

Dorsey Brothers' TV Spot May Pave Path For More Band Shows

New York—When the Dorsey brothers' *Stage Show* took over Jackie Gleason's coveted CBS-TV spot for the summer, it meant not only a major break for them. The spotlighting of a band

the recording scene, and leading variety acts from stage and film.

The basic idea of the series is to put on TV the same kind of show the Dorseys presented at the Paramount, the Capitol and other top theaters for years and years. The band and its co-conductors are at the center of this entertainment carousel, and the show builds around them.

It's hoped that this will prove so successful as TV entertainment that the Dorsey brothers can obtain their own series after Gleason returns Sept. 25.

It was Gleason, coincidentally, who is given a great deal of the credit for having brought the used-to-be-battling Dorseys together again. A year ago last fall, he suggested that they play together on one of his shows, and the audience response was quite gratifying.

Merger Comes

Then in the spring of 1953, the reconciliation became a merger. Jimmy's band had been playing an engagement at the Hollywood Palladium. Tommy and his unit had been booked to follow. As a kind of preview of coming attractions, Tommy blew with Jimmy's band one night. Once again the audience indicated sustained enthusiasm, and the Dorsey brothers became co-leaders after 17 years apart.

The first Dorsey brothers orchestra was formed in 1922, a combo called the Dorseys' Novelty Band that played local dates in and around their home town of Shenandoah, Pa. For the next 10 years both were featured as soloists with a number of the leading bands in the '20s.

In 1933, they organized their own big band. At one time, Bob Crosby was the vocalist, Ray McKinley played drums, and on second trombone was Glenn Miller. After two years, came the celebrated fraternal argument and the split.

Two Major Careers

Both Dorseys went on to forge major careers for themselves and also for a number of vocalists who first touched fame while with one or the other Dorsey. From Tommy's band came Frank Sinatra, Jo Stafford, and Connie Haines, among others. And Jimmy helped advance the careers of Helen O'Connell, Bob Eberle, and Kitty Kallen.

Tommy's band was one of the first large dance units to play theaters as a featured attraction in

(Turn to Page 21)

Star Night To Feature Perry Como

Chicago—The lineup has been completed for the second annual *Star Night*, scheduled this year for appearances in three cities—Detroit, Chicago, and Cleveland on July 23, 24, 25.

Perry Como's name heads the list of top entertainers who will appear, and he is said to be receiving \$30,000 for the three nights' work.

Others on the mammoth bill include Nat Cole, Patti Page, Julius LaRosa, Sarah Vaughan, Jill Corey, and the Fontane Sisters. The bands of Ray Anthony and Ralph Marterie will appear, and the "house band" will be led for different singers by Archie Bleyer and Mitchell Ayres. Rhythm and blues attractions will be the Orioles and Ray Hamilton.

Star Night is not sponsored by *Down Beat* this year.



Tommy and Jimmy Dorsey

is chief attraction on a leading television series may turn out to be an important break for the band business as a whole.

There already have been some successful local TV shows on which the band is the star—Guy Lombardo's in New York and Lawrence Welk's on the west coast are two examples.

And bands, of course, already have been utilized in featured roles on TV. Sauter-Finegan is an important part of this summer's follow-up to NBC's *Show of Shows*, the *Saturday Night Review* emceed by Eddie Albert. Dumont has had the *Cavalcade of Bands*, and ABC spotlighted bands on its *Chevrolet Showroom* last season.

But *Stage Show* is the first full-scale attempt to build an expensive, nationwide show around a band. CBS has thrown all its exploitation facilities behind the program, and the show is being produced by the same staff that is responsible for the regular Jackie Gleason hours. The program is, in fact, being billed as "a production of Jackie Gleason Enterprises."

Use Traveling Band

Tommy and Jimmy are using the band with which they've been traveling the country—including vocalists Lynn Roberts and Bill Raymond. During the program, the brothers alternate as emcees and introduce the weekly array of talented comedians, guest stars from



THE BAND PLAYED ON at the American Federation of Musicians annual convention in Milwaukee last month. A two-piece band, that is, made up of a Missouri pianist, Harry S. Truman, and a Chicago trumpeter, James C. Petrillo. This is one of the last photos taken of Truman before his illness.

Sorry

New York—In the June 16 *Down Beat*, an item about the song, *Young at Heart*, stated that lyricist Carolyn Leigh was the wife of arranger Johnny Richards.

The item was erroneous. Carolyn Leigh is Mrs. Jules Levine, while Johnny Richards' wife is Christopher Webb, who also happens to be a lyricist. *Down Beat* regrets the error and apologizes to all concerned.

Duke Ellington Writing Musical History Of Negro

New York—Duke Ellington is working on plans for a production of his musical narrative history of the Negro.

"The musical foundation," he indicated during his recent

stay at Birdland, "will be *Black, Brown and Beige*. I've added, however, a chorus and dancers. The sound part of the work will be done in oratorio fashion with the troupe of dancers pantomiming and dancing the development of the music.

"Several major singers I've talked to are enthusiastic about the project. I can't talk specific dates with them until I know myself when I can do it. But among those singers who are interested are William Warfield, Larry Winters, and Margaret Tynes. Janet Collins, the leading ballerina of the Metropolitan, is also enthusiastic.

"We even have buyers for it—buyers before the production!—who would underwrite it. We can travel with it like with a concert presentation. But if we could set it down on the Main Stem for a while, that wouldn't hurt me or anybody else.

"I originally thought I would do it this fall, but since I'm doing the tour with Dave Brubeck and Gerry Mulligan, it'll have to be after that, and possibly that's when I'll be able to undertake it—right after the tour.

"Actually," concluded Duke, "I am such an optimist, I keep my fingers going in so many things—call me tentacles, for short."

ABC Re-Signs Grey, Davis Jr.

New York—The American Broadcasting Co. has renewed its exclusive contracts with Joel Grey, comedian-dancer-singer and with comedian-mimic-singer-drummer-writer, etc. Sammy Davis Jr. and the Will Mastin trio. Contracts cover radio as well as television.

Pilot films for the planned ABC-TV network program series for Grey and Davis Jr. and the Will Mastin trio already have been completed. Grey, 22, is the son of Mickey Katz.

Palladium Story Will Be Filmed

London—England's renowned music hall, the Palladium—lucrative mecca for American recording stars—will be the subject of a movie.

The producer will be Henry Ginsberg, in association with the Moss Theater Enterprises, operators of the Palladium, and Val Parnell, its managing director.

The plan is for the Palladium's history to serve as the base of the script which will involve essentially a revue-type production.

No names of prominent entertainers who will appear have been divulged. Efforts will be made, however, to sign as many as possible of the stars who have appeared at the Palladium. The movie will be filmed in London, Hollywood, and New York.

On The Cover



Acknowledged by most of the country's fans and critics as jazzdom's greatest pianist, Art Tatum recently was captured at his best on a series of five 12-inch LP recordings released by Norman Granz. For a summary of this remarkable set, see Nat Hentoff's comprehensive review on page 13.

Benny Picks Ruby Braff

New York—Trumpeter Ruby Braff, recently featured on several of the Vanguard hi-fidelity jazz sets, has been chosen by Benny Goodman to share the front line when Benny opens for three weeks at Basin Street July 13.

At presstime, the rest of the band was to include Israel Crosby, Corey Feld, and Mel Powell. The extensive publicity surrounding Benny's return to the New York night club scene after a long hiatus is expected to benefit the young, virtually unknown—except to musicians—Braff.

Benny heard Ruby play several weeks ago at a Monday night session at Basin Street. Ruby was substituting for Buck Clayton, who had an injured lip that evening. That's how it happens—some-

Tennessee Ernie Revives 'College' As Video Show

Hollywood—Tennessee Ernie, the reformed Hillbilly who hopes that he will be able to drop the "Tennessee" soon and become straight Ernie Ford, will preside over the television revival of one of radio's most successful musical shows—"Kay Kyser's College of Musical Knowledge."

With the Frank DeVol band, which contains several alumni from the original Kay Kyser unit, supplying the music, the TV descendant of the original Kyser program was announced to start July 4 on the NBC video network (7:30 p.m. PDT) under a long-term commercial sponsorship.

Kyser's name has been dropped, but the retired bandleader will appear from time to time to aid Ford in his duties as musical quiz master. The show, on which Ford will sing only pops and ballads and no out-and-out western songs, is expected to accomplish his complete transition from the hillbilly bracket into a "straight" singer of popular songs.

Pre-N.Y. Tour Set In Eartha Kitt Starrer

New York—Mrs. Patterson, the new play in which Eartha Kitt will star, will not hit Broadway before January. Producer Leonard Sillman, who has signed Eartha to a two-year contract, plans an extended tour of the vehicle beginning in Cleveland Sept. 20.

Further bookings announced so far include Detroit on October 4 and Chicago on Oct. 25.

Rhythm & Blues

Fans Go For McNeely's 'Go-Go-Go' Gyration

By David Frishberg

"The Original Hollywood Go-Go-Go Man," tenor man Big Jay McNeely, invaded Minneapolis, and while there, he took the city by storm. Big Jay squealed, kicked, and stomped on the stage of Vic's Bar, and not since the war has a Minneapolis night club enjoyed such phenomenal success.

Vic Levine, proprietor of the club, shook his head in contented disbelief one night recently as he watched the throng fight and shove to get a glimpse of the musical free-for-all taking place on stage. He had to shout above the din to make himself heard. "I've never seen anything like it," he said, "and it shows no sign of letting up. They just keep coming, more and more every night."



Jay McNeely

The customers were jammed together like subway passengers. There wasn't a seat to be found. They screamed and hooted and clapped their hands, and Big Jay responded in kind, twisting his giant body into outrageous contortions, stomping a foot—sometimes both feet—his glistening mouth clamped around the black tenor mouthpiece. He wriggled violently out of his suit jacket without missing a beat. He flopped on his back, held the horn high toward the ceiling, and honked deliciously.

The big crowd gave way delightedly as Big Jay crawled off the stage, still blowing, and made a tour through the club, his baritone-playing brother Bobby leading interference and blowing thick staccato octaves. The tune was Texas Turkey, which turned out to be Turkey in the Straw with blues choruses.

Jay honked blues choruses at elderly ladies, who giggled and looked at each other nervously. Young girls clasped their hands in

ecstasy and moaned, "Go, Jay, Go!" Jay moved, sometimes crawled, from table to howling table, and on stage drummer Johnny Walker bashed his cymbal with such unreasonable force that several bystanders had to plug their ears. It was impossible to hear Jimmy Crawford on piano. He smiled and watched Big Jay's antics.

A youngster with a beret found the note b-flat so entertaining that he attempted a dance on top of his table, but toppled into the beer of his hysterical companions.

Quiet

Later, in the quiet of the basement dressing room, Big Jay sat limply in his underclothes, a second brother swabbing him with a wet towel.

"I wouldn't say we're playing jazz," he said. "I don't pretend to make that claim. But the people sure dig it. And if that's what they want... well, I can't stand up there and give them a lecture on music."

"Sure, when I first started out I had what you might call 'artistic ambitions.' I dug all that stuff Diz and Bird were putting out—Salt Peanuts and that. You know my very first gigs were with Hamp Hawes and Sonny Criss out in L.A. I showed Hamp the first changes he ever knew."

"I studied in Paris at the conservatory. I realized then that except for a few giants like Diz, nobody was really saying anything. Guys just listen to records by Diz and the Bird, and they say 'Hey, that's great,' and then they go and play the same things themselves. They don't understand what they're blowing or why they're blowing it."

No Fooling

"I don't want to fool myself or anyone else that way. And besides, the loot just isn't there, let's face it. I get my kicks anyhow when I go to a session. But you don't get crowds like that," he pointed upstairs, "by blowing a lot of complicated changes."

"It's like Diz once said when somebody asked him 'Why do you play music?' Diz said, 'Because my old lady needs a new pair of drawers.'"

South Bend Hall Gives Free Dances

South Bend, Ind.—Earl J. (Pete) Reeden, owner of the Playland ballroom here, with the cooperation of the American Federation of Musicians and city officials, is running a series of free Tuesday night dances throughout the summer.

Reeden said, in donating the use of the ballroom, he felt it was a move in combating juvenile delinquency by providing entertainment for the city's high school youth. The AFM is assuming the cost of the band for the first six dances.

Nearby Mishawaka has had similar dances but not on such a large scale. If successful, there are plans for other co-op programs for the fall and winter.

Switch

Cranston, R. I.—Current slogan being featured in the advertising for the Rhodes-on-the-Pawtuxet ballroom is: "PARENTS ADMITTED FREE... Take your parents to Rhodes and show them how it has changed since their younger days. Just remember the new slogan: Parents admitted free when accompanied by their children!"

Berkshire Festival Six-Week Affair

Boston—Because of the record-breaking success of last summer's Berkshire festival, which played to more than 118,000 visitors, this year's season has been extended to six weeks. The festival began July 7 at Tanglewood in Massachusetts.

Concerts in the music shed (seating 6,000) are scheduled every Saturday night and Sunday afternoon July 10-Aug. 15. There will be special concerts every Wednesday and Friday night in the theater-concert hall (seating 1,200).

Charles Munch of the Boston Symphony orchestra will be the principal conductor. There will be several guest directors. Featured composer at the festival is Hector Berlioz since this year is the 150th anniversary of his birth.

Among prominent guest soloists and groups will be Martial Singher, David Poleri, Eleanor Steber, Lukas Foss, Claudio Arrau, and the Bel Arte trio.

Brubeck Career To Be On Wax

San Francisco—Fantasy Records will release a 12-inch LP album of Dave Brubeck this fall, illustrating the entire career of the pianist, with examples dating back to when he was 14. Many previously unreleased sides will be included.

NYC Record Store Begins Free Jazz Concert Series

New York—In recent weeks, pleased customers at the Record Collectors Shop on 47th Street have been able to hear hours of Miles Davis, Art Farmer, and Charlie Parker for free. Not on the demonstration machines—but in live Thursday night concerts.

It's a uniquely effective move—with application possibilities all over the country—to advertise the extensive jazz department at the Shop. For 17 years, the Record Collectors Shop was primarily a classical operation, but like many other record retailers, owner-violinist Herman Lemberg has been discovering that even when the rest of the record field is in a temporary decline, "jazz pays the rent."

So far the concerts have been resolutely low-pressure in atmosphere. No records are sold the night of the concerts. There is no pitch at any time during the evening concerning the buying of records. "In short," says Lemberg, "those nights, we hide the cash register."

When Miles Davis opened the series, about 175 people sat in bemused but orderly rows inside the store and 100 clustered about outside. Succeeding attendance has also been good, and depending on the availability of talent, Lemberg would like to have a session every week. As of now, he intends to continue through the summer and into the fall with some possibility of a live chamber music series to parallel the jazz concerts at the shop.

The musicians are pleased with this extra source of jobs—especially because Lemberg pays quite comfortably above scale. And for Lemberg, paying the musicians and a small amount of advertising comprise his overhead. Since he charges no admission for the concerts, he doesn't have to get involved in tax and other legalistic problems.

Leonetti Finds Self Climbing Up Ladder

Currently appearing at the Chicago theater is a young singer named Tommy Leonetti. This in itself is nothing unusual—more young singers have performed at this theater than you could shake a baton at.

But what is uncommon about the Windy City engagement is that he now is headlining at one of the top two vaude-film houses in the country just six weeks after he appeared there as one of three acts supporting the Four Lads. It is the first such occurrence in the 33-year history of the Chicago.

So many bobby soxers passed the ticket-sellers in a stream to scream at Leonetti's offerings his first time there, the management decided it scarcely would be a financial risk to bring him back so promptly.

Interesting Sidelight

And an interesting sidelight to the situation is that Tommy did not have any record of hit proportions working for him when he first appeared and does not have now. His first Capitol side, *I'm Available*, sold reasonably well, but it was mostly due to excellent disc jockey exposure that Tommy fared so well.

As you might expect, from the teenage adulation, Leonetti is a handsome youngster with a disarming smile and casual mannerisms and singing style. And though he's only 24, he's had some eight years of demanding professional experience—he began singing in 1946 with the Tony Pastor band with his four sisters in a group called the Tune Timers.

Tommy went on to join Charlie Spivak in 1949 (the Clooney Sisters—Rosemary and Betty—replaced the Tune Timers with Pastor) and continued to use the name-change he had adopted with Pastor—Tommy Lyon. He stayed in the Spivak band for three years



Tommy Leonetti

and then struck out on his own. For more than a year, the results were perilously close to negligible. Then he managed to wangle an audition from Capitol. Lee Gillette, one of Cap's artist and repertoire chiefs, listened and moved swiftly. Tommy was summoned to Hollywood to do his first record session last Christmas Eve. "It was the best present I could ask for," Leonetti says. Four days later, he waxed four more sides.

I'm Available, (with his given name on the label) was the first release, and Tommy began one of those arduous chores the public knows so little about but which can make or break an artist in these fast-moving days when he often has to stand or fall on one release.

Leonetti started on a disc jockey tour. Day after day was spent going from city to city, meeting and talking to disc jockeys, making personal appearances in department stores, record shops, high schools—just about any place he could meet prospective fans and/or disc jockeys.

It Pays Off

It paid off, both in record plays on the air and in the formation of fan clubs.

In fact, by a stroke of good fortune, publicity-wise, he hit the front pages of Chicago dailies the day before he opened at the Chicago theater in May, when two high school principals in suburban Gary canceled appearances that had been arranged for him at their schools. They had something to say about the had influence crooners supposedly have on impressionable youngsters. This did not hurt the draw at the theater for the next two weeks.

Like many of today's young crop of vocalists, Leonetti's aesthetic sense is disturbed by the fact that it is usually gimmick material that first pushes a singer to the fore, not well-written, musically interesting songs.

He is an avid collector of records—Frank Sinatra sides, jazz sides, Ella Fitzgerald sides—and practically would faint at the chance to do a collection of standards like Sinatra's *Songs for Young Lovers* set.

Accepts The Fact

"But I realize and accept the fact," he says, "that our business is selling records. And although the situation is getting better, it's still the novelty sides and ballads without much meaning that are selling. Lee (Gillette) told me to take it easy, get that hit first, then do some things that I want to do after I get established."

Though he still has a long road to travel before he can reach that comfortable status, he appears to be well on the way. And it might be that Capitol, which for several years scrambled to find ever one male singer who could sell sides for them, and now has Nat Cole and Sinatra as a potent duo, soon will be three deep in them. Neither the waxy nor Leonetti would be grieved at such a turn of events.

Ink Spots Again In Union Dispute

Hollywood—The jurisdictional friction which has been breaking out from time to time between the American Federation of Musicians and the entertainment guilds, got hot again as the American Federation of Television and Radio Artists tried for the second time to bar the Ink Spots from a guest appearance. This time it was from Art Linkletter's *Houseparty* (a CBS simulcast).

Three members of the present-day Ink Spots (the original unit minus falsetto-voiced Bill Kenny) are AFM card-holders. Two are members of AGVA (American Guild of Variety Artists). AFTRA, which tried to bar the same group from the Spade Cooley show here last year, claims they should join its roster if they play radio or television. In the recent issue, the AFM's Jimmy Petrillo threatened to pull all of his members from the show if AFTRA persisted. The Ink Spots played the show.

Acher Heads Tiffany C&W Department

Chicago—Tiffany records has expanded its operations to include a country-western department. Heading the new division is Bob Acher, slated to make his bow on Tiffany wax this month.


The firm's initial c&w disc, cut by Captain Stubby and the Buccaneers, already has been released.

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The Hollywood Beat

Coast Decca Man Plans 'Hollywood Jazz' Album

By HAL HOLLY

Hollywood—The question as to whether this new movement in jazz known as the "Hollywood School" is real or imaginary, a matter denied by some and supported by others, is due for another boost in the affirmative. It will be in the form of a Decca set called *Jazz Studio Two*, something of a follow-up on *Jazz Studio One*, which was recorded in New York.

The *Studio Two* package is in preparation here in Hollywood under the supervision of Tom Mack, longtime aide to Decca's west coast head, Sonny Burke, and on the container will be analytical notes by Mack pointing up the basic differences between the "New York School" and the newer "Hollywood School."

We can't give you the names of all the musicians assembled for

the sessions, because some are under contractual commitments to other companies, but we can tell you that Tom is putting together one of the greatest arrays of modern jazz stars since Hollywood became what it now is—virtually a Mecca for musicians who go for the ultra modern stuff. They include: Johnny Graas, French horn; Don Fagerquist, trumpet; Milt Bernhart, trombone; Herb Geller, alto; Larry Bunker, drums; Howard Roberts, guitar; Curtis Counce, bass, and others.

We're glad we didn't have Tom's

Hollywood Telenotes

Larry (the Fabulous) Finley, with 55 hours weekly of platter chatter time on KFWB, plus Saturday night operation of the Casino ballroom at San Clemente (Claude Gordon band at this typing), and a cafe on "Sunset Strip," has also launched his own TV show on KNXT. (Sunday nights, 10:30 to midnight.) Starter was one of the briskest, freshest stints (music, interviews with celebrities, etc.) of its kind. Prediction: network this fall... KTLA's Klaus Landsberg, who can take credit for launching some of the most successful (the only) dance-band TV shows here, has another promising one on his station in the new *Horace Heidt* show from the Statler hotel's Terrace room. (Tuesdays, 9-9:30 p.m.)

job of trying to prove with a type-writer just what the factors are in the new "Hollywood School" that make it such, but we don't mind wetting our oar lightly in this controversy by stating that the various forms and trends in jazz have always been geographical in origin. The forms evolve because a group of musicians in one locality play together and influence each other with their ideas. It was so in New Orleans—and probably even before that. Anyone can imagine some tribal drum-beater in the Congo saying to some pals at a session:

"Man, you should dig the stuff those boys are doing over there on the Gold Coast. The craziest!"

ON THE SOUNDTRACK: Long-awaited film version of *Oklahoma!* gets under way this month at MGM (in 65 mm. Todd-AA process—whatever that is) with cast topped by Gordon MacRae as "Curly". Much as he wanted this choice role, Gordie almost balked when told he'd have to submit to a "permanent" . . . Film composer Dimitri Tiomkin (High Noon, et al) will be co-producer with Chester Miller on the forthcoming John McCormack biofilm. They have abandoned plans to use McCormack's records for the soundtrack because the sound is outdated and are now searching for a tenor. This will be a tough assignment, because McCormack's followers are still legion, and they all hold that there was no one to equal him before or since.

The "Pete Kelly's Blues" band headed by Dick Cathcart and Maty Matlock is set for a sequence in Jack Webb's screen version of his *Dagnet* opus, now shooting at Warners . . . AFM rules forbid studios to underscore pictures with soundtrack from old pictures—but no law protects composers of such scores (unless it's in their contract). So, many a score is being dug from the files, we're told, and

Filmland Up Beat

DOWN BEAT



THEY CALL Hollywood "Crossroads of the World" because "every-one meets here sooner or later." True or not, here's a couple whose paths were not likely to cross elsewhere. Paul Merts, who played piano with Bix Beiderbecke on his earliest Gennett records, chats with Yma Sumac, the four-octave voiced singer who reputedly hails from the high Andes. Merts was music advisor on Yma's recently released Paramount picture, *Secret of the Incas*.

Boom In Latin Rhythms Bigger Than Ever In L.A.

Hollywood—That south-of-the-border swing, which Perez Prado recently predicted in *Down Beat* would set off a "musical revolution" in this country, is breaking out in this territory as never before. There is growing evidence that Prado may be right.

Irving Granz, brother of JATP's Norman and now on his own as a concert impresario, jumped onto the Latin bandwagon with an event scheduled for L.A.'s Shrine auditorium June 28 and billed as a Mambo Jumbo.

Announced attractions include

being used over and over again with revamping by staff arrangers and orchestrators. Funny part is that the composer who is screaming loudest is one who has a reputation for having lifted most of his things from the classics.

JAZZ NOTES: The Earl Hines "new sound" band sounded more impressive during stand at the Crescendo than in their shake-down concert (*Down Beat*, July 14) but was giving way at this deadline to the Sauter-Finegan troupe (opening July 6) . . . But the real spotlight was on the Tiffany club, coming out of its doldrums with two great combos, those of Max Roach and Art Pepper, sharing the stand. The new Roach unit has Clifford Brown, trumpet; Richard Powell (brother of Bud), piano; Harold Lamb, tenor; Buddy Woodson, bass . . . and on another, but still good kick, we found Artie Schutt and Bob Laine as a piano duo at the staid but still very swank Huntington hotel in Pasadena—of all places!

ADDED NOTES: Shelly Manne's station wagon, loaded with his huge set of drums, and allegedly parked illegally outside a recording studio here, was hauled off by cops and impounded—drums and all . . . The Sauter-Finegan enterprise is admittedly a great musical organization headed by two excellent musicians, but there are those who say that it is really a tongue-in-cheek operation. At a recent concert here, at a point where Eddie was tooting a kazoo and Bill blowing a tin whistle, someone said to Spike Jones, "I trust you are writing this down." Spike replied: "Why should I? I've got it all on records."

the Prado concert band (the augmented group used on his recent RCA recording sessions here), plus Latin rhythm combos headed by Noro Morales, Tito Rodriguez, Noro Martinez, Chico O'Farrill, and a flock of individual performers.

Grove Goes Spanish

At the Coconut Grove, where an engagement a couple of months ago by the Lecuona Cuban Boys orchestra and show (*Down Beat*, May 19) was also an important factor in tipping off the trend, another all-Spanish singer-dancer-instrumental show was booked starting June 29. This is Los Chavales de Espana, with Flamencan dancer Trini Reyes, coming in from a Las Vegas triumph and sharing the Grove stand with the Nat Brandwynne band.

So far, the bandleader cashing in more than any other on this upsurge is veteran Xavier Cugat, who pioneered it here in the late 1920s. Cugat, who with Abbe Lane as a co-feature, just closed a record-breaking run at Ciro's, has been signed to appear with his troupe in the Cuban sequence of Samuel Goldwyn's film version of *Guys and Dolls*.

Columbia Contract

Cugat also has a contract with Columbia producer Sam Katzman calling for two pictures in 1954 in which the bandleader and Miss Lane are to receive star billing. One is to be completed before Cugat leaves on a world tour.

The other, *Chicago Syndicate*, will be filmed mainly on location in Chicago when Cugat returns in the fall. *Guys and Dolls* has a November starting date. Before leaving, the band and Miss Lane also were scheduled to do a specialty in RKO's *The Americans*.

In the meantime, many Hollywood hotspots that have featured jazz as the regular fare and Latin rhythm swingers as night-off attractions are beginning to emphasize the Spanish accent in their advertising.

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Paris Jazz Festival Spots Gerry, Jonah

(Ed. Note: Here is an account by Charles Delaunay, editor of the French magazine *Jazz-Hot*, of the recent successful third annual jazz festival in Paris.)

By CHARLES DELAUNAY

Paris—The Gerry Mulligan quartet, Thelonious Monk, and Jonah Jones, plus many French and continental groups and soloists, were featured in the 13 concerts that were held during the seven days of the Salon du Jazz. Five concerts were modern, and five were Dixieland. There was also a memorial to the late guitarist Django Reinhardt. The other two concerts constituted the semi-finals and finals of the annual amateur contest.

Among continental musicians and groups who participated are the Henri Renaud octet, Hubert Fol's quintet, French pianist Martial Solal, Pierre Michelot's 10-piece group, Jack Dieval's 18-piece band, Sacha Distel, the German Kurt Edelhagen 18-piece unit, the Max Bruel sextet from Denmark, Joe Harriott and the Kinsey trio from Great Britain, and many other pianists.

The pianists include Lalo Schefrin (from South America) Henri Renaud, Bernard Peiffer, Monk, and Mary Lou Williams. Bob Brookmeyer and Gerry Mulligan also took piano turns. Each pianist played the same number, one after the other, without stopping the rhythm section.

Jones was heard with a swinging group, the Art Simmons trio and Nelson Williams. Most of the Dixieland concerts spotted Albert Nicholas, Jonah Jones, and the local French Dixieland groups such as Claude Luter's, Michel Attenoux and Pierre Braslavsky's. There was also the Italian Milan College Jazz society.

Sidney Bechet, who was billed, was taken to American hospital for a stomach ulcer operation at the time of the festival.

Trumpeter Jones evoked great response and impressed a lot of the audience with his broad tone and nice phrasing for the traditional. Mulligan's quartet made a terrific impression. No noise could be heard while it was playing. The Edelhagen band was also one of the surprises of the concert, showing perfect technique in ensemble playing.

At the Reinhardt memorial we heard again—almost like it was in the old days—the two Hot Club quintets Django led, the older with Stephen Grapelly and the later with Hubert Rostaing.

On solo guitar was Henri Crolla, a Frenchman whose admiration for Django always was great. Knowing every note Django ever played, Crolla recaptured amazingly the spirit of the original quintets.

After the concerts, a new club, especially opened on the first floor

at Pleyel, had all the visiting musicians playing after-hours sessions.

For the Dixieland concert that was to have featured Bechet, Mulligan and some non-Dixieland French musicians joined for the last jam session. This came after a tape recording of Sidney—made that night in the hospital—was played to the silent hall.

Granz Will Back Diz In Big Band

San Francisco—Dizzy Gillespie will be sponsored in a big band by Norman Granz, the latter revealed here in June.

Step No. 1 will be the recording and release of Dizzy in a series of big band sides. "Then, if we get any reaction, we'll go on with a Granz-sponsored road tour a possibility," says Norman.

THE HOT BOX

By George Hoefler

All jazz record collectors should have the first sides made by the Original Dixieland Jazz Band. They are representative of an interesting period in music history and mark the point where jazz records began to replace ragtime records. Dancers were starting to fox trot and forget the one-steps and two-steps.

The Label "X" long playing set now available contains a carefully selected group of the first ODJB recordings, including the inaugural sides made on Feb. 26, 1917, and six more made more than a year later.

Not First Jazz Band

As Bill Grauer and Orrin Keepnews point out in their notes on the cover, the ODJB was not the first jazz band, nor the first white jazz band, or were they the first to take New Orleans music up north, but they were the first to hit New York. No, they were not the first to reach New York, either. Anton Lada, drummer with the Louisiana Five, once showed Paul Miller contracts indicating the Louisiana Five came to New York in July, 1915, and took up a seven-month stand at Bustanoby's on Broadway. But, the ODJB did beat Lada's group to the recording studio, as the latter made their first recording *Yelping Hound*

Blues for the Emerson label in June, 1917.

The initial tune recorded on that first day was *Livery Stable Blues* credited on the record to Nick LaRocca, the cornetist. Actually, the number was a traditional New Orleans hokum tune where the cornet neighed to emulate a horse, the trombone moored as a cow, and the clarinet cock-a-doodled like a rooster. Tom Brown, New Orleans trombonist whose band preceded the ODJB to Chicago, in an article in *Down Beat* back around 1937, said *Livery Stable* was his original composition. Georg Brunis once said the tune was originated by some Negro boys in New Orleans. We have it on the authority of J. Russell Robinson, who played piano with ODJB after Henry Ragas died, that Ray Lopez claimed to be the composer. Lopez was a trumpeter from New Orleans and played Chicago with Tom Brown's Band From Dixieland at Lamb's Cafe in 1914. *Livery Stable Blues* was published by Roger Graham, and Ray Lopez claimed and got the royalties from the ODJB recording. Con-

Big R & B Show Goes In August

New York—Aug. 6 is the starting date for the Gale agency's new rhythm and blues package. Titled *The Big Rhythm and Blues Show*, the artists already booked include: Roy Hamilton, the Drifters, the Spaniels, the Counts, Rusty Bryant, Erskine Hawkins, Laverna Baker, King Pleasure, and Faye Adams. Dates and itinerary had not yet been set at presstime.

sequently, the next times the ODJB recorded the tune, for English Columbia in 1919 and Okeh in 1922, they called it *Barnyard Blues*. At any rate the Victor side, master B 19381-1 has the honor of being the first jazz record.

The above was released originally on the "B" side of Victor 18255. The "A" side, *Dizis Jazz Band One-Step*, later known as *Original Dixieland One-Step*, was the other tune recorded that first afternoon of jazz recording in 1917. Credit on this is given to LaRocca-Edwards-Shields-Ragas-Sbarbaro, the entire Original Dixieland Jazz Band. The master number in 19382-3 showing that the third "take" was used while the first "take" of *Livery Stable* passed inspection for issue.

They ran into grief on the composition of *Dixieland One-Step* also. It seems that the trio section

(Turn to Page 20)

Birdland, jazz corner of world, gives visiting drummers use of its spectacular Gretsch green and gold set

"Most of the drummers playing the club use Gretsch drums anyway," so as a convenience to them, Birdland has a Gretsch outfit on hand at all times. "And what an outfit," says Bob Garrity DJ on WABC's all-night Birdland show. "The Gretsch green and gold drums alone are worth the price of admission." The Birdland Model drums are finished in Cadillac Green pearl with gold plated metal parts. If you're in New York City, be sure to drop in to Birdland for some of the country's finest sounds—for more details about these drums and other favorite Gretsch models played by consistent top winners in national drummer popularity polls, write: FRED. GRETSCH, Dept. DB7144, 60 Broadway, Brooklyn 11, New York.

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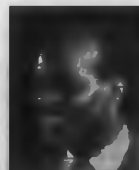
Louis Bellson



Denzil Best



Art Blakey



Jo Jones



Don Lamond



Shelly Manne



Bob Neal



Charlie Persip



Max Roach



Charlie Smith



Art Taylor

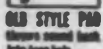
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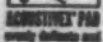


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Band leader Lester Lanin: High Society Pied Piper

When the Whitneys, the Vanderbilts, the Chryslers, the Rockefellers, the Astors, or the Fords decide to throw a small private party for a few hundred invited guests, one thing is almost always certain. No matter what other special arrangements are made, the man in charge of the music will be Lester Lanin.

Lanin, though less publicized than any other major bandleader, is one of the most lucratively paradoxical figures in music. It was with Lanin that Bix Beiderbecke played his last date. With Lanin at present as his regular trombonist is the young modern jazzman, Urbie Green. It was Lanin who brought Bobby Hackett to New York. And many of the jazzmen working around New York still look to Lanin for choice extra gigs at debutante balls when there's a special call for jazz.

Lanin himself is most apt to play his drums only if it's a very



Lester Lanin

important party—or if it's a jazz session.

Though Lanin's interest in jazz

has been constant throughout his career—Stan Getz is one of the modern musicians he most admires—Lanin's power and influence stem from his long-term position as the nation's top society leader.

Go By Plane

When Lanin takes one of his bands on a one-nighter, they move by plane—not bus. And the expenses are not part of the cost of the date. Nor do the musicians on a Lanin engagement have to check on what scale is. They invariably get a fee quite comfortably above it. And if you'd like to hire Lanin, get in your bid now. He's already been booked for some of the more important holiday dates into 1958.

Lanin broke into the major leagues of music by the swimming pool when he led the band at Barbara Hutton's coming-out party in the early '30s with Rudy Vallee as master of ceremonies.

After his and Barbara's debut, Lanin's reputation in society circles grew to the point where the Duke of Windsor would suggest to future hostesses, "I say, if you haven't engaged the music for your party yet, you ought to get in touch with Lester Lanin." Aside from the Duke, by the way, Lanin has also played for such royalty as Princess Martha of Norway and the Duke

of Kent. Only the Duke of Windsor has sat in though.

Plays College Proms

Lanin's activities are not restricted solely to the elders of the surtax group. It's a tradition to have a Lanin band for the important Yale and Princeton proms. One day at Yale he had six different bands working—from society to Dixieland units. Lanin is also in demand at schools such as Vassar and Bryn Mawr and such esteemed preparatory establishments as St. Marks and Choate.

As for weddings, there are Saturdays in June when Lanin's penitent flies over as many as seven a day. Then too there are Saturday and holiday nights during the year when 20 Lanin offshoots often are flourishing simultaneously. In addition to all this music making, Lanin has the regular band at the plush Carnival Room of the Sherry Netherlands hotel, and last winter, he ran a series of Dixieland concerts in the Roosevelt hotel.

Lanin, as a successful expert, is candid in his appraisal of many of his contemporaries. "It's disappointing to me," he says, "that a lot of society leaders with great names and a lot of work still play society music without a beat and with nothing progressive in their

New Club Opens In NYC's Village

New York—A new jazz club—tentatively called the Heat Wave—was reported at press time about to become the newest addition to Greenwich Village night life. Initial policy will be Dixieland in an evident effort to follow the success of such flourishing Village institutions as Nick's and Condon's.

The club is located on West Third St. across from Tony Pastor's and quite close to Condon's. Opening bands at the beginning of July were to be headed by Pee Wee Erwin and George Wettling.

conception. I try to get men who are the most qualified in over-all musicianship and break them in.

Green Expands

"Take Urbie Green. When he came with us, he could and still does play good bop. Now he can also play *Night and Day* on the melody, but also with a lift, with a nice beat. Not *Night and Day*, like some society bands do it, so it sounds like *Dardanella*.

"As for my own future, I would like to record regularly—a variety of music. Three years ago I did the *Charleston Rag* for Coral, and that started the revival of the Charleston. Now I have a chance to record for a major label, but they want only society music. But I like variation.

"I was playing sambas, for example, as early as the '30s. About five years ago I introduced the Mexican *La Raspa* to New York, and I was the first to play *April in Portugal* and *La Mer* in this country.

"And sometime I'd like to take a swing into the commercial dance band business. I'd like to take a crack at a tour of ballrooms and play for people like myself. I think I know a little bit about the field, and I have some ideas I think would work and would satisfy people. It's a challenge.

Not Ungrateful

"It's not that I'm not grateful to society. Nor would I injure my standing by playing in ballrooms. Years ago, if you were to play just one date at Roseland, there'd be no more society engagements for you.

"Today you can play for society one day and for the Department of Sanitation the next. As a matter of fact, I did that recently when I was asked to play the Department of Sanitation ball at the Astor. And my bands, moreover, are always treated with great respect by society. You'd think we were getting in free."

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Caught In The Act

Frank Sinatra; Sands Hotel, Las Vegas

Something new and good has come to the Vegas entertainment scene in the form of the Ziegfeld Follies, produced by Jack Entratter and starring Frank Sinatra with George Tappas and his Dancers; the Martin Brothers; Chuck Nelson and Genie Stone, and Ray Sinatra and his orchestra.

Since Frank owns a small percentage of the Sands, he is sort of his own boss there. This may account somewhat for his relaxed presentation and good selection of tunes. Staying away from the usual hit parade type of songs, he concentrated on the show tunes and ballads he recently recorded on Capitol records.

From his first entrance to his final bow, Frank had the crowd cheering at all times. It seems that with every passing year, Sinatra's presentation becomes more mature, and his ability for conveying to the audience either the emotional impact of a ballad or the happy swing of an up-tune is tops in the business.

Charlie Ventura Quartet, Mary Ann McCall; Preview, Chicago

Chicago always has been one of Charlie Ventura's good towns—he has a lot of fans here who regularly turn out when he shows up. This Preview date was no exception. The club did excellent business as it used its first jazz attraction in months.

Charlie, with a wonderfully compact and swinging rhythm section behind him, moved from alto to tenor to baritone to bass sax with ease and fluency and kept the sets well-paced, interspersing favorites, long associated with him, with some bright up-tempos and standard ballads.

The rhythm section proved to be as good as any we have heard with Chaz. Pianist Dave McKenna, a New England youngster formerly with Woody Herman before serving a stint in the army, is one of the bright lights on the piano horizon, and should be much heard from in years ahead. He has fine command of the instrument, plays fully and imaginatively behind soloists and in ensemble work, and displays a happy and developed solo sense.

Bob Carter, long on the scene and long underrated, fits neatly into the section and adds clean dextrous bass work to the group.

It is a good sign, to this writer, that the crowd accepted Frank's choice selections without reservations. Who knows? Maybe good taste has come back to stay, and vocalists will be able to sing good tunes again without having to resort to gimmicks and acrobatics.

The dance artistry of the Tappas group was well received. Their presentation of Ravel's Bolero, in which the choreography was an even match for the rising intensity of the score, was excellent.

The Martin Brothers have a clever and humorous puppet act, and the voices of Nelson and Miss Stone gave an extra sparkle to the lavishly costumed production numbers. Sid Kuller wrote all special material for the show, and Bob Gilbert and Renee Stewart handled the choreography. The musical standards of the show were very high, and Ray Sinatra's ork, augmented by a string section, deserves plaudits.

—Henry Levy

Don't Blame Jazzmen

I don't blame most jazzmen for snapping at any opportunity that comes along. The famine had lasted a long time. And the revival of jazz activity by the major companies, coming on top of the minor label output, is bound to provide a lot of guys with needed loot. Nevertheless, I do think everybody should hold still a minute and think. The recording companies shouldn't kill the goose by issuing LPs indiscriminately. EVERYTHING a jazzman does isn't worth an LP.

Put out too many, and the kids won't be able to buy them. Put

Don't Blame Jazzmen

New York — Advance orders on the Sarah Vaughan EmArcy LP are unusually heavy, the company reports, despite the fact that only two singles from the set have been released so far (Shulie A Bop and Polka Dots and Moonbeams). It was on this session that Sarah recorded with just her trio (Roy Haynes, Joe Benjamin, and John Malachi). Bobby Shad, EmArcy's a&r head, plans three to four Sarah jazz LPs a year. Sarah will continue to do pops for Mercury, EmArcy's parent label.

Shad also has recorded what he regards as Dinah Washington's best album yet on which the lusty singer is backed by Clark Terry, Eddie Davis, Ricky Henderson, Julian Mance, Ben Thigpen, and bassist Keeter Betts. Dinah wasn't limited as to time on the session, and some of the numbers run as long as seven, eight, and 10 minutes.

Newly signed by EmArcy is west coast altoist, Herb Geller, who'll record for the label with a quartet. Shad is currently concluding two weeks of recording activity on the coast. On his return, he intends to inaugurate a new recording process for jazz with Bob Fine of Fine Studios. Even the mastering procedure will be altered, says Shad.

Birdland Sets Strong Lineup

New York — Birdland's summer lineup shapes up as one of its strongest series of weeks all season. Currently at the club until July 21 are Sarah Vaughan, Dizzy Gillespie, and Lester Young.

Count Basie comes in for whole month from July 22 to Aug 18. Paul Quinichette will share the first two weeks with Count, and Johnny Smith the second fortnight.

Another triple bill begins Aug. 28 with Dinah Washington, Dizzy Gillespie, and Charlie Parker with strings. When they leave, King Pleasure and Chris Connors take over for two weeks, starting Sept. 16.

Dave Brubeck makes an early eastern appearance this year with one week only, starting Sept. 30. A long-range announcement has Pete Rugolo bringing a 28-piece orchestra into the club from Nov. 18 to Dec. 1.

Armstrong Book Due In October

New York — Prentice-Hall has announced for Oct. 5 publication date Louis Armstrong's *Satchmo: My Life in New Orleans*.

It's the first in a series of autobiographical volumes by jazzdom's leading trumpeter, who is also possessor of one of the most individual prone styles in or out of jazz. The book will be priced at \$3.50 and will contain 256 pages well seasoned with red beans and rice.

Replacements For McPartlands Set

New York — Marian and Jimmy McPartland have left for a summer European stay. During Marian's absence, Edna Corbett took over her place in the Hickory House along with Marian's regular trio members, drummer Joe Morello and bassist Bill Crow.

Marian will return there in September and probably will head west on a tour after the first of the year.

Jimmy's band at the Metropole will be headed by Wingy Mannone for the summer.



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PERSPECTIVES

By Ralph J. Gleason

Every cloud may have a silver lining, but conversely, you gotta pay them dues, to mix a little metaphor. The reciprocity of things is nowhere better illustrated than in the current

spate of jazz LPs. Right now about the only two guys left in the jazz world who aren't reeling from the strain of making LPs day and night under six different names are W. C. Handy and Lennie Tristano.

The farthest-out dreamer of them all never envisioned a world in which there would be more jazz LP releases than there would be pop LPs in a given month. Yet that is just about where we are.

The flood of LPs in the jazz field is frightening, as well as delightful. The joker in the deck already is beginning to appear. There simply aren't that many jazz artists of major stature, and those we do have can't be expected to produce deathless art everytime they get within shouting distance of a portable tape recorder.

Don't Blame Jazzmen

I don't blame most jazzmen for snapping at any opportunity that comes along. The famine had lasted a long time. And the revival of jazz activity by the major companies, coming on top of the minor label output, is bound to provide a lot of guys with needed loot. Nevertheless, I do think everybody should hold still a minute and think. The recording companies shouldn't kill the goose by issuing LPs indiscriminately. EVERYTHING a jazzman does isn't worth an LP.

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EmArcy Jumps On Jazz Scene

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them out without any standard of performance or taste, and they'll die on the vine. Then, they'll all say, as they used to, "There's no money in jazz."

As an illustration of this, Label "X" made a quick pass at the Dave Brubeck market with a bush league fugue single by Sal Franzella. It bombed.

Bear the Brunt

Musicians themselves, however, bear the brunt of the responsibility. An opportunity to do an LP is something to be thankful for. It's an opportunity for demonstrating artistry that shouldn't be muffed. Make a slam-bang, hurry-up, head-arrangement-in-the-studio LP, and you may never get another shot at it. This, plus the fact that you'll be responsible for another jazz LP

Streamliner Inks Cain-Kral, South

Chicago—The Streamliner, which has been featuring strictly jazz combos for the last year, will revert to its original intimate intimacy policy next month and use vocalists, along with a more quiet brand of jazz than has been featured of late.

Jackie Cain and Roy Kral, now doing a boy-girl songs and pattern act, plus the Eddie South trio, will open on Aug. 3, following a two-week stand by the Billy Taylor trio. Taylor's group replaced the originally scheduled Don Elliott combo.

that didn't sell, and you'll hurt the whole music.

I've been in on a couple of those no-planning dates, and I firmly believe it's shortsighted of any musician to make one. It can ruin his reputation easily.

Let's all be grateful for the spate of jazz. But, record company and musician alike, pause before you jump. Don't make that LP unless you have something to say. You're likely to wreck the racket.

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Tape Measure

Webcor Breaks Custom In New Prerecordings

By ROBERT OAKES JORDAN

It is difficult to find a new superlative in this day of modern advertising. For a year or more I have been listening to prerecorded tape tries. With the exception of one or two, the kindest act you can perform for them is to erase them. But now I am looking for a word, and a special one at that, to fit Webcor's latest.



Jordan

If we were to ask almost any high fidelity fan or, for that matter, any music lover, "What would be your guess as to the first material Webcor would select for prerecorded tapes?" the answers might range from the old work-horses like Beethoven's *Fifth* and *Romeo and Juliet* to showy hi-fi standards like Balinese dance music. The last thing anyone would say, least of all anyone in the business, would be, "Why, chamber music. What else?"

I received the review tapes from Webcor expecting, I suppose, magnetic candlelight and Liber-ache. Instead, six tape reels with generous sections of the best in string quartets, played by our country's ranking group, the Fine Arts quartet—Leonard Sorkin and Joseph Stepansky, violins; Irving Ilmer, viola, and George Sopkin, cello.

Break The Norm

With these first tapes Webcor broke with the traditional industry norm of playing it conservative, safe and commercial. I played the tapes first with curiosity, then again with amazement, hearing the finest in music, tape recording and duplicating and having the best ones appeal I could imagine. In these tapes the quartet has a silent third violinist—Webcor. We are counting on them for more, and Webcor should "bank" on the Fine Arts quartet.

Included on the tapes were selections in a different vein by the Leonard Sorkin strings, the John Malloran choir, Robert McDowell, pianist, and Alexander Joseffer accompanying solo work by Sorkin and Sopkin.

In making a technical evaluation of all the tapes, I found that

they showed little evidence of distortion by laboratory instrument tests and certainly had none that the ear could detect.

The dynamic level was somewhat suppressed, but the crisp quality and uncluttered bass were constant throughout. All the tapes but the solo piano selections had a high signal to noise ratio, giving undisturbed playback. The piano numbers had some background noise but less than on the usual LP disc.

Done With Skill

The basic plan of recording and the final mass production of the tape records was done with great skill and understanding of the acoustical mechanics of the instruments in relation to the hall or studio, of microphone choice and placement, and of the perfect dynamic recording level.

To those responsible for this unusual combination of the ordinarily disorganized elements of music, electronic arts, and audio integrity, a vote of thanks is due from the public and the rest of the industry. Two words sum up my reaction, and I hope they will be echoed: "I'll buy."

Just before deadline, Joe Stickrod of Evanston's North Shore Talking Machine Co., who can be counted on to have it if it's been recorded, rushed me two of the new series of RCA tape records. These tapes, equally as good as Webcor's first, were chosen from RCA's enormous library of tape masters originally made for disc releases. The two I heard presented the more conventional Brahms' *First* and Rodgers' *Victory at Sea*. I can vouch for these and will report on the rest of the series when review copies arrive.

New Audiosphere

A very fine copy of the new Audiosphere release featuring Moussorgsky's *Night on Bald Mountain*, Borodin's *Polovetsian Dances*, and Sibelius' *Valds Triste* was sent to me, and tests showed that it was also as good as the others and better in its dynamic range. It had no apparent distortion and only very slight tape background noise. More of Audiosphere's work in a future column.

Geographer

New York—Lionel Hampton's band broke into the opening measures of the Curly Hamner specialty, *Spanish I'm Not*, during opening night at Basin Street. Over the Latin American background, Hampton stepped to the mike to introduce the song: "Now, man," he began, "we're going to a foreign country. Foreign country, you know, like Georgia, Alabama . . ."

as review copies appear.

I am sure Minnesota Mining can do better than it has on its tape record of the score from Disney's *Living Desert*. The specially prepared review copy was clipped and condensed. Since the full-length production tapes must resemble this noisy, distorted, and pinched sample, 3M is wasting its good basic tape.

All the tapes were reviewed on the new Ampex 600. (Single and double track head used.) Quality tests were made on Hewlett-Packard and Hazeltine test equipment.

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

High Fidelity



Here's How Disc Record Came Into Being, Evolved

By OLIVER BERLINER

Some 10 years after the Edison tinfoil cylinder, was to come the development that started the high quality home entertainment industry; the invention, in 1887, of the disc record and player, by Emile Berliner of Washington, D. C. The "Gramophone," which name Berliner took from the Greek, meaning "sound of letters," made the humblest home a concert hall, and taught the plowboy to whistle grand opera.

Obviously, high fidelity recording did not exist there. However, our concept of what is high fidelity is still undergoing change. Just a few years ago, frequency-response-wise, a device was considered high

fidelity if its range exceeded 8,000 cycles. Then it went to 10 kc, then 12 kc, and 15 kc, and now people think it should go to 20,000 cycles per second before it may be considered hi-fi. Therefore who is to say where and when high fidelity really began?

Berliner's disc brought the lateral cut recording principle. Here the grooves move sideways in response to amplitude and frequency variations. That is, as the sound gets louder, the amount of needle excursion increases; and as the frequency (pitch) increases, so does the rapidity of these excursions. This method (exclusively) is used virtually throughout the world.

"Etching the human voice" indicated the way the early recordings were made. A zinc disc was covered with an acid-resistant wax coating. After the recording stylus had removed this coating during the course of its excursion around and across the disc, an acid was allowed to eat into the unprotected area, thus enlarging, defining, and improving the groove. Later, Chichester Bell's (Alexander Graham Bell's cousin) and Charles S. Tainter's method of recording in wax was utilized instead.

The origin of the 78 rpm speed has never been determined and is probably accidental; 33 1/2 rpm is about the lowest speed at which high quality music may be reproduced distortionlessly; subtracting 33 from 78 we get 45 (rpm).

Until the advent of the fine groove record (1 mil stylus), the standard groove was set at 3/1000 inch at a pitch of 96. This means that the needle was cutting 96 3-mil grooves per inch across the record as it went around. Now we record between 200 and 400 lines per inch on the fine groove system. This has meant a substantial reduction in recording level so that adjacent grooves of high amplitude will not run into each other.

The development of the "Orthophonic Victrola" system by Henry C. Harrison was the last significant development of the mechanical age of records. His system of matched mechanical impedances through proper horn design and coupling, for the first time brought significant quality improvement into the disc record, and revitalized the industry.

The introduction of electrical recording made possible the use of equalization to compensate for deficiencies in the disc record. During recording, the bass notes are attenuated and the treble emphasized. In this way the chance of groove overlapping is reduced. Then, during playback the phonograph equalizer boosts the bass back to normal and reduces the treble to normal, at the same time reducing surface noise pickup.

If adopted by all principal disc manufacturers, the new AES equalization curve will mean that eventually a phonograph cartridge having built-in equalization, feeding directly to a volume control will be the only thing required to reproduce all records perfectly.

(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

The National Co., Malden, Mass., manufacturer of precision communications equipment, has entered the consumer market with a line of hi-fi components designed to sell at popular prices. The 40-year-old firm, which produced radio communications equipment for the armed forces during World War II, has dubbed its consumer line "Horizon."

Foremost component in the line is the new "Criterion" AM-FM binaural radio tuner described as permitting "simultaneous AM and FM reception with separate volume and tuning controls to permit simultaneous outputs."

A feature is "mutamatic" tuning, designed to assure "complete rejection of interstation noise common to FM reception by locking in only the strongest signal." Other features of the Criterion listed by the manufacturer include printed circuitry and an 8/10 capture ratio.

The Horizon line also includes a preamplifier control unit, which can be plugged into the Criterion, and a power amplifier featuring printed circuitry.

Zim Products, St. Louis, has introduced its "Hi-Fi" record brush which fits on the tone arm and cleans records as they play. Specially designed for record players with turnover needle cartridges, the brush is of lightweight, spring-type construction to provide easy speed change without detachment, a manufacturer's announcement said.

Rek-O-Kut Co., New York manufacturer of recording and playback



Free Stroboscopic Disc

equipment, has announced availability of a new Strobe disc for checking turntable speeds. The disc is printed in two colors, each pattern band being alternately red and black to simplify locating the correct pattern band being checked.

The Rek-O-Kut Stroboscopic card is designed for all three speeds, at both 50 and 60 cycles. It may be obtained free.

A new hi-fi speaker combination, the Audette, has been placed on the market by Kingdom Products, Ltd., New York. The new unit uses the Lorenz LP-215 woofer and LP-65 tweeter and is housed in a two-tone leather cabinet.

(Ed. Note: For further information on products mentioned above, write to Hi-Fi, Down Beat, 2001 Calumet avenue, Chicago 16, Ill.)

BOB KAMES Features Clavinoline

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See Page 16

Merrill's Pitching Wins Berth With Met Team

New York—Opera stars are becoming as familiar to the American entertainment public as Ed Sullivan and Imogene Coca. This is chiefly the result of the increasing number of appearances by major Metropolitan stars on television. One of the most frequently featured is the vigorous baritone, Robert Merrill.



Robert Merrill

Merrill now receives, as a matter of course, at least 15 invitations a season to guest on such top-drawer programs as *Toast of the Town*, the *Firestone Hour*, and Milton Berle's roundelay. And he also was heard often on the now dissolved *Show of Shows*.

Merrill, in addition, has joined those show business headliners who have been invited to partake of the riches of Las Vegas. Starting Sept. 15, Merrill will play the Sands at Las Vegas for three weeks, his third appearance in the city.

Back to Childhood

In Merrill's case, this association of opera singing with somewhat less rarefied entertainment media like TV and night clubs goes back to his childhood. Born in Brooklyn in 1919, Merrill's earliest major interest was baseball. Though he sang in churches, synagogues, and choirs as a boy soprano, his ambition was to become a baseball professional.

At the age of 14, however, baseball merged with opera. Merrill's

mother, a professional singer before her marriage, knew her son had considerable vocal talent but she wisely had not tried to force him into a singing career. One afternoon, however, she did take him to the Metropolitan to hear Il Trovatore. After that day, Merrill began to be more concerned with tessitura than with the best way to hit a slider. He began studying with Sam Margolies, who is still his teacher.

But to pay for his lessons, Bob continued in baseball and pitched for the Kings baseball team. He also worked in his father's shoe store to make tuition and later sang in the summer resort hotels of the Catskills. At one of the Catskill conservatories, the veteran talent-discerner, Moe Gale, heard Merrill and signed him.

Concert Feature

Merrill then had a chance to sing with the NBC Concert Orchestra and soon was featured on a concert program. He sang under Dr. Frank Black and was soloist at Radio City Music hall with the late Erno Rape. A concert tour of 20 cities in 1944 made him even better known to his already large radio audience.

In 1946, Merrill won the Metropolitan auditions of the air and a contract with the Met. That same year he signed with RCA Victor. Of the many recordings he made for Victor in the years since, Merrill is most pleased with his part in *La Traviata* under Toscanini. This was the first broadcast the maestro had allowed to be released on records. Some time this year Victor will issue another Toscanini broadcast—Verdi's *A Masked Ball* on which Merrill again is featured.

Merrill finds that working on TV and radio and at clubs is not at all demeaning for an opera star. "If you do things in good taste," he points out, "it doesn't matter where you are. And audiences in the clubs do appreciate opera. At Las Vegas, for example, I do a mixed program—a popular ballad, something from musical comedy

The Devil's Advocate

By Mason Sargent

"Beethoven always sounds to me like the upsetting of bags of nails, with here and there also a dropped hammer."

"Stravinsky . . . is entirely unable to formulate a musical idea of his own. As a member of a savage orchestra, he might perhaps be allowed to play a recurrent rhythm upon a drum—as the only evidence of real form in his work is that kind of primitive repetition which birds and babies also do very well."

"I played over the music of that scoundrel Brahms . . . It annoys me that this self-inflated mediocrity is hailed as a genius . . . and operetta and I end with arias. And the arias get the biggest reception."

Sticks To Vegas

"I would not, however, sing in a club in New York or in other cities where I appear with the Met or do concert performances. It wouldn't hurt anybody if I did, but I feel that at this stage of my career, it is not proper or advisable for me. So for the present, Las Vegas is the only place where I'll accept club engagements."

Merrill, at the same time as he widens the audience for opera, is concerned with the potential growth of new American opera. "I'd love to see it," he said, "but I'm a realist to a certain extent. I'm young, but I'm from the old school. I would say to young composers working on American operas, please know the human voice. Study the voice and know the trials and tribulations of singers."

"Some composers are more concerned with the evolutions in music and so are more concerned with the orchestration in the background than they are with the vocal line. They should realize that not only instruments and orchestras have souls, but singers have them, too."

Brahms is chaotic and abominably empty, dried-up stuff."

The first of these three rather pungent statements is to be found in a letter written by John Ruskin in 1881. The second is part of a 1929 review in the London *Musical Times*. And the third comment can be found in Tchaikovsky's diary in 1886.

All three and hundreds more of similar tartness are contained in Nicolas Slominsky's stimulating book, *Lesson of Musical Investigation* (Coleman-Ross, 296 pages, \$6). The book "is an anthology of critical assaults on composers since Beethoven's time . . . These generalizations of imprecision, these revelations of spite and venom have been assembled from music reviews in American and European newspapers and magazines."

Slominsky, a brilliant musician and musicologist, has devoted most of his life to championing the work of contemporary composers. He has assembled this extraordinary collection both as a biting entertaining reading and also to demonstrate the truth of Samuel Butler's statement that "the only things we hate are the unfamiliar things."

I recommend the book warmly—especially to the more obtuse of our present-day music critics, and that includes most of them. Only a very few have the courage and knowledge to face the unfamiliar and try to find out how it works. The rest simply condemn the unfamiliar with an easy invective. As a result, what is actually condemned is not the composition—but the critic.

I also recommend as the best single introduction to ballet a recent book by the nonpareil neoclassic choreographer, George Balanchine. It's called *Balanchine's Complete Stories of the Great Ballets* (Doubleday, 615 pages, \$5.95).

The book also contains sections of how to enjoy ballet, a brief history of ballet, an autobiographical section by Balanchine, ballet for your children, careers in ballet, glossary of ballet terms, an annotated selection of ballet recordings, a selected reading guide and many photographs and illustrations.

CLASSICS IN CAPSULE

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

Twentieth Century

Disc Data	Ratings	Comments
PETRASCHI: Don Quixote/BESPIGI: <i>Antimit Dixi</i> and <i>Dances for the Late Vienna State Opera Orchestra</i> , Franz Liszt conductor. VANGUARD VRS447, 12".	★★★★★ Performance ★★★★ Recording	● The more it changes, the more it's the same, as the philosopher used to say. Petraschi wrote his ballet portraits of the world's heavyweight windmill titer in the late 1940s, Respighi transcribed 16th century lute lute 40 years ago. The approach is a generation apart, with one man concise and one gushy, but the work is clean and clear in each instance.
BARTOK: Five piano pieces, Gyorgy Sandor. COLUMBIA ML4864, 12".	★★★★ Performance ★★★★ Recording	● For a man who couldn't get his name in the paper when he was alive, the late Hungarian composer is amazingly well represented on LP. Most of these pieces, however, are already in the record lists, and in versions as capable as Sandor's.
SCHNABEL: Piano Concerto & songs. Helen Schnabel, Vienna Orchestra, F. Charles Adler. SPA S. P. A. 85, 12".	★★★★ Performance ★★★★ Recording	● This is a curiosity, a pleasant, obsolete work written by a musician who became a great concert pianist but never pushed this opus of his own youth. It has more originality than the songs, derivative lieder sung by Ertha Franconella, soprano. Performance is laudable.

Operatics

ROSSINI: <i>Il Cambio Della Valigia</i> (The Baggage Man). Soloists, Comis Opera Theatre of Rome, Arnaldo Senatra. PERIOD SPL595, 12".	★★★★ Performance ★★★★ Recording	● This one-act farce has all the old clichés of the mistaken-identity oper, and a lot of music in which Rossini borrows liberally from himself, but it's fun, for it moves at a brisk clip and has the kind of contrast a recording needs.
ARIAS SUNG AND ACTED. Deborah Kerr, Joseph Cotton, Dennis King, singing. Janet Björnsdottir, Lilla Alkman, Leonard Warren, Robert Merrill singing. RCA VICTOR LM1801, 12".	★★★★ Performance ★★★★ Recording	● Now, wait a minute—don't laugh! This sounds silly, yet it works. An actor or actress reads the lines feelingly in English, then the singer belts them across in Italian. The veteran opera fan will mutter about it, but these excerpts from <i>Aida</i> , <i>La Bohème</i> , <i>Butterfly</i> , <i>Pagliacci</i> , <i>Bohème</i> and <i>Traviata</i> are great for kids cutting their feet in grand opera.
PENGOLESI: <i>La Comedina Astata</i> (The Hop Chick). Comis Opera Theatre of Rome company, Arnaldo Senatra. PERIOD SPL592, 12".	★★★★ Performance ★★★★ Recording	● Here's a real here. One soprano and one baritone make like they're a whole opera, he being a wolf on the prowl and she a sliker who shares the wolf. It's something for a collector of 18th century comedies, but a drag for anyone else.

Standards

MITROPOLSKY: Symphonies Nos. 5 and 8. New York Philharmonic, Dimitri Mitropoulos. COLUMBIA ML4864, 12".	★★★★★ Performance ★★★★★ Recording	● Mitropoulos' old version of the Scottish symphony, LP'd with the Minneapolis orchestra, is a little heavy handed, and so is this new rendition with the New Yorkers. The Reformation, however, gets one of its most effective microgroovings here.
BERLIOZ: <i>Symphonic Fantastique</i> . London Symphony, Hermann Scherchen. WESTMINSTER WL3368, 12".	★★★★ Performance ★★★★ Recording	● The sound on this disc is sensational! The performance isn't half bad either, but when they "head into that army, mind-up witches' Sabbath, your hi-6 equipment gets (nearly) a real test. Good musically and good for loose breaking.
SHAEVSKY: Violin concerto. Julian Okory, National Symphony, Howard Mitchell. WESTMINSTER WL5573, 12".	★★ Performance ★★★★ Recording	● Neither Okory nor his accompaniment is weak, but they aren't in close enough rapport to do this beauty together tightly. The orchestra's tone, particularly the strings, is splendidly reproduced.

Singin' in A Hammock (or, In One Ear, Out The Other)

ALIC YEMPLETON PLAYS IMPROVISATIONS ON OFFENBACH AND STRAUSS. BIRMINGHAM B199-158, 12".	★★★★ Performance ★★★★ Recording	● A mighty fine piano man finds some mighty fine melodies by a couple of mighty fine saxmen into a lovely, lightweight melody for summer background listening.
LOVE THEM BY TCHAIKOVSKY. Jazz Crawford, organist. DECCA DL8059, 12".	★★★★ Performance ★★★★ Recording	● Well, well—the "post of the organ," after all these years. And some of the themes has kicked around most, brought stately back to life by a man who knows what he's doing. This one is winning enough that it will start an organ trend.
HOLIDAY IN VIENNA. Alexander Schneider Ensemble. COLUMBIA CL564, 12".	★★★★ Performance ★★★★ Recording	● Schneider's Soldiers put out a 10-inch LP under this same title four years ago, and it was a honey. This one's three-quarter beat is, if possible, even better, for the selection of Strauss and Lanner liters is fresher.
TCHAIKOVSKY WALTZES. Manhattan Piano Quartet. MCM 82106, 12".	★★★ Performance ★★★★ Recording	● Well, what are you going to do? Piano quartets insist in their argument that they have a right to exist.

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Popular Records



FOR THE DISCRIMINATING

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

Billy May—*The Song Is You* (Cap)..... Wonderful swing version of the old standard; May's arrangement and the crisp band make it great listening

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.

Les Baxter—*The High and Mighty* (Cap)..... There's real sweep in one of the best film scores to come up in recent months

Jill Corey—*He Is a Man* (Col)..... Appealingly-sung ballad that could move

Kitty Kallen—*In the Chapel in the Moonlight* (Decca)..... Chapel is in the same genre as *Little Things* and should click

Eartha Kitt—*Mink Shmink* (RCA)..... Eartha's after new wealth, and this might be it

Mitch Miller—*Monday Serenade* (Col)..... Winsome melody, well-played, should bet spins

Nelson Riddle—*In the Chapel in the Moonlight* (Cap)..... Good choral work sells this oldie

Frank Weir—*The Little Shoemaker* (London)..... Good version of current hit

VOCALISTS

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

Les Baxter—*More Love Than Your Love/The High and Mighty* (Cap)..... Choral work on *Love* sparkles

Jill Corey—*He Is a Man/One God* (Col)..... *Man* is Jill's best effort on wax thus far, and a very appealing one

Homer and Jethro—*Hernando's Hideaway/Wanted* (RCA)..... Satirists romp through *Hideaway*

Kitty Kallen—*In the Chapel in the Moonlight/Take Everything But You* (Decca)..... Oldie, Chapel, warmly sung

Mary Kaye Trio—*The Cuddlin' Song/Anyone Can Dream* (RCA)..... *Cuddlin'* has a neat beat

Eartha Kitt—*Mink Shmink/Easy Does It* (RCA)..... *Mink Shmink*—and Eartha has another ball

Les Paul and Mary Ford—*Auctioneer/I'm Fool to Care* (Cap)..... Mary does some fine duo taping on *Auctioneer*

Jackie Paris—*I Know Why/Opus One* (Coral)..... Lovely ballad, *Why*, is handled tenderly by Paris; *Opus* is the Dorsey oldie with words

Larry Raine—*I'm Only Human/Fu Tell the World I Love You* (Dot)..... *Human* is very good, with a most listenable Raine vocal

Walter Schumann Voices—*Paddin' Maddin' Home/The Goodnight Waltz* (RCA)..... Rousing work on *Paddin'*

Jeri Southern—*Judy/The Man That Got Away* (Decca)..... A pair of worthwhile efforts

EVERYBODY DANCE

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

Lionel Hampton—*Gabby's Gabbin'/Jumpin' with G. H.* (MGM) *Gabby's* structure allows for some easily swinging tenor sax and a good bit from Hamp's vibes

Billy May—*The Song Is You/Hi-Fi* (Cap)..... Sparkling, driving arrangement and splendid solo work on *Song* make it almost "must" listening; *Hi-Fi* also jumps

COUNTRY & WESTERN

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

Joe Carson—*Tell Me Now/Don't Enter* (Mer)..... Will get more than its share of action

Carter Sisters—*Mother Maybelle—My Destiny/Well, I Guess I Told You Off* (Col)..... More spins than their namesake's pills

Wery Fairburn—*Love Spelled Backwards is Evol/Nothin' But Lovin'* (Cap)..... A new but good twist to an old idea

Red Garrett—*Long Gone/Tell Me Again* (RCA)..... Winning style with fine material

Johnny Horton—*Ha, Ha, Moonface/The Door of Your Mansion* (Mer)..... *Ha, Ha*, for laughs

Pea Wee King—*In a Garden of Roses/How Long* (RCA)..... Could be a big one for the "King"

Bonnie Lou—*Blus Tennessee Rain/Wait For Me Darling* (King)..... *Rain* could cause a flood of requests for jocks

Bill Morgan—*Forever/Everything Reminds Me of You* (Okah)..... George's little brother bears watching

Gene O'Quinn—*Tired/I'm Getting Rid of You* (Cap)..... Both sides for box and jocks

Dusty Owens—*Just Call on Me/Somewhere She's Waiting* (Col)..... The Wheeling boy rolls up a potential

Stanley Bros.—*Could You Love Me/Memories of Mother* (Mer)..... The finest "pure country" disc in a long time

York Bros.—*Strange Town/Three O'Clock Blues* (King)..... The Yorks at their best.

INSTRUMENTALS

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

Mantovani—*Bewitched/Dream, Dream, Dream* (London)..... *Pal Joey* hit is revived again, in warm, enjoyable fashion

Mitch Miller—*Monday Serenade/Napoleon* (Col)..... *Serenade* is a haunting theme, done neatly

Vic Schoen—*Too Much Tequila/September in the Rain* (Decca)..... *Tequila* has strings, et al; *Rain* is swingingly done, with group vocal

Les Baxter—*The High and Mighty/More Love Than Your Love* (Cap)..... Splendid, lush scoring of *High and Mighty*

Frank Cordell Ork—*Happy Hornblowers/The Bandolero* (RCA)..... Lots of oomph in *Happy*

Leroy Holmes—*Lisa/The High and Mighty* (MGM)..... *Lisa*, another film score, is aided by the wordless singing of Mary Mayo

THE BEST IN PACKAGED GOODS

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

Harry Belafonte—*Harry Belafonte* (RCA EP EPA 559)..... Belafonte once again demonstrates his ease in singing folk-type songs—no nasal twang, no slurring drawl, no pretension—just talent. Listen especially to *The Fox*, on which Millard Thomas supplies fine, wood-slapping guitar accompaniment.

Russ Case Orchestra—*Sleepy Serenades, Vols I, II* (Label "X" EPs EXA 3, 4)..... Case pays proper respect to seven soothing standards (*Lamplighter's Serenade; Moonlight Serenade; Serenade in Blue; Manhattan Serenade; A Blues Serenade; Sunrise Serenade*)

The Commanders—*Meet the Commanders* (Decca LP DL 5525)..... Assemblage of previously released singles by the crack, Camarata-directed studio band is a natural. Crisp brass, good beat, and sturdy arrangements contribute to an excellent set.

Dance Craze—Ray Anthony, Pee Wee Hunt, Stan Kenton (Capitol EP EAP 1-518)..... Fine stuff for dancing parties. All previously available as singles.

Bill Daniels—*Midnight Moods* (Mercury EP 1-3200)..... Fans who have seen Daniels' in-person, impassioned performances of these songs will want this one.

Bill Darnel—*Sings For You* (Label "X" EP EXA 5)..... Bill's first two Label "X" singles all in one package, with the first two sides still the stickouts.

Larry Elgart Orchestra—*Until the Real Thing Comes Along* (Decca LP DL 5526)..... Elgart makes a first-class attempt to create "music for your mood" a la Jackie Gleason-Bobby Hackett. While his alto sax is persuasive and well-played, the tunes standards, the strings lush, and the arrangements in good taste, we wonder if there's enough smack of originality to launch this new name.

Frances Faye—*No Reservations* (Capitol LP H 512)..... Miss Faye's distinct style stamps each of these standards (except *Heavenly*, which is her own) with her own unique personality and makes this set a thoroughly enjoyable listening experience.

Ken Hanna—*The Bright New Orchestra* (Trend LP TL 1007)..... An apt title, indeed, does this LP have. Hanna's splendid arrangements, a crackling band, and good vocals (*Baby and Gotta Go*) from the late Jay Johnson are stand-out items, as is Dick Nash's great trombone solo on *Nirvana* (reviewed previously as a single).

Dolores Hawkins-Bill Heyer—*The Pajama Game* (Epic EP EG 7056)..... Miss Hawkins is the bright light here, as she does a delightful job on *Hideaway*.

Bob Manning—*Bob Manning* (Capitol EP EAP 1-279)..... In case you may have missed *Nearness and Remember* when they came out singly, we'd recommend that you take a listen to this EP.

Billy May—*It's Billy May Time* (Capitol EP EAP 1-145)..... Everything is clean, sharp, and crisp here, including the fresh treatment of *Wind*. And anyone could dance to these. Anyone alive, that is.

Lee Roy—*Teen-Age Party Dances* (Epic EP EG 7027)..... Ray Anthony's brother Leo leads his group through its smart paces on this set of dances for the younger set.

The Starnoters—*The Music of Leroy Anderson* (MGM LP E 248)..... One of the country's distinguished composers has his works collated on this set that's played by a great little Chicago TV-radio studio quartet that employs a total of 11 instruments. Voicings, interpretations, and execution are really first rate.

MGM 30th Anniversary Album—(MGM 12" LP E 3118)..... Right from the lion's mouth comes 30 (technically 25 years, with the advent of sound in 1929) years of MGM musical highlights from actual soundtracks. It seems too bad this selection is limited to one LP; everyone will miss one or more of his favorites... where is Judy Garland singing *Over the Rainbow*, for example? Or Allan Jones? Irene Dunne? Nelson Eddy? Jeanette MacDonald? If we are to have nostalgia—and this occasion is well deserved—let's have it. Roar, lion! Don't meow.

'American Story' Radio Series Set

New York—In association with the Society of American Historians, Broadcast Music, Inc., has prepared a new radio series, *The American Story*.

Detailing the history of America from the "age of discovery" to the "age of the atom," the series will be available to all radio stations and schools and libraries.

Carl Haverlin, president of BMI, announced that each of the 60 15-minute sections of *The American Story* will include a specially written essay by a historian who is an expert in the field covered.

Here's Guide To Top '54 Records

'Down Beat' Recommends Best '54 Sides To Date

Here is your buyer's guide to top recordings—a list of records which, in the opinion of *Down Beat's* record reviewers, are the best sides released in the first half of 1954, as judged from a musical standpoint, along with their prices. LPs and EPs are indicated.

These are records which we feel will become an integral and lasting section of any well-rounded record collection.

Though some of the big hits of the year are included, they are only the ones which are likely to go on and become standards in the catalogs of the firms which issued them. This guide is your chance to look back and pick out some releases you may have missed when they were issued and recommended by the *Beat*.

Popular Releases

- Ray Anthony..... *I Remember Glenn Miller* (Cap. LP H476) \$2.98
- Harry Belafonte..... *Hold Em Joe* (RCA 47-5617) 89c
- Tony Bennett..... *There'll Be No Teardrops Tonight* (Col. 40169) 89c
- Victor Borge..... *Comedy in Music* (Col. 12" LP CL554) \$3.95
- Les Brown..... *Le's Dream* (Coral LP CRL56116) \$3.00
Dance Set (Col. 12" LP CL539) \$3.95
- Don Cherry..... *Lulu's Back in Town* (Decca 29142) 89c
- Nat Cole..... *Make Her Mine* (Cap 2803) 89c
10th Anniversary Album (Cap. 12" LP W514) \$4.97
- Commanders..... *Kentucky Boogie* (Decca 29048) 89c
- Perry Como..... *Wanted* (RCA 47-5647) 89c
- Johnny Desmond..... *Hands Across the Table* (MGM LP E186) \$3.00
- Tommy-Jimmy Dorsey..... *Marie* (Bell 10283) 35c
- Tommy Dorsey..... *Blue Room* (Decca 29057) 89c
- Billy Eckstine..... *Lost in Loveiness* (MGM 11694) 89c
- Helen Forrest..... *Lover, Come Back to Me* (Bell 1017) 35c
- Ted Heath..... *Music of Fats Waller* (Lon. 12" LP LL 978) \$5.95
- Honey Dreamers..... *Perdido* (Cap. 2857) 89c
- Harry James..... *Ya' Better Stop* (Col. 40199) 89c
- Peggy Lee..... *That's What a Woman is For* (Decca 29164) 89c
- Bob Manning..... *Goodbye* (Cap 2772) 89c
- Billy May..... *Lemon Twist* (Cap. 2802) 89c
- Ralph Marterie..... *Big Noise from Winnetka* (Merc. 70328) 89c
- Buddy Morrow..... *100 Years from Today* (RCA 47-5658) 89c
- Patti Page..... *Cross Over the Bridge* (Merc. 70302) 89c
Steam Heat (Merc. 70380) 89c
- Kay Penton..... *A New Town is a Blue Town* (Merc. 70379) 89c
- Nelson Riddle..... *Brother John* (Cap. 2744) 89c
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Country & Western

DOWN BEAT

Nashville Notes

By BILL MORGAN

Looks as if WSM is keeping its policy of grabbing top talent from all over the country. Latest addition to the *Grand Ole Opry* is Ferlin Huskey. He will move to Nashville in about two weeks. Huskey was previously known as Terry Preston and now records under those names, plus his new recording name of Simon Crumb. . . . Webb Pierce and his band will star with comedian Bob Hope, Blue Barron and his orchestra, and a girl singer, yet unnamed at personal appearances in Louisiana and Alabama. They appeared in New Orleans June 30; Baton Rouge July 1, and Mobile, Ala. July 2.

Ted and Doyle, the Wilburn Brothers who were featured on Pierce's record of *Sparkling Brown Eyes* have their own Decca release now. They covered the pop song, *If You Love Me, Really Love Me* and on the flip is their own tune, *A Little Time Out*. . . . The rumor that Slim Whitman would join the Opry is not true. Slim has stated that he is not coming to Nashville at the current time.

New Religious Record

Eddy Arnold's new religious recording of *The Touch of God's Hand* and *The Chapel on the Hill* has started to climb in the regional charts across the country. . . . Scooter Bill Tubb cut a Decca session in Nashville in June. Bill is the daughter of Ernest Tubb. . . . Bill Monroe did a Decca session, as did Hank Locklin. . . . Red Sovine did a cover on the tune, *Don't Drop It*. . . . Marty Robbins, Ray Price, and Carl Smith returned to Nashville from a successful west coast tour. . . . Hugo Winterhalter has recorded a pop version of the Webb Pierce, T. Hill song *Slowly*. . . . The Carlises have a new release on Mercury tabbed, *Moody's Goose*. . . . Ken Marvin and wife, Clyda, are proud parents. Mrs. Marvin gave birth to a daughter.

Lonzo and Oscar completed another recording session for Dot records in June. Randy Woods, president of Dot, reports Mac Wiseman's recording of *I Saw Your Face in the Moon* is selling strong. . . . Goldie Hill did Justin Tubb's record show at WHIN in Gallatin, Tenn. for a week while Tubb was on vacation in Texas. . . . Cliff Rodgers, WHKK, Akron, Ohio, is doing Pee Wee King's television show in Cleveland while King is on vacation. Looks like Pee Wee and Red Stewart have another big hit in *Backward, Turn Backward*. . . . Esther Caseel, general manager Western Ranch Music, reports that *Darling, That'll Do* a Horace Jenson-Mollie L. Davis song is being featured by the Texas Rangers on WPMC. Goldsboro, N. C.; Tommy Riddle's Country Boys, KSTN, Stockton, Calif., and by the Cimarron Silver Sage Riders at Cimarron, N. M.

We've received word that disc jockeys in mid-Tennessee have had some tough competition lately. June Carter substituted for dee jay Justin Tubb on his 4 to 6 p.m. spinning stint at WHIN in Gallatin several weeks ago while he was in Meridian. June plans to work as a single for several weeks this summer. She currently appears on the west coast with Carl Smith, Ray Price, Marty Robbins, and Slim Whitman. . . . Goldie Hill also has her share of extra-Opry activities. Among them is a once-a-month TV show with Pee Wee King which originates live in Cleveland.

J & J Tour Cited

Johnnie and Jack; Johnnie's wife, Kitty Wells; their family, and Jack's family are on a month's tour of Washington, D. C.; Detroit; Halifax, Nova Scotia, and Frederickton, New Brunswick, Canada. While in Washington, Kitty will make a series of transcriptions for the WAC Recruiting service and Johnnie and Jack will make a series for the U. S. Army Recruiting service. The transcriptions will be played over 2,000 radio stations. . . . Former Vice President Alben W. Barkley included Minnie Pearl's name in a recent series of articles entitled *That Reminds Me* in the Saturday Evening Post. Barkley recalled that in 1948, after the presidential election won by Harry S. Truman, when they were in Washington, he said, "In the words of Minnie Pearl, I'm so proud to be here."

Lonzo and Oscar will be regular stars on a series of 26 television films that will begin some time in August. Other Opry artists who will entertain on the series are Marty Robbins, Goldie Hill, Chet Atkins, Stringbean, Grandpa Jones, Tommy Warren, and Velma Williams. Lonzo and Oscar were also guests on the Pee Wee King show June 23 in Cleveland. . . . The officers and directors of the Country Music Disc Jockeys association, meeting in Nashville, planned to hold their convention in the Andrew Jackson hotel in Nashville Nov. 18. This is immediately preceding WSM's Disc Jockey festival there Nov. 19-20.

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Town And Country Music

By Bea Terry

Tex Ritter on a July tour of parks in the east. . . . Rex Allen plays Denver's Park Lane hotel July 15-30. His series of 30 one-niters in Minnesota and Canada begins Aug. 8. . . . Nelda Bingo is now with *Town Hall Party* which is seen and heard over KFI and KTTV in Hollywood. She is replacing Rose Lee who is leaving the show to await the birth of a baby. . . . Freddie Hart has returned to Los Angeles after dates in the Pacific northwest. . . . Jim Halsey, business manager for Hank Thompson; the Brasos Valley Boys; Billy Gray, and a number of others were tapped by Uncle Sam and started army training July 13. Halsey said he plans to continue his managing duties. He has Thompson booked until January, 1955. . . . Sheb Wooley had to cancel an eight-week tour because of picture commitments at Universal-International. He's started *Man Without a Star*, which stars Kirk Douglas. . . . Walkin' & Talkin' Charlie Aldrich and band open new club, the W & J Frontier in Long Beach, Calif. Aldrich now has two television shows in Los Angeles. . . . Cliffie Stone and his Hometown Jamboree gang have been signed to do a once weekly remote airtel for CBS. On the show with Cliffie will be Tennessee Ernie, Billy Strange, Molly Bee, Joanie O'Brien, Gene O'Quin, Harry Rodcay, and others. . . . Tex Carmen is back east. He will play parks for a month and then return to his regular stand at Town Hall in Compton, Calif. . . . Tex Williams is

leaving Town Hall for another place to be announced later. Merle Travis will take over as leader of the Town Hall band when Tex leaves. . . . Del Roy, executive assistant to Faber Robison, is off on a coast-to-coast promotional jaunt for Abbott and Faber records. He'll be out of town for a month. . . . Jack McElroy is opening a new club that will feature a live TV of country music over a Hollywood station. . . . Hank Thompson set for several big fair dates—Iowa State fair (Aug. 30-Sept. 1); California State fair (Sept. 10, 11, 12); Santa Clara fair in San Jose, Calif. (Sept. 14, 15); Oklahoma State fair (Sept. 26, 27, 28), and the Texas State fair (Oct. 10-18). Thompson has signed for 26 consecutive Saturday night appearances in the Trianon ballroom in Oklahoma City beginning Sept. 25. A live telecast over KWTV-CBS will be a feature with each appearance. . . . Robison hit the road July 9 with his *String Music Show* on the west coast. Abbott and Faber recording artists set for the tour are Jim Reeves, Jim Edward Brown and Maxine Brown, Ginny Wright, Alvaadean Coker, Tom Tall, Shirley Bates, and Jerry Rowley. Wind-up of the tour will be at the Los Angeles County Barn dance in Baldwin Park, Calif.

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Nudie's Success Tailor-Made

By Bea Terry

Hollywood—Last month marked something of a milestone for a man with an unlikely first name who makes a living in an unlikely phase of a rather ordinary business. The man is Nudie Cohn, tailor to practically all top country and western stars, who, through the force of his personality and years of service in his business, prompted a gathering of many of the top stars he garbs.

On June 7, three of the biggest in the c&w field—Gene Autry, Roy Rogers, and Rex Allen—got together, despite some pseudoanimosity drummed up by their former studio, Republic—to throw a testimonial luncheon for their favorite tailor.

Nudie, who has a haberdashery in North Hollywood, is more than a tailor to members of the c&w trade—he's their pal, and plenty of performers in the business turned out to honor him. The luncheon was conceived by Autry, Rogers, Allen, and Tex Williams, who decided it was about time they showed Nudie how much they appreciated the attention he has given them through the years. Cohn's shop was converted into a banquet room, and huddled around Nudie, in addition to the four already mentioned, were such personalities in the field as Eddie Dean, Snokey Rodgers, Bill Williams (who plays Kit Carson), Glenn Ford, Audie Murphy, Tex Ritter, Pat Buttram, Don Diamond, Art Rush, Max Terhune, Doyle O'Delle, Jock O'Mahoney, and Tim Spencer, plus newspaper people and publicists.

Williams recalled how he met Nudie. Tex didn't have the price of uniforms for himself and his band, and Cohn didn't have the price of a machine and iron. So Tex and Rodgers sold their horses to get money to buy Nudie some tools of his trade. He opened a shop in a garage, and Tex and his band soon were spruced up in new togs that Nudie made. Cohn was in business.

Today Nudie doesn't work at selling clothes. Movie stars, c&w

leaving Town Hall for another place to be announced later. Merle Travis will take over as leader of the Town Hall band when Tex leaves. . . . Del Roy, executive assistant to Faber Robison, is off on a coast-to-coast promotional jaunt for Abbott and Faber records. He'll be out of town for a month. . . . Jack McElroy is opening a new club that will feature a live TV of country music over a Hollywood station. . . . Hank Thompson set for several big fair dates—Iowa State fair (Aug. 30-Sept. 1); California State fair (Sept. 10, 11, 12); Santa Clara fair in San Jose, Calif. (Sept. 14, 15); Oklahoma State fair (Sept. 26, 27, 28), and the Texas State fair (Oct. 10-18). Thompson has signed for 26 consecutive Saturday night appearances in the Trianon ballroom in Oklahoma City beginning Sept. 25. A live telecast over KWTV-CBS will be a feature with each appearance. . . . Robison hit the road July 9 with his *String Music Show* on the west coast. Abbott and Faber recording artists set for the tour are Jim Reeves, Jim Edward Brown and Maxine Brown, Ginny Wright, Alvaadean Coker, Tom Tall, Shirley Bates, and Jerry Rowley. Wind-up of the tour will be at the Los Angeles County Barn dance in Baldwin Park, Calif.



Bill Williams, Tim Spencer, Snokey Rodgers, Autry's sidekick, Pat Buttram, Rex Allen, Eddie Dean, Down Beat representative Bea Terry, Tex Ritter, Mals Powers, Gene Autry, Nudie, Bobbie (Mrs. Nudie) Cohn, Doye O'Delle, Tex Williams and Max Terhune. Present but not in the picture were Roy Rogers, Audie Murphy, and Glenn Ford.

artists, and rodeo performers from all over the country flock to him for new outfits. He now has 18 persons working for him.

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- ANOTHER "I Love You"
- "Indian Moon" backed with "Your Eyes Feasted Upon Her" feber #110
- "I Saw E'Sau" backed with "My Chihuahua Dog" (Dandelion Music) feber #105

GINNY WRIGHT

"MATE OF THE WIND"

backed with

"WEE WILLIE"

(Dandelion Music)

feber #109



JERRY ROWLEY



TOM TALL

"I GAVE MY HEART TO TWO PEOPLE"

backed with

"PLEASE BE CAREFUL"

(Dandelion Music)

feber #108

"A GREAT BROTHER AND SISTER ACT"

"LOOKING BACK TO SEE"

backed with

"RIO DE JANEIRO"

(Dandelion Music)

feber #107



JIM EDWARD BROWN and MAXINE BROWN

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Hollywood, Calif.

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.

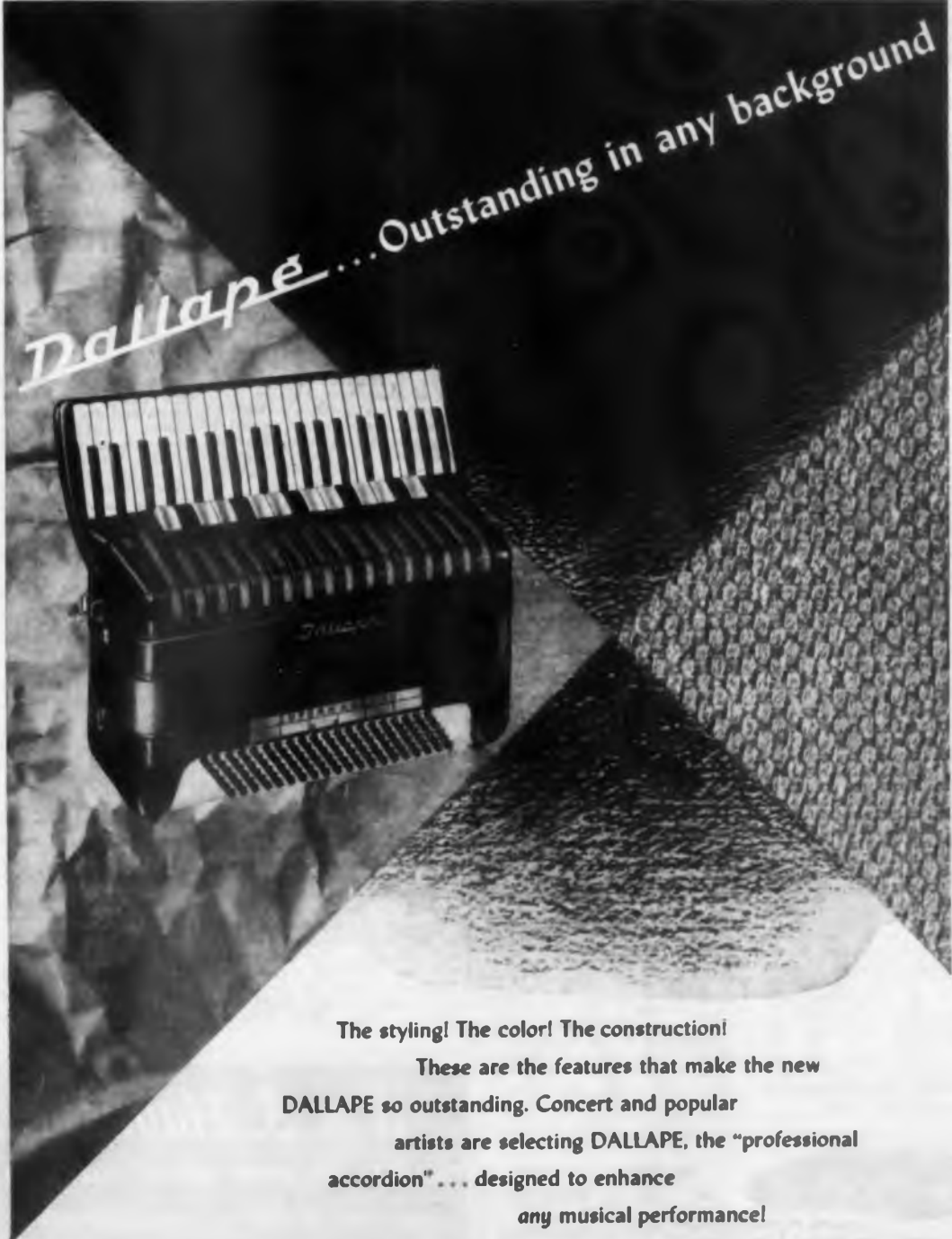
- WEEK HUNTER, KRCT, DAYTOWN, TEXAS**
1. Ray Price—*I'll Be There* (Col)
 2. Jimmy Newman—*Cry, Cry, Darling* (Dot)
 3. Johnnie & Jack—*I Got So Lonesome* (RCA)
 4. Red Foley & Kitty Wells—*One by One* (Decca)
- Most Promising**
1. Kitty Wells—*You're Not Easy to Forget* (Decca)
 2. Marty Robbins—*Pretty Words* (Col)
 3. Billy Walker—*Thank You for Calling* (Col)
 4. Johnnie & Jack—*Honor, I Need You* (RCA)
 5. Jim Reeves—*Bestie's on the Ding Dong* (Abbott)
- JON FARNER, WAGA, ATLANTA, GA.**
1. Eddy Arnold—*My Everything* (RCA)
 2. Freddie Hart—*Loose Talk* (Cap)
 3. Carl Smith—*Back Up, Buddy* (Col)
 4. Webb Pierce—*Even Tho* (Decca)
 5. Fawn Young—*They Made Me Love You* (Cap)
- Most Promising**
1. Hank Snow—*I Don't Hurt Anymore* (RCA)
 2. Boots Woodall—*I'm Gonna Start on the Top* (Cap)
 3. Marty Robbins—*Pretty Words* (Col)
 4. Curtis Gordon—*Divided Heart* (RCA)
 5. Ray Price—*I Love You So Much* (Col)

- SMOKEY SMITH, KRNT, DES MOINES**
1. Jimmy Newman—*Cry, Cry, Darling* (Dot)
 2. Red Savina—*My New Love Affair* (Decca)
 3. Jim Edward & Maxine Brown—*Looking Back to See* (Fabor)
 4. Shub Wooley—*Blue Guitar* (MGM)
 5. Red Foley & Kitty Wells—*One by One* (Decca)
- Most Promising**
1. Hank Thompson—*Honky Tonk Girl* (Cap)
 2. Charlie Walker—*Tell Her Lies* (Decca)
 3. Max Wiseman—*You Can't Judge a Book* (Dot)
 4. Ray Price—*Much Too Young to Die* (Col)
 5. Billy Walker—*Thank You for Calling* (Col)
- CASEY STRONG, KALT, ATLANTA, TEXAS**
1. Hank Snow—*I Don't Hurt Anymore* (RCA)
 2. Red Foley & Kitty Wells—*One by One* (Decca)
 3. Webb Pierce—*Even Tho* (Decca)
 4. Eddy Arnold—*My Everything* (RCA)
 5. The Carlsons—*Shake a Leg* (Ware)
- Most Promising**
1. Betty Amos—*Jole John* (Ware)
 2. Kitty Wells—*He's Married to Me* (Decca)
 3. Hank Thompson—*We've Gona Too Far* (Cap)
 4. Porter Wagoner—*Be Glad You Ain't Me* (RCA)
 5. Jimmy Newman—*Cry, Cry, Darling* (Dot)

- JOHNNY RION, KSTL, ST. LOUIS**
1. Hank Snow—*I Don't Hurt Anymore* (RCA)
 2. Justin Tubb & Goldie Hill—*Looking Back to See* (Decca)
 3. Ray Price—*I Love You So Much I Let You Go* (Col)
 4. Carl Smith—*Back Up, Buddy* (Col)
 5. Ernest Tubb—*Honky Tonk Heart* (Decca)
- Most Promising**
1. Webb Pierce—*Even Tho* (Decca)
 2. Kitty Wells—*You're Not Easy to Forget* (Decca)
 3. George Morgan—*I Think I'm Going to Cry* (Col)
 4. Wilburn Brothers—*A Little Time Out for Love* (Decca)
 5. Charlie Walker—*Tell Her Lies* (Decca)
- JIM WILSON, WNOO, ORLANDO, FLA.**
1. Jimmy Newman—*Cry, Cry, Darling* (Dot)
 2. Eddy Arnold—*My Everything* (RCA)
 3. Hank Snow—*I Don't Hurt Anymore* (RCA)
 4. Johnnie & Jack—*I Got So Lonesome* (RCA)
 5. Jim Edward & Maxine Brown—*Looking Back to See* (Fabor)
- Most Promising**
1. Webb Pierce—*Sparkling Brown Eyes* (Decca)
 2. Cowboy Copas—*I'll Be There* (King)
 3. Billy Walker—*Thank You for Calling* (Col)
 4. Eddie Hill—*Sugar Sugar* (RCA)
 5. Curtis Gordon—*Coffins & Newtoms* (RCA)
- CRACKER JIM BROOKER, WMIR, MIAMI**
1. Eddy Arnold—*My Everything* (RCA)
 2. Eddy Arnold—*I Really Don't Want to Know* (RCA)
 3. Johnnie & Jack—*Oh, Baby Mine* (RCA)
 4. Red Foley & Kitty Wells—*One by One* (Decca)
 5. Webb Pierce—*Even Tho* (Decca)

- Most Promising**
1. Hank Snow—*I Don't Hurt Anymore* (RCA)
 2. Goldie Hill—*Make Love to Me* (Decca)
 3. Webb Pierce—*Steady* (Decca)
 4. Carl Smith—*Back Up, Buddy* (Col)
 5. Marty Robbins—*Pretty Words* (Col)
- NELSON KING, WCKY, CINCINNATI**
1. Hank Snow—*I Don't Hurt Anymore* (RCA)
 2. Red Foley & Kitty Wells—*One by One* (Decca)
 3. Eddy Arnold—*I Really Don't Want to Know* (RCA)
 4. Webb Pierce—*Even Tho* (Decca)
 5. Carl Smith—*Back Up, Buddy* (Col)
- Most Promising**
1. Webb Pierce—*Sparkling Brown Eyes* (Decca)
 2. Jimmy Newman—*Cry, Cry, Darling* (Dot)
 3. Johnnie & Jack—*Goodnight, Sweetheart, Goodnight* (RCA)
 4. Billy Walker—*Thank You for Calling* (Col)
 5. Red Foley—*As Far as I'm Concerned* (Decca)
- DALE STALLARD, KCMO, KANSAS CITY, MO.**
1. Red Foley & Kitty Wells—*One by One* (Decca)
 2. Webb Pierce—*Even Tho* (Decca)
 3. Hank Snow—*I Don't Hurt Anymore* (RCA)
 4. Carl Smith—*Back Up, Buddy* (Col)
 5. Marty Robbins—*Pretty Words* (Col)
- Most Promising**
1. Hank Thompson—*Honky Tonk Girl* (Cap)
 2. Ray Price—*I Love You So Much* (Col)
 3. Eddy Arnold—*Second Fling* (RCA)
 4. Jim Evans—*Wiggle Worm Wiggle* (Decca)
 5. Furlin Huhay—*Homesick* (Cap)

- TOMMY EDWARDS, WERE, CLEVELAND**
1. Terry Fell—*Don't Drop It* (Lakel "X")
 2. Jim Edward & Maxine Brown—*Looking Back to See* (Fabor)
 3. Slim Whitman—*Rose Marie* (Imperial)
 4. Webb Pierce—*Even Tho* (Decca)
 5. Hank Williams—*There'll Be No Tears Tonight* (MGM)
- Most Promising**
1. Wanda Jackson & Billy Gray—*You Can't Have My Love* (Decca)
 2. T. Texas Tyler—*Coastin' in the Rain* (4 Star)
 3. Johnnie & Jack—*Goodnight, Sweetheart, Goodnight* (RCA)
 4. Ray Scott—*I'll Never Lose This Feeling* (MGM)
 5. Hank Thompson—*Honky Tonk Girl* (Cap)
- CARL FITZGERALD, WTKR, MERIDIAN, MISS.**
1. Jim Edward & Maxine Brown—*Looking Back to See* (Fabor)
 2. Hank Snow—*I Don't Hurt Anymore* (RCA)
 3. Ray Price—*Much Too Young to Die* (Col)
 4. Jimmy Newman—*Cry, Cry, Darling* (Dot)
 5. Jimmy Collie—*My Heart and I* (Hickory)
- Most Promising**
1. Furlin Huhay—*Homesick* (Cap)
 2. Luke McDaniel—*Money, Won't You Please Come Home* (King)
 3. Hank Thompson—*We've Gona Too Far* (Cap)
 4. Moo Wineman—*You Can't Judge a Book* (Dot)
 5. Jim Reeves—*My Bambler's Heart* (Abbott)
- JIMMY SWAN, WHSY, HATTIESBURG, MISS.**
1. Red Foley & Kitty Wells—*One by One* (Decca)
 2. Hank Thompson—*Breaking the Rules* (Cap)
 3. Eddy Arnold—*My Everything* (RCA)
 4. Ray Price—*I'll Be There* (Col)
 5. Webb Pierce—*Even Tho* (Decca)
- Most Promising**
1. Hank Thompson—*We've Gona Too Far* (Cap)
 2. Curtis Gordon—*Divided Heart* (RCA)
 3. Ray Price—*Much Too Young to Die* (Col)
 4. Freddie Hart—*Loose Talk* (Cap)
 5. Red Smith—*Once Again* (Mal)



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C&W Deejays Hit Political Tie-ins

Nashville, Tenn. — Members of the board of directors and jockeys of the Country Music Disc Jockey association have come out swinging against alleged commercialism and political tie-ins in various celebrations of country and western events. They claim that interests other than those connected with c&w music are moving into the field.

Along with plans to counter-attack such a movement, CMDJ is drawing up plans for an annual Country Music day, a strictly non-commercial venture, which will be held in a different city each year.

The board also lashed out at artists who use questionable or smutty material, not only on small labels but lately on major releases.

The group, in addition, put in motion a resolution to provide a country music museum and hall of achievement, which would be established here. The proposal will be put before the members on Nov. 16 at the annual c&w disc jockey festival here.

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Strictly Ad Lib

(Jumped from Page 3) ... show on KPIX now, in addition to their record-breaking run at the Tin Angel.

Pee Wee Hunt opened June 29 for a month at the Downbeat ... Anita O'Day closed out a week early at the Black Hawk ... Fantasy's Nat Pierce album, due out this month, will have a drawing of strip-teaser Tempest Storm as a cover illustration.

Thad Jones, Hank's brother, is the new trumpeter in the Basic brass section ... Mel Torme makes his first appearances in this town in several years when he opens at the Italian Village Aug. 4 ... Shirley Corlett, former operator of the Longbar, found guilty of evading income taxes.

Rusty Draper closed an extended run at the Rumpus Room and opens July 23 at the San Souci in Miami with dates at the Glen Casino, Buffalo (Aug. 2), Asbury Park (Aug. 13), and the Roosevelt hotel in New Orleans (Oct. 10), to follow ... Sal Carson opened at Hobbergs for his eighth season ... The King's Four hooked into Fack's Aug. 30 ... Lu Watters now completely out of the band business and living in the country. He plans a restaurant in Cotati, Calif.

Ted Lewis returns to the Italian Village Oct. 13 ... Dan Grissom cut two sides for Music City label ... Nesuhi Ertegun guided a bevy of Life photographers around local hot spots re an upcoming feature in the mag.

—ralph j. gleason

BOSTON—Woody Herman roared through New England with the same high quality of presentation that marked his week-long stay before the European trip. Al Porcino swinging the band from his trumpet chair ... Stan Kenton's recent New England trip in conjunction with his new record label resulted in a New York recording session featuring Boots Mussulli with a Boston rhythm section of Ray Santisi, piano; Jack Carter, bass; Pete Littmann, drums. Herb Pomeroy's trumpet and Charlie Mariano's alto may be next for the label. Vocalist Faith Winthrop also in line ... Rudy Vallee back in harness as he opened Hotel Bradford's Roof for the summer.

Frank Petty trio reason for Latin Quarter lounge staying open during the summer ... WVDA disc-men John Scott, Ken Malden, and The Robin did their shows from department store window in heart of city. Ten-day stint stretched into a six-week gig as the simulcast presented both radio and window-vision ... Warren Simmons running Jazz at Old Orchard Beach, Maine, with Boston jazzmen in spotlight.

—bob martin

MIAMI—Dick Contino was lined up to follow the Gracie Barrie bill in the Olympia theater ... Joe and Helen Mooney rushed to get

settled in their recently purchased home here before Joe left town to cut 12 sides for Trend ... Sam Krupit, minus former partner Jack Wyatt, held down the piano bench at the Lobo lounge for vacationing Churchill Cinnamon.

Betty Reilly planed over to Cuba for TV shots and a club date following her stint at the Nautilus hotel's Driftwood room in Miami Beach ... Jimmy Wiley's jump crew held over at the Black Orchid, rounding out some 20 weeks at that northside spot ... Rocking MB club has combos headed now by Stanley Gaines and Bert Wallace.

Calypso Eddie's Islanders still holding forth in the Godfrey room of the Vagabonds' emporium of good cheer ... Alan Dean was held responsible for continued good business at Jack Goldman's Clover club ... The Buddy Lewis experts continued to make a trio sound like three times that many in the Old Mexico club.

—bob marshall

WASHINGTON, D. C.—The lovely and entertaining Betty Madigan returned for a steady two weeks at the plush Harlequin room in the Sheraton-Park hotel. The success of her Joey hypod the volume considerably ... The long-awaited release of Willis Conover's House of Sounds album is being warmly received in many quarters. Willis, incidentally, is formulating an idea which "will solve the paradox between commercialism and jazz."

More on this as it unfolds. The summertime exodus to the nearby beaches is attracting some musical activity to the seaside bandstands. Cecil Young and John Greer both did good weekend business at Carr's beach in mid-June, with Benny Green attracting much of the surf-bound traffic to Sparrow's beach for his one-nerter there on the 20th.

The Mills Brothers will continue the name policy at the Casino Royal when they open a week there on July 26 ... Tommy Edwards and the Four Knights shared the stage at the Howard theater for a week which ended July 8. Currently the attraction is Roy Hamilton and Timmie Rogers, with Arnett Cobb's crew due for a week on the 23rd ... Juanita Hall made an exclusive WOOK station visit in conjunction with her Ruby Valentine series.

—joe quinn and tex gathings

CINCINNATI—Coney Island featured Charley Kehler June 30 to July 5. The Four Lads entertained July 6 to 12; Ernie Rudy slated July 13 to 19; Ralph Flanagan, 20 to 26 ... Jackie Miles is at Beverly Hills, followed by the Charlieveles ... WLW revived the nightly Moon River slumber show, which started Rosemary and Betty Clooney, Phil Brito, Anita Ellis, and Jay (Mr. District Attorney) Jostyn on road to fame.

Illinois Jacquet and Ray Hamilton were at the Greystone for a one-nerter late in June ... Charlie Ventura and Mary Ann McCall in a one-nerter at the Sheraton Gibson hotel; Les Brown at Castle Farm

... Marco Polo making the rounds for his new Coral record.

—si shulman

LAS VEGAS—The Mary Kaye trio, plus two, continue packing the Gay 90s bar of the Last Frontier hotel nightly. The combo combines good showmanship with a solid musical background, and the end result gets better year after year ... Dave Rodgers, Gordon Fry, and Dick DeGray comprising the Dave Rodgers trio that alternates with Mary Kaye, and it looks like a swinging summer in the Gay 90s ... The Charlie Barnett quintet, featuring Ann Richards, is currently in the El Rancho lounge, with Steve Gibson's Red Caps slated for a return engagement in September.

Up strip at the Patio club Helen Forrest just closed after a successful two weeks, and Dinah Washington is currently entertaining local late night rounders. Scat Man Crothers may follow ... The voice of Jane Powell is heard nightly in the Desert inn, where memories still linger of the wonderful Los Chavales de Espana, who caused a sensation during their stay here ... Noro Morales' fine combo, featuring the trumpet of Kenny Bright, has been held over indefinitely at the Silver Queen bar of the Sands.

The steel skeleton of the nine-story Hotel Riviera is rising here on the strip ... Meanwhile, the new Showboat hotel is being readied for an early opening. An old southern plantation type of atmosphere will predominate, with Kid Ory & Co. reportedly booked to open the lounge.

—henry lewy

MONTREAL—Alto saxist Art Morrow has gathered together 20 of Montreal's finest modern musicians for his Cue for Fun CBC network band ... When singer Fred Hill was ill recently, most of his television and radio commitments were filled by balladeer Alan Mills, who records for RCA and Folkways ... Ray Anthony played the Show Mart June 25. Les Brown there July 21.

AGVA held its annual convention in Montreal this year. Veep George Price blames current war with AFM on latter's head, James Petrillo. Meet was attended by more than 70 delegates from Canada and the States. Local clubs had to terminate shows June 21 because of the current union scuffling ... Madeleine Greene, with Earl Hines many years ago, at the Montmartre. Johnny Reno and Ernie King lead the bands there ... Roland Lavallee on piano with the Lew Smith trio at the Venue de Milo room.

Jerri Adams at the El Morocco ... Pete Seeger, folk singer and ex-Weaver, at the Gesu hall for a single concert June 16. Received with mixed emotions ... Platterbrains, the Leonard Feather show, now carried locally on Friday nights ... Mel Howard still on piano at the Monterey ... Dino Vale, a big hit locally, and on Apex records, at the Down Beat.

—henry f. whiston

Coast DJ Signed As 'Carmen's' Husky Miller

Hollywood—The cast of Otto (Moon Is Blue) Preminger's forthcoming film version of Carmen Jones was completed with the signing of Joe Adams, the coast's first and most

widely known colored radio disc jockey (KOWL, Santa Monica) for the role of Husky Miller, pugilist counterpart of toreador Escamillo in the Bizet opera.

At the same time, Max Roach, long rated by Down Beat readers in various polls as one of their favorite drummers, was signed for the featured drummer's role enacted on the stage by Cozy Cole.

Roach was brought to the coast to become a member of Howard Rumsey's Lighthouse All-Stars at Hermosa Beach. He recently has been heading his own combo in the Tiffany club here.

The other principals in the film version of Carmen Jones, which was to go before cameras about July 1, are Dorothy Dandridge, Harry Belafonte, Pearl Bailey, and Olga James.

With the exception of Miss Bailey and Miss James, all the others are to perform to sound tracks recorded by opera-trained singers. LaVerne Hutcherson, currently appearing in the Porgy and Bess company now playing California, will do the singing for Belafonte.

The picture will be in Cinema-Scope. Pre-recording, backed by a symphony-size orchestra under the baton of music director Herschel Gilbert, started late in June.

there for three hours, company spokesmen said. "The head was perfectly dry, and this made a very definite increase in the length of time that the tone sustained itself," they said. The device reportedly enables a tympanist to obtain greater volume and to achieve smoother "rolls" with less effort than with a damp head.

Supro Manufacturing company has just introduced its all-new six-tube electric guitar amplifier with twin speakers and tremolo. Its styling utilizes a solid two-piece lock-corner cabinet with no free back panels, thus preventing buzz or rattle, spokesmen for the firm said. The new amplifier is equipped with three inputs, one for special treble channel for take-off and recording work. The instrument contains two wide-range 11 x 16" speakers.

A new six-octave Clavioline with an extended range a full octave below the standard model has just been introduced by the Chicago Musical Instrument Company. Similar in appearance to the standard model, the new Clavioline has an extra position on the octave lever switch, and, like the regular model, is available in black, brown, or blond coverings and can be used on the regular tripod stand.

The Drum Damp-Chaser, an electric heater specially designed to maintain constant drum pitch, has just been announced by Damp-Chaser, Inc., Hendersonville, N. C. It consists of a 12-inch circle, molded of polished aluminum tubing, which encases an electric heating element that distributes heat to the drum heads without creating a hot spot, the manufacturer asserts.

According to reports of tests made on a tympani, using the Model 99 (100-watts) Damp-Chaser, the pitch of the drums rose from "A" to "D" and remained

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