

Kenton Names our Lineup

New York—Stan Kenton has announced the composition of his second annual *Festival of Modern American Jazz*. The tour begins Sept. 16 in San Diego, Calif. Included will be the Stan Kenton band, which regroups the first band in September; Shorty Rogers and His Giants, featuring Shelly Manne and Jimmy Giuffre; Charlie Ventura's unit with Mary Ann McCall; Art Tatum's trio; and Johnnie Smith. Candido is also expected to be part of the troupe.

"We want to make this much more of a true festival type of thing than last year's," said Kenton. "Last year there were too many single musicians playing in our band. This way, each section of artists will be able to express itself as a unit. It should be a sharp, interesting show. Shorty Rogers and Shelly are always growing, and their work is very exciting. Art Tatum has never been on a concert tour of this kind before, I believe, and the Ventura combo and Mary are sounding wonderful."

"Our band, by the way, will not return to Europe this year although arrangements are being made for us to make a trip there in 1955. I'd rather wait until some of the other bands have had a chance to play Europe. Already there have been a lot of units coming over there, and I don't know how much Europe can absorb in a relatively short time. But next year we'll definitely be back."

Kenton Heads New Capitol Jazz Setup

New York—Stan Kenton has been appointed head of a new department at Capitol Records concerned with the recording of modern jazz and the discovery of fresh talent in the jazz field. Recording under Kenton's supervision has already begun and first releases are due Aug. 1.

The records will appear on a new label. Though the name Capitol will be on the records, the label design will be different and each release in the series will bear the description, *Kenton Presents*. The label will have its own set of master numbers and its own catalog. It will be distributed, however, by the current Capitol distributors.

First Men
Among the jazzmen to be cut first are Bill Holman, leading a group of eight in his own compositions; Bob Cooper and a sextet; pianist Claude Williamson and a trio; Boots Mussulli and a quartet; and Frank Rosolino and a sextet. There will be a monthly schedule of releases. Singles will constitute the August and September product, and the first set of albums is due Oct. 1.

Kenton emphasizes the fact that singles as well as albums will be issued. "We feel," he said, "that issuance of singles will help get more airplay and will help get greater attention to our art. Jazz albums are usually played by the few jazz disc jockeys around the country whereas with singles, there is the opportunity to appeal to a wider range of disc collectors."

Exploitation
Kenton added that Capitol executives Glenn Wallichs and Alan Livingston will put Capitol's entire exploitation facilities behind the project, and this, Kenton believes, will insure that the new artists will get the largest possible chance to be heard. "Instead of a jazz single selling two or three thousand, we want to take a chance at being able to reach a market that will enable us to sell 12 to 15,000."

"This doesn't mean I'm going to oversee all of Capitol's jazz," Kenton said. "Capitol will continue

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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.

Jay Johnson Killed In Motorcycle Crash

Hollywood—Jay Johnson, singer who joined Stan Kenton in 1950 and won the *Down Beat* poll that and the succeeding year as band vocalist, was killed here on June 13 when the motorcycle he was riding was involved in an accident.

'Carmen' Vocal Dubs Set For Dandridge, Belafonte

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.

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."

The only important role not filled at deadline was that of the prize fighter Husky Miller, corresponding to toreador Escamillo (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 film musical in the ordinary sense), added:

"Because *Carmen 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 identical 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 modern jazz talent will be on *Kenton Presents*. The use of that designation on the label is meant to help attract initial attention to this new project. What we hope is that the label will build so that it stands on its own. I'm very excited about this, and it will be interesting to see a year from now if we have 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 Herschel (music director Herschel Gilbert) will make the most of them."

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 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 editor

Juilliard President Asks Government Aid To Music

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 government support of the arts in general—and music in particular.

"At a time," said Schuman, "when we need every practical and spiritual 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."

"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.

Ralph Scaffidi Starting Band

New York—Ralph Fay, trumpeter who as Ralph Scaffidi worked with two other Ralphys, Flanagan and Marterie, is forming his own 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 Conny 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.

Festival producer George Wein announces final (in some cases, near-final) confirmation of the appearance of Gerry Mulligan, 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 line. Condon has already selected Wild Bill Davison, Cliff Leeman, Peanut 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-

ceeded.

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 especially for the festival 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.

A&R Man

New York—From early evening until late at night these days, the sidewalk outside the Metropole on Seventh Avenue is thronged by scores of the curious. The curbstone 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 Cole combos. Early one night, Red noticed one of the sidewalk superintendents peering 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 indignantly. The request, by the way, was *My Wild Irish Rose*.

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

The Sun Never Sets On Bookings For This Combo

By Hannah Albush

New York — The Three Suns, one of the busiest and most popular combos in show 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 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.



Morty and Al Nevins and Artie Dunn

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.

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 Suns originated.

Recording 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

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

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.

What makes this group so popular? The Suns feel part of it is 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 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 performing. They introduce themselves to the guests, talk to them for a while, and try to remember names.

Some of their more affluent fans

The Six Solves Label Problem

New York—This has become the age of the specialized 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 bop-modern.

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

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.



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

Covers Everything
Said Bob Wilber during rehearsals, "The book will cover show tunes, standards, and our own compositions, and we're not averse to playing either the Dixieland regulars 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 appropriately diverse background in terms of schooling and professional experience.

Drummer Eddie Phylfe 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 Soutin, 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 the room.

That personal touch, the Three Suns feel, could be 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.

Duke Ellington; played with Emil Coleman, Bud Freeman, and Louie Bellson, and has acted as accompanist for Russell Nype, Lisa Kirk, and June Valli. Tommy also has studied at the Juilliard 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 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 he's even had a gig at Radio City 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.

record companies that the jazz public is not entirely composed of cultists, that many will accept a combo that plays good jazz in more than one style.

A six-week stay at Ryan's in New York during April and May was a promising start toward proving that point. The Six satisfied Ryan's regular Dixieland clientele by swinging through standards like *Panama* and *Riverboat Shuffle*, but with fresh, sparsely linear arrangements and real freedom 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 modern touches were well integrated into the over-all approach, however, so that only the most rigid traditionalists disapproved, and most of them came around after a while.

The Six also skillfully interwove originals, like Wilber's *In a Blue Funk*, a funky, rolling blues, into the set. Or Goodman's *Music to Sin By*, a lightly sardonic jumpy with a pungently inventive melodic statement. Also by Goodman is *Duet for Trumpet and Trombone*, a kind of neoclassic *Tootin' Through the Roof* with altered instrumentation. These works are modern enough for Birdland or the Haig but fitted in at Ryan's, too.

Also part of a characteristic set by The Six was an extended *Found a New Baby* on which everyone blew with a driving directness reminiscent of the small swing bands of the late '30s and early '40s. Then there were flexibly arranged standards like *Little Girl* (featuring Glasel), *Nice Work If You Can Get It* (arranged by Wilber) or *Almost Like Being in Love*.

As one New York jazz observer characterized The Six: "This is one band that can make a hot vs. cool album all by itself."

There are very few other regularly constituted groups who even could try. But if The Six does make it with their "new" all-sound style, then watch for other combos to follow them into the brave new world of just jazz—with the only permanent labels in the club on the bottles. It could be a healthy beginning of a new era for small jazz combos and their audiences.

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, Phylfe, 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, 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.

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

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'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."

"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 coast indefinitely.

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 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

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 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.

the guys a chance to play, but it won't be contrived."



Peggy Lee

'Used To Be Rougher'
Blues Sweetened: Joe Turner

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

Turner, in the Bay area on a series of very successful one-nighters 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.

And don't be surprised if Joe himself turns ballad singer. "I can sing some of them pretty good," he declared. In line with this, Turner 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 that's why so many more people can understand them."

"The blues are just as popular as they always were, maybe more 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 *Pink Brown*. Someone is always coming up to me and asking for that. But the rest of them, I don't sing any more. Today's blues fans want something a little different."

—ralph j. gleason

Ray Anthony Rises From Peck's Bad Boy To \$500,000 Yearly

By Nat Hentoff

New York — It's becoming increasingly clear that the new star of the jazz world is Glenn Ray Anthony. Not since Glenn Miller there been a dance band leader with Ray's organizational skill and iron determination to succeed. Glenn Ray believes a band leader should do more than just play if it's to top the field; and Glenn Ray's basic operating policy is that running a dance band is a business and "when you work, you've got to work."

And when Ray on June 28 began his second season as star of the Chesterfield summer television series on CBS, replacing Perry Como for eight weeks, the coveted spot was just another indication of how well that basic operating policy has functioned.

For the Ray Anthony band is in demand only consistently in demand; it's become big business — so big that Ray has to make at least \$50,000 a year to break even.



A flock of celebrities turned out for Ray Anthony's opening at Ciro's last year, including Marilyn Maxwell, offering her congratulations here.

Records Broken

That Ray does make it—and it is evidenced by the string of broken attendance records he has set across the country, the glittering caliber of the clubs and hotels he plays, and the fact that he averages 250 one-niters a year, of which at least 100 are choice program dates.

As for records, since his signing with Capitol in 1949, Ray's total sales are in the millions—and this has happened in an era in which disc sales have been supreme and most dance bands have been looking back with pained nostalgia to

the "good old prewar days." More startling still is the fact that in just the first three months of 1954, the Anthony band has sold all of 600,000 sides.

The present colossus that is Ray Anthony & Co. (including Anthon Management and the Moonlight Music Publishing Co.) began as Raymond Antonini on Jan. 20, 1922. Ray was born in Bentleyville, Pa., a small town near Pittsburgh, and was brought up in Cleveland.

The elder Antonini was musical,

and under his encouragement all six of the children played some instrument, and the father conducted the family band. Today only Ray and his brother, Lee Roy, are still in music.

Started By Father

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 admire."

Here's The Facts, Man, About 'Dagnet' And Its Arranger

By Dick Reynolds

(Ray Anthony Trombonist-Arranger)

The *Dagnet* recording evolved from a discussion one night last summer at Bob Olin's restaurant in New York with Lee Gillette of Capitol Records, Ray Anthony, Fred Benson, Ed Garris, and myself. Ray decided to have this thing approached from two different angles, so George Williams and I went to work on separate arrangements—both utilizing the *Dagnet* theme at the beginning and the end.

At the recording date, my arrangement was selected to be used, but not until numerous playbacks of both were heard. Incidentally, we spent four hours getting one side at that session—something of a record (pun) for us. I must have worked some 12 or 13 hours on that score, probably more time than I have ever spent on any one dance arrangement. It was quite obvious that the right treatment of that theme could have tremendous impact. (Ed. note: It did.)

On the average, I usually spend about six hours per arrangement. Writing for Ray, I keep in mind that this is basically and primarily a band of ensemble and section sounds. Ray is the only soloist featured to any extent, and when writing solo lines for him, I do try to show his horn to best advantage.



Dick Reynolds

I am interested in the Kenton-Graettinger type of arranging, but since Ray's library is aimed to appeal to the tastes of the dancing public primarily, I wouldn't try to put arrangements of that sort in his book even if I were capable of writing them. I do, however, fully appreciate their progressive spirit in seeking new sounds and radical tangents to find them. Their type of writing requires many attentions to appraise its value. Many of Graettinger's ideas I like very much—he's on the right track in many ways.

With regard to arrangers I admire in the dance field specifically,

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 Finegan 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 arrangements. But getting back to *Dagnet*, I do feel a sense of accomplishment that an arrangement in the swing idiom was so widely accepted by the record buying public. It proved an exciting record in spite of the "gimmick" involved.

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*

Anthony Describes What He Requires Of His Musicians

By RAY ANTHONY

I require several things from a musician. With me, music is a business. 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 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 Les 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 latest one, *Air Express*, very much.

Strictly Ad Lib

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 Paree to his already loaded schedule of TV work and several nights a week at the pianobar of the Sherman hotel. . . British jazz pianist Ralph Sharon has 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 15 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 Dick 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 a grin, "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 Dorsey 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 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.

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 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 major at Drake in the English horn and oboe.

While Benson was working in Peabody's office, he and Ray became good friends, and Fred became manager of the service unit. In the course of long conversations, Fred remembers, "Ray and I found out that we saw eye to eye on the band business and decided 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 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

"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 Plan

"Early in 1950, Jim Conking, then a&r chief at Capitol, and Glenn Wallichs, Capitol's president (Turn to Page 8)

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The Hollywood Beat

Jack Tenney's Career Ended By Calif. Voters

By HAL HOLLY

Hollywood—As this issue of our mag went to press, California was coming out of one of the craziest of its crazy cross-filing-system primary elections (in which Democrats run as Republicans, and vice versa). The outcome would hardly be of interest here were it not for the fact that this one seemingly marked the passing—politically speaking—of one of the most notorious characters who ever bobbed up in Southern California politics—and we have some of the funniest.

You've guessed already. We mean our onetime president of AFM's Local 47, onetime bandleader, onetime pianist in Mexicali and Tijuana dives, onetime theater organist (in those days he called it "theater"), onetime—and ONLY one time—hit-song writer (*Mexicali Rose*), none other than California state senator Jack Breckinridge 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 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 47) as a left-wing Democrat, became a state senator as a Republican, 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 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.

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.

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 story:

"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 standbys. 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 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 headline-making 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



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 clichés 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 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.

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 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?

Hines Preems Newest Band

Hollywood—Earl Hines, who will be in the *Crescendo*, *Sunset Strip* swankpot, 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:

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 it is, notwithstanding 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.

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 jingle merrily to the hoots of the critics.

—holly

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 bandstand at Santa Monica ballroom recently vacated by Spade Cooley, off to a good start as TV shows go. Featured are the Pied

Pipers (who may be the comeback story of 1954), jazzman-entertainer Skeets Herfurt, and Donahue's vocal newcomers—Charlene Bartley and Ray Norval. Not incidentally, Donahue has a fine band, with sections topped by such men as trumpet ace Ray Linn (soundtrack solos in *The Glenn Miller Story*) . . . Peggy Lee will have her own network TV show soon, a telefilm series titled *Everyone Comes to Peggy's*, in which she will be backed musically by the fine little combo she always carries (Jimmy Rowles, Pete Candoli, et al).

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Profiling The Players

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 replacement 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 Conservatory of Music and has been playing trumpet since grammar school days.

Eisaman did eight bars on an LP with the McIntyre band and played most of the lead on McIntyre's *Dance Date* disc, in addition to the flipside 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, 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, 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 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 *Sidewalks of Cuba* and has eyes for studio work when he forsakes the traveling grind.



Ray Triscari

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-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, trombone, first picked up a horn in 1942 at the age of 15 and that same year began his career with Eddie Wittstein's ork out of New Haven, Conn., the trammiat's home town. His working experience includes one year with Tony Pastor, six months with Buddy Rich, two years with Elliot Lawrence, six months with Vincent Lopez, and

18 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 Sea*. 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 Schruder

KENNETH (KENNY) SCHRUDER, 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 Affair*. Schruder is married and the father of one child. He recently bought a home in Louisville, to which he hopes to settle down with his family some day. His hobby is photography.

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.

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

RICHARD E. (DICK) REYNOLDS, 31, trombone, 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 later switched 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 and Jack Teagarden, who are still his favorite soloists. Dick also writes arrangements for Anthony, for both dance work and TV, and scored the ork's best-selling version of *Dragnet*. Unmarried, Reynolds has long-range plans embracing writing, conducting, and recording work and likes to bend an ear to the Jack Jenney Star-

DOWN BEAT

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



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 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. His favorite discs are Stitt's *Strike Up the Band*, Gerry Mulligan'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 Evansville college, Evansville, Ind. He has been playing clarinet for six years and alto for 13 and played oboe while in 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, 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

Morrow for five months and McIntyre for two years and was heard as soloist on McIntyre's *Indian Summer* and *Dancing in the Dark* and on Anthony's *Mr. Anthony's Boogie*, *Love for Sale*, *String of Pearls* and *What Is This Thing Called Love?*

Auld and Young were the early Slapin influences, and his favorite soloists today are Pres, Eddie Miller, and Frank Rosolino. Billy, who is single, would like to settle in studio work but, meanwhile, gets his kicks listening to records, his favorites being Basie's *Feather Merchant*, and *Jive at Five*, Stan Kenton's *Young Blood*, Herman's *Four Brothers*, and Sinatra's *Songs for Young Lovers* album.

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-

ried and hopes some day to do duo-piano work with his wife Marilyn. At present he gets his off-hour kicks playing golf.



Don Simpson

DON SIMPSON, 29, bass, has been a professional musician since April, 1946, when he formed his own 18-piece band. He spent two years with Krupa and two months with Tex Beneke before joining Anthony in February, 1953. A composer and arranger, Simpson holds a bachelor of music education degree from Drake university, where he also played trumpet, piano, and tuba.

His solo style, which may be (Continued on Next Page)

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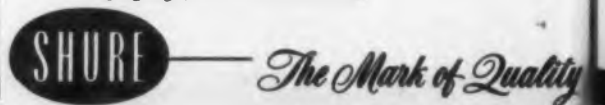


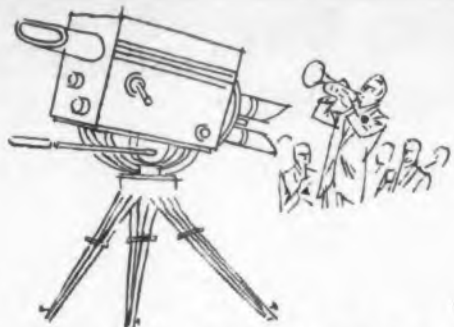
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Photograph below shows Marcie Miller and the Skyliners singing high, wide and handsome.





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HERE'S THE BAND Ray Anthony led in the navy, one of the outstanding groups in the whole Pacific. Several of these bandmen became sidemen in the first Anthony civilian ork, but none is with him at present. Front row, l. 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 Diets, 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 Sufanski and Jimmy Blanton, and his favorite bassists today are Sufanski 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 native 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 of *Sound Off*.

Favorite instrumentalists are the late Dave Tough, Krupa, Stan Levey, the late Tiny Kahn, Shelly Manne, Art Blakey, Jo Jones, Don Lamond, Zoot Sims, Bob Brookmeyer, 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 *Querc Street*, Kenton's *Young Blood*, Herman's *Four Brothers*, and Sinatra's *Songs for Young Lovers*.



Tommy Mercer
TOMMY MERCER, 29, vocals, studied trombone at high school in his native Ossining, N. Y., but doesn't play these days at all. Got his first job with Spivak in September, 1946, remaining until September, 1948, when he joined Eddy Duchin. He also recorded with Morrow and has been with Anthony since January, 1951. Primarily influenced by Sinatra and Como, Tommy lists his favorite

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 long-range plans are in the realm of records, TV, and radio.

Heard on recorded duets with Mercer, Marcie also has recorded

such solos as *You're Driving Me Crazy*, *Sign Post*, and *I Guess It Was You All the Time*, all with Anthony. Unmarried, Marcie likes to play tennis and to listen to records, on which her tastes run to "most anything by Peggy Lee, Ella, Mary Ann, Count Basie, Woody, and Nat Cole."

JACKIE STEWART (JACQUELINE SHABAZIAN), 24, vocals, played around with harmonica in grammar school days in San Francisco, but at 19 began private studies that led her in 1950 into the chorus in summer operetta at Hollywood's Greek Theater, where she appeared for two seasons.

Jackie's prime vocal influences were Patrice Munsel and Jane Powell, and her favorite singer these days is Jean Peters. She is single, has a pronounced yen for travel, and likes to listen to flamenco-style records she picked up last year in Spain. Her ambition is to land "a big fat juicy part in a Broadway musical some day."

Reflections Of Girl Vocalist Singing With A Name Band

By Marcie Miller
 (Ray Anthony Vocalist)

This is sort of a composite 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 adapted myself accordingly. Eventually, like most singers, I hope to work as a single.

What are the problems and what are the advantages of working with a band?: One problem is that you really can't phrase freely when singing 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.

What's the best preparation for a newcomer who wants to break into the field?: Study. Listen to records—not only vocalists but instrumentalists as well. And also, get as much experience as you can in your own home town first!

Who are your favorite vocalists and why?: Frank Sinatra—he's just plain perfect! He has warmth, good phrasing, intonation. I can't say enough about him. Peggy Lee also has a great deal of warmth. Lee Wiley has wonderful phrasing and Mary Ann McCall has a wonderful sound. Billie Holiday combines warmth, feeling, and sound. And Ella Fitzgerald has wonderful everything!

Ray Anthony Discography

Below is listed a selected discography of Ray Anthony's Capitol records.

<i>Slider/My Baby Missed the Train</i>	Cap. 721
<i>House Party/Yesterdays</i>	Cap. 734
<i>The Man with the Horn/Stardust</i>	Cap. 1107
<i>Autumn Leaves/Mr. Anthony's Boogie</i>	Cap. 1260
<i>Mr. Anthony's Blues/Cook's Tour</i>	Cap. 1502
<i>At Last/As Time Goes By</i>	Cap. 1678
<i>I Hear a Rhapsody/For Dancers Only</i>	Cap. 1973
<i>Moonlight Saving Time/There Are Such Things</i>	Cap. 2002
<i>You're Driving Me Crazy/Trumpet Boogie</i>	Cap. 2058
<i>The Hokey Pokey/The Bunny Hop</i>	Cap. 2427
<i>Piccadilly Circus/Thunderbird</i>	Cap. 2451
<i>Dragnet/Dancing in the Dark</i>	Cap. 2562

Albums

<i>House Party Hop</i>	Cap. 292
<i>Young Man with the Horn</i>	Cap. 373
<i>I Remember Glenn Miller</i>	Cap. 476



Ray Anthony's Skyliners—Roddy Scaffidi, Tommy Mercer, Marcie Miller, Earl Bergman, Dick Reynolds.

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.

"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 Hollywood, 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 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 stage.

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

"No. 1, the bandleader must 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 volumes of the new version have been edited by music authority Eric Blom. The price is \$127.50 a set.

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 in the outdoor amphitheater's history.

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

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

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, con-

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, conductor; Tony Martin, soloist.

AUG. 21—Meredith Willson conductor; Nat Cole, soloist (vocal and piano).

AUG. 28—Johnny Green, conductor; Ethel Merman, soloist.

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

Cats & Chicks

Unique Disc

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

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 Gibbs unit was in charge of the musical Amazons. Miss Pollard's cohorts were Norma Carson (trumpet), Mary Osborne (guitar), Corkey 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 is *Cats vs. Chicks*.

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Hear it played; then try it yourself. You'll be convinced that only a Selmer (Paris) trumpet can do so much for your playing. It responds in glowing tones to your lightest breath. Hit it with everything you've got and it blazes with brilliant tonal color. And those wonderful quick-action Selmer valves... instantly responsive through the fastest, trickiest playing you can give them! Hear it played on records by Ray Anthony—then try it yourself at your local Selmer dealer. You'll agree: No other trumpet can do so much for your playing.

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Want To Buy A Combo?

Are you looking for a cocktail unit? A jazz combo? A comedy group? Whether you are night club owner, hotel man, or supper club operator, the *Down Beat* combo directory will help you select the group you want. This is the largest listing of cocktail units and combos in the country, but is not intended as a complete roster, for there are more than 10,000 such groups working at present. Explanation of booking office symbols: Associated Booking Corp. (ABC); Al Dvorin Agency (ADA); Consolidated Artists Corp. (CAC); Foster Agency (FA); Gale Agency (Gale); General Artists Corp. (GAC); McConkey Artists Corp. (MAC); Mercury Artists Corp. (Mercury); Music Corp. of America (MCA); Mutual Entertainment Corp. (Mutual); National Orchestra Service (NOS); Shaw Artists Corp. (SAC); Universal Attractions (UA); The number appearing after the booking agency is the number of persons in the combo. Record company affiliations are listed after the type of entertainment; L.—Instrumental and vocal; D.—Dance.

Copyright, 1954, *Down Beat*, Inc.

AIRLANE TRIO (FA): Instrumental and vocal dance music. Organized for 18 years.
JAY ALLAN QUARTET (MAC): Four boys playing trumpet, sax, drums and piano. Dance group; have worked the Congress Hotel, Chicago; Flame, Duluth; Chase Hotel, St. Louis.
LISA ALONSO AND THE TROPICAIRES (MAC): Two boys and a girl presenting Latin-American music and popular. Instrumentation—violin, drums and electric guitar. Two years at the Marquis Hotel in Miami, Fla. They featured at the Last Frontier, Las Vegas; Golden Hotel, Reno.
LEE AMBERS (MAC): Famous pianist-vocalist.
GENE AMMONS (Gale): 7; Jazz, rbb featuring tenor sax and maestro; United, Frontiers, and Mercury.
THE BUDDY ANTHONY TRIO (MAC): Two boys and a girl playing piano, vibraphone, clarinet, string bass and combo drum. Special material keeps this group. Three-way vocals, music for listening and dancing.

BEN ARDEN QUARTET (MUTUAL): Instrumental and vocal, featuring Sylvia on violin.
LOUIS ARMSTRONG ALL-STARS (ABC): Dixieland outfit featuring Billy Kyle, Arvell Shaw, Barney Bigard, Truman Young, and vocalist Velma Middleton. Dances.
TEX ATCHISON QUINTETTE (JKA): Western music with comedy angle; Imperial; together for three years.
BARBARA AUSTIN (ABC): Singing pianist, runs musical guest, including speciality material; has been working midwest spots.
DOC BAGBY (SAC): Organ, drums and guitar. Gotham.
JIM BAKER (JBC): 7; Instrumental-vocal-entertainment. Society-style band with three years at present location to his credit, retains original personnel.
TOMMY BAKER AND HIS GYPSYVAIRS (MAC): Three boys playing violin, electric guitar and string bass. Played such hotels as the Roosevelt, Pittsburgh; Miami Hotel, Dayton; Hilton Hotel, Chicago.
BILL BARDON HIS SOCIETY GROUP (MAC): Bardonia is featured on violin and

vocele, plus trumpet, drums and piano. Played in such hotels as the New Yorker, New York City; Edgewater Beach, Chicago; Mayo Hotel, Tulsa.
LEIGH BARRON (MUTUAL): piano single, real strong in the show tunes.
BAIN STREET SIX (ABC): Dixieland unit. MGM. Currently playing in New Orleans.
SIDNEY BICCHET (SAC): 4; Dixieland; Victor and others. Currently in Paris slated for full United States tour. One of the top two-beat groups.
BEL TRIO (CAC): Guitar, doubling banjo; bass, doubling trumpet and violin; and accordion. Features vocals and comedy.
THE BEL-AIRES (MAC): Two girls playing piano doubling vibes and bass.
BELL-AIRES (FA): 3; Instrumental and vocal special material, comedy.
BILL BOYS (ABC): Three boys playing piano doubling accordion, string bass and drums. Impersonations of popular favorites (singing).
AL BELITTO QUINTET (MAC): Sax, trombone, drums, bass and piano. Modern dance music.
LOUIE BELLSON QUINTET (SAC): Jazz combo featuring Billson on drums.
BELL TONES (FA): 3; Instrumental and vocal.
BELLE-TONES (ABC): 4; Instrumental-vocal-comedy. All-girl quartet led by Betty McGuire, group seems showmanship, uses much special material, comedy.
TOMMY BENTON TRIO (JKA): Instrumental and vocal with girl vocalist. Novelty and comedy.
BETTY LOU AND ZOE (ABC): Betty Lou White, singing pianist, and Zoe Rutherford, trumpet player and accordion doubling combo drums. Vocals and special material. Currently at Pete Parker's Stage Door, Detroit.
BETZIE AND RAMON (MAC): Boy-girl combination playing Hammond electric organ, doubling piano and accordion doubling combo drums. Recently 3 years with the Pirk Hotel.
BIG THREE TRIO (MUTUAL): jazz and vocals with slant on comedy; Okah.
BILL BINKLEY AND THE BLUE NOTES (ABC): 4; Instrumental-vocal; Chances. Four boys, using instrumentation of piano, bass, drums, and tenor doubling clarinet; unit has been working around midwest.
CHANO BLANCO AND THE LATINAIRES (MAC): South American group, drums, piano and electric guitar.
THE BLENDERS (MAC): 5; Vocal-instrumental; MGM. Primarily a singing group. Unit, consisting of four voices and piano, has been working theater-lounges and night clubs.
BLUE BLENDS (FA): 3; Two boys and a girl; instrumental and vocal; dance music.
JIMMY BLOUNT AND THE ORIGINAL DIXIELAND FIVE (MAC): Trumpet, trombone, clarinet, drums and piano. Tearing the midwest.
DAVE BOHM (MAC): Trio—violin, piano and bass. Hotel engagements include the Sherman Hotel, Chicago; Congress Hotel, Chicago.
HAL BOLAN TRIO (JBC): 3; Instrumental-vocal. Hotel-style offerings are portrayed by unit composed of Hammond organ, piano, drums, many doubles. Leader, a former Del Courtney sideman, organized trio five years ago.
JIMMY BOWMAN (ABC): Singing pianist with strong emphasis on speciality material, notably calypso; recently played Blue Note, Chicago.
KEN BOYER TRIO (MAC): Accordion, bass and piano. Also vocals. Clover Club, Ft. Worth; Marquette Hotel, Cape Girardeau, Mo.
RAY BRAND QUARTET (MAC): Four boys playing piano, drums, bass doubling trombone, saxophone doubling clarinet; dance music and four-way singing.
BETTY BRANEK (MAC): Hammond organ. Has worked for Pirk Hotel for four years.
CHARLEY BRANTLEY (Gale): 7; Jazz King.
RITA BRANTLEY (MAC): Accordion and vocals.
GLEN BROOKS (ABC): Hammond organ. Four years with the Pirk Hotel chain.
DREX BROOME QUINTET (MAC): Tenor sax doubling clarinet, trumpet, piano, bass, drums. Society tempos. Mayo Hotel, Tulsa; Commercial Hotel, Elkhart.
CHARLES BROWN (SAC): 5; Blues; Aladdin. Real strong blues outfit with *Driftin' Blues* top platter.
EBENE BROWN AND HER BELLES OF RHYTHM (CAC): All-girl trio using guitar, drums, and accordion.
DAVE BRUBECK (ABC): 4; modern jazz; Fantasy; featured at the Blue Note, Chicago, and Birdland, N.Y.
MILT BUCKNER TRIO (SAC): Jazz, plus vocals and comedy; MGM. Savoy. Buckner, an alumnus of the Lizzal Hampton group, plays organ and sings.
PERRY BULLARD TRIO (MAC): Hammond electric organ, trumpet and electric



AN UNUSUAL recording combo heard recently on Contemporary Records was headed by ex-Stan Kenton saxists Bob Cooper and Bud Shank. Nominally tenor and alto axists respectively, they played oboe and flute on the LP that won much critical acclaim.

BOB AND RABE CALVERT (MAC): Brother-sister team, playing Hammond electric organ doubling piano and drums. Vocals.
VICTOR CARDIS QUARTET (MAC): Three boys and a girl playing violin, accordion, bass, guitar and piano. Four-way singing, novelty, dance music.
JERRY CARLETON QUARTET (MAC): Three boys and a girl playing vibes, electric guitar, string bass and combo drums; dance music.
NORM CARLIN TRIO (MUTUAL): pop and vocals with slapstick and subtle comedy.
CAROL AND JOYCE (FA): Two girls instrumental and vocal.
BARBARA CARROLL TRIO (ABC): jazz. Features Mico Carroll on piano. On tour.
BENNY CARTER (SAC): Career, one of the all-time jazz greats, has been doing Hollywood studio work mainly, but occasionally will do a stand.
PAGE CAVANAUGH TRIO (GAC): vocal and instrumental with comedy; Victor. Real fine vocal act.
SERGE CHALOFF QUARTET (MAC): Instrumentation—piano, bass, drums, and featuring Chaloff on baritone sax. Embassy.
CHAMACO QUARTET (MAC): Piano, lounge drums, bass and regular drums. Played the Wyoming Show Bar, Detroit; Dances, Shreveport; Todd's Bar, Fargo, N.D.
EDDIE CHAMBLEE (SAC): 6; Jazz; Coral.
CHOKER CAMPBELL (SAC): 6; Blues and Jazz; Fortune. Versatile group.
CHARLIE CHANEY (MUTUAL): piano and vocal with special comedy material.
WAYNE CHAPMAN (NOS): Organist alternating instrumentals and vocals.
BUDDY CHARLES (ABC): Singing pianist has done disc work, played recent dates at Blue Mirror, Washington, D.C.; Surf Club, Wildwood, N.J.; Mac's Ball, Cleveland; Preview and Cairo, Chicago. Currently at Boritt, Chicago.
RAY CHARLES (SAC): Blind pianist, formerly with the Lowell Fulson combo. In new format his own orchestra.
CHARMIERS (ADA): 3; Three girls doubling on instruments and singing.
CHELYTA AND HER CABALLEROS (ADA): 4; Instrumental and vocal with girl singing and dancing. Latin and popular music.
CHICO AND BERNICE (CAC): Latin-American duo featuring guitar, doubling drums and vocals, and piano-accordion.
CHRISTINE AND HER MELODIERS (CAC): Group featuring western and hill-billy music.
CINEMA BUMS (JKA): 3; Instrumental and vocal with heavy comedy angle.
SVATA CIZA QUINTET (ABC): 5; Dixie. Combo features Ciza, European-born piano man, has instrumentation of trumpet, trombone doubling bass, and tenor doubling clarinet; adaptable to stage bars and for dance spots.
CLARK AND MARVIN (FA): boy and girl; instrumental and vocal; comedy.
VIVIAN COE (MUTUAL): pretty female who doubles from piano to organ.
SARA COLBY (MUTUAL): Organist.
CURLY COLDRIP AND THE CIRCLE C BOYS (MAC): Accordion, bass and guitar; western music. Dances.
IKK COLE (SAC): 4; Jazz, with Ike, Nat's brother, playing piano and singing much in the same vein as his brother.
MILTON COLES AND HIS COMBO (HTE): Instrumental group using piano, bass, drums, and tenor sax. Has played night clubs and cocktail lounges.
TESS COLLINS (MAC): Famous pianist-vocalist who hails from England.
COLVINAIRES (ABC): 4; Instrumental-vocal-comedy. Unit uses four voices, plenty of novelty and comedy material, features Jimmy Colvin on alto, tenor, and clarinet, instrumentation also includes piano, drums, and bass.
THE COMEDIRES (MAC): Tenor sax doubling clarinet, bass, piano doubling

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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.**
Joseph Glaser, president
745 Fifth Avenue
New York City.
- 203 N. Wabash Avenue
Chicago, Ill.
- 9619 Sunset Boulevard
Hollywood, Calif.
- CONSOLIDATED ARTISTS CORP.**
Wilkinson Hotel
Milwaukee, Wis.
- 54 W. Randolph Street
Chicago, Ill.
- FOSTER AGENCY**
1650 Broadway
New York City.
- GALE AGENCY, INC.**
Tim Gale, president
15 W. 48th Street
New York City.
- GENERAL ARTISTS CORP.**
Tom Rockwell, president
1270 Sixth Avenue
New York City.
- 8 S. Michigan Avenue
Chicago, Ill.
- Carew Tower
Cincinnati, Ohio.
- 2105 Commerce
Dallas, Texas.
- 9650 Santa Monica Boulevard
Beverly Hills, Calif.
- McCONKEY ARTISTS CORP.**
Dick Shelton, president
Congress Hotel
Chicago, Ill.
- 1780 Broadway
New York City.
- 15th and Walnut Street building
Kansas City, Mo.
- 1822 N. Wilcox
Hollywood, Calif.
- Bay Shore Royal Hotel
Tampa, Fla.
- MERCURY ARTISTS CORP.**
Leonard Green, president
Room 905
254 W. 24th Street
New York City.
- MUTUAL BOOKING OFFICE**
205 N. Wabash Avenue
Chicago, Ill.
- NATIONAL ORCHESTRA SERVICE**
Seri Hutton, president
1611 City National Bank building
Omaha, Neb.
- SHAW ARTISTS CORP.**
Billy Shaw, president
565 Fifth Avenue
New York City.
- 203 N. Wabash Avenue
Chicago, Ill.
- 9925 Sunset Boulevard
Hollywood, Calif.
- UNIVERSAL ATTRACTIONS**
Ben Bart, president
2 Park Avenue
New York City.

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Clark Yocum, Leader
Jane Eklund
Alan Davies
Lee Gotch

**THE AL DONAHUE SHOW — KABC — FRIDAYS
HOLLYWOOD**
Management — Associated Booking Corp.
8619 Sunset Blvd., Hollywood

Jane Pickens—Telethonic Queen

New York — Jane Pickens, 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."

Jane has been interested in helping 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 since.

Help Other Groups

The selfless Miss Pickens 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 organizations.

Notwithstanding all this extracurricular 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 engagement scheduled at the Sands



Jane Pickens

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 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.

Leaves High School

When Jane was 14, she left high school, and enrolled at the Curtis Institute of Music in Philadelphia

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 pictures, and the stage followed.

"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 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*.

She also has made a number of concert appearances. She has sung Vittorio Giannini's *Triptych* with

the New York Philharmonic and has given a joint recital with the Yale Glee Club at Town Hall. In 1949 Jane received critical acclaim for her brilliant work in *Regina*, Marc Blitzstein's musical version of *Little Foes*. This production, Jane says, was "perhaps a little ahead of its time but a definite advance in music theater."

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 touching, sweet letters. I was almost in tears reading them. They're so warm."

RAY ANTHONY and Co.

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THE HOT BOX

By George Hoefler

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 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 Synopators.

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 Dixie 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 Dixieland complete with the *Saints* parade. It was the only music of its kind in southern Florida, and it caught on immediately. The job lasted five months.

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 Dixieland restaurant, a spot formerly called *Jonesey's*.

Parenti, an authority on instrumental rags (Tony Parenti's *Ragpickers* album on Circle Records), is also a composer of jazz tunes. His latest compositions are *Views*

Corra, N.O. L-A, City of the Blues, Moonlight in New Orleans, and Pralines.

3 LPs Released

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, Tin Roof Blues, The Wolverine Blues, Fidgety Feet, A Good Man Is Hard to Find, That Da-Da Strain, and Memphis Blues.*

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

The climate, the relaxed feeling, and the slower pace around Miami appeal to Tony. He is happy that Dixieland jazz has held its own in the rhumba belt of the south.

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Tape Measure

Jazz As Heard From The Scientist's Table

By ROBERT OAKES JORDAN

A week ago the name Jazz Ltd. might have sounded like an Orwellian abbreviation 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 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 jazz 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

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 Moio, 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 *Tin Roof Blues*, I no longer could resist the fascination and charm I found the music had for me.

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

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

none of which was resolved but led on to more interesting progressions 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.

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, Brownings, 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.

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 ads.

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



The Ampex 600

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 \$645, about half the cost of previous machines in its class.

The Ampex 600 specifications are as follows:

Signal to noise ratio more than 55 decibels; audible frequency range 30 to 15,000 cycles a second; tape speed 7 1/2 inches 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 amplifiers, and direct meter reading for record level control.

High Fidelity



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

offer durability, fidelity and compactness besides precise and easy cueing advantages. Now, with discs enjoying increasingly wide popularity, it is worthwhile to give some consideration to the selection and care of the devices that play them.

The manually operated single disc player has come into recent prominence for home use, whereas it previously had been relegated to professional, experimental, or economy-style usage. This upsurge probably is due to the advent of the long-playing record and the greater need for precise speed, low rumble, and reduced hum generation. Let us look at the advantages offered by the single record turntable.

The high quality player usually contains a finer type of motor. Besides having greater power, it may be wound and installed in such a way as to reduce or virtually eliminate motor hum that can be radiated into the magnetic pickup cartridge. In addition, the motor performs only one function—that of driving the turntable—which provides utmost efficiency.

Turntable Described

The turntable, itself, is normally of aluminum and 12 inches

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 arm. 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 wear.

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 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 1/3 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.

(Ed. Note: If you have further questions or subjects you would like discussed, write Oliver Berliner at Oberlin, Ltd., 6411 Hollywood boulevard, Hollywood 28, Calif.)

Hi-Fi Flashes

Berlant Associates, Los Angeles, at the recent electronics parts show in Chicago, introduced their new Berlant Broadcast Recorder, designed to compete with the most expensive radio station equipment 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 input and a master gain control.

Reeves Soundcraft Corp., has developed a new recording disc and a new package. MicroLac Discs now are made on the finest aluminum circles, degreased for permanent lacquer adhesion, and deburred for perfect edge seal, says the manufacturer. The fidelity has been heightened through the new

process. In order to protect these new discs in transit, Reeves has redesigned its containers so that pull-out drawers eliminate the chance of scratching in addition to being useable as storage chests.

Mitchell Mfg. Co. now offers a hi-fi remote speaker which features an acoustical tune slot 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.

Audiosphere, Livingston, N. J., has released their Bi-Fi tape playback unit as a complementary addition to their line of prerecorded tapes. The unit has been so named

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because it handles both conventional and binaural tapes at two speeds, 7.5 and 3.75 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. 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 Beat, 2001 Calumet avenue, Chicago 16, Ill.)

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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

It avoids the Louella Parsons kind of writing that characterizes too many of the standard histories of music. You won't find out here 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



Jiliana

the dance world—19-year-old Jiliana 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 Jiliana moves on stage, there is no mistaking or forgetting her presence.

Season Opens Aug. 31

The City Center Ballet begins its next New York season Aug. 31. Meanwhile, it's currently in San Francisco (until July 3) and will be in Los Angeles from July 5 to Aug. 14. I thoroughly recommend your seeing this strongly gifted company. And watch for Jiliana!

OFF-BEAT RECORDS: Gunther Schuller is the brilliant first horn player of the Metropolitan Opera House orchestra. He is also known to modern jazz enthusiasts for his work on several of the Miles Davis 1950 Capitol experimentations, and he served as consultant for John Lewis and the Modern Jazz quartet on their Prestige recordings.

The extraordinarily full-ranged Schuller is also a composer, a member of the board of the directors

Kabuki Musicians Return Next Year

New York—Sol Hurok has announced that Takuhō 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 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.

Striking Record

An equally striking recording, the most faithful in sound I've yet heard of a military band, is contained in an album called *Musique de la Garde Republicaine* (Angel LP 35051). I do know something about military music, having played a tentative clarinet in both marching and symphonic bands

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 never particularly has moved you before, this album may well be an unusual surprise—even for a pacifist.

The dauntlessly imaginative gentlemen in charge of the Cook Laboratories in Stamford, Conn., continue to earn this idiosyncratic listener's gratitude. Of their recent collections, one devotes a side apiece to the zither and the cimbalom (Stravinsky composed his opera-ballet *Renard* on that folk-cafe instrument, something the annotator for this album might have mentioned).

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).

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 Nina de las Peines*, Columbia FL 9536), but none quite gives the jam session feeling of a real Fla-

Jazz Shines At Festival

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 Figaro* 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 LeFave, trombones; Sammy Margolis, tenor; Al Drottin, clarinet; John Field, bass, and Buzzie Drottin, drums. Altoist Charlie Mariano and Serge Chaloff, baritone, led a modern jazz combo.

mencan gathering as this does (Cook LP 1027).

Also of unique interest among recent adventurous recordings is *Haitian Dances* (Folkways FP 822). This is a recording of the Suite No. 1 of the young Haitian composer-guitarist Frantz Casseus. It is difficult to describe the throbbing, haunting vitality that emerges from the composer's beautifully shaded, deceptively gentle performance.

CLASSICS IN CAPSULE

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

New Directions

Disc Data	Ratings	Comments
BRITTEN: Simple Symphony for Strings (IRELAND); Concertino Pastorale. M.C.M. String Orchestra, Igor Solomon. M.C.M. ES074, 12".	★★★★ Performance ★★★★ Recording	● If there's a shortage of conductors around the country, somebody must be crazy for letting this Solomon fellow sit on the bench. He puts vivid imagination in well-disciplined readings of two movements to the record shelves. The works are interesting, their interpretation even more so.
CRISTON: Symphonies Nos. 2 and 3. National Symphony, Howard Mitchell. WESTMINSTER WL8272, 12".	★★★★ Performance ★★★★ Recording	● These two symphonies should have been in the recorded repertoire long ago. They arrive belatedly but efficiently, in the capable if unexciting care of the Washington orchestra. Reproduction is especially brilliant.
SCHUBERT, HINDEMITSU, BERG, BARTOK: Piano sonatas. Zdenek Skolovsky. COLUMBIA ML4871, 12".	★★★★ Performance ★★★★ Recording	● This atonal anthology, though some of it is fifty years old, still makes fresh listening, especially in this unusual grouping. But it's tough music that asks a little more authority than it receives from Skolovsky.

The Bach Brothers

C. P. E. BACH: Piano concerto in D/Trio. Helen Schmahel, Vienna Philharmonic, F. Charles Adler. SPA S. P. A. 37, 12".	★★★★ Performance ★★★★ Recording	● Carl Philipp Emanuel was one of Johann Sebastian Bach's brightest sons, and this concerto is a good example of his work, but it's played with little distinction here. Miss Schmahel, with Camille Watanabe on flute and Walter Schnelldorfer on violin, turn a decent trio, however.
C. P. E. BACH: Concerto in D/FLUTE; Symphony No. 85. M.C.M. Chamber Orchestra, Igor Solomon. M.C.M. ES169, 12".	★★★★ Performance ★★★★ Recording	● The Bach, in its second LP printing, has more oomph than the weather-worn "Queen of France" symphony, which sounds underlined in this version.
J. C. BACH: Three sinfonias, concerto for oboe and strings, Vienna Symphony, Paul Sacher. COLUMBIA ML4869, 12".	★★★★ Performance ★★★★ Recording	● The youngest of the Bach boys at one time was more famous than his father. His musical heritage is more than a little apparent in these four works. This record won't be a big seller, but it plugs neatly a few holes in the Bach section of the record shelf.

Novelties

REGINALD KELL, clarinet, with Camarata and his orchestra. DECCA DL7850, 10".	★★★★ Performance ★★★★ Recording	● This sounds like a wacky misreading, especially in four clarinet arrangements of Debussy piano pieces, yet it works surprisingly well. Four lighter pieces by Reginald Porter Brown and Walter Mourant are delightful in one ear-out-the-other listening.
AZUMA KABUKI MUSICIANS. Nagauta songs, originals, arrangements. COLUMBIA ML4925, 12".	★★★★ Performance ★★★★ Recording	● Kabuki dancers should be seen as well as heard. This music was exotic enough when it was accompanied for similar performances by the Japanese troupe. On recording, it's pretty tough for Occidental ears to enjoy.
CONCERT MUSIC FOR ORGAN AND CHIMES. Richard Blanton, organist. M.C.M. ES064, 12".	★★★★ Performance ★★★★ Recording	● Wanna hear a pipe organ and electronic carillon? Here's your chance. Alexander Randall's St. Lawrence Sketches sound like a comfortable movie score, two other pieces are dull in content, but with a tone that may tickle hi-fi fans.

Standards

TCHAIKOVSKY: Violin concerto. Nathan Milstein, Boston Symphony, Charles Munch. RCA VICTOR LM1740, 12".	★★★★ Performance ★★★★ Recording	● For all its downer as most LP printings, including one punchy version by Milstein himself, this edition of an old warhorse is welcome. It's one of the better performances and reproduction-wise it's one of the best to date.
SCHUBERT: Symphonies Nos. 4 and 5. London Philharmonic, Svan Witten. WESTMINSTER WL8274, 12".	★★★★ Performance ★★★★ Recording	● These are mixed symphonies which require a more adroit baton than Dixon's, if they are not to sound spotty. The fifth emerges with considerable power, the "Tragic" slightly out of shape.
BRUCKNER: SYMPHONY No. 4/MARLER: Kantatenlieder. Hugo Philharmonic, Willem van Oort. LPIC 30401, 2-12".	★★★★ Performance ★★★★ Recording	● Wait until the family's over, then turn up the volume and listen to that Bruckner power pour out. Van Oort's band leads the little crowd as deftly as the big ones. Hermann Saher, baritone, sings the Marler work, less impressively.

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Popular Records

DOWN BEAT

FOR THE DISCRIMINATING

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

- Don Cherry—*Lulu's Back in Town* (Decca).... Don gets a chance to show his drive and happy style
- Nat Cole—*Makes Her Mine* (Cap).... Nat's at his softest and tenderest
- Honey Dreamers—*Perdido* (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

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

- Teresa Brewer—*Skinnier Minnie* (Coral)..... Already on the move
- Nat Cole—*Makes 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 deejays
- The Gaylords—*The Little Shoemaker* (Merc)..... Should sell solidly
- The Hilltoppers—*Sweetheart* (Dot).... Jimmy Sacca belts hard, should rack up another big one
- Joni James—*Every Day* (MGM)..... Joni seems to have the formula
- Frankie Laine—*Some Day* (Col).... Friml melody is ideal for Frankie's drive, personality
- Dean Martin—*Sway* (Cap)..... Sway in oldie *Quien Sera* in English
- Vaughn Monroe—*I Was Doin' the Mambo* (RCA).... Monroe let's himself go here

EVERYBODY DANCE

The best dance band 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 Dale—*Mean to Me/Laura* (Coral).... Ex-Indiana U. band could make it—crew has good sound on ballads, can swing hard, too, as on *Mean*
- Stan 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 tenor 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
- Dennis 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
- A Foot and a Whistle and a Plunk and a Boom*—Bill Thompson, narrator; Joe Dubin, music (RCA WY 4003), age 5 and under.... Attention-holding
- Happy Birthday to You*—Peter Piper with Orchestra (Columbia J 4-724), age 5 and under.... Essential as cake and candles

COUNTRY & WESTERN

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

- Curtis Gordon—*Caffeine 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 ballad that has the hypo of the Pinetopper choral work
- Hank Thompson—*Hanky Tonk Girl/We've Gona Too Far* (Cap).... Both these sides should hit with *Girl* looking best due to novelty twist
- Kitty Wells—*He's Married to Me/You're Not Easy to Forget* (Decca).... Kitty does some of her best chirping on *Married*, but the other side is also strong

THESE WILL ALSO BEAR A HEARING

The following records, also received for review, are considered of sufficient interest to Down Beat readers to merit sampling.

- Charita Applewhite—*Can't Get You Out of My Mind/You Were Meant for Me* (Decca)
- Frankie Avalon—*Trumpet Serenade/Dormi, Dormi* ("X")
- Elissa Barton—*When Mama Calls/Sweety* (Coral)
- Ray McComb—*Shango-La/Cm Can Boogie* (Coral)
- Geneva Bouvall—*When a Good Man Goes Bad/My Heart to You* (Decca)
- Joe (Fingers) Carr—*Blister Rag/Playdilly Rag* (Cap)
- Coy Cherry—*With All My Heart/Chattanooga Tennessee* (Tiffany)

- Diak Conline—*Midnight in Paris/Bella, Bella, Bella* (More)
- Coronet Orchestra—*Focus and Back/Adrift* (MGM)
- Cowbirds—*Sh Boom/I Spoke Too Soon* (More)
- Vic Damone—*Sleeping Beauty/Don't Take Your Lips Away* (More)
- Fontaine Sisters—*Happy Days and Lonesome Nights/If I Didn't Have You* (Dot)
- Four Freshmen—*Please Remember/I'll Be Seeing You* (Cap)
- Buddy Greco—*What Word is Sweeter Than Sweetheart?/Lulu's Back in Town* (Coral)
- Ray Hamilton—*So Let There Be Love/If I Loved You* (Epic)
- Hildegardis—*Nothing in Your Arms* (Decca)
- Joe Williams—*So Close/You're My Everything* (Cap)
- Barbara Lewis—*So Close/You're My Everything* (Cap)
- Sam Light—*Georgia on My Mind/Deep in the Heart of Texas* ("X")
- Coy Lombardo—*A Thousand and One Nights/How Long Has It Been* (Decca)
- Gay Lombardo—*So Close/You're My Everything* (Cap)
- Barbara's Hideaway—*Hideaway* (Decca)
- Dolores Marie—*Sentimental Polka/Someone Else's Roses* (RCA)
- Clella Matkovic—*Hi Heliopolis/The One Who Broke My Heart* (Cap)
- Johnny Maddox—*Peg O' My Heart/Toddy Bear Blues* (Dot)
- Al Martino—*Give Me Something to Go with the Wine/On and On* (Cap)
- McGuire Sisters—*Heavenly Feeling/Goodnight, Sweetheart, Goodnight* (Coral)
- Sam Morgan—*The Goodbye Song/My Pretty Parakeet* (Decca)
- Nick Noble—*Eight or Wrang/Martha Today* (More)
- Fletcher Peak Trio—*Fabulous Figs/Salt* (Decca)
- Art Puddy—*Daisy Lou/Baby Honey Baby* (Coral)
- Jack Pyle—*Oh Be Ring/Romance* (Decca)
- Margie Rayburn—*I'm the One for You/They All Say I'm Lushy* (SAC)
- Patricia Scott—*I'm Going All My Love to You/Point of No Return* (Tiffany)
- Lloyd Shaffer—*Famous Piano/Bambo-Boo* (Foremost)
- Sleazest Five—*Ida of Capri/Tailor's Stream Rag* (Decca)
- George Shaw—*Wonderful/Somewhere* (Decca)
- Smith Brothers—*Who's Gonna Be at the Door/If You Toss Your Love from Me* ("X")
- Marin Terry—*Rendezvous/A Lonesome Fantasy with You* (Coral)
- The Cat Man—*Please Be Kind/This Can't Be Love* (MGM)

VOCALISTS

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

- Don Cherry—*Lulu's Back in Town/Anyplace, Anytime, Anywhere* (Decca).... Cherry's relaxed and in great shape on *Lulu's*
- Rosemary Clooney-Joe Ferrer—*A Bunch of Bananas/Ay Ay* (Col).... The Ferrers are witty folks, and have a ball with the first side
- Nat Cole—*Makes Her Mine/I Envy* (Cap)..... *Mine* is Nat at his very best
- Bing and Gary Crosby—*The Call of the South/Corubelt 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 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 *Perdido*—some new ideas on group singing
- Peggy Lee—*Summer Vacation/That's What a Woman Is For* (Decca)..... *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* (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*
- Lillian Roth—*Eddie Was a Lady/I'll Cry Tomorrow* (Coral)..... *Eddie* as she should be sung
- Dinah Shore—*Pakistan/Three Coins in the Fountain* (RCA).... *Pakistan* is light and listenable

THE BEST IN PACKAGED GOODS

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

- Les Brown—*Le's Dream* (Coral LP CRL 56116)..... A set of dream songs from Brown this time, and the collection meets with the same high standards set by previous efforts. It's chiefly an ensemble triumph, but there are occasional solos of merit from various of the sidemen.
- Johnny Desmond—*Hands Across the Table* (MGM LP E 186)..... Johnny has never sounded better on records than in this assemblage of continental songs. His taste, restraint, and natural feeling for a lyric makes listening to this a most pleasurable experience.
- Les Elgart—*Just One More Dance* (Columbia LP CL 6287)..... 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.
- Danny Kaye—*Knock on Wood* (Decca LP DL 5527)..... 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 braah vitality and agile wit (and tongue).
- Artie Shaw—*Speak to Me of Love* (Decca LP DL 5524)..... 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 lyrics by Doris Dowling (Mrs. Shaw) and Robert Pastene. An occasional sampling of a tune or two might prove diverting, but the sameness of the approach to each one just about prevents sustained interest throughout.
- Kay Starr—*The Hits of Kay Starr* (Capitol LP H 415)..... Eight reissues of some Starr hits, and we 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.
- Dan Terry—*Teenage Dance Party* (Columbia LP CL 6288)..... 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 unabashedly 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 solo instruments to appear here.

Jazz Reviews

DOWN BEAT

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

Louis Armstrong

Rating: ★★★★★

I Gotta Right to Sing the Blues; Basin Street Blues; St. Louis Blues; The Blues are Brewin'; Rockin' Chair; Where the Blues were Born in New Orleans; Blues for Yesterday; Jack-Armstrong Blues; Blues in the South; Back O' Town Blues; Fifty-Fifty Blues; Do You Know what it Means to Me New Orleans

A collection of Louis playing the Blues. Five are big band dates (three from 1933 and two from 1946), and the rest are small combo sessions from 1946-47. Some of the later material is weak in content, but throughout there is the glory of Louis. The pianist on two of the 1946 dates, by the way, is that venerable New Orleans traditionalist, Leonard Feather. Jack Torgarden also sings on three. (Victor 12" LP LJM 1005)

Chet Baker

Rating: ★★

You Don't Know What Love Is; I'm Through with Love; Love Walked In; You Better Go Now; I Married an Angel; Love; I Love You; What a Difference a Day Made; Why Shouldn't I; A Little Dream; The Wind; Trickle-Down

This is the heralded Baker and Strings serenade. Hired for the gala performance were arranger-writers Marty Paitch, Russ Freeman, Jack Montrose, Shorty Rogers and John Mandel. Also present were Zoot Sims, Bud Shank, Shelly Manne, Joe Mondragon, Freeman on piano—and nine strings. The result is largely soporific. Though some of the horn writing has its points, the scoring for strings throughout could double as background for *Young Wilder Brown*. The arrangers involved are all obviously men of talent, so my speculation is that they were kept firmly and unwisely under wraps.

Mr. Baker, as Dorothy Parker once said of the young Katherine Hepburn, runs the gamut of emo-

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)

Bockhanal; Ergo; Moonlight Becomes You; Head Line; A Dandy Line; Little Old Lady; Goodby; Pro De/unctus

Rating: ★★★

Eight arrangements and originals by 25-year-old Jack Montrose played by a Chet Baker ensemble with Chet as Montrose (tenor), Herb Geller, Bob Gordon, and the excellent rhythm section of Russ Freeman, Joe Mondragon, and Shelly Manne. The writing and the execution 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 guts. Baritoneist Bob Gordon is a valuable find though. (Pacific Jazz PJLP.9)

Paul Bley

Rating: ★★★★★

Rating: ★★★★★

The young Canadian pianist makes his debut on a major label a skillful one. He still sounds somewhat stiff, particularly on up-tempo like his own *Drum One* (for the opposite of "stiff" in this sense, listen to Bengt Halberg). The ballad is arresting and explored and there are passages that really sing, but again there is some brit-

tliness and tenseness of beat. But Bley is unmistakably a jazzman 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 Mad; Tuxedo Scamp; Oriental Man; Some Do and Some Don't; My Baby; Brown Skin Mama; Tack it Down; Endurance Stamp

Rating: ★★★★★

A most enjoyable return to south side Chicago jazz of 1928 with Natty Dominique, 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 1036)

Boogie Woogie, Vol. 2

Dearborn St. Breakdown; Polack Blues; Fat Mama Blues; Chimes 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)

Bob Brookmeyer

Open Country; Jive at Five; Polka Dots and Moonbeams; In the Mode; Skylark

Rating: ★★★★★

The continually stimulating 24-year-old valve trombonist (currently with Gerry Mulligan) is well served in his first LP under his own name. The closely integrated unit includes Al Cohn, John Williams, Frank Isola, and Bill Anthony. Brookmeyer and Cohn contributed one original apiece. The playing of all is warmly unpretentious and always inventive. Only flaw is a slight off-center tilt

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

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 jazz field—and jazz is now a big business

in the pressing 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 *Skylark*). 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

Star Eyes; Nobody's Heart; Revelation; Lupe-Garous

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-Garous* (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)

and a staple on the night club circuit—has been suffering for years from a spate of slam-bang miniature jam session small groups who prove nothing except the ability of the individual members to blow their brains out on the stand. It's about time that some of them took a cue from Shaw and Shearing and paid a little more attention to organization.

Another Shaw (G. B., not T. E.) once said something to the effect that you could tell the public any kind of upalatable truth as long as you made them laugh.

Translate this into music and I think you'll find you can sell the public any sort of modern jazz instrumental solo as long as you surround it with organization, present it intelligently and remember that keeping a beat for the public means keeping it, not implying it. The Gramercy 5 does this to perfection, and that's one of the reasons why it is successful.

Puma Interesting

Joe Puma, 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.

Irv Kluger sounded delightful with a small group, especially on 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.

But 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 occasions when the 5 reduced itself to a trio featuring Hank, he sounded simply sparkling.

Ready For Anything It has been a number of years since I've heard Shaw in person. I was prepared for anything but the warm-toned, swinging, intelligent soloist I heard.

The clarinet has become lost in recent years with the attraction the alto has for the younger men. Shaw plays it like the beautiful instrument it really is and not like a saxophone.

His tone is pretty, as a clarinet tone should be, and musically I'm afraid he's the guy to beat before you can say you've advanced the clarinet into 1954.

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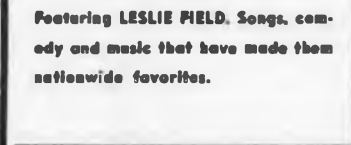


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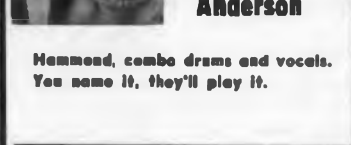
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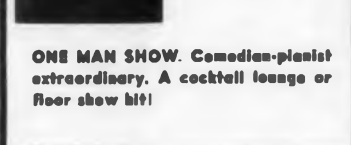
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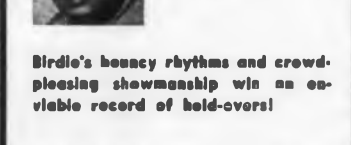
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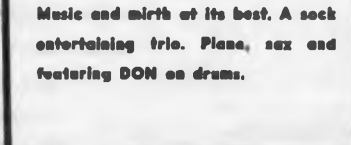


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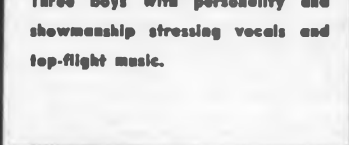


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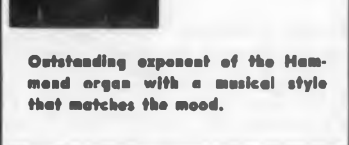
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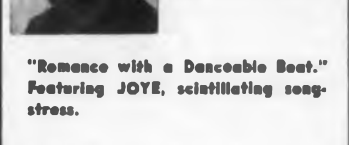
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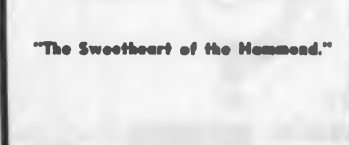


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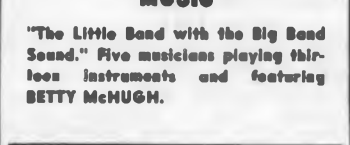


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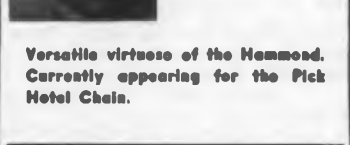
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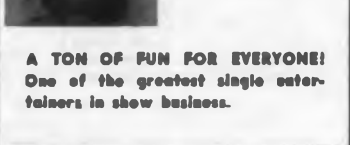
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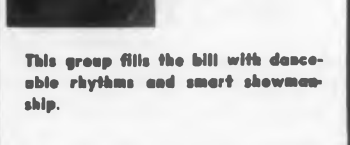
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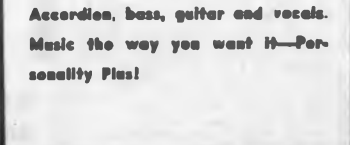


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Read What These Great Jazz Pianists Think of the Wonderful Tatum.

"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 perfection. 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 end."
... 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

"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 Carlo

"Tatum is an inspiration to any pianist."
... Jess 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 oftentimes 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 moments an almost everyday occurrence instead of 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 Basie

"Down through the ages, in some form of the arts (sometimes many), a perfect creator who seems to have been made specifically for his means of expression, analysis of whom is completely frustrating, comes into the world and reveals new, reaffirms 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 changing 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 pianists."
... 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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- CAN'T WE BE FRIENDS
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- BLUES IN MY HEART
- DIXIELAND BAND
- HUMORESQUE
- BEGIN THE BEGUINE
- JUDY
- I'VE GOT THE WORLD ON A STRING

- WHAT DOES IT TAKE
- HAVE YOU MET MISS JONES
- WITHOUT A SONG
- THE MAN I LOVE
- OVER THE RAINBOW
- MEMORIES OF YOU
- BODY AND SOUL
- MAKIN' WHOOPEE

- 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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- I'M COMING VIRGINIA
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Jazz Reviews

(Jumped from Page 18)

of the old Fats Waller versions in mind. Only mistake is the Al Blandini 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. (Storyville LP 308)

Horace Silver

How About You; I Remember You; Silverware; Message From Kenya; Opus de Funk; Nothing But the Soul; Bahama; Day in, Day out

Rating: ★★★★★

One of the most consistently energizing of the younger pianists, vigorously backed by Percy Heath and Art Blakey. Also included are the Blakey-Sabu duet previously starred (*Down Beat*, May 19). It pains my 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; Jodi House Blues; I'm So Glad; Soon This Morning; Don't Fish in My Sea; Troubled in Mind Blues; Careless Love

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 Love*
★★★★ *Lullaby of Birdland*

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 double-track *Lullaby* is a charming conception with a graceful stateliness in its mild resemblance to a Bach two-part invention. *Love* is more in Johnny's usual expansively romantic vein, but it's very soothing except for a rather abrupt ending. Arnold Fishkin is on bass on *Love*. (Royal Roast 589)

Muggsy Spanier

Everybody Loves My Baby; Why Can't It Be Poor Little Me?; Buddy's Habits; Chicago Blues; Noble Blues; Steady Roll Blues; Really a Pain; Hot Mittens

Rating: ★★★

The 18-year-old Muggsy romps through a 1924 session with his Backtown Five—Guy Carey (trombone), Volly De Faut (clarinet), Mel Stitzel (piano), Marvin Saxbe (banjo), and on the first two, the added tuba of Joe Giah. 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 clarinetist who blows convincingly on these sides. The rest of the personnel, let us say, was adequate. Interesting essay 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 1035)

Sonny Stitt

Blue and Sentimental
Thou Sweet
Every Tub
Pennies from Heaven

Rating: ★★★★★

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 Hoakings 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 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 always 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 air, 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 Loves Me; Crazy Rhythm; All the Things You Are; Limehouse Blues; Blue Prelude; Ain't Misbehavin'; Girl of My Dreams

Rating: ★★

Charlie is backed by Gene Kutch (piano), Chick Cicchini (drums), and Ace Tesone (bass). The notes describe his work here as "skillful," "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 invariably soon lapses into a striking lack of tonal as well as conceptual integration. (Nergran LP MG N-8)

Ben Webster

Tenderly; Jive at Six; Don't Get Around Much Any More; That's All; Bounce Blues; Pennies From Heaven; Cottontail; Danny Boy

Rating: ★★★★★

Ben's first LP unto himself, I

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 Dostoevskyan fury at up tempos, and the tenderness of his ballad conception is equalled by very few. (Here he even makes the usually mawkish *Danny 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. (Nergran 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 ballads, either under his own name or his pen name of W. R. Williams. In addition, he published more than 2,000 tunes and was active in his publishing business up to a few weeks before his death.

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 idiom," according to the company. Trumpeter Ribble was featured with Claude Thornhill and doubled on trumpet and vocals with Art Mooney and Boyd Raeburn. The first two Ribble sides for BBS are *Laughing Man* and *Bolero Mambo*, a Ribble original.

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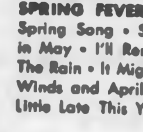
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The Blindfold Test

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

Kitt Digs Dixie, Sinatra, Calls Bop Uncomfortable

By Leonard Feather



Eartha Kitt

Though her roots are planted in show business and entertainment generally, rather than specifically in music, Eartha Kitt has made her greatest success since she became a singer.

Moreover, she has such exceptional sensitivity as a person that any reaction by her to any artistic performance is bound to produce a provocative and unusual interview.

This proved to be the case when Eartha, during her last visit to New York, took a *Blindfold Test*. In accordance with tradition, she was given no information whatsoever about the records played for her, either before or during the test.

The Records

1. **Ella Fitzgerald. I Wish on the Moon** (Decca). With Gordon Jenkins Chorus & Orch.

Lovely. Beautiful. It's very seldom you find someone like Ella who can sing every type of thing equally well. She has followed all the fashions and trends in music. She maintains herself and envelops everything life has to offer at each particular period. This is a beautiful piece of music.

While I was in Europe, I remember hearing some things that Louis Armstrong did with a tremendous choral background, and they were wonderful—but something was taken away from Louis Armstrong. But with her—I don't think anything could take away

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.

3. **Vito Marcato. Tusado Junction** (Victor).

That's not Perez Prado, is it? I

always did like mambo and rumba 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, too—*Tusado Junction* done in this style. I'd give this four stars.

4. **Disch Shore. Pakistes** (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.

5. **Merry Belafonte. The Fox** (Victor).

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 much going on, and somewhere along the way I lost the words. But give it four stars.

6. **Steele. Pot Luck** (Mercury).

Who was that? It's not what-hisname, 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, 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 us were 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 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 unscientific 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-

vest in said releases in an average week?

6. Do you tend to buy lower-priced records or, if there's something you really want, do you tend to buy it regardless of the wide price range?

7. Has the fact that many 78-rpm discs are released later on LP induce you to give up buying 78-rpm jazz records entirely?

8. Don't you find that records on many of the independent labels are unobtainable in your community and must be bought by mail order?

9. Assuming you don't live near New York, Chicago, or Los Angeles, where almost all U.S. jazz cutting takes place, haven't you ever had the feeling that there is a musician or band in your locality just as talented and just as worthy of a session as some of those fortunates who land a date because 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 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 jazz discs?

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-fi 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, pop, 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.)

things with our own little hands and think only in commercial terms. I'm speaking about songs, performers, everything. A lot of performers are afraid to be individualists.

I wouldn't be called an individualist today if I had done what I was told to do before I signed a recording contract. I always choose my own material; although I must admit I have done a "commercial" record—*Loving Spree* and *Wedding Bell*—in order to prove a point.

So I did it, I didn't like it, and I don't want to do it again. So now I have a point of argument, which is why I would do a song like *Who's Got the Ding Dong?* I wouldn't continue doing songs like this.

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Combo Directory

(Jumped from Page 22)

... has recently played Ciro's Club Paradise, and Omar room, Chicago.

ILLINOIS JACQUET (CALE): 7; Jam, r&b, vocals; *Claf. Pops of Rice* latest hit.

AHMED JAMAL TRIO (ABC): Progressive jazz group featuring leader Jamal on piano.

RUTHIE JAMES AND THE HOLLYWOOD BEANS (MAC): Two boys and a girl, combo drama, piano and electric guitar, Capitol. Comedy and musical specialties. James formerly featured with Spike Jones.

THE JENALS (MAC): Piano and vocals. Boy and girl team.

BILL JOHNSON (ABC): 4; Jam; leader wrote *Tanada Junction* and other songs.

CLAUDE JONES (ABC): Singing pianist formerly featured with Eddie South trio. Recent dates include Streamliner and Driftwood, Chicago.

JO ANN JORDAN TRIO (MUTUAL): Real vocalized group that has two boys and a girl. Besides pop there is some good comedy stuff.

ISH KAMBSIE (MUTUAL): Former Kay Kyser sideman, featured on many records. Special material.

ALEX KALLAO TRIO (SAC): **BEN KAY AND SHERRY BARLOW (MUTUAL)**: Kay is featured on organ, accordion, and piano and partner Barlow on piano, organ, and drums. Also solo and duo vocals.

ART KAYE COMEDAIRES (MAC): Instrumental-comedy. Showmen who got the nod, instrumentation in piano, drums, and sax doubling clarinet. Have played the east, Nevada and Midwest lately.

KAY-EDS (CAC): Boy-girl duo using accordion and guitarist. Vocals.

CLAUDE KELLY QUARTET (CAC): Three men and girl using piano, drums, sax doubling bass, and vocalist. Currently Milwaukee, Wis.

DON KEMERY QUARTET (JBC): 4; Instrumental-vocal. Swing-swing unit; leader a Meyer Davis alumnus.

AVIS KENT (ABC): Female pianist-singer using musical-comedy-type repertoire, has played such spots as Victorian club, St. Louis; Sherman hotel, Chicago; La Rosa and Casablanca hotel, Miami Beach.

KEY-AIRES (JKA): 3; Man and woman, musical doubling, especially on Hammond organ.

KEYBOARDS (MUTUAL): 2; girl and boy double on about every combination of piano and organ, plus drums, that there is.

AL KING QUARTET (SAC): Leader on tenor with piano, electric bass, and drums. MGM.

BOB KING DUO (FA): Instrumental and vocal; dance music.

TONY KNIGHT TRIO (MUTUAL): Instrumental; vocal and comedy.

KORN ROBBERS (FA): 5; Instrumental and vocal; dance music, but main accent an special material and comedy. Organized for 18 years.

WALLY KUBIAK (JKA): 3; Instrumental and vocal; heavy on comedy.

CAPPY LA FELL (MUTUAL): piano and vocal single with some comedy added. Formerly with the Harmonicats.

NAPPY LAMARE (CAC): 3; Dixieland, with leader playing banjo; Capitol.

JOHNNY LAMONTE AND THE LEASE-BREAKERS (ABC): 3; Comedy-instrumental-vocal. Zany trio has played east and mid-west spots, uses trombone (vocal and slide), electric accordion, drums, features Johnny LaMonte, formerly with Spike Jones and Red Jangle.

BILL LANOTTA QUARTET (CAC): Latin-American unit with trumpet, uke, and

rhythm instruments. Also features female vocalist.

THE SONNY LAND TRIO (MAC): Vocal and instrumental group using accordion, bass, drums, trumpet, and violinist. Recently returned from an 18-week tour of the far east.

BETTY LARSON (ABC): Singing pianist currently at The Patio, Chicago.

ERIC LAWRENCE TRIO (SEA): 3; Instrumental-vocal. Musical-comedy-style repertoire.

LINDY LOG-IRVING SANDERS (CAC): Vocalist; Lindy Lee is backed by Sanders on piano who doubles as vocalist also.

LITTLE ERNIE & THE FOUR HORSEMEN (MAC): Features four boys on accordion, drums, sax, and bass. Comedy material.

LARRY LLOYD QUARTET (MAC): Sax, bass, organ, piano, accordion, vibes, drums. Good variety with many doubles.

JOE LOCO QUARTET (SAC): Latin-American and jazz unit. Tico records.

LARRY LOGAN (ABC): Harmonica player currently at the Henry Grady Hotel.

BUDDY LIGAS (SAC): 6; Blues; Jubilee. Young musicians have been getting such reports.

NELLIE LUTCHER TRIO (CAC): besides the piano-vocals of Nellie Lutcher, there's bass and drums. Capitol.

CHUCK LYDA (ADA): 3; Jam.

JACQUE LYNN (ABC): Pianist currently appearing at Maxima's, Chicago.

SCOTTY LYNN (MAC): Young Hammond organist.

SARAH MCCLAWLER TRIO (CALE): Jam with leader doing vocals besides playing the organ; Brunswick. Best record, *Tippin' In*, with artist Georgia Auld featured.

BIG JAY MCNEELY (CAC): 5; Instrumental and vocal; r&b with frantic antics; Federal.

MARIAN McPARTLAND (ABC): 2; Jam; Federal; headed by leader's piano work. Featured at Hickory House, N. Y., Blue Note, Chicago.

WILLIE MASON (CALE): 6; r&b; vocals; Chess. Two hot sides in *I Don't Know and I'm Not*.

JOE MAIZE AND HIS CORDSMEN (MUTUAL): 4; accordion, bass and double guitar; with loads of comedy.

JUAN MAKULA TRIO (MAC): Cypriot featuring violin, piano and bass. St. Moritz, New York; Roosevelt Hotel, New Orleans; Schroeder Hotel, Fish Hotel, Chicago.

SAX MALLARD QUARTET (MUTUAL): Jam, r&b, with strong clarinet lead; Chess, Mercury.

MANNATTANS (JKA): 4; dance band plus vocals and comedy with own Bear show.

MARIETT AND THE THREE BELLS (MAC): All girl trio playing accordion, bass and guitar, currently Olive Hotel, South Bend, Ind.

PERLA MARINI TRIO (SAC): Piano, bass, drums, and bongos.

BARBARA MARTIN WESTERN-AIRES (FA): 3; Three girls; western music with some pop.

BONNIE MARTIN DUO (CAC): Vocal-instrumental group using bass doubling drums, and piano doubling guitar. Comedy material.

JOSE MARTINEZ (CAC): Latin-American combo using trumpet, piano, and rhythm instruments.

PENNY MAYO TRIO (MAC): Two boys and a girl. Vibes, bass and piano. Currently indefinite hold-over at Anderson Hotel, California Springs.

THE MELODIANS (MAC): Three fellows playing sax, drums and piano.

MELODY QUEENS (CAC): Three girls playing accordion, drums, and sax. Vocals and dance music. Currently Milwaukee.

MEMPHIS SLIM (SAC): rhythm and blues group. Victor.

BILL MERRILL QUARTET (MAC): Piano, bass, drums and sax. Girl vocalist. McHardy Hotel, Evansville; Five O'Clock Club, Louisville, Ky.—three years.

Ex-Song Publisher Flees In Fraud

Fresno, 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 firm, are charged with defrauding songwriter, Dr. E. B. Womack of Fresno 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 warrant for Erickson's arrest.

MERRYTONES (FA): Two girls; instrumental and vocal.

METRO-GNOMIS (JKA): 2; dance combo with musical specialties.

MICHELLE TRIO (SAC): Organ, sax, and drums, featuring Doty Smith on vocals.

HAL MICHAEL (CAC): Vocal-comedy-instrumental group featuring accordion, drums, and guitar.

MIKE AND FRANK (MAC): Piano, guitar and vocals.

AMOS MILBURN (SAC): 6; Blues and Vocals; Aladdin. One of the best hits in the r&b department is *Let Me Go Home Willie*.

MIL-CON-DO TRIO (ABC): 3; Instrumental-vocal. Vocal material of Cecelia Mil-con is featured; instrumentation in piano, bass, guitar; unit built from Milwaukee, has been playing Wisconsin area.

THE MILLINAIRES (MAC): Four boys playing over nine different instruments. Comedy and four-way vocals.

SINCLAIR MILL (MUTUAL): piano and vocal with some two jam chording.

FREDDIE MITCHELL (CALE): 6; r&b; Mercury and Derby.

JOHNNY MOORE'S BLAZERS (SAC): 5; Blues & vocals; Aladdin. Ex-guitarist with Nat Cole has a top little group.

MOOREHEAD AND KEPT (FA): Male and female; instrumental and vocal.

FAT MORAN (ABC): Young jam pianist.

EDDIE MORISEY TRIO (MUTUAL): two boys and girls; instrumental; comedy and vocals.

AUDREY MORRIS (ABC): singing-pianist; features modern stylings, has played intimate rooms such as Omar, Chicago; Victorian club, St. Louis.

JOE MORAN (SAC): 6; Blues & vocals. Fat Morgan has been doing some hot chording with this orchestra.

MARILYN MORSE (MAC): Piano, organ and comedy material.

JERRY MURRAY AND HIS HARMONICATS (MUTUAL): 3; Top harmonica group in the country; Mercury; sold over four million records. Real strong on comedy.

BRUNCE MURRAY (ABC): Piano-vocalist plays drive piano, recently appeared at Capitol and Driftwood, Chicago; Windsor theater-grill, Canada.

BOB AND HOBBER MURKITA (JKA): boy and girl duo together for five years.

MUSIC BELLES (ADA): 3; female group; instrumental. All solo and three way vocals.

THE NIBELCS (CAC): Vocal-instrumental trio featuring classical hits.

GURDY NELSON (CAC): Dance trio plus vocals. Currently Milwaukee.

NEW YORKERS TRIO (ABC): instrumental and comedy.

NOCTURNES (ABC): instrumental; MGR. Currently at Charlie Passari's in New Jersey.

LOS NORTENOS (MUTUAL): 3; Latin-American group with three guitars; vocals.

SAMMY NOWLIN (MAC): Hammond organist.

JIMMY NUZZO QUARTET (ABC): 4; instrumental. This unit, which recently completed four months at the Preview, Chicago, consists of piano doubling trumpet, bass, drums, and tenor doubling clarinet.

O'BRIEN AND EVANS (MAC): Boy-girl duo, organ doubling substitute and piano, electric guitar. Vocals. Hilton Hotel, Fish Hotel, Schroeder Hotel.

DOROTHY OLSON (ABC): Singing pianist whose style has been likened to that of Cy Coleman, does much specialty material, has played such Chicago spots as Driftwood, Beach club house, Sherman hotel.

OPALITA DUO (JKA): piano and guitar team with Latin-American music emphasis.

JACKIE O'SHEA (ABC): Feminine pianist plays with vitality; recent engagements include Sheraton and Sherman hotels, Chicago.

PARADISE ISLANDERS (MUTUAL): 2; instrumental with two guitars; vocals.

CARL PARKER (MAC): Pianist playing everything from Bach to Boogie Woogie. Vocals.

CHARLIE PARKER (SAC): Pop; Norgran. Parker sparred much at early top sessions and, of course, has stayed on top since.

PARKER AND MARGO (FA): 2; key and girl duo; instrumental and vocal; comedy; special material.

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

ART PEPPER QUINTET (booked independently). Art Pepper, alto; Jack Montrose, tenor; Forrest Westbrook, piano; Bob Whitlock, bass; Billy Snyder, drums. Leader is one of outstanding modern jazz stylings and has starred with numerous contemporary jazz units large and small. His present group, formed recently, is in keeping with leader's reputation, both as to style and quality.

PEPPER POTS (ABC): 4; Instrumental-vocal-comedy. Three vocalists, comedy and novelty material, even a dance act, add to instrumental work of solo's piano (doubling accordion), drums, and electric guitar, bass. New Centre, Chicago.

(Tom to Page 24)

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Combo Directory

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the New Malibu Lodge, Malibu, Calif. Address: 10596 Ayres Ave., Los Angeles 64.

SHARON RUSSELL (MAC): Dece vocals in addition to her pianistic.

MEL SANDLER (CAC): 4; Instrumental and vocal. Double in the dance sets.

TONY SAVONNE (MUTUAL): piano and song.

KEN SCHAEFFER (MAC): Entertaining piano man with comedy material.

MARC SEBASTIAN (ABC): pianist and comedian currently at Penthouse, Montreal, Canada.

RALPH SHARON TRIO (CAC): English-born pianist Sharon is spotlighted in this modern jazz trio.

GEORGE SHEARING (CAC): 5; Jazz; ECM. Besides the sparkling piano work of Shearing, Jess Thimas (not over from Europe, doubles on guitar and harmonica).

PAT SHERIDAN QUINTET (MAC): Three girls and two boys playing rhythmic melodies. Also vocals.

DON SHIRLEY (ABC): Pianist boasting long repertoire, has played such New York spots as Cafe Society, Blue Angel, La Vie En Rose.

MICKIE SHORE AND HER VERSI-TONES (CAC): Novelty group whose members double on 12 different instruments. Distinct specialties and vocals.

SILLY SERENADERS (ADA): 3; Instrumental and vocal, doubling in comedy.

BOB SIMES (CAC): Dance trio using piano, vibra, trumpet doubling bass, and drums. Currently at St. Paul, Minn.

DEL SIMMONS (ABC): Instrumental and vocal with girl vocalist; dance unit. Currently at London Chop House, Detroit.

HARRY SKAN (MUTUAL): Piano and vocal.

EMITT SLAY TRIO (Gale): r&b; Vibe.

THE SMARTIES (MAC): Boy and girl playing piano and featuring their two voices individually and in duet numbers.

FATMAN SMITH AND THE BAYOU BOYS (ABC): 3; Instrumental-vocal; Pentach. Piano-guitar-bass trio features Fatman Smith, formerly with Louis Jordan. Unit now playing the east.

STUFF SMITH (SAC): Jazz; Decca. One of the first jazz vocalists in the business, he's been working mainly in New York.

THE SONNETS (MAC): Two girls playing bass and piano. Vocal.

SONOMA & CONRAD (MAC): Comed on piano, accompanying soprano Sonoma.

SONS OF THE GOLDEN WEST (MUTUAL): Bass violin and two guitars. Vocals and special material.

EDDIE SOUTH TRIO (ABC): Instrumental, appearing as act. Famed "Dark Angel of the Violin" and his unit have played safe society spots throughout U. S. and Europe.

MICKEY SPANIER (ABC): 6; Distinct; Mercury; besides Muggsy, there's trombonist Ralph Hutchison and Phil Lopez on clarinet. Featured at the Blue Note, Chicago, Riah's, N.Y., and the Hangover, San Francisco. Currently on tour.

WALTER SPEELMAN DUO (JKA): piano double on Hammond organ simultaneously, while other member does drums and vocals.

SONNY SPENCER AND HIS CORNY CATS (ADA): 4; Instrumental, doubling on about 15 inst., vocal, with accent on comedy.

SPORTSMAN DUO (FA): Instrumental and vocal; comedy, special material. Organized 15 years.

BILL STANTON TRIO (MAC): Accordion, bass, guitar. Vocals and entertainment.

STARLETS (FA): Two girls; instrumental and vocal.

DEL STATION (MAC): Leader Station is spotlighted on his left-handed guitar. Combo, which also includes bass and piano, was featured on Arthur Godfrey's radio show.

RAY STEELE DUO (MAC): Accordion doubling piano, bass doubling combo drums. Vocals.

JACK STEPHENS (ABC): Organist with own Hammond equipment, now in fourth year at Club Zanzara, Calumet City, Ill.

SONNY STITT (SAC): 4; Jazz; Prestige. Jazz tenor man of the hop school, formerly with Gene Ammons.

THE SUNSET SERENADERS (MAC): Western and popular music; 2 boys and a girl, accordion, string bass and electric guitar; three-way vocals, novelties.

ART TATUM TRIO (GALE): Jazz pianist, and one of best; Claf. Recently appeared on an album of new coverings of some of the standards.

BILLY TAYLOR TRIO (SAC): Modern jazz pianist is featured along with bass and drums. Former Birdland "house pianist."

THREE BROWN BUDDIES (ABC): 3; Instrumental-vocal. Unit, with same personnel, has been playing Chicago spots for last 15 years. Instrumentation consists of two guitars and bass; all three members sing.

THE THREE CHORDS (MAC): Hammond organ, drums, piano. Two boys and a girl. Play all requests.

THREE GIGS (CAC): Three girls. Drums, sax, and accordions.

THREE LADS AND A LASS (MUTUAL): 4; Instrumental and vocals with good comedy.

THREE OF US WITH SHERRY MARTIN (MAC): Drums, piano, bass and blonde Sherry featured on Latin instruments. Comedy and four-way vocals.

THREE TWINS (MUTUAL): Instrumental and vocal with comedy; Motor City Records.

BILL TOBIN DUO (MUTUAL): organ, piano, drums, and song.

RAMON TOVAR (CAC): Guitarist-vocalist specializing in Latin American tunes.

NAT TOWLES QUINTET (MOS): 5; Instrumental-vocal; Decca. Dance unit for show or stage bar, organized five years, does many vocals and novelties; leader had big band for 18 years.

TRAVELERS (ADA): 3; Instrumental and vocal with girl and two boys.

DOLEPH TRAYMAN TRIO (CAC): Instrumental; society-type group.

THE TROPICAIRES (MAC): Latin-American group featuring vibas, electric guitar, combo and bongos drums. Vocals.

BILL TROTTER TRIO (FA): Instrumental and comedy, vocals.

TUNE SPINNERS (CAC): Comedy and novelty trio featuring accordion, trumpet doubling drums, and bass. Also impressions.

JAYNE TURZY TRIO (MAC): Jayne is featured on piano and vocals, and two boys play bass and guitar. Decca recording star with his hit "Pretty-Fred Baby" and "I Wanna Love You, Love You, You."

TWO QUEENS AND A KING (CAC): Vocal-instrumental outfit with feminine partners on sax and drums and the male member on piano. Also vocals.

THE TWO SCHMOOS (CAC): Comedy act featuring twin brothers on guitar and mandolin, doubling soloists. Vocals.

THE UNPREDICTABLES (MAC): Glibby duo on accordion and guitar. Comedy and vocals.

VARIETONES TRIO (JKA): Instrumental and vocal.

THE VELVETONES (CAC): Instrumental trio featuring bass, accordion, and guitar. Also three-way harmony vocals.

CHARLIE VENTURA (ABC): Modern jazz combo with Ventura on sax, and spotlighting Sonny Igoe, Bob Carter, and Dave McKenna. Mary Ann McCall does the vocalizing for the group. Opening at the Friar, Chicago.

THE VERSAILAIRES (MAC): Three boys. Accordion, bass, guitar. Comedy and vocals.

VICKY AND HER RHYTHM RIDERS (CAC): Western trio using standard instrumentation and vocals. Currently Sault Ste. Marie, Mich.

VINCENT VILLA TRIO (CAC): Group featuring leader Villa on viola. Latin American specialties.

LITTLE WALTER (SAC): 6; Blues; Checker. Band has two records going, *Juke and Of the Wolf*.

MIMI WARREN TRIO (CAC): gal takes the lead piano with man on bass and another on drums.

MILT WASHBURN TRIO (JKA): 4; with female vocalist. Same group for the past five years.

HOWARD WAYMAN (SAC): Blues; Atlantic. Combo is starting off with standard instrumentation and vocals.

MARK WAYNE TRIO (CAC): Piano doubling accordion, bass, and drums. Group does comedy, novelties and vocals. Currently Chicago.

BILL WEBSTER (ABC): Singing pianist, currently at Number 10 Theatre Lounge, Chicago.

JACK WEDELL TRIO (MAC): Piano, bass and guitar. Bonnie Linnell on piano and vocals.

TOMMY WEEKS TRIO (MAC): Comedy trio. Drums, trumpet, piano. Fantomimes, props and special material.

JACK WEICK TRIO (ABC): 3; Instrumental-vocal-comedy. Sax, piano, and girl vocalist on drums comprise unit which also does record pantomime work. Bada from Detroit, has been playing the Midwest.

KOKOMO WELLINGTON (ABC): Singing pianist, currently at the Beetholers' Club, Chicago.

JERRY WEST (CAC): Standard Western trio currently at Green Bay, Wis.

WHISPERING WINDS (MUTUAL): Accordion, drums; bass doubling sax. Vocals and novelties.

BOB WHITE (MAC): Two boys playing trumpet and guitar, with Mart-Ellen, "Miss Photoflash," featured on combo drums and vocals. All three sing.

WHITSELL'S (JKA): 3; Men and women, doubling on instruments, piano, vocals.

GEORGE WILLIAMS (SAC): 6; Capitol. Young instrumental group is scoring on their dates.

PAUL WILLIAMS (SAC): 6; Rhythmic; Savoy. Quite an entertaining bunch.

BILLY WILSON TRIO (JBC): 3; Instrumental-vocal-comedy; Columbia. Organized 15 years, unit has had same personnel for last five, been playing present location over three years.

FEDDY WILSON (SAC): One of the best jazz pianists there in either with his quartet or as a single.

FRANKIE WOLFE DUO (FA): Instrumental and vocal; Decca music.

CECEL YOUNG (SAC): 4; Jazz and comedy. An unusual set-up with bongos overtones.

Mozian 'Music In Colorama' A Success On First Dates

New York — Roger King Mozian, a leading figure in the dance band revival, has completed his initial "Music in 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.

Personnel of the Mozian band is set, and Dee Clifford is the girl vocalist. The bandmen must memorize the orchestrations because the musicians also have various choreographed 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

of West Virginia, and Capital university in Columbus, Ohio—were uniformly enthusiastic. The band currently is playing dates around New York, New Jersey, Pennsylvania, and in New England.

With Record Names

On some of the dates, Mozian is being booked with Joni James and other record names. For the present, 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.

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, flute, piccolo, bassoon); rhythm—Paul Worthington (bass), Angelo Ingrao (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.

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.

S-F Band Bombs 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.

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.

Halo, Everybody, Hello

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 commercial products.

Cited as flagrant exhibits were: Julius LaRosa's *Me Gotta Have You* (reference 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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Country & Western



Combos Form Backbone For Country Music Artists, Shows

By Bea Terry

Combos make up the majority in backings for country music artists and shows. 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 Carlises, the Carter Family, and many other 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 Carlises. 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 few artists in the c&w category maintain big dance and show bands—Pee Wee King, Hank Thompson, Spade Cooley, Tex Williams, Cliffie Stone.

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 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.

Webb Pierce is rumored to have signed to star in two short features for Universal-International pictures in Hollywood. . . . Goldie Hill and Justin Tubbs make up

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Salsburg, 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.

Nashville Notes

By BILL MORGAN

Nashville said goodbye this month to one of the top folk singers in the country. Red Foley 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 Isaacs, and some 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.

Hickory records' promotion on Jimmie Collie's recording of *My Heart and I* is one of the biggest on any artist in quite some time. . . . Marty Robbins has a new one out, *Pretty Words/Your Heart's Turn to Break*. . . . Ditto little Rita Faye with *Mommie's Little Helper*. . . . Walter Haynes, former steel guitar player with Jimmie Dickens, has returned to the Dickens' band after a short stay in private business.

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 Nashville recently. . . . Paul Cohen of Decca and Ken Nelson of Capitol 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 Tubbs have a fine record of *Looking*

Back to See/I Miss You So. . . . Plans call for Betty Amos, who recently left the Carlises to join the cast of *Louisiana 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 annual meeting. The president of the association is Bill Martin, and the secretary is Mrs. Lillian Munz, Cincinnati. Buttons are ordered for more than 300 association members. Reservations are handled by Ann Kroger at the Hotel Gibson.

Garroway Show Cited
NBC-TV's *Dave Garroway Show* recently featured a production number built around Earl Barton Music's *Look What Followed Me Home Tonight*, a cute country novelty penned by KWTO staffer Porter Wagoner. . . . The Springdale,

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Top C&W Discs

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

- JIM WILSON, WHOOP, ORLANDO, FLA.**
1. Eddy Arnold—*My Everything* (RCA)
 2. Carole Gordan—*I'd Do It for You* (RCA)
 3. Tommy Collins—*You Better Not Do That* (Cap)
 4. Carl Smith—*Back Up, Buddy* (Col)
 5. Jimmy Nelson—*Cry, Cry, Darling* (Dot)

- HAPPY IZON, WORE, ORLANDO, FLA.**
1. Jimmy Newman—*Cry, Cry, Darling* (Dot)
 2. Cowboy Copas—*Talk to the Man Upstairs* (King)
 3. Webb Pierce—*Sparkling Brown Eyes* (Dee)
 4. Autry Innis—*Under the Moon* (Dee)
 5. Freddie Hart—*Loose Talk* (Cap)

- L'NE WILLIAMSON, WREB, HOLYOKE, MASS.**
1. Eddy Arnold—*I Really Don't Want to Know* (RCA)
 2. Tommy Collins—*You Better Not Do That* (Cap)
 3. Webb Pierce—*Steady* (Dee)
 4. Johnny & Jack—*I Got So Lonely* (RCA)
 5. Dusty Owens—*Holla, Operator* (Col)

1. Webb Pierce—*Even Tho* (Dee)
2. Kitty Wells—*After Dark* (Dee)
3. Slim Whitman—*Rose Marie* (Imperial)
4. Carlisle—*Shake a Leg* (Merz)

- JOHNNY RION, KSTL, EAST ST. LOUIS, ILL.**
1. Johnny & Jack—*I Got So Lonely* (RCA)
 2. Ray Price—*Balance Me* (Col)
 3. Kitty Wells—*After Dark* (Dee)
 4. Eddy Arnold—*Really Don't Want to Know* (RCA)
 5. George Morgan—*I Think I'm Going to Cry* (Col)

- SMOKEY SMITH, KENT, DEN MOINES**
1. Red Sovine—*My New Love Affair* (Dee)
 2. Shel Wooler—*Blue Guitar* (WGM)
 3. Slim Whitman—*Rose Marie* (Imperial)
 4. Jimmy Newman—*Cry, Cry, Darling* (Dot)
 5. George Morgan—*It's Been Nice* (Col)

- CARL FITZGERALD, WTKR, MERIDAN, MISS.**
1. Well Foley—*One by One* (Dee)
 2. Jimmy Newman—*Cry, Cry, Darling* (Dot)
 3. Hank Snow—*I Don't Hurt Anymore* (RCA)
 4. Justin Tubbs—*Goldie Hill—Looking Back to See* (Dee)
 5. Jim Reeves—*Your Rambling Heart* (Abbott)

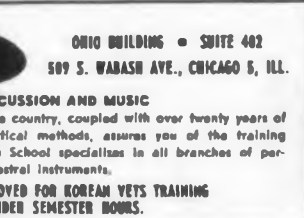
- Ark., convention of that state's Broiler Growers association, was entertained by Bill Ring, Slim Wilson, Tommy Sobee, and the Oklahoma Wranglers. The booking was set through Top Talent, Inc. . . . Nearly 175 programs have been completed in the new Radiozark series, *The Tennessee Ernie Show*. Recent guest artists include Helen O'Connell, Sue Thompson, Lou Dinning, Bucky Tibbs, and Jeanne Gale.**

Johnny and Jack with Kitty Wells this month hit Chambersburg, Pa.; Hadenfeld, N. J.; Mt. Holly, Pa., and North Carolina and Virginia spots. . . . Jimmy Dickens went into Chain of Rocks Park in St. Louis. . . . Ray Price in Columbus, Ohio, at G Bar C Ranch, in mid-June, Hank Snow and Oscar in Indiana and Ohio. . . . Carl Smith, Ray Price, and Marty Robbins completed a three-week tour of the west coast. . . . Jim Denny of the WSM Artist bureau was presented a scroll from Gov. Frank G. Clement of Tennessee, making him an honorary colonel on the governor's staff.

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- SHERIFF (TEX) DAVIS, WLOW, NORFOLK, VA.**
1. Hank Snow—*I Don't Hurt Anymore* (RCA)
 2. Eddy Arnold—*My Everything* (RCA)
 3. Carl Smith—*Back Up, Buddy* (Col)
 4. Hank Thompson—*A Feller, a Feller* (Cap)
 5. The Carlises—*Shake a Leg* (Merz)

- JIMMY SWAN, WHNY, HATTIESBURG, MISS.**
1. Ray Price—*I'll Be There* (Col)
 2. Webb Pierce—*Steady* (Dee)
 3. Eddy Arnold—*Really Don't Want to Know* (RCA)
 4. Jimmy Newman—*Cry, Cry, Darling* (Dot)
 5. Al Terry—*Good Deal, Lurline* (Hickory)

- CANEY STRONG, KALT, ATLANTA, TEXAS**
1. The Carlises—*Shake a Leg* (Merz)
 2. Hank Snow—*I Don't Hurt Anymore* (RCA)
 3. Webb Pierce—*Sparkling Brown Eyes* (Dee)
 4. Well Foley—*One by One* (Dee)

(Continued on Next Page)

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C & W Records

(Jumped from Page 26)

5. Ray Price—*I'll Be There* (Col)
 Most Promising
 1. Betty Amos—*Jule John* (Mer)
 2. Billy Walker—*Thank You for Calling* (Col)
 3. Red Foley—*Jifed* (Dee)
 4. Jim Edward-Maxine Brown—*Looking Back to See* (Fabor)
 5. Slim Whitman—*Rose Marie* (Imperial)
 6. Jimmy Newman—*Cry, Cry, Darling* (Dot)

- TOM EDWARDS, WERE, CLEVELAND**
 1. Jim Edward-Maxine Brown—*Looking Back to See* (Fabor)
 2. Terry Fall—*Don't Drop It* (Label X)
 3. Slim Whitman—*Rose Marie* (Imperial)
 4. Eddy Arnold—*I Really Don't Want to Know* (RCA)
 5. Hank Williams—*There'll Be No Tears Tonight* (MGM)
 6. Jim Reeves—*Swing on the Ding Dong* (Abbott)

- CRACKER JIM BROOKER, WIFE, MIAMI**
 1. Eddy Arnold—*I Really Don't Want to Know* (RCA)
 2. Johnnie & Jack—*I Got So Lonely* (RCA)
 3. Slim Whitman—*Secret Love* (Imperial)
 4. Webb Pierce—*Steady* (Dee)
 5. Most Promising
 1. Ray Price—*I'll Be There* (Col)

Chords And Discords

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 . . . I've been trying to write to all the musicians who appeared, to tell them how very grateful I am for the magnificent tribute they

2. Foley-Walls—*One by One* (Dee)
 3. Jimmy Newman—*Cry, Cry, Darling* (Dot)
 4. Hank Snow—*I Don't Hurt Anymore* (RCA)
 5. George Morgan—*How Do You Think I Feel?* (Col)
DALE STALLARD, KCMO, KANSAS CITY, MO.
 1. Ray Price—*I'll Be There* (Col)
 2. Eddy Arnold—*I Really Don't Want to Know* (RCA)
 3. Carl Smith—*Back Up, Buddy* (Col)
 4. Hank Snow—*I Don't Hurt Anymore* (RCA)
 5. Walt-Foley—*I'm a Stranger in My Home* (Dee)
 Most Promising
 1. Webb Pierce—*Swing On* (Dee)
 2. Slim Whitman—*Rose Marie* (Imperial)
 3. Red Foley—*My Friend* (Dee)
 4. Marty Robbins—*Fretty Words* (Col)
 5. Hill-Tubb—*Looking Back to See* (Dee)

paid Frank, as well as the material help I derived from the concert. In my memory there's never been an affair like it. Everyone, without exception, played at his best, and without the slightest bit of confusion or argument. The audience was receptive and reverent. The management treated us royally. There wasn't, in fact, the slightest sour note—on or off the stand. Naturally, it was practically impossible for me to keep track of everyone who appeared, and I'm having difficulty reaching those I know were there . . . If it isn't out of order, I would be most grateful if you would express my appreciation to all who were concerned with the evening . . . I thought

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.

Concentrate on one part of the country, let's say New England. Open every ballroom in this part of the country and advertise, not only on the air, but with visual publicity posters in store windows, trucks covered with huge signs of the coming dance bands—publicity, publicity, publicity . . . One more thing, don't give up if you fail once or twice. Remember, this business has been dead for a long time.

A/2c Peter Ioakim, USAF.
 (Former vocalist with George Olsen's orchestra.)

To The Editor:
 I am one of the Japanese jazz music fans who read your wonder-

Mansfield Record Show Gets Coast '54 Music Award

Hollywood—Andy Mansfield, who would rather be known as a radio announcer than a "disc 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 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,
 c/o Royal Netherlands Embassy,
 No. 1, Sakae-cho, Shiba, Minato-ku,
 Tokyo, Japan

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.,
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Freddie Greene—Guitar Who Welds The Band

New York — "You know 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 together."

Basie's tribute to his long-term guitarist has been echoed for years by musicians of all jazz styles, musicians 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, the last of the great unamplified 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 guitar.

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."



Freddie Greene

comes to mind, but that doesn't happen too often. Almost all the time I'm concentrating on the rhythm wave.

Same As Solos

"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 section 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 keep the beat going."

"In general, being a rhythm guitarist, I have to concentrate on that beat from beginning to end, listening for how smooth it is. If the band is moving exceptionally smoothly, then I can play whatever

Basie Contributes

"And Basie's piano certainly contributes to making the rhythm smooth. He contributes the missing things. I feel very comfortable working with him because he always seems to know the right thing to play for rhythm. Count is also just about the best piano player I know for pushing a band and for comping soloists. I mean the way he makes different preparations for each soloist and the way, at the end of one of his solos, he prepares an entrance for the next man. He leaves the way open."

Freddie said he once tried the electric guitar but added, "I've still got the thing sitting up in my room. It was about four or five years ago. I didn't stay with it long. I couldn't get the sound I wanted, and it was hard getting the tone adjusted so it wouldn't sound too loud over the band. I didn't get with it, and I don't think Basie had too much eyes for it. Every once in a while, he'd say 'soften down,' and so finally I just put it away."

Greene went on to talk of his favorites in the increasingly rare art of unamplified rhythm guitar. He cited Allan Reuss, the late John Truehart (with Chick Webb), Freddie Guy, and Charlie Christian. Freddie also enjoyed Christian as a soloist ("he revolutionized the guitar").

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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

interruption. With all this space available on one record, the more imaginative companies are beginning to experiment in new ways of utilizing it. One of the leaders in this move-

ment is George Marek, director of artists and repertory at RCA Victor Records.

Marek's newest idea, for example, 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 Librettos
"People, by and large, however, don't like to read lengthy librettos 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 Bjorling, Licia Albanese, Rise 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 . . . Debra 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 Bjorling.

Another New Concept
Earlier this season, Marek introduced another new concept of programming opera on records. In one set, *Four Tenors—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 *Recondita 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 another four renowned coloraturas as Luisa Tetrazzini, Amelita Galli-Curci 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 Positive 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 provocatively 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."

Dizzy Designs New Trumpet, Claims Improvement In Tone

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 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:

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 spreads.

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.

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-tempo as well as on ballads, Dizzy communicates a dynamically wide range of feel-



Dizzy Gillespie

ings, from his tender approach in *My Man* and *Can't Get Started* to the brash humor of *Caravan* and the deeply driving swing that characterizes everything he does.

One reservation is that, with all this talent, the best modern jazz trumpet player should have a regular combo (or large band) and a book that allows him fully to explore his many creative potentialities. His current book doesn't especially extend him, and some of the novelty material is quite weak.

His current accompaniment — Wade Legge, piano; Lou Hackney, bass; Charlie Persip, drums, and Hank Mobley, tenor—is adequate but hardly up to Dizzy. The man, in short, is too valuable to have anything less than the best—in band, book, or bookings. —nat

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 so enthusiastic that she's the one who brings the flock in every Saturday and makes certain they practice at

least 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 Monday," says Mrs. Cole. "A 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 drums since she was a little girl of 9."

The woman in mink had taken 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 walk with the best of them."

"Did she really say that?" asked an incredulous reporter.

"Those," said Mrs. Cole, "were her exact words."

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