

Chicago, July 28, 1954

Dorsey Brothers' TV Spot May Pave Path



chief attraction on a leading tel-

schief attraction on a leading telsion series may turn out to be
important break for the band
siness as a whole.
There already have been some
casful local TV shows on which
hand is the star — Guy Lomdo's in New York and Lawrence
talk's on the west coast are two

mples.
And bands, of course, already are been utilized in featured roles a TV. Sauter-Finegan is an imprant part of this summer's folynup to NBC's Show of Shows, a Saturday Night Review emceed y Eddie Albert. Dumont has had Cavalcade of Bands, and ABC botlighted bands on its Chevrosthowroom last season.
But Stage Show is the first fullule attempt to build an expensive, attentiole show around a band. BS has thrown all its exploitation facilities behind the program, at the show is being produced by a same staff that is responsible

as same staff that is responsible by the regular Jackie Gleason wars. The program is, in fact, sing billed as "a production of ackie Gleason Enterprises."

Use Traveling Band

Tommy and Jimmy are using the and with which they've been travling the country—including vocal-its Lynn Roberts and Bill Ray-nond. During the program, the mothers alternate as emcees and mond. During the program, the mothers alternate as emces and atroduce the weekly array of talcomedians, guest stars from

Benny Picks Ruby Braff

lew York—Trumpeter Ruby
off, recently featured on several
the Vanguard hi-fidelity jazz
hean chosen by Benny

the Vanguard hi-fidelity jazz
ta, has been chosen by Benny
sodman to share the front line
en Benny opens for three weeks
Basin Street July 13.
At presstime, the rest of the
and was to include Israel Crosby,
lorey Feld, and Mel Powell. The
temsive publicity surrounding
mny's return to the New York
that club scene after a long hiatus
expected to benefit the young,
trually unknown—except to mulans—Braff.
Benny heard Ruby play several
eks ago at a Monday night seaat Basin Street. Ruby was
stituting for Buck Clayton, who
dan injured lip that evening.
dthat's how it happens—some-

or More Band Shows

New York—When the Dory
brothers' Stage Show took
or Jackie Gleason's coveted
Bat V spot for the summer, it
mat only a major break for
m. The spotlighting of a band

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
carrousel, and the show builds
around them.

band and its co-conductors are at the center of this entertainment carrousel, 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 coleaders 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

'20s

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

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.

Perry Como's name heads the list of top entertainers who will a ducies as musical quiz massing in so many thinge—call me tentacles, for short."

ABC Re-Signs

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Grey Davis T.

New York — The American Broadcasting Co. has renewed its exclusive contracts with Joel Grey, comedian-minic-singer and with correct with single for the will 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.



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 pianiet, 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 nong, Young at Heart, stated that lyricist Carolyn Leigh was the wife of arranger Johnny Richards.

The item was erroneous, Car-olyn Leigh is Mrs. Jules Levine, while Johnny Richards' wife is Christopher Webb, who also happens to be a lyricist. Down Best regrets the error and apol-ogizes to all concerned.

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 televersion revival of one of redict, most successful musical. of radio's most successful musical shows—"Kay Kyser's College of Musical Knowledge." With the Frank DeVol band,

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 (7-7:30 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 sid Ford

pear from time to time to aid Ford in his duties as musical cuipear 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.

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 main since "The

Several major singers 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 Wil-liam Warfield, Larry Winters, and Margaret Tynes. Janet Collins, the leading ballerina of the Metropoli-tan, is also enthusiastic.

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

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."

Palladium Story Will Be Filmed

London — England's renowned music hall, the Palladium — lucra-tive mecca for American recording stars—will be the subject of a

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 Va! 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.

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.

Acknowledged by most of the country's fans and critics as jazz-dom'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.



Rhythm & Blues

Fans Go For McNeely's 'Go-Go-Go' Gyrations

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.

menal 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, He had to shout above the ammake 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."

Jammed

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 esponded in kind, twisting his giant body into outrageous contortions, stomping a foot—sometimes both feet — his gliszening mouth clamped around the black tenor mouthpiece. He wriggled violently out of his sait jacket without missing a beat. He flopped on his back, held the horn high toward the ceiling, and honked deliriously. 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 Tezas Turkey, which turned out to be Turkey in the Straw with blues choruses.

Jay honked blues choruses at

choruses.

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



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Lay McNeely

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

standers 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 base-ment dressing room, Big Jay sat limply in his underclothes, a sec-ond brother swabbing him with a

ond brother swadding nim 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 manaic. music.

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 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, no-body 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, where of the Playland ballroom here, with the coperation 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.

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. Nearby Mishawaka has had sim-Nearby Misnawaka nas nau amilar 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 alogan being featured in the advertising for the Rhodes-on-the-Pavtuxet ballroom is: "PARENTS ADMITTED FREE. 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

Berkshire restival, 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 unre-leased sides will be included.

free. Not on the demonstration machines—but in live Thursday night concerts.

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-violist 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

So far the concerts have

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

NYC Record Store Begins

Free Jazz Concert Series

Leonetti Finds Self Climbing Up Ladder Sc

Currently appearing at the Chicago theater is a young singer named Tommy Leonet-

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 fi-

decided it scarcely would be a fi-nancial risk to bring him back so promptly.

Interesting Sidelight

And an interesting sidelight to the situation is that Tommy did not the situation is that forming do 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.

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

and continued to use the name-change he had adopted with Pas-tor—Tommy Lyon. He stayed in the Spivak band for three years



For more than a year, the result 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.

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

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 speni 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.

Il Pave Off

It Pays Off

New York-In recent weeks, pleased customers at the Rec-

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 bees 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 asthitic 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, justice and accept the chance to do a collection of standards like Sinatra's Songs for Young Lovers set.

Accepts The Fact ord Collectors Shop on 47th Street have been able to hear hours of Miles Davis, Art Farmer, and Charlie Parker for

Accepts The Fact

"But I realize and accept the fact," he says, "that our busines is selling records. And although the

television. In the receat 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.

Atcher Heads Tiffany

C&W Department

Chicago—Tiffany records has expanded its operations to include a country-western department. Heading the new division is Bob Atcher, 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.

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 Federa-tion of Television and Radio Artists tried for the second time to bar the Ink Spots from a guest ap-pearance. This time it was from Art Linkletter's Houseparty (a CBS simulcast).

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. 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

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album, record geles t says A right p may d

to cont

'I'm Experimenting With New Sounds,' Says Dick Contino

Dick Contino was holding a two-directional conversation.
"I am experimenting with new sounds," the young Adonis
the squeezebox said in Chicago in his dressing room at the Chicago theater, where he was amid his first stage

Columbia Into High Gear

On Long Play Jazz, Pops

at the Chicago theater, where date in more than three years. "I don't want people to think all I can do are fast instrumentals."

Then the erstwhile "Valentino of the Accordion," who is now knuwn simply as "Mr. Accordion," stuck his head out the window and addressed himself to a stage-door cluster of teenage girls, most of whom seemed blissfully unaware of the change in hilling. "I'll only be a few minutes," he soothed. "I'm doing a little interview.

"As I was saying," continued the Fresno Flash, who, minutes arrier, had tossed off an awesomely arpeggiated and bedazzlingly bellows-shaken interlude with an old fame called Lady of Spain, "I am experimenting with new sounds."

What Sounds?

what kind of new sounds, someone wondered aloud, might be likely to serve the handsome, 24-year-old ex-GI, whose seven-year devotion to an accordion style marked by flashy fingering and constant corrugation had already paid off in two careers—as an amateur discovery of Horace Heidt in 1947 and now as a professional returnee to headliner status after an inservice entertaining stint in Korea?

"I wouldn't want to say just what the new sounds will be," said



Dick Cuntino

movies. Motivating force behind all this blueprinting is, he says, a new-found self-confidence grow-ing out of a conviction that he has at last erased the professional at last erased the professional stigma that surrounded his arrest and conviction and conviction on draft-evasion charges in 1951.

A Thrill

Admittedly riding high on the effects of a recent airshow in which TV-radio gabber Walter Winchell had publicized Contino's Winchell had publicized Contino's full government pardon and remission of a \$10,000 fine levied against him at the time of his arrest, the accordionist termed the announcement "the thrill of my life," but added that his current rash of "complete self-confidence" actually stems from an incident that occurred fully three years ago. "It happened when I went up to serve this six months—well, four months of it, actually, was all I served—and then I was to go into the army. I had a night club booking if I wanted it, and I said to myself if I can play this engagement I'll be all right. I accepted the engagement and played two

the engagement and played two weeks, and from that time on I never doubted myself."

Any Antagoni-m?

Any Antagoni-m?

Had he encountered any antagonism during his army service in Korea? "Not a bit," says Contino flatly. "They accepted me completely. And I figured if those guys didn't mind, why should anyone else?" Apparently no one else had, for since his discharge, Contino says, he has run into no opposition at all. "People have been wonderful," says Dick. "Everything is going great, just great."

"Everything" these days would seem to embrace just about that. Among other things, Contino is now a singer. "I started singing while in the service. I haven't taken any lessons. I'm applying the same phrasing that I use while playing solo instrumentals — the same breathing. This may sound funny, but if you're playing it really from the heart you find yourself breathing right along with it."

Reaching the Heidts

Reaching the Heidts

Among the accordionist's future releases on Mercury will be some vocals, not to mention some instrumental work which, says Contino, should be vastly superior to his initial sides on Horace Heidt's independent label. "Frankly, I'm not proud of those early records," he says. "Heidt didn't care much about things like balance or the difference between stage and recording arrangements. He was just interested in having records out—one more thing for himself."

Not content with his present activities, Contino also insists he "would like some day to record some swing records—the type of records fellow musicians would take an interest in."

Did this mean, someone asked, that the bellows—shake would fall by the wayside? "No, I'll still do the things I've been doing, but I'd like to vary it more. You have to do some commercial numbers."

Another pause for the fan-quelling window bit. Then, "Show business," summed up Dick Contino, "is a part of me, and with God willing, I want to do everything with it, in every medium, I can."

-Columbia's George Avakian has announced a

manner of previous "story" sets on Louis Armstrong, Bessie Smith and Bix Beiderbecke.

Several radio broadcasts may be included as well as collectors' item records. Also in November, the set based on Woody Herman's three herds will be released. Woody's current band recorded three sides especially for the album.

Concert Session

Scheduled for issuance this month is Jam Session at Carnegie Hall—an April 9, 1954 Lighthouse concert for the New York Association for the Blind. Personnel includes a Mel Powell all-star band, the Gene Krupa trio, and Martha Lou Harp backed by Buck Clayton.

Also for July is How High the Fi, another extended jam session led by Clayton. In addition to the title tune, the LP will contain ad libe explorations on Blue Moon, Sentimental Journey, and Moten Swing. Among the jazzmen on the Clayton sessions are Trummy Young, Urbie Green, Al Cohn, Jo Jones, Jimmy Jones, and Woody Herman.

Dave Brubeck's first Columbia album, already released, is Jazz Goes to College. Avakian plans to record more Brubeck in Los Angeles this summer. "I'm going talet Dave pick his own material," says Avakian, "except that if the right popular tune comes along, we may do instrumental coverage on it. A tune, for example, like You Belong to Me." Present plans are to continue to record Brubeck in the natural habitat of clubs and concert dates.

New York—Columbia's George Avakian has announced a new jazz album series, Great Jazz Composers. Among the first releases will be a set of Turk Murphy playing Jelly Roll Morton works, and a 12" set of Turk Murphy playing Jelly Roll Morton works, and a 12" set of Turk Murphy playing Jelly Roll Morton works, and a 12" set of Turk Murphy playing Jelly Roll Morton works, and a 12" set of Turk Murphy playing Jelly Roll Morton works, and a 12" set of Turk Murphy playing Jelly Roll Murphy playing Jelly Roll Murphy playing Jelly Roll Morton works, and a 12" set of Turk Murphy playing Jelly Roll Morton works, and a 12" set of Turk Murphy playing Jelly Roll Morton works, and a 12" set of Turk Murphy playing Jelly Roll Morton works, and a 12" set of Turk Murphy playing Jelly Roll Morton works, and a 12" set of Turk Murphy playing Jelly Roll Morton works, and a 12" set of Turk Murphy playing Jelly Roll Morton works, and a 12" set of Turk Murphy playing Jelly Roll Morton works, and a 12" set of Turk Murphy playing Jelly Roll Morton works, and a 12" set of Turk Murphy playing Jelly Roll Morton works, and a 12" set of Turk Murphy playing Jelly Roll Morton works, and a 12" set of Turk Murphy playing Jelly Roll Morton works, and a 12" set of Turk Murphy playing Jelly Roll Morton works, and a 12" set of Turk Murphy playing Jelly Roll Morton works, and a 12" set of Turk Murphy playing Jelly Roll Morton works, and a 12" LPs are taking the play away from the 10" size in both popular to 12" LPs are taking the play away from the 10" size in both popular to size in

bean Cruise; Liberace at the Piano; Sweethearts with Frank Parker and Marion Marlowe; New Orleans with Jo Stafford and Frankie Laine; Erroll Garner Gems; Percy Faith's Music from Hollywood; Cugat's Favorite Rhumbas; Ken Griffin Anniversary Songs; Broadway's Best with Jo Stafford; Hollywood's Best with Rosemary Clooney and Harry James; Harry James Soft Lights, Sweet Trumpet, and the James-Doris Day set of Young Man with a Horn.

Advakian pointed out that Columbia has found that this popular album series—the CLs in the catalog—has been a "fabulous success" (12" CLs are \$3.95 and 10" CLs are \$2.95). As further indication of Columbia's optimism about CLs, the company has just issued five 12" LPs of Paris material in the CL series.

They include sets by Maurice Chevalier, Juliette Greco, Jacqueline Francois, Patachou, and Michel Legrand—"the French Percy Faith." Tipoff is that Columbia's previous French LPs of Patachou, Piaf, and Francois were in the higher-prized, largely classical ML series.

Also on the Columbia bearson in

Also on the Columbia horizon is Also on the Columbia horizon is to Dave pick his own material."

yes Avakian, "except that if the ght popular tune comes along, we ay do instrumental coverage on A tune, for example, like You leong to Me." Present plans are continue to record Brubeck in the natural habitat of clubs and more than to the cover that the co

Tourel A Smash In South Africa

Johannesburg — International mezzo-soprano star, Jennie Tourel, has scored a personal triumph in South Africa. Originally scheduled to give 12 concerts in five cities during a period of five weeks, Miss Tourel will now remain until the end of July. She'll be heard in three additional recitals in Johannesburg besides the first three scheduled.

At her first concert in the City

At her first concert in the City Hall here, she played to a sellout house (3,000) and received unanimous critical acclaim.

Strictly Ad Lib

ON STAGE: Lena Horne may star in a Samson Rapaelson work next season . . . Billy Strayhorn has written the score for Fisher Boy, a fantasy by Charles Sebree (co-author of the Eartha Kitt starrer, Mrs. Patterson). Script was written for Harry Belafonte, but Harry is also in demand for the Kitt play . . . Mary Martin may do Peter Pan on Broadway after her west coast performances in the role this summer (San Francisco-July 19; Los Angeles-Aug. 16).

(San Francisco-July 19; Los Angeles-Aug. 16).

ENTERTAINMENT-IN-THE-ROUND: Ida James, Bill Bailey (Pearl's brother), and a variety show opened the new Briggs cafe, opposite Madison Square Garden. Called The Little Cotton Club Review, it's on four times a night... Freddy Martin has been held over on the Starlight Roof of the Waldorf-Astoria through July. Peres Prado is slated to open there July 27... Tony Bennett hits the west coast clubs in August... Sunny Gale's first west coast tour (it started at the Thunderbird in Las Vegas last month) was to have included screen tests at MGM and Paramount... Milt Herth and trio are at the Park Sheraton Mermaid Room... Dolores Hawkins into the Copacabans from July 22 to Aug. 11... Georgia Gibbs at the Steel Pier July 25-31... Ruth Brown at the Apollo July 16.

22 to Aug. 11 . . . Georgia Gibbs at the Steel Pier July 25-31 . . . Ruth Brown at the Apollo July 16.

JAZZ: Count Basie, Billie Holiday, Lester Young, and possibly Sarah Vaughan, Charlie Parker, and Jimmy Rushing will star in Patricia Music's Sept. 25 concert at Carnegie Hall. There'll be two performances and mail orders are being accepted now . . In the Woody Herman band, tenor man Dave Madden. recently with Jerry Gray, replaced Jerry Coker, and Charlie Wolp took Ruben McFall's trumpet chair . . . Summer sights and sounds: the second line outside Birdland on a Monday night, waiting to get in to hear Charlie Parker and Miles Davis blow in the same group; Basin Street's happiest week with Woody Herman and Erroll Garner—with Erroll sitting in with the band during the last set each night; Red Allen and Wingy Mannones sharing the stand at the Metropole. When they do Saints together, Armageddon sounds almost here . . . Armando Peraza, Afro-Cuban specialist with George Shearing, turned down a bid from his friend, Kid Gavilan, to join in a new dance troupe venture in Cuba. They were once hoofing partners . . . Teddy Charles' group now has Art Farmer, drummer Chris Febbo, and bassist Skip Fawcett.

That fine trio on CBS' Music for Sunday Afternoon is composed of Teddy Wilson, Milton Hinton, and Sticks Evans. They also work in the regular Russ Case band for the show . . . Savoy Records bought the Progressive catalog and signed John Megehan . . Flip Phillips goes into the Brown Jug in Atlantic City July 19 and is followed a week later by Sonny Stitt . . . Erroll Garner started two weeks at Campbell's, London, Ont., July 12.

RECORDS, RADIO, AND TV: Victor starts issuing a number of

RECORDS, RADIO, AND TV: Victor starts issuing a number of previously unreleased collectors' items, probably in January. Included are sides by Basie, Gillespie, Leadbelly, and Coleman Hawkins . . . There is a strong possibility that Gary Crosby will sign with Label "X" . . . Rheingold has bought Guy Lombardo's across-the-board radio show (NBC, 7-7:30 p.m.) for the third successive year. Show goes 10 weeks.

CHICAGO

Eddy Howard began a network NBC show last month on Saturday mornings, on which he sings, spins records, and leads a 12-piece band on the hour-long sustainer . . . Barbara Carroll's trio will share the stand with Gene Krupa's threesome at the Blue Note starting July 28 . . . Wonderful Town, with Carol Channing, moved into the Shubert

28... Wonderful Town, with Carol Channing, moved into the Shubert theater for the summer.

Bassist Johnnie Pate joined Ahmad Jamal's group at the Kitty Kat lounge... Charlie Ventura's combo, with Mary Ann McCall, made such a hit at the Preview that the club will swing back to name group jazz as soon as prior booking commitments permit. Al Morgan is there now, then it'll be Herbie Field's band on Sept. 22. Preview co-owner, Milt Schwartz, married singer Kathy Barr in New York last month... Margaret Piazza and the DiGiatanos are headlining at the Edgewater Beach, with Dick LaSalle's band onstand. Woody Herman played a preprint there July 4.

Beach, with Dick LaSalle's band onstand. Woody Herman played a one-niter there July 4.
July 12 bill at the Chez Paree will find singer Norman Brooks and comic Buddy Hackett on tap ... Tommy Reed's ork does a two-weeker at the Holiday ballroom starting July 30 ... Ork leader Buddy Laine has started his own record label, Klick ... Count Basie does a one-night repeat at the Trianon ballroom July 16.
Burl Ives will replace incumbents Felicis Sanders and Stan Wilson at the Black Orchid on Aug. 24 ... Jan Garber in the midst of a three-weeker at Melody Mill ... The Brass Rail closed "indefinitely for repairs" ... Dorothy Shay still at the Palmer House's Empire Room ... One of the likeliest-looking in the crop of good young disc jockeys who have sprung up on local stations is Mike Rapchak, heard daily on WAAF playing excellent music.

HOLLYWOOD

THE JAZZ BEAT: Louie Bellson, westcoasting with Mrs. Bellson (Pearl Bailey), now at RKO for filming of Carmen Jones, did turn at Oasis with combo featuring Zoot Sims... Carmen Wilson and his big (17-piece) band was set for Oasis, which is jumping again, to follow Louis and Zoot July 6... Bassist Harry Babasin, with quintet that did much to put Nocturne label on the jazz map, took over off-nite (Monday) sessions at Celebrity Room. His colleagues are Herbie Harper, trombone; Roy Harte, drums; Jimmy Rowles, piano; Bud Shank, alto... Life magazine, prepping a photo story on "that new Hollywood jazz," started at the Lighthouse Cafe in Hermosa Beach, where Howard Rumsey and Lighthouse All-Stars soon celebrate sixth anniversary... Dick Noel, longtime lead trombone with Les Brown, left at close of Palladium stand. Forming small unit to back Mrs. Noel (Down Beat poll winner, Lucy Ann Polk) on Trend Records and p.a. dates. And Trend, still growing with west coast boom, has opened new and larger offices in Beverly Hills.

NITE SPOTTING: Ink Spots set for "official grand opening" of

NITE SPOTTING: Ink Spots set for "official grand opening" of Hollywood's new Trocadero (July 1). New Troc got off to slow start on its first "opening," so they had another . . . King Sisters, who come out of retirement from time to time, did short run at Ben and Esther (Williams) Gages' Trails Restaurant . . . Gene Norman (again back with KLAC "Big Five" roster of platter chatter boys) and Chuck Landis have taken over Crescendo, fancy Sunset Strippery . . . Some 400 alumni of the Jan Garber band turned his Palladium opening (June 25) into a reunion night. Many of them pals of Garber's veteran drummer. Tony Briglia, a keyman with Casa Loma during its greatest era.

SAN FRANCISCO—Count Basic was guest of honor at a disc jockey party thrown for him by Norman 6 crant, John & Helen Noga. and the local Norgran and Clef dis-

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he Hollywood Beat

Coast Decca Man Plans Hollywood Jazz' Album

By HAL HOLLY

Hollywood—The question as to whether this new move-ent in jazz known as the "Hollywood School" is real or naginary, a matter denied by some and supported by others, is real or due for another boost in the affirmative. It will be in the

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

in the affirmative. It will be in the sm of a Decea set called James of a follow-bound of Two, something of a follow-bound of Two, something of a follow-bound of Two, something of a follow-bound of Two, which was sorded in New York.

The Studio Two package is in the sessions, because some are under contractual commitments to other companies, but we can tell the supervision of Tom Mack, ingtime aide to Decea's west coast and the sessions, but we can tell 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 studies and because what it now is—virtually a Mecca for musicians who go for hultra modern stuff. They include: Johnny Graas, French horn; 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 early studies and the greatest arrays of modern stuff. They include: Johnny Graas, French horn; because who go for hultra modern stuff. They include: Johnny Graas, French horn; because who go for hultra modern stuff. They include: Johnny Graas, French horn; because who go for hultra modern stuff. They include: Johnny Graas, French horn; because who go for hultra modern stuff. They include: Johnny Graas, French horn; because who go for hultra modern stuff. They include it is not the commitments to other contractual commitments to



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, fresheat 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.) hotel's Terrace room. (Tuesdays, 9-9:30 p.m.)

9-9:30 p.m.)
job of trying to prove with a typewriter 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
season:
"Mean are should die the confi

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

those boys are doing over there on the Gold Coast. The crasiest!"

ON THE SOUNDTRACK: Longawaited 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's records for the sound-track 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" bandheaded by Dick Catheart and Matty Matlock is set for a sequence in Jack Webb's screen version of his Dragnet 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 BEAT



THEY CALL Hollywood "Crossroads of the World" because "everyone meets here sooner or later." True or not, here's a couple whose paths were not likely to cross elsewhere. Paul Mert, who played pinno with Bix Beiderbecke on his rarliest Gennett records, chats with Ymn Sumae, this 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 Incos.

Boom In Latin Rhythms Bigger Than Ever In L

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

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.

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 Clifferd Brown, trumpet. Richard Pewell (brother of Bud), plane: Harold Lamb, tenor; Buddy Workson, bass. . and on another, but still good kick, we found Artie Schutt and Beb Laine as a piano due at the staid but still very swank Huntington hotel in Pasadena—of all places!

ADDED NOTES: Shelly Manne's station aron, 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-incheek operation. At a recent concert here, at a point where Eddie was tooting a kasoo and Bill blowing a tin whistle, someone said to Spike Jones, "Il trust you are writing this down." Spike replied: "Why should It I've got it all on records."

territory as never before. There is growing evidence that Prado may be right.

Irving Granz, brother of JATP's the Prado concert band (the augmented group used on his recent a concert impresario, jumped onto the Latin bandwagon with an event scheduled for L.A. Shrine auditorium June 28 and billed as a Mambo Jumbo.

Announced attractions include

Grove Goes Spanish

At the Cocoanut Grove where an engagement a couple of months an engagement a couple of months ago by the Lecuona Cuban Boys erchestra and show (Down Boat, 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 Kavier Cugat, who pioneered it here in the late 1920s.

surge 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 Gwys and Dolls.

Columbia Contract

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 ather, Chicage 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 Americano.
In the meantime, many Holly-

In the meantime, many Holly-wood hotspots that have featured jazz as the regular fare and Latin rhythm swingsters as night-off attractions are beginning to empha-size the Spanish accent in their

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Paris Jazz Festival Spots Gerry, Jonah (Ed. Note: Here is an account by Charles Delaunay, editor of the French magazine Jass-Hot, of the recent successful third annual jass featival 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 dur-

ing the seven days of the Salon du at Pleyel, had all the visiting mu-are. Five concerts were modern, at Pleyel, had all the visiting mu-sicians playing after-hours sesalso a memorial to the late gui-tarist Django Reinhardt. The other two concerts constituted the semi-finals and finals of the annual amateur contest.

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 sartet from Denmark, Joe Harriott and the Kinsey trio from Great Britain, and many other pianists.

other planists.

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

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 Jasz 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

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 amaxingly the Crolla recaptured amazingly the spirit of the original quintets. After the concerts, a new club, especially opened on the first floor

ACOUSTIVEX' SAX PADS

sions.

sions.

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.

THE HOT BOX

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

of an interesting period in music history and mara the point where jazz records began to replace ragtime records. Dancers lives for the Emerson label in 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 lives where the cornet neighed to emulate a horse, the trombone mooed as a cow, and was to have featured Bechet, Mulsigan and some non-Dixieland ferench municians 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—Dixy Gillespie will be sponsored in a big band by Norman Granx, the latter revealed here in June.

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

Sides made on Feb. 26, 1917, and six more made more than a year legisted to emulate a horse, the rombone mooed as a cow, and the clarinet cock-a-doodled like a rooster. Tom Brown, New Orleans to the cover, the ODJB was not the first park 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 ago with Tom Brown's Band more than a year lease of Dixy in a series of big band sidea. "Then, if we get any reaction, we'll go on with a Granz-sponsored road tour a possibility," says Norman.

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 Counta, Rusty Bryant, Erskine Hawkins, Laverne 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 19331-1 has the honor of being the first jazz record.

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 Dizisland 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 Dixisland Jazz Band. The master number is 19332-3 showing that the third "take" was used while the first "take" was used while the first "take" of Livery Stable passed inspection for issue. They ram into grief on the com-

They ran into grief on the com-position of Dixieland One-Step also. It se ems 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.

A few of the star drummers who regularly play Birdland. They all agree "Gretsch



Birdland MC Pee Wee Marquette, DJ Bob Garrity and Gretsch Drums.















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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 dred 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, sone of the most lucratively para-trical figures in music. It was is one of the most lucratively paraderical figures in music. It was
with Lanin that Bix Beiderbecke
played his last date. With Lanin
at present as his regular trombonit 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 jaxx. cial call for jazz.

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



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

The plays College Prome
Stricted solely to the elders of the surtax group. It's a tradition to New York—A new jaxs club—

Go By Plane

When Lanin takes one of his bands on a one-niter, they move by plane — not bus. And the expenses are 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.

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 played for such royalty as Princess mars and a lot of work still play society music without a beat and with nothing progressive in their

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 aix 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 Sat-

Marks and Choate.

As for weddings, there are Saturdays in June when Lanin's pennant 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, Lester has the regular band at the plush Carnaval 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

New York—A new jars club—tentatively called the Heat Wave—was reported at pressime 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

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 inclody, 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 sumbas, for expands a carling star of the Charleston and the Charleston and the Charleston are accorded to the country of the Charleston and the Charleston are accorded to the Charleston and the Charleston are accorded to the Charleston are considered to the Charleston are accorded to the Charleston and the Charleston are accorded to the Charleston are considered to the Charleston are considered to the Charleston and the Charleston are considered to the Charleston are considered to the Charleston and the Charleston are considered to the Charleston are

"I was playing sumbas, 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.

country.
"And sometime I'd like to take "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 ballesoms 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 ballrooma. Years ago, if you were to play just one date at Roseland, there'd be no more society engagements for you.

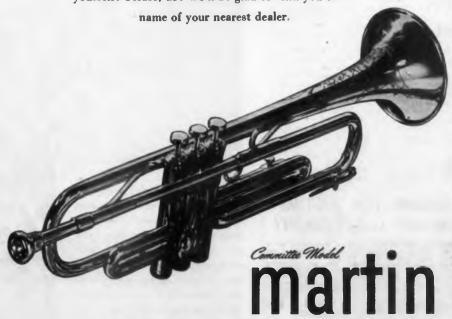
"Today you can play for society one day and for the Department of Sanitation the next. As a matter of fact, I did that recently when I was asked to play the Department of Sanitation ball at the Astor. And my bands. moreover, are always treated with great respect by society. You'd think we were getting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



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Caught In The Act

Something new and good has a come to the Vegas entertainment acene in the form of the Ziegfeld Pollies, produced by Jack Entratter and starring Frank Sinatra with George Tapps and his vocalists will be able to sing good bancers; the Martin Brothers; Chuck Nelson and Genie Stone, and Raw Sinatra and his orchestra.

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

Charlie Vestura 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 jaxs attraction in months.

Charlie, with a wonderfully compact and swinging rhythm section

pact and swinging rayuna to behind him, moved from alto to tenor to baritone to bass sax with ect and swinging rhythm section ease and fluency and kept the sets well-paced, interspersing sid fa-vorites, long associated with him with some bright up-tempos and standard ballads.

with some bright up-tempos and standard ballads.

The rhythm section proved to be as good as any we have heard with Chaz. Pinnist 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.

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 Basic 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 Connor take over for two weeks, starting Sept. 18.

Dave Brubeck makes an early eastern appearance this year with one week only, starting Sept. 30, A long-range announcement has Pete

long-range amnouncement has Pete Rugolo bringing a 28-piece arches-tra into the club from Nov. 18 to Dec. 1.

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

presentation and good selection of tunes. Staying away from the acore, was excellent.

The Martin Brothers have a clever and humorous puppet act, and the voices of Nelson and Miss 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 Verture Operated, Mary Ann McCalls Previous Chicago.

Sonny Igoe is a vastly improved Sonny Igoe is a vastly improved drummer in comparison with his work with Woody Herman two years ago. He has controlled his technique and uses it intelligently rather than for effect's sake. But most important, he has acquired the authority and leadership that a drummer must have to make a the authority and leadership that a drummer must have to make a rhythm unit drive freely, unen-cumbered by lagging meter or cumbered by lagging meter or meaningless breaks. His growth and maturity as a musician in just a short space of time is amazing. Featured each set is Mary Ann

McCall, who has returned to mccall, who has returned to the singing ranks with no loss of the great and enveloping beat she has shown for years. Not much more can be said of her than that she is one of the unquenchable greats who apparently is about to make a complete complete.

who apparently is about to many a complete comeback.
Charlie, on the road too seldom these last few years, choosing to remain for the most part at his own New Jersey night club, has a splendid attraction in this unit and might find it profitable to play the jazz club circuit with it to reestablish himself as a top name. With this group, he'd have no With this group, trouble doing so.

Replacements For

McPartlands Set

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

PERSPECTIVES

By Ralph J. Gleason

"X" made a quick pass at the Dave Brubeck market with a bush league fugue single by Sal Fran-zella, It bombed.

Bear the Bruns

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 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 base Brunchel with a huch

of things is nowhere better is pate 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

Don't Blame Jaszmen

Don't Blame Jaxmen

I don't blame most jaxmen 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 every-body should hold still a minute and think. The recording companies shouldn't kill the goose by issuing LPs indiscriminately. E V E R Y-THING a jazzman does isn't worth

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

EmArcy Jumps On Jazz Scene

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 (Shulis 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 actr 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

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.

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. inaugurate a new recording process for jazz with Bob Fine of Fine Studios. Even the mastering pro-Studios. Even the mastering procedure will be altered, says Shad.

New York — Advance orders or e Sarah Vaughan EmArcy LF

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

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

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WFL DRUM CO.

Streamliner Inks Cain-Kral, South

Chicago—The Streamliner, which has been featuring strictly jam combos for the last year, will revert to its original intimate nitery policy next month and use vecalists, 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 patter 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 Ellion

that didn't sell, and you'll hurt th

whole music.

I've been in on a couple of the no-planning dates, and I firmly believe it's anortaighted of any matician to make one. It can ruin his

Musicians themselves, however, bear the brunt of the responsibility. An opportunity to do an LP is an opportunity to the 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 likely to wreck the racket.



☐ YES! Send me my copy of the new 1955 W.F.L. Color Catalog!

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Armstrong Book Due In October

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

18'a the first in a series of auto-

ingraphical volumes by jazzdom's contingraphical volumes by jazzdom's contensor of one of the most indicidual processives in or out of jazz he book will be priced at \$3.50 and will contain 256 pages well casoned with red beans and rice.

By ROBERT OAKES JORDAN
It is difficult to find a new superlative in this day of mod-

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 discreleases. 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

New Audiosphere

we hard 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 Lonard Sorkin strings, the John Halloran choir, Robert McDowell, panist, and Alexander Joseffer acompanying solo work by Sorkin and Sopkin.

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

BOB KAMES

Features Clavioline

CERTAL PRESCRIPTION.

"Oh Marie" and Alexander's Ragtime

Band" have a new sound on recent

recordings by organist Bob Kames featuring Clavioline . . . the magic electronic instrument

that's enchanting the music world?

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 . . ."

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 hasic tape.

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 Hewlitt-Packard and Hazeltine test equipment.

(Ed. Nats. Sand question: to Robert O. Jordan at 929 Marion Ave., Highland Park, III. Enclose stamped self-addressed envalupe for personal raphy.)

printed circuitty and ture 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 and.

Music Store

High Fidelity BEAT

Here's How Disc Record

Came Into Being, Evolved

Some 10 years after the Edison tinfoil cylinder, was to come the development that started the high quality home

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.

"Etablica the housen voice" in

"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 ½ 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 "Orthophonic Victrola" system by Henry C. Harrison was the last significant development of the mechanical age of records. His system of match 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 base 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 base back to normal, at the same time reducing surface noise pickup.

If adopted by all principal diac 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

(Ed Note: If you have further quantions or subjects you would like discussed, write Oliver Berliner at Oberline, Ltd., 6411. Hallywood heulevard, Hollywood 26, Calif.)

Heu Sounds

Bloomington, Indiana Dealing Erclusively

See Page 16

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.

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-responsewise, a device was considered high

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 preeds

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-

Hi-Fi Flashes

The National Co., Malden, Mass., manufacturer of precision communications equipment, has entered the consumer

cision 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 "aimultaneous 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 bility of a new Strobe disc for the Horizon line also includes a

said.

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

Rek-Batt, 2001 Calumat avenue, Chicago

REMEMBER

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DB 2-1

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 kindest act you can perform for them is to erase them. But now is am looking for a word, and a social one at that, to fit Webcor's lates!

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 Justice to shown high standards like Balinese dance music. The last thing anyone would say, least of all anyone in the business, would be, "Why, chamber music. What lee?"

I received the review tapes from I received the review tapes from the subsequent of the ments in relation to the hall or studies?"

I received the review tapes from the subsequent of the perfect dynamic recording level.

To those responsible for this unsual combination of the ordinarily disorganized elements of music, electronic arts, and audio integrity, vote of thanks is due from the ole of those I firmly be of any ma-an ruin his

I received the review tapes from

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 aorm of playing it conservative, afe and commercial. I played the tapes first with curiosity, then again with amazement, hearing the faest in music, tape recording and faplicating and having the best alea 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 selec-

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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

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, base-



Robert Merrill

mother, a professional singer before her marriage, knew her son had considerable vocal talent but she onsiderable vocal talent but she wisely had not tried to force him into a singing career. One after-temporal major interest was baseball, agh he sang in churches, synames, and choirs as a boy sono, his ambition was to become asseball professional.

The more than the same that the same than the best way to hit a the age of 14, however, basemerged with opera. Merrill's Margolies, who is still his teacher.

Merrill finds that working on TV and radio and at clubs is not one to singing career. One after at all demeaning for an opera star. "If you do things in good taste," the points out, "it doesn't matter where you are. And audiences in the clubs do appreciate opera, a slider. He began studying with Sam mixed program—a popular balled.

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 Catakills. At one of the Catakill conservatories the veteran talent. conservatories, the veteran talent-discerner, Moe Gale, heard Merrill and signed him.

and signed him.

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.

audence.

In 1945, 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 Verse for avanuale I do a In 1945, Merrill won the Metro

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."
"Strawingly in antirely no-

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."

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

And the arias get the biggest reception.

Sticks To Vegas

"I would not, however, aing 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 operas, please know the human operas, please know the human ovice. Study the voice and know the trials and tribulations of singers

erned 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 absolutempty, dried-up stuff."

The first of these three rate pungent statements is to be for in a letter written by John Russin 1881. The second is part of 1929 review in the London Music Times. And the third comment as be found in Tchaikovsky's district 1886.

All three and hundreds more

Times. And the third comment on the found in Tchaikovsky's district of the found in Tchaikovsky'

CLASSICS IN CAPSULE

Correct disc album releases with ratings and onco-corr-lightly commentery by classic specialist, Will Leonard. LPs only are listed. The ratings (especials for masical performance and technical recording quality) are 大大文文 Excellent, 大文文 Fery Good, 大文文 Cood, 文文 Fair, 文 Poor.

Twentieth Century

Disc Data

PETRASSI: Den Quizote/RES-PICHI: ducient dire and Dancot for the Lute. Vienna State Opera orchestra, Franz Lis-

VANCUARD VR9447, 12".

BARTOK: Five plane plo Gyorgy Sandar. COLUMBIA BLANCE, 12°.

NABEL: Plene Concerts songs: Holen Schnabel, as Orchestra, F. Charles SPA S. P. A. SS, 12°.

Ratings

he more it changes, the more it's the came, as the philosopher need to Petraed wrote his heliet portrait of the world's bestsmootjeht windrall in the late 1946s, Reptjeht transcribed 16th sentury into lect 40 years. The appresent is a generation agent, with see man concise and each y, but the work to clean and clear in each instance. AAAA/AAA

paper when he was alive, presented on LP. Most of lists, and in versions as

s a cardoulty, a pleasant, checkete work written by a mudcian who great concert plantet but mover pushed this open of his own youth nove originality than the songs, derivative linder sung by Erike m. socrano. Performment is leakington.

Operatics

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Standards

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AHMS: Vielle concerte. Ju-n Olevsky, National Sym-ney, Beward Mitchell. WESTMINSTER WL5273, 12".

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

LEC TEMPLETON PLAYS IM-BOVISATIONS ON OFFEN-ACH AND STRAUSS. REMINSTON RISS-144, 12°.

der Schneider Enumble COLUMBIA CLSS6, 12".

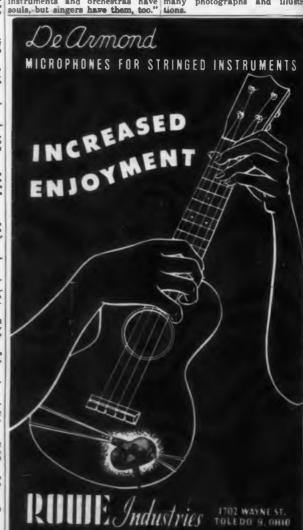
MATEOPSET PALTZES, M stree Plane Quartet. MCM 82100, 12".

*B*** Performan **** Becording

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ne mighty fine melodies by a couple of lightweight medicy for summer bask-

Well, what are you going to do? Plano quartets itselet that they have a right to exist.



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MENTS

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'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 easay by a historian who is an expert in the field covered.

Popular Records (BEAT

FOR THE DISCRIMINATING

These records are the cream of the musical crop—the most interest-

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

GOOD COMMERCIAL BETS

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

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 eould move

Kitty Kallen—In the Chapel in the Moonlight (Decca)....Chapel is in the same genere 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

Romer and Jethro—Hernado's Hideway/Wanted (RCA)....Satirists
romp through Hideway

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

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

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

—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 toadcally by Paris Opus in the Depart I all the Core in the Co

Auctioness ekie Paris—I Know Why/Opus One (Coral).....Lovely ballad, Why, is handled tenderly by Paris: Opus is the Dorsey oldie with

EVERYBODY DANCE

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

stry and western sides received for review for this issue. Joe Carson—Tell Me Now/Don't Enter (Merc)....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 nameaske's pills

Well, I Guess I Told You Off (Col)...More spins than their namemake's pills
Werly Fairburn—Love Spelled Backwards is Evol/
Nothis' 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, Moon/ace/
The Door of Your Mansion (Merc)...Ha, Ha, for laughs
Pen Wee King—In a Gorden of Roses/How Long (RCA)...Could be
a big one for the "King"
Donnie Lou—Blus Tennesse Rain/Wait For Me Darling (King). Rain
could cause a flood of requests for jocks
Bill Morgan—Forever'
Everything Remand Me of You (Okah)... George's little brother
bears watching
tens 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

potential tanley Bros.—Could You Love Me?/
Memories of Mother (Mere).....The finest "pure country" disc in a long time ork 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 Josy 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 Tequilla/
September in the Rain (Decca) ... Tequilla has strings, et al.
Rain is swingingly done, with group vocal

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

Frank Cordell Ork—Happy Herphlayers/The Randelero (RCA). Lots

Frank Cordell Ork-Happy Hornblowers/The Bandolero (RCA)..Lots

of compah in Happy of Northburses, The Balanter (NOA)....Bos of compah in Happy eroy Holmes—Lisa/The High and Mighty (MGM)....Lisa, another film score, is aided by the wordless singing of Mary Mayo

THE BEST IN PACKAGED

Russ Case Orchestra—Sleepy Serenades, Vols I, II
(Label "X" EPs EXA 3, 4).
Sleepy Serenade; Penthouse Serenade; Lamplighter's
Serenade; Moonlight Serenade; Serenade in Blue; Manhattan Serenade; A Blues Serenade; Sunriss Serenade

Dance Craze—Ray Anthony. Pee Wee Hunt,
Stan Kenton (Capitol EP EAP 1-518)....
Bunny Hop, Hokey Pogey (Anthony); The Creep
(Kenton); Charleston (Hunt)

Bill Darnel-Sings For You (Label "X" EP EXA 5)... For You; That's the Way Love Goes; Qu'est-Ce Que C'Est; I Would If I Could

Larry Elgart Orchestra—Until the Real Thing
Comes Along (Decca LP DL 5526)......
Until the Real Thing Comes Along; Mad About the
Boy; The Man I Love; More Than You Know; You're
My Thrill; In the Blue of Evening; Love in a Mist;
You're Driving Me Crazy

words
Lorry Raine—I'm Only Human/
Pll Tell the World I Love You (Dot).....Human is very good, with
a most listenable Raine vocal
Walter Schumann Voices—Paddlin' Maddlin' Home/
The Goodnight Walte (RCA).....Rousing work on Paddlin'
Jeri Southern—Jeny/The Man That Got Away (Decca).....A pair
of worthwhile efforts

Frances Faye—No Reservations (Capitol LF H 512)...

Drunk With Love; Summertime: Mad About the
Boy: Miss Otis Regrets; The Man I Love; You're
Heavenly; I Can't Give You Anything But Love; A
Hundred Years from Today

Bob Manning—Bob Manning (Capitol EP EAP 1-279)... All I Desire; Venus De Milo; The Nearness of You; It's Easy to Remember

Lee Roy — Teen-Age Party Dances (Epic EP EG 7027).

The Charleston; The Bunny Hop; Beer Barrel Polka;
Mexican Hat Dance

The Starnoters—The Music of Loroy Anderson (MGM LP E 248).
Serenata; Plink, Plank, Plunk; Belle of the Ball; Saraband; The Phantom Regiment; The Penny-Whistle Song; Promenade; Horse and Buggy

MGM 30th Anniversary Album—(MGM 12° LP E 3118).

There's No Business Like Show Business (Betty Hutton, Howard Keel, Louis Calhern, Keenan Wynn);

French Lesson (June Allyson, Peter Lawford); I'll Build a Starway to Paradise (Georges Guetary); Baby, It's Cold Outside (Esther Williams, Ricardo Montahan); Ol' Man River (William Warfield); Aba Daba Honsymons (Debbie Reynolds, Carleton Carpenter);

Easter Parade (Judy Garland, Fred Astaire); Singin' in the Rain (Gene Kelly); How Could You Believe Me? (Fred Astaire, Jane Powell); Hi-Lili, Hi-Lo (Leslie Caron, Mel Ferrer); Slaughter on Tenth Avenue (Lennie Hayton)

Belafonte once again demonstrates his ease in singing folk-type songs—no nasal twang, no siurring drawl, no pretension—just talent. Listen especially to The Fox, on which Millard Thomas supplies fine, woodslapping guitar accompaniment.

Case pays proper respect to seven sooth-ing standards (Lamplighter's Serenade isn't in quite the same league as the rest). Arrangements are melodic and pretty.

Assemblage of previously released singles by the crack, Camarata-directed studio band is a natural. Crisp brass, good beat, and stury arrangements contribute to an excellent set.

Fine stuff for dancing parties. All previously available as singles.

Fans who have seen Daniels' in-person, im-passioned performances of these songs will want this one.

Bill's first two Label "X" angles all in one package, with the first two sides still the stickouts.

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

Miss Faye's distinct style stamps each of these standards (except *Heavenly*, which is her own) with her own unique person-ality and makes this set a thoroughly en-joyable listening experience.

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 standout items, as is Dick Nash's great trombone solo on Nirvana (reviewed previously as a single).

Miss Hawkins is the bright light here, as she does a delightful job on Hideaway.

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.

Everything is clean, aharp, and crisp here, including the fresh treatment of Wind. And anyone could dance to these. Anyone alive, that is.

Ray Anthony's brother Leo leads his group through its smart paces on this set of dances for the younger set.

One of the country's distinguished com-posers 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, interpreta-tions, and execution are really first rate.

Right from the lien'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 Dunns? Nelson Eddy? Jeannette McDonald? If we are to have nostalgia—and this occasion is well deserved—let's have it. Roar, lion! Don't meow.

ere's Guide To Top '54 Records

'Down Beat' Recommends Best '54 Sides To Date

Here is your buyer's guide to top recordingsa 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.

Ray Anthony. J Remember Glenn Miller (Cap. LP H476) \$2.98 Harry Belafonte. Hold Em Joe (RCA 47-5617) 89c There'll Be No Teardrops Tonight (Col. 40169) 89c Victor Borge. Comedy in Music (Col. 12" LP CL554) \$3.95 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. LP E186) \$3.00 Tommy-Jimmy Dorsey. Marie (Bell 10283) 35c Tommy Dorsey. Blue Room (Decca 29057) 89c Billy Eckstine. 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	Populo	r Releases
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Frank Sinatra Songs For Young Lovers (Cap.		Love Affair (Col. 40219) 89c
LP H488) \$2.98	Frank Sinatra	LP H488) \$2.98
Fabulous Frankie (RCA LP LPT 3063) \$3.15		Fabulous Frankie (RCA LP LPT 3063) \$3.15
Artie Shaw. In the Blue Room; In the Cafe Rouge (RCA LPT 6000) \$8.95	Artie Shaw.	Rouge (RCA LPT 6000) \$8.95
Jeri Southern	Jeri Southern	That Old Devil Called Love
Kay Starr	Kay Starr	The Man Upstairs (Cap. 2744)
Sarah Vaughan	Sarah Vaughan	89c

70331) 89c

Fran Warren	Just Friends (MGM 11719) 89c
Margaret Whiting	Moonlight in Vermont (Cap. 23681) 89c
Stan Wilson.	Unique Song Stylist (Cavalier LP 5001) \$2.95

Jazz Releases

Laurindo Almeida	Quartet (Pacific Jazz PJLP 7) \$3.85
Louis Armstrong	Armstrong With Oliver's Creole Jazz Band (Riverside RLP 1029) \$3.95
Mildred Bailey	Memorial Album (Columbia EP B1617) Will eventually be avail- able as part of a series of 4 12" LPs. \$1.47
Count Basie	The Count Basie Sextet (Clef LP MGC 146). Some are available as singles and on EPs. \$3.95 (EPs.—\$1.58; singles.—\$1.05)
CI:C ID	

Clifford Brown-	
Art Farmer	Brown, Farmer, Swedish All- Stars (Prestige LP 167) \$3.95
Dave Brubeck	Jazz at the College of the Pa- cific (Fentesy LP 3-13) \$3.85
Teddy Charles.	New Directions, Vol. 3 (Prestige PRLP 164) \$3.95
Miles Davis	Miles Davis (Capitol LP H-459). \$3.00
Vic Dickenson	Vic Dickenson Septet (Vanguard LP 8002) \$4.00
Roy Eldridge	_Roy Eldridge (Clef MG C-150). Also available on singles and EPs). \$3.95 (EPs\$1.58; singles \$1.05)
Eureka Brass Band	New Orleans Parade (Pax 12"

		LP 90	01) \$5.45			
Stan G	etz	Stan	Getz Quin	tet (I	Vorgra	n 12"
			G N-1000 vailable on			
	44 11	\$4.95	,			
Dizzy (Sillespie		Gillespie			

-		cert (Gene Norman Presents, Volume 4). \$3.85
Lionel	Hampton	Hot Mallets: Lionel Hampton (Victor 12" LP LJM 1000), \$4.95
		(Also a liable on two-pocket

		EPs-\$2.94).
llie	Holiday	
_	,	(Clef LP MGC 144). Some of
		these are also available on singles
		and EPs. \$3.95
		If the Moon Turns Green/Au-
		tumn in New York (Clef 89108)
		41.05

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Jazz at Massey Hall Vol. 3	(Gillespie, Powell, Mings, Roach)
	(Debut DLP-4) \$3.95
The Jazz Scene	(Clef-2) 10" LPs boxed: \$10.
	Picture folio of sessions: \$5.00
Jazz Workshop	Trombone Rapport (Green, Den-

DLP(C) \$3.95

Johnson, Winding) (Debut

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Country & Western

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Pee Wee King Bimbo (RCA 20-5543) 89c						
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	Even Tho (Decca 29107) 89c					
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Hank Williams	There'll Be No Teardrops To- night (MGM 10461) 89c					
	Memorial Album (MGM LP-203) \$3.00					

Classical Releases

DVORAK: New World symphony. NBC Symphony Or-chestra, Arturo Toscanini (RCA LM1778, 12") \$5.95 HINDEMITH: Das Marienleben. Jennie Tourel, mezzo-soprano, and Erich Itor Kahn, piano (Col. SL196, 2-12")

HOLST: The Planets. London Philharmonic Choir, Philharmonic Promenade Orchestra, Sir Adrain Boult Westminster WL5235, 12") \$5.95

HONEGGER: Symphony No. 2/RIVIER: Symphony No.2. MGM String Orchestra, Izler Solomon (MGM E3104, 12") \$4.85 HOROWITZ: 25th Anniversary Concert (RCA LM6014,

2-12") \$11.90 MOZART: Divertimento, K. 334. Jan Tomasow, violin, with Vienna State Opera Orchestra, Felix Prohaska

(Vanguard VRS441, 12") \$5.95
PROKOFIEFF: Classical Symphony/DE FALLA: Three-Cornered Hat/DUKAS: Sorcerer's Apprentice/

RAVEL: Le Valse. Philharmonia Orchestra, Igor Markevitch (Angel 35008, 12") \$5.95

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SCHUBERT: Quartets Nos. 13, 14 and 15. Budapest String Quartet (Col. SL194, 2-12") \$11.90
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WRITE FOR CATALOG

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

Louis Armstrong .

The Whiffenpoof Song

*** The Whiffenpoof Song

*** Bye and Bye

The Rudy Vallee Cameo of Yale

mostalgia has become the Boppen
moof Song. New lyrics will delight
the Dixielanders, annoy modernist

musicians and their followers—and

sell a lot of copies of the record.

Louis sings it with evident conviction and relish. This kind of smug
mess, however, becomes no one—

not even the greatest jazzman of
them all.

Gordon Jenkins plus chorus and

them all.

Gordon Jenkins plus chorus and orchestra are on both sides. They make Bye and Bye an overstuffed production number, much inferior to the older version with J. C. Higginbotham and Big Sid. The revised ginbotham and Big Sid. The revised tyrics aren't necessarily embarrassing by themselves but they become rather cheap when sung by the musical comedy choir, most of whom, I expect, have less than a remote idea of who are Jack Jenney, Big Sid, King Oliver, and the others mentioned really were. Louis sounds fine. (Decca 29153)

Count Basie

*** Pouce Pipe *** The Blues Done Come Back

These two sides come closer than any yet toward giving an idea of this band's impact in person. Both are originals by Basic reedmanarranger, Ernie Wilkins. Dig the Count's Fats Wallerish opening to Peace Pipe. (Clef 89115)

Louie Bellson

Skin Deep; Loris; For Europeans Only; Phalanges; Caxton Hall Swing

Rating: ***

Lori is a small band side, and the pleasantest of the lot. Recorded in February of this year, it includes Don Elliott's agile mellowhore, Bob Peterson (bass), Ralph fartin (piano), and Joe Puma (guitar). Latter is currently with Artie Shaw. The others are big band dates and I'm surprised the impressive personnel is listed nowhere on the record. The sidementer Maynard Ferguson, Ray Linn, Harry Edison, Conrad Gozzo, Tomay Pederson, Hoyt Bohannon, Herbie Harper, Bob Lawson, Benny Carter, Bumps Myers, Wardell Gray, Willie Smith, Jimmy Rowles,

John Simmons, and Barney Kessel.

The arrangements unfortunately are not as impressive as the interpreters. Last two already have been reviewed (Down Beat, Dec. 30).
Beat of the big band sides is the
swinging Dameron-Redman For
Europeans Only featuring Wardell
Gray. (Norgran I.P MG N-14)

Art Blakey

** In the Basemens

** Listle Girl Blac

Art, Percy Heath, and Horace
Silver are estimable men, and had
they made these sides by themselves, the rating would probably
have been at least two notches
higher. But most of the space on
both sides as taken by tenp. Henry have been at least two notches higher. But most of the space on both sides is taken by tenor Henry Durant, who is singularly unimaginative and whose tone is equally mediocre. He plays the lovely Rodgers and Hart Blue with all the sensitivity of a congressional debate on farm parity prices. (Emarcy 16007)

Beryl Booker-Don Byas

Paris in the Spring; I Love Paris; Last Time I See Paris; April in Paris; Cheek to Cheek; Making Whoopee; I Should Care; Byesed

Rating: ***

Rating: ***

Recorded in France, the piano sound is shrill. Most of the first side is an adequate but not very imaginatively conceived medley of songs concerned with Paris. Byas plays forcefully well on the second side and Beryl sings pleasantly on I Should Care. Good rhythm support all the way by Bonnie Wetzel and Elaine Leighton. It is becoming increasingly clear that Beryl, while a swinger and often stimulating, is not yet a major jazz pianist. She's good and is almost always worth hearing, but the mark of distinctive individuality is too seldom apparent. (Discovery LP DL 3022)

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On this well-recorded sension, Bley is formidably backed by Charlie Mingus and Art Blakey. The first two originals are his, the third he wrote with Mingus, and the fourth (Split Kick) is by Horace Silver. I think, by the way, we can do without titles like Teapot for a few decades. These are more impressional.

without titles like Teapot for a few decades. These are more impressive than the Emarcy sidea.

Though there's still some stiffness, Bley displays more freedom and intensity of swing. Again there is his firmly integrated conception and though he is a modernist, he is not too self-consciously cool to get movingly funky at times (e.g. Combustion). An interesting example of the freshness of his imagination is what he does to Started. (Debus DLP-7)

Don Byas

Leure; Somebody Loves Me; Old Folks; Riviera Blues; Smoke Gets in Your Eyes; I Cover the Water-front; Telk of the Town; A Pretty Girl Is Like a Melody Ratings ***

Recorded in France by expatriate Byas who's been there since 1946. Reproduction wise, it's the best of his we've had since he left. Don is accompanied only by a rhythm section, whose names are not given. Don's big tone, good beat, and sturdy (if rarely very exciting) idea patterns are extensively illustrated here. He also reminds us of the continuing viability of the Hawkins tradition of tenor saxing. (Norgran LP MG N-12)

Canadian All-Stare Hello, Young Lovers: Takin' a hance on Love; Billy Boy; Things 'e Did Last Summer

Rating: ***

The Canadian All-Stars are Al Baculis (clarinet), Yvan Landry (piano), Harold Gaylor (bass), Billy Graham (drums), and Gordie Fleming (accordion). The accordion-clarinet voicing is interestingly unusual and there's a sound beat and good conception all around. I hope they record again with more challenging, less tight arrangements and with more attention to a wider range of tempos and dynamics. (Discovery EP 16)

Serge Chaloff-Boots Musculli You Brought a New Kind of Love to Me; Zdot; Oh, Beby; Love Is Just Around the Corner; Easy Street; All I Do Is Dream of You

Rating: ***

Good to we Serge aboard again. With him is ex-Kenton altoist, Boots Mussulli, who's been working at Kenton road manager George Morte's club in Leominster, Mass. Rhythm section has Russ Freeman, bassist Jimmy Woode, and drummer Buzsy Drootin. Serge's functional arrangements of all of these are swingingly compact and uncluttered. I don't know how consistent Serge is in live performance these days, but as of this record, he cuts Mulligan in vitality and in his ability to convey a somewhat more extended range of feeling. ing. Mussulli has, so far as I can

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Huge Collection Offers Best Tatum On Wax

Rating: **** Norman Granz has been responsible for a number of Norman Granz has been responsible for a number of significant events in the history of recorded jazz. Among them was the series of extended excerpts from his JATP concerts—one of the first indications of the potentials of the LP for jazz. Also uniquely valuable was the adventurous collection, The Jazz Scene, on which a number of leading lammen were allowed to record what they wanted to with no regard for commercial restrictions.

record what they wanted to with no regard for commercial restrictions.

It was with this set that Grans also issued the best portfolio of jazz photographs ever made available in one set. Then came The Astairs Story, an album I've increasingly found to be of constant pleasure and a superb aid to relaxation.

Granz now has released another important record achievement—the first five volumes of The Gemius of Art Tatum. For the first time, Art has wide-ranged freedom to illustrate fully why he is so awesomely respected by about every jazs pianist of stature—and a number of classical artists as well.

Previously, not only was the conventional three-minute limit hostile to Tatum's desire to build variation upon variation until he was satisfied that he had thoroughly explored a tune; there was also the constriction of a recording studio with the methodical, time-heavy requirements that inhibit most jazzmen.

By recording Tatum with no rigid time limits either on the record or in the time of preparation to record, (Art decided when he was ready), Granz has captured the best of Tatum yet on record.

There's no point in subjectively pointing out favorites in the first five volumes. Even though Art still has a frequent tendency to overembellish—probably because of the enormous technical ease and knowledge of the piano he has so readily at hand—these sides are major jazz performances and bear many rehearings.

The set can be bought in a boxed package for \$25 that includes four 9" x 11" photographs of Art suitable for framing. Single LPs can be bought individually at the usual price of \$4.95. (Clef 5 12* LPs, MG C-612, C-613, C-614, C-615, C-618).

recall, never sounded better on records. He has good tone, warmth, and imagination. Recently signed for the Kenton Presents operation at Capitol, Boots could become an important star. Rhythm section is first-rate. Freeman sounds freer here than with Baker, and he always swings. Woode and Drootin, both of whom backed Sidney Bechet on earlier Storyville sets, show how adaptable really outstanding musicians can be.

adaptable really outstanding musi-cians can be.

Since I fully agree with all of the philosophical observations in George Wein's notes, I recommend your reading them over your record dealer's shoulder whether you buy the LP or not. (Steryville LP 310)

Buddy DeFranco
Tenderly; Lover Man; Deep
Purple; Yesterdays; If I Should
Lose You

Rating: ***

Rating: ***

The full title of the album is Pretty Moods by Buddy DeFranco and that's a fair enough description of what happens. Buddy is backed by Bobby White (drums); Sonny Clark (piano), and Gene Wright (bass). Nothing in the set is especially memorable though it's all well played and Buddy's taste, in general, is admirable.

He does show an occasional tendency to anthologize—including bits of other songs as part of his series of variations—that I've rarely appreciated no matter who does it. Some of the codas are particularly charming; Yesterdays is taken up tempo for a change; and I liked Loss You best of all the sides. For

me this is like listening to Sibelius. I respect it, but I'm not aspecially moved. I'm much more impressed by the David Stone Martin cover. (Norgran LP MG N-16)

Kenny Drew Bluesville; Angie; I Can Make You Love Me; Many Miles Away; Beautiful Lady; I'll Remember

Rating: ***

After hearing many of his brief solos with Buddy DeFranco and his rather impressive solo debut on Blue Note (LP 5023), I had expected more of this second Drew solo set. He swings, all right, and his conception, while not outstanding, is mature and usually quite interesting. But on sides like Angis and Love Me, he rambles in a romantic haze with a somewhat less than unerring sense of structure. He also depends too much on arpeggion for connective purposes in Love Me. As of this recerd, he's at his best on middle and uptempos, and even there, though he's "good," as the notes say, there are several who are better in terms of sustained solo inventiveness.

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Jazz Reviews

(Jumped from Page 13) Cootie Williams' version. South again shows Roy's roots in the trumpet tradition that goes back to Louis and beyond. Some of the cooler ones could listen to these and receive a valuable lesson in jazz communication and in the importance of tradition with respect to the individual talent, no matter how individual. (Clef 89116)

Roy Eldridge-Zoot Sims
King David; Wrap Your Troubles in Dreams; The Man I Love;
Easter Parade; Wild Driver; Undecided; The Heat's On; Goliath

Rating: ***

Rating: ****
Recorded in Paris in 1950 and 1951 (I'm guessing on the dates), Zoot is on three sides. Dick Hyman and Shaughnessy are on four; basaist Pierre Michelot on five, and Jerry Wiggins, Kenny Clarke, Don Byas, Claude Bolling, Guy De-Fatto, and Armand Moletti on one apiece. The rating is for Roy who is excellent all the way despite occasionally erratic rhythm support. Recording is good for jazz cut in France except for The Heat's On. (Discovery LP DL 2009)

Rolf Ericson
Away: How High the
Moon; Conservation; Perdido;
Strike Up the Band; The Neurness
of You; Lullaby in Rhythm; Git
Straight

Rating: ***

Title of the album is Swedish Pastry, and the cake is stale. Rolf uses (with some alternation) Arne Domnerus, Gosta Theselius, Rolf Blomquist, Lars Gullin, George Vernon, Gunnar Svensson, Reinhold Svennson, Yngve Akerberg, Simon Brehm, Jack Noren, and Svan Bollhem. The recording itself could have more presence; the arrangements are largely banal; only Domnerus solos with distinction, and even he sounds as if he's going through the motions on occasion. Ericson is competent but never at all distinguished on these. There are a good many better Swedish

Ericson is competent but never at all distinguished on these. There are a good many better Swedish sets than this LP. The notes contain two debatable statements—one is that Theselius is a "brilliant" arranger. The other says that "the juiciest plum the jazz orchard can offer" is a job with Stan Kenton. (Discovery LP DL 2008)

Slim Gaillard

Slim Gaillard

I Come Give You Anything But
Love; You Good Make I Do:
This Is My Love; I'm in the Mood
for Love; Ye Yo Yo; Chicken
Rhythm; Go, Man, Go
Rating: **
Full title of this amiably antic
set is Slim Gaillard and his Musical
Aggregations Wherever They May
Be. The ubiquitous Slim is a keen
albeit sardonic businessman, and

Be. The ubi-uitous Slim is a keen albeit sardonic businessman, and he's a good draw wherever he appears. Unfortunately, since he has chosen to be primarily an offbeat Victor Borge, Slim is much more effective visually than on records. Several musicians believe that Slim potentially could be a wailer—instrumentally or vocally—if he cared to. But he seems to be secure in the easier pattern he preferanardonic, show-wise charm. But it

sardonic, show-wise charm. But it doesn't make for continued aural pleasure on records (Norgran LP MGN-13)

out they're worth a couple of throughs. (Royal Rosst 591) of run-

Paul Gonsalves

all Gonsalves-competent but uneventful. Not much happens on the other side either. It swings, but the arrangement is very tired indeed. The competition is too active these days for routine sides like these to be expected to sell. (EmArcy 1600). 16008)

Benny Green

Benny Green

*** I Wanna Blow

** People Will Say We're in

Love

Benny fronts his regular small
combo—Billy Root (tenor), Cliff
Small (piano), Ike Isaac (bass),
and Jerry Segal (drums). On the
first, Benny blows well but his protege, Root, is lacking in originality
of ideas and individuality of tone.
The side does swing enormously,
and is worth digging for that.
Benny is heard all too briefly in a
solo capacity on People. Too much
of that side is devoted to an overly
routinized trombone-tenor voicing. utinized trombone-tenor voicing (Decca 29152)

Illinois Jacquet Sittin' and Rockin'; Mean to Me; Boot 'Em Up; Moe; Hippity Hop; Laxy Blues: What's the Riff'; Blues in the Night; Where Are You?; Fat Man Boogie Rating: wkk Among the various sidemen

Among the various sidemen (none is listed) on these sessions are John Collins, Art Blakey, Joe Newman, Russell Jacquet, Johnny Acca, Lee Abrams, Lionel Gaskins.

Oscar Moore, Red Callender, Sir Charles Thompson, Al Lucas, Sharles Thompson, Al Lucas, Sharles Thompson, As Junk Jones, As Charles Thompson, Al Lucas, Shadow Wilson, and Hank Jones. Af for Illinois, he is most of the time creditable but not memorable. He swings, but in conception, he just isn't of the first rank. But he's a professional, and I respect profes-sionals. (Clef 12" LP MG C-622)

Hans Koller

Hans Koller

Up from Munich; All the Things
You Are; Melancholy Baby; Beat;
Hans Is Hip; I Cover the Waterfront Front; Jutta Is Hipp; Stompin' at the Sasay
Rating: *****

Four of these already have been issued as singles. Koller, the Austro-German Stan Getz. is well worth hearing despite the fact that he is largely derivative at this stage of his career. Jutta Hipp, whose beauty and musicality have bewitched several American travelers through Europe, is a pianist of great potential. On these sides, she is often more fleet than creatively ariginal, but I have heard other records which indicate she continues to evolve considerably. I liked best Jutta's abstract arrangement of Savoy, the simply contrapuntal open and close of All the Things, and the exactly expressive Beat. Jutta herself always has that rare piano lyricism of a Bengt Halberg and comps very intelli-

that rare piano lyricism of a Bengt Halberg and comps very intelli-gently. Good rhythm support by Franz Roder (bass) and Karl San-ner (drums). (Discovery Dl. 2005)

Dizzy Gillespie

*** I Cover the Waterfront

*** I Don't Know Why

Two solos recorded by Dizzy in
France. Personnel isn't listed but
It sounds like Bill Graham on baritone. Both are acceptable exercises

Cene Krupa

*** This Can't Be Love

** Don't Be That Way

Gene's current trio has Eddie
Shu and Teddy Napoleon on piano.
Shu restricts his flexile talents to tenor this time. He's better than

but are not indicative of Dizzy at usual except for some lapses on his best. He sounds kind of listless, Way. Like the Jacquet sides, these are professional, but that's about all I can say for them. I know in my own case I'll never replay them. (Clef 89114)

> Abe Most Daddy-O; Don Drop; Blue Grass; What's Up?

> > Rating: ***

A swinging session by the Les Brown, Tommy Dorsey alumnus who is now solo jazz clarinetist at 20th Century-Fox. Personnel who is now solo jazz clarinetat at 20th Century-Fox. Personnel includes Paul Smith, Tony Rizzi, Herbie Harper, Joe Mondragon, Alvin Stoller (drums), Carlos Vidal (congo drum), and Mike Pacheco (bongos). Aside from the wailing rhythm section, there is a heavy touch of artifice on the melodic and harmonic structure of these sides.

sides.

The arrangements are well enough built but are more clever than creative. Most is a good clarinetist but on the basis of these not an outstanding jazzman. His tone, for one thing, has a tendency to be thin. It might have helped break the front line brittleness if trombonist Herbie Harper had been more solo space. (Trend EP given mo

Charlie Parker

Now's the Time; I Remember You; Confirmation; Chi Chi; I Hear Music; Laird Baird; Kim; Cosmic Rays

Rating: ****

Bird's best session in some time and one of the best recording jobs he's been given. His thoroughly outstanding accompaniment is by Max Roath, Percy Heath, and Al Haig. All six of the originals are Parker's. Not all these are Bird at his most stratospherie, but there's enough superior work to make this one of the improvisatory highpoints of the year—particularly with the one of the improvisatory nignpoint of the year—particularly with the added premium of solos by the other three. Dig aspecially Roach's kaleidoscopic drum breaks, but don't miss Haig or Heath either. don't miss Haig or Heath either. When Bird is right, to follow his blazing idea patterns is one of the greatest kicks in jazz. (Clef LP MC C-157)

Bernard Peiffer

Caravan; Jalousie; Sometime: I'm Happy; Hit That Jive, Jack; Jingle Belle; Almost Like Being in Love; On the Champs Elysees; Liza

Rating: ***

After all the advance accolades, this first solo recital available here by the prominent French pianist is disappointing. The man is certainly an eclectic—there are strains of Garner, Bud, Peterson, Shearing, and even the Waller-James P. tradition. But where is Peiffer's own style? He does swing, but there is also some stiffness and a degree also some stiffness and a degree of self-consciousness.

He also tends to be overly per-cussive at time, and he frequently likes to indulge in dazzling pyro-technics. I expect he may be visutechnics. I expect he may be visually quite impressive, but on record, he comes on like an anthology. His accompanists are bassist Pierre Michelot and drummer Jean-Louis Viale. Balance for bass and piano could be better. First two bands are for piano alone. (Norgran LP MG N-11)

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Flip Phillips
Cottontail; Blues for the Midgets; If I Had You; What Is This
Thing Called Love?; Singing in
the Rain; Someone to Watch over
Ma; I'm Putting All My Eggs in
One Basket; Gina

Rating: **

A pleasant collection with — hosanna! — full personnel on the cover. Flip is tasteful on the balcover. Flip is tasteful on the bal-lads, swings on all, and is at ease no matter what the tempo. He is not a jazz giant, but he knows what he's doing all the time and he's always trying to communicate what he feels. He doesn't tilt at mirrors. I could wish for more exciting con-ception, but this is a quite serv-iceable collection. (Clef LP MG C-158)

Oscar Pettiford

The Pendulum as Falcon's Lair; Tamalpais; Jack, the Fieldstalker; Stockholm Sweetnin'; Low and Be-

Oscar's excellent sextet includes Phil Urso (tenor), Julius Watkins (French horn), Walter Bishop (piano), Charles Mingus (bass), and Percy Brice (drums). Oscar blews cello on all but Tamalpais blews cello on all but Tamatpase whereon he plays bass. The French horn-tenor-cello voicing creates a rich sonority and accordingly, a mellow mood all the way. It is good to hear the too rarely recorded Urso again, and Watkins horn has a variety and better the process of the control of the has never sounded better on rec

Noteworthy is the lovely hymn to a San Francisco mountain, Tamalpais, and Oscar's blue cello on Low and Behold. The other sides are also meritorious and swing with a will-and the vigor to fulfill the are also meriorous and swing with a will—and the vigor to fulfill the will. Mr. Pettiford is, as usual, superb. The envelope contains an interesting biographical sketch of Oscar. (Debut DLP-8)

Paul Quinichette ** P. Q. Blues

No personnel listed on these, Bot No personnel listed on these. Sot is a competent but hardly stimulating jumper. The blues is set in a dull arrangement and never breaks free. This was originally recorded for Mercury but never was released until now. (EmArcy 16009)

Joe Roland *** Ravel's Balero in Mamba

Joe Roland's quintet has Dan Martucci (bass), Sammy DiMario (piano), Jose Mangual (bongos), and Luis Miranda (conga drums). The Bolero adapts itself without strain to the mambo beat and at three minutes, I find the composition for once just the right three minutes, I find the composition for once just the right length. Those of you old enough to remember Myrt and Marge probably never expected to hear its theme song with a Latin American beat, but the Butterfly unfolds pleasantly. Nothing particularly startling here, but it's all sound musicianship. (Seeco 4147)



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Fantasy

Artic Shaw

Vol. 1: Sequence in B Flat; I'm Got a Crush on You; The Sal Sack

Vol. 2: Sunny Side Up; Autumn Leaves; When the Quail Come Back to San Quentin; Tenderly

Rating: ***

*** Sunny Side Up
** Imagination

The personnel of the Gramery 5 when this was recorded included Hank Jones (piano), Tal Farlow (guitar), Joe Roland (vibes), Tommy Potter (bass), and Irv Kluger (drums). Joe Puma has since replaced Farlow and Roland left without replacement. All of these are quite pleasant and undeniably professional. Shaw is at his best on ballads where he operates with considerable taste and a warm

on ballads where he operates with considerable taste and a warm tone. His sidemen are all expert. Yet I get no sense on any of these sides of any elation in the performance of any one involved—except Jones on occasion. It's a job to do and everyone does it well. But the fire and adventures are But the fire and adventurousness of first-rate jazz are missing. The records do make for undisturbing background though—like music as the Embers, for example. All of the sidemen, by the way, have accounted much more justified in the sidemen, by the way, have sounded much more inspired in other contexts. The single Sunsy Side is a shortened version (by slightly more than half) of the one on the I.P. (Clef LPs MG C-159, C-160: Clef 89117)

George Shearing Tiempo de Concerro (1 and 2); Caravan (1 and 2)

Rating: *** AAA Pre Never Been in Lon

George is really on a Latin American kick these days. On the earlier LP (half of which was re-viewed in Jan. 13 Down Beat), candido is the conga drummer as Tiempo and presumably on Caravas also (this EP gives no personnel at all). The single has the most recent Shearing recruit, Armando Peraza, on bongos and conga drum as well as Al McKibbon, Bill Clark, Jean Thielemans and then-Shearingite Cal Tjader. By contrast with sections of the EP, the single, Mambo Inn, is rather attentuated rhythmically. The reverse of the single is a pleasant, characteristically overpolite ballad reading. Not Latin American, for a change, it has a bit of an 18th century feel. Haydn with money. (MGM EP X1088; MGM 11754)

Sylvia Syms AAA Comes Love

Sylvia finally got herself (Turn to Page 16)

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ing l and 2);

in Los n a Latin tys. On the ich was re-own Beat), rummer on Caravan personnels the most onga drum Bill Clark then-Shee attentuate rse of the aracteristicading. Not change, it intury feel.

nerself the 16)

MART

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COUNTERPOINT

By Nat Hentoff

I am delighted to announce that what I feel is the first major study of several of the musical elements of jazz has just been published in France. The author is André Hodeir, and the title is Hommes Et Problemes du Jazz (Au Portulan, Chez
Flammarion, 650 francs). Hodeir,
I believe, is the most capable observer in the brief history of jazz
criticism, and I am personally much
indebted to him for many insights.
Hodeir is that rare music critic-

Hodeir is that rare music critic-A man who is a munician, a musi-cologist, and a human being of unusual breadth of knowledge in many fields and of great under-standing. Before turning to com-position and critical writing, Ho-deir worked as a sideman with several prominent French jazz mu-sicians.

cologist, and a human being of unusual breadth of knowledge in many fields and of great understanding. Before turning to composition and critical writing, Hodeir worked as a sideman with several prominent French jazz musicians.

He was graduated from the Paris Conservatory of Music, winning three first prizes—in harmony, fugue and the history of music. Later he became the youngest member of the prize-awarding jury there. Among his compositions has been the remarkable score for the prize-winning French documentary on life beneath the sea, Autow D'us Récif. Recently, among other things, Hodeir has been working on the first jazz-based experiments in "musique concrète."

Highes Criteria

Highest Criteria

As a critic, Hodeir's articles in the magazine, Jazs-Hot in the last few years have set the highest criteria of jazz writing ever reached. As pianist Bernard Peiffer says in his preface to the book, Hodeir has emphasized the musical fact in writing. "Criticism with him," said Peiffer, "ceased to be the lyrical affirmation of personal preferences proceeding from doubtful taste."
Hodeir, of course, does lawe his

affirmation of personal preferences proceeding from doubtful taste."
Hodeir, of course, does have his definite preferences and dislikes, but they are based on as empirical grounds as possible. And when you mangree with him, as I sometimes do, the discussion can at least be carried on a sound musical basis, not on abouting emotionalism. Or, as Peiffer also points out, too much jaxs writing before Hodeir's had been promulgated in a tome somewhere between that of the Bible and an election speech.

Later this summer, I hope to devote one or more columns to quotations from the book. I also hope that an aware American publisher soon will provide for an English translation of the volume. Meanwhile, if you read French, pick upon it. I don't accept all of it yet, but in general, it sets a goal for all future writers on jazz. And there is no American book remotely equal to it in depth and skill. Even with the inherent limitations involved in seeing the main jazz cene frum a distance, Hodeir has toped the field.

HI-FI

lutionary achievements of contemporary jazz and the essential tradition on which it is based.
Full personnel is given for all sides, and most of the albums have fairly extensive notes. Volume II includes a complete index of artists and titles for the whole series. There is even a separate index of artists by instruments.

Brown, Basie To Blue Note

Chicago — The Blue Note, Chi's leading jazs spot, has lined up the rest of its summer fare, setting the Les Brown and Count Basie or-chestras for the middle and end of August

August.

The two bands are the first large groups that the Note has used since reopening early this year.

After the current Louis Armstrong booking, the Gene Krupa trio headlines starting July 28 for two weeks. Brown is in for only one week, beginning Aug. 15, and Basie starts his two-weeker Aug. 25.

Manager Frank Holzfiend also announced that the club has dropped its cover charge and has converted the terrace part of the 600-seat room to a section for youngsters. No liquor is to be served there, and a \$1.65 soft drinks minimum is in effect.

Jazz Reviews

(Jumped from Page 14)

right accompaniment and the result is her best record yet. Johnny is her best record yet. Johnny Richards' unlisted combo for the date included Al Cohn, Kai Win-ding, baritonist Danny Banks, Don Elliott, Clyde Lombardi, drummer Jim Campbell, and pianist Eliot Eberhard. Paradise is the better In the U.S., Fred Ramsey Jr., recently completed a valuable project for Folkways records. The result is 11 12" LPs that provide the best anthology introduction to jazz available on records. Eginning with Jaz Vol., The Seath, citted by Charles Edward Smith, the series includes sects on:

Prejazz religious and secularizat singers (from Louis to Leo Watson); Chicago (the originals from New Orleans and the second liners); New York (1922-1934); big bands (1924-1934); piano (from Jelly Roll to Tristano); bogie woogie and jump and Kansas City, and a final Addenda, No. 11 that ranges from Orleans of the present seene, this collection is most valuable as a base from which any littener can gain a deeper understanding of the evo-

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Safranski Still Tops With Jazz Fans

New York — When Ray Brown edged out Eddie Safranski last year to win the bass chair in the Down Beat poll, it was the first time since 1947 that Eddie had to yield first place. But the most remarkable aspect of his reign was the fact that for almost five years now, Eddie has been an NBC staff musician and during this time has not been ac-

been an NBC staff musician and during this time has not been active on the jaxs scene. That he finished as high as second in the 1953 balloting, therefore, is added tribute to the cumulative power of his accomplishment when he was in the jazz foreground.

Safranski, in fact, has become more than a staff musician at NBC. He leads his own unit on the early morning Allyn Edwards radio ahow and heads the trio for the Kay Armen hour on Thursday. Eddie also has been leader on the Channel 4 Spollight afternoon half hour which is going off for the summer.

The omnipresent Safranski be heard further on NBC's four-hour Road Show Saturdays, and on a free-lance basis, he's been a reg-ular member of the band on Fred Allen's Judge for Yourself, The Eddie Fisher Show and Herb Shriner's Two for the Money.

Recording Session

Recording Sessions

Add to this scores of recording sessions in the last few years with orchestras and vocalists such as Nelson Riddle, Axel Stordahl, Neal Hefti, Gordon Jenkins, Peggy Lee. Patti Page, Eddie Fisher. Frank Sinatra, Georgia Gibbs, and you get an idea of how extensive Safranski's activities are. Eddie soon will be a featured recording artist as well. Victor has signed him and the group he heads on the Edwards program (Mundell Lowe, guitar; Dick Hyman, piano and organ, and Don Lamond, drums)

drums)

this NBC background to For this NBC background to breakfast, Eddie has to awaken at 5 a.m. five days a week. "For a few weeks, it was hard getting used to go to bed," Eddie says. "But now all of us are accustomed to it, and we actually enjoy being up that early. What I'm still not able to get used to is going to bed early, but that will come too."

Eddie shakes his head when asked whether he finds studie work

What makes this, then, more memorable than his playing is the recording skill of Vanguard's engineers. Here you can hear how clearly integrated the old Basic rhythm section was. One way, accordingly, in which this LP might be of especial value is for use by a young hornman who'd like to practice with records.

a young hornman who'd like to practice with records.

If he can make it with this rhythm section, he'll learn a lot about what makes jazz move. Sir Charles' variation at the close of Honeysuckie recalls the fine Earl Hines' recording of Through for the Night some years ago for Keynote. I should also note that the most distinctive number here is Sir Charles' thoughtfully tender Foolish Things. (Vanguard E.P VRS-3006)

PREE Guide and Catalog To All The New Sounds



View SOUNDS



From I to r are: Sandy Stewart, featured vocalist: Dick Hyman, piano: Mundell Lowe, guitar; Don Lamond, drums: Eddie Safranski, basa.

monotonous after his days on the juzz scene. "Not with the kind of work I'm doing," he asserts.

"Like on the morning show, I pick my own arrangements with Danny Hurd assisting me on what I can't handle. And there's always the variety of work a staffman has to do. That's why a man who wants to get on the staff (that includes frummers) has to be well schooled, know harmony and theory toroughly, and be able to take direction quickly because there are often a lot of last-minute changus.

"A redman," Safranski continued, "must be able to double on more than one instrument, the more the better. Similarly, they often look for pianists who can also play organ. And the staff is being filled out these days—now that the NBC Symphony has been disbanded—on the basis of versatility.

"But I still follow iaxx." he

so play organ. And the staff is being filled out these days—now that the NBC Symphony has been disbanded—on the basis of versatility, which is why a number of dance band veterans are being hired. A staffman, then, has to be able to play classical as well as jazz."

Eddie is his own best example. During the 1952 season, the Stan Kenton alumnus played in the NBC Symphony under Toscanini. "Walking into rehearsal, I was nervous, hoping I wouldn't goof," he said. "But after seeing him conduct, I became aware that he had the most perfect conductor's beat and was easier to follow than any conductor I'd ever played under-

conductor I'd ever played under-aside from the fact that he's very,

aside from the fact that he's very, very inspiring.

"His pattern is definite. With Toscanini you know when one beat ends and the next begins, whereas some other conductors use a circular motion and bring one beat in with the next. Then there's his complete knowledge of scores; he

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atudios.

"But I still follow jazz," he added, "and I have a record collection that doesn't stop. I also hope to have a Jazz Showcase soon on NBC radio on Saturdays. Under the plan, I'll head the basic unit, and we'll feature the leading jazz stars in town each week. By the

and we'll feature the leading jazz stars in town each week. By the way, I got this in the mail a few days ago."

It was a notification from one of the leading national magazines in Germany, Gondel, informing Eddie that he had finished first in their 1953 jazz poll (international division).



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The Blindfold Test

Connee Never At Loss For Words On New, Old

By Leonard Feather

It was a pleasant and enlightening task to act as Connee's personal Boswell. Miss Boswell, the New Orleans songbird, is the type or rare avis who can ad lib almost indefinitely on any subject.

Confronted with records by girl singers, some talented youngsters who have emerged in recent years, Connee was never at a loss for words. As usual, she was given no information, either before or during the test, about the records played for her.

The Records

1. Key Sterr. The Man Upsteirs
(Capitol).

ICapitali.

I'm crazy about Kay Starr. I like almost anything she does. This particular record, I don't think it'll some up to being another Wheel of Fortune. . . Some years ago, I took a show on the road which included Joe Venuti's band, and the girl singer in his band was Kay Starr.

Since I

Starr.

Since I was taking the show on tour, Joe thought perhaps I wouldn't want a girl singer in his band; they tell me that when a girl singer is the star of her own show on the road, they try to avoid having other girls sing in the show.

be any of the result of things, but this particular row in the having other girls sing in the having other girls sing in the having other girls sing in the having of the row in the name to consider not having the girl singer an the show; so it was arranged the found this with many Cole rains and talked to her. Kay was a state of the we'd leave on such and such the same with the same way. She had that certain something that she has today, but it was just a little bore on the background.

I don't want to imply that I'm taking credit for anything; all I did was advise her not to try to croon but to sing a ballad right out in her own style. And I advised her either to look for new bluen numbers or dig out some of the old ones and to really give out. That a she had had certainly of the rown style. And I advised her either to look for new bluen numbers or dig out some of the old ones and to really give out. That a she had that certainly of the result of the properties of the old ones and to really give out. That a she had that certainly of the result of the properties of the same way. She had that certain something that she has today, but it was just a little more in the background.

I don't want to imply that I'm taking credit for anything; all I did was advise her not to try to croon but to sing a ballad right out in her own style. And I advised her either to look for new blue numbers or dig out some of the old ones and to really give out. That a properties the properties to the properties the properties the properties the properties thad the properties that the properties the properties the properti



Connec Boswell

this particular record three stars. Sorah Yaughan. Linger Awhile (Columbia).

Combin.

I'm a little confused . . . I thought it might be Ella Fitzgerald, but in my humble opinion, Ella usually sounds a lot better than that. If it isn't Ella, it might be Sarah Vaughan.

I'm not too keen on that. I like weird things, but this particular one kinda mixes me up. Of course, this is the first time I've heard this. Often you'll hear a tune—I've found this with many Cole Porter tunes—and you say huh, maybe; and you hear it a few more times, and you think it's great. But on a first hearing it doesn't impress me. I'd give it about two.

3. Jame Christy. The First Thing

sheet music, too, and I've found that people who buy the sheet music and put it on the piano and try to play it, and can't sing it in a relaxed way, usually won't buy

a relaxed way, usually won't buy that song. You almost have to be a pro-fessional singer to be able to grab a breath at the right spots in this song; an amateur might grab a breath in the middle of a two or three-syllable word. But I'll give it four.

Folicia Sanders. Jole John (Co-lumbia).

4. Felicia Sanders. Jele John (Celamble).

Somehow I can't place that voice. All voices sound a little bit familiar — either you've heard them before or they sound like someone you have heard, but this one . . . give me a hint; what label? . . . You won't tell?

I don't mean this to sound insulting, but the tune sounds like a third road company to Jambalaya. This song may have a story, but I wasn't able to catch it. I don't know whether I got the story the first time I heard Jambalaya either, but you could kinda dig what they were talking about.

Offhand, I'm not too keen on this. It's done in a nice style, but I don't think the tune is there, and the young lady who's doing the singing, her voice isn't separated from the band enough to tell whether she's doing a good job or not. I would say that whoever it is, she's capable of sounding better and having a much cleaner record than what just circled my shell-like ears. I'd give it two.

8. Helen Mervill. Alesse Tegether (Emarcy). With Johnsy Richards.

Holen Merrill. Alone Together (EmArcy), With Johnny Richards

It sounds like Peggy Lee; it must be her, isn't it? I've heard Peggy sound much better. There's a little work put in the arrange-ment. Some spots sound pretty to

FEATHER'S NEST

By Leonard Feather

One important aspect of the narcotics problem is the un-ending confusion that exists in the mind of the public con-cerning marijuana and heroin. To many of us who saw the

television dramatization of Really the Bluss, there was a hollow laugh to be derived from the scene that showed Jackie Cooper, as Mezz Mezzrow, undergoing withdrawal agonies in his pitiful efforts to break the marijuana habit.

break the marijuana habit.

The script writer, who must think a reefer is something you atick in your arm, had telescoped the marijuana chapters of the book into the passage that described how Mezz broke the opium habit.

Let's get one thing straight before we go into further details. Marijuana is a narcotic. Though the habit it forms is mental rather than physical. as opposed to the

Marijuana is a narcotic. Though the habit it forms is mental rather than physical, as opposed to the heroin habit, marijuana remains just as illegal, just as potentially dangerous, as any other dope. One stick of it can land you in just as lonesome a jail as a pocketful of heroin capsulea.

Started On Marijuana Moreover, if you talk to any 100 junkies, chances are you will find 90 of them started out as marijuana smokers and proceeded to the stronger stuff when the kicks from marijuana no longer seemed powerful enough.

Smoking marijuana is thus perilous not only in itself but for the even greater dangers to which it leads. It is scary, too, in that its use involves contact with the underworld acum which peddles it. Many of this element also sell heroin and are eager to convert every customer to more permanent and expensive vice.

There have been many conflicting reports through the years concerning the effects of marijuana. The LaGuardia commission in New York, and more recently Dr. Bergen Evans in Chicago, who tried to minimize its dangers, could have both in love with her, but then I listened again, and it didn't seem

stressed the vital detail that whether you are the physical type who can smoke it for 30 years with no apparent deleterious effects or whether you are so constructed physically or emotionally that one puff sends you on an insane rampage, the fact remains in either instance that it is against the law to use it. to use it.

to use it.

Any musician violating this law is subject to expulsion from the AFM just as surely as if he had been found with a hypodermic full of heroin.

Another hollow laugh can be found in the self-righteous speeches of a knot of musicians who are the loudest in decrying the junkies (this means heroin addicts, ma'am, not marijuana smokera) even

the loudest in decrying the junkies (this means heroin addicts, ma'am, not marijuana smokars) even though they themselves consume quantities of marijuana.

To them, there is a firm line between themselves, the reefer smokers, and those despicable junkies. It doesn't occur to them that federal agents would recognize no such line.

It is a depressing reflection of the ghastly impact heroin has made on jazz that marijuana is now often thought of not merely as a lesser evil but as no sin at all.

In a recent list of musicians held up as examples of propriety and decent, clean living (in a story attacking junkies), I found almost half the names were those of persons who are or were marijuana users. No more significance is attached to this than if they accidentally had passed a red traffic light.

It's true that dozens of top stars

accidentally had passed a red traffic light.

It's true that dozens of top stars are listed on police blotters. And it's true that the only withdrawal pain you suffer, after being arrested for possession of marijuana, is that attendant to withdrawal from society into the clink. But, man, who wants it?

I repeat—the next time you hear someone call a marijuana smoker a junkie, aak him if he knows what he's talking about. And to those holier-than-thou, marijuana-smoking musicians who cry vive la difference, I say, a plague on both your horses!

plague on both your horses!

to this whole number, and I didn't even notice what the title is. Maybe it was mentioned two or three times.

I don't mean that every great song has to have the title repeated—I think Blus Room, which has become a great standard, didn't even have the title mentioned once, in the original aheet music. But that's an exception to the rule. But any tune that has caught on with the public, ordinarily, you wait for the title, you want to hear that.

I would be very surprised if this song did anything at all. The singer I can't spot. Sounds a little like Hildegarde used to sing; the verse of it sounds like Hildegarde today, but when she gets into the chorus, it's a little different style, and I can't make it out.

I don't know if she's a known singer or a brand new one, and I think with a good song and a good meaty lyric she'd be capable of selling a song well. But this particular song, I just seem to listen and listen and listen and listen and isten and isten and isten and isten and listen and isten and listen and isten sit.

Usually, on almost every song,

to it.

Usually, on almost every song, I like to hear an undercurrent of rhythm, with few exceptions. Even a very sweet, tearful ballad, I like to hear a little bit of rhythm underneath it. Now if you weren't a musician it would be hard to tell whether that was a waltz or a 4/4 tune.

Give it two.

Afterthoughts by Connec

Five-star records? Sure I can think of some. Jo Stafford's Make Love to Me, for one, was definitely a five-star performance; and Jambalays was worth five, too, from every point of view. And I'd give five to Kay Starr's Wheel of For-tune. And I'm sure I could think of plenty more!

Please plan on seeing us

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in jazz. lso on the seen workng a Bach
"We play
in the exite format l swings."

lose conand even-

k Hyman. Safranski.

but knows

h classical Eddie is number of

erimenting

and even-ore active-t since his; the road ad become nted to be main vo-l be in the jazz he ecord colpp. I also vease soon tys. Under consic unit, ading jazz k. By the call a few

om one of gazines in ing Eddie it in their ional divi-

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Jess LP... 9.95 phnjen

3.85

.. 5.95 .. 1.58 .. 1.58 .. 1.58

Ray Jima John Red (Doc Hand (BC

JON Eddy Fred Carl Wabi Fare (Cop

Country & Western (BEAT

Nashville Notes

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

> Town And Country Music

- By Bea Terry -

ole Opry is Ferlin Huskey. He will move to Nashville in about two weeks. Huskey was preservice with the will move to Nashville in about two weeks. Huskey was preservice with the will move to Nashville in about two weeks. Huskey was preservice with the will move to Nashville in about two weeks. Huskey was preservice with the will move to Nashville in about two weeks. Huskey was preservice with the will move to Nashville in about two weeks. Huskey was preservice with the will move to Nashville in about two weeks. Huskey was preservice with the WAC Recruiting service was 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 operations and Alaphaema. 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 Sparking 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 Beligious Record

New College of the WAC Recruiting service for the WAC Recruiting service for the WAC Recruiting service. The Wall Jone Jone Jone, the Wall Jone over 20 or 200 radio stations . Former Vice President Alben parkies of the Was askied over 2,000 radio stations . Former Vice President Alben parkies in planting service. The U. S. Army Recruiting service. The U. S. Army Recruiting service. The U. S. Army Recruiting service for the U. S. Army Recruiting service. The U. S. Army Recruiting Jone Jone Jone, the played over 2,000 radio stations over 200 radio stations . Former Vice President Alben de played over 2,000 radio stations . Former Vice President Alben de played over 2,000 radio stations . Former Vice President Alben de played over 2,000 radio stations . Former Vice President Alben

New Religious Record

New Beligious Record

Eddy Arnold's new religious recording of The Touch of God's

Hasel 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 Carlisles 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.

Mrs. Marvin gave birth to a daughter.

Lonso 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.

Eather Casteel, general manager Western Ranch Music, reports that Darling, That'll Do a Horace Jenson-Mollie L. Davis song is being featured by the Texas Ramblers on WFMC. Goldsboro, N. C.; Tommy Riddle's Country Boys, KSTN, Stockton, Calif., and by the Cimarron, N. M.

We've received word that disc

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-amonth TV show with Pee Wee King which originates live in Cleveland.

Talkin' Charlie Aldrich and band open new club, the W & J Frontier in Long Beach, Calif. Aldrich now has two television shows in Los 25. A live telecast over KWTV-CBS will be a feature with each of the show with Cliffie appearance.

Cliffie Stone and his Hometown Jamboree gang have been signed to a once weekly remote airer for CBS. On the show with Cliffie appearance.

Robison hit the road July 9 with his String Music Show on the west coast. Abbott and Fabor recording artists set for the tour are Jim Reeves, Jim Edward Brown and Maxine Brown, Ginny Wright, Alwalm of 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-amonth TV show with Pee Wee King which originates live in Cleveland.

POPULAR COURSES In POPULAR MUSIC

J & J Tour Cited

Johnnie and Jack; Johnnie's wife, Kitty Wella; 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

Tailor-Made By Bea Terry Hollywood—Last month

marked something of a mile-stone for a man with an un-

stone 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 cdw 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.

monial function for their favorite tailor.

Nudie, who has a haberdashery in North Hollywood, is more than a tailor to members of the cew 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

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, Smokey 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 receiled box he met liams.

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.

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 Nidie 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, caw 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 Toson Hall Party which is seen and heard over KFI and KTTV in Hollywood. She is replacing Bose Lee who is leaving the show to await the birth of a babv . . Freddie Hart has returned to Los Angeles after dates in the Pacific northwest.

leaving Town Hall for another place to be announced later. Merie Travis will take over as leader of the Town Hall band when Tex

Hollywood. She is replacing Rose
Lee who is leaving the show to await the birth of a baby . . . Fred-die Hart has returned to Los Angeles after dates in the Pacific Inorthwest.

Jim Halsey, business manager for Hank Thompson; the Brazos 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.

Robison hit the road July 9 with rest

se send me FREE and with me skills

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Bill Williams, Tim Spencer, Smokey Rodgers, Autry's sidekick, Pat Buttram, Rex Allen, Eddie Dean, Dosm Best representative Bea Terry, Tex Ritter, Mala Powers, Gene Autry, Nudie, Bobble (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 for new outfits. He now has 18 all over the country flock to him persons working for him.

HITTING LIKE CRAZY!!



ANOTHER "I Love You"

"Indian Moon" backed with

"Your Eyes Feasted Upon Her"

"I Saw E'Sau" "My Chihuahua Dog" (Dandelion Music)

GINNY WRIGHT

"MATE OF THE WIND"

"WEE WILLIE"

(Dandelion Music)

fabor #101



feber #105

JERRY ROWLEY



"I GAVE MY HEART TO TWO PEOPLE" backed with

"PLEASE BE CAREFUL"

(Dandelion Music)

TOM TALL

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"LOOKING BACK TO SEE"

"RIO DE JANEIRO"

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or #105

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 cow disc jockeys.

THE HUNTER, KRCT, BAYFOWN, TEXAS Bay Price—"Il Be There (Col) Hamy Newmann—Cry, Gry, Durling (Dot) Jahanic & Jack—I Get Se Lonely (RCA) Bad Foley & Kitty Wells—One by One (Berth)

(BCA)
Most Promising
Kitty Wells—You're Not Easy to Forgst

10N FARMER, WAGA, ATLANTA, GA.
Eddy Armolds—My Emerging (RCA)
Freddie Harts—Loose Talk (Cap)
Carl Smith—Sock Up, Soddy (Col)
Wabb Flores—Some The (Deem)
Farm Young—They Made Me Love You

SMOKKY SMITH, KRNT, DES MOINES

1. Jimmy Navman—Cry, Cry, Oarling (Dea)

2. Red Savino—My New Love Affeit (Dean)

3. Jim Edward & Mazine Brewn—Loobing
Bark to See (Falor)

5. Sank Wooley—Mug Cniter (MCM)
Red Fulley & Kitty Wells—One by One
(Dean)

1. Hank Thompson — Hanky Tonk Girl (Cal)

Elliy Wellse—Ton're Not Easy to Forgs:
(Chesca)

Mary Robbins—Protty Words (Cal)

Elliy Walker—Thank You for Calling
(Cal)

Johnnie & Jask—Henny, I Need You

(ECA)

Jim Roven—Sessin' on the Ding Dong
(Cal)

Silly Walker—Thank You for Calling
(Cal)

CASEY STRONG, KALT, ATLANTA, TEXAS

1. Hanh Snow — I Don't Hart daymers

JOHNNY RION, ESTL, ST. LOUIS

1. Hanh Snew — I Don't Hart Anymers
(RCA)

2. Justin Tubh & Goldie Hill—Loohing Bach
to See (Decca)

3. Ray Fries— Love You Se Much I Let
You Go (Col)

4. Carl Senith—Bach Up, Buddy (Col)

5. Ernest Tubh—Hanky Tank Haurt (Decca)

5. Ernest Tubb.—Honky Tonk Hourt (Doon)

Most Promising

1. Wahb Pierce—Evon The (Doon)

2. Kitty Wells—Ton're Not Easy to Forget (Doon)

5. George Morgan—I Think Pm Going to Cry (Col)

4. Wilburn Brothers—A Little Time Out for Love (Doon)

5. Charlie Walker—Toll How Lies (Doon)

JIM WILSON, WHOO, OBLANDO, FLA.

Jimmy Novemen-Cry, Cry, Darling (Dei)
Eddy Arnold—My Seryshing (ECA)

Hesh Sauw—J Don't Harl Anymore
(RCA)

(RCA)
4. Johnste & Jack—I Got So Lonely (RCA)
5. Jun Edward & Maxino Brown—Louking
Back to Son (Fabor)
Most Promising
1. Webb Pierco — Sparkling Brown Eyes
(Decea)

1. Wabb Places — Speckling Brown Eyes (Boss)
2. Cowbey Copus—Fill Be There (King)
3. Billy Walker — Thanh Yon for Calling (Col)
4. Eddie Bill—Segar Bonger (RCA)
5. Cartin Gordon — Caffains & Nicotino (RCA)

(RCA)
Galdin Hill-Make Love to Ma (Duces)
Webb Fluve-Slowdy (Denus)
Carl Smith-Book Up, Baddy (Col)
Marty Robbins-Freity (Fords (Col)

NELSON KING, WCKY, CINCINNATI

BLSON nave, Dan's Hart dayment Hask Souw—I Dan's Hart dayment (BCA)

Bad Foloy & Kitty Wells—One by One (Doces)

Eddy Arnold—I Builty Dan's Went to Kaou (BCA)

Wohl Pierce—Sparkling (Col)

Wohl Pierce—Sparkling Brown Eyes (Doces)

Ubecos)

Jimmy Nowman—Cry, Cry, Daving Jimmy Nowman—Cry, Cry, Daving

y & Jack-Goodnight, Susset-Goodnight (RCA) Walker-Thank You for Colling

DALE STALLARD, KCMO,
KANSAS CITY, MO.
d Felley & Kitty Wells—One by
to (Decen) Pierse—Even The (Decca) Snow—f Den't Hurt Anym

(BCA)
Carl Smith—Back Up, Buddy (Col)
Marty Robbine—Freity Words (Col)
Most Promising
Hank Thompson—Hanky Yonk Girl

Page 19

TOMMY IDWARDS, WERE, CLEVEZAND

I. Terry Fell-Ben't Drop It (Lahal "X")

2. Jim Edward Mantan Brown-Looking
Benk to Sas (Value Brown-Looking)

S. Sim Whitman-Rose Marie (Imperial)

S. Wash Pierce-Serve The (Description)

Mank Williams-There'll Bo No Temdrops Tonight (MCH)

Ment Promising

I. Wands Jackson & Rilly Gray—Ton Cen's

Have My Love (Description)

J. T. Tana Tyles-Coordinght, Sweethert,
Goodnight (RCA)

Roy Souts—I'll Never Lose This Feeling
(MCN)

Roy Souts—I'll Never Lose This Feeling
(MCN)

Ray Souts—I'll Never Lose This Feeling
(MCN)

Hash Thompson — Honky Tonk Cirl.

(Cap)

CARL FITZGERALD, WTOK,
MERIDIAN, MISS.
Jim Edward & Maxina Brown—Locking
Bark to See (Fabor)
Hank Snow—I Den't Hart daymore
(RCA)
Ray Pries—Much Too Young to Die
(Col)
Jimmy Naymore—Co.

(Ca)

4. Jimmy Navenum—Cry, Cry, Durling (Dai)

5. Jimmy Callie—My Beart and I (Hishery)
Mest Promising

1. Forlin Huskey—Homosteh (Cap)

2. Lasha MaDaniel—Honor, For't You
Flease Come Home (King)

3. Hash Thompson—Fo're Gone Tee For
(Cap)

4. Witsense—Tee Can't Judge a Book
(Dai)

5. Jim Resvu—My Romblin' Heart (Abbett)

hott)

JIMMY SWAN, WHSV,
HATTIENBURG, MISS.

I. Hed Foley & Kitty Wells—One by One (Deces)

2. Hank Thompson — Breaking the Raise (Cap)

3. Eddy Areald—Hy Everything (BCA)

4. Ray Frice—Fill Be There (Ca)

5. Webb Fleron—Eren The (Deces)

1. Hank Thompson—Fe're Gene Toe For (Cap)

2. Carlis Gordon—Divided Heart (BCA)

3. Ray Frice—Hash Toe Yeung to Die (Col)

4. Freddie Mart—Loce Talk (Cap)

die Hart-Loose Talk (Cap) Smith-Once April (Mel)

C&W Deejays Hit Political Tie-ins

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

field.

Along with plans to counterattack such a movement, CMDJ is drawing up plans for an annual Country Music day, a strictly noncommercial 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

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 caw disc jockey festival here.

J-I-N-G-L-E-S

The new JINGLE GUIDE lists 431 are-ducts, their Ad Agencies (names & ed-dresses of buyers) who use Stogens & Jingles. It's guaranteed and only \$1.80. The Design Co. I. Pound Eldge, N. Y.

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FUL"

ed, Calif.

White Tenorist Butera Breaks Into R&B Field

York-Just as jazz broke through the color line in the composition of both its performers and its audience, performers and its audience, the same healthy universality is happening to rhythm and blues. For the last year, this broaden-ing of the rab audience has been evident all over the country. Start-ing in the south, the southwest, and the west coast and now spread-ing to the east and midwest teen-

ing in the south, the southwest, and the west coast and now spreading to the east and midwest, teenagers of all races are dancing and listening to "cat music"—their term for the rocking accents of rhythm and blues.

Recently one of the nation's leading rhythm and blues discjockeys—Cleveland's Alan (Moondog) Freed—extended his operations to the east. In addition to having his programs heard via tape on WNJR in Newark, N. J., Moondog also began to produce his famous Moondog Balls here, and at the first one in May, another phenomenon appeared.

Starring that evening were such favorite rhythm and blues artists as The Clovers, Bonnemere, and Buddy Johnson, plus a new white tenor saxman from New Orleans, Sam Butera. (New Orleans has been one of the centers of the expanding "cat music.")

React With Ferver

The happy thousands in the Newark

React With Ferver

The happy thousands in the mixed audience at the Newark Armory reacted with fervor to all the performers, including the newcomer, and Butera had made another major advance in a career that is based on his desire to be a top rhythm and blues man.

Joe Glaser, one of the country's most potent booking agents, had heard Butera in New Orteans and had taken Ralph Watkins, owner of New York's Basin Street, to hear Sam at that Moondog Ball. After Ralph saw the crowd's response, he booked Sam into Basin Street on the same bill with Ella Fittgerald and Louie Bellson in late May.

Fitzgerald and Louie Bellson in late May.

As a result of Butera's showing on his first date as a leader outside of New Orleans, Sam at last report is to return to Basin Street in August on the same bill with Louis Armstrong.

Sam's records on the Groove label, meanwhile, are taking hold and one of them—These Are the Things I Love—has especially spread his renown, sparked initially by Bill Randle's influential support of it on WERE in Cleveland. Sam's first two releases were on Victor, but when Victor decided to transfer its risk operations to the new label, Groove, Sam was switched there. Four of his first six sides were Butera originals as are the lastest two—The Tout and Som's Clam.

Working For Chance

Working For Chan

Though only 27, Sam has been working for this chance at the big leagues of the music business for many years. Born in New Orleans of a musical family, Sam grew up with no thought of color barriers in either personal relationships or music

in either personal relationships or music.

His father owned several markets in the Negro neighborhoods and also helped keep a number of unemployed Negro musicians in groceries because of his own love for music. Sam played with the kids around the store, and when he took up the clarinet about 12 years ago, he also absorbed the music of the neighborhood.

After gigging around New Orleans, Sam won a Look magazine award about nine years ago as one of the most promising new-comers in jazz. The award brought him an offer from Ray McKinley, but after a year on the road with Ray, the homesick Sam returned to New Orleans.

Backs Strippers

Sam soon began working regularly at Leon Prima's 500 Club, began to sing in a way that was markedly influenced by Leon's famous brother, Louis, and eventually fronted the band behind the strippers at the club. In the summer of 1952, Sam, now on a modern jaxs kick, headed a five-piece unit at the Famous Door.

A frequent visitor at the club

Famous Door.

nt visitor at the club



was music business veteran, Joe Delaney, who had taken a leave of absence from the sales and agreed of music to get his law degree from Tulane University. As a hobby and because of his friendship for Sam, Joe began to advise the youngster on his career. The modern jaxx kick was proving ineffectual for Sam at the Famous Door with the customers invariably with the customers invariably coming in to hear the Dukes of Dixieland and then leaving when Sam's unit blew on.

Dixieland and then reaving when Sam's unit blew on.

Joe pointed out that Sam would reach the people a lot easier if he made an effort to sell them what they had come in to hear. Weekly rehearsals followed as Joe counseled Sam on the importance of building to a climax on a set and how best to line up his numbers for an appearance. Sam began to build a following, gained his own television show, returned to the 500 Club as a featured leader and climaxed his growth by his success at a Woody Herman concert in New Orleans in January, 1953.

Woody Wanted Him

Woody wanted this

Woody wanted to sign him under
personal management, and shortly
after, Tommy Dorsey offered Sam
a chance to replace Sam Donahue
when the latter left the band. But
both Delaney and Sam didn't think
he was ready to make the move
away from New Orleans then.

When Sam took over the top
billing at the Safari room on the
outakirts of New Orleans and
proved he had a large following
that would make the trip out there
especially to hear him, it then
seemed clear that the time had
come to travel. And so he has.

Delaney, meanwhile, had returned
to the music business, and at the
end of 1953, was appointed general
manager for Label "X" and
Groove. Sam and Joe are accordingly back together again, and Joe
has another step forward in mind
for Butera.

"In August we'll decide on Woody wanted to sign him under

has another supfor Butera.

"In August, we'll decide on
whether it's time for Sam to enlarge his small combo to a dance
band. I feel the kids around the
country are on this rhythm and
blues kick primarily because the
dance bands today don't play with
a positive rhythm the kids can
"cat music," the kids

"there's a positive rhythm the kids can dance to. In 'cat music,' the kids can find a beat so I think there's a fine future for a dance band with a rhythm and blues beat."

Good Bet

New York — The Lenny Herman quintet, back in the Roosevelt grill for the fourth summer in a rew, has a device for attracting and satisfying dancers' requests that's unique in the huminess.

It's called the "Requeste Tune It's called the "Requests Tune Table." Hundreds of songs in the hand's book are listed with corresponding numbers in a booklet placed on all tables in the grill. Patrons dancing past the handstand may place upon the Requesto Tune Table (a glass blackboard) the number corresponding to the tune they wish to bear, and the band will play the request immediately.

What are the odds on a five-

What are the odds on a five-tune parlay?

The Hot Box

of the tune was lifted from That Teasin' Rag written by Joe Jordan in 1909 for Ada Overton Walker, who did a Salome Dancs in an act by Williams and Walker in vaudeville.

by Williams and Walker in vaudeville.

When the record came out, Jordan sued and Marks music collected all the royalties, for it
owned That Teasin' Rag. Victor
took the record off the market and
changed the label to read "Introducing That Teasin' Rag."

Beside the above pair of sides,
this vault original by ODJB offers
Skeleton Jangle (LaRocca), Tiger
Rag (LaRocca, but Jelly Roll Morton has told us this tune was originally a New Orleans standard
known as #8 Blues with derivations from a French Quadrille),
Bluin' the Blues (Ragas), Mournin' Blues (Sbarbaro, now known as
Tony Spargo), Sensation Rag (Edwards), and Clarinet Marmalade
Blues (Larry Shields-Henry Ragas). All of the above sides were
made in mid-1918.

The Tiger Rag features some
fine clarinet by the late Larry

mage in mid-1918.

The Tiger Rag features some fine clarinet by the late Larry Shields, who died last fall.

Bix Beiderbecke once said he had never heard an ensemble sound that could compare with that attained by the ODJB.

Music, Acoustics Meeting Aug. 8-14

New York — The International Music Council of UNESCO will sponsor a conference this summer called Music and Electroacoustics.

The discussions will take place Aug. 8-14 at Gravesano, Switzerland, where conductor Hermann Scherchen has constructed a large studio that will be used for acoustical demonstrations.

cal demonstrations.

In addition to presentations of the most recent developments in electronics in regard to music, the conference, according to the New York Times, will discuss "the relative merits of disc and tape recordings... and there will be discussions of the acoustical properties of rooms, instruments, microphones, loudspeakers, and the human ear."

U. P. Radio Features Songs From Tune-Dex

Chicago—The Tune-Dex Survey of the nation's top records has been selected as a weekly feature of the United Press Radio. The weekly survey, conducted under the supervision of George Goodwin, executive accretary of the American Society of Disc Jockeya, is based on reports from deejaya, juke box operatora, and record distributors in 50 cities. It lists both Top Ten and up-and-coming tunes.

ASIA MELDING . SHIFTE 462 EM S. WARASH AVE., CHICAGO S. ILL.

WRITE FOR INFORMATION APPROVED FOR EXPEAN VETS TRAINING ALL RESTRICTION WHICH SEMESTER MORES.

Newport Jazz Festival Advance Ducats Moving

Newport, R. I.—On the eve of its first annual jazz festival, this resort city is witnessing a steady influx of visitors and ing their way to the Newport Casino—and they haven't com-

to play tennis. Advance sale for the two all-star concerts at the open-air casino (July 17 and 18) has been brisk. The talent lineup is now set except for a few last-

has been brisk. The talent lineup is now set except for a few last-minute negotiations.

With Stan Kenton as narrator, the "living history of jazz" will be performed by the Oscar Peterson trio; George Shearing's quintet; Ella Fitzgerald; the Gerry Mulligan quartet; Gene Krupa's trio; the Lee Konitz quartet; a unit reuniting Teddy Wilson and Billie Holiday; the Erroll Garner trio; Wild Bill Davison; Bobby Hackett; an all-star Dixieland combo headed by Eddie Condon; Ruby Braff; Pee Wee Russell, and Dizzy Gillespie.

Being contacted at preastime and almost certain to appear are the Modern Jazz Quartet (John Lewis, Percy Heath, Milt Jackson, and Kenny Clarke); Lee Wiley; Roy Eldridge; Lester Young, and Buck Clayton. At each of the two evening concerts, an added feature will be a band composed of relatively unknown young jazzmen.

Tickets for each evening concert are pegged at \$5, \$4, and \$3. Because of the flexible open-air seating arrangements, there will be plenty of seats available at the boxoffice on concert nights. The casino can accommodate up to 10,000. In case of rain, the concert will be held as scheduled in indoor facilities.

000. In case of rain, the concert will be held as scheduled in indoor facilities.

Songwriting Fraud Trial Set For Pair

San Francisco — Jack Erickson and John Leoni, operators of 20th Century Music, currently under indictment in Fresso county on a charge of defrauding songwiters, were to go on trial July 13.

Erickson, who failed to show up at the original hearing, turned up a day late, explaining he misunderstood which day he was supposed to appear. A bench warrant had been issued for his arrest.

Thebom Scholarship Deadline Sept. 30

New York—Sept. 30 is the dead-line for applications for the Blanche Thebom scholarship. This annual award of \$750 is for vocal-ists between the ages of 25 and 30 who are planning a professional

Information may be obtained by writing the Blanche Thebom Schol-arship foundation, Suite 300, 711 Fifth Ave., New York, 22.

Moving?

When changing your address, be sure to send us your old one as well as the new. Also include your subscription number which appears on the wrapper addressed to you.

Changes of address must reach us at least four weeks before date effective. The post office will not forward copies, and duplicates cannot be sent. Send all changes to the Dosm Bost Chicago office, 2001 Calumet Ave.

New Menotti Opera Slated

New York—The Saint of Bleech or Street, a new opera by Gian Carlo-Menotti will be produced a Broadway this fall by Chandla Cowles and the New York Chy

Center.

Some 40-50 musicians will be required for the limited engagement of the limited engagem

music director and conductor.

The opera was commissioned by Lincoln Kerstein of the Center under the terms of the Rockefeller grant to the Center. But since the opera couldn't be produced at the center within the range of the budget, Cowles stepped in to underwrite it on Broadway.

As usual, in his new work, Monotti has written his own both music, and lyrics. There will be a cast of seven or eight.

Dutch Mill Ballroom In Delavan Reopens

Delavan, Wis. — The Dutch Mill ballroom here reopened for the summer and is set to run practically seven days a week throughout

ly seven days a week throughout the season.

Leo Peeper started the parada with the Dorsey Brothers doing a one-niter June 28. Frankie Mastera, Jimmy Palmer, and Chuck Foster make up the roster for the month of July, with one-niters set for Ralph Marterie, Billy May-Sam Donahue, Ralph Flanagan, and Jas Garber, among others.

Hermanite Collins Waxes For Victor

New York—Diek Collins, your trumpet find with Woody Herman band, cut his first 12 sides he month under his new contract wit Victor. Collins used the Hermarhythm section (Nat Pierce, Relly, Chuck Flores) and thrumen from the Herman aax section (Bill Perkins, Dick Hafer, Jack Nimitz). Added were Al Cola and Med Florey.

Al Cohn and Nat Pierce wrotes ix arrangements apiece, including

arrangements apiece, including originals by each of them

Col. On Mambo Kick

New York—A further sign of the rising national interest in the mambo sound and Latin-America beat is the signing by Columbia Belmonte and his Afro-America music. Band is described as entirely new style of mambo sowith authentic rhythm section. First Belmonte sides are schooled for Luly. uled for July.

Wm. S. Haynes Co.

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28, 1954

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Strictly Ad Lib

(Jumped from Page 3)
m show on KPIX now, in addin to their record-breaking run
the Tin Angel.
Pee Wee Hunt opened June 29
r a month at the Downbeat . . .
ita O'Day closed out a week
tly at the Black Hawk . . . Fanty's Nat Pierce album, due out
s month, will have a drawing of
ip-teaser Tempest Storm as a
rer illustration. What has this
t to do with music? Well, you
eer, ahhhhhh . . . that's it. ver illustration.

ever illustration. What has this got to do with music? Well, you see, er, ahhhhhh... that's it.

Thad Jones, Hank's brother, is the new trumpet in the Basie 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 Miamwith dates at the Glen Casino, Buf-

with dates at the Gen Casino, Buf-falo (Aug. 2), Asbury Park (Aug. 13), and the Roosevelt hotel in New Orleans (Oct. 10), to follow ... Sal Carson opened at Hobergs for his sighth season. 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 out 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.

t spots re the mag.

-ralph j. gleason

BOSTON — Woody Herman wared through New England with the same high quality of presentation that marked his week-long stay before the European trip. Al

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.

Wyatt, held down the piano bench at the Lobe 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

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. 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 hypoed the volume considerably . . . The long-awaited release of Willia Conover's House of Sounds album is being warmly re-Sounds album is being warmly re-ceived in many quarters. Willis, incidentally, is formulating an idea which "will solve the paradox be-tween commercialism and jazz." More on this as it unfolds. The summertime exodus to the nearly beaches is attracting some

nearby beaches is attracting some musical activity to the seaside 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-niter 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 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 Kehrer 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 Charliveles . . WLW revived the nightly Maon River slumber show. tretched 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.

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

... Marco Polo making the rounds for his new Coral record. -si shulman

LAS VEGAS — The Mary Kaye

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 Barnet quintet, featuring Ann Richards, is currently in the El Rancho lounge, with Steve Gibson's Red Caps slated for a return engagement in September.

September.
Up strip at the Patio club Helen
Forrest just closed after a successful two weeks, and Dinah Washingrut two weeks, and Dinan wasnington 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 Espama, who caused a
constitute during their stay here

Chavales de Espama, 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 ninestory 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 will predominate, with Kid Ory & Co. reportedly booked to open the lounge.

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

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

Lew Smith the 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

Platter-brains, the Leonard Feather show, carried locally on Friday

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

Instrument

Row

gardless of age or weather con-ditions. First model utilizing this new construction is called the "Al-legro." It is also available with

Supro Manufacturing company has just introduced its all-new six-

tube electric guitar amplifier with twin speakers and tremolo. Its styl-ing 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

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

and, like the regular model, is available in black, brown, or blond coverings and can be used on the regular tripod stand.

The Drum Dampp-Chaser, an electric heater specially designed to maintain constant drum pitch, has

hot spot, the manufacturer as

built-in Organo.

widely known colored radio disc jockey (KOWL, Santa Monica) for the role of Husky Miller, pugil-ist counterpart of toreador Esca-

millo 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 "Bigger on the inside, smaller on the outside," is the way the Jesse French Piano Division of H. & A. Selmer, Inc., describes its new con-sole, the result of a ten-year design program.

The new piano is described as having maximum string length the featured drummer's role

reatured drummer's role enacted on the stage by Cozy Cole.

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

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 Olgo James James.

The new piano is described as having maximum string length 3½" longer than earlier French consoles, embodied in a ½" shorter body. In addition, the depth from wall to lock rail has been reduced by 2½", but the standard key length has been retained, a company announcement said. Overall saving in floor space is figured by Selmer executives at 140".

Another feature of the new construction is a steel keyframe replacing the conventional wood keybed. The frame, forming an integral unit with the back frame, is designed to make the piano mechanism completely independent of the piano case and to provide accurate alignment of the action regardless of age or weather conditions. Olga Ja With 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 Cali-fornia, will do the singing for Bel-afonta.

fornia, will do the singing a safonte.

The picture will be in Cinema-Scope. Prerecording, 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 spokesmen said. "The head was perfectly dry, and this made a very definite increase in the length of 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.

The Dorseys And Video

(Jumped from Page 1)
the '30s. Later, during the years
of general dance band prosperity,
Jimmy also became a major source
of boxoffice glee to theater owners.
These days—with few exceptions
—the only live talent the theaters
hire are ushers. The ballrooms do

These days—with few exceptions—the only live talent the theaters hire are ushers. The ballrooms do show signs of renewed energy, and the record companies finally are remembering the existence of dance band instrumentals.

But the entertainment land of milk and honey is more and more to be found in the TV studios. If Tommy and Jimmy are called back for ad agency encores after Stage Show, they may have led the way into that land for other dance bands as well. And on these dates, the band doesn't have to come back and blow after the picture. maintain constant drum pitch, has just been announced by Dampp-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 and blow after the picture

50 Years For School

According to reports of tests made on a tympani, using the Model 99 (100-watts) DamppChaser, the pitch of the drums rose from "A" to "D" and remained instruction by home study.



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Inder, Don (Eddie's Bar) Freehold, N. J. Out 9/3, cl narlie (On Tour-West Count)

n. Blue (Peony Park) Omaha, 8/13

Senete. Tex (Claridge) Memphis, 7/23-5/5, h. (Steel Pier) Atlantic City. N. 1 5/5, h. (Steel Pier) Atlantic City. N. 1 5/5, h. (Steel Pier) Atlantic City. N. 1 Sorr, Mischa (Wari, Gardan) Chicago, b. 1 Stable, Russ (Meri, Gardan) Chicago, b. 1 Bradshaw, Tiny (On Tour-West Coast). Clong Bar San Francisco, 7/22-5/5 Brandwynne, Nat (Ambassador) Los Angeles. Cut 8/24, b. 1 Brown, Les (On Tour) ABC Sence, Johnny (Castoninial Terrace) Syl-vania, Ohio, 7/16-18, b.

Cabed, Chack (Floanare Fier) Galveston Tenna, 7/9-22, b Chavales. Lee (Ambassador) Los An geles, Out 8/24, h Cliford, Bill (Riversids) Reno, b Colsman, Emli (Seabright) Seabright

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ahue. Al (New Santa Monica Pier, inta Monica, Calif., Out March, 1959 Duke, Johnny (Capitol City) Atlanta

Eleart, Les. Asbury Park, N. J., 1/10-II Ellington, Duke (State Line) Lake Tahoe, Nev., 7/9-32, no

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Fisk, Charlie (Palmer House) Chicago, h Pitspatrick, Eddie (Mapes) Reno, h Flanagan, Ralph (Aragon) Chicago, 7/16-

s/1, coster, Chuck (Dutch Mill) Delavan, Wia, 7/23-8/1; (Casino) Walled Lake, Mich., 8/6-8

rber, Jan (On Tour-West) GAC

8/4, b Gras, Jerry (Greater Pittaburgh Airport) Pittaburgh, 7/12-17

Balleman, Deck (Bledsoe's Beach) Lake
James, Ind., Oct 8/8, b; (Cestennia
Terrace) Sylvania, Ohle, 8/13-14, b
Hampton, Lionel (Dude Ranch) Atlantic
City, N. J., Out 7/18; (On Tour) ABC
Hayman, Richard (On Tour)
Hunt, Pee Wee (Downbeat) San Francisco, Out 7/28, sc

7/16-8/1, b

7/16-6/1, b
Jerome, Henry (Edison) NYC, li
Jones, Spike (Steel Pier) Atlantic City,
N. J., Out 7/18, b
Jurgena, Dick Cheyenne, Wyo., 7/26-31;
(Elitch's Garden) Denver, 8/4-8/6

Kaye, Sammy (Astor) NYC, h Kisley, Steve (Statier) Washington, h

Kialey, Steve (Statler) Washington, h
Lama, Baddy (Om Tour-Midwest)
Lande, Jules (Ambassador) NYC, h
LaBalle, Dick (Edgewater Beach) Chicago, Out 8/12, h
Lewin, Ted (State Line) Lake Tahoe,
Nev., 7/23-8/7, nc; (Statler) Los Angeles, 8/9-8/8, h
Lombardo, Guy (Brant Inn) Burlington,
Ont., Canada, 7/14-17, nc; (Surf) Virginia Beach, Va., 7/23-31, nc
Long, Johnny (Coney Island) Cincinnati,
7/15-23, b; (Casino) Walled Lake,
Mich., 7/23-25; (Centennial Terrace)
Sylvania, Obio., 7/27-8/1, b

McIntyre, Hal (On Tour—South) GAC Marteria, Ralph (On Tour — Midwe artin, Freddy (Waldorf-Astoria) NYC Out 7/27, h

Frankle (Conrad Hilton) Chi nd Billy: Sam Donahue, leade Pier) Atlantic City, N. J., 7/23

Mooney, Art (Roosevelt) New Orleans. Out 8/11, h

Morrow, Buddy (Coney Island) Cincin-nati, 7/23-29, b Moxian, Roker King (Convention Hall) Abbury Park, N. J., 7/38-4/12

icighbors, Paul (Editch's Garden) Denver, 7/16-24; (Aragen) Chicago, 8/3-loble, Leighton (Palma) Glendora, Calif., Out 7/31, nc

Overend, Al (Flame) Phoenix, Ariz., Out 10/1, nc

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Pett, Emil (De Soto) Savannah, Ga., h
Phillips, Teddy (Claridge) Memphia, Out
7/22, h
Presener, Buddy (Indiana Beach) Lake
Shafer, Ind., 8/8-17, b
Prince, Tony (Indiana Beach) Lake
Shafer, Ind., 7/18-8/1, b

Racture, Boyd (On Tour) WA Ragon, Don (Golden Nugget) Las Vegas

Ranch, Harry (Colony) McClure, III.,
7/13-8/8, nc
Reed, Tommy (Riviera) Lake Geneva,
Wis, Out 7/28, mc (New Hollday)
Chicago, 7/20-8/16 (weekends only)
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Out 10/16, nc
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Rudy, Ernie (Cavalier) Virginia Beach,
7/16-22, nc; (Oh Tour—East) GAC

Sancia, Carl (Baker) Dallas, Out 8/26, h Sancila, Andy (Swan) Glenwood Land-ing, L. L. ne Sauter-Finegan (On Tour—West Coast)

WA.

Wa.

Wa.

Spivak. Charlie (Surf) Virginis Beach,
Va. 7/16-22. nc; (Steel Pier) Atlantic
City, N. J., 7/30-3/5, b

Still. Jack (Pleasure Beach Park)

Bridsport, Conn. Out 9/6, b

Strong, Benny (Claridge) Memphis. 8/6-

Terry, Dan (On Tour-West Const) WA Thornbill, Claude (Steel Pier) Atlantic City, N. J., 7/16-22, b; (On Tour-East) GAC

Weems, Ted (Hetdelberg) Jackson, Niss., 7/21-24, h; (Roosevelt) New Orleans, 8/12-9/8, h; (Roosevelt) New Orleans, 6/12-9/8, Calif. Out 1/5/87, b) Ocean Park, Calif. Out 1/5/87, Wilson, Teddy (On Teur—South, New England) WA

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Detroit, el
Braxton Trio, Bob (On Tour) Johnny
Robinson Agency, Hollywood
Brubeck, Dave (Zardi's) Los Angeles,
Out 7/27, nc
Buckner Trio, Milit (Loop) Cleveland,
Out 7/15, el; (Weekes) Atlantic City,
N. J., 7/23-29, nc

Obiompbell, Choker (Apache Inn) Dayton, Obio, 7/21-26, nc
arroll, Barbara (Colonial) Toronto, Canada, Out 7/24, nc; (Blue Note) Chicago, 7/28-8/8, nc
coleman Trio, By (Park Sheraton) NYC,

ondon, Eddie (Condon's) NYC. no

Dante Trio (Chatterbox) Neaside Height N. J., ne Davis, Wild Bill (Harlem) Atlantic City, N. J., Out 9/12, nc Davis, Jackle (Peps) Philadelphia, Out 8/28, nc

nc es (Saraha) Las Vegas, 7/13-25, h Trio, Evelyn (Park Avenue) Downs Trio, Every NYC, r. NYC, r. Duncan, Hank (Nick's) NYC, no wilder ord

Fields, Herbie (Narf) Wildwood, N. J.

laim Brothers Duo (Officers Club) Air Force Base, Omahs our Freshmen (Baachcomber) Wild-wood, N. J., Out 8/6, nc ranklin Quartet, Marty (Airport) Brooklyn, nc

ords (On Tour) ABC Trio, Elmer (Ebony Cafe) Seattle spie, Dizzy, Atlantic City, N. J., Out eer, John (Five-Four) Los Angeles

Heria, Mili (Park Sheraton) N1C, h Hope, Lynn (Showboat) Philadelphia, Out 7/24, nc

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Chords And Discords

20th Anniversary 'Beat' Draws Praise, A Gripe

As a long-time subscriber who has frequently disagreed with you (you do get on a peculiar kick once in a while, you know) I want to tell you that your 20th anniversary edition

know) I want to tell you that your 20th anniversary edition is a masterpiece. It's the most somplete compendium of historical material I've seen, and it's interestingly presented. Congratulations and thanks for doing all that work. Irwin A. Johnson (The Early Worm)

WBNS Radio
Columbus, Ohio

Khe editor, publisher, and others who have participated in forming such a wonderful magazine.

Ann Bortkun
Blue Island, Ill.

To the Editor:
On glancing through your special 20th anniversary issue I see that.

To the Editor:

To the Editor:

Congratulations on one of the finest Beats in your 20-year history. As I've been a regular reader of your magazine for almost that length of time, I can truthfully say the Beat has been getting better and better with time. As you probably realize, this anniversary issue is a wealth of material for decisy use. deejay use.

Bob Crane, WICC Bridgeport, Conn.

To the Editor:

Your 20th anniversary issue is terrific. I hope, as many others, you will have many more 20th an-niversaries. May I congratulate

Johnny & Joyce (Beach Club) Daytoma Beach, Fla 8/27, mc Johnson, Bill (Corsair Tavern) Toronto, Canada, nc Jones Brothers Trio (South Seas) Hon-olulu, Hawaii Jordan, Louis (Golden) Reno. Out 7/20,

Jonnes Brotners Trio (South Seas) Hobolulu, Hawaii
Jordan, Louis (Golden) Reno, Out 7/20,
h; (On Tour-West Coast) GAC
Kent, Hal Neaview) Beverly, Massa, nc
Krupa, Gene (Blue Note) Chicago, 7/25
1/8, nc
Lee, Vicki (On Tour-Kurea & Japan)
McNeely, Big Jay (Riptide) Wildwood,
McPartland, Jimmy (Metropole) NYC, cl
McPartland, Marian (Hickory House)
Millse Cordsmen, Joe (Gung Ho Lounge)
Honolulu, Hawaii, cl
Marveleres (Carousel) Baltimore, Out

Maise Cordsmen. Joe (Gung Ho Lounge)
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Marveleers (Carounel) Baltimore, Out
8/1, cl; (Bamboo Bar) Atlantic City,
N. J., \$/2-9/8, cl
leasters Sextette, Freddie (Park Casino)
West New York, N. J., nc
Miburn, Amos (Apache Inn) Dayton
Ohlo, Out 7/26, nc
Moore Four, Frank (Big Bill's) Philadelphia, Out 8/31, nc
Most Quartet, Nam (Big Bill's) Philadelphia, Out \$/31, nc
Most Quartet, Nam (Buytona Plaza)
1/aytona Beach. Fia. h
Orioles (Eaquire) Wildwood, N. J., Out
7/18, nc
Parenti's Dixieland Jasz Band, Tony
(Ntage Bour) Bollywood, Fia.
Parker, Charlis (Crystal) Detroit, Out
7/18, qc
Parker Combo, Howard (Trade Winds)
Denver, nc

irker Combo, Howaru
Denver, nc
avone, Tommy (Rock Garden) Willimantic, Conn.
terson, Oncar (Tia Juana) Baltimore,
7/20-25, nc; (Rouge) River Rouge,
Mich., 7/26-2/1, cl
hilling, Flip (Brown Jug) Atlantic City, , cl own Jug) Atlantic City

New York of the New York of th

Biloxi, Miss., h Savage Quintet, Juhmny (Sillman) Spo-kane, Wash., h Shearing, George (Embers) NYC, Out

9/11, nc immons, Del (Beverly Hills) Beverly Hills, Calif., Out 2/7, h ims Trio, Michael (Gien Cove) Onset,

Hills, Calif., Out 1/7, h
Sima Trio, Michael (Gien Cove) Onset,
Mass., h
Spanier, Muggsy (Three Dolls) Milwaukee, Out 7/18, nc
Sparks Duo, Dick (Annex Bar) Sandusky, Ohio, cl
Stitt, Sonsy (Brown Jug) Atlantic City,
N. J., 7/25-1/1, nc
Taylor Trio, Bill) (Wrosmilner) ('bleage,
7/13-1, ne
Templeman Quartet, Bob (Simoni's)
Houlder Creek, Calif., cl
Three Jacks (Romano Inn) Colmar Manor Md., nc

Allen Davey Flat 50-D

On glancing through your special 20th anniversary issue, I see that, under the year 1941, you say that "Snakehips Johnson and four members of his band were killed by Nazi bombs in Paris." This information is incorrect. Snakehips was killed when the Cafe de Paris night club in London precived a direct club in London received a direct hit.

Brian B. Madde Oneida, N.Y

To the Editors

To the Editor:

If, by any chance, your office runs out of copies of the 20th anniversary issue, please feel free to write me for my copy, as I will be happy to mail same back to you. As one of your record reviewers wrote of a Wayne King record years ago, "It just plain stinks"—my sentiments for your June 30 issue.

Audrey Schwartz Brookline, Mass.

Anne Bates Tampa, Fla.

To the Editor:
The piece, Aquarium, was written by Claude Williamson and is the most popular of the Lighthouse album. Make a correction in your magazine. Thank you.
The Lighthouse Gang North Hollywood, Calif.

To the Editor:

To the Editor:

I was recently loaned a few copies of your musical publication, Down Beat, and comparing it with our magazine, Tempo, I was amazed to find, in our magazine, the lack of information with regard to American music and latest techniques.

gard to American music and latest techniques.

I, myself, am a young Australian

Three Kings (De Witt Clinton) Albany.
N. Th.

Three Suns (Skyway) Cleveland, Out 7/17, cl

Tipton Trio. Billy (400 Club) Calgary.
Canada, nc

Traban, Lil & Pres (Hi-Ho Five O'Clock)
Penascola, Fla., nc

Tranlers (Beachcomber) Wildwood, N. J.,

Tune Toppers (Surf) Wildwood, N. J., mc Turner, Joe (Tally-Ho) Lonk Branch, N. J., 7/16-18 Verson Quartette (Narno's) Lina, Ohjo,

il-Tones (Gold Front) ('helioygan, ich., nc ent Quintet, Harry (Anglers Rest) Verai-Tones (Gold Front) ('heboyman, Mich., ne Vincent Quintet, Harry (Ankiers Rest) Nasanu Lake, N. Y., nc Wagman Trio, Lee (Penthouse) NYC, r Willis. Chuck (Apache Inn) Dayton, Ohio, 7/15-18, nc Wilson. "38 Keys" (Millers Flat) Charlotteville, Va., Out 8/21, rh Yaged Trie, Noi (Somerset) NYC, he Yankovic, Frank (Gaelty Bar) Cheboyman, Mich., Out 7/17, cl Voug, Lester (Birdland) NYC, Out 7/20, he



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playing electric Spanish (pleetrum) guitar, mainly rhythm, in a dance band and would like, if possible, to acquire a pen-friend who also plays guitar. As Hourn Beat is the largest musical magazine in the States, I am hoping you may be able to assist me.

Housing Settlement Woodville Road Merrylands, N.S.W., Australia

To the Editor:

To the Editor:
Last October when I read my first issue of Down Beat, I knew it was for me. I even convinced my father, who also likes this mag, to give me a subscription as a Christmas present. Because of your excellent editorials and record reviews, I have been able to know and understand more about music and its makers than I could ever have imagined.

I am 16 years old and am taking clarinet lessons . . I enjoyed the series on narcotics and music and would like to know how

the series on narcotics and nuss and would like to know how I could get in touch with the boy from Seattle whose letter was pub-lished in the Beat.

To The Editor:
When I received this photo from my son, I thought it would make a good story for Down Beat readers... In case you're wondering who Dick Garcia is, he was George Shearing's guitarist until he west in the army a year and a half

negie hall.

At present he is in Alaska, at the photo indicates, in special serices.

Astoria, L. I., N. Y. Joseph Garcia



Dick Garcia

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f your exf your ex-record re-e to know bout music could ever id am tak-

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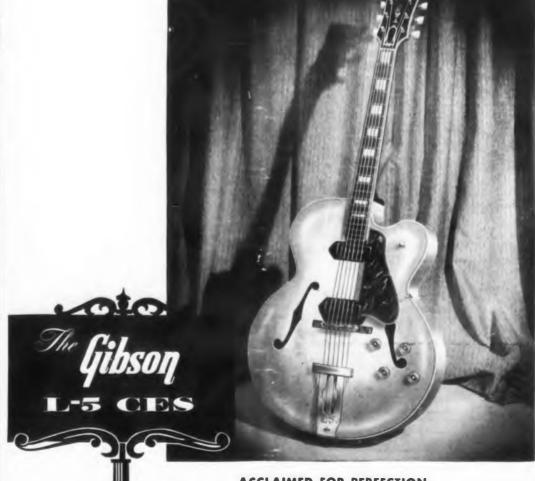
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