUO (MAC): Boy-girl, playing hase doubling violin, Hammond electric organ doubling plane. Vocals, Besti engagements include the Blackstone, Chicago; East Clairs Hotel, East Clairs, Western Chicago; East Clairs Hotel, East Clairs, Western Chicago; East Clairs Hotel, East Clairs, Western Chicago; East Clairs Hotel, East Clairs, playing and vibra. Novally songs, straight versals.

ERNIE HARPER (ABC): Plenist and song

DICK HARRIS (MAC): Plays organ and

HOTELS AND NEIL HARRISON DUO (MAC): Organ doubling colors and novemberd, drums doubling resals and enter-

SPIKE HARRISON (MAC): Piece and

opesial material.

JEAN HAYDEN DUO (CAC): Leader Haythe featured or certail drams and
make partner on plane and organ. Vocals.

BENRY HAYES, featuring ELMORE NIXON (GALE): 6; rith; vocals; Possoch and
Gardi.

Caral.

HANK HAZLETT TRIO (ABC): 3; Instremmental-vocal; Fredio. Plana doubling
vibes, plus has and guitar and three vocaconsultate unit which has now home topether six years.

KEN HENDERSON TRIO (MAC): Plane,
electric guitar and string ham. Vocals and
manie.

LENNY HERMAN QUINTET (ABC), fa-tremoutal and vocal, describing in dance it-rary. Featured at Hollenden Bettl, Clauden and, and the Roseveth Botel, N.Y. BILL BHRTH THIO (CAC): sectromoutal, lock was one of the five argualate to play

thereby adding impetus to this movement.

Rough Going

Rough Going

It was rough going in the beginning. Booking jazz talent like Dizzy Gillespie offered little money and few locations to play. There was an overall lack of interest and few of the jazz spots, so very much in evidence today, existed then. Who thought then of fizz festivals like the one we shall be having this year in Newport? We've come a long way since those days. Jazz has grown bigger than anything else around today.

A great share of this change of events can be ascribed to the talent which introduced and furthered progressive jazz. Their styles, personalities and brilliant musical knowledge has brought a new surge

sonalities and brilliant musical knowledge has brought a new surge of interest, and, as in the case of the European countries, a sweep-ing enthusiasm if not downright idolatry for this new musical

idiom.

The comparative ease with which combos could go on the road proved them to be very much suited to one-niters. Particularly the packaged tours have caught on like wildfire and have become a hit with the public. We have to be careful, though, to package intelligently the proper artists to fit the proper territories, and to time these appearances according to the demands of particular localities, which vary widely. Some cities can draw well on a monthly concert only, and flooding these locations with talent would kill the cert only, and flooding these locations with talent would kill the goose that laid the golden egg. The person deserving most credit for pioneering this field and choosing some of the finest artists in the business is Norman Granz. He's done more for jazz than anyone in the business.

one in the business.

Better Conditions

Conditions for the Negro artists in the south have improved considerably, thanks to the many tours through that part of the country. In contrast to the early days when Hot Lips Page played trumpet standing in the wings while appearing with Artie Shaw's group, we have today an atmosphere in which mixed groups are equally accepted and acclaimed in the

Hip

Boston—During a recent engagement here, Gene Krupa was pestered every night by a real hip jazz far—pegged trousers, pork pie hat, et al.—trying to impress the leader with his knowledge of jazz and the people who play it.

Getting little reaction from Krupa, the hipster finally pulled his acc.

his acc.
"I got a real good friend
plays jazz," he bragged, "You
guys ever hear of Peanum
Hucko?"

Which in print looks okay, but the hipster pronounced it, "Peanute Yewkoe."

southern states.

We have built up our agency within the last five years to handle 44-46 jazz and progressive jazunits and approximately 50 rhythm and blues combos. Our greatest help have been recordings. Combo records have sold tremendously. You find them very much in evidence on trade music popularity charts. In the rhythm and blues field particularly, many records have sold more than half a million conies.

have sold more than half a million copies.
Rhythm and blues combos are even more popular than jam groups in the European countries. These groups, with their various styles, are quick to sense what the crowds go for and play the things they demand. Among our many artists going to Europe in the near future will be Benny Carter and Coleman Hawkins, who, incidentally, will pick their instrumentalists in the major European cities. cities.

Other Countries, Too
The swing to jazz and rhythm
and blues also encompasses Japan and blues also encompasses Japai.
But there are many territories still to be explored. We haven't begun to scratch the surface yet. Among the many areas that should be pioneered by means of records and tours are the Latin Americas countries and Australia. Both areas are showing a lot of interest. I think it will be up to enterining musicians and agencies to

Gretsch Spotlight

Star guitarist Sal Salvador suggests "try a guitar like mine if you want to play faster, easier."



Sal Salvador and Gretsch Guitar

The Sal Salvador name fronts a lively new Blue Note Album (#5035) which displays still other facets of the great Sal Salvador style and versatility. Sal incidentally, now has his own quinter, makes lots of good records, plays the Birland-ish niteries as well. He was the one, you may recall, who tickled up jink one day while on tour with the Stan Kenton Organization by calling long distance to say how impressed he was with his new Gretach guitar. After many months, Sal still claims it's the "fastest, easiest-playing guitar. After landled. That extra alina Miracle Neck keeps my fingers from tiring, Wonderfull" Send for your Fuzz Gretsch Album that shows the Gretsch Electromatic Cutaway Guitar played by Sal Salvador. And be sure to ask for your Fuzz subgraphed photo of Sal also. Write: Fried. Gartsch, Dept. DB7144, 60 Broadway. Brooklyn 11, New York.

THE ART PEPPER QUINTET

1951 - DOWN SEAT Poll Winner - 1952

Art Popper - Alto Jock Menture - Tone Ferrest Westbrook -- Plane Sob Whitiook - Soss Billy Seyder - Drus

THE TIFFANY CLUB

3240 W. Bth 5t.

Los Angeles

14, 1954

trousers, trying to with his

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accomplish haps in the an interment, which enable is hythm and of vitality ire world.

gests

Combo Directory

(Jumped from Par 22)
rial, has recently played Circ's Cinh Poradist, and Omar room, Chicage.
[LLINOIS JACQUET (GALE): 7; Jam,
right, receive Caf. Port of Rice latest hit.
AHMED JAMAL TRIO (ABC). Progressjam group featuring leader Jamal on

RITHE JAMES AND THE HOLLYWOOD BOOK (MAC): Two boys and a girl, combodymus, plans and destric guitar, Capitol.

THE JENALS (MAC): Plans and vocals, and and words.

Boy and girl team.

BILL JOHNSON (ABC): 4; Jam; londer wrote Taxondo Junction and ather songs. By all HIN Peans.

BILL JOHNSON (ABC): 4: Jam; tender write Tanede Janetien and ather songs.

CAUDE JONES (ABC): Singing plantet farmerly featured with Eddio South trio. Beent detect include Strummlier and Driftwood, Chicago.

JO ANN JORDAN TRIO (MITUAL): Beal string group that has two boys and a pirkladder peap there is come good comedy chief.

SH KADIBBLE (MUTUAL): former Key Tane aldoman, featured on many records.

Eyer sideman, fentaned on mehy records-tend material.

ALEX KALLAO TRIO (SAC):

EN KAY AND SHERRY BARLOW (MU-TUAL): Kay to featured on organ, accor-dee, and planes and partner Barlow on plane, organ, and drume. Also solu and he vessits.

on vonds.

ART KAYE COMEDAIRES (MAC): Indimental-seurely. Shemanigans got the nod,
hetermontation in plane, drame, and anz
doubling starinet. Have played the const,
Noveds and midwest lately.

KAY-EDS (CAC): Boy-girl due castag accordion and guitariat. Vecale. CLAUDE KELLY QUARTET (CAC): Three mee and girl naing plane, drama, and den-bling hear, and vecalist. Currently Mil-wankes, Wise. DON KEMERY QUARTET (JBC): 4: In-strumental-vecal. Sweet-wing unit; leader a

itrumental-vocal. Sweet-awang ambour Davis discounted. AVIS KENT (ABC): Famme piculat-dager naing munical-camedy-type reperiolics, has played such spots as Victorian club. St. Louis: Sherman hotel, Chicago; La Russond Canablanca hotel, Mismi Bank., KEV-AIRES (JKA): 2; Man and women, musical doubling, especially on Hammond

EVBOARDS (MUTUAL): 2: girl and boy double on about every combination of plane and organ, plus frums, that there is, AL KING QUARTET (SAC): Leader on tener with plane, sleetric base, and drume.

toner with plane, bibures.

MGM.

BOB KING DUO (FA): instrumental and

and dance music.

seals dance music.

TONY KNIGHT TRIO (MUTUAL); Inrumental, year and comedy.

KORN KOBBLERS (FA): 8; instrumental

de vosil; dence music, but main accent an

ocial material and semedy. Organized for

lyante.

and vocali dance music, but main accent on special material and somedy, Organized for III years.

WALLY RUBIAK (JKA): 3; instruments and vocal; heavy on somedy.

CAPPY LA FELL (MUTUAL): plane and vocal single with some comedy added, farmerly with the Harmonicats.

NAPPY LAMARE (GAC): 3; Dixleland, with leader playing hanjo; Capitol.

JOHNNY LAMONTE AND THE LEASE-BREAKERS (ABC): 3; Comedy-instrumental-vocal. Zany trie has played east and mid-west apola, uses trombene (valve and altde), electric accordion, dramm, features Johnny LaMonte, formerly with Spike Jones and Bed Inde.

BILL LAMOTTA QUARTET (CAC):

BILL LANOTTA QUARTET (CAC):

DOWN BEAT THE SONNY LAND THIS (MAC): Veral

d instrumental group using according, on druma trampot, and staring Recent-returned from an 18-week tour of the F and.

BETTY LARSON (ABC): Singing pinnist irrently at The Patie, Chicago.

ERIC LAWRENCE TRIO (SEA): 3; Inrumental-vecal, Musical-cumedy-ctyle reper-

LINDY LOGHRYING ANDERS (CAC), vessils lawy be a basic by some consistency of the construction of the const

dion, drume, sex, and best, Colony serial.

LARRY LLOYD QUARTET (MAC): Sax, cluster within drume.

LARRY LLUFA secretion, tibes, drums. Good variety with many doubles.
JOE LOCO QUARTET (SAC): Letin-Americae and Jazz unit, Tice records.
LARRY LOCAN (ABC): Hermenica player currently at the Heary Grady Herel.
BIJDDY LLCAS (SAC): 6; Bisses Jubilee Young musicions have been getting seek

NELLIE LUTCHER TRIO (GAC): besides NELLIE LUTCHER INIV. there's the plano-versis of Nellie Lutcher, there's has and drums. Capitol. CHUCK LYDA (ADA): 3: Jam. JACQUIE LYNN (ABC): Planist ourrant-jr opposing at Maxima, Chicago. SCUTTY LYNN (MAC): Young Hammond

SCOTT LING TRUE TRIO (GALE): jom with, backer deing vessle besides playing the organ; Brunswich. Best record, Tippin' in, with saxiet Coorgie And featured.

BIG JAY MCNEELY (GAC): S; instrumental and vessl; chib with frantic antice;

mental and vecal; rdh with semantal and vecal; rederal.

MARIAN McPARTLAND (ABC): 3; jam; rederal; headed by leader's plane work.

Featured at Hickory House, N. Y., Blue tot. Utile go.

unis Chem. Two bot sides in # Bon's Enser and Pm Mod.

JOE MAIZE AND HIS CORDSMEN (MU-TUAL): 44 associates, bean and double gui-tary with loads of essence.

JUAN BARULA TRIO (MAC): Cyper-trio festavian violin, plane and bean. St. Norlte, New York; Recentle Head, New Orleans; Schreeder Elect Chain: Pich He-tal Chem.

SAX MALLARD QUARTET (MUTUAL): Jam, ribb, with strong clarinat leads; Chem, Mercury.

Jam, eth., with strong sharinst loads, Chen, Horvery. HANNATTANS (JKA): 4; dense band plus vessle and comedy with own floor shaw.

MARIETT AND THE THREE BELLS (MAC): All girl trie playing secondian, hase and guitar, surroutly Oliver Hotel, South and guitar, currently Office Hotel, South Bend, Ind. PERLA MARINI TRIO (SAC): Pieno.

hass drums, and bongos.

BARBARA MARTIN WESTERN-AIRES
(FA): 3; Three girls; western musts with

BARBARA MARTIN WESTERN-ARRS (FA): 3, Three girle; vectors ments with the page page of the page of the

CORP. H5 E. 23rd Street - New York

WILLIE HABON (GALE): 6: odb; vole: Cree. Two bot sides in f Bon's Research
d Pin Mod.

Ex-Song Publisher Flees In Fraud

Freano, Calif.—Jack Erickson, who formerly operated 20th Century Music in Oakland, a song publishing house, skipped bail on a charge of grand theft here this month.

Erickson and John Leoni, who was affiliated with him in the music farm, are charged with defrauding songwriter, Dr. E. B. Womack of Freano State college, out of \$5,000 after telling him his song, Don't You Know!, was "a natural for Dinah Shore."

Leoni pleaded not guilty to the charge, and his trial is set for July 13. Judge Milo Popovich issued a bench warrent for Erickson's arrest.

MERRYTONES (FA): Two girls; instru-mental and vocal.

METRO-GNOMIS IJEA2: 8; dance cons-owith mirchful novelties.

MICHELE TRIO (SAC): Organ, ann, ann, and drums, featuring Dotty Smith on

HAL MICHAEL (CAC): Vocal-comedy-

strumental group featuring according uma, and guiter. MIKE AND FRANK (MAC): Plane, gui-

ter and vocale.

ANOS MILBURN (SAC): 6; Bloss and
Vocale: Aleddin. One of the heet hits in the
rith department is Let Me Go Home Who-

MIL-CON-Dr) TRIO (ABC): 3; Instru-mental-week. Veel material of Connie Mil-ane is festured; instrumentation is plane, hear, guitar; unit halk from Milwankee, has been playing Wissensia area. THE MILLINAIRES (MAC): Four boys playing was also different instruments.

THE MILLINARES (MAC): Four beyr playing over his different actual property of the property of

male; instrumental and voice.
PAT MORAN (ABC): Young Jam plunist.
EDDIS MORISEY TRIO (MUTUAL): two
tyo and girls; instrumental; comedy and

vessio.

AUDRIY MORRIS (ABC) : singing-picutori festiarie mederu etylings, has piayed instinate reisma coch as Omer, Chicago; Victorius else, St. Louis.

JOE MORRIS (SAC): 6; Buse & vossio.

For Soregan has been deling some heish (hirping with this orchestre.

MARILYN MORSE (MAC): Plane, senge

and councily material.

JERRY MURAD AND HIS HARMONICATS
(MUTUAL): 3, Top harmonion group in the
country; Micratry; sold over four million
records. Basel circus; sold over four million
records. Basel circus; sold over four million
records. Basel circus;
BERNICE MURERY (ABC): Plantovecallet plays drive plantor records papeared
at Capitel and Driftwood, Chicago: Winsten
theater-gift, Canada.

BOB AND HORMIT MURITHA (JRA): ber
and girl due together for five years.

MUSIC BELLES (ADA): 8; female
group; instrumental. All sold and three way
vestal.

THE NIBLICS (CAC): Vond-instrumental trio featuring elastical Militos.

6010DT NESUD (CAC): Dence trio plus vonds. Currently Minnespolis.

NEW YORKERS TRIO (ABC): instrumental and somedy.

NOCTURNES (ABC) : (netromental; NGM, Carrently at Charlie Passer's in New Jerosp. LOS NORTENOS (MUTUAL): 8; Lette-merican group with three guitare; recale. merican group with three guitare SAMMY NOWLIN (MAC): Home

ganlet.

Jimmy NUZZO QUARTET (ABC): 6; lastrumental, This unit, which recently completed four menths at the Preview, Chicage,
consists of plane destiling trampert, headrams, and tener destiling starbest.

O'BRIEN AND EVANS (MAC): 807-pirl
dwo, orpan doubling selects and plane, electric guilars, Venals. Ellien Hetels, Pick Eatels, Sahrooder Hotels.

tals, Sahrooder Hotels.

DOBOTHY OLSON (ABC): Staging planint where style has been likened to that of
Cy Coloman, since much specialty material, has played such Catasyn specs as Driftween, has played such Catasyn specs as Driftween, has steak beens, Shorman hotels, OPALITA DUO (IKA): plane and gatine team with Lettle-American music emphasis.

JACKIE O'SHEA (ABC): Faminiam plane playe sith vitality; recent engagements in class Material and Samuel School, Chinga. PARADISE ISLANDERS (MUTUAL) : 2;

ransulus intanuellis (MUTUAL): 2) instrumental with two guitares; results.

CARL PARKIR (MAC): Planiet playing everything from Boch to Boogie. Veenla.

CHARLIE PARKER (SAC): Bops; Neo-gran. Farker sparked much of arrly bop-necions and, of source, has slayed on loy since.

nacione and, of course, has stayed on top slaves.

PARKER AND MARGO (FA): 2; bey and girl due; instrumental and vocal; cosmody; special material.

PARTI AND BETTY (FA): Two girls; instrumental and vocal.

ART PEPPER QUINTET (hooled independently). Art Pepper, sites José Montrees, tence; Ferreut Westhreeck, plane; Eck Whitlock, haus; Billy Snyder, drams; Leader is one of cutchanding mechanical stylists and has ciarred with numerous consupersey jam mits, large and small. Electrical and has ciarred with numerous consupersey jam mits, large and small. Electrical stylists and pullify.

FEPPER POTS (ABC): 4: Instrumental-vocal-cosmody, Three vocal-integrated and quality.

FEPPER POTS (ABC): 4: Instrumental-vocal-cosmody, Three vocal-integrated and plane of the control of the contro



035) which satility. Sal.

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rigorous demands of professional

Settimio Soprani · American Be

Combo **Directory**

(Jumped from Page 23)
BAL PERRIN'S MIMIC MACS (JSC): 2;
utrumental-vond-comedy. Cocktoll unit,
draw manie and aniartalmount in equal pertogether seven years.

Seen, tegether seven years.

PERSONALITIES (BUTUAL): 3; instrumated and vessels.

OSCAR PETERSON TRIO (SAC): JamColf, Planiat's all-star combo includes Burney
famed and Ray Brown.

PHALIN'S (JEA): 2; Man and woman,
deabling on leastruments plus singles.

PHALIN'S (JEA): 2; Man and woman,
deabling on leastruments plus singles.

PHAP PHILLIPS (SAC): 4; June; Osfjune at the Phil star's combo features drummar J. C. Heard and planiat Horson Silver.

PATS PLEONO (AGC): I redistriand junplenkas, vecalite, entertaines; played Utl
Abdatable Illeans, New Orlana for some 8
years; did TV show out of Chimgo.

THE PIED PIPERS (AGC): Mombors of
the former Tossay Borney vessel group are
Clark Tossay, leading June Endund; Alleas
Burden, and Lee Gotch. They have countly
appeared to the Color of the former starpensate on the Color of the Color of the
PLATHOYS (ABC): 4; Instrumentalvessel-scamply. Util tone instrumentation of
june, has, areardise, dynam, thory meaning
glarinat, features Lee Turner, Dea
Santora, Prodelie Salam, resemity wound
my a Hartin Rays's Fire O'Clock Club,
Hamil Remail.

THE PLAYMATES (ABC): Organ and OPULAIRES (ABC): 4; instrumental vessel; currently at the Greenbrier He-White Sulphur Sering, Ga. USTIN POWELL QUINTET (GALE):

AUSTIN FOWELL QUINTER (GALL); Obligation of the production of the

on BACON QUINTET (Mac): Don b, trumpet, sombe drums, asx a c. String bass, combe drums, pis han, trumpet, combe drums, and and comb. String han, combe drums, plane BAY-0-VACS (SAC): 4; instrumental ind vecals; jublics. BECORD BREAKERS (MUTUAL): Two this who do somethy and record pas-

THE RED HEADS (GAC): Instrumental and vessel group with an assent on smart above. This must consists of three follows the state of the

pasy and weed with soundy.

PAUL RENAULT (ABC): Pinnist, on PAUL RENAULT (ABC):

renty slaying extended engagement Home of Bearborn, Chicago.
RECEL AND HER INCORTS (MAC): Twings and a girl playing plane doubling points, here, trumpet doubling comb

BEVEL-AIRES (MUTUAL): S; to

BEVEL-ARRES (MUTUAL): 3; 1 meaning in and vessels plus consody.

BRYTHMIC ISLANDERS (ABC): 3; Inremembal. Trie plays Hawalian music using sorte guizer, electric steed guizer, endson; feedures Evallan, vecalist-dancer; somain the sommervials has been playing settlewest and midwest lately.

BICCHIO TRIO (CAC); Feetures planterseder Ricchio, and drame, guizer, and

JAZE BICKLARDS AND THE MARKSHEN (CAC): 4: instrumental; votal; Coral. Sender for bear has the singing day TOMBY BICSWY (ABC): Plantin-verifications and the singing day controlled in the sender of th

CARMAN RIOS (FA): 8; Femels and TO males; dance muce.

LAURIE ROBBINS (ABC): Fart firmette inniet-recallet moss outs procentation repor-

E ROBERTS TRIO (MAC): Combo FROMERTS INTO these. Entertaining off med dance trie.

CERS AND LORD (FA): Two girls; meetal and veed.

BIAN ROLLINI TRIO (GAC): instru-

Marko TEENT (ABC): 2; Instru-diversal country, Tubby Ron, one-arm and the country of the country of the state of the country of the state of the country of the country done TV work, are currently playing

done IV work, are currently playing midwast.

OSSI AND MAC DERHOTT (NUTUAL); (formerly Metro-Tones) instrumental video desired by the condition of the condition of the condition of the condition and gotten. Sephintinian hatel up. Dansen Besords.

ENVIO BURNITI: Plenste (books self) plays english and gotten. Sephintinian Folks usla. Has opposed at the Bar of Monte Bestlyweed fee sight years and recently yed the Celgate Canady Hour with Eshall was. Reliably has also appeared in he and film productions. Currently at (Turn to Page 35)

Dance Orchestrations

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thly Bulletin Malled Fre-

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Caught In The Act

Anita O'Day, the Black Hawk; San Francisco

Anita's material is excellent. Arrangements are by Roy Kral, and they are good, clever, and attractive. Her presentation of the songs, however, lacks projection. She seems to be singing to herself and at times gets so far away from what the rest of the group is more than the past.

That she is still an excellent singer is apparent from time to time but not often enough.

—ralph j. glessom

For many years, Mae Barnes has been a booming ducheas of New York night life (with brief visits of state to London and Paris with the late Garland Wilson). This year, as second lead to Shirley Booth in By the Beautiful Sea, Mae has increased her admiring court to include Broadway stage critics and audiences. For as long as her voice and energy can held out, Mae is currently doubling between her domains—the Majestic theater and her regular home in Greenwich Village, the Bon Soir.

mains—the Majestic theater and her regular home in Greenwich Village, the Bon Soir.

Mae is a short but roundly ample woman with the jaunty self-confidence of a professional who knows she's good and why. Her voice may not have a very extended scalar range, but it commands a number of magnetic inflections including a driving directness that makes Ethel Merman, seem coy. Like Miss Merman, Mae's diction is a weapon of eversharp clarity.

Unlike Miss Merman, however, Mae has imaginative respect for

Unlike Miss Merman, however, Mae has imaginative respect for the lyrics to individual songs, and those she has no respect for she treats with biting, Fats-Wallerlike disdain. Mae's repertoire is a gladsome anthology—It Must Be Love; You Came a Long Way from St. Louis; a Sweet Georgia Brown that sounds like a cavalry raid; Old Mass Mose, and a deft Summertime that might worry the sentimentalists but comes on like

Nat Cole, Chez Paree; Chicago

The King came home to Chicago and after an all-too-short three-week run, left a series of smashed attendance records in his wake. The King is, of course, Nat Cole, and the attendance record he established was 2,500 overs in a single night at this bistro. He did four shows several nights in order to accommodate the hordes who kept the ropes up constantly during his premiere engagement at the Chez. during his

at the Chez.

There can be little doubt that Cole finally has reached the top in his own home town after this stand. He was never in better voice and excellent showman that he is, his programming for the stand was just about letter perfect. There were the ballads and up-tempo tunes which have made him a top record seller, with only lucrative business has gone to the

Lord knows, we all wish Anits well on her comeback trail, but if her performance in the Black Hawk is any indication, she's going to have to get a lot better organized.

Anita's material is excellent. Arrangements are by Roy Kral, and they are good, elever, and attractive Her presentation of the mongs.



the whole Court Basie band.

Most effective to this listener is a song and credo Mae has been firing at audiences for years — I Ain't Goma Be No Topsy ("I have a feel for Camille and I revel in O'Neill, but I'm not gonna be no Topsy . . . In the first iplace, I'd have Simon Legree doing favors for me.")

Mae, it should also be noted, has a beat that gets even the audience to keep the right time. And with the swinging backing of the Three Flames, there are moments when it wouldn't be surprising to see Mae just rise out of sight—like a helicopter with a jet engine.—met

quents this chi-chi spot.

Brought in in the nature of an experiment, Cole proved that he ranks along with Tony Martin and a handful of other male singers who can attract customers to the Chez. Each and every selection, from Nature Boy through Too Young and down to Calypso Blues, was greeted with enthusiasm and then accepted with acclaim. Even the intro of his trio was the occasion for heavy response at practi-

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Victor Puts On Market 17 Prerecorded Tapes

The first prerecorded tapes to be released by a major re-cording company made their bow in June when RCA Victor placed on the market 17 reels of pops and classical music.

Each reel is equivalent in playing time to a 12-inch LP disc, and sug-gested retail prices are \$10.95 for pops, \$12.95 for Bluebird classics, and \$14.95 for Red Seal classics,

and \$14.95 for Red Seal classics, a company announcement said. The tapes will be available only "on a limited basis," Victor spokesmen said. They added that development of prerecorded tape for a mass market "is not seen for the immediate future."

Among Red Seal tapes just issued is Also Sprach Zarathustra by Fritz Reiner and the Chicago Symphony orchestra. a stereo-

by Fritz Reiner and the Chicago Symphony orchestra, a stereophonic recording for dual-channel reproduction.

Other Red Seal classics are Dvorak's From the New World symphony and Brahms Symphony No. 1, both by Arturo Toscanini and the NBC Symphony orchestra; Aurora's Wedding and Tschaikowsky's fifth symphony, both under the baton of Leopald Stokowski, and Strauss' Don Quizote by Gregor Piatigorsky with Charles Munch and the Boston Symphony orchestra.

orchestra.

Others are Beethoven's Emperor concerts by Vladimir Horowitz with Fritz Reiner and the RCA orchestra; Rodgers' Victory at Sea by Robert Russell Bennett and members of the NBC Symlarger hotels playing shows. But Cole managed to attract the kids in droves—this despite the long tradition in Chicago to the con-

tradition in Chicago to the contrary.

Allen and Ashton, a boy-girl dance team, and a comedy duo, Allen and DeWood, rounded out the bill. The latter duo has some good moments but couldn't sustain the deuce spot on the bill. Brian Farnon and his band, augmented by Cole's trio, backed the singer and played the balance of the show in excellent fashion, while a Latin combo spelled them for the dancing sets.

phony orchestra, and Brahm's se ond piano concerto by Arthur Ru-binstein with Munch and the Boston Symphony orchestra.

Boston Symphony orchestra.

Bluebird classics tapes include Franck's D Minor symphony by Erich Leinsdorf and the Robin Hood Dell orchestra; Grieg's A Minor concerto coupled with the Mendelssohn's first concerto, both by Ania Dorfman with Leinsdorf and the Robin Hood Dell orchestra; Gershwin's Rhapsody in Blue coupled with excerpts from Grofe's Grand Canyon Suite, both by Hugo Winterhalter's orchestra, with Byron Janis as piano soloist in the Gershwin work, and Swan Lake by the Philharmonia orchestra.

Pops tapes are Music for Dining

Pops tapes are Music for Dining and Music for Relaxation, both by the Melachrino Strings; Music from Hollywood by the Al Goodman orchestra, and Inside Sauter-Finegan.

Film Cast Set For Oklahoma!

New 10rk — Eddle Albert, so cording to reports at press time, is set for the part of Ali Hakim, the peddler, in the film version of Oklahomal The Rodgers and Hammerstein perennial will be filmed in the new Todd-AO proc

Aligned for the other principal parts are Gordon MacRae (Curly), Shirley Jones (Laurey), Charlotte Greenwood (Aunt Eller), Gloria Graham (Ado Annie), and Rod Steiger (Jud Fry). Producer is Arthur Hornblow Jr. and the director is Fred Zinneman. The camera work is expected to start in early July on location in Arizona.

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(Jumped from Page 24)

New Malibu Ledge, Malibu, Calif. Ad-sess: 10596 Ayres Ave, Los Angeles 64. SIJARON RUSSELL (NAC): Dece vecals stidition to her pinnistics. MFL SANDLEM (GAC): 41 instrumental ad vocal. Dombie in the dance sets. TINY SAVONNE (MUTUAL); plene and

KFN SCHAEFFER (MAC): Enterteining gao man with comedy meterial, a MARC SEBASTIAN (ABC): planiet and median currently at Feathouse, dont-

RALPH SHARON TRIO (SAC): English and all shares to applicate the state of the state

sen planist Searce sodern jam trie.

GEURGE SHEARING (SAC): 5; Jame;
GEURGE SHEARING (SAC): 5; Jame;
GEURGE SHEARING plane work of
haring. Joan Tillman just ever from
seppe, doubles on guitar and harmonion.
PAT SHERIDAN QUINTET (MAC): Three
tries and two boys playing rhythmic moletries and two boys playing rhythmic mole-

Also vocals.

N SHIRLEY (ABC): Planist beauting reporteire, has played such Nuw York as Cafe Society, Blue Angel, Le Vie

MICKUE SHORE AND HER VERSI-TONES AC): Nevelty group whose members able on 13 different instruments. Dizio-de specialties and vocals.

and appetation and vocals.

SILLY SERENADERS (ADA): 8; instrusatist and vocal, doubling in comedy.

BOB SIMES (CAC): Dense trie main
has, then, trumper doubling has, and
jume. Carrently St. Paul, Mian.
DEL SIMMONS (ABC): instrumental and
seal with girl vocalist; dance unit. Carmity at London Chop House, Detroit.

BARRY SKAN (MUTUAL); Piene and
seal.

EMITT SLAY TRIO (Gale); rath; Vie

THE SMARTIES (MAC): Boy and girl playing plane and featuring their two velocs individually and in dust numbers. ATMAN SMITH AND THE BAYOU BOYS (ABC): 31 Instrumental-vocal; Peaceck, Pi-): St Instrumental-veenly Pessech. Pi-ulter-bess trie features Patman Smith, rly with Louis Jordan. Unit new ig the east.

sying the east.

STUFF SMITH (SAC): Jazzy Docca. One
the first Jazz volinies in the husiness,
to been working mainly in New York.

af the Bret Jazz voltates in one measures, by the beam working mainly in New York. THE SONNETS (MAC): Two girls playing hase and plane. Vecals.

SONOMA & CONRAD (MAC): Concad on flane, accempanying congestres: Sonome.

SONS OF THE GOLDEN WEST (MUTUAL): Base viells and two guitars. Vecals and special material.

EDDIE SOUTH TRIO (ABC): Instrumental, appearing an act. Famed "Bark Angel of the Violist" and his unit have played eafs eaciety spent throughout U. S. and Europe.

MIJGSY SPANIER (ABC): 6; Disleland theremy: bedden Ruggey, there's trembonist high Hitchisees and Phil Lopes on claricat. Featured at the Blue Note, Chirago, Reh's, N.Y. and the Hangever, San Francisco. Curvently on tour.

WALTER SPEELMAN DUO (JKA): plane

walter Special on tour,

walter Special on Duo (JKA): plane
tending on Hammend organ simultaneously,
riside other member does drums and vecals,
SONN SPECCE AND HIS CORNY CATS
ADA): 4: instrumental, doubling on about
3 inst., vocal, with accent on camedy.
SPORTSMAN DUO (FA): instrumental
ad vecal; cemedy, special meterial. Ormained 18 years.

BILL STANTON TRIO (MAC): Accor-STARLETS (FA): Two girls; instr-

l and vocal.

DEL STATON (MAC): Leader Staton is
cellighted on his left-handed guitar. Con,, which also includes base and piano,
a festured on Arthur Godfrey's radio

RAY STEELE DUO (MAC); Arcordion deabling plane, base doubling cambe deabling plane, base doubling cambe brown, vocal, and the service of the

Jam isnor man of the hop school, formerty with Gens Ammons.

JOE SULLIVAN (ADC): Juse planlet.

THE SUNSET SERENADERS (MAC):
Western and popular music; 2 hoys and a
girl, necordion, string hans and electric guitar; three-vay vocals, novelties.

ART TATUN TRIO (GALE): Juse planlet,
and one of best; Clef. Recently appeared
on an album of new scorings of some of
the standards.

BILLY TAYLOR TRIO (SAC): Nodern
Juse planlet is featured along with base
and drums. Former Birdland "houseplanlet."

in transitionals.

THREE BROWN BUDDIES (ABC): 3; intramental-vocal. Unit, with same perment, has been playing Chicago spots for cel 13 years. Instrumentation consists of co guitars and bass; all three members or guitars and bass; all three members.

THE THREE CHORDS (MAC): Ham mend organ, drums, plane. Two boys and girl. Play all requests.
THREE COEDS (CAC): Three girls

runs, sax, and accordion.

THREE LADS AND A LASS (MUTUAL) instrumental and vocals with good com-

edy.
THREE OF US WITH SMERRY MARTIN
(MAC): Drums, plans, base and bloade
Sherry featured on Latin instruments.
Comedy and four-way vocals.
THREE TWINS (MUTUAL): instrumental and vocal with councy; motor City Res-

BILL TOBIN DUO (MUTUAL): organ

BILL TOBIN DUU (MUTUAL): organ, plane, drums, and songs.
RAMON TOVAR (CAC): Guitarie-vendita specializing in Lain American tumos.
NAT TOWLES QUINTET (NOS): S; lestrumental-vend; Decen. Dance unit for show or stage har, organized five years, toes many vocals and movelties; leader had hig hand for 18 years.
TRAVELAIRES (ADA): S; instrumental and variat with girl and two boys.
DOLPH TRAYMAN TRIO (GAC): instrumental; anciety-type group.

ental: nocicly-type group.
THE TROPICAIRES (MAC): Latin-Amor
in group featuring vibra, electric guitar

con group featuring vibes, alertic guitar, combo and boage drums. Vocals.

BILL TROTTER TRIO (F4): Instrumental and comedy, vocals.

TUNE SPINNERS (GAC): Comedy and novelty trio featuring aerordion, trumped doubling drums, and hass. Also impressions.

JAYNE TURZY TRIO (MAC): Jayne le

THE TWO SCHMOOL CACC. Conducting the both and two horse play has a and sutter. Deven recording star with his hit "Pretty-Eyed Baby" and "I Wanne Love Yen, Love Yen, You."
TWO QUEENS AND A KING (CAC): Vecal-instrumental outfit with feminine pertures on an and drume and the stale member on plane. Also vecals.

THE TWO SCHMOOS (CAC): Comedy per featuring twin brothers on guitar and mandolin, doubling solover. Vecals.

THE UNPREDICTABLES (MAC): Cit.

THE UNPREDICTABLES (MAC): Cit.

mendolin, doubling solovor. Vocale.
THE UNPREDICTABLES (MAC): Girl-boy due on accordion and guilar. Comedy and vocale.
VARIETONES TRIO (JKA): instrumental and vocal.

BUDDY DEFRANCO winner of bolk the Metro-nome and Down Best polls for nearly 10 years running plays the Leblanc Model 476

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uthoritative booklet an "Modern Music."

THE VELVETONES (CAN-)
ties featuring has, secondines, and guitar,
ties featuring has secondines, and guitar,
(HARLIE VENTURA (ABC): Modern
just combo with Ventura on any, and aposlighting Sonny Igeo, Bob Cartor, and Dave
McKenna. Mary Ann McCall does the vocalties of the group. Opening at the Previow, Chicago.
THE VERSALAIRES (MAC): Three hoys.
According, hase, guitar. Comedy and ve-

wals.
VICKY AND HER RHYTHM RIDERS
(CAC): Western tric using standard instrementation and weeks. Currently ScultSta. Marie, Nich.
VINCENT VILLA TRIO (CAC): Group
features leader Villa on violin. Letta

natures leader VIIIa en violin. Letin interion specialities. LITILE WALTER (SAC): 6: Blues; hecker. Band has two records going, Julie and Of the Fall. MIMI WARREN TRIO (GAC): gal takes he lead plano with man on heas and an-

e lead pinno with the condition of the past with MILT WASBURN TRIO (JKA): 4; with MILT WASBURN TRIO

ROWARD WAYNAN (SAC): Bluest AtROWARD WAYNAN (SAC): Bluest Atmids. Combo is starting off well.
MARK WAYNE TRIO (CAC): Plane
subling accordion, heas, and drume. Group
one comedy, neveltles and vecals. Curions councily, neverther contly Chicago, acuty Chicago, BILLI WEBSTER (ABC): Singing plansulation were served to the course of t

t, currenty emage, Chicago. JACK WEDELL TRIO (MAC): Plane, see and guiter. Bennie Linnell on plane

of rocals. Bennie Limits and rocals. Tomody TOMMY WEEKS TRIO (MAC): Comedy TOMMY WEEKS TRIO (MAC): Comedy

TOMMY WEEKS Into
TOMMY WEEKS Into
rice. Drums, trumpet, plane. Pantomimes,
rice and special material.

JACK WEICK TRIO (ABC): 3; Instrunental-vocal-councy, Sax, plane, and girl
nental-vocal-councy. Sax, plane, and girl
cocalist on drums comprise unit which also
lesse record pantomine work, halfs from
Detroit, has been playing the midwest.

KOKONO WELLINGTON (ABC): SingWinnist, currently at the Bachelors'

KOKOMO was unresulty at the same Clab, Chicago.

JERRY WEST (CAC): Standard Western trio currently at Green Bay, Wise.

WHISPERING WINDS (MUTUAL): According, drums; has doubling any Vocala

ardica, drums; hass donaining season and nevelties.

BOB WHITE (MAC): Two boys playing rumpet and quitar, with Mart-Ellen, 'Miss flotteflash,'' featured an combe drums and seels. All three sing, WHITSELL'S (IKA): 2; Man and wants, doubling an incircumenta, plac vocals.

GEORGE WILLIAMS (SAC): 6; Capital. found incircumental group is searing on hale dates.

GEORGE WILLIAMS (SAU)! of capsten-young instrumental group is coring on their dates. PAUL WILLIAMS (SAC): 61 Rhythm; Savey, Quite an entertaining bunch. BILLY WILLIAMS (TRIO (JEC)) 3; instru-mental-vecal-comedy; Celumbiac; Organized 15 years, unit has had some personnel for last five, here playing present location over those sears.

three years.
TEDDY WILSON (SAC): One of the best jam pianists there is, either with his

est jass plentats incre or, unartet or ac single.
FRANKIE WOLFE DUO (FA): instrunental and vossi; dence music or
CECLL YOUNG (SAC): 4: Jasz and
omedy, An unusual setup with bongo over-

THE VELVETONES (CAC): Instrumental to featuring base, secondies, and guitar. Mozian 'Music In Colorama' A Success On First Dates

New York — Roger King of West Virginia, and Capital unile dance band revival, has in le dance band revival, has impleted his initial "Music in colorama" dates with marked sucless. Mozian's carefully planned in New York, New Jersey, Pennsylvania, and in New England. Mozian, a leading figure in the dance band revival, has completed his initial "Music in Colorama" dates with marked suc-

Colorama" dates with marked success. Mozian's carefully planned sets aim at visual as well as musical projection.

He makes use of intricate lighting effects, some of which involve inner lighting of instruments and uniforms as well as external spotlights. lights.

Personnel of the Mozian band is set, and Dee Clifford is the girl vocalist. The bandsmen must memorize the orchestrations because the musicians also have various choregraphed motions to execute while playing.

Plans Dance Steps

Mozian conducts, arranges, plays trumpet and conga drum, and plans his own dance steps as well as the movements for the orchestra. Mozian in the past has done production numbers for the Chandra-Kaly dancers, the Hamilton trio, and the Johnny Conrad dancers.

Bill Byers, lead trombonist with the band, also does a large part of the arranging. Mozian has written a number of originals for the book. Emphasis in the band's playing is on dance music with the visual devices added for extra impact. The band also is equipped to play concerts.

Reaction from the first Mozian dates—among them the University Mozian conducts, arranges, plays

LESTER YOUNG (GALE): 5; suel jum, the Young, un-Hasle man on irner sat;

orgran.
MYRTLE YOUNG & HER RAYS (SAC):
Il-girl unit using piano, drums and two

ZANY ACKS (MUTUAL): Accordion and ZANY ALAN attributes a stricted comedy material.

ZIG AND VIVIAN BAKER (ABC): Violin and guitar. Special comedy material and voral work. Currently at Mayflower Hotel,

With Record Names

On some of the dates, Mozian is being booked with Joni James and ent, the band plans to work the east, midwest, and south. If any of its recordings click, a national tour is envisaged. Mozian currently records for Clef and is booked by GAC.

by GAC.
Personnel of the Mozian "Music in Colorama" band is:
Trumpets—Al Muller (doubles on solo guitar), Nick Demogenes, Harry Manion; trombones—Byers, Clyde Cox, Lloyd Strang (doubles on pop vocals); reeds—Pete Pane, Chasy Dean, Johnny Norton, Vito Cuscuna, John Campo (section doubles on clarinet, bass clarinet. Cuscuna, John Campo (section doubles on clarinet, bass clarinet, flute, piccolo, bassoon); rhythm—Paul Worthington (bass), Angelo Ingrso (piano), Charley Callais (drums). Ingrao also arranges, and Callais also does comedy routines.

No Name Orks For Edgewater

Chicago—For the first time in years, the Edgewater Beach hotel's outdoor Beach Walk did not open with a name band splash. And it appears that there are no immediate plans to return to such a policy. The Art Lowry band opened the Beach Walk on June 10, but the headliners were the Ames Brothers. opened the Bea 10, but the he Ames Brothers.

And on July 9, when Lowry leaves, the bandstand will be taken over by Dick LaSalle's ork, with no other acts set at this writing.

In 2 Coast Dates

San Francisco—The Sauter-Finegan band drew only 287 paid admissions May 30 at San Jose and a slim 731 in Oakland at Sweets ballroom the following night, causing promoter Manny Schwartz to swear off pop bands.

This was the second bath in a month for Schwartz. He had the Dorsey brothers in the same two cities two weeks earlier and didn't draw enough to crack the nut.

draw enough to crack the nut.
The same night Schwartz was losing with Sauter-Finegan, he was scoring with blues singer Joe Turner who drew 1,400 paid admissions at \$1.75 per at Richmond auditorium.

RAY NOVAL

Halo, Everybody, Hello S-F Band Bombs

New York—Richard D. Buckley, new owner-manager of WNEW, has promulgated an edict that could have interesting and complicated repercussions if followed by other radio stations. Buckley has banned popular recordings that contain in their lyrics undue reference to compare all products the state of the stat

repercussions if followed by other radio stations. Buckley has banned popular recordings that contain in their lyrics undue reference to commercial products.

Cited as flagrant exhibits were: Julius LaRosa's Me Gotta Have You (references to Burma Shave, Adler Shoes, Toni, Halo, Swift Bologna, and Smith Brothers Cough Drops); Patti Page's Milwaukee Polka (mentions Ronson lighters); a new Decca version of Sunny Side of the Street (mentions General Motors); and a Victor recording by Freddy Martin (based on the Muriel Cigar commercial). Intoned Buckley: "We feel that the listener whose musical entertainment is combined with a commercial pitch for a brand of bologna has a right to get sore. We intend to do our part to protect him ... when you intrude on the purely musical portion of your broadcast with a commercial plug, it makes for bad entertainment, dissatisfied listeners, and eventually, unlistened-to radio."

Translation: if you want a plug, pay for it!



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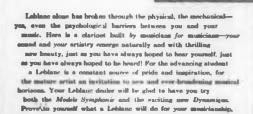
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YOUR LEBLANC

TON Jin Ba Te Sli Ed to Hi

Ed Haller (C) Jin (A) William Haller (C) Jin (A) William Haller (C) Jin (A) William Haller (C) Hall

CRAC

Country & Western (BEAT

Combos Form Backbone For Country Music Artists, Shows

Combos make up the maiority in backings for country music artists and shows. But music artists and snows. But before going into this phase of it, consider the important part in this business that has been played by groups such as the Sons of the Pioneers (who pioneered the country music business in this category), the Carlisles, the Carter Family, and many other

The Sons of the Pioneers were the instigators of many similar groups.

The Sons of the Pioneers were the instigators of many similar groups such as Foy Willing and the Riders of the Purple Sage, who later took their place with Roy Rogers at Republic motion picture studios. Then came such groups as Andy Parker and the Plainsmen.

But don't consider such western groups as the big part of the c&w business. Take such commercial groups as the Carlisles. This is an example of a combo in which each member performs as much as the next. Same is true with the Carter Sisters and Mother Maybelle, who have been headliners on the Grand Ole Opry for a long time.

Only a faw artists in the c&w.

time.
Only a few artists in the c&w category maintain big dance and show bands—Pee Wee King, Hank Thompson, Spade Cooley, Tex Williams, Cliffic Stone.

liams, Cliffie Stone.

With the exception of these, all country and western artists are With the exception of these, all country and western artists are backed by combos, usually consisting of take-off guitar and/or standard guitar (which the artist himself usually plays), steel guitar, bass, and fiddle. Perhaps a piano, accordion, or drums are added.

Name almost any big country

added.

Name almost any big country music artist, including the king of the vocalists, Eddy Arnold, and you can find that they used only a small combo as background. Eddy seemed to have paved the way, and now it seems sufficient to these artists to have only combo backings.

Town And Country Music By Bea Terry -

Hollywood—After their show in the Long Beach municipal auditorium June 11, Carl Smith, June Carter, Ray Price, Marty Robbins, Hank Locklin, Jimmy Heap, Al Terry, and Arlie Duff stormed Town Hall in Compton, Calif., and joined the Town Hall Party show much to the delight of the patrons. Such other artists as Tex Williams, Merle Travis, Tex Ritter, Rose Lee and Joe Maphis, Johnny Bond spent a couple of hours just watching.

Rose Lee and Joe Maphis, Johnny Bond spent a couple of hours just watching. Webb Pierce is rumored to have signed to star in two short fea-tures for Universal-International pictures in Hollywood . . . Goldie Hill and Justin Tubb make up

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E & I PUBLICATIONS

1124's West Selbon Evel.
Esthone, California

Decca records newest singing team
. . . Johnny Bond is now in his
15th year as a recording artist
for Columbia records . . . Kid
singer Jimmy Boyd plays the big
rodeo in Cincinnati June 18-20.
The testimonial dinner for Nudie.
the Rodeo Tailor, in Hollywood
brought together almost every big
name in the western music and
movie business . . Looks like
Hometown Jamboree gang (KCOP
and KXLA in Los Angeles) must
have adopted the stork as their
mascot. The bird is reported hovering over the homes of the Gene
O'Quins, the Harry Rodcays, the
Tommy Collins, and singer Bucky
Tibbs and her husband . . Rex
Allen and his wife, Bonnie, have a
new baby boy. It's their third boy.
Billy Strange is about the busiest fellow in town these days. He's
wondering how long he can continue so many shows and recording sessions . . Fabor Robison of
Abbott and Fabor records recently
returned to the west coast after
a six-week jaunt.

Europe Trip Planned

Roy Acuff and group planning another trip to Europe to entertain the troops. Roy has a new record out on Capitol, Sunshine Special/I Closed My Heart's Door. It's one of Roy's best efforts in a long time. Gene Autry did eight sides for Columbia in Nash-ville recently. Paul Cohen of Decca and Ken Nelson of Capitol are in town, cutting sessions with

are in town, cutting sessions with some of their artists. . Billy Walker. Columbia, has a beautiful recording of Thank You for Calling . Goldie Hill and Justin Tubb have a fine record of Looking

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THE WORLD'S FINEST

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 côtw disc jockeys.

JIM WILSON, WHOO, ORLANDO, FLA.
L. Eddy Arnold—My Everything (RCA)
L. Curtin Gordon—I'd Do It for Yo Eddy Arnold—My or Carita Gordon—I'd Do It for You (BCA)
Carita Gordon—I'd Do It for You (BCA)
Fommy Collino—You Botter Not Do That (Cap)
Carl Smith—Back Up, Buddy (Col)
Jimmy Nelson—Cry, Cry, Darling (Dot)
Jimmy Nelson—I Got Got (Merc)
Hank Snow—I Don't Hurt Anymore (BCA)

(RCA)
George Morgan—It's Been Nice (Col)
Jim Edward-Maxine Brown — Looking
Bock to See (Fabor)

HAPPY IZON, WORZ, ORLANDO, FLA ry Copas—Tolk to the Man Up-(King) Pierce — Sparkling Brown Eyes

(Dec)
Autry Inman—Under the Moon (Dec)
Freddie Hart—Loos Talh (Cap)
Most Fromising
Charlene Arthur—I'm Having a Party
(RCA)

(BCA)
George Morgan—I Think I'm Going to
Gry (Col)
Carlidos—Shake a Leg (Merc)
Marvin Lasy—Lost Chichen (Starday)
Marty Robbins—Your Heart's Turn to
Break (Col)

LINE WILLIAMSON, WRER,
HOLVOKE, MASS,
Eddy Arnold—I Really Don't Want to
Knew (RCA)
Tommy Colline—You Better Not Do
That (Cap)
Webb Pierco—Sloudy (Doc)
Jahnula & Jack — I Got So Lonely

That (Lap)
Webb Pierce—Slowly (Doc)
Johnsis & Jack — I Get So Lonel
(RCA)
Dosty Owens—Hello, Opérator (Col)
Most Promi-ling
Webb Pierce—Even The (Doc)
Kitty Wells—After Dark (Doc)
Slim Whitenum—Rose Marie (Imporia
Carlisles—Shahe a Leg (Marc)

Nashville Notes

By BILL MORGAN

Nashville said goodby this month to one of the top folkingers in the country. Red Foley left to join Radiozark nterprises in Springfield, Mo. A group of Red's closest

(Cap)

JOHNNY RION, KSTL,
EAST ST. LOUIS, ILL.

Johnnie & Josh — I Gat Se Lenely
(RCA)

Ray Price—Release Me (Cal)
Kitty Walls—After Dark (Dec)
Eddy Armold—I Really Dan's Want to
Know (RCA)
George Mosquan—I Think I'm Going to
Cry (Cal)
Most Promising
Hank Saw — I Dan's Hart daymore
(RCA)
Eddy Armold—My Recrything (RCA)

(RCA)
Eddy Arnold—My Evorything (RCA)
Wells-Foley—I'm a Stronger in My
Home (Dec)
Eddie Hill—Stander, Tonder, and Succet
(RCA)
Bunnle Lou—Huckleberry Pis (King)

MONKEY SWITH KRYT. DEN MOINES
Red Savino—My New Love Affair (Dos)
Shob Waniez—Blan Guitar (MCM)
Slim Whitenam Row Marie (Invertal)
Jimmy Newman — Cry, Cry, Durling
(Part) Morgan—It's Been Nice (Col)
Most Promising
my Edward-Maxine Brown—Leching
t to See (Abbott)
k Thompson — Honky Tonk Cirl

Back to
Hank Thompson — Hone,
(Cap)
Felor, Welle-One by One (Dee)
Ray Price-Much Toe Young to Die
(Cal)
Dub Distances—Count Me In (Cap)

GARL FITZGFRALD, WYOK,
MERIDAN, MISS,
Well Foley—One by One (Dec)
Henny Neeman — Cry, Cry, Darling

(Dot)
Hank Snow—I Don's Hart Anymore
(RCA)
Justin Tubh-Goldio Rill---Cooking Back
to See (Doc)
Jim Resea---Bosting on the Ding Dong

(Col)

Report Table—Your Mather, Your Darling, Your Friend (Dec)
Jim Revers — Your Rambling Heart
(Abbott)

Marty Robbins—Fretty Words (Col)

Billy Walker—Thank You for Calling
(Col)

Nashville said goodby this month to one of the top folk singers in the country. Red Folev left to join Radiozark Enterprises in Springfield, Mo. A group of Red's closest friends gave him a party. Attending were such performers as Eddy Arnold, Minnie Pearl. Chet Atkins, Moon Mullican. Bud Isaccs, and some of the local disc jockeys.

The same of the local disc jockeys.

Ferlin Huskey due in town soon for a guest shot on the Prince Albert Show, as is Hank Locklin.

Plans are in the making for a new transcribed show for George Morgan and the Candy Kids.

Hickorv records' promotion on Jimmie Collie's recording of My Heart and I is one of the biggest on any artist in quite some time.

Martv Robbins has a new one out, Pretty Words/Your Heart's Turn to Break.

Martv Robbins has a new one out, Pretty Words/Your Heart's Illing. The president of the association is Bill Martin, and the section month to one of the top folk Foley left to join Radiozark fo. A group of Red's closest miding were such performers as miding were such performers as a scholar forms forms for the cast of Lowisiann Hayride. The Country Fan Club association meeting will be held Nov. 20 this year in the Hotel Gibson in Cincinnati, Ohio. and its members will be guests of WCKY. WLW, and other stations in this area. The association will vote on new officers. WLW is going all out to welcome the second ann all meeting. The president of the association is Bill Martin, and the secretary is Mrs. Lillian Munz. Cincinnati. Buttons are ordered formore than 300 association members. Reservations are handled by Ann Kroger at the Hotel Gibson.

Garroway Show Cited

NBC-TV's Dave Garroway Show freecently featured a production number built around Earl Barton Music's Look What Followed Methone Toxight, a cute country novelty penned by KWTO staffer Porter Wagoner. The Springdale,

Roy C. Knapp

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SHERRIFF (TEX) DAVIS, WLOW,
NORFOLK, VA.
Heak Smew — I Den't Hart Anymore
(RCA)

(RCA)

Eddy Aracld—My Scarything (RCA)

Carl Smith—Sach Up, Buddy (Cal)

Hank Thompson—A Factor, a Factor

(Cap)
The Carlisles—Shake a Lag (Morr)
Most Premising
Jean Shoperd—Two Heaps and a Hol-

Most Premising
Jean Shoperd—Two Hoops and a Hotler (Cap)
Marty Robbins—Protty Blords (Col)
Jim Barvas—Beating on the Ding Uong
(Abbat)
Ray Price—I Lose You So Mach (Col)
Tibby Edwards — Cry, Cry, Builing
(Mart)

(Merc)

JIMMY SWAN, WHSY,

HATTIPSBURG, MISS.

Bay Price—d'il Be There (Cel)

Webb Pierce—Starly (Dee)

Eddy Aracle—d Really Den's Fant to

Roow (RCA)

Jimmy Navman — Cry, Cry, Darling

(Dai)

All Tary—Good Deal, Laville (Hithery)

Mach Premissing (RCA)

Webb Pierce—Storn The (Dec)

Bay Price—Mach Teo Yeang to Die

(Cal)

Cartin Gordon — I'd De It for You

(RCA)

(RCA)
Billy Walker—Thank You for Calling EY STHONG, KALT, ATLANTA, TEXAS
The Carlisles—Shake a Log (Merc)
Hank Snew — I Don't Hart Anymore

The Carriero — I Don't war.

(RCA)
Webb Pierce — Speckling Brown Syc.

(Page 1) Webb Pierce — Spathing Brown (Dee) Welle-Feley—Oxe by One (Dee) (Continued on Next Page)



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E

1) Want to Derling (Rickey)

C & W Records Chords And Discords

Billy Walker—Thank You for Colling (Col) and Felsy—Jillad (Dec) Jim Edward-Maxims Brown — Locking Bark to Soc (Feber) Jimmy Nowman — Cry, Cry, Darling (Doi)

TOM EDWARDS, WERE, CLEVELAND

ItOM EDWARDS, WERE, CLEVELAND
IN Edward-Maxim Brown — Looking
Back to See (Fahre)
Torry Fell—Dan't Brop is (Label X)
Slim Whitmas—Rese Maris (Imperial)
Eddy Aracle—I Really Dan't Went
to Know (RCA)
Hash Williams—There'll Be No Teardraps Tought (MCM)
Most Promising
Eddy Aracle—I Touch of Cod's
Hand Thompson — Honky Tonk Girl
(Cap)

ever-Besting on the Ding Dong Abbott)

Janda Jackson-Billy Gray-You Con't 2.

and My Love (Dae)

Janmy Dickson-Closing Time (Col)

3.

CRACKER JIM BROOKER, WHIF, MIANU 1. Eldy Araold—My Boorything (RCA) 2. Eddy Araold—I Really Don't Want in Know (RCA) 3. Johnsie & Jask — I Get So Lonely

Know (McCa)
Johnsie & Jack — I Get of
(RCA)
Silm Whiteman—Socret Love (Imperial)
Webb Places—Stouty (Bes)
Mast Promising
Ray Price—Fill Be There (Col)

Frankie Newton's Wife Thanks All At Concert

To The Editor:

I simply can't find words with which to thank you for your help in connection with the memorial concert for Frank

that, since everyone reads Down
Beat, it would be a means of thanking everyone whom I might miss
otherwise. Ethel Newton,
New York City.

To The Editor:

Everyone talks about how bad the ballroom dance band business is, but no one is trying very hard to get things rolling. Sure, all the top bands are lending a helping hand, but what this business needs is a big push. How? Okay, here it is.

leip in connection with the memorial concert for Frank...

I've been trying to write to all the musicians who appeared, to tell them how very grateful Ismam for the magnificent tribute they am for the concert.

In my memory there's never been the magnificent tribute they am for the concert.

In my memory there's never been the magnificent tribute they am for the magnificent tribute they

Mansfield Record **Show Gets Coast** 54 Music Award

Hollywood—Andy Mansfield, who would rather be known as a radio announcer than a "diac jockey," won the Westlake College of Music's 1954 Music Award for best radio program of recorded popular music.

The award was chiefly for Mansfield's Saturday night program on KFI in Los Angeles.

One of Mansfield's interesting record features is his Biographies in Wax, in which he devotes the full hour (it took two for Benny Goodman) to one artist, starting with his earliest recordings and taking him through the years up to current releases. Among those featured recently, in addition to Goodman, were Harry James, Count Basie, and Bing Crosby.

ful magazine Down Beat only one

Goodman, were Harry James, Count Basie, and Bing Crosby.

ful magazine Down Beat only one time. It is my great honor for me that I could send a letter to you, for I get your address through United States information service of American embassy in Tokyo.

My biggest hobby is to study your country's wonderful jazz music. But I can't study enough, as I don't have materials with me. Then, what I made up my mind, is to have a pen pal in America who is interested in jazz music and helping me about it. Recently I feel keenly the necessity of it. I am looking for writing friends who are interested in jazz music, helping and teaching me about it from the depth of their hearts. I'm going to be a singer, and my age is 20 for your information.

I will answer all mail promptly. I will exchange photos with others. My friends can be of any class of jazz music . . . favorite band, player, singer, or style. I like Stan Kenton, Dave Brubeck, Les Brown, Ella, Stan Getz, and Ralph Burns, etc. Hot or cool style does not matter.

Kichiro Yanagisawa,

Burns, etc. Hot or cool style does not matter. Kichiro Yanagisawa, c/o Royal Netherlands Embassy, No. 1, Sakae-cho, Shiba, Minato-ku, Tokyo, Japan

To The Editor:

To The Editor:

I wish to congratulate you for publishing the best musical magazine in the country . . . I must make mention of your Blindfold Test of Guy Lombardo. To say the least, he's the most narrow-minded musician I've heard of.

If he is supposed to be a musician, he should know of all music and only excel in his own type of music. To Jane Russell, kudos. I really didn't know she's so hip. Being a movie fan of hers, I find it very easy now to be more so since she goes for the same music as I.

A/3c Lucious N. Riley Jr.,

A/3c Lucious N. Riley Jr., Kessler AFB, Miss.

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room at the Maryland hotel, where Lurlean Hunter shares the billing and stays on to greet, in succession, singers Ruth Price and Carmen McRae. Stan Kenton reportedly signed Lurlean for the "Stan Kenton Presents" Capitol series. . Pianist-singer Jimmy Bowman at the new Bachelors club on the near north side. . The Gay Claridge ork about set for the whole summer at the Martinique. . Georg Brunis, Johnny Lane, Muggsy Dawson. Roy Wasson, and Don King have set up Dixieland headquarters at the Red Arrow in Stickney.

Paul Winchell and Monica Lewis are at the Chez Paree. . Johnny Gilbert's ork at the Ivanhoe. . The Harmonicats at the Club Hollywood. . Charlie Ventura and Mary Ann McCall continue to awing merrily away at the Preview.

NEW YORK

ON STAGE: Ogden Nash and J. Fred Coots are doing the score and lyrics for If I Were Queen . . . Harold Arlen and Johnny Mercer are completing Blues Opera, a partial rewrite of St. Louis Woman . . . Wonderful Town and Carol Channing move to Chicago July 7.

ENTERTAINMENT-IN-THE-ROUND: Robert Clary hits Las Vegas for \$5,000 a week, then hops to the Cafe de Paris in London . . Freddy Martin is in summer residence at the Starlight Roof of the Waldorf-Astoria . . Cy Walter has the piano concession at the Weylin Room . . Lenny Herman replaces Guy Lombardo for the fourth summer at the Hotel Roosevelt Grill . . Eddie Fisher made his initial Carnegie Hall appearance in the final pop concert of the season (all proceeds went to the Heart Fund).

went to the Heart Fund).

JAZZ: Red Norvo left for Tiffany's in Los Angeles after working several gigs here and after recovering from a brief bout of pneumonia. Tal Farlow went with him... Bassist Bill Crow has joined the Marian McPartland trio. Pianist Garland Wilson died in Paris... Bud Freeman takes over the Metropole band of Jimmy McPartland when James leaves for England with Marian for the summer... Sol Yaged trio (with Ken Kersey and Karl Kiffe) still at the Somerset and doubling at the Metropole Sunday afternoons... Victor signed Mill Bernhart and plans to record him initially with a brass choir. They also pacted Woody Herman trumpeter Dick Collina, who will do some big band sides with arrangements by Al Cohn and Nat Pierce... Teddi King almost set for four sides at Coral... Tenor Jerry Coker left Woody Herman to rejoin the Fred Dale band, with which he was originally featured... Dinah Washington broke it up at Lionel Hampton's Basin Street opener by stepping from the audience and wailing Pennies from Heaven. Basin Street triple play starting June 29 included Oscar Peterson. Gerry Mulligan, and Illinois Jacquet.

RECORDS, RADIO AND TV: Dick Powell made his first record in more than nine years for Bell... Decca signed Carmen McRae and also a rhythm and blues group, The Barons... Dennis Day will star in his own NBC radio show in September... Sammy Kaye's Serenade Room is back on ABC Mondays, Wednesdays. Thursdays, and Fridays ... Peter Lind Hayes is now on CBS radio Mondays through Fridays (7:15 to 7:45, p.m.) with a cast including singer Jack Haskell and the Norman Paris trio ... Kaye Ballard has signed long-term contract with NBC for radio and TV.

HOLLYWOOD

HOLLYWOOD

THE BLUES BEAT: Jimmie Maddin, the boy who blew in on blues & rhythm but can do a little of everything, made the Sunset Strip, opening the new Trocadero, then moving out to the Starlight Club... Gene Norman back from Europe and setting plans for his annual Blues Jubilee, this year expanding to a three-city affair, L. A., San Francisco, and San Diego... Club Oasis joined parade and now advertises "Rhythm & Blues Bashes" headlined by Scatman Crothera, Rockin' Rico, etc... And although the annual outdoor "gigantic" at Wrigley Ball Park June 20 was advertised as a "Cavalcade of Jazz" featuring the bands of Prado and Count Basie, it was a good bet that Dinah Washington, the Four Tunes and the rest of the cast would swing over to a strong R. & B. beat with the first roar from the crowd. We'll tell about it in our next issue. But for those who prefer purer vintage, there's plenty of the best about town, with Dave Brubeck at Zardi's; Art Tatum (now joined by Red Callender, bass; and Billy Douglass, drums) at the Royal Room; the new Art Pepper Quintet at the Tiffany club; Shorty Rogers ("And His Giants"—Shelly Manne, Jimmy Giuffre, Curtis Counce, Marty Paich) back at the Haig; and for the two-beat tribe, such long holdovers as Pete Daily at Astor's; Rosie McHargue at the Hangover; Teddy Buckner at Beverly Cavern. At deadline, Al Donahue was making plans to add a series of Sunday afternoon jczz concerts to his Santa Monica Ballroom .. L. A.'s new Savoy Ballroom, featuring name combos on weekends, in a strong opening with Earl Boetic, had Benny Carter in line to follow. Again, we say, our L. A. is really leaping.

SUPPER SPOTTINGS: Eartha Kitt Mocambos again July 13 ...

Bostic, had Benny Carter in line to follow. Again, we say, our L. A. is really leaping.

SUPPER SPOTTINGS: Eartha Kitt Mocambos again July 13... Eddie Oliver bandleading again at Beverly Hills hotel... Cocoanut Grove was completely sold out for Eddie Fisher's opening (June 17) and most nights during his run... Harry James follows Jan Garber July 16 at Hollywood Palladium, L. A.'s first chance to hear band here since return of ace sidemen Corky Corcoran and Willie Smith... Horace Heidt band and show (35 people) into Statler's Terrace Room June 14... With boom in Latin-beat bands still growing, Carlos Molina, who had small unit at Crescendo this typing, will soon re-organize to full size, and Ciro's was getting out ropes to hold the crowd back for the X. Cugat band and Abbe Lane there, as we closed on this deadline.

the K. Cugat band and Abbe Lane there, as we closed on this deadline.

SAN FRANCISCO—Pepe Landeros' Latin group now at the Balalika . Paul Whiteman skedded for a Sept. 23 opening in the Italian Village . Tony Bennett set to make his San Francisco debut at the same club late this summer . Jimmy Sheldon. now Horace Heidt's music director, may have his Nob Hill Nocturne recorded by Heidt . George Washington high school music department presented a jazz continued to the Caribbean ballroom. Capitol washington high school music expartment presented a jazz concert at the close of the school year with groups of students tracing the growth of jazz and playing examples to illustrate.

examples to illustrate.
Phil Harris, Irv Siders, and Dave
Rose and George Stoll recent visitors... Bob Hope show with Les
Brown, Margaret Whiting and Rusty Draper drew a disappointing
two-thirds-full house in Berkeley
May 26... Louise Cox, WSFO
librarian, off on a trip to Norway
... Fairmont Hotel summer lineup has Nat Cole opening June 29;

Wais and for Black Orchid July 13 opening . . . Charlie Barnet in town for a series of June one-niters . . Ditto Skinnay E.nis . . Virgil Gonzalves sextet into the Caribbean ballroom, Capitol Beach, for the summer. Buddy DeFranco signed for July 7 at Fack's . . Louis Armstrong signed for later this year at the Downbeat . . Black Hawk has Erroll Garner and Art Tatum for July and August.

Jay Miglery quintet . . Sammy Davis Jr. and his family-type trio did a strong week at the Latin Quarter but failed to meet Eartha Kitt's figure (at the door). Mrs. Calabash sent her favorite lover into the same spot and James Durante met and exceeded Eartha's forme (in senset). figure (in general) . . . Joni James returned to Blinstrub's at a much

returned to Blinstrub's at a much higher figure (no comment) than before when she first hit the big clubs. Miss Jamea is sporting a new "rag-mop" haircut.

Woody Herman roared back through here with a one-niter in Taunton. Mass. . Jerry Fielding debuted his swinging band in a package with The Gaylords and Don Cornell at the Totem Pole and the Carousel in Manchester, N. H. . . Serge Chaloff blowing up a storm at Brown Derby with his trio . . Jackie Paris swung the Holiday in Leominster.

NEW ORLEANS—A delightfully fresh experience to eyes and ears is diminutive blond Theresa Kelly, playing modern piano and singing as she heads her own trio at the Swamp room . . . Armand Hug displays his versatility at the 88 as he appears nightly at Musso's . . . June 2 saw the return to his former spot at the Absynthe House of Fats Pichon, who has been absent from his native New Orleans for the last four years playing piano accompaniments to his rollicking songs in New York, Detroit, Chicago, and St. Louis. Laverne Smith stays on to provide the soft blues and torch songs on alternate sets. NEW ORLEANS-A delightful-

the soft blues and torch songs on alternate sets.

Another returnee (from a three-year stint in Baton Rouge) is Samto Pecora, trombone-leader of a Dixie group, who opened at L'Enfant's June 24 after a four-week engagement in the Glass House...

Sam Butera, who preceded Pecora Sam Butera, who preceded Pecora at the Glass House, took his tenor at the Glass House, took his tenor
sax and sidemen to New York's
Basin Street . . . Sharkey's Dixieland crew is at Sid Davilla's Mardi Gras lounge, replacing Freedy
Coleman, who is leaving to handle
the drum work for Louis Armstrong . . . The Basin Street Six
House House House Rough Rough the drum work ...

strong ... The Basin Street Six hied themselves from Bourbon street's neon-glitter to the outskirts of town and n "lease-the-hall" arrangement at Perez' every night except Monday ... Joe Mares has a large share of the Dixie musicians here on his Southland label and recently issued two new albums, one with Sharkey, the other with old-timer Papa Celestin.—dick martin

WASHINGTON, D. C .- Eartha WASHINGTON, D. C. — Eartha Kitt made her first appearance here a memorable one. The occa-sion was a huge charity affair held at Uline Arena June 15. The audi-ence was completely delighted with her unique style and personality . Tony Bennett opened a busy week at the Casino Royal on June 28. with Snike Jones slated to conweek at the Casino Royal on June 28, with Spike Jones slated to continue the fireworks display when he opens the same spot on July 6... The Club Mayfair, which recently switched to a Dixieland policy, reports steady business. Dooker Coleman and the two-beaters at the Hotel Charles will alterate that grand with some week.

ers at the Hotel Charles will alternate that stand with some weekend jobs at the various beach clubs which surround the city.

The Old New Orleans had a refreshingly different show when they presented Odette—a continental songstress—who closed a very successful fortnight on June 17... The newly-opened Golden Peacock is jockeying for position with a variety of snows. Opening week featured singer Russ Miller, backed by Val Scanne's Lusse band. Currently, the Billy Beach trio is providing most of the entertain ment... Arnett Cobb was Arnett Cobb on the job at the North East Caon the job at the North East Ca-sino for a busy one-niter on June 19, with Gene Ar mons ready to touch off the Independence Day merry-making on July 3.

—joe quinn and tex gathings

LAS VEGAS: Local 369 is en gaged in bitter contract hassels with hotel operators. The union ir reported unofficially to be a ling for a 25 per cent pay increase for local musicians.

Hotel Shamrock has resumed its

Sammy on June 30 by Dinah Washington,

on June 30 by Dinah Washington, making her initial bow on the strip... Comedian Orson Bean has been booked into the Hotel Thunderbird. Frank Sinatra continues his SRO houses as he stars in the Ziegfeld Follies in the Sands Hotel. Rose Marie and Lenny Kent with the Ink Spots, backed by Torris Brand and ork, are guaranteeing full houses in the Hotel Flamingo. Ann Sothern follows Sophie Tucker who is making her once-ayear visit to the El Rancho Vegas. During a recent engagement in the Desert Inn, Los Chavales De Espana, featuring Trini Reyes, stole the whole show from Chico and Harpo Marx.

MIAMI — The Olympia theater went on a five shows a day pol-icy to accommodate Julius LaRosa icy to accommodate Julius LaRoss
fans, and his four-day stand shattered records even for seven-day
grosses in the past. Julius is
booked solid until July 27, when
he'll take a five-week vacation, according to present plans.

Alan Dean into the Clover club
. Betty Reilly at the Nautilus
hotel . Frankie Frobs at the
Shalimar motel in Miami . Joe
Mooney at the Dream Bar . . .
Buddi Satan at the Pied Piper.
Bob Carroll coupled DJ plugs
for his record of Sway with his
one-week stint at the Nautilus . .
Rumored that local TV singer
Johnny Viaggio is about to sign
for the featured spot on a TV
series in Gotham . DJ Dick

for the featured spot on a TV series in Gotham . . . DJ Dick for the featureu series in Gotham . . . DJ Dick Stern added a WITV show to his early morning gig on WKAT. —bob marshall

CLEVELAND—Latest conversation around here regards Bill Randle (WERE DJ), and his narration of "Carnival of the Animals"
at a recent pop concert. Cleveland's
pop orch under the baton of Andre
Kostelanetz played the interesting
music; Bill did the narration. Mindy Carson came into the Skyway
as a kind of bonus surprise for
three days starting June 10. On as a kind of bolius surprise for three days starting June 10. On June 21, the Crew Cuts were the attraction, with Bobby Monaghan. They were followed on the 28th by Eddie Barnes and the Evans Fam-

The Theatrical Grill continues The Theatrical Grill continues with the Ellie Frankel trio; which is also the mainstay of a new TV show heard at 11:15 p.m. on WNBK called Friendly Inn. The show features Ellie's trio and Glen Rowell . . . The Hollenden's Vogue room followed Wally Griffin with Mary Meade. Dorethy Collins came in June 19, with Snooky Lanson due July 7.

—m. k. mangan

-m. k. mangan CINCINNATI — Coney Island's Moonlight Gardens parade of bands features Buddy Rogers, July 3-8; George Smith, 9-15; Johnny Long, 16-22 Ralph Marterie and his band are the first of two "name" band are the first of two "name" outfits to play free band concerts at Cincinnati's Eden Park under the auspices of the Schmidlapp Park Concert Fund. Marterie booked for July 18, 3 p.m. . . . Dave Brubeck's first album for Columbia, will contain Out of Nowhere, cut at a recent concert on the University of Cincinnati campus.

pus.
Frances Langford a hit at
Beverly Hills weeks of June 18
and 25. Jackie Miles booked to follow . . George Shearing and his
quintet, plus Woody Herman band,
featuring Dolly Houston, were in
for a one-niter June 7 at Music
Hall . . Jimmy Boyd and the
National Rodeo circus thrilled the
kiddies June 18, 19, and 20 .
Billy Snyder plays for dancing at
Pleasure Isle's Starlight Garden
every Saturday night.

—si shulman at shulmon

PITTSBURGH—The Daisy Mae and Her Hep Cats combo, which in spite of the 1935-type name is a swinging little group from Wildwood, N. J., worked the Midway in June. The group is under the direction of bassist Art Russell and features the Carter-influenced alto of Clarence Sharp. Roy Eldridge followed at the Midway for a week. The Bobby Cardillo trio backed Eldridge on the date. PITTSBURGH-The Daisy Mae

date.
The Monte Carlo has folded aft-BOSTON—Timmie Rogers and his all-star show were hustled in for a week and the policy now is for local talent following the sensational six-week holdover of the at the Patio club. to be followed

Hotel Shamrock has resumed its policy of Tuesday night jam sessions on the night off for regular also has given up shows but will be operated as a restaurant and cocktail lounge... The Pittsburgh Civic Light Opera association has

Composers Guild Names Stevens

Hollywood—Voting simultaneously in Los Angeles and New York, the board members of the newly formed Composers Guild of Amer-

formed Composers Guild of America selected national officers to serve until formal elections in November.

From the western division are Leith Stevens, president; Walter Schumann, second vice president; Mack David, secretary-treasurer. Arthur Schwartz and Gene von Hallberg, first and third vice presidents, and Winston Sharples, assistant secretary-treasurer, are from the eastern division.

Composers who create musical works for commercial use in films

works for commercial use in films. radio, television, and similar fields constitute the new guild's mem-

bership.
The Composers Guild was formed to protect composers in the fields mentioned above in their employ-ment relationships, to arrange for standard contracts, and minimum payments for use and reuse of music composed while under em-ployment. Oddly enough, hereto-fore no organization, neither the AFM nor ASCAP, has concerned itself with this problem.

Childs Restaurant Abandons Dixieland

New York-Childs Paramount New York—Childs Paramount restaurant on Broadway has abandoned its Dixieland jazz policy. For the last year, the featured band was the Conrad Janis unit and there were weekly Sunday concerts starring leading traditional jazzmen in the New York

The spot now will use small dance bands. The current combo is a five-piecer led by Ralph Proctor. Janis continues to appear Fridays and Saturdays at Central Plaza

booked an imposing series of names for its series of eight musicals in the Pitt stadium this sumer. Among whom are listed Don Ameche, Lisa Kirk, the Blackburn Twins, and Jeanette MacDonald. The Carnival has been doing fairly well with its seminame policy, the latest attractions having

icy, the latest attractions having been Frank Murphy, Linda Shan-non, and Dick Noel... Chris Connon, and Dick Noel . . . Chris Connors at the Copa early in June in what op Lennie Litman refers to as her first nonjazz engagement . . Jaye P. Morgan followed at the spot, for a six-niter from June 14 . . Bernie Cummin band did a week in the Vogue Terrace and was followed by Lillian Roth.

—charles c. sords

TORONTO: Calvin Jackson moved his quartet back into the Park Plaza, his old home, from which he strayed a short time ago for a sojourn at the Silver Rail. With him is the English vibes player, Peter Appleyard . . . Hot Lips Page worked a week with his group at the Colonial. Scheduled to follow were Sam Butera, the tenor saxist now being pushed by Label "X," and Miguelito Valdea. After Valdes, Barbara Carroll is booked for a month . . Dick MacDougal, CJBC disc jockey, played the Teo Macero Explorations album on his show recently, and commented: "Let's hope they call the next one Discoveries." Woody Herman's band played a Windsor, Ont., one-niter recently . . . Duke Ellington fans heard their hov in Ont., one-niter recently . . . Duke Ellington fans heard their boy in concert at Eaton auditorium . . .

Russ Morgan's band worked the
Brant Inn at Burlington, Ont. for
four days . . Thelma Carpenter
will sing at Melody Fair, the
Russicals in the round carries this musicals-in-the-round series, this year . . . Crooner Georgie Shaw played a week at the Casino bob fulford

MONTREAL—Lyn Stevans singing at Ruby Foo's on the Sunset strip... Lew Smith's trio at the Venus de Milo room... Charlie Kittson's band at the Astor... Connie Towers at the Ritz... Del Rubio triplets at the Normandie followed by Alan and Blanche Lund... Paula Watson held over at the Café Minuit.

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Who Welds The Band

New York — "You know what I call Freddie Greene?" what I call Freddie Greene?"
volunteered Count Basie
(Down Beat, Feb. 24). "He's a
tieup man, because he's not only
very steady for the rhythm section, but he actually holds the
band togther."
Basie's tribute to his long-term
guitarist has been echoed for years
by musicians of all jazz styles, mumicians who appreciate how important Freddie has been for 17 years
to the most rhythmically vital big
band in jazz history.
Yet in terms of general publicity.

yet in jazz history.

Yet in terms of general publicity, the last of the great unamplifieds has been taken for granted so long that rarely have any of Greene's experienced views been published on the nature of jazz rhythm and the function of the rhythm guifar. In all these years, for example, Freddie never has recorded a real solo with the Basie band, "I like to listen to guitar solos," he explains, "but when I first came into the band, I was told that the band was built around the rhythm section and that rhythm was the important thing for us to concentrate on, so that was it.

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Freddie Greene

comen to mind, but that doesn't happen too often. Almost all the time I'm concentrating on the rhythm wave.

Basie Contributes

"Now I've played rhythm so long it's just the same as playing solos as far as I'm concerned. The rhythm guitar, I've found, is very important, though I didn't think that way in the beginning. For one thing, it kind of smooths the beat out. The rhythm of a performance has what I call a 'rhythm wave,' and the rhythm guitar can help to keep that wave smooth and accurate.

"As for whether I play altered chords or otherwise experiment harmonically, it depends. If I feel the other half of the rhythm socion is getting out of the groove, I have to keep playing the basic rhythm to bring the waves back even again. Or if the drummer takes a break, there's a tendency for the rhythm section to get out of the groove when he comes back in, so I have to concentrate on that beat from beginning to end, listening for how amooth it is. If the band is moving exceptionally smoothly, then I can play whatever

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Freddie Greene-Guitar New Ways To Use All That LP Space

New York — It's becoming increasingly clear that there are other advantages to the LP besides the obvious one of being able to hear an entire work without increpation.

With all this space available on one record, the more imaginative companies are beginning to experiment in new ways of utilizing it.

The advantages, says Dizzy, are these:

1. Acoustically, the sound is more pleasing in a club, You don't blow straight at the customers. The sound gets up into the air and apreads.

2. With the hell not in the way.

Dizzy Designs New Trumpet,

Claims Improvement In Tone

ment is George Marek, director of artists and repertory at RCA Victor Records.

Marek's newest idea, for exam ple, is dramatized in a new album, Arias Sung and Acted. In a recent conversation, Marek sketched the background of the novel project.

"As an old opera lover, I've always debated with myself," he said, "as to whether one should or shouldn't have opera in English. Generally I'm against the idea, and there is no evidence yet in record sales figures that there is a large market for it. But I do feel that if people have an opportunity to understand what the arias in the original language mean, they will enjoy the music all the more. After all, Verdi and other opera composers intended it that way—they meant people to understand and enjoy their operas.

Dislike Long Librettoe
"People, by and large, however.

enjoy their operas.

Dislike Long Librettos

"People, by and large, however, don't like to read lengthy liberettos in translation. So it occurred to me to do this. In Arias Sung and Acted, nine of the most famous arias are sung by such Metropolitan stars as Zinka Milanov, Jussi Bjoerling, Licia Albanese, Rise Stevens, Jan Peerce, and Leonard Warren.

"But each aria is meeded by and the stars as the stars are supplied to the supplied to the stars are suppli

Stevens, Jan Peerce, and Leonard Warren.

"But each aria is preceded by an acting version of what is to be sung. This acting version is in English, and is performed by several . . . actors . . . Debera Kerr, Joseph Cotten, Geraldine Brooks, Dennis King, Judith Anderson, and Shepperd Strudwick."

As an illustration of how this works, Miss Kerr acts the pathos of One Fine Day from Madame Butterfly, and immediately afterwards, Miss Albanese sings that aria, Un Bel Di, Vedremo. Also on the LP, Cotten enacts the moving line of On with the Play, which turns out to be the famous Vesti La Giubba from I Pagliacci, sung by Bjoerling.

turns out to be the famous Vesti
La Giubba from I Pagliacci, sung
by Bjoerling.

Another New Concept
Earlier this season, Marek introduced another new concept of
programming opera on records. In
one set, Four Tenore—Same Aria,
he gave listeners the unusual opportunity to compare on one record
four of the greatest tenors in
operatic history as each interpreted the same aria. The aria was
Recondiat Armonia from Puccini's
Tosca, and the tenors were Caruso,
Gigli, Peerce and Tagliavini.
Then on Roberta Peters recent
LP Marek also included the voices
of such other renowned coloraturas
as Luiss Tetrazzini, Amelits GalliCurci and Lily Pons.

But Marek's adventures in LPs
aren't restricted to opera. "We
have issued excerpts," he noted,
"from Norman Vincent Peale's The
Power of Postive Thinking, read
by the author. It's the first time a
best-selling book has been put on
records while still a best-seller."

Album Successful
There was also the provacatively

best-selling book has been put on records while still a best-seller."

Album Successful
There was also the provacatively successful album by the Boston Pops. Classical Music for People Who Hate Classical Music. And the breadth of LP was entertainingly used on Victor's Show Biz collection, an anthology of show business narrated by George Jessel including voices of many figures in entertainment history.

Another recent Victor package that has taken full advantage of the LP was the 2-12" set of Vladimir Horowitz's 25th Anniversary Concert, recorded at Carnegie hall in February, 1953. "That was the first time," Marek said, "that an entire piano recital before an audience had been released on records.

"We feel that both the LP and EP are very flexible media, and we plan to continue to experiment in using that advantage to its fullest extent. We don't like to repeat ourselves, however, so we're always seeking new ideas."

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Having done more than any one man in recent years to evolve the art of playing jazz trumpet, Dizzy Gillespie has gone to work on changing the instrument itself. A visual as gone to work on changing the well as aural highlight of Dizzy's Birdland date in New York was his new horn, designed and patented by him.

The Gillespie innovation involves a change in the position of the bell. The bell on his new horn juts out at a 45-degree angle from alongside the valves.

The advantages, says Dizzy, are these:

Dizzy Gillespie

apreads.

2. With the bell not in the way, the new horn makes reading much easier for the player.

3. The trumpeter now can really hear himself. Before, when he played fast, Dizzy says, it seemed to him that more notes went by him than he could hear.

4. Tone is improved, he says, though he can't quite explain it yet. But it's evident, he says, on the playbacks for his new big band album.

2. With the bell not in the way, the new horn makes reading much easier for the player.

3. The trumpeter now can really hear himself. Before, when he played fast, Dizzy says, it seemed to him that more notes went by him that more notes went by him than he could hear.

4. Tone is improved, he says, on the playbacks for his new big band album.

In any case, Dizzy and his new horn sounded fine in the club. Dizzy is now at the peak of his powers as a soloist—his ideas, when he's concentrating on playing, often are mindful of an exceptionally adventurous fireworks display.

On up-tempos as well as on ballads, Dizzy communicates a dynamically wide range of feel-

Gene, Cozy Meet Students

New York—One of the facts that Profs. Gene Krupa and Cozy Cole have discovered at their flourishing new school is that the desire to drum knows no age or social barriers.

Take the Sutton family. The father, about 33, signed in first and then brought in his two daughters (9 and 8) and one son (7). The whole family takes instruction from Cole every Saturday morning, and the father has become quite serious in his ambition to build a career as a drummer.

"Do the kids ever cut the old man?" Prof. Cole was asked.
Cozy, ever the diplomat, would only say that "the 9-year-old is real quick. She picks everything up right away."

Sutton, it further turns out, has been trying to convince his wife to join the class, but she is skeptical. The grandmother, however, is soenthusiastic that she's the one who brings the flock in every Saturday and makes certain they practice at two or three hours a day. She herself would like to learn but feels she's a mite too old.

Then there is the first pupil the Krupa-Cole school enrolled.

"She was waiting for us when we came in to open up the first middle-aged woman swathed in mink, she lives in one of the exclusive hotels on the east side and told us she'd been interested in the lessons elsewhere but with little result. "Now I want to convince my friends," she said firmly, "that I really can learn to play, and if they know I'm going to this school, they'll be convinced I'm serious. I'm going to stay here until I can wail with the best of them."

"Did she really say that?" asked an incredulous reporter.

"Those," said Mrs. Cole, "were In the result would like to learn but feels she's a mite too old.

She herself would like to learn but feels she's a mite too old.

"She was waiting for us when we came in to open up the first pupil the Krupa-Cole school enrolled.

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"She was waiting for us when we came in to open up the first pupil the roups-Cole school enrolled.

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DYLANATION OF SYMBOLS: b-ballroom; b-balls: nc-sight club; cl-cockfall lounge; p-certaurant; b-theater; cc-country club; rh-roadhouse; pc-private club. NYC-Mew York City; Ned Hollywood; LA.-Los Angeles; ABC-Associated Booking Corp. (Joe Glaser). NS Ethi Avenue, NYC; A-Alabrood-Pumphray, Bichmond, Va.; AI-Abe turches, BY W 57th St., NYC; CAC-Consolidated, Wisconin Hotel, Milwaukee, GAC-General Artists Corp., RAO Bidg., NYB, Michael Carlo, NYC, Machela, Gall, NYB, Michael Carlo, NYC, Machela, Gall, NYB, Michael Carlo, NYC, Machela, Gall, Milkael Carlo, NYC, Machela, Milkael Carlo, NYC, Machela, Gall, Milkael Carlo, NYC, Machela, Milkael Carlo, NYC, Mach

Out 9/29, h
Bothie, Ruse (Merry Garden) Chicago, b
Brandwynne, Nat (Ambassador) Los
Angeles, 7/7-8/24, h
Brown, Les (On Tour-Midwest & East)
ABC

ABC Bruce, Johnny (Indiana Beach) Lake Shafer, Inc., 6/28-7/11, b; (Centennial Terrace) Sylvania, Ohio, 7/16-14, b Cabol, Chack (Picasara Pier) Galvesian, Tex., 7/9-22 Los Chavales (Ambasaador) Los Angeles. 7/7-8/24, h Ciliford, Bli (Riverside) Reno, Nav., E Commanders (On Tour) 7/26-31, WA Cross, Bob (Balinese Room) Galveston,

Tex. ne Cugat, Xavier (On Tour-Europe) 7/23-16/7, MCA A my (Orchid) Jackson Heights,

Al (Legion Post 1) Atlanta, Ga., efoe. Al (Legion Post 1) Atlanta, Us., Out 9/7, r onahue, Al (New Santa Monica Pier) Santa Monica, Calif., Out March, 1989,

Duke, Johnny (Capitol City) Atlanta, Ga., Out 5/4
Ga., Ou

, Charlie (Palmer House) Chicago, h patrick, Eddie (Mapes) Reno, Nev., h agan, Ralph (Steel Pier) Atlantic ty, N. J., 72-8, b; (On Tour) GAC er, Chuck (Aragon) Chicago, Out 4, b; (Dutch Mill) Delavan, Wisc., 23-8/1, b

City, N. Chuck (Aragon) Chicago, Out 7/4, b; (Dutch Mill) Delavan, Wisc., 7/23-2/1, b
Garber, Jan (Palladium) Hellywood, Calif., Out 7/15, h
George, Chuck (Devonian Club) Hobba, N. Mex., Out 7/13, nc
Glasser, Don (Melody Mill) Chicago.

N. MEL. Out //As, ac. (Classer, Don (Melody Mill) Chicago. 6/30-3/4, b. Mellody Mill) Chicago. 6/30-3/4, b. (Estemble Mellows) Beach) Lake James, Isc.. 7/6-3/4, b; (Cestemble Terrace) Sylvania, Ohio, 8/13-14, b. Hampton, Lionel (Dude Ranch) Atlantic City, 7/12-18, nc Harria, Ken (Iroquois Garden) Louisville, Ky, Out 7/2. Hayman, Richard (On Tour) WAHUNI, Pee Wee (Downbeat) San Francisco, 6/29-7/28, nc James, Harry (Palladium) Hollywood, Calif., 7/16-8/1, b. Jaros, Joe (On Tour—Midwest) JKA

Wash, nc Kulay, Steve (Statler) Washington, in 7/5. Inc. (Statler) Washington, inc. (Statler) Was

Out 7/27, h
Mastera, Frankie (Dutch Mill) Delavan,
Wisc., 7/2-8, b
May Band, Billy; Sam Donahue, Dir (On Tour-Midwest) GAC
Mooney, Art (Roosevelt) New Orleans,
7/1-8/11, b
Morrow, Buddy (On Tour-Midwest) GAC
Moxian, Roger King (On Tour-East)
GAC

Combos

Airlane Trie (Governor Clinton) NYC, Allen, Henry "Red" (Metropole) NYC,

Allen, Henry "Red" (Metropole) NYC, of Aristocrata (Bolero) Wildwood, N. J., Out %, nc; (Casino Royal) Washington, D. C., \$9/8-9/18, nc
Armstrong, Louis (Blue Note) Chicago, Ill., \$6/30-7/25, nc
Bellette Quintet, Al (Young's Lounge)
Detroit, Mich., In \$6/29, cl
Bratton Trio, Bob (On Tour)—Johnny Robinson Agency, Hollywood
Brubeck, Dave (Zard'is) Los Angeles, Calif., Out 7/27, nc
Buckner Trio, Milt (Peps) Philadelphis, Out 7/10, nc; (Loop) Cleveland, 7/12-18, cl
Carroll, Barbara (Culonial) Torente, Canada, \$6/28-7/28, nc

18, cl Carroll, Barbara (Colonial) Toronto, ('anada, 6/28-7/24, ac Chamblee, Eddy (Ebony) Cleveland, Out 7/4, nc Coleman Trio, Sy (Park Sheraton) NYC,

Condon, Eddle (Condon's) NYC, nc Dante Trie (Chatterbox) Scaalde Heights. N. J. R. Davis, Wild Bill (Harlem) Atlantic City, Davis. Wild Bill (Harlem) Atlantic City Out \$/10, nc Davis, Jackis (Peps) Philadelphia, 7/12-8/28, nc

8/28, ac
Degact, Bill (Eaquire) Wildwood, N. J.,
Degact, Bill (Eaquire) Wildwood, N. J.,
Domino, Fats (Five Four Ballroom)
Los Angeles, 7/8-11, b
Dominosa (Sahara) Las Vegas, 7/13-25, h
Downs Trio, Evelyn (Park Avenue)

Duncan, Hank (Nick's) NYC, ne Fields, Herbie (Surf) Wildwood, N. J., James, Harry (Palladium) Hellywoos, Calfin, 7/16-8/1, b.
Calfin, 7/16-8/1, b.
Jaros, Joe (On Tour-Midwest) JKA
Jerome, Henry (Edison) NYC, h
Jones, Spite (Casino Royal) Washington,
D. C., 7/5-11, nc; (Steel Pier) Atlantic
City, N. J., 7/12-13,
Jurgena, Dick (Aragon) Chicago, 7/5-14,
b. Cheyenne, Wisc., 7/26-31
Kaye, Saommy (Astor) NYC, h
King, Henry (Cavaller) Virginia Beach,
Va., 7/2-15, nc
Kulley, Steve (Statler) Washington, in
7/5, h Five Keys (Weekes) Atlantic City, 7/2-8,

May Band, Billy; Sam Donahue, Dir. (On Tour—Midwest) GAC
Mooney, Art (Roosevelt) New Orleans, 7/1-2/11 b.
Morrow, Buddy (On Tour—Midwest) GAC
Moztan, Roger King (On Tour—East) GAC
Neighborn, Paul (Elitch's Gardens) Denver, 1-1-1
Noble, Laighton (Palms) Glendora, Calif., 7/1-21
Overrend, Al (Flame) Phoenix, Arin, Osal 19/1, ne.
Des Ser. Cadilline) Detroit, Mich., 1-1-1
Out, Canada, 7/4-15, nc.
Pettal, Emil (De Soto) Savannah, Ga., Pettil, Emil (De Soto) Savannah, Ga., Prillips, Toddy (Claridge) Momphis, Baster, Ind., 7/18-1/1, nc.
Prillips, Toddy (Claridge) Momphis, Baster, Ind., 7/18-1/1, nc.
Ragon, Don (Golden Nugget) Las Verra, Number (Crystal) Detroit, Mich., 7/12-15, nc. (New Bollday) Chicago, 7/80-8/16, (weekande only) nc.

MiPartland, Marian (Mickory House) NYC, the Partland, Imarian (Mickory House) NYC, the Partland, Marian (Mickory House) NYC, the Pa

DOWN BEAT

Prysock, Red (Weekes) Atlantic City,
N. J., 7/8-8/13, nc
Quintehette, Fami (Loop) Cleveland,
6/23-7/6, ci; (Carre Beach) Annapolis,
Md., 7/8-11 (Loop) Atlantic City, 6/28-(Hinlesh) Atlantic City, 6/28

Md., 7/3-11 Redhead (Hialeah) Atlantic City, 6/28-7/27 Rhythmair-s (Gallagher's) Philipsburg, Quebec, Canada, h Richards, Jack & The Marksmen (The-atrical Grill) Cleveland, O., 7/12-25,

nc Rico Serenaders, George (Florentine Club) Shreveport, La., In 7/14, pc Roberts Trio, Cee (Navajo Horan) Col-oraño Springs, Colo., nc Rocco Trio, Buddy (Kennah's Willage) Lake George, N. Y., Out 9/22, nc Rodgers, Timmie (Apollo) NYC, 7/2-8, t; (Howard) Washington, D. C., 7/8-15,

(Howard) Washington. D. C., 7/9-18, t
Roth Trio, Don (Broadwater Beach)
Biloxi, Miss., h
Salt City Five (Ramey Air Force Base)
Paerio Rico, Out 7/4
Savare Quintet, Johnny (Siliman)
Spokane, Wash., h
Shearing, George (Embers) NYC, 6/28Simmona, Del (Beverly Hills) Baverly
Hills, Calift, 7/4-8/7, h
Sims Trio, Michael (Glen Cove) Onset,
Mass., h
Spanier, Muggsy (Dort Bowl) Filint,
Mich. 6/29-7/5; (Three Dolls) Milwaukes, Wis., 7/9-18, nc.
Sparks, Dick (Annex Bar) Sandusky, O.,
cl

Cal. N.C.
Stitt, Sonny (Loop) Cleveland, O., 6/28-

Stitt, Sonny (Loop) Cleveland, O., 6/28-7/5, cl

Templeman Quartet, Bob (Simonl's)
Boulder treek, Calift, cl

Three Jacks (Romano Inn) Colmar
Manor, Md, nc

Three Kings (De Witt Clinton) Albany,
N. Y., h

Three Suns (Skyway) Cleveland, 7/8-17, cl
Terney Dud (Oil Patch) Corpus Christi,
Tex., pc
Tipton Trio, Billy (Candlenite) Albany,
Ores., nc
Trahan, Lil & Pres (Hi-Ho Five O'Clock)
Pensacola, Fla., nc
Trenlers (Beachcomber) Wildwood, N.J.,
nc

Tune Toppers (Surf) Wildwood, N. J., nc
Turner, Joe (Apache Inn) Dayton, O.,
7/8-12, nc
Vera, Joe (Muchlebach) Kansas City,
Mo., h
Vernon Quartette (Sarno's) Lima, O.,

version Quartette (Sarios) Lima. U. nc. nc. nc. nc. versi-Tones (Gold Front) Cheboygan. Mich., nc. vincent Quintet, Harry (Anglera Reat) Nassau Lake, N. Y., nc. Wagman Trio, Lee (Fenthouse) NYC, r Warren Trio, Mimi (La Porte St. Jean) Quebec City, Canada, Out 7/4 Wilson. "3E Keya" (Millers Flat) Charlotteville, Va., Out 8/21, rh Yaged Trio, Soi (Somerset) NYC, h Yankovic, Frank (Gaeity Bar) Cheboygan, Mich., 7/12-17, cl Young, Lester (Birdland) NYC, 7/1-20, nc

Semantics

Chicago — One well-known bandleader still hasn't lived down the night recently when he was raking his band over the coals for what he considered had been a bad performance that evening. "You're all dumb," he shouted. "It's about the dumbest band I've ever seen. Even the bandboy is dumb. You can see it written right on his forehead—M-O-R-A-N!"

COUNTERPOINT

- By Nat Hentoff

Our far-flung readers: A note has arrived from Father John Crowley saying, "I'm a Catholic foreign missionary in the middle of nowhere—the hinterlands of Brazil—and un-

dom heard around here—except for my limited stack of records) long a lover of jazz." Father Crowley is concerned over the too-frequent public synonymizing of jazz from Czechoslovakia indicates how and nervotice. and narcotics.

"I'm not one to worry too much," he adds, "about what people think (especially the type who think Herbert and Romberg are to music what Brahms and Armstrong should have been), but being a priest makes it rather difficult to define jazz as an art and such.

"To most folks, as I've said, you "To most rolks, as I've said, you can't have jazz without narcotics. That's why it's darn good to read about Clifford Brown, Quincy Jones, etc., and see Down Beat backing them solidly not only for their technical capabilities but for their general outlook and antijunkyism." junkyism

junkyism."

I wonder if Father Crowley knows a colleague of his, the Rev. Norman O'Connor, Catholic chaplain of Boston University. Also vitally interested in jazz, the wittly urbane Father O'Connor runs a weekly jazz radio program in Boston, brings jazz groups to Boston University for concerts and lectures and currently is support. lectures, and currently is support-ing the July 17-18 jazz festival in Newport, R. J. Father O'Connor told the United

Father O'Connor tool the United Press recently that the festival would "help elevate American jazz to its true position. It is a sorry thing so few people have been oriented in a jazz way."

In the same mail as the note from the inner lands of Brazil was a communication from Otokar Zak, writing from Brno, Czechoslovakia. Zak's letter was mostly an expression of his views on the importance of the blues as an always valid "source of inspiration" in jazz and his feeling that several of Gerry Mulligan's records "sound like"

Bellson To Frisco

San Francisco — Louie Bellson's all-stars opened at the Downbeat for two weeks with Zoot Sims, tenor; George Duvivier, bass; Don Abney, piano, and Charlie Shav-ers, trumpet.

Bellson will record an LP for Norman Granz this month in Los Angeles, using 26 men.

Bach fugues transformed into the modern age."

Can't Suppress It

The very presence of the letter from Czechoslovakia indicates how difficult it has been for the Iron Curtain countries to suppress the interest in jazz that has been spreading eastward from Western Europe for several decades.

As Zak himself wrote in the English Melody Maker last December: "I must correct my earlier statement that jazz fans are not numerous here. Hundreds of fans exist but do not know about each other because jazz was strictly suppressed until now.

"The authorities today are a little more gracious toward jazz, and I think all our big towns could have a jazz club. I hear that a second Dixieland group is to be formed next year. Much credit is due Emanuel Uggé, who is really a crusader of jazz in Czechoslovakia."

In that same December article, Zak sgrees with Dennis Dethe

a crusacer of jazz in Czechoslova-kia."

In that same December article, Zak agrees with Dennis Detheridge in the May 14 New Musical Express that the first important jazz group in Czechoslovakia is a traditional unit in Prague based on the instrumentation of the Armstrong Hot Seven and led by Zdenek Camrda, "a pianist with a Morton approach." It's certainly encouraging to hear that somebody is improvising in the satellite countries.

No Fight, He Hopes

A final communication from a reader closer to home is George

A final communication from a reader closer to home is George Avakian's note hoping that he and I are not going to engage in a scrap on the matter of Turk Murphy and pointing out that "a lot of Turk Murphy fans, myself included, cannot understand your lack of enthusiasm. Or more correctly, your enthusiastic unenthusiasm." Having dutifully heard the band

Having dutifully heard the band in person during a recent San Francisco visit, I can only conclude that I and the Murphy legion are at an impasse. I remain in a state of enthusiastic unconversion. But there'll be no scrap. Differences of opinion are always energizing and often illuminating. And I hope the same thing can be said of the occasional jousts in this column that Red jousts in this column that Red Smith wrote of the Gavilan-Olson fight: "There was some blood but no evidence of malice."

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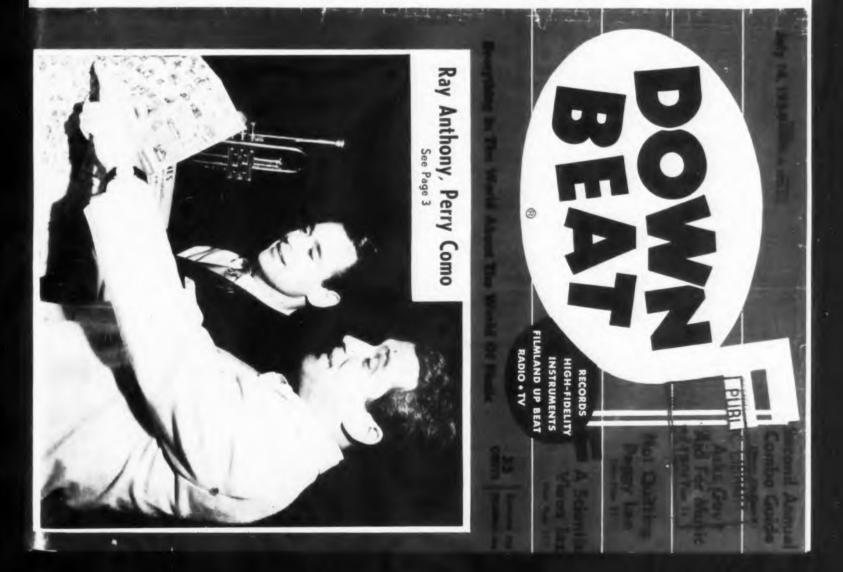
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