

# DOWN BEAT

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PAUL WHITEMAN may have a hit all over again in *Whispering*, using the same arrangement he did many years ago. Here he receives congratulations from ace disc jockey Martin Block, who recently chose the disc as his Record of the Week.

## Eileen Barton Set For Six 'Spectacular' Shows

New York—Singer Eileen Barton has been signed by NBC-TV producer Max Liebman to make six featured appearances on his Sunday night "spectaculars" during the coming season. Liebman also has her option for another six appearances. Eileen only 24 but with 22 years of show business experience behind her, has appeared many times on the programs of Milton Berle, Ed Sullivan, Jackie Gleason, Perry Como, and others.

According to the terms of her contract with Liebman, Eileen will be allowed to guest on other TV shows this season only with his permission.

At the age of 10, Eileen appeared on the Milton Berle radio show for a full year and at 15 on the Frank Sinatra radio show for a like period of time. She achieved her first national hit in 1950 with her Coral recording of *If I Knew You Were Comin' (I'd Have Baked a Cake)*.

Since then, in her appearances at leading night clubs throughout the country, Eileen has doubled in the increasing success as a comedienne as well as a song stylist.

Liebman's plans for Eileen on the forthcoming spectaculars call for a further emphasis on comedy with the idea of building her up as the regular comedienne on the show.

## WNEW Starts Talent Series

New York—Art Ford is the master of ceremonies on a new WNEW show aimed at giving hearing to unknown professional talent. *One Week Stand* is heard across the board from 7:35 to 8 p.m., following Jerry Marshall's *Make Believe Ballroom*.

The talent will be auditioned by Al Trilling, WNEW librarian, and those picked will appear on the show for a full week. There will also be well-known guest stars. The new show is part of a general move at WNEW to increase the station's percentage of live programming.

## Good Ol' Doc

Chicago—It may happen that a couple of years from now local jazz musicians will be heard to say, between sets, "When I was with the Chicago Symphony under Doc Reiner . . ."

Fritz Reiner, conductor of the Chicago Symphony orchestra, has announced that he will conduct the orchestra in the first American performance Nov. 18 of a "concerto for jazz band and symphony orchestra" by Rolf Liebermann, contemporary Swiss composer. The jazzmen who will sit in for the occasion will be recruited from the ranks of Chicago jazz artists, Reiner said.

## 'Blue Angel' Back On TV

New York—*The Blue Angel*, musical variety show starring comedian Orson Bean as host, which was the summer replacement for *See It Now*, returned to CBS-TV in another time period for four broadcast beginning Tuesday, Sept. 21 (8:30-9 p.m. EDT).

*The Blue Angel*, reproducing the smart but informal atmosphere of the Blue Angel, Manhattan supper club, is produced by CBS in cooperation with Herbert Jacoby, of the noted cafe, Norman Paris, whose Norman Paris trio was the musical combination on the summer series, will conduct a large orchestra.

## Mercury Troupe To Hit Ballrooms

Chicago—Mercury is packaging two of its biggest stars for a week of one-night concerts at ballrooms and theaters. The Crew-Cuts, who have been the biggest seller for the label this summer, and Ralph Marterie, their number one band property, go out Nov. 16 through 21. Also included is chirper Lola Dee.

## Things Ain't What They Used To Be With West Coast Jazz

Hollywood—The jazz scene has changed considerably and jazz concerts as commercial ventures have come a long way since Norman Granz staged his first Jazz at the Philharmonic concert here approximately 10 years ago this month.

Headliners at the first JATP session, which actually took place at the Los Angeles Philharmonic auditorium (though JATP was later barred from there and moved into the much larger Shrine auditorium), were Nat Cole, Joe Sullivan, Buddy Cole, Les Paul (no one, not even Les, had heard of Mary Ford at that time), Sid Kessel, Corky Corcoran, Barney Kessel, and Illinois Jacquet. It drew the then surprising audience of some 1,200 paying patrons.

### This Year

That was in 1944. This was the jazz concert lineup here for approximately the same late summer-early fall period in 1954:

Aug. 30—Gene Krupa Trio headlining a program including Howard Rumsey's Lighthouse All-Stars, the Clifford Brown-Max Roach quintet; Shrine auditorium under auspices of impresario Gene Norman.

Sept. 3—*Concert in Jazz*, with Sauter-Finegan band, Toni Harper, Brown-Roach quintet, Art Pepper, Barney Kessel, et al. under auspices of UCLA's Beta Sigma Tau fraternity, Embassy auditorium.

### Kenton, Too

Sept. 17—Stan Kenton-Cross Courtney package with the Kenton band, Art Tatum, Charlie Ventura combo with Mary Ann McCall, Shorty Rogers And His Giants featuring Shelly Manne, guitarist Johnny Smith and Candido, Shrine

## Jerry Lewis To Finance Buddy Rich Band Venture

Hollywood—Drummer Buddy Rich will break out as head of a band of his own at the conclusion of his current tour with Jazz at the Philharmonic. His partner and financial backer in the project is comedian Jerry Lewis, an excellent drummer himself and for many years a close personal friend of Rich.

The new Rich band will be organized here upon Buddy's return in October, with debut expected about Nov. 15.

Other than that, the enterprise is still in the "formative stage" according to Rich, who told *Down Beat*:

"Right now I haven't decided whether we'll have eight or 18 men in it, but you can be sure they'll be the best in the business."

Buddy has had big bands before, the best-known probably being the crew he organized after leaving Tommy Dorsey in the mid-'40s. It became one of the first groups to wax for the then-new Mercury label and got probably its biggest publicity break when Rich broke his arm just before they were to open at New York's Paramount theater.

Despite this handicap, Buddy was behind the drums when the first show opened and delighted fans and reviewers alike as he played with one arm in a cast.

His was one of the bands to suffer from the slump in band busi-

ness after the war, and Buddy dropped it to work with his own combo, JATP, and with the bands of Les Brown and Harry James.

## Autry, Troupe On 10,000-Mile Tour

New York—Gene Autry started a 10,000-mile personal appearance tour with a western troupe across the United States and Canada Sept. 9.

Opening in Burlington, Vt., Autry will play 38 cities in 41 days, winding up at Pocatello, Idaho, Oct. 19. Thirty top entertainers will perform with him in a two-hour variety revue, including Pat Buttram, the Cass County Boys, Rufe Davis, Hubert Castle and the Ely Sisters, the Jemez American Indian troupe, and Carl Cotner and his band.

The *Gene Autry Show* on CBS-TV continues but changes in time from 8-8:30 p.m. EDT Tuesdays and to 7-7:30 p.m. EDT, Saturdays, beginning Sept. 25.

## Book-Of-The-Month Club Adds Sound To Schedule

New York—The newest and most important entry yet into the record equivalent of the Book-of-the-Month Club itself. The literary club now entices classical music lovers as well as bibliophiles with its new

Music-Appreciation Records plan, which is patterned along lines similar to its book operation.

Music-Appreciation Records subscribers will receive one 12-inch selection on one side and an analysis, "according to company spokesmen—priced at \$3.60. Each LP features a well-known classical selection on one side and an analysis of the musical work by Thomas Scherman on the reverse side. Scherman's analysis consists of musical demonstrations and edu-

cational comments on the work's theme and structure.

Initial offer by the Music-Appreciation Records plan for the month of September featured a free demonstration record, Beethoven's *Fifth Symphony*, by the London Symphony orchestra with Norman Del Mar conducting. During October, subscribers will receive a Mendelssohn Violin Concerto with Alexander Smallens conducting the Stadium Orchestra; Friedell Lack, soloist. And Schumann's *Piano Concerto*, performed by the Thomas Scherman Orchestra and a soloist, will be November selection. Other forthcoming Music Appreciation Records will feature works by Beethoven, Mozart, Tchaikovsky, and Wagner.

In contrast to the book operation, subscribers to the record plan are not obligated to purchase any specified number of recordings. And for those subscribers who already own a recording of any of the works offered, the plan offers an "Analysis-Only Record," a 10-inch LP priced at \$2.40 which contains only the commentary on the 12-inch LP.

In addition to the LP, subscribers will receive a monthly essay by Deems Taylor about each selection and its composer.

## 'Comedy Hour' Signs MacRae As Permanent Singing Host

New York—Gordon MacRae has been signed as permanent singing host on the *Comedy Hour* starting Sunday, Sept. 26. (NBC-TV 8 p.m., EST). Although MacRae has made several

TV guest appearances, this will mark his debut on a regular television series. He has starred for several years on NBC's *The Railroad Hour*, and he records for Capitol.

MacRae is now completing one of the lead roles in the film version of *Oklahoma*. For years he has starred in Warner Brothers musicals, including *The Desert Song*, *Three Sailors and a Girl* and *By the Light of the Silvery Moon*.

The *Comedy Hour* made its official debut Sept. 19 with Martin

and Lewis. That duo will make five appearances on the series during the season and MacRae will be the singing host of 20 shows. Four other shows will be of the "book-revue" type.

## Martha Wright Back On Television Show

New York—Martha Wright has returned to ABC-TV on Sundays (9:15 to 9:30 p.m., EDT) after a summer hiatus. Music is supplied by Bobby Hackett and his orchestra, with Norman Paris at the piano. A mixed chorus is also a weekly feature of the show.

## Four Lads Concerts

St. Paul—Kenneth Moore, operator of the Prom, St. Paul, Terp, Clear Lake, and the Surf in Austin is starting off a series of concert dates at his ballrooms with the Four Lads Oct. 1-3. Other attractions are being lined up for the fall and winter.

## Shearing Files For Citizenship Papers

New York—Long-pending citizenship plans of George Shearing came a step nearer realization during his summer-long Embers stand. Shearing filed formal application for naturalized papers, and spent much of his intermission time studying a bulky Braille volume of American history and government. He plans to file for final exams during his Christmas holidays engagement at Birdland (four weeks beginning Dec. 16).

It Starts On Page 19—Big School Band Special Supplement

# Crew-Cuts Sh-Boom To A Spectacular Success

By CLARE POWERS

What does it take for four young men, barely old enough to vote, to become record "names" after only two years of professional singing experience and an equally scant number of records? The Crew-Cuts, whose mannered quartetting on a quasi-rhythm tune called *Sh-Boom* already had sold a reported 650,000 copies in a few weeks, weren't offering any formulas as they sat around backstage at the Chicago theater recently.

But they freely emphasized the advantages of getting (1) educated at Toronto's Cathedral Choir school, (2) commercial in a Mills Brothers sort of way, and (3) just plain lucky.

"Everything happened last January," said Johnnie Perkins, the group's second tenor and official spokesman. "It all came about from one TV show in Cleveland. We drove 600 miles—18 hours in a '39 Chev—to this show that was going to net us \$25 apiece after everything was paid for, but we figured it was a chance to be seen by the right people."

### Figuring Accurate

The foursome's figuring was, as it turned out, eminently accurate. From that lone television spot came a contact with Fred Strauss, now the boys' personal manager. Strauss, the Crew-Cuts, and Gene Carroll, producer of the TV show, sat around that night at a coffee session and evolved concrete plans for the quartet's then-founding career as well as the new name under which the singers soon were to enter the disc best-selling charts.

"We were calling ourselves the Canadiars up to then," 22-year-old Johnnie went on, "but we were looking for a new name. We mentioned it that night to Carroll, and right then and there he called us the Crew-Cuts."

The quartet—whose other mem-

bers are Pat Barrett, 21, high tenor; Ray Perkins, 21, bass, and Rudi Maugeri, 23, baritone—learned their trade as the Four Lads did—singing church music at the Cathedral Choir school, a general education and music school corresponding somewhat to a junior high school in the U.S., where the 'Cuts and the Lads were both choir and class mates.

After completing the last two years of high school, the boys worked for a year and then formed their quartet as an after-hours diversion from their day jobs.

### Sing For Kicks

"Singing was a natural tendency to all of us," said Pat, "and we didn't want to drop music completely when we got out of school." "We started doing things around Toronto just for kicks," added Perkins, "dances, fashion shows, etc. We never thought we'd go professional."

They landed a nonpaying Saturday morning radio show over Toronto's CKFH, were heard by an agent, and won an audition that brought a weekend date at the Town Casino, Buffalo, with Al Martino. This led to what the boys term their "first real professional date," a month at McVan's, Buffalo, in July, 1952.

Their career from that date to the meeting with Strauss was summed up briskly by Pat in two words—"nothing happened."

### Things Start To Pop

With Strauss at the helm, however, and with a subsequent assist from Cleveland deejay Bill Randle, who introduced the boys to Mercury records' Arne Silverman, things began to happen quickly.

After a demonstration cutting of *Crazy 'Bout You, Baby*, an original penned by Rudi and Pat, the Crew-Cuts were pacted by Art Talmadge, and on the strength of that disc (reportedly more than the 200,000 sales figure at press-time) and their second effort, the phenomenal *Sh-Boom*, the boys quickly rose to the eminence characterized by a batch of sore

## Correction

Though he received 20 points in the balloting, pianist Wally Cirillo's name was inadvertently omitted from the composite tabulations in *Down Beat's* second annual jazz critics poll (Aug. 25 issue). Apologies are hereby tendered for the oversight.

throats (from five shows daily at the Chicago) and periodic recurrences of writers' cramp (from autographing so many photos that, according to Rudi, an initial supply of 6,000 had to be augmented hastily during the Chicago date.)

What is it about the Crew-Cuts' singing that brought all this about?

According to Rudi, who makes all their arrangements, "We are putting barbershop harmony into the popular field. We use very simple arrangements that are, we feel, becoming very commercial. We don't use any modern harmonies or any popular harmonies, like the Four Freshmen or the Modernaires. We're more like the Mills Brothers, in that we use simple harmony. It's not that we don't like modern harmony; it's just that simple harmony is more commercial."

### No Influences

Had they been influenced by the Mills Brothers or any other group? The boys insist stoutly that their style is original and that their only influence—from the Four Aces—involved not style, but business management.

"We met the Aces in Toronto right after they recorded *Tell Me Why*. We thought they were the greatest thing in show business and we still do," said Rudi.

"We sang for them," Johnnie explained, "and they gave us a lot of pointers on how to manage ourselves."

Apparent proof of the efficacy of this advice may be found in the fact that the Crew-Cuts now are booked through January. And they are dreaming now of all the good things that happen to vocalists on this earth except television.

"We don't want to do TV," explained Maugeri, "because a record artist can't stay in one place. He has to move around and meet the public."

Their ultimate goal, as outlined by Barrett, goes like this: "We'd like to work 22 choice weeks a year and the rest of the time record and make personal appearances."

"But then," he added quickly, "who wouldn't?"



A 1947 Larry and Les Elgart photo.

# The Elgart Brothers And How They Grew

New York—The kind of fraternal alchemy that has resulted in the success of the Les Elgart band (with Larry Elgart on lead alto and co-chairman of the board of strategy) has rarely been observed of late in the dance band business.

In the past, of course, there were the first family sets of the Lombardos, the Goodmans, and the Dorseys, and more recently there have been Ray Anthony and his brother Lee Roy. But the Elgart brothers have had a longer road than most before they reached the right turning point.

The present rate of the Elgart brothers' express train, therefore, is a pleasantly ironic climax to a double career that had up to now often traveled at a frustratingly slow pace. Les is 36 and Larry is 32, and a large part of their lives has been checked off on one-niters, studio gigs, and the scuffle stops in between. "This time," as Larry puts it, "we had to make it. We'd been pointing to this long enough."

### Connecticut-Born

Les' birthplace was New Haven, Conn., while Larry was born after the family had moved to New London. The boys grew up in New Jersey, where the family was transplanted before Les was 7. Their father was a real estate man and their mother, who had had her own conservatory, was a former concert pianist whose career had included a Carnegie Hall recital. She began teaching the boys musical rudiments at a very early age and they at first rebelled.

But Les stopped rebelling at about 10, enticed by the lure of bugling in the Cub Scouts. An attraction to trumpet took over in a few years, and Les began studying at about 13.

At Pompton Lakes high school, Les was elected the president of the school orchestra. ("I guess it was because I could play the loudest.") Weekends he played jobs with his own group. For a time, Les had a band five nights a week at the Grandview Park, a roller-skating rink hopefully near Frank Dailey's Meadowbrook. Shortly

after high school, he left New Jersey for the canyons of New York.

### First On Clarinet

Younger brother Larry Elgart had also been evolving as a musician. His first instrument was the clarinet when he was about 10 and his first major influence was Benny Goodman and the Goodman band. When he was 14, Larry began studying alto with Hymie Sohertzer, then lead alto with Goodman.

When he was 16, Larry got his first job—a summer date with Bob Astor at the Wigwam, Budd Lake, N. J., where Les Brown started. In the band were such latter-day jazz virtuosos as Shelly Manne, Tony Scott, and Marty Napoleon. Larry blew lead, as he has with every band since except for a brief time with Jerry Wald some years later when Les Robinson played the lead book and Larry was on third alto. Les Elgart came into that Astor band, incidentally, some time after Larry.

When older brother Les first hit New York, the whole scene was new to him, and some musicians told him to hang around Charlie's Tavern where then—as now—news of auditions and openings are part of each day's conversational menu. Les heard that Bunny Berigan was auditioning for an opening in his band. He made it, was hired for lead with Berigan, and has never played anything but lead trumpet since in all the bands he's worked with.

### To McIntyre

Around 1940, he switched over to Hal McIntyre, then, some months later, to Charlie Spivak. Les stayed for a year, and then left to play trumpet lead with Harry James (around 1942) and Woody Herman (1943-'44). With Woody, Les made the *Wintertime* (Turn to Page 7)

# Columbia University Conducts Course On Jazz Appreciation

New York—The latest college to inaugurate a jazz appreciation course is Columbia university. Entitled *Adventure in Jazz*, the course will be part of Columbia's fall program of lectures at the Institute of Arts and Sciences and will be conducted by Sidney Gross.

*Adventures in Jazz* will consist of 10 weekly lectures, the first on Oct. 6, 7:30 to 9:30 p.m.

The entire history of jazz, New Orleans, Chicago, New York, bop, progressive, and a section on the "the approaching horizons," will be encompassed by Gross in what he terms "the four cycles of jazz."

The course will include guest experts and jazz personalities who will act as members of a panel to discuss and debate many facets of the jazz scene.

The class also will participate as an audience at a major recording session, which will feature some of the top names in jazz, the session to be released on an LP later this year. In addition, individual jazz celebrities will be invited to give recitals in the form of live illustrations.

Recorded jazz sessions and transcriptions from many countries will be used to illuminate the history and background of jazz. Recordings and up-to-the-minute jazz news from places as far apart as Moscow, Munich, Montevideo and Melbourne will be heard and discussed.

Gross, born in London, is known throughout the United States and

Canada for his ABC network radio shows, *International Jazz Club* and *The Jazz Beat*, and his program *Adventures in Jazz*, can be heard on WNYC Thursdays at 5 p.m. WNYC also is in the process of arranging broadcasts of a 30-minute segment of each Columbia University lecture.

Full details, illustrated brochure, and enrollment form for the course can be obtained by writing to Gross, American Broadcasting Co., New York City, 23. The fee for the entire course is \$20. It is non-credit, and there are no academic restrictions or requirements.

# Sinatra Becomes A Disc Jockey

New York — Frank Sinatra again has added a disc jockey stint to his repertoire of roles. Frank is heard on *The Frank Sinatra Show* on NBC radio every Wednesday and Friday from 8:15 to 8:30 p.m.

According to the program's prospectus, Sinatra occasionally will play his own sides as well as those of his contemporaries. The program began Sept. 1.

# An Arranger's Credo

Charlie Albertine is the chief arranger for Les Elgart and has composed and/or arranged most of Elgart's recorded material, as well as a major part of the current Elgart book.

Charlie, who is given to transcribing his music philosophy in the margins of his music scores, emphasizes that the Elgart concept is the product of three minds and has jelled as the result of two or three years of woodshedding by Les, Larry Elgart and himself.

The basic principles arrived at have been set down by Charlie as follows:

1. To be commercial, it's not necessary to be trite, gimmicky, or imitative. Don't underestimate the public's taste for good musical sound.
2. The primary function of a dance band is to provide dance music.
3. Each tune we do must be treated in terms of itself—its melody, mood, and character. It mustn't become just a vehicle for virtuosic contortion.
4. Get the maximum tonal quality from the individual instruments and sections. Keep the sound full, rich, wholesome, and swinging. (In line with this thinking, Albertine eschews odd instrument combinations and doubling. No clarinets or flutes and even brass mutes are sparingly employed.)
5. Make sure at all times that there is the proper rhythm presence.



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# Les Elgart—The Band That Didn't Imitate Glenn Miller

By Nat Hentoff

New York—The Les Elgart band was on the Astor Roof and its leader paused late one afternoon to look down and back at the rocket-like history of what appears more and more to be the first new addition to the dance band big leagues since Ray Anthony.

"I suppose this sounds like a Horatio Alger bit," Les said with his perpetual half-smile, "but what I feel most deeply about our beginning success is that we're the first to make it in the last 10 or 12 years—or maybe longer—without imitating Glenn Miller, without any large financial backing from a record company or anybody else, without mob backing, and with a purely musical, un gimmicked style.

### Felt Need

"When my brother Larry and I started planning the band about 1½ years ago," Les continued, "we felt there was a big need in music for a band that could be aimed at the largest possible segment of the public and a band that could make the best hotel and location jobs without sounding like a society band or an imitation of Miller. There's not been much choice between those two sounds in the nicer hotels for a long time. And I also felt that at the same time, this could be a band in which good musicians, including good jazzmen, could work and still keep their heads up at the end of the night."

The Elgarts' plan was to assemble a band, make some records, and try to sell them to a major label. They had watched this kind



The record session that resulted in Les Elgart's first release, *Sophisticated Swing*, got close supervision from Les. Here he checks a score with trumpets Al Derisi and Nick Travis.

of proread promotion turn out successfully with Billy May, and they didn't see why it couldn't be done even better. "But we did it a different way," Larry Elgart added. "We did not use a pickup group of studio musicians for those first records. Our trial session (and later the albums) were made with guys we'd worked with before, most of whom we knew we'd be able to use with the band on the road if the records met with acceptance. And that's what we're doing. We pro-

duce the band in person that you hear on the records, not something that's been put together afterwards."

In late 1952, the Elgart brothers gambled their last \$1,000 on this take-a-chance session with sidemen like Russ Saunders, Wally Bettman, Charlie Albertine, Danny Repole, and Boomie Richman, who are still with the band. Also on hand was Nick Travis who later was on the first Elgart Columbia album but left afterwards to join Sauter-Finegan. Three songs were cut, all arranged by Kermit Levinsky. The Elgarts and their new-found adviser, manager, and fervently enthusiastic publicist, Bill Simon, took the sides to one company that was interested, but whose proposed deal was not to their liking.

### Introduction

In April, 1953, George Avakian of Columbia was introduced to the Elgart sound. It looked like the least propitious time possible. Columbia had dropped all of its dance bands except Harry James, Sammy Kaye, and Art Lowry, and trade rumors had it that the company at that time would not have been at all unhappy if those three had been lost, too. But Avakian liked the Elgart demonstration disc and arranged for a "one-shot 10" LP to be cut.

In the middle of the next recording session (on which almost all of the writing was by Charlie Albertine), Avakian suddenly became clairvoyantly excited and decided to make a 12" album. Talk and interest within the Columbia organization about the Elgart band grew and grew, and in November, the *Sophisticated Swing* set was released. In his five-star review of the album (*Down Beat*, Dec. 30), Jack Tracy wrote: "It's difficult to see how Elgart can miss with this new band of his—especially if he goes out on the road with a crew as competent as the one that allied this LP. Everything's here for success—a good, easy-to-follow dance beat that isn't a shuffle tempo or a businessman's bounce; carefully planned arrangements that use a lush (though not cloying) sax section and the full range of sounds from the brasses; group singing that isn't self-consciously offending; familiar but musically interesting tunes; beat of all, a commendable attitude of 'why copy someone else when there's such a wide-open market for something new'."

Columbia's original plan was to sell only albums by the Elgart band, no singles. They did pick two sides to send just to disc jockeys for promotion—*Heart of My Heart* (because the Elgarts felt that best represented "the style we wanted to go with") and the attention-getting *Gerónimo*.

### Coincidence

At about this time, however, the Coral records of *Heart of My Heart* with the three Ds became a sudden hit, and Columbia found (Turn to Page 6)



Johnny Desmond

go to Chanute and await new orders.

These came in a couple of days, and Johnny left for Yale. But as to singing with the Miller group—not yet. He took over orderly duty, band boy tasks, everything with the outfit except singing.

Finally he went into rehearsal for the weekend broadcast concert but was taken ill. It was suspected that the ailment was appendicitis. He missed the broadcast, but doctors decided there was nothing wrong with him. After one more such incident, Desmond finally got to sing with Miller. From then on, he was the Miller vocalist—and the GI Sinatra.

Miller told Desmond to stop using vocal tricks in his singing; to try singing in front of a mirror to lose that look of "a fish gasping for air."

Johnny had fan clubs throughout Germany, France, and England. After the army came records—*C'est Si Bon*, *Women*, *Time on My Hands*.

# Desmond's Rise Traced To 'Beat's' Miller Story

By PHIL KRIEGLER

If Johnny Desmond hadn't read that copy of *Down Beat* back in the summer of 1942, he might not have gone on to the success he enjoyed as the "GI Sinatra" and, when he returned from the Army, might not have been able to command the \$1,000 a week he's now paid. When he picked up the copy that hot August day in Enid, Okla., he read that Glenn Miller was disbanding and taking a commission in the army. Miller was going to recruit a band to go overseas.

Desmond decided to apply for a spot with the band and wrote a letter.

It said, in effect, that when he joined the army, he wanted to do service in a capacity for which he felt himself best suited. This capacity was singing.

"Right now," he wrote, "I'm a drummer and I don't feel that's being much help. If there's any place in your orchestra for me, I'd be gratified for the chance to join you."

### Desmond Remembered

A few of the men in Miller's service band remembered Desmond and told Miller so. Miller wrote back to Desmond, saying, "I'm interested. Like to have you in my outfit."

But, as most things GI, everything takes time, goes through channels, and takes more time. After a month and half, the orders for Desmond came through—but unknown to Johnny they had been sent to California and pigeonholed there.

In the meantime, Desmond was assigned to Chanute field in Illinois as a vocalist with the band there. Shortly thereafter, he wound up with the *Winged Victory*, the air force show. Soon he received a 10-day leave and stopped off at his home in Detroit.

### Ho Cots A Call

There he got a call from New Haven, Conn.—from Miller. Glenn was headquartered at Yale university and wanted to know where Johnny had been. Miller said his organization had been calling all over the country for him.

Desmond explained the *Winged Victory* situation and was told to

# Strictly Ad Lib

## NEW YORK

**ON STAGE:** Guy Lombardo's highly successful *Arabian Nights* may play Florida this winter and tour auditoriums next spring . . . Lillian Roth and Gerold Frank are working on a drama. The two also combined on the singer's best-selling autobiography, *Ill Cry Tomorrow* . . . Several unpublished DeSylva, Brown, and Henderson numbers will be part of the *Good News* score in the Leonard Karmar show this fall. Gene Kelly's brother, Fred, will be in charge of choreography.

**ENTERTAINMENT-IN-THE-ROUND:** The versatile comic and vocalist, Jimmy Komack, is at the Blue Angel for this month . . . *Nice to See You*, the George White review at the Versailles, went over the 1,000 mark in performances, quite likely an all-time cafe mark . . . Bill Silbert, WMGM disc jockey, has been doing a series of teenage broadcasts this summer from Palisades Park. There's free admission and free dancing to Joel Herron and his WMGM orchestra. Recent guests were Eddie Fisher and the Four Lads.

**JAZZ:** Billie Holiday is playing dates in Alaska this month . . . Riverside, a reissue and traditionalist label, has cut its first modern jazz LP. Featured is pianist Randy Weston, a young man much influenced by Thelonius Monk . . . Basin Street had a bill the week of Sept. 7 that really spanned jazz styles: Jack Teagarden, Johnny Hodges, and Gerry Mulligan. Lionel Hampton went into Basin Street Sept. 14 for two weeks . . . Sunday jazz concerts resumed at Child's Sept. 19 with Wild Bill Davison battling Turk Murphy . . . Though the Heat Wave unzipped to strippers, Muggsy Spanier and Joe Sullivan had contracts. Result: Muggsy worked his out by backing the strippers, while Joe played intermission . . . Victor signed Conrad Gozzo for its jazz department . . .

**RECORDS, RADIO AND TV:** Capitol has expanded its rhythm and blues department under Dave Cavanaugh. Recently signed have been Annisteen Allen and Pepper Neale . . . Frank Sinatra, to prove to movie-makers that he's not limited to being just a top singer and actor, will direct all of his TV series . . . Ted Steele has begun his new Mutual show, 1:30 to 2 p.m. across the board . . . Carleton Carpenter, who had a featured role in John Murray Anderson's *Almanac* will have a leading part in Walt Disney's *Davy Crockett* on the ABC-TV Disneyland series.

## CHICAGO

Blue Note, which had been closed Monday and Tuesday nights, started a new policy after Labor Day, bringing in pianist Dick Marx and bassist Johnny Frigo to head up a local unit for those two days. Frigo and Marx, along with Lucille Reed, had been working those days at the Club Lei Aloha. Duke Ellington comes in Sept. 29 at the Note for two weeks as the headline attraction . . . Sonny Stitt date at the Beehive has been pushed back to Oct. 1 when he begins his three-weeker . . . Ralph Sharon returned to the Dearborn House after a piano stint at the Cloisters. Chris Connors settled down at the Cloisters for the month of October, following Sylvia Syms, who shared honors with Lurlean Hunter.

Russ Carlyle, while at Oh Henry ballroom, recorded in a Little Spanish Town for Burgundy Records and Label "X" promptly took it over . . . Dan Belloc opened the Madri Gras ballroom on the northside and then swung south to the Holiday to do a series of Friday night dances there . . . Also along the band front: Bob Kirk returned to the Edgewater Beach after Labor Day for a lengthy stay until mid-December, when Dick LaSalle's band comes back again.

Art Mooney came into the Aragon Sept. 14 for a month . . . Maurice Fisher (Maury Murray) composer and program director at ABC-TV died last month . . . Tito Rodriguez drew 3,200 mambo lovers to the Paradise ballroom in a one-nighter last month . . . Deejay John McCormick returned to Chicago and is doing the Saturday night announcing on the WCFL remotes from the Pump Room with the David LeWinter band . . . Al Morgan, after suffering a broken collar-bone in an auto accident, went back, all taped-up, to finish his piano stint at the Preview. Then Herbie Fields' crew took over Sept. 22 for three weeks.

Helen Gallagher and the Goofers are headlining the Palmer House show, while at the Chez Paree, it's Betty Reilly and Dick Shawn. The Vagabonds, along with Maria Neglia and the Dunhills come in Oct. 6 for three frames, with Tony Martin hoped-for in November and Peggy Lee in December . . . McGuire Sisters are headlining the Chicago Theater stageshow.

Janet Brace is doing the singing honors on the Tom Duggan daily hour-long WBKB-TV program . . . Bea Abbott has been perching at the Patio . . . Hamish Menzies, along with Jesse Elliot, is at the Black Orchid until Oct. 23, when Nino Nanni, Teddi King, and Tito Guizar are due . . . Jazz at the Philharmonic makes its annual stop at the Civic Opera House Oct. 3 . . . Trianon brought Ben Webster, Lou Donaldson, and Billy Taylor in Sept. 11 for a concert.

## HOLLYWOOD

**THE JAZZ BEAT:** Stan Getz reorganizing his combo for stand at Zardi's this deadline . . . Bob Brookmeyer (trombone), another critics' favorite, into the Haig with new unit, following long run there by Shorty Rogers. Brookmeyer has Kenny Drew, piano; Buddy Clark, bass; Lawrence Marable, drums . . . George Lewis with band of pioneer jazzmen here from New Orleans for long-term at Royal Room . . . Buddy Childers (trumpet), longtime Kenton key man, heading new combo at Friars club. Has Herb Geller, alto; Jerry Mandel, piano; Artie Anton, drums; Fox Blanton, bass.

**TELENOTES:** New KTTV entry is *Harry Richman Show*, backed by 12-piece band under Jack Stanley and originating from Moulin Rouge (Fridays, 9:30-10 p.m., coast time). The TV show is separate from Moulin Rouge's regular production, goes on between the theater-restaurant's shows.

**BAND BRIEFS:** Woody Herman, at Hollywood Palladium Sept. 14—28 (Tony Pastor follows) and here just in time to celebrate his return to the Capitol roster with string of sessions for the label . . . Lawrence Welk, one-nighting at Santa Ana Marine Air Base in huge hangar there, drew 51,090 dancers. World's record?

Remember Kenny Baker—12 years with Jack Benny through 1946? He's back on Mutual-Don Lee with an a.m. show Monday-through-Friday of songs, comment, interviews with news names, and NOT PLAYING RECORDS. Dorothy Novis at the organ.

**SAN FRANCISCO — Memory** Midgett, gal pianist from the Downbeat club, joined Billie Holiday as an accompanist . . . Virgil Gonzalez' small combo will record for Nocturne . . . Buddy Motesinger

playing intermissions at the Black Hawk . . . Dave Brubeck quartet working weekends at the Downbeat in September prior to their concert tour . . . Russ Morgan (Turn to Page 6)



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### The Hollywood Beat

# Story Of A Song That Was Born In A Church

By HAL HOLLY

Hollywood—You're one of millions of aspiring song-writers, and, like all the rest, you're sure you could make it if the "right people" would give you a break. "But," you cry, "What can I do when they won't even listen to my songs because I'm an unknown?" This story is for you. It proves it can be done.

At this typing, it appeared here that a song called *Whither Thou Goest* was on its way to becoming a major hit. This song was written, words and music, by an unknown songwriter. The recording that caught the ears of big guns in the music business was the first (released) by an unknown singer, Laurie Loman, and on a new and as yet little known label, Century.

The reason the song seemed a sure hit (we could still be wrong) was that all of the major companies were rushing to get it on wax by name singers ranging from concert to hillbilly. It also appeared likely that the Century recording would be buried in the stampede.

#### It's A Shame

That's too bad, because it was this unknown singer's version, plus the orchestral showcasing by Henry Russell, that caught the ears of the big-timers.

The writer of *Whither Thou Goest* is a 49-year-old Northrop aircraft aeronautical engineer named Guy Singer. He played sax

in student dance bands ("just for fun") while in college (Ohio State, class of 1927), now plays a little piano ("for my own amaze-ment").

He started writing songs about three years ago ("as an avoca-tion.") He had one recorded by Margaret Whiting (*COD My Broken Heart*) and another (*The World Has a Promise*) by Dinah Shore and Dolores Gray.

Nothing much happened on either. Mark that, hopefuls, if you think that all it takes is one song recorded by one top singer. He took so many demonstration records to Al Kavelin (the former bandleader) while Al was a publisher's representative here that they became good friends.

#### Runs Into Friend

A while back he ran into Al by chance about the time the latter was helping with the organization of Century records. Guy's matter-of-fact account:

"I told him about the song; he asked to hear my demonstration record, and told me right then after one hearing, that they would have it out in 30 days, and that's

### Ouch!

London—A touch too much of realism almost cost the Festival Ballet one of their leading dancers during a recent performance here. Nora Kovach, reaching for a dagger with which to operate during the *Scheherazade* suicide scene, took a real one. The blade pierced her clothes but inflicted only a painful bruise. After dropping to the floor, Miss Kovach recovered sufficiently to conclude the death scene—with somewhat diminished realism.

all there was to it." If *Whither Thou Goest* makes the top, one reason will be the current emphasis on songs with a religious motif. Interesting, inas-much as Singer says the idea for it came while he was sitting in church. He put a good part of his spare time on it for about three months before it was completed.

The title does not, as many think stem from an inept translation of *Quo Vadis*. It is from the Book of Ruth, and Singer quoted chapter and verse (1st, 16th) as he told us: "The story of Ruth is considered the most beautiful love story of all time, so I thought there ought to be a good song in it somewhere."

#### Won't Get Rich

Even if *Whither Thou Goest* makes the top of the so-called Hit Parade, Singer will not find himself suddenly rich (the revenue will be split too many ways). But just wait until Darryl Zanuck sets his CinemaSopic eyes on that title and discovers it goes with the "most beautiful love story of all time!"

ON THE SOUNDTRACK: Republic, the studio where horse opera long reigned supreme (Roy Rogers rode and sang there for years; now it's Rex Allen), will break out with a big-budget bio-film on composer Richard Wagner, *Magic Fire*, headlined by Yvonne De Carlo, Rhonda Fleming, Carlos Thompson (as Wagner) and Rita Gam. Erich Wolfgang Korngold is handling the music, and that's good.

Notice that Dick Cathcart, jazz fan Jack Webb's favorite horn-man, draws a speaking role and screen credit in the film version of *Dragnet*. Music for that cafe sequence was recorded by Cathcart and other original members of the "Pete Kelly's Blues" band (Cathcart, Matty Matlock, Elmer Schneider, Ray Sherman, George Van Epa, Nick Fatool) but only Dick, Schneider, and Sherman are present in the visual hand. . . . Frank Sinatra follows his *From Here to Eternity* performance with another good dramatic role in *Suddenly*, but his real ambition now is to emulate onetime singing star Dick Powell by becoming a director. Understand he's looking for a story to go with the title *Someone to Watch Over Me*.

PASSING NOTES: We met Rosemary Clooney in her mother-to-be garb at advance showing of *White Christmas*, in which she has top feminine role opposite Bing Crosby. She said her date with the old bird is now set at Jan. 9. . . . Kay Brown, the singer for whom stardom seemed assured a few years back when her Mercury platters were clicking, has some good things coming out on Crown (Modern's pop label), backed by Van Alexander, that could mean a come-back.

## Filmland Up Beat

DOWN BEAT



Hollywood—OLDTIMERS SAID "No, it can't be," when they spotted the lad on the left heading a new combo on Larry Finley's west coast TV show, *Strictly Informal* (CBS-KNXT), but it was—Gus Arnheim, with whose Coconut band Bing Crosby hit Hollywood in 1930. That's Larry in the center, and the blond is Cleo Moore, who made television history of a sort and burned out a flock of tubes a few months ago by logging the longest kiss ever caught by a TV camera on Jack Eigen's Chicago show. Larry unveiled a new aspect of Cleo—she sings, too.

### Radio & TV

# ABC Shows Integrity In TV Programming

By JACK MABLEY

The *Jane Pickens Show* didn't have Jane Pickens in it, but this concerns how it was done, and not who did it. Patti Pickens happened to be the star this night, but whether it is a Pickens sister or Jane Froman or any of that school of female Nelson Eddys isn't important. We aren't very hot for that style of singing.

But the show was unusual. It opened with a head-on, waist-length shot of the star singing, backed by a small, invisible, excellent combo. The backdrop was a dark drape. The title of the show was superimposed, and Miss Pickens went into her first number with never a break in the picture.

The entire 15 minutes went like this, from one song into another, with no talk. For a couple of commercials they went to black, then into the advertising.

Miss Pickens was aided by a male quartet called the Vikings, a strange group of men who wore ordinary suits and never got off their feet or down to their knees. They didn't even have toothy grins. All they did was sing.

This doesn't sound like a very sensational show, but it was, in its way. Because it was a musical program that emphasized music. There were no tricks or gimmicks. The man with the iron will who was responsible for this restraint was, I presume, Mr. Bob Claver, who was credited as producer and writer. (A good business.) The writing consisted of "The Jane Pickens Show, with Patti Pickens.")

Shows of this nature are a rarity on the networks, because they are the result of two things—good taste and no money. New York abounds with money and bad taste, both in such abundance that they constitute a serious threat to Hollywood. The movie industry is fighting TV with quality movies. (When TV starts fighting the movies with quality TV shows, we may finally be getting somewhere.)

ABC has a history of honest musical programs. This Pickens show was just a summer filler, but that ABC has a shop which can turn out such a program is encouraging. ABC has just taken over the *Voice of Firestone*, one of the most straightforward, simple and tasteful programs on the air, which got bounced off NBC because it wasn't commercial. They took over *Kukla, Fran, and Ollie* for identical reasons.

ABC was the home of the original no-talk musical show, called *Musical-Velvet*, a half-hour out of Chicago which was so uncommercial that it never did get a sponsor. It was excellent listening, and viewing, too. Paul Whiteman had a Sunday night musical which was among the best ever put on television, although it stressed variety more than music.

Television is young and relatively immature. Commercially it is coming into an era, which we believe will be short-lived, in which everything is Big-Spend. The Spectaculars will be the thing this winter. Spend millions. Hire Selznick. Hire Hayward. Get Hutton. Get Garland. The more you spend, the better it's gotta be.

The two biggest networks give the appearance of spending just to spend. ABC is putting it out, too, but they seem to be doing it with some objectives. They snagged college football. They have Disney. Their *U. S. Steel Hour* is the best drama on television. They acquired Baritons Oliver Dragon and the Firestone group.

And they still like to put out musical shows with music. There is a great deal of that much-abused commodity, integrity, in ABC's programs.

## Band Review



Rex Koury, singer Peggy Dietrick, and the Ambassador's Michael Hays  
Rex Koury; Coconut Grove, Ambassador Hotel, Los Angeles

Koury, music director for American Broadcasting Co.'s western division, launched a new band here that could well establish a pattern for hotel supper rooms of this type.

Composed of crack Hollywood musicians recruited from films and radio, the basic instrumental format is two trumpets, one trombone, four saxes (with doubles), five strings (four violins, one viola, with a cello double), and conventional rhythm section. Koury is a personable, dignified but not long-hairish chap who looks completely at home on the Grove's bandstand as a combination emcee and conductor.

He also sits in the band from time to time at electric organ and with something new in the form of an electric accordion, both of which he uses with good taste to add tone color to the arrangements, which otherwise would fall into the familiar supper room manner.

But Koury's most important innovation here is his presentation of his string section as a separate ensemble to provide something different and pleasing in the way of intermission music, though not often enough during an evening

to become monotonous.

He also has a Latin rhythm combo within the band to alternate. Singer Peggy Dietrick is extremely effective visually and vocally. Opening here with a show headlined by Harry Belafonte and including George Tapps, Koury also demonstrated what a band of this musical caliber can do to transform a good floor show into a production.

—emge

## Capitol 'Architectural Wonder' To Hold New Offices, Studios

Hollywood—Capitol records will begin construction soon of a 13-story building (Los Angeles height limit) on property located at the southeast corner of Vine and Yucca Sts. The structure, hailed as one of the important architectural advances of recent times, will be cylindrical in form and will cover most of the block back to Argyle St.

The new building will house not only the major executive offices of the firm but also new recording studios. Capitol's Hollywood recording studios are now located in what was once the NBC building on Melrose Ave.

A spokesman for the company, in making the announcement, said: "This settles any question as to where Capitol thinks the coming center of the music and entertainment world will be."

# The Elgart Band

(Jumped from Page 3)

itself surprisingly covered — but only in an album. (Oddly the Elgart version had been recorded as early as last June.) Pressure from Columbia salesmen finally convinced the company to issue the record as a single, and to institute a regular release schedule of Elgart singles as well as LPs.

The impressively early approval of the Elgart band on the part of disc jockeys, retailers and salesmen began to build a bandstand at Columbia. Pete Rugolo and Dan Terry were added, and the label began to push a dance band campaign. A second Elgart album, a 10" set, *Just One More Dance* was released in June, and an expanded 12" version of it may be released as you read this.

Also forthcoming this month is a Charleston EP with Elgart, and soon the Elgart's first production number, a two-sided *It Ain't Necessarily So*, will be out. It's a full-scale number—arranged in legitimate composition style—and the Elgarts plan to feature it on the road as a filip to the dance sets.

What has really started the music business—and the Elgarts—has been what happened to the band after the records began to come out. Elgart, waiting for the records to accumulate impact, didn't play his first in-person date until April 23. And yet, a little over three months later, Elgart had landed the coveted booking atop the Hotel Astor for 3½ weeks. In between, there had been about 15 successful one-niters, including ballrooms and college proms, dates at the Surf club in Virginia Beach and in Wildwood, N. J., and two weeks at Convention hall in Asbury Park, N. J.

The Astor booking was the first climax. The hotel actually had been thinking of closing the room for the summer, but when MCA's energetic Johnny Dugan pitched the band and pointed out how quickly and surely it had been building, the Astor management took a chance. Business has been excellent, with the greatest turnout of teenagers seen at the Astor in many years. The band scored equally with their elders, who also seemed beguiled by the Elgart sound during the dinner hours. And for three consecutive Saturdays, the Astor ropes were up.

### In Sight

Before they left the Astor for nine days at the Atlantic City Steel Pier at the beginning of September, Elgart had already been asked to open the Astor Roof next May and stay through June. In sight right now is the start of the road to surtaxes. The band played one of the class bookings of the south Sept. 10 and 11—the Debutante's ball of the Terpsichorean club in Raleigh, N. C. A set of one-niters followed with a number of imminent possibilities. Included was the chance that Elgart might be the first band to reopen the Paramount and there was also the likelihood of a booking at Frank Dailey's Meadowbrook.

The west coast dance band mecca, the Palladium, has already given Elgart a definite offer, and it looks as if Les will make the trek in January. Those pioneering cross-country bookings, judging from the initial reaction of the first ballroom operators contacted, will be full and frequent. Recently the Elgart spirits were further buoyed when a national disc jockeys' poll in a top trade magazine selected the Elgart band as the most promising new band of the year. The consensus, therefore, from the slightly incredulous trade observers to the teenagers eating French fries at the Astor, is that the Elgart band has picked up the necessary momentum to keep on moving—and all without slackening in good musical taste.

Les, shortly before going on stand for the first set at the Astor one evening toward the end of his engagement, talked about the ingredients of that tasteful style and sound of the band and his pride in not having gone after trick sounds to reach for success. "We started off in a very straightforward style," he pointed out. "We were aiming at the dancers. We wanted good musical voicings

## Strictly Ad Lib

(Jumped from Page 3)

played a one-niter Sept. 13 in Oakland.

Ann Richards back from a gig with the Charlie Barnet band and being featured on KSN-TV . . . Woody Herman played a concert at Hamilton air force base . . . Red Norvo's trio now has Monty Budwig on bass.

—ralph j. gleason

**LAS VEGAS:** All of Vegas is talking about the exiting dance productions of the Don Arden Dancers at the Desert Inn, which overshadow the stars of the current show Hildegarde and Johnny Johnston . . . Bassist Max Wayne

that would be modern but not far out and we wanted good sound interpretation.

"Gradually we've fallen into a very definite style that's our own. The sax section, for example is the best in the country, I think. It's Larry's phrasing and sound in the lead that has a lot to do with it. It really gets its own sound, even though there is nothing that different about the voicings themselves. The brass section, too, has a unique sound, due in part to our use of the bass trombone. And there's a tone the band as a whole gets that's our own. It wasn't contrived; it just grew.

### No Pounding

"Some people call it an airy, and I guess that's pretty close. We don't want a pounding sound. We want it to flow and to be good to dance to and play with. Furthermore, this is largely an ensemble band, which is why it's able to work the class spots and appeal to both the college kids and the older groups. We give them the melody but within a good musical context. There are a few tasty tenor solos played by Richmond and John Murtagh, and Larry takes a chorus on alto occasionally, and that's about it for the solos. Boonie did all the tenor choruses on records, and he and John will split them on the road.

"Our rhythm section is different. We use no piano because it would have hindered the sound we want in the band.

"Listen, I don't want to get in wrong with the piano players around the country. The piano is a very beautiful solo instrument and in its place, I have great admiration for it. But in my band, it would sort of clutter up the kind of rhythm section I want. For one thing, it would tend to be too percussive, and it would interfere by playing either society or jazz fill-ins. We don't want fill-ins, in short we don't want the oomp-cha sound. We try instead for a crispness and lightness with the guitar, bass, and drums. Furthermore without the piano, the effect of the guitar is heightened, and the guitarist is freer. Actually, with us he plays what the piano would, but it sounds lighter and he can swing more easily," Les said.

"Then there's also the fact that we play almost everything in two-beat. The reason is that is really the beat to dance to; it's the most straightforward dance music you can play because it's the 2 and the 4 that dancers accent. We keep it from being a rickety beat because even though the accent is in 2, the phrasing and the feeling of the band is in 4.

"I also should mention the fact that about 95% of our book is the work of Charlie Albertine, and he deserves a lot of credit for what success we've had.

"The reaction we've had from the kids at the dances and from the record dealers," Les concluded, "has convinced me that the music cycle is going back to bands. Sure, there'll always be vocalists, but there is a move to bands. Listen to the disc jockeys, who are very responsible for shifts in taste, and you'll hear that they're playing more and more band records. I don't know whether it ever will be as good for bands as it was in the Goodman-Dorsey-Miller era, but all the signs are very encouraging. There seems to be an excitement building and I hope we can help to keep it building."

has joined the Henry Rose trio in the lounge of the Desert Inn . . . At the El Rancho Vegas, the trumpet of Jimmy Zito can now be heard with the Johnny White group, which alternates on the stand with Steve Gibson's Red Caps, back for an extended stay.

The Last Frontier's Gay 90 Bar continues to swing with the Mary Kaye Trio, who have just been signed for a longterm contract, keeping them in town for about nine months out of the year . . . Over at the Sahara, the comic antics of drummer Andy Napoleon, of the musical Napoleons, continue to break up the patrons as he does his bits with the Sando Deems Trio. The stage bar of the Flamingo hotel is rocking nightly as Frances Faye, with bongo drummer Jack Costanzo, alternates with the Latin sounds of Chuy Reyes and Co. . . . The Sands hotel has the national crooner market cornered with the signing of Vic Damone, Billy Eckstine, Nat Cole, Billy Daniels, and Frank Sinatra.

—henry lewy

**BOSTON**—Charlie Parker spent the majority of the summer on Cape Cod in the seclusion of Brewster . . . Boots Musulli, Charlie Mariano, and Herb Pomeroy left for the coast to join the Stan Kenton band . . . Al Vega trio, featuring Johnny Rae's vibes, at the 123 club . . . Manny Wise leading jumping foursome in Frolic club, with Bob Larkin on trombone.

George Wein opened Storyville with Ruby Braff, Vic Dickenson, Sammy Margolis, et al, with Count Basie in Sept. 9 for 11 days. Dave Brubeck slated to follow Basie band, and then it's the Gerry Mulligan crew . . . Hi-Hat opened with Earl Bostic Boston University Jazz Society expanding, with George Wein, Buzzy Drootin, and "The Robin" of WVDA as co-sponsors.

Active bands swinging through the area included Perez Prado, Roger King Mozian, Charlie Spivak, and The Dorseys . . . The Four Lads broke it up at the Frolics in Salisbury Beach. Billy Daniels followed them . . . Tony Bennett and Patti Page set for near future at Blinstrub's.

—bob martin

**MIAMI**—Jan August and Bill Hayes shared Olympia theater billing. Local baritone Johnny Viaggio headed the next show and was followed by the Lecuona Cabanos for a week . . . New members of Les Rohde's Olympia house crew include drummer Frank Pichel, who replaced Freddie Sisk, and pianist Francisco Isla, who took over while Don Eppolito honeymooned for a couple of weeks.

Preacher Rollo's Saints continued at the Shormede hotel . . . Eddie Snyder opened the lid of the grand piano at the Shore Club . . . Pianist Hal DeCuir moved from the Malayan lounge to the Dream bar, where he joined the Al Raymond trio . . . Herbie Brock held over at the Pied Piper . . . Accordionist-singer Shirley Ward was added to the Johnny Pineapple luau in the Bamboo room of the Roney Plaza hotel.

Jayne Manners followed Pat Morrissey at La Vie En Rose. Tommy Miles' trio was replaced there by Al Foster, formerly of Frank Linnale's Vagabond club crew. Miles, Jack Wyatt, and Sam Krupit continued their frequent TV appearances . . . Rusty Draper was booked in for a week at the Sans Souci . . . Maurice Rocco headlined the Clover club show . . . Phil Brito was in the Aladdin room of the Algiers hotel.

—bob marshall

**MONTREAL**—Norman Granz' Jazz at the Philharmonic troupe at the Forum on Sept. 21. This marked the first time Norman has had the patience to bring them here since 1951. He tried too late to secure a hall last year and found all suitable locations already booked . . . Norma Locke with Mart Kenney's band packed 'em in at the Chantier in Ste. Adele . . . Gene Antry's 1954 show plays a date at the Forum on Sept. 26 . . . Roland Donato's orchestra at the Palais D'Or on weekends . . . Herbie Johnson's band at the New Savoy cafe. Booth Marshall, singing m.c., currently there.

—henry f. whiston

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# Rhythm & Blue Notes

By Ruth Cage

If r&b has done nothing else, it has flooded the world with quartets. Although this may be okay with some persons, it causes less than complimentary comment from others. Here are the words of a woman whose own talents are undisputed:

"They sound terrible." The performer is Dinah Washington, who doesn't stop there: "They all sound alike. They don't rehearse. They just start hollerin'."

Dinah admitted that she might come up with some exceptions if she gave it some thought, but she "just can't understand how so many of them make it."

The literally dozens of four-somes and fivesomes who are tucked away in record catalogs are more often than not one-shot record artists who wander into a studio and wander out again clutching their less than scale pay never to be heard from again. Those who manage to stay around for a second record might be described as lucky rather than more talented.

Even though Dinah may be right about this crop of wax wasters,

it's difficult to underestimate their fan appeal, particularly for those who get invited back for even a third shot before the mikes. Like she says, "folks are just plain quarter crazy."

Folks are pretty crazy about Faye Adams, too, and, no doubt, with better cause. This diminutive singer has first-rate vocal equipment, and she pampers those by pipes by training.

Out of the New Jersey choir factories which have manufactured so many top r&b stars, Faye is counting the checks on yet another hit this week.

From *Shake a Hand*, which put Faye and Herald records on the map, to the newest, *It Hurts Me to My Heart*, she hasn't missed. She has become a star recordwise, and her personal appearances now net her four-figure salaries—quite a

switch from a dozen one-niters for less than \$100 just the other year.

In back of Faye's success are a group of other celebrities, real pros who knew a great thing when they heard it. Ruth Brown took Billy Eckstine and saxman Marshall Royal to hear her in the southland. They bandied about ideas on what she should do, and Royal came up with the one that started her up. He gave her a message to his friend Phil Moore and made her promise to sing for Moore when she got back to New York.

One audition later, Faye was on the Moore roster, a lineup, incidentally, which sports such other names as Lena Horne, Marilyn Monroe, and Dorothy Dandridge. Under his management, Faye got a new record contract and such other improvements as a bit more attention from booking agents.

Until recently, Faye has been the vocalist with the Joe Morris band. She traded this spot for a headlining role with the *Rhythm and Blues Show of '54* and will follow up this fall with more work as a single.

Meanwhile, there are the two weeks off to get reacquainted with her two youngsters and perhaps

# The Elgart Brothers' Story

(Jumped from Page 2)

film with Sonja Henie, played the west coast for a year, and finally came home for a job on CBS staff. His CBS career included a regular role with the Raymond Scott band and among the shows he worked were those headed by Eddie Cantor and Connee Boswell.

Returning to the younger Elgart, he joined Jerry Wald at 17. Larry left Wald after more than a year for Bobby Byrne until Bobby went into the army. The men tried to keep the band going with Jack Jenney fronting it for four months, but the unit finally disintegrated.

Larry then tried to take the nucleus of the Byrne band and find another leader. Finally Dean Hudson fronted the band (Les had joined the trumpet section by this time) and they made a southern tour in 1942 on which both brothers were featured, as well as leading their respective sections. When that

to enjoy really for the first time the rewards a real professional reaps from a career.

band broke up after six or seven months, the brothers came back to New York. Les went into the studios for a time and Larry got what studio work he could, and freelanced until the brothers organized their first band.

### First Band

That first Elgart band was started in 1947. About 90 per cent of the book was written by Bill Finegan and Nelson Riddle, with the rest contributed by Ralph Flanagan. Lisa Kirk was the vocalist. "I heard her," remembers Larry, "singing with some band in Jersey. She looked like a doll." The band played the Hotel New Yorker in the fall after breaking in at Pelham Heath Inn, Virginia Beach, Wildwood, army camps, and one-niters in the Ohio territory. This Elgart band also played the Loew's State in New York. But the record ban was on and after that was settled, the shellac shortage limited recordings largely to the established bands with contracts to fill.

"Our first band was a functioning unit for about two years," says Les, "and then it stopped. It's hard to say when the band actually fell apart, when the last guy came up and said, 'Look, Les, you're a nice guy but I'm getting pressure from my mother.' It did stop, however, and we sold a lot of the Finegan arrangements to Tommy Dorsey. I had to get my laundry out, for one thing. Several of those arrangements were recorded by Tommy after that and did very well."

Between 1949 and late 1952 when the brothers decided the time had come for another try, Les freelanced on record dates, worked in pickup bands, and sometimes under his own name. He also did contracting for a few singers, and "knocked out a living the best way I could. It was general gigging. You know, 'what have you got this week?'"

During this same period, Larry also had a varied workout trying to make a living from music. He did some record dates, worked with Bobby Byrne for awhile, and stared through a lot of open time. Then came a long spell in the pit band of *Top Banana*.

"Charlie Albertine and I worked *Top Banana* together," says Larry. "And we wondered if this was it, if this was what we had to do to make a living in the music business. But we knew it wasn't. And that's why Les and I and Charlie started this band with the determination that it had to happen."

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# Here Are Backgrounds Of Les Elgart Sidemen

Here is the complete roster of the Les Elgart band, which recently closed an engagement at the Astor Roof, New York:

## Trumpets

**STAN FISHELSON**, 29, trumpet, has been blowing that horn since the age of 10. A native of Indianapolis, he was reared in New York and turned pro with the Ina Ray Hutton ork in 1942. After 18 months with Hutton he joined Boyd Raeburn for a six-month stint, followed by five months with Benny Goodman, a year with Artie Shaw, and nine months with Alvino Rey. A three-month hitch with Freddie Slack came next, then a year with Buddy Rich, two years with Woody Herman, and three years in the pit band of the Broadway musical, *Guys and Dolls*. Billy Butterfield was Stan's early influence. Conrad Gozzo is his favorite soloist, and he digs Basie's records the most. He is currently engaged to be married.

**PHILLIP SUNKEL**, 28, trumpet-arranger, is a native of Zanesville, Ohio, and a graduate with a B.M. degree, of the Cincinnati Conservatory. He turned pro in 1943 with local bands around Columbus, subsequently serving as sideman with Claude Thornhill, Tony Pastor, Ray Anthony, Charlie Barnet, Tommy Tucker and Jimmy James. Early influence was Bix Beiderbecke and favorite musician today is Thelonious Monk. Phil hopes to do more writing and playing in the future, digs "most any" record by Basie, Lester Young, or Monk, is single, and gets a boot out of cooking.

**JOHN WILSON**, 28, trumpet, holds a bachelor of science and a master of arts degree from New York university, and began trumpet studies at the age of 10. Hailing from Waynesburg, Pa., he made his professional debut with Hal Wasson in 1943 and later spent time in the orks of Gracie Barrie, Jimmy Palmer, Benny Goodman, and Sonny Dunham. He also had his own band for a year, and can be heard on solos with the Jimmy Raney quintette, on Prestige. John is married, his long-range ambition is to teach, and his hobbies are baseball and astronomy. Favorite trumpeter is Miles Davis, but he also has eyes for saxist Charlie Parker. John lists his favorite records as Kenton's *Young Blood*, Miles' *Jeru*, and Bill Harris' *Gloomy Sunday*.

## Trombones

**EDDIE BERT**, 31, trombone, is a product of The Bronx, and attended high school in Mount Vernon, N. Y., where he began studying his instrument at 13. Eddie broke into the band business with Sam Donahue in 1941, joined Red Norvo that same year and remained until 1943, a year in which he cropped up on both the Woody Herman and Charlie Barnet crews. A stint with Stan Kenton in 1947 was followed by service with Benny Goodman in 1949, returns to Herman and Kenton, both in 1950, and to Barnet in 1951.

Eddie, whose hobby is photography, lists Milt Jackson's *Modern Jazz Quartet* LP as his favorite record and Count Basie and Jimmie Lunceford as the principal influences of his formative years. Bert solos on record may be heard on Kenton's *How High the Moon* and *Harlem Holiday*, Goodman's *Undercurrent Blues*, Eddie Safranek's *Safrantic* and *Jumpin' for Love*, a Lennie Hambro EP, a Gil Melle EP, and his own eight-sided LP. He has composer-arranger credits on 12 Discovery sides. Eddie is married and the father of two girls.

**DANNY REPOLE**, 31, trombone, is a native of Brooklyn and holds a diploma from Juilliard and a bachelor of science degree from Columbia university. At 8 he studied piano, switching to trom-

bone at 15. About 1941-42, Danny began gigging around New York. His first band job was with Reggie Childs, followed by two years with Victor Lombardo, two years with Tommy Tucker, and 18 months with Bobby Byrne. Danny also has played in the orks of Billy Butterfield, Sonny Dunham, and Larry Elgart. Solo-wise he can be heard, among many others, on Lombardo's *When Tonight Was Just a Memory*; Tucker's *Wish You Were Here* and *Out of a Clear Blue Sky* and Larry Elgart's *Impressions of Outer Space*, Tommy Dorsey is listed as Danny's early influence, and he still favors Dorsey along with Buddy Morrow. Future plans included teaching and studio or symphony work. His hobbies are fishing, water skiing, and photography; favorite records, just about anything by Stan Kenton and Les Brown.



**BART V. VARSALONA**, 34, bass trombone, was born in Bayonne, N. J., where he first studied violin at the age of 9 switching to trombone at 16. Bart started out professionally in 1937 and spent nine years with the Stan Kenton band, later joining the orks of Woody Herman, Artie Shaw, and Elliot Lawrence. Bart lists golf as his hobby. His future long-range plans include studio work.

## Saxes

**CHARLIE ALBERTINE**, 25, tenor sax, hails from Passaic, N. J., and began his music studies at 10, on piano. At 15 he took up his present instrument, simultaneously adding both oboe and English horn. Six months with Jimmy Palmer in 1946 constituted Charlie's professional break-in, followed by two years with Johnny Dee, one year with Bobby Byrne, and six months with Sammy Kaye.

On tenor Charlie prefers Larry Elgart to all comers, and on discs digs Benny Goodman's *Sing, Sing, Sing*. Married and the father of one child, he builds model airplanes, and is interested in electronics. He has arranging experience, lists teaching and writing as his long-range goals, and may be heard taking solos on various Jimmy Palmer sides.

**WALLY BETTMAN**, 34, baritone sax, clarinet, and bass clarinet, began studying piano at 10, but switched to reeds at 15. He launched his professional career in 1941 with Muggsy Spanier and has since played with the orks of Ray McKinley, Georgie Auld, Richard Himber, Gene Krupa, Claude Thornhill, Art Mooney, Gene Williams, and Noro Morales. Early influences were the Benny Goodman and Count Basie bands, and Wally's favorite soloists today are Boomie Richman, Serge Chaloff, and Buddy DeFranco. Wally lists as his favorite records *Mo-Mo* by Georgie Auld, *Impressions of Outer Space* by Larry Elgart, and *Early Autumn* by Woody Herman. Bettman is married, hopes for an opportunity to arrange some day while continuing clarinet studies, and raises cocker spaniels for a hobby.

**SAM MAROWITZ**, 34, alto sax, clarinet, and flute, hails from Middletown, N. Y., where he began studying sax privately at 11. His initial sideman stint was with Harry

James from 1940 to 1944. Sam's playing experience also includes six years with Woody Herman, two years with Elliot Lawrence, and service with Gene Krupa and Billy Butterfield, among others.



**JOHN MURTAUGH**, 27, tenor sax, also doubles on alto sax, clarinet, and bass clarinet. He hails from Minneapolis and picked up the sax on his own at first, later studying both sax and clarinet at the University of Michigan where he earned a bachelor of music degree. John started out with the Claude Thornhill band, then joined Tex Beneke and Tommy Tucker. Solo-wise, he can be heard on Urbie Green's *Blue Note* LP date for which he wrote *LaSalle* and *Johnbo Momo*. He also writes for the Elgart band.

John is a long-time Lester Young fan, and also digs Dizzy Gillespie, Art Tatum, and Count Basie. In addition to enjoying discs by jazz-doms' Ellington, Basie, Charlie Parker, Stan Getz, and Bobby Brookmeyer, John also lends an ear to Bartok, Mozart, and Schoenberg. Married and the father of three children, he devotes most of his off-working hours to his family and hopes someday to settle down to studio work and writing.

## Rhythm

**JAMES RANEY**, 26, guitar, began studying his instrument at 10 and launched his professional career with Jerry Wald in 1944. A native of Louisville, Ky., Jimmy credits Charlie Parker with having influenced his playing most. After working for short times with Woody Herman, Artie Shaw, and Buddy DeFranco, he joined Stan Getz for two years, followed by a stint with Terry Gibbs, and more recently, Red Norvo. He can be heard on discs by Shaw, Getz, Al Haig, DeFranco, Norvo, and Teddy Charles, and has cut records under his own name.

His favorite guitarist is Tal Farlow, and he also digs other instrumentalists such as Parker, Getz, Bobby Brookmeyer, Miles Davis, Bengt Hallberg, Lee Konitz, and John Wilson. Jimmy lists his favorite records as those by Miles, Parker, Getz with Brookmeyer, and Lee Konitz.

**RUSS SAVAKUS**, 29, bass and violin, began studying violin at 7 in his native Reading, Pa., continuing uninterruptedly until his army induction. He attended Manhattan School of Music, Columbia university and Juilliard Music School, from which he holds a B. M. degree. Russ learned clarinet while in the army and began studying bass in New York following his discharge in 1946, the year he turned pro with the Henry Jerome ork. He spent a year with Claude Thornhill, then played several single engagements with Lenny Tristano over an 18-month period during which Russ studied with the pianist. He served as sideman with Gene Williams for four months, Neal Hefti for three months, Jerry Wald for three months and Elliot Lawrence for one year.

In addition to his dance band work Savakus has been playing in the orchestra of the National Orchestral Association under the baton of Leon Barzin for the last four seasons and has also been doing concerts with the Vermont, Poughkeepsie and Wilkes-Barre symphonies during the last two seasons. Count Basie was his earliest influence, and favorite soloists are Ray Brown, Red Mitchell, and Milton Hinton. Savakus is married, likes to do leather work and wood-working as hobbies and lists bicycling and tennis as favorite sports. Of his long-range plans, he says, "I want to master my in-

# How Booking Agency Worked To Promote Les Elgart Band

New York—Much of the credit for the rapid success of the Les Elgart band is due the energetic promotion of the band by the Music Corp. of America. The band was first brought into the MCA fold by the late Julie Wintz. It was the last band he enlisted with MCA before his death, and it was mainly Julie's idea at first to restore MCA to its old glory in the band business. Wintz, in fact, felt so close to the Elgart band that he had planned to devote his forthcoming Christmas bonus to buying uniforms and other equipment for the band.

The first Elgart album, *Sophis-*

trument, and everything else will take care of itself." Of music, in general: "I feel there isn't bad music—just music badly-played."

**TED SOMMER**, 30, drums, vibes, tympani, miscellaneous percussion, is New York born and bred, began his musical studies at 7 on violin, and turned to percussion at 14. Educated at Manhattan School of Music, Ted turned pro at 17 on a gig in the Catekills, subsequently playing six months with Alan Holmes, four months with Muggsy Spanier, two years with the Army Air Force band, five months with Ina Ray Hutton and five years with various small combos. Chief early influences were Jo Jones, Dave Tough, Jimmy Crawford, and Gene Krupa. Ted's favorite soloist today is Milt Jackson, and he also digs Bob Brookmeyer. He has composed and arranged for Pupi Campo, Tito Puente, Machito, Miguelito Valdez, and Frank York and includes writing in his long-range plans. Ted is single, lists photography as his hobby, and the following as favorite records: Lunceford's *Battle-Axe*, Basie's *Every Tub* and *Blue and Sentimental*, Mulligan's *Nights at the Turntable*, Herman's *Four Brothers*, and Ellington's *Cotton Tail*.

## Vocals



Eleanor Russell

**ELEANOR RUSSELL**, 23, vocals, was born and reared in New York, where she attended Brooklyn College briefly. Not formally schooled in music, she landed her first band-singing job with Henry Jerome at the Edison Hotel in 1949, then spent the next three years singing intermittently with Jerry Wald's ork. This was followed by eight months with Charlie Barnet and one year with Jimmy Dorsey.

Favorite singers are Frank Sinatra, Mary Ann McCall, Ella Fitzgerald, and Frances Wayne, and Eleanor's long-range plans embrace television and musical comedy. Single, she likes to attend the theater, read, listen to records, and play miniature golf. Favorite discs are McCall's *You're My Thrill*, Les Brown's *From This Moment On*, the Frances Wayne-Woody Herman version of *Happiness Is a Thing Called Joe*, Ella's Gershwin album, and Sinatra's *For Lover's Only* album. Eleanor, herself, may be heard with the Les Elgart ork on *Spending the Summer in Love* and with the LeRoy Holmes ork on *Lately Song, Hokey Pokey, and Dit Dit Di Hooty*.

*ticated Swing*, came out while Wintz was laying in a half-coma on what proved to be his deathbed. He insisted the album be played to him, and he listened to it over and over again. He kept saying, "What are the boys doing? How are things going?" Even now the Elgarts get wires from the Wintz children after a radio shot or a new record release, and Mrs. Wintz came to hear the band at their Astor opening.

Knowing the band was Julie's pride, everybody at MCA pitched in to promote it after his death, and the Elgart band came to be regarded a kind of memorial to Julie. Vice-presidents Johnny Dugan and Larry Barnett have championed the band with fervor, and Dugan is largely responsible for the choice location dates that are now coming the band's way.

## Others, Too

Also instrumental in the MCA support of the Elgart band are three younger members of the agency, a new generation of bookers who, in a sense, are growing with the band. At the beginning, Bobby Brenner was extremely important in setting up the initial promotion material that first energized the agents on the road and helped build up the opening impact of the band. Then there was Allen Bregman, originally of the Cleveland office, who handled many of the one-niters Bregman is a former musician himself as is the third member of the young triumvirate, Bob Piper. A former bandleader, pianist and arranger, Piper is now setting up most of the band's southern dates.

What especially encouraged the Elgarts was that all the MCA men were such fans of the band that they came to all of the recording sessions and made as many of the one-niters as they could. "Now you see," points out Bill Simon, Les' personal manager, "why this band loves its agency."

# Hawkins Cuts For Vanguard

New York—Vanguard Records, encouraged by the sales of its initial hi-fi ventures into the jazz field, recently recorded three more sessions. Under the leadership of Sir Charles Thompson, Coleman Hawkins, Benny Morton, Earl Warren, Osie Johnson, Steve Jordan, and Aaron Bell cut an LP. Hawkins, according to those present, was the star of the date.

Mel Powell recorded with a trio consisting of tenor Paul Quinichette and drummer Bobby Donaldson. The sides are said to be Powell's most modern jazz piano recordings to date. At presttime, an Urbie Green date was scheduled to include Ruby Braff, Med Florey, Frank Weas, Sir Charles Thompson, Freddie Greene, Aaron Bell, and Bobby Donaldson.

# Hurok Contributes To Israeli Music Fund

New York—Impresario Sol Hurok has given the Israel advisory board of the American Fund for Israel Institutions 3,000 Israeli pounds.

One-third of the sum is to be assigned to a contest for a symphonic work to be played by the Israel Philharmonic orchestra. A second third is allotted for scholarships at the Bezalel Arts and Crafts school in Jerusalem. Five hundred pounds is to be devoted each to a contest for a ballet score and a stage play.



# The Devil's Advocate

By Mason Sargent

Within recent weeks, three unusually well programmed and recorded LPs have been devoted to the classical guitar—a reminder, as Eugene Bruck puts it, that “the guitar has a deep-seated tradition . . . a tradition that not only reaches back to folk lore, but also to serious, contrapuntal music. The guitar, from its ancestors, the lute and the cithara, to the modern six-stringed instrument, is remarkable in its versatility.”

That versatility is delightfully shown in Luise Walker's *Guitar Recital* (Epic 12" LP LC 3056). Miss Walker plays compositions by the two early masters of the classical guitar, Fernando Sor and Francisco Tarrega, as well as by such later composers for the instrument as Miguel Llobet and Hermann Ambrosius. The major work on the LP, one that I expect will be colorfully new to almost all of you, is the *Concertino for Guitar and Orchestra* by the contemporary Brazilian, Guido Santorsola. . . . Equally impressive is a recital by Gustavo Zepoll, *Concert Guitar* (Cook LP 1024). Zepoll, a living legend in Mexico, was recorded at his home in Monterrey where “behind the high stone walls, ancient brick and plaster two feet thick, there was privacy and quiet.” On one side, Zepoll, an extraordinarily sensitive artist, plays a program of contemporary Mexican music. On the other, he plays works by

Bach transcribed for guitar, two 16th Century Pavaues and Albeniz' *Leyenda* as transcribed by Segovia.

### New Segovia

The nonpareil Segovia himself has a new album, *An Evening With Andres Segovia* (Decca 12" LP DL 9738). Segovia plays Frescobaldi, Castelnuovo-Tedesco, Ponce, Ramau, Tansman, and Torroba. It is the kind of program with which Segovia literally hypnotizes concert audiences. I say “literally” because at a Segovia Town Hall concert last season, the audience was so rapt that when a man in the orchestra collapsed and was removed by attendants, only the people immediately around him realized what was happening. Everybody else was caught in the concentration of Segovia.

The guitar is also used with fiery expressiveness in the vehemently non-classical music of Flamenco. Westminster recently issued the first volume in its *Cante Flamenco* anthology. Heatedly accompanying the Flamenco singers is guitarist Perico el del Lunar. It's a stirring set and has, as a bonus, a strikingly apt cover.

The album cover with the most visual impact of the year also has to do with Spanish music, but of the classical variety. In a set called *Spain* (Tempo LP TT 2256), Guillermo Cases conducts a Buenos Aires orchestra in compositions of Albeniz and the Spanish dances of Granados. But it is the cover that makes this so distinctive an album. A Pisano painting of the “moment of truth” in a bull fight, is superbly reproduced in color and the cover is made suitable for framing by Tempo's thoughtfulness in omitting all printed matter on the cover

## Americans Scheduled For Festival In Berlin

Berlin—America will be represented strongly at the fourth Festival of Berlin opening here Sept. 18. Astrid Varnay and Camilla Williams will give song recitals, and Margaret Harshaw will sing the three Bruennhildes in *The Ring*.

Rosella Hightower and Marjorie Tallchief will be among the featured dancers with the Grand Ballet du Marquis de Cuevas.

(title and notes are on the back).

*Offbeat Records:* The best recorded choral collection I have ever heard—and the one I recommend to all hi-fi seekers of unusual demonstration discs—is *The Hofstadter Singers* (Cook LP 1092). This time the Cook Laboratories have really done it—a totally successful meeting of the difficult challenge of recording mixed voices and retaining all the nuances of live performance with a clarity of reproduced texture that is a model of engineering. As a bonus, it's an excellent chorus too, conducted by Robert Hufstader, director of the Department of Choral Music at Juilliard. Included are compositions by Jannequin, Lassus, Palestrina, Ravel, the contemporary Samuel Barber, and Thomas Morley. . . . Speaking of demonstration discs, try *Kills on Parade* (Cook LP 1025.) St. Columille's United Gaelic Pipe Band is captured outdoors in full parade. With the band in motion, there is produced “the varying balance, timbre, and volume of sound as they pass by and circle around the listener in ancient ritual.”

# Classics

DOWN BEAT

## Meet Elaine Malbin—New-Style Opera Star

New York—TV has transformed many long-established patterns of entertainment into much more visually exciting forms. A new generation of actors, comics, and singers is evolving—a generation as intimately familiar with the challenges of TV as its predecessors were with the topography of night clubs and theaters. A vital part of this lithe generation is the new breed of opera singer—young, beautiful, just as vocally skilled as her elders, and a much better actress. A prime example is Elaine Malbin.

At 24 the vivid Elaine has already had a fuller career than most aspiring vocalists ever imagine, let alone attain. In the field of TV opera alone, she has scored consistently in a series of remarkable performances since the age of 19, when she sang Violetta in the CBS-TV production of *La Traviata*. That production was an important event in the history of televised opera and also in the history of Elaine Malbin.



Elaine Malbin

### Long Preparation

Brooklyn-born Elaine has been preparing for this first major national introduction since the sixth grade in Public School 234. Teachers had discovered her voice in school music classes and had advised her parents that there was great potential there if private training could be obtained. The Malbins borrowed money on the furniture to get a piano in the house and Elaine's lessons started. Her concert debut came at 14 in Town Hall. Critic Leonard Liebbling, trying to reconcile the youth of the artist with what he was hearing, wrote: “I do not know anything like it in vocal history except the very early appearances of Adelina Patti and Minnie Hauk.”

At 16, Elaine became a staff singer at NBC and remained there for three years. In 1948 she sang in five of the Carnegie Hall “pop” concerts. The next year Elaine played leading roles with a Gilbert and Sullivan company then on Broadway and sang the starring role in *The Chocolate Soldier* in St. Louis and Dallas—besides fulfilling her increasing radio commitments. In 1950 she appeared in Detroit with the Civic Opera, and then came the starring role in *La Traviata* on CBS-TV.

### Doors Open

After that performance, the calls began. As a result of one, she was flown out to California to record the *Tonnet of New Orleans* album with Mario Lanza. There were two other offers after Elaine's TV arrival in *La Traviata*—one from the Metropolitan and one from the New York City Opera company. The Met contract was for small roles, and Elaine didn't think she was ready. She felt she needed more training and more experience.

Accepting the New York City Opera contract, Elaine began to deepen and extend her experience with major roles in *Turandot*, *La Boheme*, *Carmen*, *The Love for Three Oranges* and *Don Giovanni*. She also made guest appearances with the Philadelphia, La Scala and the Pittsburgh Opera companies. In 1951 and '52 Elaine continued with opera on stage, participated in 20 broadcasts on the Al Goodman show, and was featured on two NBC-TV opera presentations.

### Heavy Summer Schedule

During these years, Elaine had also been making ubiquitous use of her summers. She had appeared at Robin Hood Dell during four consecutive summer seasons (1950-'53) and at Lewisohn stadium during three of those same summers (1950-'52). The summer of 1952, for example, gives a rather startling indication of the energy

and flexibility of this new generation of opera singers as represented by Elaine. Besides the Robin Hood Dell and Lewisohn engagements, she ranged through starring roles in *The Firefly* at the Lambertville Music Circus and in Sacramento, Calif.; *Robin Hood* with the Kansas City Light Opera and *The Student Prince* with the St. Louis Municipal Opera.

In the autumn of 1952 the soprano added another dimension to her experience—the lead role in the Broadway production of *My Darling Aida*. NBC-TV appearances continued until the fall of 1953 when Miss Malbin made the first of her forays into England. For the BBC she appeared in a concert program of arias and songs and also sang in Menotti's *The Medium*. After returning to New York, Elaine achieved her greatest opera-in-TV success this May when she struck fire with both the critics and the populace through her singing and acting in *Salome* on Peter Herman Adler's NBC Television Opera Theatre. Also in May, the adaptable Miss Malbin appeared twice on the Eddie Fisher show.

### Busiest Summer Of All

This summer has been Elaine's most active yet. She flew to England in June to appear at the Glyndebourne Festival, came back to the States for the *Firestone Hour* in July, and winged back for the Edinburgh Festival in August and the BRC-TV production of *Girl of the Golden West* in September.

In store for the fall and winter in the whirlwind Malbin career is the possibility of a part in the new Menotti opera, *The Saint of Bleeker Street*, a film test, more TV operas and radio appearances and mere and more studying. Included in the latter is the continuation of a course in acting Elaine recently started at the Stella Adler school.

### Real Try

“In a year or two,” Elaine said recently between continents, “I want to make a real try for the Met. But I want to do so many things. And I want to be as good as I can be in each. The Met is just one of my goals—one of my ever-changing goals. I'm happier now than I've ever been because I'm not trying to arrive anywhere. I don't think anyone ever arrives. I'll always want to do something more.”

And that, too, is a characteristic of the new opera generation. No challenge is ever too much—or enough.

—Sargent

## CLASSICS IN CAPSULE

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

### Newcomers To The LP Catalogs

Disc Data	Ratings	Comments
CHARPENTIER: <i>Midnight Mass</i> /VIVALDI: <i>Clelia Mass</i> . Ensemble Vocal de Paris, Andre Jouve. WESTMINSTER WLS27, 12".	★★★★★ Performance ★★★★★ Recording	• Marc Antoine Charpentier, wrote his oratorical mass 200 years ago, and it doesn't show much wear—not only because it hasn't been used much, but because it is sung here with remarkable freshness. An orchestral accompaniment doesn't help focus the Vivaldi.
SCHUMANN: <i>Quartet for Piano and Strings</i> /BRAHMS: <i>Trio, Op. 40</i> . New York Quartet and Mieczyslaw Horszowski, piano. COLUMBIA ML422, 12".	★★★★★ Performance ★★★★★ Recording	• Why the Schumann Opus 47 never has been on an LP label before is a mystery, for it's a charming—beautifully played here, with Frank Miller's solo highly effective. This is the third microgrooving of Brahms' piano-trio-horn trio, and that's a mystery too, for it's no great shakes.
GLAZUNOFF: <i>Sonata de Ballet and Falena de Concerto</i> . Belobol Symphony Orchestra, under A. H. Cook and C. A. Sammond. PERIOD SPL192, 12".	★★★★★ Performance ★★★★★ Recording	• You won't learn by studying the notes that these sparkling performances were played in (you should pardon the expression) Russia. The album liner points out only that Glazunoff lived outside the Soviet state for the last eight years of his life, but the label reveals that Cook conducted the scene and named the valves. That may have been from east of the Iron Curtain, but the conductor did a splendid job.

### Operatics

VERDI: <i>Rigoletto</i> . Ferruccio Tagliavini, Lisa Pagliughi, Giuseppe Taddei, conducted by Angelo Queiro. CETRA C1347, 8-12".	★★★★ Performance ★★★★ Recording	• Tagliavini's Duke is one of his most spirited roles in several seasons. Taddei's justice is equipped with plenty of dramatic range, other roles are satisfactory, and the 20-page libretto with notes is good. Too bad the recording balance isn't a little more consistent.
WAGNER: <i>Otto Edemans</i> , bass, with Vienna Symphony in brass from <i>Die Meistersinger</i> . Farnbacher, <i>The Flying Dutchman</i> , and <i>Parafid</i> . EPIC LC5023, 12".	★★★★★ Performance ★★★★★ Recording	• Thi. fellow's voice is so overwhelmingly resonant with power that you're inclined to think the mike and the engineers' mechanical ingenuity must have helped. Whether or not he sounds this gigantic on the stage, here's an exciting Wagnerian session.
PRELUDES AND INTERMEZZI from <i>Traviata</i> , <i>Aida</i> , <i>Cavallotti</i> , <i>Manon Lescaut</i> , <i>I Quattro Rusteghi</i> , <i>La Gioconda</i> , <i>Adriano Le coreario</i> . Radio Italiana Symphony. CETRA AS0129, 12".	★★★★ Performance ★★★★ Recording	• Opera's overture, let's face it, include some of the most harkened stuff on records. These prelude and intermezzo include a couple of highly familiar items too, though none of them sound too tired. There's a lot of variety on the right hands, in instrumentalists that will bear frequent hearing.

### Chamber Chores

BEETHOVEN: <i>Variation on Mozart Theme</i> , Wind Trio, Rindino. Vienna Philharmonic Wind Group. WESTMINSTER WLS263, 12".	★★★★ Performance ★★★★ Recording	• There isn't much of an audience for the little wind ensembles these days, but this group has nearly two dozen works, mostly Mozart and Beethoven, on records. It's not too difficult to see why, for they pipe with clarity, consistency and cool parsimoniousness.
BRAHMS: <i>Quintet, Op. 34</i> . Hollywood String Quartet with Victor Allen, piano. CAPITOL P8269, 12".	★★★★ Performance ★★★★ Recording	• If there were no other versions of this quintet on the market, you'd say this was a wonder, for it's played with sound, steady, solidity. It hasn't the feeling, however, of earlier recordings by the Budapest quartet and by George Demus with a Viennese forte.
MOZART: <i>Quartets, K. 287 and 289</i> . Bayhill Quartet. WESTMINSTER WLS365, 12".	★★★★ Performance ★★★★ Recording	• Four fine fiddler cover territory that has been covered before, and find some new things on ours. They're especially effective in slow movements, not too tightly integrated when the going gets more frantic.

### Miscellany

SOUL OF A PEOPLE. Bas Sheva, with orchestra conducted by Harold Moore. CAPITOL L2827, 10".	★★★★ Performance ★★★★ Recording	• Mighty fancy name for a half dozen Hebrew chants intoned in cantorial style by a lady rich in versatility. Reproduction is better than accompaniment.
GUITAR RECITAL. Luise Walker, with Vienna Symphony, Paul Kubler. EPIC LC5023, 12".	★★★★ Performance ★★★★ Recording	• There has been a lot of still guitar composition on LP lately, and Miss Walker does not knock the opposition out of the box. A concerto by Guido Santorsola, the only work with orchestral accompaniment, is thin. Eight other selections are neat but a little monotonous.
CHOSES OF SPAIN. Hollywood Bowl Symphony, Corydon Driggs. CAPITOL P8272, 12".	★★★★ Performance ★★★★ Recording	• A bouquet of Iberian overtones, with everything from de Falla's <i>Ritual Fire Dance</i> and Laverne's <i>Andalucia</i> to good old Estrellita and El Edificio. Ray, central Hispanic, in the Kestenberg-Narveroni tradition, arranging that it gets a little loud once in a while.

### Tape Measure

## Reprocessed Taping Can Only Hurt Music Makers

Magnetic tape records have afforded an opportunity for the way-wise disc hack to "make book" all over again. If he is the one to plunk his "power" money on the barrel head, with his purchase he will wrap up perhaps the last chance



Jordan

live American music will ever have to revive through the re-employed musician.

It is one thing that the public buys better music, and another where that music comes from. I do not say that foreign music is bad; in fact, for the most part it is very good. What I do say is that indefinitely reprocessed canned music will do little good to anyone but the man who counts the shekels.

If the world of performers will demand the same ethics in recording as they do in live performances, then no individual or business will profit alone. Music is not compelled to excellence by force.

The force of music comes from

its feeling in the live musicians, regardless of how you hear it. It must be reheard new and fresh; each canned and recanned rendition presses heavily on us. There must be new musicians, new Toscaninis, or the musical heritage will bog down.

#### Binaural's Future

The mass market, with the wider interest in music of every kind, its buying or rejecting power, its desire for better methods of musical playback, will take the binaural tape into the homes as a supplement to the disc record, as yet unsurpassed. The power of binaural lies in the element of superior musical reproduction, and also that it cannot be faked.

A record company cannot make a stereophonic binaural recording from an old pressing or masters. It cannot be done by any method but by new, original live recording session. There will be binaural-type, or pseudo-stereophonic re-

cordings by the shoddy recording manufacturer. So if the wrong producer-promoter buys up the tape market, this will be the case rather than the exception. For the cheated public this noise will become the "true" binaural. The American musician will be left with his horn hanging out, not eating from the binaural paycheck. This need not be. Much work has been recorded in the past by standard methods, until there has been "arranged stagnation" of music and musician alike. The power of tape is small now, so is its market. The public will hear binaural tapes, as real as life's sounds, as startling as the sound of Cinerama, but with a purpose: their favorite music.

#### Can't Be Faked

I want to re-emphasize that binaural cannot be faked and still give the full bloom of musical experience. Some will try to market "gimmick" binaural; the public and its music-makers must reject this. For once the buying dollar can be a weapon for good; it can solidly rebuild live American music more easily than it can encourage fraudulent profitable enterprises.

As it has been with the world's musician, the American musician has given far more to the listening world than he has had time or opportunity to bring to himself. Binaural recording, disc or tape, is perhaps the last best hope. To miss it means less paycheck music, dulled musical tastes, and hopelessly mediocre recording for all of us.

I can see it now—all recanned and reprocessed: "Music for Lawn Mowing," "Music for Counting Money," "Music for Furnace Cleaning," and millions of other non-reasons; later to be compiled and re-re-canned into one jumbo album called "Music for Dying."

Going, going, going—gone.

# High Fidelity



## Here's Suggested Setup For Low Cost Hi-Fi Set

By OLIVER BERLINER

So many readers have asked for information regarding the selection of the various components of a high fidelity music system that after giving the matter a great deal of thought, I have prepared a list of recommended items for your consideration. Two of such units will be discussed here.

I think we will all agree, and rightly so, that the mainstay of the home entertainment center is the disc record player. Even though radio and television have from time to time overshadowed the disc in popularity, records are now more strong and popular than ever before. We must now choose a record changer or player that provides the best possible quality at the lowest possible cost.

An earlier article discussed the pros and cons of changers vs. single disc players. Therefore, this decision must and will be left to you. As for straight turntables, the Presto 15-G has proved itself to me to be the outstanding three-speed 12" turntable on the market, regardless of price. To use a unit lower in cost would undoubtedly be to sacrifice the easy operation, fast start, and rumble and hum-

free features so essential to the playing of high fidelity fine groove records. To go higher in price would serve to lose the economy feature that the system we are considering requires.

The Clarkstan model 213 pickup arm has many desirable features. A quick acting weight adjustment for needle pressure, ultracompactness without resorting to an extremely curved arm (to be avoided), and quick change of cartridges through the plug-in head principle. This latter characteristic is essential when using the Electro-Voice model 82-S and 84-S ceramic cartridges as they do not currently incorporate the turn-over needle principle. These new E-V ceramics are fully high fidelity yet require no preamplifier or equalizer. Since these crystal cartridges do not utilize Rochelle salt they are impervious to heat and also have a smooth, wide frequency response.

The VM type 951 (956) record changer is an excellent low-priced device. This comes equipped with a standard grade cartridge which may be replaced with a ceramic such as the Titone 9980-S turn-over cartridge which is compact and has an exceptionally wide range response and high output level, or which may be replaced with the new E-V turnover ceramic presently being designed. Here again, no equalizer or preamplifier is required; and due to this we can tolerate a record changer whose motor hum characteristic is perhaps not the best.

About the lowest priced FM/AM tuner of sufficient quality is the Pilot AF-723. This unit incorporates automatic frequency control for minimum drift (off the station, due to heating up) and for ease of tuning. Under average conditions the tuner will operate satisfactorily without roof antennas. A cathode follower output circuit is included allowing the amplifier to be placed as much as 100 feet away without loss of high frequency response. The front eutcheon may be removed for custom installations.

We have confined today's discussion to the two principal sources of program material, the record player and radio tuner. A third source, the television set, may also be connected to the hi-fi audio system. In an economy assembly, such as the one we shall be discussing for awhile, we cannot consider the purchase of a custom set; consequently we will have to utilize our present set and hope for the best. Future articles will cover amplifiers, loudspeakers, cabinets and accessories, to be followed by a discussion of a very pretentious home entertainment outfit where cost (but not care) is thrown to the winds.

(Ed. Note: If you have further questions or subjects you would like discussed, send them to Oliver Berliner at Oberline Ltd., 6411 Hollywood Blvd., Hollywood 28, Calif., enclosing a stamped envelope for the reply.)

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## Preassembled Units

By Ben Newman

The Admiral Corp. recently entered the high fidelity field, putting its best foot forward in the form of an AM-FM radio-phonograph combination featuring a design based on the famous Williamson amplifier.

When we first heard the HF-6 a few weeks ago, we felt that the audiophiles in Admiral's engineering department had put into this unit something of what each of them would want to find in a top quality unit of their own.

The Williamson amplifier, heart of the HF-6 has five tubes, including a pair of 5881 output tubes especially suited for this application. It supplies 15 watts of audio, providing sufficient reserve power to insure operation with low distortion.

In its sales brochure, Admiral gives the frequency response for the amplifier as "20 to 80,000 cycles." Since we are bugs for technical accuracy, this is where we part company with Admiral, and berate the manufacturer for adding confusion to an already confused frequency response picture. Actually the frequency response is closer to being "essentially" flat from 20 to 17,000 cycles.

Admiral's FM-AM tuner is a very versatile piece of hi-fi equipment, consisting of 15 tubes. Automatic Frequency Control is used to prevent drifting when tuned to the FM band, eliminating the annoying problem of having to retune the receiver periodically. Operating controls for the tuner, as well as the amplifier, are mounted on the tuner escutcheon plate and include the usual on-off and volume controls. In addition, continuously variable bass and treble controls are provided to give approximately 17 db bass boost at 60 cycles, and treble boost to 10,000 cycles per second.

An important, but often overlooked part of the hi-fi system is record compensation, or equalization. High fidelity begins with the record, and since recording characteristics vary, it is important to compensate for these characteristics if we are to achieve creditable sound reproduction. Equalization in the HF-6 provides proper compensation for London-ffrr, Orthophonic or AES, and LP or NAB.

Attempting to achieve high fidelity with a poor speaker and an expensive amplifier will prove as

fruitless as trying to work a two-tube amplifier into an expensive speaker. Both must be of equally good design. Excellent high and low frequency response can be expected from the HF-6 because Admiral has seen fit to include an exponential horn in its speaker system. In this type of horn, the cross-section area is equal to twice the length of the horn. The exponential horn combined with a high frequency driver results in good response of all frequencies from 3500 cycles to well above the limits of the human ear. Low frequency response from 3500 cycles to below 30 cycles is handled by a separate 15-inch woofer.

Admiral's three-speed record changer will play up to five hours of recorded music. The tone arm uses a ceramic cartridge, which doesn't require preamplification.

Identical electrically and mechanically, the unit is available in three styles.

## Next Issue Special Hi-Fi Supplement

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### Stomp

Anchorage, Alaska—Stomp Gordon, who has been playing at the 1042 Club here, closes on New Year's Eve. His next booking is at the Latin Quarter, Paris, France Jan. 4 for an indefinite run. As yet, his booking office, Associated Booking, has not filled in the open time with one-acters.





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"Who's Gonna Be at the Door" "If You Took Your Love From Me" Smith Brothers "78" X-0032 "45" 4X-0032
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# Jazz Reviews

DOWN BEAT

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

## Louis Armstrong-Gordon Jenkins

*Blueberry Hill; Chlo-e; Jeannine; Indian Love Call; When It's Sleepy Time Down South; That Lucky Old Sun; It's All in the Game; Listen to the Mocking Bird*  
Rating: ★★★★★

A reissue album of the highly successful (commercially) collaborations between Louis and Gordon Jenkins. Musically, Louis is Louis—the vocals and the occasional hornwork are a warmly continuing pleasure. Jenkins' arrangements, orchestra, and chorus are, however, relentlessly banal. But Louis has transcended worse in the past. And it is true that this particular partnership has helped make major Armstrong inroads among the populace at large, which is all to the good. The musical rating, of course, is for Louis only. (Decca LP DL 5538)

## Mutt Carey

*Gambler's Dream; Muddy Water Blues; Go Down Sunshine; Advice Blues; Barrel House Man; Nobody Knows You When You're Down and Out*  
Rating: ★★★

New Orleans veteran Tom (Mutt) Carey plays the blues behind pianist vocalist Hociel Thomas in a 1946 San Francisco session recorded by Rudi Blesh as part of his then "program of recreating early jazz" (only one of these six numbers, however, has been previously released). Mutt had played in the brass bands and with Kid Ory before the first World War. He was in Chicago as early as 1917, but left a few years later to join Ory in Los Angeles, thereby missing the Chicago recording activity of the '20s. The revival of traditionalist jazz in the mid-'40s reactivated Mutt's renown and until his death in 1948, he played and recorded with Ory and other New Orleans-styled jazzmen and their younger emulators.

Hociel Thomas, a blues singer of the '20s, sister of Heral Thomas and niece of Sippie Wallace, only recorded a few now rare sides in those years—with a band that included Louis and Johnny Dodds. On this latter-day blues date, Mutt plays simply and movingly behind the direct, convincing singing of Hociel. She's not one of the commanding blues voices, but she knows the blues language well and expresses herself in it with honest vigor that makes her emotional point clearly. (Riverside RLP 1042)

## Cats vs. Chicks

*Cat Meets Chick (two versions); Mambles (two versions); The Man I Love (two versions); Anything You Can Do*  
Rating: ★★

Leonard Feather's latest tournament takes on a Simone de Beauvoir perspective—are women jazz musicians always to be regarded as generically inferior to their male associates? Involved in this trial-by-chorus for the males are: Clark Terry (leader), Lucky Thompson, Urbie Green, Horace Silver, Tal Farlow, Kenny Clarke, Percy Heath, and Oscar Pettiford. The suffragettes are: Terry Pollard (leader), Beryl Booker, Norma Carson, Corky Hecht, Mary Osborne, Elaine Leighton, and Bonnie Wetzel.

As is stated in the album notes, I thought that this particular skirmish resulted in a close win for the chicks. But decisions aside, there's a lot of good jazz here. Everyone blows well, though Miss Carson's tone could stand rounding and Clark Terry unaccountably wavers toward the close of *Man I*

Love. Clark is particularly effective the second time around on *Cat Meets Chick*. Another highlight is Beryl Booker's piano on *Man I Love*. The male version of the same tune spots some of the best Lucky Thompson tenor on recent records and characteristically full-bodied Urbie Green trombone.

The individual position battles are almost all close enough for interesting competition except for the trumpets, where Mr. Terry is a league or two beyond Miss Carson (competent as she is), and in the percussion where Klook is several light years beyond Miss Leighton. Elaine's all right, but Klook, after all, is one of the great drummers in all of jazz history. Underneath all the jousting, it's quite a sound set musically. (MGM LP E255)

## Bob Crosby's Bob Cats

*Jazz Me Blues; Slow Mood; Do You Ever Think of Me?; Big Noise from Winnetka; Big Foot Jump; March of the Bob Cats; Fidgety Feet; Can't We Be Friends?; All By Myself; I Hear You Talking; Mourning Blues; The Big Crash from China*  
Rating: ★★★★★

One feature of Decca's 20th Anniversary album bonanza that will appeal to many who began to be magnetized by jazz in the '30s is this long-past-due reissue set. Fred Reynolds' notes happily contain full personnel and dates. The rollicking specialists involved in these uniquely flavored Dixieland-cum-swinging sessions were: Billy Butterfield, Eddie Miller, Irving Fazola, Ray Bauduc, Bob Haggart, Nappy Lamare, Jess Stacy, Yank Lawson, Bob Zurke, Warren Smith, and Matty Matlock. There was a rare combination of freshness, drive, and relaxation in these Bob Cat gambols and three of those involved especially cut through stylistic divisions to put down here and elsewhere some of the more enduring hornwork in jazz—Billy Butterfield, Eddie Miller, and the late Irving Fazola.

Fazola was a clarinetist of unusual warmth and fluidity and he possessed a matchless tonal beauty on the instrument. Then as now there are some reservations in my feelings about the rhythm section (especially Bauduc) but it all moves surely and cleanly. A fine set. (Decca 12" LP DL 8061)

## Dixieland Rhythm Kings

*Blue Mama's Suicide Walk; Bill Bailey, Won't You Please Come Home; Darktown Strutters Ball; Irish Black Bottom; Ory's Creole Trombone; Melancholy; St. James Infirmary; Come Back, Sweet Papa*  
Rating: ★

Called *New Orleans Jazz Party*, this is Riverside's first hi-fi LP (the label specializes mainly in rare reissues). It was engineered in Dayton, Ohio, by the eminent E. D. Nunn who has his own Audiophile label. It's a pity all this precision reproduction is wasted on muddily unmusical imitation. I have no patience with this transmogrification of tradition. The only man really playing professional jazz in this distressing assemblage is clarinetist Joe Darensbourg (who has since left the band, and it figures). The rest comprise trumpeter Bob Hodes who has all the variety of range, dynamics, and subtlety of a TV commercial; trombonist Charlie Sonnanstine, who has apparently been influenced by Turk Murphy (that's like someone wanting to sing like Rudy Vallee); and an rhythm section composed of Robin Wetterau (piano), Jack Vastine (banjo), and Gene Mayl, the leader (tuba). Those three

sound like a group of Civil War Veterans that feel mighty spry for their age.

There are some vocals by Vastine that remind me of part of my mispent youth at the Silver Dollar Bar in Boston. Funnier bit of all is annotator Keepnews' innocent assertion that this is "vigorous, youthful jazz." It's rare that a man can be totally inaccurate three words in succession but Mr. Keepnews cleaned the bases here. (Riverside LP RLP 2505)

## Ella Fitzgerald

*I'm Glad There Is You; What Is There To Say; People Will Say We're in Love; Please Be Kind; Until the Real Thing Comes Along; Makin' Whoopee; Imagination; Star Dust; My Heart Belongs to Daddy; You Leave Me Breathless; Baby, What Else Can I Do; Nice Work If You Can Get It*  
Rating: ★★★★★

If only for this set, Decca deserves a score of anniversary toasts from all of us. Accompanied only by Ellis Larkins, Ella sings a set of songs she reportedly selected herself. It's a song recital that is one of the most rewarding experiences in the history of jazz recording. Whitney Balliett, in a recent *Saturday Review* article, wrote that jazz, like poetry, is an art of surprise. The secret of Ella's alchemy is that the more you hear her, the more surprised you are within each surprise. It's like a Christmas stocking that's never empty, that's always full of new wonders. (Decca 12" LP DL 8068)

## Frank Foster

*Little Red; How I Spent the Night; Blues for Benny; Out of Nowhere; Gracias; The Heat's On*  
Rating: ★★

The Basie Tenor man's first LP as a leader includes Frank's Basie associate, Bennie Powell (trombone); Percy Heath (bass); Kenny Clarke (drums); and Lester Young's pianist, Gildo Mahones. The results are not especially memorable. For one thing, five of the six tunes are Foster originals and the contours are worn by constant previous usage by other writers of "originals" that are actually undeveloped anthologies of melodic and harmonic fragments that have been kicking around for some time.

Then there's Frank himself. Despite Leonard Feather's praise-bearing notes, I don't feel Frank as yet is a major soloist. He blows cleanly, vigorously, and unpretentiously in the Hawkins-Byas tradition with a few Pres-Getz overtones, but the touch of striking imaginative distinction is so far not apparent. Frank is often very good, but not yet good enough to sustain the major solo space in a six-tune LP with sufficient consistency of impact.

Best solos in the set come from Bennie Powell who can, however, play considerably better than he indicates here. He is close to his best on *Blues and The Heat's On*, and I'd like to hear more of his muted trombone as on the opening to *Out of Nowhere*. Bennie does have that unmistakable sign of unique individuality. He has quite a way still to go, but he'll make it. Mahones swings but has a rather restricted range of harmonic and melodic invention. Percy and Kenny are as invigorating as usual. This might have been a better set if more care had been taken with the writing and if another horn had been added. (Blue Note BLP 5043)

## september song

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## Johnny Hodges

★★★★ *Burgundy Walk*  
An easy-rocking two-sided blues with generous choruses from the Rabbit, Harold (Shorty) Baker, and Lawrence Brown, all held together by overly familiar but rollingly moving ensemble riffs. The three soloists are at their extended ease. It's particularly pleasant to hear Baker again—a much underrated jazz trumpeter. And Lawrence Brown's long, loose-lined monologue is one of the joys of the season—any season. In all his life, Bill Harris has never gotten as inside jazz as Lawrence Brown does so surely here. Also on hand are tenor Johnny Coltrane, pianist Call Cobbs, bassist John Williams and as a special add starter, Louis Bellson on drums. A good time was had by all. (Norgran 122)

## Bill Holman

★★★★ *Plain Folk*  
★★★ *Cousin Jack*  
The first in Capitol's new *Kenton Presents* series and the best of the initial four releases. Both originals are by Bill and he used Bob Gordon, Stu Williamson, Bob Enevoldsen, Don Fagerquist, Curtis Counce, Stan Levey, Herb Geller, and himself on tenor. *Plain Folk* has the usual functionally spare Holman linear sense. The ensemble swings, there's good Holman tenor, very good trombone (Enevoldsen?) and an all too brief trumpet solo by Don Fagerquist that is as lightly relaxed as anything of his I've heard on record. The other side is almost as good. There's more of Bill's cleanly swinging, not yet brilliant writing along with more tenor by Bill and a fine, airy Fagerquist flight. First-rate bass by Curtis Counce all the way. (Capitol 7-65000)

## Jazz at the Boston Arts Festival

*High Society; Jazz Me Blues; When It's Sleepy Time Down South; You Took Advantage of Me; Swingin' the Blues; After You're Gone*  
Rating: ★★★★★

This is an unusually interesting on-the-scene recording of the first jazz night at the annual Boston Arts Festival in the Public Gardens June 9 of this year. George Wein assembled a band to recreate, among other things, a capsule history of jazz from New Orleans to the Goodman-Basie era. (Modern jazz was represented that night by a Charlie Mariano-Serge Chaloff group not on this record.) The impressively flexible decade-spanners were: Vic Dickenson, Ruby Braff, Sam Margolia, Dick Lefaye, Al Drootin, John Field, Buzzy Drootin, and Professor Wein on piano.

After a slightly stiff *High Society* on which Al Drootin compromises with the traditional picou chorus, the proceedings begin to move with *Jazz Me*, on which Ruby sounds like a robust 1954 Bix and Sammy Margolia pays independent tribute to Bud Freeman. Climax of the LP is Ruby Braff's electrifying testimony to Louis Armstrong in *Sleepy Time* which also contains an engaging vocal impression by Vic Dickenson. Ruby is

a young hornman who is certain to enter the jazz pantheon. He has thoroughly absorbed the tradition from Louis to Dizzy and is now contributing richly to it himself. Ruby's conception and beat are extraordinary and his tone keeps getting fuller and more and more dynamically expressive. Ruby's work here is a thrilling experience. And listen to him too behind Vic's vocal.

The second side takes off with a kicking *You Took Advantage* on which everybody blows well, including pianist Wein who often really lays down a very solid beat. The Basie *Swingin'* also makes it. There's more flavorful Margolia tenor, this time with a bow to Pres but still with an individuality of its own. So far as I know, these are Margolia's first records. This long-time associate of Ruby Braff should be heard much more often.

*After You're Gone* is an unwise anti-climax to the set which should have had *Swingin'* as the closing number. Clarinetist Al Drootin, however, performs with his usual warm credible skill. Recorded sound is quite good considering the out-of-doors context. There's also a model set of intelligent notes by Ron Nordell of the *Christian Science Monitor*. If it weren't for the first and sixth numbers, the album would have gotten the full five. As it is, it's a collector's must if only for Ruby on *Sleepy Time*. So far this is one of the major trumpet performances of the year. (Storville LP 311)

## Jazz Studio 2

*Laura; Here Come the Lions; Paicheck; Grass Point; Darn That Dream; Do It Again*  
Rating: ★★★★★

An absorbing set recorded in Hollywood by Tom Mack. Personnel—(Turn to Page 14)

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# Popular Records



## FOR THE DISCRIMINATING

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

- Peggy Lee—Peggy (Decca LP DL-5539).....Grand collection of torchers by Peggy
- Jeri Southern—Warm, Intimate Songs (Decca LP DL 5531).....Impassioned stuff from Jeri, including Tennessee Williams' Cabin

## GOOD COMMERCIAL BETS

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

- Crewcuts—Oop Shoop (Merc).... Might be a new language by the time these lads get through with these sounds. Looks like another hit
- Four Lads—Skokiaan (Col).... Quartet adds another appeal to the odd tune that has been sweeping the world. Wordwise it might be another big seller
- Joni James—Mama, Don't Cry at My Wedding (MGM).... The tears should start flowing in full force for Miss James again
- Pee Wee Hunt—Help (Cap).... This a little enlarged version of Oh with the same beat and should do equally well
- Frankie Laine—Four Lads—Rain, Rain, Rain (Col).... Rain should cause a heavy fall of discs
- Al Vino—Ondine (MGM).... Beautiful ballad has a fine rendition done by a newcomer that sings similarly to Nat Cole

## VOCALISTS

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

- Four Lads—Skokiaan/Why Should I Love You (Col).... Lads have the best vocal rendition of the South African hit.
- Jordonaire—This Old House/Be Prepared (Cap)..... House has neat, spiritual-upbeat lift
- Frankie Laine—Four Lads—Rain, Rain, Rain/Your Heart, My Heart (Col).... Combination here certainly drives Rain away.
- Jo Stafford—Nearer My Love to Thee/The Temple of an Understanding Heart (Col).... Nearer is an off-beat ballad
- Al Vino—Ondine/I Heard You Cry Last Night (MGM).... Newcomer has a Nat Cole quality to his voice and Ondine is mucho-like Nat's earlier ballads

## INSTRUMENTALS

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

- David Carroll—In a Little Spanish Town/Bumpy Bump (Merc).... Spanish Town is nice, tinkling revival
- Pee Wee Hunt—Help/Walkin' Along (Cap).... Help is in the same idiom as Oh (little longer word) and the simple beat should rack up hefty sales
- Alan Logan—Corsican Dance/The Carioca (MGM).... Rapid piano fingering, backed by good combo, is sharp on Dance
- Frank Petty Trio—Sunday/Mr. Pogo (MGM).... Trio whips through a couple of fair tunes; the playings much better than the material

## COUNTRY & WESTERN

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

- Rex Allen & Tex Williams—This Old House/Two Texas Boys (Decca).... Pairing of these two on spiritual-beat House should make the top-seller rungs
- Betty Cody—Can You Live With Yourself/Dear Sister (RCA).... Multi-voice action here gives Yourself an extra hypo
- Davis Sisters—Show Me/Just Like Me (RCA).... Gals really wrap Show Me that has sock guitar work by George Barnes and Chet Atkins for good measure
- Ferlin Huskey—Very Seldom, Frequently Ever/King of a Lonely Castle (Cap).... Seldom has sharp lyrics which Huskey delivers in fine style
- Jean Shepard—Don't Fall in Love With a Married Man/You'll Come Crawlin' (Cap).... Miss Shepard warmly gives out with some sage advice on Married Man
- Ernest Tubbs—Two Glasses, Joe/Journey's End (Decca).... Some of the best material (his own firm) that Ernest has had in a long time and he does right well by both songs

## 'Paree' In NYC

New York—According to present plans, Charles Trenet and June Richmond will head the cast of *Hello Paree*, a revue to be presented on Broadway in mid-November by William L. Taub.

Most of the music and book will be contributed by Charles Trenet, Fred Linebart and Guy Trovencé.

## Sylvern Ballet

New York—Hank Sylvern, music director for the Jane Froman CBS-TV Show and several other top radio and TV programs, has written a jazz ballet titled *City*, which was recently introduced on the CBS-TV *Summer Holiday* program.

*City, City* will soon be recorded by Sylvern in album form.



THE CREW-CUTS, whose latest Mercury record, *Oop Shoop* gets the nod as a good commercial bet from *Down Beat's* reviewer in this issue. The lads, who zoomed to stardom with *Sh-Boom* are: top, Rudi Maugeri and Ray Perkins; bottom, Johnnie Perkins and Pat Barrett. For full story on The Crew-Cuts, see page 2.

## EVERYBODY DANCE

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

- Elliott Brothers—Hindustan/Lonesome Polecat (MGM).... Good, swiny arrangement on *Hindustan* that's played crisply
- George Williams—Soft Touch/Saturday Night Function (Coral).... Ray Anthony's arranger with his own group on medium-tempo instrumental (*Touch*) that has a fine muted trumpet solo

## THESE WILL ALSO BEAR A HEARING

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

- Andrew Broca—The Blues is Here to Stay/When You Come Looking For Me (MGM)
- Otis Blackwell—Oh! What a Babe/Here Am I (Groove)
- Red Buttons—Dandel, The Cocker Spaniel/Swedish Rhapsody (Cap)
- George Cates—I'm Learning to Live Without You/The Song That Brings My Heart (Coral)
- Berwyn Davis—Wish Me Well/Conna De It Tonight (MGM)

- Alan Dean—I'm Lookin' For Somebody/Lover's Quarrel (MGM)
- Bob Dini—By Now/Close to You (Coral)
- Shirley Jordan—Is It Wrong/Falling Tears ("X")
- Bennie Kaye—Smith Bros.—Lucky Jewel/We Just Couldn't Say Goodbye ("X")
- Guy Lombardo—A Whole of a Story/Tonia Wannia Come (Decca)
- Dean Martin—Try Again/One More Time (Cap)
- Coy McDaniell—Sweet Cater Waltz/Head-down (MGM)
- Danny Mandelbaum—Tick Tock/Good Goodbye ("X")
- Mitch Miller—Warden Shoes and Happy Hours/Sabrina (Cap)

- Romance—Your Kind of Love/Till the Wee Wee Morning (Groove)
- Jane Russell—Rhonda Fleming—Connie Haines—Beryl Davis—Jacob's Ladder/Give Me That Old Time Religion (Coral)
- Ted Strator—The Girl With a Figure Like an Hour Glass/So Many Things (MGM)
- Ted West—An Angel's Face/I'll Take My Dreams and Go Home (MGM)
- Margaret Whiting—Can This Be Love/All There is and Then Some (Cap)
- Gilly Jack Will—Out of Control/Don't Want to Live Alone (MGM)
- Woodside Skater—So Soon/Love Me ("X")

## THE BEST IN PACKAGED GOODS

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

- Leroy Anderson—Pops Concert (Decca 12" LP DL-9749)..... A contemporary American composer whose stature will continue to grow for many years plays some of his familiar works here, and also excerpts from his *Irish Suite* and *Scottish Suite*. It's all superbly recorded and should be on the shelf of every Anderson fan.
- The Ink Spots—Street of Dreams (Decca LP DL-5541)..... Another in Decca's big series of releases marking their 20th anniversary. These all were made by the original group (Bill Kenny, Deacon Watson, Hoppy Jones, and Charlie Fuqua) that created such a stir in the late '30s when it broke loose with *If I Didn't Care*. Lots of memories here for Spots fans.
- Burl Ives—Coronation Concert (Decca 12" LP DL-8080)..... Most remarkable in this collection (recorded at London's Royal Festival Hall) is the rapport Burl achieves with the audience. They're with him all the way, and he comes up with a most enjoyable performance, though the poor recording occasionally gets in the way. *Big Rock, Blue Tail*, and *Rodger Young* are the stickouts, as usual, and the whole affair is almost as good as seeing Ives in person.
- Paul Lavalle—Concert in the Park (RCA LP LPM-3206)..... Paul's precisionists offer a high fidelity example of their skill. Don't miss the superbly played flute solo on *Flute Flight*, the clarinet section work on *South Rampart* (the old Bob Crosby opus), and the stirring performance of *Gary Owen*. It's all very headily exultant.
- Peggy Lee—Peggy (Decca LP DL-5539)..... This one come close to matching Peg's last album, *Black Coffee*. The tunes are uniformly excellent, Peggy is huskily appealing, and Gordon Jenkins' backings don't get in the way. Best of them all, for our money, is the whimsical, humorous *Apples*, previously released as a single.
- The Mills Brothers—Four Boys and a Guitar (Decca LP DL-5516)..... The most durable vocal group of them all and still just about the best, after all these years. Their simple and warm harmonies and swinging beat make each of these highly satisfying listening, though we particularly admire *Basin and Venice*.
- George Russell—Teen Age Party (MGM LP E-70018)..... Russell's band provides eight varied dance rhythms designed for teen age consumption. Band is good, if somewhat sloppy at times, and the idea is a good one.
- Jeri Southern—Warm, Intimate Songs (Decca DL 5531)..... An apt title, indeed. Jeri, with the Dave Barbour trio's subtle support, gets a chance to do what amounts to one of her night club sets, and the results are stirring—her musically phrasing and feeling for a lyric continue to keep her in a select class of singers.

Chords and Discords

Sweet Note For Contino, Sour Note For 'The Horn'

To the Editor:

I just finished reading the story, "Contino's 'New Sound' Mostly Hot Air: Gumina." (Down Beat, Sept. 8).

I don't doubt that Tommy is a very talented guy. I enjoy

the type of accordion he plays and give him credit for discovering what he calls the "Tone-Aramic" sound. However, it is incredible that Dick Contino, upon reading Tommy's press clippings, became even the least bit jealous.

Dick started playing the accordion with a small jazz combo. However, he found out there wasn't much money in it. He went on the Horace Heidt show and ran away with top honors for 14 weeks in a row. He realized he would have to play commercial accordion to make a name for himself.

I happen to know Dick, and he is constantly trying to improve himself. What makes Tommy think he can't come up with a new idea or sound? It is ridiculous to think that Dick would want to cash in on Tommy's idea . . . And to be perfectly honest, how often have you seen the name Gumina in print up until now?

As for Dick cashing in on the Horace Heidt buildup, I would like to know where all the other kids whom Heidt tried to build are . . . Give a kid credit where credit is due. Dick could have washed himself up when he received some of the worst publicity an artist could get a few years back. And don't give me that baloney about his good looks putting him on top. I've seen dozens of good-looking kids with talent lay a bomb.

Harriet Wasser  
New York, N. Y.

To the Editor:

Sour notes to Harry James, once considered by this disc yarker as a right guy with a band with moxy. Now Harry has led the musicians into banning talk on tape with disc spinners on one-niters (and otherwise). For why?

Harry says it isn't kosher for disc players to throw in James mumbblings in territory other than where he's tooting that p.m. But Mr. James and his Mrs., Betty, are now producing a transcribed show that anyone can play at any time of day or night anywhere in the nation—if somebody pays the show owners the freight—near, or a thousand miles from, James' current job. This may partly answer Mulford's query in Chords and Discords' Sept. 8 edition.

Local disc spinners lose much desire for some of the spoilers of otherwise pleasant moments near the bandstand and take-back of yak to listeners. Harry and Jimmy should get together on the whys and wherefores of stupid musicians' union moves. Disc spinners can pull a few to the one-niters. Les Sturmer, WJPG Green Bay, Wis.

To the Editor:

The writeup about Hal McIntyre and his orchestra (was) a nice tribute to a fine leader and orchestra . . . We think Hal is a wonderful person and like his music very much.

One of the things wrong with musicians today is that they are not friendly with the little people. By little people I mean the ordinary, working class of people that make up the majority of their audience at all the parks and pavilions.

A few years ago the sidemen made friends with the little people wherever they stayed and consequently . . . gave the . . . band . . . a lot of word-of-mouth publicity. This sort of publicity beats all other kinds all to pieces, especially in small towns where these bands play one-niters or short engagements.

Take the old Ted Weems band: Everyone knew Red Ingle, Pete Beilmann, Elmo Tanner, Perry Como, Country Washburn, Parker Gibbs, Little Mary Lee, Marvel Maxwell, and Jean Brown. The members of the Lawrence Welk band were friendly, also. There were Larry Hooper, Clarence Wil-

lard, Roy Woldum, Orie Amodeo, Harry Gosling, and several others. All these boys were friendly with the little people. Tell some of these stuck-up young punks on the road today about this and tell them to change their attitude—then maybe the band business will pick up again.

Margaret Sandifer  
Kittredge, Colo.

To the Editor:

I have a friend, a very fine pianist, who is playing with a small combo on the Cape here in Massachusetts. A week ago he sent me a letter containing some observations that your readers may be interested in adding to, pro or con. The bit I refer to follows:

"The other night we went out to an after-hours joint where a session was being held. All bop . . . The piano player has the reputation of being the most . . . and in a class with Tristano. Well, when we walked in it took about eight choruses to realize they were playing Idaho. (Actually, I really don't think they were playing that tune, but a few measures of the melody sneaked in by accident later on, and I'll give them the benefit of the doubt).

"I intend to be broad-minded on the subject, but I can't help thinking that, although there are such things as substitute chords and higher tension harmony, syncopation and improvisation, on the other hand there are such things as poison chords and various limits to the thing. I honestly don't think these guys know what they're playing. I'm sure that they couldn't write down every note they play and then justify each note according to the chord structure.

"The next night, just . . . to prove something to myself, during my chorus, I played those four seventh chords so endearing to boppers and with my right hand I played two or three measures of 'anything' going just as fast as I could. Actually nothing but gibberish . . . And, do you know, it sounded terrific!

"Dick, who's the leader here, tried another trick the other night. We had some hip characters in here and they wanted to hear

Perdido . . . On his chorus he played very fast, random, senseless notes, picked some note and held it for 16 measures, etc., and the crowd went wild! He only did it as a joke, as musical nonsense, and everybody but us thought it was the end."

My impression of the above is that it seems to be a reflection of the lack of musical sensibilities in the listening public, rather than a condemnation of musicians.

Karl Macek  
Springfield, Mass.

To the Editor:

I thoroughly enjoy reading The Blindfold Test . . . because it gives me an idea of how much musicians really know about other musicians . . . I pay particular attention to whether the person being interviewed recognizes the sounds of his fellow musicians—that is, he is able to point out Stan Getz from Flip Phillips and Pres Young? Or can he spot Ella Fitzgerald when he first hears her?

Going back with the issues of Down Beat, I find that Dinah Washington knew eight out of 10 artists; Gerry Mulligan . . . 6 out of 10; Jane Russell surprised me when she scored 5 out of 8 . . . Of course, there were a few who . . . were ignorant of well-known recording artists. They were: Guy Lombardo who couldn't even rec-



Guy Lombardo  
No Bobbysoxer

ognize the Four Aces (any bobbysoxer at the malt shop can spot them on the first measure!); Eartha Kitt (who thought) Stan Getz (was) Chet Baker . . . and last but not least Louis Armstrong, (who) . . . knows less about music than I'd ever thought . . . in the Aug. 11 issue he scored three out of eight; in the Aug. 25 issue he got one out of six right. For such an outstanding musician . . . I say that is a terrible example of his musical knowledge.

I realize everyone can make a mistake, but the kind he makes are almost unforgivable as well as

unforgettable. For example, on Clifford Brown's *Cherokee*, he not only didn't know the artist but he couldn't identify the tune. He underrated the talents of both Maynard Ferguson and Charlie Parker, (and) couldn't identify them. I should at least think that he could spot Pres. I find (also) that he can't spot Ray Anthony (and) Chet Baker. And have you ever heard of anyone mistaking Sauter-Finegan for Les Brown?

Joan Baker  
East Chicago, Ind.

To the Editor:

We were stoned at the results of your Jazz Critics' Poll . . . Louis Armstrong winning (vocal) honors over both Frank Sinatra and Nat Cole . . . seems to us strictly . . . stage personality over musicianship. We don't believe you can find any reliable musician that will truthfully commit himself by saying that Armstrong has a better tone quality to his voice or phrases better than either Sinatra or Cole.

. . . We think that there was a great oversight in the running for the bands. We admit that Basie, Ellington, Herman, Kenton, Prado and Sauter-Finegan all have fine swinging organizations, (but) your critics have overlooked the best band in the business from both the musicians' and the dancers' standpoint—Les Brown. (Among drummers) we wonder why Shelly Manne wasn't even given any consideration at all.

Len Allsop  
Kamal Kathey  
Washington, D. C.

To the Editor:

. . . This is a "gentle criticism" of some of today's modern jazz men . . . One of my favorite jazz men happens to be Dave Brubeck. However, it seems that Dave and a few others have widened their scope and modified their ideas to such a degree that they have lost

Improved Sound On Savoy Reissue LPs

New York—Savoy has reissued a Chuck Wayne and a George Wallington session, both of them originally issued on the Progressive label. For the reissue, Savoy commissioned hi-fi specialist Rudy Van Gelder to clean up the tapes and bring the sound as close as possible to present-day criteria. The Wallington LP (Savoy MG 15037) has Max Roach on drums with Curly Russell on bass.

Chuck Wayne's set (Savoy MG 15035) includes Zoot Sims, Brew Moore, Harvey Leonard, George Duvivier, and Ed Shaughnessy. Savoy also has released in LP form a number of Coleman Hawkins singles cut several years ago (Savoy MG 15039). Among the eclectic personnel on various bands are: Benny Carter, Danny Polo, Joe Sullivan, George Wettling, Artie Bernatein, Artie Shapiro, Johnny Guarneri, and Emmett Berry.

NYC Opera To Tour

New York—One of the nation's youngest and most adventurous opera units, the New York City Opera Company, opens its five-week fall season Sept. 29. After the 36 New York performances, the company will tour with a repertoire of 12 operas.

. . . conception of what jazz really is.

There are, however, still others who have not lost this conception—to name a few, Shorty Rogers, Dizzy Gillespie, Stan Kenton, Chet Baker, Miles Davis . . . It seems that if this trend toward sounds other than the jazz sound is allowed to progress, we may be listening to concert selections rather than jazz selections.

F. R. B.  
New York, N. Y.

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# COUNTERPOINT

By Nat Hentoff

Less is known in America (or in Europe, for that matter) about Italian jazz than about the jazz of any other country. And what little is reported by quick travelers to that country

Milano, keeps the fans informed about what happens in jazz throughout the world while half a dozen jazz books by Italian writers (among which is the *Enciclopedia del Jazz*, the most ponderous tome ever written on jazz anywhere) are piled on the book shelves of hip Italians. Moreover, jazz concerts are held very often in theaters and in clubs in the major and minor towns and are attended by happy and discriminating crowds.

Yes, there is jazz in Italy, and it's studied as seriously and profoundly as the Roman ruins. Still, when we read something about this subject in the foreign press—which happens very seldom, at that—we always read wrong statements or just plain nonsense. Musicians who represent nothing on the Italian jazz scene are depicted as the very beat or even the only hip cats in square Italy, while our jazz panorama is depicted as the dulllest in Western Europe.

Many Reasons  
"Many reasons can be given for this funny situation, and I would like to point out some of them:

(1) "Our language is practically ignored outside the Italian borders. Our jazz magazines and books have, therefore, practically no circulation abroad.

(2) "Italy is a very poor country, certainly one of the poorest in Western Europe. That's why our impresarios very seldom can afford to sponsor tours with American bands or musicians. The price they ask puts them beyond the possibilities of the Italian market. But for many a jazz promoter (and many a bandleader) this is interpreted as an allergy to jazz on the part of our populace. The same could be said in regard to our record sales—they are lower than in Northern Europe because buying records is a luxury just a few can afford.

Inferiority Complex  
(3) "Italians have an inferiority complex about their own native jazz, as well as for anything being produced on their soil. (This 'foreign-is-better' attitude is probably a consequence of the Fascist experience and of the failure of its opposite certitude). That's why we don't boast of our jazz musicians, who are really underpublicized.

(4) "Radio, which is a monopolistic enterprise strictly controlled by the government, isn't interested in promoting jazz, so our jazz musicians just aren't heard on the air.

"Still the jazz scene is an active one, both on the modern and on the traditional sides. Needless to say, practically all the professional musicians go only for the modern sounds, while the old stuff is a feud of the amateurs who have a large following and therefore the privilege of keeping their bands together for years, while the modern musicians are compelled to earn a living.

Little Live Modern Jazz  
"Chances of hearing modern jazz in the flesh are, therefore, very scarce, if you aren't a regular attender of the concerts sponsored by the jazz clubs. And you'd miss something, because some of our modern musicians can hold their own against the most famous jazzmen on the Continent.

Trumpeter Nunzio Rotondo from Rome—the most popular jazzman among the fans—not only turned out many excellent sides for Columbia but has very few competitors on his instrument in Europe, and the same could be said of tenorman Gianni Basso, or Franco Cerri (guitar), Gilberto Cuppini and Rodolfo Bonetto

# Critic Assembles 'Basic' LP Catalog

John Lucas, former research director of *Down Beat* (whose by-line, Jax, is familiar to jazz students everywhere) has written and released for sale a pamphlet entitled *Basic Jazz on Long Play*. The sponsor of the project was the Carleton Jazz Club of Carleton College, Northfield, Minn., where Lucas has been teaching English for the last four years.

The booklet should be a tremendous help to current and future jazz students as a guide to the great jazz pioneers and the development of the early jazz forms. The text is strictly confined to what today is classified as New Orleans or Dixieland music and covers records available on long plays easily obtained in a major record store.

### Great Soloists and Bands

There are two parts to the book listed as *The Great Soloists and The Great Bands*. To illustrate the representative players of each section, Jax has selected a list of 110 examples culled from jazz LPs. In addition, he has picked a group of 30 basic long plays. Following through with obtaining the latter group of records is designed to run you around \$100.

There are five classifications in the soloist section, as follows: Ragtime (Jelly Roll Morton), Folk-song (Leadbelly), Blues (Bessie Smith), Jazz (Sidney Bechet), and Swing (Louis Armstrong).

### Five Great Bands

Five great bands are included in the band section. They are King Oliver (The New Orleans Original), The New Orleans Rhythm Kings (The Dixieland Original), Bob Crosby (Swinging Dixieland), Muggsy Spanier (Dixieland Revival), and Kid Ory (New Orleans Revival).

Each of the above has an accompanying text from a lecture series Lucas has given at Carleton College and at the Salzburg Seminar in American Studies during the 1950 Salzburg Festival.

Some will complain about the limitation to the older jazz form, and many will argue about the selection of records, but, considering everything, the work is a worthwhile attempt to guide those interested in approaching jazz from the beginning.

JAZZ MISCELLANY—New York Lawyer Jake Schneider, who travels all over the country buying old phonograph records waxed before 1940, has had some keen disappointments lately. Several weeks ago he flew to Florida to inspect a reported lode of 150,000 records with 75,000 guaranteed to be pre-1940. Jake moaned that actually there were only 35,000 and only 2,000 of them older than 1940. He complained to the local chief of police who agreed that there had been a misrepresentation of facts and ordered the dealer to pay Jake's plane fare from New York and back. Then again Jake jumped to Savannah, Ga., only to find the 100,000 promised records had been used to fill in a swamp.

Schneider, whose law office is on 86th St. across from the Marie Antoinette hotel where the Pollock boys once unearthed a jazz trombonist from the Southwest by

(drums), Oscar Valda m b r i n i (trumpet), Marcello Boschi (alto sax), Glauco Masetti (clarinet), Umberto Cesari and Vittorio Palmtrinieri (piano), who could be considered first class musicians anywhere.

"Unfortunately they are scattered in many hands. Some live in Milan, some in Rome, and often they find it profitable to do a stint abroad where the salaries are higher. That's why arranging a good recording session or a good concert is often a problem."

The final section of Arrigo Polillo's analysis of jazz in Italy will be published in next issue's *Counterpoint*.

the name of Jack Teagarden, has filled every cranny and corner of his large back store room with catalogued recordings. He is known to the radio studios and collectors all over the country as a source for rare and unusual discs.

John (Knocky) Parker, the Kentucky professor of English and jazz piano, spent several weeks at Columbia university this last summer studying Latin. Knocky admitted some skullduggery on the Paramount LP *Kansas City Frank Melrose*. It seems the "takes" on Frank's *Whoopie Stomp* and *Rock My Soul* were in such bad shape that it seemed impossible to release them. So Knocky sat at the piano in Ed Nunn's home in Milwaukee and rerecorded the two numbers just as Frank played them.

Knocky, besides playing a good barrelhouse piano of his own, has been noted for his ability to emulate the styles of such jazz greats as Jelly Roll, Bob Zurke, and others. He did such a good job on Melrose that no one has noticed any difference between the above



Jelly Roll Morton  
Great Soloist

two sides and the rest of the numbers on Paramount CJS 103 released a little over a year ago. Bill Peterson and Bernie Golden are specializing in Dixieland jazz combos at the Gale Booking agency in New York.

—hoejer

# FEATHER'S NEST

By Leonard Feather

The new *Dictionnaire Du Jazz* (1600 francs, about \$4.50. Robert Laffont, 30 Rue de l'Universite, Paris) is an alphabetical listing including musical definitions as well as the biographies of several hundred musicians. It is the work of a Mrs. Madeleine Gautier and her

husband, the latter being also the author of a volume entitled *Rugby Football, Rules & Technique*, published in 1946. The name of the rugby expert, who also dabbles in jazz, is Hugues Panassie.

Though I am afraid that much of the humor distilled by the charming couple is quite unconscious, it is none the less delightful, perhaps even more sublime by virtue of its innocence. The rugby expert and his madame are convinced, it is evident, that a sinister plot to overthrow the foundations of jazz by force and violence has been instigated by a movement known as "le be-bop," and they are hell bent to save the jazz republic.

### No Review

It is not my intention to review this book. Rather than analyze it, either favorably or otherwise, I intend simply to select a few choice quotes and leave the verdict up to you.

(1) The idea that Charlie Christian was one of the precursors of bebop is "an absurd legend" based on the fact that he played a few weeks at Minton's.

(2) Kenny Clarke "was only a jazzman during the first years of his musical career."

(3) J. J. Johnson's style "was bastardized under the influence of the boppers." (The same phrase, with variations, is applied to Dizzy, Bud Powell, Wardell Gray, and a score of others.)

(4) Edmond Hall "expresses himself in a style neighboring that of Benny Goodman. His value has been much overestimated."

(5) Benny Goodman contributed nothing to jazz except some small combo records, and even these are messed up by the clarinet passages.

(6) Woody Herman's band "never swung much" and his music is generally "very unblack" (*fort peu noir*).

(7) Bobby Hackett "has musicality but little swing and has no assimilated the idiom of the blacks very well."

The phrase about assimilating the qualities of "the blacks" is a pedal tone throughout. Perhaps another fact may shed some light on the authors' attitude: every

white musician is identified with the phrase "de race blanche," but no racial description is attached to any of the "safe" Negro musicians. (Mildred Bailey escapes lightly: she is listed as "mixed singer" parents of white and red race.) Did this make her half-safe?

### Selectivity

Most important of all, in case you were thinking of buying the book, is the selectivity exercised in the inclusion of biographies.

The following are not in the book: Milt Jackson, Buddy DeFranco, Gerry Mulligan, John Lewis, Dave Brubeck, Frank Wesch, Chet Baker, Marian McPartland, Stan Getz, Lee Konitz, Horace Silver, Tal Farlow, Urbie Green, Kai Winding, Clifford Brown, and others too talented to mention.

The following are in the book: Bert Williams, a comedian who died 30 years ago; Taps Miller, a dancer, and Curly Hamner, another dancer, who play trumpet and drums as a sideline; Willie Bee, a guitarist from Yazoo City who died in 1942; a New Orleans trombonist who died in 1935 but gets much more space than Benny Green; a singer named Memphis Minnie, and somebody called Fat Head Thomas.

As I said, I don't intend to review this book, but if you are interested in an analysis of what makes the Panassie mind tick you could do worse than invest in Andre Hodeir's *Hommes Et Problemes Du Jazz*, reviewed in these pages recently by Nat Hentoff. Monsieur Hodeir probably knows as much about Rugby football as Sal Maglie, but he has been a professional musician, a composer, and arranger, a man who has lived in jazz, while Rugby expert Panassie has been none of these things. Hodeir devotes the entire last fourth of his book to a microscopic inspection of the rugby expert's jazz tactics, to his errors not merely of judgment but in musical definitions, facts and figures and to the many self-contradictions in his writings.

Additional incoherence if the comedy angle doesn't appeal to (Turn to Page 32)

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NAT COLE took time out from a recent night club booking to record for national defense and the ground observer corps' radio show, *Look to the Skies*. That's airman first class Daun Ford Maryville, Mo., taping the show for west coast release.



KITTY KALLEN is stepping high on record charts these days, too, as her *In the Chapel in the Moonlight* threatens to become almost as big a hit as *Little Things Mean a Lot*.



DENISE LOR, whose waxing of *If I Give My Heart to You* jumped to sudden popularity, waves happily at friends who greeted her at Chicago's Midway airport on a recent deejay tour. That's manager Harry Weissman, left, and husband Jay Martin with her.



JOHNNY HOLIDAY is the name of new Pacific Jazz singing find, whose first record, *Julie Is Her Name*, won critical applause.



JACKIE PARIS was a featured guest in the first of a series of Monday night Basin Street (New York) sessions put on by Al (Jazzbo) Collins. Obviously both these instruments are unfamiliar to singer Paris and deejay Collins.



RAY BROWN received warm congratulations from Oscar Peterson (for whom he works), disc jockey Ed McKenzie, and trio-mate Herb Ellis for winning *Down Beat's* second annual jazz critics poll and being named outstanding bassist in the world. Group was appearing in Detroit when this photo was taken.





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# 'Down Beat's' Special School Band Supplement



A Section Devoted To Articles Of Particular Interest To School Band Musicians, Leaders And Teachers



Gene Krupa and Cozy Cole are joined at their drum school by Ray McKinley.

## Krupa, Cole Kick Off Regular Series On Drums, Drummers

By GENE KRUPA and COZY COLE

New York—Drum columns have been written before; drum columns will be written again. This, in itself, is no earth-shaking revelation, but it did pose a more or less minor chal-

lenge to us when it was decided we were to do a series of articles on drums and their uses for *Down Beat*.

Answers to playing problems among drummers can be found in any of a variety of drum instruction books. We've hacked out a few such items ourselves. Not only that, but such a column proves to be of little interest to anyone other than drummers who have problems and questions.

We'll answer questions, all that the *Down Beat* readers care to post our way, but not in the public prints of this esteemed periodical. We think we have come up with a scheme for more interesting in-

formation herein, not only for the drummer boy who has problems, but for all musicians of all instruments, for all readers whether or not they play any instrument, even some who may have nothing more than a mere passing interest in music.

Thanks to an assist from our fellow instructors, Bradley Spiney and George Gaber, we have on hand a raft of interesting information on the history and variety of uses of drums hack to prehistoric times.

The casual observer, enlightened only by what the Hollywood movie

(Turn to Page 21)

## Composer Asks Changes In Concert Bands' Repertoire

By Bill Russo

The concert band has always impressed me as a potentially powerful cultural force, especially in these three ways: (1) as an excellent instrument for today's composers; (2) as an important training area for pre-professional musicians; and (3) as one of the best means of bringing good music to more people and more people to good music.

Unfortunately, however, several circumstances intervene between this potential and its fulfillment. Most of these circumstances revolve around two points: (1) the repertoire of the concert band; (2) its instrumentation.

### Too Many Transcriptions

A large portion of the concert band's literature has been transcribed from orchestral forms. This transposition of medium does not work. It is based on the somewhat naive assumption that composition and orchestration are separate, defined processes.

In addition, a great deal of concert band music is of a "humorous," "catchy," "tricky" nature, designed to give pleasure rather than to instruct and develop both performer and audience. It would appear, then, that more of the concert band literature should have been written directly for it. Also, more more-serious music should be included in the band program.

### Jazz Needed

An additional suggestion: Authentic jazz is a tremendously vital force in music today. Its influence on band music has paralleled its influence on symphonic music. In both cases this has been used or absorbed. This abuse has cheapened, rather than strengthened, band music.

It would be good to see an authoritative inclusion or influence of jazz. Since the jazz orchestra is

### Bill Russo

—is noted chiefly for his contributions to the jazz field (former chief arranger and trombonist with Stan Kenton and director of Chicago's Experiment in Jazz movement). But he also has wide background in more formal types of music and is at present teaching theory, harmony, and instrumentation in Chicago. It is his contention here that concert bands are not fulfilling their potential. Any comments from bandmasters, teachers, other composers, or instrumentalists will be welcomed.

directly derived from the band, it would seem only too natural. Both groups employ the same instruments and both are characterized by a young and ebullient texture.

The most serious problem of the concert band instrumentation is the clarinet section. Even if two dozen clarinetists could play with the amazing accuracy of intonation demanded by so much doubling, the result would be of little merit. It seems that the gargantuan entirely disproportionate use of clarinets springs from the aforementioned transcription of orchestral music. The clarinets were meant to stimulate the supple smoothness of the violins. This they do not and cannot.

### Use Fewer Clarinets

The first step in improving the instrumentation of the concert band would be to cut down the number of clarinets. To preserve the woodwind balance with the brass section, the usual two oboes and two bassoons could be doubled. In addition, the saxophone section could be enlarged to seven men.

The customary number of brass could be preserved, with the exception of the euphoniums, only

one of which would satisfy me. Here is a standard concert band, represented by the figures on the left. The figures on the right represent the number of instruments that I am suggesting:

- |          |                              |          |
|----------|------------------------------|----------|
| 20.....  | Bb Clarinets                 | .....8   |
| 1.....   | Eb Clarinet                  | .....0   |
| 1.....   | Eb Alto Clarinet             | .....1   |
| 1.....   | Bb Bass Clarinet             | .....1-2 |
| 6-8..... | Flutes                       | .....6   |
|          | (including 1 piccolo)        |          |
| 2.....   | Oboes                        | .....3   |
|          | (including English Horn)     |          |
| 2.....   | Bassoons                     | .....3   |
|          | (including 1 contra-bassoon) |          |
| 2.....   | Alto Saxophones              | .....3   |
| 2.....   | Tenor Saxophones             | .....3   |
| 1.....   | Baritone Saxophone           | .....2   |
| 1.....   | Bass                         | .....1   |
| 8.....   | Cornets and Trumpets         | .....8   |
| 5-6..... | French Horns                 | .....5-6 |
| 6-8..... | Trombones                    | .....8   |
| 3.....   | Euphoniums                   | .....1   |
| 2.....   | Bass Tubas                   | .....4   |
| 2.....   | String Basses                | .....2   |
| 1.....   | Bass Drum                    | .....1   |
| 2.....   | Snare Drums                  | .....2   |
| 1.....   | Cymbal                       | .....1   |
| 1.....   | Tympani                      | .....1   |
| 1.....   | Miscellaneous Percussion     | .....1   |

The instrumentation that I really prefer, however would not be very useful for the now-existing band literature. Here it is: 4 clarinets; 1 alto clarinet; 1 bass clarinet; 4 flutes (including 1 piccolo); 3 oboes (including 1 English horn); 3 bassoons (including 1 contra-bassoon); 4 trumpets (no cornets); 4 trombones (including one bass trombone); 2 bass tubas; 1 euphonium; 4 French horns; 1 string bass; 1 snare drum; 1 bass drum; 1 tympani; 1 miscellaneous percussion; 2 alto saxophones; 2 tenor saxophones; 1 baritone saxophone; a bass saxophone.

## Stuart Publications Announce Expansion

Walter Stuart Music Publications, Union, N. J., has just added a new building featuring self-instructive music books for musicians. Known for its mail-order music business and *Modern Piano Trends*, a monthly publication, the firm is offering all available music books, charts and courses to help musicians improve themselves, according to president Walter Stuart.

Said Stuart: "No matter whether you have studied music with a neighborhood teacher, or graduated from a music school, jazz improvisation and styling is never taught in lessons or classes."

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# These Men Led School Bands

"So You Want To Lead A Band," as Sammy Kaye is wont to remark. Well, if you're a collegian (or a high schooler, for that matter) you could do worse than to wet your feet in the baton-wielding business right where you are.

A *Down Beat* survey of past and present bandleaders shows that a creditable number of pros got their start at the helm of school bands. In addition, as the representative list below shows, such music business names as songwriter Hoagy Carmichael and singer Bing Crosby began by organizing school bands.

The sampling also shows that no geographical location has a monopoly on incubating orks on-campus, for future leaders have been spawned at schools from California (whence came Horace Heidt and Del Courtney) to Connecticut (which brought forth Rudy Vallee). Among the more prolific colleges represented in the list of school-leaders-turned-music-business pros are Duke university (which apparently leads the field with Les Brown, Johnny Long and Sonny Burke); University of North Carolina (with Kay Kyser and Hal Kemp); and the University of Pennsylvania (with Fred Waring and Elliot Lawrence).

**LES BROWN**—One of the most famous campus-incubated bands, Brown's ork took shape originally at Duke University in the early '30s. Known as the Duke "Blue Devils," the ork led by Brown was one of two on-campus dance bands (the other was led, during Brown's school days, first by Johnny Long and later by Sonny Burke.) The "Blue Devils," operating on a strictly co-op basis, worked their way through school by playing dances (at \$300 per) and concerts in the school's dining halls.

In 1936, the year Brown left Duke, the band turned pro briefly, still on a co-op basis, but dissolved primarily because not enough of the sidemen were interested in music as a career. Soon thereafter Brown formed his own band. The student crew which he led at Duke included drummer Don Kramer (now Brown's manager), and was patterned along Casa Loma lines.

**SONNY BURKE**—Burke got his first taste of batoneering at Duke University, where he followed Johnny Long as leader of a student dance band whose on-campus rival was the Blue Devils, led by Les Brown. Burke went on to arrange for Jimmy Dorsey and Charlie Spivak, fronted his own band for a while, and is now West Coast recording director for Decca. He still keeps in touch with Brown, whose Coral disc sessions Burke supervises.

**HOAGY CARMICHAEL**—While a law student at Indiana university, Carmichael helped pay for his education by leading a three-piece combo on campus.

**DEL COURTNEY**—Courtney organized his first band while a student at St. Mary's College, Oakland, Calif. Upon graduation from the University of California in 1933 he taught school for one season, then reorganized a band and turned professional.



**KAY KYSER** in early days as bandleader, circa 1928.

**BING CROSBY**—The Groaner's earliest musical experience was gained at Gonzaga university where, with classmate Al Rinker, he organized a seven-piece campus band. After graduation Crosby and Rinker went into vaudeville as a singing team.

**ERSKINE HAWKINS**—While a student at Alabama State Teachers' College, Birmingham, Hawkins played trumpet in the campus

band, known as the "Bama State Collegians." In 1934 the ork went to New York to play a professional date and shortly thereafter Hawkins became its leader.

**HORACE HEIDT**—To help meet the expense of eight operations on his back, fractured while playing left tackle on the varsity team, Heidt organized a band on campus at the University of California. The venture proved so successful that he retained the group and turned professional with it, soon utilizing such college-inspired ideas as baton-twirling and glee club singing as part of a revue-style show.

**SAMMY KAYE**—The "So-You-Want-To-Lead-A-Band" man wanted to lead one while a civil engineering student at the University of Ohio. He picked up the baton then and hasn't put it down since. During student days Kaye even opened an inn to showcase his band and after graduation kept the unit intact for early professional dates.

**HAL KEMP**—Kemp's affinity for the baton manifested itself early. He organized his first dance band, in 1920, while still a high school student in Charlotte, N. C. This early unit, known as the Merry Makers, was followed by a college band called the Carolina Club ork, in which Kemp played during his sophomore year at the University of North Carolina.

The band toured Europe at the end of the term, causing quite a stir in London, Paris, Berlin and Ostend, and upon its return to campus was taken over by Kemp and renamed "Hal Kemp and the Boys from the Hill." With this unit the late leader turned pro upon his graduation in 1925, continuing as a highly-successful leader until his death in 1938. Among original members of the Kemp band were such future leaders as Skinny Ennis, John Scott Trotter, and Saxie Dowell.

**KAY KYSER**—The old professor of the Kollege of Musical Knowledge began as a cheer leader at North Carolina university. There he formed a campus band among whose original members was Sully Mason, later a star of the "Kollege" which Kay started at Chicago's Blackhawk restaurant in 1937.

**ELLIOT LAWRENCE**—Lawrence first wielded a baton leading the student band for Mask and Wig productions at the University of Pennsylvania.

**JOHNNY LONG**—Duke University was the breeding-ground of the Long career. There Johnny led



**LES BROWN** in his Duke Blue Devils era, circa 1936.

a campus band that played fraternity and sorority dances and dining-hall concerts. This unit, at first styled along Guy Lombardo lines, began to take on a Hal Kemp flavor under Long's leadership, then turned pro after his graduation.

**FREDDY MARTIN**—Martin, who started on drums in an orphanage band, switched to sax at Ohio State university, where he formed his own student group. This unit landed its first booking as an off-night substitute for Guy Lombardo's ork.



**OZZIE NELSON**, standing, far left, with members of his band in the early '30s. Seated, front, left to right, are Holly Humphries, Irving Miller, Harry Johnson, Elsworth Smuthers, Joe Bohan, Harry Murphy. Seated, second row: Bo Ashford, Charles Buebeck, Bill Stone, Sid Broktau. Standing: Ozzie, Bill Nelson, Sandy Wolf, Fred Whitesid.

Later Martin worked as sideman in various crews before forming the band with which he ultimately went on to great success.

**FREDDY NAGEL**—Nagel's initial bandleader experience was gleaned at Stanford University, where he formed a student band.

**OZZIE NELSON**—A successful bandleader before entering the situation-comedy field, Nelson got his start at Rutgers university, leading a campus band. After his graduation in 1927 he discarded his original ambition to enter law in favor of continuing with the ork and did so well he became a highly-paid radio leader by the early '30s.

**RUDY VALLEE**—One of the most famous college bands of them all, the Yale Collegians, gave Vallee his start in show business. After a year at the University of Maine, Rudy switched to Yale, where he played sax to pay for his education. At the helm of the Collegians he played frat dances and at country clubs, then made two summer tours in vaudeville with the band. Not long after his graduation, Rudy and his band were one of the highest-paid attractions in the business.

**FRED WARING**—Unlike most college crews, the Pennsylvanians, after more than 30 years, still retain the campus-inspired name under which they left Penn State to break into the music business in the early '20s. Earlier Fred formed a combo called "Waring's Banjazztra," using the nucleus of the ork. (Turn to Page 24)



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# Duty Problem Explained In Importing Instruments

Are you planning to finance a trip to Europe by bringing back a trunkful of French instruments? This must be a tempting enterprise, because hundreds of musicians try it for themselves and their friends every year. Here's a suggestion to those of you who have such plans: Don't do it!

At first glance, it looks like a foolproof scheme to the amateur importer. United States Customs permits up to \$400 worth of duty-free merchandise to enter the country, and the duty on \$400 worth of French woodwinds or brasses could be quite a saving for the importer—he thinks. But the scheme has one little flaw: while the instruments can be brought to this country, their trademarks cannot. While this is not mentioned in most of the tourist handbooks, these trademarks are protected by U. S. law.

Customs officers at ports of entry maintain files of protected trademarks, and they impound any mer-

chandise marked with one of them. A good many musicians never discover this fact until it's too late. When their instruments have been taken away, they are faced with three choices: they can remove the trademarks (which are usually engraved in the delicate brass or wood in such a way that removal makes the instrument virtually worthless for resale, and often for playing as well); appeal to the American owners of the trademark for permission to bring the instruments in, or simply abandon the instruments to the customs authorities.

Actually, there's not much difference among these choices. The owner is out of luck in all three cases, because holders of the trademark rights depend on the law to protect their American dealers and customers, and are usually reluctant to grant permission.

Chances are, you've heard a musician who succeeded in getting in-

struments into this country. It has been done, both legally and illegally. There are, of course, some kinds of instruments that can be brought in, either because the trademark is unprotected or because the importer is careless in protecting it. But it's reasonable to assume that the most valuable names, those used on the finest French instruments, are the ones most carefully guarded. Some musicians have been just lucky in getting their instruments past a customs officer who doesn't recognize the trademark. But this is an awfully long chance to take with several hundred dollars of your vacation money at stake. And even if you succeed, the instrument is an outlaw, subject to seizure by the treasury department.

J. M. Grolimund, president of H. & A. Selmer, Inc., has this to say about his company's policy on such cases. "Of course, everyone thinks an exception should be made in his own case. These people would be amazed at the large number of requests we get for special treatment—many of them virtually identical. Most of these people are quite sincere, when they explain the circumstances to us in appealing for help after their instruments have been seized. But there are

## Collegiate

New York—On one of Steve Allen's recent late night WNBC-TV sessions, a number of entrants in a beauty contest were present and in the course of events, Allen interviewed a few. One allowed as how she was a college girl.

"What are you planning in college?" asked Allen.

"You mean, what am I taking up?"

"Yes—or what are you putting down?"

just enough 'part-time importers' to ruin it for the sincere ones."

Policy in this matter undoubtedly varies from company to company. The wise thing to do is to check carefully with the American importer before you leave for Europe. Whatever you do, don't take the advice of a French music store. They will undoubtedly be reassuring, but after all, once they have made the sale, they have nothing to worry about. One of the most frequent practices followed by the French stores is to sell Americans second-hand instruments, explaining that the usual rules don't ap-

## Beethoven Still Leads The Field

New York—In its annual survey of the subscription repertoire of 30 American orchestras, *Musical America* revealed that only 129 of the 876 works performed during the 1953-'54 season were by American composers. Even more revealing was the fact that out of the 3,684 total performances, only 269 were American works.

Leading American composers represented were Samuel Barber, Aaron Copland, Walter Piston, and Morton Gould with seven works each. Among contemporary composers, Stravinsky and Prokofiev led with 72 and 70 performances.

Winner of the top statistic was Beethoven, who had 388 performances. Mozart was runner up with 268.

ply. Actually, the rules for second-hand instruments are identical with those for new instruments, but you'll have a hard time explaining this to the French dealer once you are back in the States.

Many musicians have had difficulty returning to this country with their own French-made instruments, so closely are they watched. There are special provisions for avoiding this, and if you plan to take your French-made horn abroad with you, you'll be wise to register it with customs before you leave for Europe. Then you won't run into difficulties when you return—something that has happened to more than one careless traveler.

## Krupa, Cole

(Jumped from Page 19)

studios care to illustrate, usually with some greatly exaggerated fallacies, probably will be as amazed as were we when we first came across some of the facts to be contained in this series of articles.

It's general knowledge that drums are not necessarily used as percussion musical instruments. But what was the primary function of a drum? To what practical uses have drums been put in various parts of the world, civilized and savage? We hope to come up with some enlightening and amusing stories touching on these points without the camouflage and dramatically exaggerated style of a cowboy and Indian movie or an African travelogue.

In the meantime, if some of our readers do have a drum problem or two, we'd suggest they drop us a line regarding same to our school at 261 W. 64th St., New York 19, and we'll attend to it at our earliest convenience.

In this way, the *Down Beat* linotype machines won't be clogged up with the problems of just two or three readers and both these people with the problems and the general reading audience as well will get a little information which, we hope, will be fresh, amusing, and informative.

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# Need A Better Reed?—Better Read!

By Anthony (Tony) Ciccone  
Symmetrical Reeds

All sax players and clarinetists have one thing in common. Whether amateur or professional, sideman or soloist, classical or pop or jazz musician—your performance is only as good as your reed.

This is a truism that needs no elaboration. Whether you're Benny Goodman or the rankest tyro tooting bravely offkey in the basement of your home, your reed can make or break you. Which gives rise to the \$64 question: "How can I be sure of the reed I buy?"

## Huge Consumption

I understand that between 15 and 16 million reeds are used in the U. S. annually and that about 90 per cent of them are purchased by amateurs, so the question is one that certainly needs to be answered. Unfortunately, however, it isn't as simple as it sounds.

To be perfectly honest about it, no reputable manufacturer—at least at the present time—can absolutely guarantee that a specific reed will give a musician the three things he is looking for: response, flexibility, and durability. The reason is that variable factors that affect the manufacture of reeds cannot yet be controlled 100 per cent.

## Many Factors Involved

Absolute precision in mass production may be the norm in a Detroit automobile plant, but it is not yet an actuality in a reed factory, even though each reed is individually cut and inspected. Constant adjustments must be made for such factors as varying thickness of the cane, humidity, temperature, even the settling of the building in which you're working, etc.

All these things affect the cut of the reed, so that, when the product is finally placed on the market (and that means the manufacturer has already discarded those reeds that didn't measure up), the only thing of which you can be absolutely sure is that it has met his specifications, that he considers it to be a good reed.

## The Only Positive Test

But the only way you can tell positively that a particular reed is right for your uses (and by that I mean that it responds to your individual requirements of tone and flexibility) is by blowing it—and nobody sells (or wants to buy) used reeds.

However, good reeds don't get that way by accident. Therefore, the question is really not "How can I be sure of the reed I buy?" but "What qualities should I look for in a reed, if I may assume

that it will probably be correct for my uses?"

When I went into this business 17 years ago, about 95 per cent of the reeds were made in France, and the public was pretty well sold on the idea that one of the most important things in a reed is good cane. In addition, many musicians believed—and many still do—that the magic words, "French cane," were pretty much the indication of a quality reed.

## Cane Quality Is Secondary

Now, I know there are differences of opinion on this, but it is my sincere belief that making a reed out of good cane—French or otherwise—means little or nothing in terms of what a reed is actually supposed to do—provide proper response to the musician's requirements. The most important thing, in my opinion, is the balance of the reed—and that's something that is achieved by proper cutting.

In the first place, not all French cane is good, nor is all good cane obtained from France. About all you can say with any certainty is that good French cane is good; good Spanish cane is good, etc. (Incidentally, there is some very good cane grown in Greece, too, though it is difficult to obtain these days.) If the cane is good, then, it's good no matter where it's grown. But let me stress again that, in my opinion, how the reed is cut is far more important than the quality of the cane from which it is made.

## Balance Is Vital

I have always been vitally concerned with the balance of the reed. This involves the placement of the vamp at precisely the proper point along the length of the reed to balance it properly. The determination of that placement is governed largely by the thickness of the reed. In other words, a relatively thick reed will have the vamp farther down from the tip than will a thinner one. (By vamp I mean the arched cut separating the thick, lower part of the reed from the flat, upper part.)

Some musicians claim they don't like the flat of the reed to be very long, that this causes excess vibration. I don't believe there is any validity in this. In my opinion, proper balance makes for proper vibration and proper tone. To determine balance, simply place your finger under the vamp letting the reed rest lightly, with your finger as the fulcrum.

Another important thing is that the cut be more or less even—that is, that the vertical grooves be reasonably symmetrical. You can determine this easily enough by

holding the reed up to the light.

Now for some don'ts:

(1) Don't reject a reed because of discoloration. This doesn't mean a thing about the quality of the cane, much less the quality of the reed, itself. (Incidentally, we regularly discard discolored reed rather than place them on the market, because we know that musicians, adhering to this superstition, just won't buy them. But, many tests in our factory have proved that this attitude has no basis in fact.)

(2) Don't bounce the reed on the counter in the music store and listen for the ring, to see if it's good cane. You can't tell anything that way, and, besides, the cut is really what counts. (Some professional musicians who make their own reeds will actually come in and bounce a whole tube of cane on the floor, to test the ring. Apparently amateurs are not alone in their adherence to meaningless tests.)

(3) Don't worry about the length of the flat part. If the reed balances, that's what counts.

(4) Don't go looking for a thin-tipped reed, in the mistaken belief that it will vibrate better. Instead, bend the tip of the reed lightly against the palm of your hand. If the reed is cut too flat, it will bend too far back and may not be durable. If it's inflexible, you will have too much work blowing it, and it will probably produce a dull tone. If the reed "gives" slightly, you're best off.

(5) Don't place too much emphasis on the part the mouthpiece

plays in getting reed response. Too many musicians think a soft reed should be used with a more "open" mouthpiece, a stiff reed with a "closer" facing. There is some truth in this, but it's far from a rigid rule, or, for that matter, a valid test, in my opinion.

## You Can't Break A Reed In

(6) Don't make the colossal mistake of thinking, "Oh well, I'll break the reed in." I've watched a lot of musicians try reeds out, and one thing is certain: when a musician stops playing after a few bars and begins adjusting the ligature, the reed is not right. A good reed responds immediately. Remember: you don't break in a reed; you break into a reed.

(7) Don't expect satisfaction simply because the reed is made of French cane. The quality of the cane, *per se*, means little; its origin means nothing at all.

Now a word about the durability of reeds. I've had professional musicians come to me and offer me \$5 for a reed I could guarantee for a stipulated period. But nobody—at least at present—can guarantee the life of a reed.

In general, however, it's well to keep this in mind: A good reed, like a good automobile, must have proper balance, proper alignment. If it has, it will give good response, good performance—and durability goes hand-in-hand with performance. A car that runs well lasts long.

To sum up: When purchasing a reed, look for balance, reasonably symmetrical cut, and moderate flexibility. Then take the reed home and try it out. If it responds immediately, regardless of the type of mouthpiece you're using, it's

(Turn to Page 26)

## Special Catalog

This issue of *Down Beat* contains two sections. One is the regular edition of *Down Beat*, the other is the separate 1955 Fred. B. Gretsch Co. drum catalog, listing all the drum equipment they have available for the next year. If you are not a drummer, why not pass it on to a friend who is, in order that he might make use of it?

## 'Peter Pan' Goes Broadway In Oct.

New York—Oct. 20 has been set as the opening Broadway date for the musical version of *Peter Pan* starring Mary Martin. The engagement will be limited to 16 weeks, after which a large-scale tour is planned. Jerome Robbins is in charge of both the direction and the choreography. The show broke in this summer on the coast with four weeks in San Francisco and eight weeks (extended from five) in Los Angeles.

## Present-Day Music At Venice Festival

Venice—The annual Venice festival, being held from Sept. 11-26, is devoted entirely to contemporary music. To be heard during the festival will be new works by William Schuman, Virgil Thomson, Darius Milhaud, and Marcel Mirotu.

The Schumann *Serenade for Violin and Orchestra* will be performed by Isaac Stern with Leonard Bernstein conducting.

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# U. Of Illinois Marching Band Shows How Field Advances

There was probably a time in the early days of college bands when their main contribution to campus life consisted of adding an impetus to lurching snake dances on the eve of a Homecoming game, or giving forth with bursts of musical enthusiasm when the home team unexpectedly place-kicked the extra point. Other than these activities (plus maybe playing a concert good for a painless chapel credit) their talents were overshadowed by the very game they were trying to honor.

Today things are different, for during half-time the fans' attention is more often than not riveted on the colorful pagentry of the marching bands, whose intricate formations, combined with spirited melodies, can dazzle the most avid of grandstand Alonzo Staggs.

### A Famed Group

One of the foremost groups in the field is the University of Illinois band, whose success in the

business of executing intricate formations is usually attributed to three strategists: Professor Albert Austin Harding, the university's band director from 1905 to 1948; Mark H. Hindsley, who took over after Harding's retirement, and Everett D. Kinsinger, assistant director of bands and mentor of the football band.

The University of Illinois band, under the pioneering of Harding, is said to be the first band to have formed letter formations while the band was playing school songs. It was the first to add singing to marching. And it was the first to arrange in automatic letter-and-figure formations upon predetermined signals in the music, without the aid of pistol shots or whistles.

Director Kinsinger, who is at present the guiding hand behind the elaborate goings-on of football bands, is confronted with a job requiring the engineering skill of a draftsman and the musical skill of a symphony conductor. He must be able to plot a pattern practicable to the limited navigational abilities of 175 pairs of marching feet, and at the same time arrange music for the accompanying hands and embouchures, so that combinations of the two will emerge pleasing to both the eyes and ears of the spectators.

Point of origin of all this strategy is a miniature gridiron carefully scaled to the real thing. On this Kinsinger arranges 175 screws, head down, into the desired formation. Alongside of the gridiron he set a phantom of the stadium stands, so that he is able to view the final formation from

## Unanimity

Buenos Aires, Brazil—Never saw such perfect agreement among music critics in your life, as when a new symphony by Luis Milici was given its premiere here. It is entitled *Symphony in Memory of Eva Peron*, and its first four movements are meant to portray the happiness of the citizenry while she was alive, the fifth and final "her trip into immortality." Every music reviewer in Argentina simply loved it. Note: Eva's widower, Juan Peron, still is in the president's chair.

the same angle as the spectators and can adjust the perspective.

### Chart Transfer

After the preliminary work is completed, the information is transferred to special charts which designate by lines the movements of every musician, from starting position to the final place in formation. The scale used on the diagram is based on 30-inch steps at a cadence of approximately 138

## I.S.C.M. Festival In Germany This Year

New York—The 1956 festival of the International Society for Contemporary Music will be held in Baden-Baden, Germany, June 18-23. The invitation was extended by the South-West German radio.

An international jury has been appointed to choose the works to be performed. The judges include: Heinrich Strobel, Olivier Messiaen, Matyas Seiber, Niels-Vigo Bentzon, and Rolf Liebermann.

steps to the minute . . . a gait slightly slower than most other bands use.

These charts, plus the music which Kinsinger has specially arranged, are then distributed to the band members, and they in turn study the two, marking the exact note at which they make every turn and halt. This unique system eliminated the use of pistol shots and whistles to signal the band.

### Practice, Practice

After this comes practice, practice, practice until the very day of performance. And somehow or other, it always manages to look more exciting than the original 175 rusty old screws shoved around upside-down on a piece of cardboard.

Among the 30 to 40 formations that the Illini put on during one season are such fanciful arrangements as a growing cornstalk honoring the Iowa team, a rolling auto for Ohio State, Notre Dame's Golden Dome, and a cannon with shells fired and bursting to spell "Army."

### Most Touted

The most highly praised formation, however, was the elaborate montage put on when the Illini made their 1952 appearance in the Rose Bowl. It consisted of a series of formations and their musical counterparts representing the band's impression of its journey through the West and of California, itself. There was a train replete with sound effects, steam, and California, *Here I Come*; a river (*Oh Man River*); a mountain (*Along the Trail*); and the San Francisco bridge (*San Francisco*). And as a climax, the bandsmen paid tribute to California's movie industry with a movie camera which probably worked and the songs *Special Events* and *You Ought to Be in Pictures*.

But even though the University of Illinois band has earned a wide reputation as a real stomping outfit march-wise, Kinsinger points out that the music is by far the most important element of a band's performance. . . details of the formation are all relative to the music. Songs must be played with the same care as they would be for, say, a concert honoring the 1903 alumni. And to emphasize the music-playing abilities of the college band, Kinsinger always includes a number of near-symphonic quality played without distracting formations.

—shirley bentley

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## These Leaders Had School Orks

(Jumped from Page 20)

ginal Pennsylvanians. The first combo contained Tom Waring on piano, Fred Buck and Fred Waring on banjos, and Poley McClintock on drums.

In 1920 at Penn State this combo, augmented to ork proportions became "Waring's Collegians," and played at campus affairs. Soon the boys quit school to turn pro, and a decade later the Pennsylvanians were a \$1,000,000-a-year attraction.



Here's Horace Heidt as he appeared while leading his Californians.

**PAUL WESTON**—The Columbia records' musical director started his first band at Dartmouth college.

**HUGO WINTERHALTER**—The Victor maestro fronted, and played violin in, a campus ork at St. Mary's college, Emmitsburg, Md., before turning pro.

**ADDENDA**—Among musicians who led bands in high school are: Jerry Gray, Spike Jones, Tony Scott, Dick Todd, and Herbie Fields. Spierie Karas led a combo of Juilliard students, and Mel Powell formed a group as a 12-year-old grade schooler.

### Trojans' Boston Bow

Boston—The first stage performance in America of Berlioz' *The Trojans* will take place in the Boston Opera House next March. The performers will be members of the New England Opera Theater under the direction of Boris Goldovsky.

### Buddy DeFranco Says:

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## DeFranco Offers Hints On Proper Clarinet Technique

By **BUDDY DeFRANCO**

In the following, I have endeavored to answer the most frequently posed questions from clarinet students. Naturally, space does not permit a detailed discussion.

These are numerous questions raised as to reeds, mouthpieces, etc., which I will attempt to answer.

Probably the first things to remember is that no two people are built the same and no two people have exactly the same conception of tone. The only generalizations that can be made are: open or close mouthpiece, broad or thin tone. Contrary to many beliefs one can actually get a better and broader tone with a closer mouthpiece. You may think you are producing a "fat" tone with an open facing; however, this is just an illusion. The so-called fat tone at close range actually lacks carrying power.

Naturally, the close "lay" can be carried to extremes. This may also be applied to the reed. A thick

heavy reed creates a resistance and gives an illusion of power. The fact is that a reed that's too thick doesn't vibrate properly.

Getting back to mouthpieces. Some people are built with or develop a strong embouchure. They naturally would require an open mouthpiece.

### Varied Embouchure

The embouchure also varies from day to day. Tone may change according to our physical conditions—even from one hour to the next.

In selecting a mouthpiece, one must first practice for at least two hours. This sets your embouchure and enables you to become accustomed to your present combination of reed-mouthpiece. Then you de-

side on a more open or closed mouthpiece.

If you open mouthpieces yourself, I would suggest using emery cloth over a flat piece of glass. Open a little at a time. Don't overdo it! It pays to wait a full day or two to decide if your mouthpiece is open enough.

Playing jazz is quite different than playing legitimate with the clarinet. Therefore, you must select a mouthpiece and reed that will enable you to play easily but with enough punch to create the drive necessary.

### Experiment With Length

Experiment with the actual length of the reed. You may use a shorter reed of the same strength as the longer one and get different results. One may have more or less resistance than the other.

Bear in mind constantly that there are no exact rules which would apply to all clarinetists.

You must also remember that to play jazz or swing or progressive (I prefer pulsative) music, you must at times actually abuse the clarinet. Consequently, if you aren't careful, you may make the instrument sound pretty stupid.

As to the fingering, there are just two basic rules to bear in

## Warfield In Worcester

Worcester, Mass.—William Warfield and the Philadelphia Orchestra will headline the 95th Worcester Music Festival Oct. 16-23. It's the 11th year that the Worcester Festival Chorus has asked the Philadelphia Orchestra to serve as its ensemble.

mind. Keep your fingers slightly curved in a natural position, and keep them close to the instrument.

This enables you to get a cleaner, faster technique, as there is then no wasted motion.

A quick summary—never be in a hurry for the results you wish to attain. You may miss out on a good reed by not giving it a chance to work in properly.

You may open a mouthpiece and get on the job and find a half-hour of playing produces dizziness or fatigue. You may be too much in a hurry to sand or shave a reed and then find it too weak.

Finally, always practice the scales, arpeggios, intervals, etc. The rudiments and legit playing are a must for any clarinetist regardless of what kind of music he plays. To establish a good technique and tone are primary in any music.



Copyright, 1954, The Martin Band Instrument Co., Elkhart, Indiana

## The story of trumpeter CHET BAKER outstanding Martin artist

This is the true life story of a famous American musician published by the Martin Band Instrument Company in tribute to his artistry and to the high standards of music education in America which made his career possible. Reprints for school bulletin boards available on request, direct from Martin or a Martin dealer.



1 Mr. Baker, himself a musician, bought Chet his first trumpet the year he was 13, so he could join the band at Glendale (California) Junior High School.



2 During his senior high school years, Chet and some friends in the band organized a dance orchestra to play for school and other local entertainments.



3 After graduation, it was off to Berlin, Germany, for Chet... as a member of the 298th Army Band. It was here that he started playing a Martin, his favorite trumpet.



4 After being discharged in 1948, Chet entered the El Camino College in Los Angeles to study music theory and harmony. In 1950, he left school and re-enlisted.



5 This time he was stationed in San Francisco with the Presidio Army Band. On his evenings off, Chet began sitting in with many top jazz men at the Bop City night club.



6 The spring of 1952, after discharge from the Army the second time, Chet joined the Charlie Parker band for several dates. Here he gained confidence in his ability to play jazz.



7 Next, he joined with Gerry Mulligan in forming the now famous pianoleess quartet... which proved a perfect showcase for Chet's refreshing and unusual jazz trumpet style.



8 His formal music education provided Chet with the necessary background fundamentals that enabled him to develop his own interpretation of jazz.



9 One of Chet's recordings, a rendition that is well on its way toward becoming a jazz classic, is "My Funny Valentine," which he recorded with the Mulligan Quartet.



10 Not content with his superlative trumpet playing, Chet has the ambition to become a singer as well. He also plans to record jazz trumpet with strings for background.



11 As his records were heard throughout the nation, Chet Baker's fame soared, earning him the award of "Top Trumpeter for 1953" in polls conducted by both *Down Beat* and *Metrogram* magazines.



Pianistics

Tatum Influence Helped Paul Smith Attain Style

By SHARON A. PEASE

Phoenix—Paul Smith, brilliant, versatile pianist, whose great talent and adequate training fit him for any type assignment, has become one of Hollywood's busiest musicians.

During the last season Paul's busy schedule included several TV and radio shows. In addition, he often records with Paul Weston's orchestra, The Voices of Walter Schumann, and other groups.

Smith, who is 30, is a native of San Diego, Calif. There he was reared in an ideal musical home environment. His mother, nes Constance Farmer, is an accomplished vocalist, and his father Lon Smith, a talented trumpet player. Doing a musical act, booked as Smith and Farmer, they enjoyed a long and successful career in vaudeville.

Studied in Childhood Paul's formal musical training began when he was 8 years old, and throughout eight years of serious study he acquired a thorough background in classical music. In the meantime he became interested in popular music and played with the high school dance orchestra. "I was working casuals by the time I was 16," he recalls. "Art Tatum was my chief early influence, and I'd still rather listen to him than anyone else."

Smith landed his first name-band assignment with Johnny Richards in 1941, and by that time he had developed an interest in arranging. "I learned a great deal about arranging from Johnny," he explains. "I will always be grateful for the interest he took in my work."

Arranged for Nelson A year later Paul joined Ozzie Nelson, as pianist-arranger, and stayed with him until 1943 when he entered the U.S. Air Force. Smith spent two years with a service band headed by Ziggy Elman and one year in Germany as a member of the Military Police. It is doubtful that this assignment caused him any more trouble than playing a four-bar introduction, for Paul is a huge fellow standing six feet five inches in height and weighing 248 pounds.

After discharge from service in 1946 Paul worked with Les Paul's trio and as accompanist for the Andrew Sisters before joining Tommy Dorsey. He says, "I can safely say that the two years I spent with Tommy constitute my most valuable experience in the music business. . . I learned an awful lot through that association."

Now Plays in Hollywood Since leaving Dorsey, Paul has confined his activities to the Hollywood area except for two trips with the Benny Goodman sextet—one to Las Vegas, the other to Hull, Quebec. "Each trip lasted two weeks," Paul says, "and it was more like a vacation than a job. It was great working with the fine musicians that made up those groups."

As previously implied, Smith is an exceptionally versatile pianist who likes and accepts all types of music. The accompanying style example is a portion of *The Jumper*,

No Whistles?

New York—The following is printed exactly as sent by the publicist for Childs Paramount, announcing the Sept. 14 opening there of Turk Murphy:

"With a rhythm section composed of tuba, banjo, piano, and washboard, this unusual aggregation creates a 'new sound' in jazz."

one of his original compositions, as he recorded it on Discovery 162. (Also available as part of Discovery LP album 3017.)

The recording opens with a fully-developed introductory theme of 24 measures. Section A is the final four measures of that introduction. Section BCE is the principal theme which, when combined with D (the bridge), forms a transcript of the opening chorus as recorded. The fine ending is taken from the concluding piano passage of the record.

Variated Melodic Line

The principal theme (BCE) is a superb example of a varied basic melodic line. The techniques employed to create the melody can be analyzed by playing the basic tune which, with a few rhythmic exceptions, falls on each count.

This developmental technique was highly regarded many centuries ago and reached the peak of perfection through the works of Johann Sebastian Bach. In fact, this theme is in the same style as that of Bach's two- and three-part

Arrau Becomes A Globe-Girdler

New York—One of the more astonishing records for intercontinental bookings is being set by classical pianist Claudio Arrau. After a six-week tour of South America, Arrau spent one day (Aug. 28) in New York to see his family, and then flew to the Edinburgh Festival where he made three appearances.

From Edinburgh Arrau was flown directly to Singapore where he was to give three concerts under the auspices of the Singapore Musical Society. On the way back to London, Arrau was scheduled for one concert each in Ceylon and Bombay. Arrau plays at London's Festival Hall Sept. 28, and then the wheels go round again.

inventions. Paul cleverly carries these formulas into a duplicate of one of Bach's two-part inventions, in the polyphonic sections of the third and fourth choruses of his previously-mentioned recording.

Section D, the bridge, introduces the ultra-modern harmonic overtone sequences in the extremely popular and effective block chord style. Smith's vast musical experiences enable him to interpret universal musical ideas through idioms that satisfy present-day needs. This unique ability has earned Paul Smith the deserved title of a "true artist."

(Ed note: Mail for Sharon A. Pease should be sent to his teaching studios, 1333 East Alameda Rd., Phoenix, Ariz. Enclose self-addressed, stamped envelope for personal reply.)

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Here's Paul Smith's Solo, 'The Jumper'

Musical score for 'The Jumper' by Paul Smith. The score is written for piano and includes sections labeled A (Very Fast), B, C, E, D, and a 'Fino ending'. It features complex rhythmic patterns and melodic lines across multiple staves.

# Writer Suggests More Use Of Accordions With Bands

By HILDING BERGQUIST

Recognizing the accordion, and giving the modern orchestra of today a visual and musical hypo with the employment of a competent accordionist, are two timely points which leaders

and musicians should begin to consider seriously. As a historian of the accordion I would remind today's leaders and musicians that the first peak period for accordions in modern orchestras was 1927-'33, which, significantly, was also a time when accordions possessed only its one, normal, full, rich tone quality which everybody liked.

Then, unfortunately, in the middle 1930s, manufacturers, not knowing to leave well enough alone, began changing this tone and simultaneously began to install all kinds of imitative organ registers. This fad caught on, as fads will do, with a gullible public and the equally gullible accordionists.

### Opposite Effect

However, while manufacturers were now busy counting their money, an opposite effect was occurring in the professional accordion world. Employment of ac-

cordionists in orchestras and radio-recording studios began falling off at an alarming rate. It was fairly obvious that musicians and leaders had naturally become alienated from an instrument which was no longer its true self. The accordion decline began, musically.

But fortunately for accordionists, they managed to salvage some employment by membership in the small combos of cocktail lounges and in hillbilly, western, and polka outfits, a situation which still applies today. And, of course, some hotel and society-type orchestras descend to find some use for an accordion. This then, has been the accordion picture in the popular, modern music world for the past 20 years.

### Changing

Today, however, accordion conditions seem to be slowly changing

for the better again. Although the "faddish" and "unaccordion" type registers still are being installed in accordions, manufacturers are making some efforts to return to the more normal, rich, live tone of the older accordions. Although the technique of some of the jazz accordionists in the small combos is quite admirable, I have always felt that their recorded improvisations would have "come off" with much more musically satisfying effect and brilliancy if they had used the full, normal accordion tone, instead of that thin, anemic, piping harmonica tone they habitually use.

I possess in my jazz record collection not only some prize specimens of American jazz orchestras of 1930-'31 featuring superb accordionists using the full natural accordion tone to exciting results, but also modern records by some sensational European jazz accordionists of today, all using the real accordion tone and playing with the utmost modernity and drive.

But today, here in America, musical progress looms ahead once again for our native accordionists in the field of modern music in general and jazz, after a standstill of 20 years. Not only is an accordion visually attractive in an orchestra, but with acquired understanding by leaders, arrangers, and fellow instrumentalists of the various ways to use and feature the accordion, preferably with its own individual tone quality, public and orchestra both would be pleased and benefited.

### Needs Trial

The accordion need not always be relegated to small combos, nor need it be limited to the inevitable flashy novelty solo in vaudeville-style performance with an orchestra. It may be true to a great extent that the accordion does not possess a traditional jazz background as broad as several other instruments, but if it always is to be ignored and never experimented with, then it never will attain to what it deserves to acquire.

So I say to the leaders, arrangers, musicians: do begin to show an inquiring and interested attitude toward employing and experimenting with the accordion in your orchestras as a regular member. It is just possible that a good accordionist, playing upon a good-toned accordion, would surprise and please you.

## Accordion To Scholl

By Cliff Scholl

What they won't think of next. The Italo-American Accordion Co., Chicago, is the first accordion maker to my knowledge that has given consideration to those deprived of one or both hands, either through birth malformation or accident later in life. The war, of course, has produced a number of amputees who have the courage to face life and carry on as if nothing happened.

This special accordion is so constructed that the right wrist can maneuver on its oversize piano-keys with little or no difficulty. Though it has fewer octaves, it is still effective. The bass situation is taken care of by a half-dozen large square keys, also played by the wrist. Despite the limitations of the instrument it still can produce enough music to satisfy the player.

In the event one hand alone is normal, they will provide a standard keyboard for that particular side. In the past I have found it necessary to reverse the accordion when a surgeon anxious to play the accordion, had his right hand severely burned in an X-ray machine many years ago. He could only use the second and third fingers to a limited degree, enough to permit playing an accompaniment to his left hand. Imagine my difficulty listening and observing an

accordion whose treble keys were reversed.

Another student was born without a right hand, but surmounted this obstacle by using her wrist on the treble keys for single note melodies while her left hand compensated with bass-chord accompaniment. More power to these folks and to those like Italo-American Accordion Co. for their interest.

I am including this time an example of an introduction and first and second endings to *Blue Skies*. If this idea appeals to enough readers, I shall follow through. Please let me know how you feel about this.

The following example comes from one of three folios of mine just released by Irving Berlin and with his consent we are able to use it. I have tried to make the intros and endings in the modern vein and in keeping with Irving Berlin's classics.

(Ed. Note: Please direct all communications to Cliff Scholl, 2 Oak St., North White Plains, N.Y.)

### Blue Skies

Accordion Arrangement by CLIFF SCHOLL. Words and Music by IRVING BERLIN

Moderato (Introduction optional)



Chorus



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# Attention Band Masters: Are Your Drummers In A Snare?

By Roy C. Knapp

(Director of the Knapp School of Percussion)

The high school and college band director, as I see it, has an important, and, incidentally, a very tough job. His task is to turn out a good concert band, a good marching band, and aside from this, his basic job is to give the members of his organization as good a musical foundation as is possible in the time that he has. Thus, very often he has to forego everything to prepare a concert or get ready for a football game. In many cases, the band is composed of some who study privately and who are serious students, and of others who look upon the band as a student activity only and are in the band as a hobby.

### Usually Poor

Much has been written about the percussion section, and the fact

that it is usually the poorest section in the band is true. The average band director is quick to admit that he knows less about drums than he does about the other instruments, unless he happened to study privately with a competent drum teacher while preparing for his career as a band leader. In many cases, no drum course is available in the music school which the band director attended, and he may find himself lost when he begins the requirements of the percussion player.

Being a competent drummer is not an easy job. It takes many years of study and routine to handle the task expertly. A great number of school band players do not intend to follow music as a career, and after leaving school seldom play their instruments. Others pursue their music study and reach the top.

If the band director can "sell"

his drummers on the true facts, i.e.: the drummer should be as good a musician as the other instrumentalists, he has won half his battle. Any major instrument of the drum section is really a specialized study—snare drum, bass drum, timpani, and/or mallet played instruments. Yet, the competent drummer is expected to do a reasonably good job on all, and to do so calls for a lot of practice and study.

### Can Guide

The competent band director can at least do one thing. He can guide the drum student in rhythmic and harmonic analysis, and, by doing so, help his musicianship. A drummer can be an expert fundamentalist and not a good musician. Don't forget that! I am not knocking the rudiments. They are merely fundamentals, and every drummer, therefore, is expected to learn them and play them reasonably



THIS GATHERING of drummers at Drum City, Los Angeles, recently shows wide variety of instruments a percussionist must master. Front, left to right: Frank Bode, Roy Harte, Jack Sperling, Jimmy Pratt, Artie Anton. Rear: Eddie Rubin, Seymour Nemer, Remo Belli, Shelly Manne, Vic Craig, Dick Wilson. (Dave Pell photo).

well. This is just the groundwork. The real job is applying them to musical forms.

The band director and teacher can help the drummer immeasurably by guiding his study through rhythmic analysis. The student should thoroughly understand all

rhythms, and how to correctly count them, for the drummer's stock in trade is RHYTHM. In 6/8 for example, the drummer must know more than the two basic rhythms of the Flam-accent Nos. 1 and 2. Likewise, 12/8 and 9/8 should not baffle the drummer as it usually does. His study should include analysis of all rhythms.

On mallet-played instruments, the student should at least learn all he can about keyboard harmony, and on timpani he has to devote some time to ear-training and tuning.

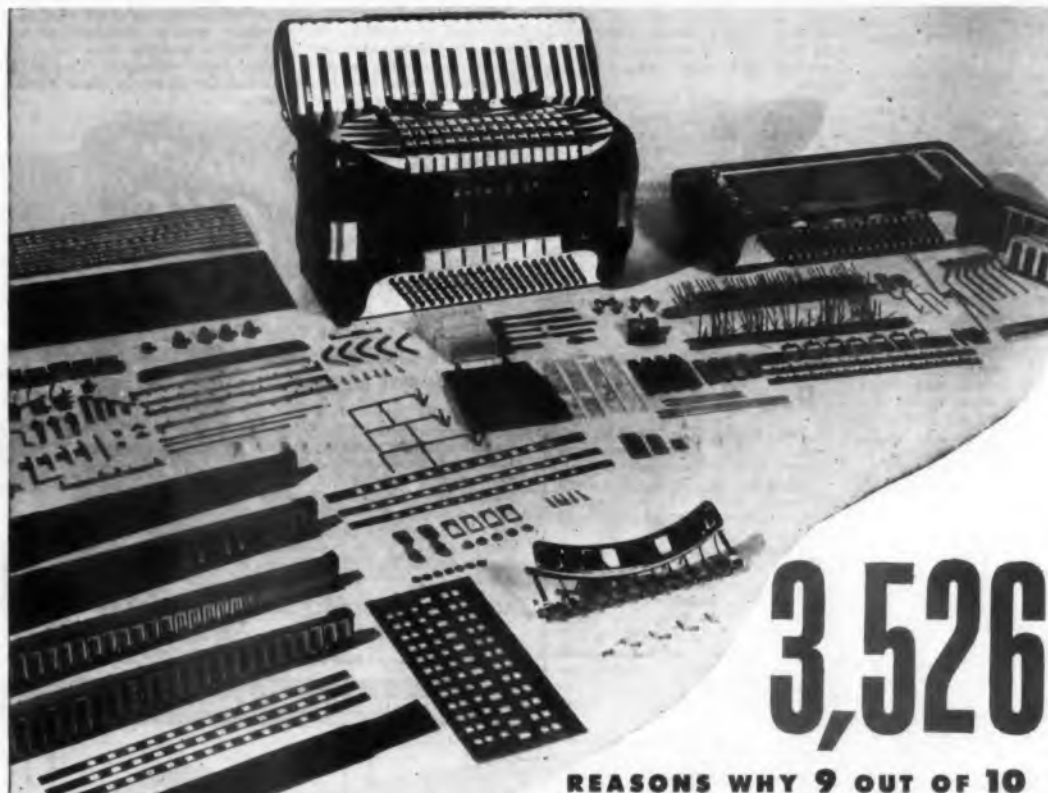
### Also Jazzman

The average drummer is also a jazz enthusiast. Most of them spend a lot of time "knocking themselves out" on hi-hats and tom-toms, and so forth, and they can all tell you about Krupa, Rich, et al, and what they do. Nothing wrong with that! It is the music of the day that must be considered.

If correctly done, it is excellent training for the drummer. If, however, the drummer wants to play jazz intelligently, he must, or should, know what he is trying to do. The answer Rhythmic analysis again, and a thorough understanding of allabreve time. If you can get him interested it will help to guide him in all rhythmic forms.

### Pearl To Syracuse

Syracuse, N. Y.—Syracuse hotel here has set Ray Pearl for two weeks, starting Oct. 9, with Russ Carlyle following for a like period.



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# Middle West Band Clinic Expects 4,000

Chicago—Eight bands, 17 instrumental clinics, a style show and display of band uniforms, and a free luncheon are slated for the eighth annual Middle West National Band Clinic at the Hotel Sherman Dec. 15-18. The band clinic, which is admission-free, is expected to draw an attendance surpassing last year's record of more than 4,000, according to spokesmen for the event.

Marking the centennial of the birth of the "March King," John Philip Sousa, the eight bands will each feature a different Sousa march in a "Salute to Sousa," theme of the 1954 clinic. The convention will open with the U. S. Air Force Band of Washington D. C., directed by Colonel George S. Howard.

### Roster Of Bands

Other bands that will present music of various publishers are: Cass Technical High School Band, Detroit, directed by Harry Begian; Greensboro, N. C., High School Band, directed by Herbert Hazelman; Davenport, Iowa, High School Band, F. E. Mortiboy, director; North Chicago, Ill., Grade School Band, Frank Laurie, director; Kiel, Wis., Municipal Band, Edgar P. Thiessen, director. The Vandercook college Band of Chicago, Richard Brittain director, and a Canadian Royal Air Force Band are expected to complete the roster.

An added novel feature planned for this year is an "Adjudication School" during the intermission of one of the high school band concerts, with directors comparing ratings they have just made with ratings by nationally-known adjudicators, who will explain their criticisms and comments. Lee W. Petersen, Executive Secretary, Mid-West National Band Clinic, 4 East 11th Street, Peru, Ill., has charge of reservations.

# Gillette Co. Feels Sharp Pain, Sues

Hollywood—One of the strangest of all song suits has been filed here by the Gillette Safety Razor Co. The firm is claiming it has suffered \$500,000 damages at the hands of composer Mahlon Merrick, writer of the music to Gillette's TV theme song, *Look Sharp, Be Sharp*, publishers Marlene Music Co., Gordon Music Co., and others, who, it would seem, published the song without proper clearance from Gillette, or something.

"It's a very complicated case," said Richard Hart, attorney for Merrick, who has been music director for Jack Benny for over 20 years.

Mahlon's song, a rousing march, has achieved popular hit status, which is what every radio or TV advertiser hopes and prays will happen to a commercial jingle, largely through the recording by the Boston Pops Orchestra.—Arthur Fiedler (RCA-Victor).

### Busy Month For Kitty

New York—Kitty Kallen is playing the major nitery circuit in the east during October. She's at the Vogue Terrace, Pittsburgh, Oct. 4 for a week, and then after a week's rest finishes the month with engagements at the Town Casino, Buffalo, and Blinstrub's, Boston.

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# On Instrument Row

Gibson is pushing the Mastertone Tenor Banjo, model TB-250. It features three-ply rim with Mastertone ring construction, nickel-plated metal parts, 24 hook and nut sets, laminated retonator, 19 frets, adjustable truss rod construction, and rosewood fingerboard.

Dubbed the "world's smallest big piano," Jesse French's Allegro features a maximum string length said to be 3 1/4 inches longer than the earlier French consoles, yet the piano is 1/2 inches shorter. Compact features are said to be a result of a 10-year research program by the firm's designers.

Beach Instrument Corp., Newark, N. J., announced a new method of harmonic tuning for electronic chimes. This new miniature chime, known as the Chapel Chime, is claimed to have the same tones as real brass chimes. A spokesman said, "they have succeeded in eliminating the dull, flat-sounding and overtones usually found in electronic chimes." Another feature is the new Duo-Phonic sound, which employs two speakers.

Fender Sales Inc. is promoting what it claims is the first successful built-in tremolo device for electric guitars. The effect is completely automatic but subject to control of the player at all times, by means of a small lever, which may be flicked by the plectrum hand, plus knobs for tone and volume control mounted conveniently on the guitar.

Damp-Chaser, a device to prevent tone-distorting dampness in musical instruments, has rung up more than 200,000 units sold since its invention in 1947. The device, now in use in accordion cases, pianos, organs, drums and other instruments, is a slim metal rod with an electric element sealed in a glass tube within and is available in various lengths from 12" to 36". The Damp-Chaser comes with a standard electric plug and an optional on-off switch.

The latest innovation of the I. Krieger Co. is a rubber bumper edge series of musical cases with a solid rubber base under the leather binding. The rubber acts as a cushion when the case is dropped.

Buescher Band Instrument Co., Elkhart, Ind., is featuring this fall the custom-built Aristocrat Brass line. The line contains many new and improved features for



The new Buescher series

example: the bore on the coronet and trumpet is .460 inches. In these two instruments the mouth-piece complements the bore and the bell, aiding in a stabilized pitch line. The valves have been super-honed, made of solid nickel silver and plated with a stain-resistant nickel finish. An extra long lever on the water key makes drawing out the water much easier.

In the trombone the outstanding new feature is the Dual Bore. It has a top slide which measures .485" while the bottom slide is .500" in bore. The connecting tube at the far end of the slide, therefore is tapered, permitting finer expansion of tone. Slides and pistons are made of solid nickel silver and the bell has been re-engineered for greater tone fidelity. A more comfortable left-hand grip has been designed, which eliminates pinching when the slide is returned to a closed position.

### Pro & Condon

New York—The weekly column in the *Journal-American* under Eddie Condon's byline, ghosted for him by novelist Dick Gehman, is taking the hapless guitarist out on a long limb in the realm of fiction.

Writing in a recent column of the Newport Jazz Festival, Gehman put these golden words in Condon's mouth:

"Duke Ellington was there . . . Count Basie was there . . ."

What Gehman failed to point out was that Eddie Condon was there, and able to observe for himself that Ellington and Basie weren't.



TWO OUTSTANDING west coast instrumentalists met recently at a Hollywood concert to discuss their newest waxings. At left is Russ Freeman, pianist with the Chet Baker quartet, who has a Pacific Jazz LP release moving well for him. He's talking to Claude Williamson, the pianist whose trio just recorded for Capitol's Stan Kenton Presents series (see Jazz reviews this issue).

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# The Mambo!! They Shake A-Plenty With Tito Puente

New York—Though the tender pop vocalists still reign, music with a beat is relentlessly returning to national popularity. Evidences include the steadily widening audience for jazz and rhythm and blues—and the growth of the mambo!

Dance studios find a course in mambo these days is as essential as a time payment plan. And almost all dance halls and night clubs now require its bands to have at least some mambos in their books. Columbia records, prodded by its distributors and district sales managers, has started a special series of mambo sessions. Victor, in answer to disc jockey requests for more mambo material, sent out a mambo kit with 26 of the label's most popular mambo sides. Significantly, many of those disc jockey requests came from the smaller towns as well as the major cities that already are confirmed mambo centers.

Although there are several major mambo leaders, Tito Puente (El Rey Del Timbal), particularly reflects in his success the many signs of the rise in mambo popularity. Tito who is featured on vibas and timbales and also plays piano, bongos, conga drum, and alto, starred recently in the first Mambo-Rhumba Festival tour. Covering 16 cities, the tour did better than even the more optimistic of its backers had hoped. Tito is also a major attraction of Tico Records, and his strongly selling mambo sides are one of the chief reasons for that firm's sturdy growth in the past few years. And these Puente records on Tico are used by Arthur Murray and many other dance studios around the country to teach the mambo.

Tito's career, furthermore, has paralleled the appearance of more and more night clubs that are solely devoted to the mambo and its polyrhythmic allies. The chief of these is Broadway's Palladium, a

few doors up from Birdland, and the head bandman at the Palladium is Tito Puente.

Tito is at the Palladium about five months every year, spending the rest of his time at mambo dates, private parties, jazz clubs, and plush resort hotels around the country. Tito's association with the Palladium began about four years ago. When he's there, Tito plays for the enthusiast Friday, Saturday, Sunday, and Wednesday. The uninhibited home of mambo feet holds about 1,500, and they're all there during the four nights. Even more, it seems, crowd in on the climactic Wednesday evenings.

At these memorable Wednesday festivals, the \$1.75 admission entitles the adventurous patron to mambo instructions early in the evening, plus an amateur contest for mambo dancers, plus a professional mambo show from 11 to 12, plus dancing to Tito and a relief band. The consensus of the clientele seems to be that this is far



Tito Puente

better exercise than bowling or turning off the TV commercials.

This Wednesday bacchanal at the Palladium is called Mambo-scope. Neighboring Roseland has a

Rhumbarama on Tuesday, and the Arcadia ballroom has its special revels on Thursday. Meanwhile, La Bamba (which used to be the jazz-based Music Box) is also prospering several nights a week on the mambo beat.

Surveying this disarming spectacle of Broadway-turned-offbeat, Tito explains the rise of the mambo this way: "Rhythm is what you dance to, and the mambo is popular because its strong rhythms make for good dance music. What is making it even more successful is the combination of jazz elements with the mambo. Bop, for example, by itself has crazy sounds harmonically, but rhythmically, it is not easy to dance to. That's why bop bands are putting in conga drums and adding a mambo flavor to their work."

"Similarly, in my band, I use certain aspects of jazz. In our arranging, we use some of the modern sounds in the manner of Gillespie and Kenton, but we never lose the authenticity of the Latin rhythm." Tito confirmed that among the frequent famous visitors at the Palladium to absorb his fusion of mambo and jazz are such jazz vanguardists as Kenton, Gillespie, Duke Ellington, and Woody Herman as well as innocent bystanders like Henry Fonda and Mel Ferrer.

"The popularity of the mambo," Tito believes, "is still in its early stages. All the major record companies will soon be organizing mambo sessions. More clubs and theaters will introduce special mambo evenings. Already the Savoy ballroom and the Apollo have Monday mambo nights. And the mambo itself is capable of more and more variations. Like the *Cha-Cha* we've been introducing. It came over from Cuba a little over a year ago and it's a mambo in a slow, rocking tempo."

"The mambo itself, you know," continued Professor Puente, "is basically a rhythm from Africa. Some of the slaves introduced it to Cuba and it became mingled with Cuban rhythms in the rituals and ceremonies that took place in the jungles of Cuba. The mambo became modified through the centuries in Cuba, and came to the United States about seven years ago, though its main rise has been within the past two years."

"The mambo," Puente explained, "differs, let's say, from the rumba in that it concentrates more on the off beat, the after beat, like modern jazz whereas the rumba is mostly on the beat. And the mambo has more syncopation in its melodic forms than the rumba. Any person, I think, who digs jazz, will dig the mambo."

As the joyously waving bodies at the Palladium indicate, the essential reason for the mambos popularity is that these particular musical ingredients make it so exhilarating to dance to. Or as a friend of Tito said one evening at the Palladium as he watched the swirling multitude. "The reason the mambo is tremendous is that it's a great exhibition dance—everybody who dances it is a star."



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LONG AND SHORT OF IT may be seen in this action shot taken at Birdland during Lionel Hampton's recent engagement. Season's over, but memory of those Bermuda shorts, with which Hamp outfitted his crew, lingers on.

## Some Future In Music, Drummer Dodge Finds

By BOB FULFORD

Joe Dodge is a drummer who has decided that there may be some future in the music business after all. Dodge abandoned full-time music in 1950, but he's very much back in it now. He left a bank teller's job to join Dave Brubeck's group last December, and he's now the main reason Brubeck and associates are swinging as never before.

Dodge was born in Monroe, Wis., 32 years ago, and grew up in San Francisco. He started to learn drums at 14 in a marching band at Aptos junior high school and studied a year with a symphony drummer.

He left the University of San Francisco where he had a band scholarship to join the army. Dodge worked with the 6th coast artillery band at Fort Scott, Calif. He played concerts and dances and marched.

### 7-Piecer Formed

When he got out, he and a group of other California jazzmen, including Paul Desmond, formed a seven-piece group and began to do casual work while rehearsing. They tried to make it go for some time, but when a summer job for 1946 fell through, they broke up.

After a while, Dodge joined guitarist Nick Eposito's five-piece jazz group working out of Los Angeles. They went on the road, getting as far east as Chicago and St. Louis, but after two years, broke up. In 1949, Dodge worked a number of small spots and then decided that music, as a full-time job, was not for him.

As a family man, he wanted something that was financially more secure. But there was another reason—a matter of rhythms:

"Music at that time," he says, "didn't seem to be swinging. The modern jazz rhythm sections just weren't the same—everything was so cool. I wasn't comfortable, and I thought maybe I was from the wrong era."

### Dixie On Weekends

He went into the American Trust Co. in San Francisco and worked weekends with a Dixieland group led by trombonist Jack Sheedy. "We had a Dixie front line and a swinging rhythm section," Dodge says. "It was very enjoyable."

He was doing well at the bank

and turned down offers from Brubeck and others. But last year Dodge began to hear more and more of the steady, swinging beat that he loved—and he began to hear it in modern jazz, where he felt it had been so strangely absent before. He thought maybe he'd like to try playing again.

In December, Brubeck told Dodge the group had a full year's bookings lined up. That was security enough even for a man with three children. Joe joined.

### Completely Happy

Now, completely happy with the change, he says, "I think it's going to be fine. A lot of people have been very encouraging. Both Dave and Paul Desmond have been favorite musicians of mine for years—I met them first in the army when I worked a few jobs with Dave and quite a few with Paul."

Dodge's direct swinging style has an electrifying effect on the audience, plus an inspirational effect on the other musicians. But there's more than just a beat; there are also enough variations and enough solo punctuations to keep every drummer within ear-shot interested.

Dodge says he was influenced mainly by Gene Krupa and Jo Jones—"they were the good drummers when I was learning, and I listened to them a lot." He doesn't shun modern drummers—"Max Roach is fabulous," and Art Blakey "has done so much to bring the beat back to jazz."

### 'Dunigans And Friends' On Jamestown Station

Jamestown, N. Y.—A new Wednesday evening country music radio series, *The Dunigans and Friends*, opened Sept. 1 on WJTN here from 10:30 to 11 p.m.

The Dunigans are Jack, with his guitar, and his wife, Gertrude, a singer. They share the program with the Westernaires and The Western Ramblers as their guests on alternate weeks.

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### Ad Lib Stuff

## Real Musicians' Humor? It Isn't Bop Story Type

New York—The following excerpts are from a conversation held among several jazz musicians during a long car ride to the Berkshires recently. Avid collectors of the phony "bop" stories that appear in the Broadway columns might take note of the difference between the sharp humor of real ad lib repartee among jazzmen and the synthetic situations manufactured by press agents to con Leonard Lyons and similarly naive collectors:

"Did you see about Shearing wanting to write a fugue that swings?"

"Man, there's only one way for him to do it. Write it, but don't play it."

"Then there was the time Al was supposed to play the wedding of a friend of his, a lawyer who dug jazz. The lawyer hired three of the studio guys to make the wedding as well as Al on piano. So Al walks in an hour late, you know, finally sits down, turns to the bass and says, 'What's first?'"

"The Wedding March, man."

"Yeah?" he says, "How does the bridge go?"

"So we were walking through the Bronx zoo and passed the place where they have those trained mice. Well, there were six of those little mice crammed into a toy car and another one lying underneath it, like trying to make it go. Man, I tell you, it was like being on those one-nighters again."

"Well, I admit he doesn't blow very well on any of those instruments, but the guy's quite a showman. Like, you know, he can dance and he's a ventriloquist."

"Why doesn't he try that ventriloquist bit on his horn?"

"Listen, in real life, that's the way it happens."

"Yeah, but I was talking about jazz."

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## KITTY KALLEN



**TOP SOLOIST** in the Count Basie trumpet section and leader of his own recording group for a recent Vanguard jazz LP is Joe Newman, who is being heard with the Basie charges at present at Boston's Hi-Hat.

## Dozen Columbia 10" LPs Now 12" Pop Collections

New York—Adding four tunes to each collection, Columbia has expanded 12 of its perennially popular albums by top bands and vocalists from 10-inch LP into 12-inch discs.

Three best-selling Harry James albums are included in the group: *Soft Lights and Sweet Trumpets*; a collection of *Hollywood's Best*, in which Rosemary Clooney shares the spotlight, and *Young Man With a Horn* with co-star Doris Day.

Jo Stafford is represented in the new 12-inch group with an augmented selection of *Broadway's Best* and additions to her *Musical Portrait of New Orleans*, which co-stars Frankie Laine.

Paul Weston's *Caribbean Cruises* now includes four additional stops, and to Percy Faith's collection of *Music from Hollywood* has been

added another of his own compositions, *Caribbean Night*.

Two piano albums are included in the set: *Liberace*, by his *Liberace at the Piano* disc, and Erroll Garner, by *Erroll Garner Gems*.

## Eddy Howard Re-Forms Ork

Chicago—Eddy Howard, who has been out of the band business since the first of the year, although he has been making records and appearing on NBC radio Saturday mornings, is re-forming his orchestra. He'll keep the old book, using 12 men and himself. After rehearsal the band does three weeks of one-nighters and school dances, going as far west as Colorado.

His first location date will be the Aragon, traditional Chicago stand, on Nov. 9 and run until Christmas, when the band lays-off until after Jan. 1. He'll also go east this spring, working a top New York spot in April.

## PERSPECTIVES

By Ralph J. Gleason

There probably isn't a more modest guy in the whole music business than Woody Herman. For a man who has really contributed much more the stream of jazz history than many a more loquacious musician, Woody has always been oddly

reticent, reluctant to claim very much for himself and letting the public and the critics do it instead.

Off and on now for several years, I've been gathering little bits of comment on jazz from Woody, things he says on disc jockey shows, interviews, and occasional asides. Without shouting, without fanfare, and without pretense, Woody is a pretty solid thinker about jazz, and what he has to say is fundamental and worth mulling over. Let's go:

"The spirit of jazz is abandon. If you present it too grimly serious, you lose naturalness. The basic thing about jazz is that the music is meant to have a ball to—music to enjoy and to be happy with. Anytime you weaken that, you lose. Many young musicians today are too serious. Too grim.

"Take jazz out of the saloons? It won't be jazz. It's hard to keep that naturalness in a concert hall and you can't work concert halls 52 weeks of the year anyway.

"The first thing in jazz is to swing. And if you don't swing you are not in the jazz field. When you stop swinging you are competing with the classical musicians and to tell the truth, Toscanini cuts you.

"We have proved a very important point with the Third Herd. We've found you can please people who don't know anything at all about jazz and still play jazz.

"The cool cats went too far and erected and iron curtain between themselves and the audience. We want to play for ourselves, sure;

## Bill Buchanan Business Big

New York—One of the most rapid Frank Merriwell bits in recent music business lore is the rise of Bill Buchanan. Buchanan, young music publisher who formed Monument Music just nine months ago, has had 36 recorded sides in exactly 36 weeks.

Currently Monument has the Faye Adams-Herald hit, *Hurts Me To My Heart*, on the charts, with pop coverage due at presstime. Buchanan also has the next Ruth Brown release on Atlantic—it will be issued Sept. 25. Also in the works is a new song, *Honey Bunch*, which is being cut by an important combo on a major label. All three of Monument's plug tunes were composed by Charles Singleton and Rose Marie McCoy.

but we also want to play for the audience, and if we don't reach them, what we do is only half done. But whatever we do, we first want to swing it. We want to keep the spirit of naturalness and freedom and having fun that made jazz great music.

"Other bands? Well, The Duke has always been the greatest in his style, for color and that particular kind of feeling. And Count Basie, especially his new band, is the greatest, too. And I guess we go after what's left!"

## Madriguera Now Playing For Self

Newton, Conn.—Ever wonder what happened to pianist-leader Enric Madriguera? The man, who according to publicists of yore could trace his ancestry to the Kings of Spain, is now operating the La Ronda Inn here with his wife, Patricia Gillmore. They also have a 75-acre farm.

Enric plays nightly at the Inn while Patricia sings. On weekends, the Cinco Centavos add to the entertainment. Most of the decor of the inn was imported from Spain.

## To Write For 'Caps

New York—Leon Rene (ASCAP award winner) has been retained by Steve Gibson and his Redcaps and Damita Jo (Mercury and RCA Victor recording artists) to do all the writing and arrangements for them. Among the numbers he has written are: *When the Swallows Come Back to Capistrano*, *I Lost My Sugar In Salt Lake City*, *Sleepy Time Gal Down South*, etc.

Steve Gibson and His Redcaps along with Damita Jo began a seven-week engagement commencing Sept. 8th at the El Rancho Vegas Hotel in Las Vegas, Nev.

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# Band Routes



**EXPLANATION OF SYMBOLS:** b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; f—bar; cc—country club; r—roadhouse; pc—private club. NYC—New York City; Hwd.—Hollywood, L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Ave., NYC; AF—Allisbrook-Pumpley, Richmond, Va.; AT—Abe Turchan, 30 W. 57th St., NYC; GAC—Garrison Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; MCC—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 578 Madison Ave., NYC; MG—Mos Gale, 48 West 6th St., NYC; RMA—Rosa Marshall Agency, 347 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 345 Fifth Ave., NYC; UA—Universal Attractions, 2 Park Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC. Albert, Abbey (Stadler) Buffalo, Out 10/7, h

**Benson, Don** (Vendome Plaza) Long Beach, N. J., h  
**Bair, Buddy** (Van Cleve) Dayton, O., h  
**Baize, Count** (Pepe) Philadelphia, 9/27-10/2, nc  
**Beauch, Tex** (On Tour—Chicago territory) MCA  
**Berr, Misha** (Waldorf-Astoria) NYC, Out 9/29, h  
**Böhrle, Russ** (Merry Garden) Chicago, h  
**Brandwynne, Nat** (Waldorf-Astoria) NYC, In 9/30, h  
**Los Chavales** (Waldorf-Astoria) NYC, 9/29-11/16, h  
**Clifford, Bill** (Riverdale) Reno, Nev., h  
**Commanders** (Meadowbrook) Cedar Grove, N. J., Out 9/26, rh  
**Cross, Bob** (Baltinas Room) Galveston, Tex.  
**Craig, Xavier** (On Tour—Europe) MCA  
**Davis, Johnny** (Caribbean) Brooklyn, r  
**Donahue, Al** (New Santa Monica Pier) Santa Monica, Calif., Out March, 1953  
**Edington, Duke** (Blue Note) Chicago, 9/29-10/10, nc  
**Ferguson, Danny** (Robert Driscoll) Corcoran, Calif., Tex., h  
**Fields, Elaine** (Penthouse) NYC  
**Fina, Jack** (Claremont) Berkeley, Calif., h  
**Fish, Charlie** (Palmer House) Chicago, h  
**Fitzpatrick, Eddie** (Mapes) Reno, Nev., h  
**Flanagan, Ralph** (New Yorker) NYC, h  
**Follina, Larry** (Concert Tour) ABC  
**Garber, Jan** (On Tour—Midwest) GAC  
**George, Chuck** (Dines Terrace Room) Lansing, Mich., Out 9/25, r  
**Glaeser, Don** (St. Anthony) San Antonio, Tex., h  
**Hampton, Lionel** (Easin Street) NYC, Out 9/25, nc  
**Hayman, Richard** (On Tour—N. Y. territory) W.A., h  
**Herman, Woody** (Palladium) Hollywood, Out 9/26, h  
**Hunt, Pee Wee** (Crest) Detroit, Out 10/5, cl  
**Jerman, Henry** (Edison) NYC, h  
**Keslow, Stan** (Concert Tour) GAC  
**Kisley, Steve** (Stadler) Hartford, Conn.  
**Lewis, Jules** (Ambassador) NYC, h  
**Lewis, Ted** (Desert Inn) Las Vegas, Nev., Out 10/11, nc; (Italian Village) San Francisco, 10/13-11/2, nc  
**Loeb, Johnny** (On Tour—Texas) MCA  
**McGowan, Don** (Radison) Minneapolis, Minn., h  
**McIntyre, Hal** (On Tour—South) GAC  
**Martha, Freddy** (Bettler) Washington, D. C., Out 10/1, h  
**Masters, Frankie** (Conrad Hilton) Chicago, h  
**Mooney, Art** (Aragón) Chicago, Out 10/11, h  
**Morand, Russ** (On Tour) ABC  
**Morrow, Buddy** (On Tour) GAC  
**Mosier, Roger King** (On Tour) GAC  
**Neighbors, Paul** (Aragón) Chicago, Out 9/24, h  
**O'Farrell, Chico** (Birdland) NYC, Out 9/25, nc  
**Overand, Al** (Flame) Phoenix, Ariz., Out 10/7, nc  
**Pablo, Don** (Sheraton Cadillac) Detroit, Mich., h  
**Pastor, Tony** (Palladium) Hollywood, 9/23-10/17, h  
**Pepper, Lee** (On Tour) GAC  
**Perrault, Clair** (Mayflower) Washington, In 9/27, h  
**Pettil, Emil** (De Soto) Savannah, Ga., h  
**Phillips, Teddy** (Martini) Chicago, nc  
**Powers, Pete** (Nava Scotlan) Halifax, N. S., Canada, h  
**Rachner, Bernd** (On Tour) WA  
**Ragon, Don** (Golden Nugget) Las Vegas, Nev., nc  
**Roney, George** (Fernwood) Bushkill, Pa., Out 10/15, h  
**Rudy, Ernie** (Casino Royal) Washington, D. C., Out 9/26, nc  
**Sands, Carl** (Rico) Houston, Tex., Out 10/7, h  
**Santella, Andy** (Swan) Glenwood Landing, L. I., N. Y., nc  
**Sauter-Finegan** (On Tour) WA  
**Stratner, Ted** (Plaza) NYC, h  
**Sudy, Joseph** (Stadler) Detroit, h  
**Therrell, Canada** (On Tour) GAC  
**Vincent, Lee** (Steel Pier) Atlantic City, 9/16-18, h  
**Waples, Buddy** (The Club) Birmingham, Ala., Out 1/31/55  
**Watkins, Sammy** (Stadler) Cleveland, h  
**Wells, Lawrence** (Aragón) Ocean Park, Calif., Out 1/5/57, h  
**Williams, Gene** (On Tour) WA

## Combos

**Atlanta Trio** (Governor Clinton) NYC, h  
**Allen, Henry** (Red) (Metropole) NYC  
**Ammonia, Gene** (El Dorado) Houston, Tex., Out 9/27, h  
**Aristocrats** (New Surf) Baltimore, Out 10/3, nc  
**Armstrong, Louis** (Sands) Las Vegas, Out 10/5, h  
**Blake Combs, Loren** (McCurdy) Evansville, Ind.  
**Bratton, Bob** (On Tour) Johnny Robinson Agency, Hollywood  
**Bruback, Dave** (Birdland) NYC, 9/20-10/6, nc  
**Buckner, Tom** (Forkyville) Allen, Ill., 9/27-10/16, nc  
**Burgess, Dick** (Show Bar) Hough-ton Lakes, Mich., cl  
**Candida** (Concert Tour) SAC  
**Clovers** (Carroll's Auditorium) Monroe, La., Out 9/25  
**Cole, Cozy** (Metropole) NYC

**Condon, Eddie** (Condon's) NYC, nc  
**Corbett, Edna** (Hickory House) NYC  
**Deato Trio** (Officers Club) Fort Bragg, N. C., nc  
**Davis, Bill** (Pepe) Philadelphia, 9/27-10/8, nc  
**Doggett, Bill** (Condon's) NYC, nc  
**Doggett, Bill** (Vic's) Minneapolis, Minn., Out 10/1, nc  
**Dominoes** (Celebrity) Providence, R. I., 9/27-10/3, nc  
**Dovans Trio**, Evelyn (Park Avenue) NYC, r  
**Fields, Herbie** (Preview) Chicago, 9/23-10/10, cl  
**Franklin Quartet**, Marty (Airport) Brooklyn, N. Y., nc  
**Garner, Erroll** (Scalori's) Milwaukee, Out 9/26, nc  
**Gaylor** (Rancho Don Carlos) Winni-peg, Canada, 9/25-10/2, nc  
**Gill Trio**, Elmer (Ebony Cafe) Seattle, Wash., nc  
**Gillette, Dizzy** (Concert Tour) SAC  
**Gordon Combs, Stomp** (104 Club) Anchorage, Alaska, Out 12/21, nc; (Latin Quarter) Paris, France, 1/3/55-1/31  
**Hape, Lynn** (El Rancho) Chester, Pa., 9/25-28, nc; (Showboat) Philadelphia, 9/27-10/16, nc  
**Iverson, Hal** (Cairo) Chicago, Indef., nc  
**Jamal, Ahmad** (Kitty Cat) Chicago, nc  
**Johnson, Bill** (Coraair Tavern) Toronto, Canada, nc  
**Jordan, Louis** (On Tour) GAC  
**Kay-Ride Duo** (Marine Lounge) Aurora, Ill., Out 9/25  
**Kent, Hal** (Seaview) Beverly, Mass., nc  
**Loeb, Joe** (Showboat) Philadelphia, 9/29-25, nc  
**McNeely, Big Jay** (The Elms) Milwaukee, Out 10/1, nc  
**Malpé, Larry** (Town Inn) Hermon, Me., h  
**Manone, Wingy** (Metropole) NYC  
**Milburn, Amos** (5-4 Ballroom) Los Angeles, 9/24-26, h  
**Monte, Mark** (Plaza) NYC, h  
**Most Quartet**, Sam (Daytona Plaza) Daytona Beach, Fla., h  
**Mulligan, Gerry** (Storyville) Boston, 9/24-10/3, nc  
**Murphy, Turk** (Childs Paramount) NYC, Out 9/30, nc  
**Orioles** (Gleason's) Cleveland, Out 9/26, nc  
**Parenti, Tony** (Metropole) NYC  
**Parlier Combs, Howard** (Trade Winds) Denver, Colo., nc  
**Pavone, Tommy** (Rock Garden) Willi-ming, Conn., r  
**Prysock, Red** (Gleason's) Cleveland, Out 9/23, nc  
**Quinichette, Paul** (Crystal) Detroit, Out 9/21, cl  
**Rhythmheads** (Ankara) Pittsburgh, Out 10/3, nc  
**Rhythmatree** (Gallagher's) Phillipsburg, Quebec, Canada, h  
**Richard, Jack & the Marksmen** (Town Room) Milwaukee, Wis., Out 9/26, nc  
**Rico Trio**, George (Florentine Club) Shreveport, La., nc  
**Rivera Trio**, Ray (Matty's Town Crest) NYC  
**Roberts Trio**, Cee (Nava) Hogan) Colorado Springs, Colo., nc  
**Rodgers, Timmie** (Fairmont) Hull, Quebec, Canada, Out 9/26; (Downbeat) Montreal, Canada, 9/29-10/5, nc  
**Salt City Five** (Heat Wave) NYC, Out 10/8, nc  
**Shearing, George** (White Pub) Milwaukee, Wis., 9/27-10/3, nc  
**Simmons, Del** (London Chophouse) Detroit  
**Sims Trio**, Michael (Glen Cove) Onset, Mass., h  
**Spanier, Muzey** (Three Dolls) Milwaukee, 9/24-10/10, nc  
**Sparks Duo**, Dick (Annex Bar) Sandusky, O., cl  
**Stevens, Ted** (On Tour)  
**Stitt, Sonny** (Blue Note) Philadelphia, 9/20-25, nc  
**Three Jacks** (Quonset) Washington, D. C., nc  
**Thay, Kings** (De Witt Clinton) Albany, N. Y., h  
**Tipton Trio**, Billy (400 Club) Calgary, Canada, nc  
**Trahan, Lil & Pree** (The Skylark) Pen-sacola, Fla., cl  
**Trenters** (Sciola's) Philadelphia, Out 10/9, nc  
**Tune Toppers** (Downbeat) Toronto, Canada, 9/23-28, nc  
**Ventura, Charlie** (Concert Tour—Festival of Modern American Jazz) 9/15-11/15  
**Vernon Quartette**, Johnny (Sarno's) Lima, O., nc  
**Warman Trio**, Les (Penthouse) NYC  
**Walker, T-Bone** (Flame) Detroit, Out 9/30, nc  
**Wolf, Ken** (Charming) Cairo, Ill., nc  
**Wooda, Mary Trio** (Seabourne) Atlantic City, h

# Caught In The Act

## Dick Contino; Chez Paree, Chicago

Though Dick Contino has made innumerable theater appearances in Chicago both before and after his army service, this is his first night club engagement here. As such, it leaves much to be desired, for that which is theatrically OK, in the confines of a small bistro becomes overexaggerated in a Chez-type club. Pulling all the stops out, and with a blasting band for backing, isn't kind to the ears—it's more on the idea of a marching band.

When Dick does modulate his work, his chording intricacies win him a big hand. And in the past he also has added vocal chores to his stint, and when he does Italian-English tunes he's on safe ground and gets a big hand.

With the help of a better understanding of night club problems as to sound and patronage, and with a liberal slicing of the 45-minute program he did the opening night, the handsome performer should wind up with a presentable act for the hotel and bistro circuits.

Shucky Greene, held over for the comic's slot in this show, is emerging from the tumult classification, and with just a little trimming here and there should be able to make the top rung in the next year or two. Johnny Conrad, film and television dancer, gets hefty applause for his high twirls and taps. Brian Farnon's orchestra seemed overly loud in this show—perhaps due to the star's arrangements.

## Billy Taylor Trio; Birdland, New York



is a good, steady drummer who also plays conga drums, but it'll take time before he sounds wholly comfortable with the group. It's not that he's at all gauche now; it's just that Charlie Smith was excelled only by Kenny Clarke and Jo Jones in his brush mastery, and the absence of his spark is noticeable. But after a while, ears used to the Smith sound with the trio will probably become acclimated to Brice's approach and Brice himself will undoubtedly add his own rhythmic flavor to the integrated Taylor patterns.

Earl May remains Billy's reliable bassist and oddy, Charlie Smith's departure has resulted in a looser, more relaxed May with a fuller sound. The reason may be that Charlie's dynamism constricted May somewhat. In any case, Earl has never sounded more vital.

Billy's book continues to be free of disappointments. In addition to his own originals which make up about a third of the repertoire, he chooses and transforms the better standards like *I've Got the World on a String*, *What Is This Thing Called Love*, and *Spring is Here*. The arrangements, both the written ones and those that evolved from "heads" worked up on the job, are well and logically developed so that the listener doesn't feel hung when the song is ended. Billy himself is still one of the two or three best illuminators of ballads lines among jazz pianists and his flashing counterlines at up tempos are also a distinguishing Taylor mark.

Billy also has one of the more relaxed and engaging platform manners in jazz. He not only remembers to announce each number, but he manages to communicate his own careful, mature personality at the same time.

not much of it was as yet in the book at the time of this review. Coming up, for example, is a suite that closes with a fugue and another wholly fugal composition in the nature of *Vendoms*. One new work that is now in the book is a warmly lyrical new Lewis original, *Django*, and a pungent *True Blues*. These numbers, like almost all of the Quartet's book, combine careful but fluid form with space for free improvisation. Thereby, the jazz improvisation becomes more meaningful within the added musical challenges provided by the imaginative form. Equally important is the fact that by working within intelligently flexible form, the Modern Jazz Quartet's numbers mean more as a whole than the book of any other current jazz small unit. There is thereby less inconsistency of performance from night to night by the unit as a unit than occurs with groups that are based almost entirely on the solo flights of its members with only tenuous ensemble interconnections between those solos.

The MJQ book also uses most of the numbers contained on their excellent Prestige LP (*Down Beat*, Nov. 4)—originals like *Vendoms* and Lewis arrangements of standards like *All the Things You Are*. Also writing for the group is Milt Jackson, who contributes some movingly effective ballad lines that are later arranged by Lewis. Staple items in the repertoire include too such established Jackson originals as the intriguing *Bags Grooves* and, as a group signature, *Milt Meets Sid*. Among the standards added has been the fine, all too seldom heard *What's New*. And still in the book are tastily flavored arrangements of standards like *Yesterdays* and *Devil and the Deep Blue Sea*. The aim of the Quartet is to continue adding fresh material all through the life of the unit.

The ingredients that make for the musical importance of the Modern Jazz Quartet and that provide the deep pleasures to be found night after night in its work include the undeniable skill of each of its members and the remarkable command of dynamics and shading of the unit as a whole. Those ingredients also include the group's taste, its relaxed, subtly swinging beat, and the warmth of feeling it generates.

## Modern Jazz Quartet; Birdland, New York

If the success of the Modern Jazz Quartet depended only on the support of musicians, this could be the most in-demand unit in the country. The delight and respect with which most musicians dig this group was very much in evidence during its recent three-week Birdland stay. More to the subsistence point is the fact that the regular Birdland populace also was reacting with warmth and attention, and if enough club owners around the country will now take an initial venture on the Quartet, the MJQ could become as big as Brubeck and certainly more important than the present groups headed by Mulligan or Baker.

The Birdland date was the first on which John Lewis, Kenny Clarke, Percy Heath, and Milt Jackson had been together for some months. When the group was first formed, bookings had been meager.

John Lewis, who is in actuality the musical director of the Quartet, then left to become Ella Fitzgerald's accompanist. With Ella on vacation, John and the group decided to try again to make the unit a permanent operation.

John recently has been writing new material for the unit, though

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# Feather's Nest

(Jumped from Page 17)

you: there are numerous pictures in the book, among them Selly Roll (sic) Morton, Russell Trecap (*Procope?*), and Sonnie Parken (*sic*), and a beautiful back cover montage featuring The Panassiés' patron saint, Mezz Mezzrow, "the greatest jazzman of the white race" (Panassie) or "The Baron Munchhausen of Jazz" (Hentoff *ditto*).

Or you can save yourself the loot and take my word, bub—this book is a million laughs. But maybe next time it would be safer for Mr. P. to stick to football.

Since I have not yet read the book, I can only guess that it is a million laughs. But maybe next time it would be safer for Mr. P. to stick to football.

not much of it was as yet in the book at the time of this review. Coming up, for example, is a suite that closes with a fugue and another wholly fugal composition in the nature of *Vendoms*. One new work that is now in the book is a warmly lyrical new Lewis original, *Django*, and a pungent *True Blues*. These numbers, like almost all of the Quartet's book, combine careful but fluid form with space for free improvisation. Thereby, the jazz improvisation becomes more meaningful within the added musical challenges provided by the imaginative form. Equally important is the fact that by working within intelligently flexible form, the Modern Jazz Quartet's numbers mean more as a whole than the book of any other current jazz small unit. There is thereby less inconsistency of performance from night to night by the unit as a unit than occurs with groups that are based almost entirely on the solo flights of its members with only tenuous ensemble interconnections between those solos.

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# The Blindfold Test

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

## McCall-Ventura Cheer Webster, Jeer Fisher

By Leonard Feather

Since Mary Ann McCall has been teamed with the Ventura combo in recent months, and since Charlie's various bands have housed a number of subsequently famous vocalists through the years, it was a logical move to subject them both to a *Blindfold Test* involving records by singers and saxophonists.

All the vocalists featured, except Sarah, were former Ventura employees. Mary Ann and Charlie were given no information whatsoever, either before or during the test, about the records played for them.

### The Records

1. **Dave Pell. Have You Met Miss Jones? (Trend).** Don Fagerquist, trumpet; Ronnie Lang, baritone.

Ventura: That's a Swedish group—sounds like Lars Gullin on baritone. . . I'm not too familiar with names right offhand—they're pretty hard to pronounce, but I do feel it's a Swedish group. The trumpet player's name is on the tip of my tongue.

The arrangement was nice. They're stealing a lot of the sounds of the groups that are here—like the Dave Pell group. But I think that Dave Pell and the boys get a cleaner sound. However, I imagine that individually all the boys play nice, and I would say three stars.

McCall: Well, I'll stay with Charlie, because when we first started listening I thought, who was the trumpet player? —he sounds like the trumpet player who was with Woody's band—maybe he's back in Sweden now! It's good musically. I'll give it three stars.

2. **Jackie Cain-Roy Kral. Pa, Take Me to the Circus (Corall).**

McCall: Well, it's Jackie Cain and Roy Kral, and I think that they have more talent than is on that record. I definitely like the old things that they did and the cute things that they can do together. As far as this record is concerned—material-wise and musically—it's a polka-type thing. I think it's the worst. I don't like it at all, and it doesn't move me at all. No stars!

Ventura: Jackie and Roy are very talented, but this thing doesn't fit them—it's made for Tereza Brewer, or one of the other

people along that line, but it does nothing for them. I think that they did a bad thing by giving them that tune and letting them sing with that band—it isn't them at all. They don't make it with the tune—it just doesn't happen.

McCall: If they want to do that type of thing, it would be much cuter to do things like Peter Lind Hayes and Mary Healy do.

3. **Gene Krupa Trio. Love for Sale (Clef) Eddie Shu, Tenor; Teddy Neppoles, Piano.**

Ventura: I have no idea who it is—it's a trio. I should know, but I don't. It's *Love for Sale*, and I think that's a nice tune—it gives so many different variations, and I think that to each his own taste. I say it's a fair record.

It's a drum, piano, and saxophone, and there was a little thing going on piano that was nice, and the sax doesn't get a bad sound, but it's not an exceptional record. I'd give it two.

McCall: Well, I don't know who the record is by, but I'll take a guess. Would it be Gene Ammons? It sounds like Gene, and I don't know who the drummer or piano man is. The drummer plays like a lot of those show-type drummers.

Recording-wise, I didn't like the record. I thought it sounded like they were recording in a barn—it sounded very big and had so much production that it didn't put anything down and certainly didn't swing. I'd give it nothing.

4. **Betty Bennett. Sure Thing (Trend) Arr. Andre Previn.**

McCall: Well, I don't know if it's a new singer or not. Some places in there it sounds like Jackie Cain—I don't think it's Chris Connors. . . The tune is very pretty—it's a beautiful tune and a beautiful background. I love violins, and that instrumentation is very pretty. The singer sings very well and in tune and has very good diction. I don't know who it is, but I like the record. I'd give it four stars.

Ventura: I've been trying to guess who it could be but I think she has wonderful control and she sings in tune. I'd go along and give it four stars.

5. **Erl Bestic. Mambaloo (King). Bestic, alto.**

Ventura: Alto? Tenor? I know, I just can't distinguish it. There's



Charlie Ventura and Mary Ann McCall

a growl all the way through, and it sounds like a go, go, go, rhythm and blues mambo! You got me there!

They're playing one chord all the way. I know that the craze today is real Latin-American rhythms, and there's a lot of nice sounds that could be made, but I don't think he should just stay on one chord all the way through and play three minutes of one-note-style.

I know that sometimes they're told to play like that. You can get the same person and listen to him in person and he'll sound different than he does on record. It's happened to me a few times—I'll be told what to play. Give it one star.

McCall: I don't know who it is. Seems like they're striving to find something but they can't find it. Maybe they want to play like that! I'll give it one star.

6. **Eddie Fisher. I Need You Now (Victor). Rec. 1954.**

McCall: I don't think it's Eddie Fisher. I think it's Don Cornell or one of those type singers. It's nothing—a very terrible record, I'd say. It's a very simple tune with the same kind of thing all through it. Whoever it was, it's a commercial record though. . . probably be a big hit. Well, he sings it the way it's put down—right along—I'd give it two stars.

Ventura: Well, if it was Eddie Fisher it must have been done a long, long, long time ago and he sang very, very bad on it. Whoever it was, though, Eddie Fisher or Don Cornell, it was very, very bad, so I don't have any stars for it.

You know, Eddie Fisher was my first vocalist up at the Post Lodge in 1946, and I know that Eddie was trying very hard to make it. I think, however, if he ever heard that record he'd want to break it. It just doesn't make it for him.

Back then was my first attempt at making it with a big band. . . I had 18 men and I had all my struggles before me. It was something new, and we had this engagement to open at the Post Lodge in Larchmont. That was July of 1946.

Johnny Gluskin and two other men were behind me at the time and everything seemed straight. He said that this boy was a young fellow he thought could really make it. We rehearsed at Nola Studios, and Eddie Fisher had a little trouble with time and meter. Although I knew this much that when we opened everybody went for him. It was a real teen-age crowd, and when he sat in front of the band on the chair all the pretty girls went for him.

We had a broadcast to make every week; we had no announcer but we had a remote job where the engineer would give us the cue. Naturally I had to give Eddie the cue to come in, and sometimes it didn't happen. I felt that I couldn't do anything to further his career at that time, because I had enough to worry about with the band, so I told Johnny Gluskin and the fellows.

Then Eddie went to the Paramount theater and sang between shows and over to the Copacabana to sing in the production line; then he went up to the mountains—Grossinger's—where another Eddie grabbed hold of him, and need I say more? He went with RCA and everything happened—hits after hits.

7. **Ben Webster. Tenderly (Clef)**

McCall: It's Ben Webster. I like the record very much. I think the background is very nice—it doesn't get in the way and it's a very pretty record.

I've always loved to listen to Ben, and I like the tune—it's a favorite of mine, anyway. This isn't a new record—it's been out for some time. I've been hearing it for five or six months. Charlie played it on his show once, and it was on the juke boxes in Philadelphia when I heard it. I'd give it five stars.

Ventura: I think it's Ben, too. One of my favorite records.

All of those records with Ben Webster and Duke Ellington—especially when *All Too Soon* was released—were just too much.

I respect what he does with the sax. He gets a beautiful sound, and I think they should always put something behind Ben and let him play like that all the time. I would give it five stars if Ben had more backing behind him. Give it four.

8. **Sarah Vaughan. Sáoile - A - Sop (EmArcy).**

McCall: Well, of course it's Sarah Vaughan, and it's a wonder-

## Vaughn Monroe Now A Pitchman

New York—Vaughn Monroe adds another phase to his career when he debuts as the commercial announcer on the new Sid Caesar NBC-TV show beginning Monday night, Sept. 27. Show is sponsored by RCA, and Monroe has been signed as commercial "spokesman" for RCA on all their network radio and TV programs. He will, for example, also do the commercials on the Leland Hayward 1½-hour color "spectaculars" beginning Monday night, Oct. 18. The Caesar program will be heard three Monday nights a month, with the Hayward production coming in on the fourth Monday night.

In addition to these two headlines, RCA has plans for using Monroe on a national spot basis with filmed and recorded commercials for various regional properties on both radio and television. From time to time Monroe will also appear on various RCA programs as a singer (remember?). Monroe winds up a five-week summer replacement series for Dinah Shore on NBC-TV Sept. 30. Then the pitches begin.

## Fischer's Wife To Sing Again

Hollywood—Terry Fischer, widow of the late Carl Fischer, long-time arranger, accompanist, and musical adviser to Frankie Laine, plans to resume singing professionally. Prior to her marriage to the pianist-composer, Mrs. Fischer was an NBC staff artist and had sung with Stan Kenton and Phil Harris under the name of Terry Harwin.

ful record. It's the first time in a long time I've heard her like this. . . respecting Sarah's talent. I've heard her with big backgrounds and everything, but she's such a wonderful musician and this is a real swinging record. Her ideas are real cute on everything she does. It's a very relaxed record, as only she and Ella can do that type of pop thing. I give it five stars.

Ventura: Well, knowing Sarah for a long, long time, I'm sure that she has wonderful control, but I particularly like her sweeter things. She should do things more in her own vein, where she sings the type songs that she's so noted for. I don't think this identifies Sarah with what she really does. She does those pretty songs like *Is My Heart as Well Be Spring* so very well.

It was, however, a little thing where the boys were given a chance to blow their instruments, and they do a nice job.

I'd give this three stars. Three is good? Well, better make it two.

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DAVE PELL, whose octet just came up with its second Trend LP—treatments of little-heard Rodgers and Hart tunes—is shown here leading the group on the occasion. At right is baritone saxist Ronnie Lang, like Pell, a member of the Les Brown reed section.

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# Country & Western

DOWN BEAT

## 100,000 Jam Montgomery, Ala., For Hank Williams Memorial

By BEA TERRY

Montgomery, Ala.—More than 100,000 persons jammed into Montgomery to honor a renowned hillbilly singer, the late Hank Williams. At press time, a crowd expected to be larger than any ever before attracted to Montgomery was arriving to honor Williams, who died Jan. 1, 1953, in his home town. Plans for the Sept. 21 celebration were complete.

The day was planned to spotlight some 100 of the nation's top country-style stars of radio, television, and movies in addition to many of the top disc jockeys, political figures, 200 cowboys and cowgirls, and bands by the score—all put together in a parade expected to be several miles long.

The parade will be followed by an evening expected to pack Crampton bowl with a show directed by Roy Acuff assisted by Ernest Tubb and Hank Snow. A coast-to-coast radio hookup, TV, and newsreel cameras will feature portions of the celebration.

MGM is sending cameramen from Hollywood to film background scenes for *The Hank Williams Story*.

On the eve of the celebration, a program entitled *Stars on Revue* will feature talent from all over Hank's own Alabama, supplemented by the best-known swing bands providing dance music simultaneously at three places—Alcazar Shrine temple, the Armory, and City auditorium.

Crowds poured in on special trains, buses, and planes from all over the south. In Nashville, a special train schedule was made up.

Alcazar temple of Montgomery, with the Hank Williams Memorial



Hank Williams

association co-operating, is the sponsor. Profits will go to the Shrine Charity fund.

## Town And Country Music

By Bea Terry

Hollywood—Fabor Robison and his assistant, Del Roy, are working on what they believe to be two more hit records—Jim Reeves' *Penny Candy* and *I'll Follow You*, plus Ginny Wright's *Turn Around, My Darling* and *How to Get Married*. . . Rex Allen returned to Chicago's WLS for a homecoming appearance on the *National Barn Dance*. Allen got his start with this show and station in 1944.

Doye O'Delle, Eddie Cleto and his Roundup Boys, and Homer Garrett with his square dancing Y-Knot Twirlers all from KTLA's *Western Varieties* appeared in person at the newly reopened Casino ballroom in Ocean Park, Calif., Aug. 21. Group will play spot weekly. . . Another country ditty going pop: *I Don't Hurt Anymore*, written by Jack Rollins and Don Robertson and introduced by Hank Snow. It already has been recorded by Dinah Washington on Mercury and Ray Anthony on Capitol. Others will follow.

Cliffie Stone has moved his



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## Nashville Notes

By BILL MORGAN

Two of the top country music writers have formed another publishing firm to be located in Music City, U.S.A. Boudleaux Bryant, formerly with Nat Tannen, and Vic McAlpin, formerly associated with Howie Richmond's Melody Trails Music, have joined forces and are in business under the name of Showcase Music, Inc. The firm is a BMI affiliate.

We mentioned in our last column that the Texas Troubadour, Ernest Tubb, has resigned from the *Grand Ole Opry*. Word now comes that Tubb did not resign but only took a leave of absence.

*Sunday Down South*, long a popular show over WSM and a southern network and sponsored by the Lion Oil Co. has gone off the air. This could very well hurt WSM, plus the fact that they are losing another top show, according to latest rumors.

### New Firm Thrives

Don Davis and Sugarfoot Garland, both top-notch guitarists, are doing quite well with their new firm, Daland Guitar Co. . . Don Law was in New York recently recording Columbia artists. . . George Morgan played a special date in Wooster, Ohio, the town where he started out in the country music field. . . Shorty Ashburn, WSUN-TV, St. Petersburg, Fla., was in New York for a few days visiting with all of his old friends at the *Grand Ole Opry*. Also in for a short stay was Cpl. Faron Young of the army's *Faron Young Show*. It seems as though the fad is

still on for pop artists to cut country material. Joni James has cut and released the tune written by Helen Huggins, *Mama, Don't Cry at My Wedding*. The song was recorded hillbilly-style by Jimmy Rodgers on MGM and published by Acuff-Rose. Col. Tom Parker and Tom Disken of Jamboree attractions based in Nashville after a southern promotion trip. . . Carl Smith, Webb Pierce, Eddy Hill and Audrey Williams packing them in on a tour through the south.

### DJ Does Well

Bobby Ross of WFLA in Florida doing well with his deejay chores plus a weekly amateur show. Ross reports his biggest mail puller is the Harry Rodke Imperial release of *Love You Dearly*. . . Brad Lacey, former country music jockey on WKDA in Nashville, has been replaced by Chuck Daugherty. The former is now doing a late pop show.

Chet Atkins one of the top guitarists in the country music field, has been honored by the Gretsch Guitar Co. The firm is marketing a new electric guitar called the Chet Atkins model. . . Lend an ear to Jimmy Dickens' fine new Columbia release, *Take Me as I Am or Let Me Go*, backed with *Black-Eyed Joe*. Both sides bring out Dickens at his best.

## This Is Randy Wood's Label—Dot's All

The story of Dot records is the story of one man—Randy Wood. It is the story of a man who took advantage of an opportunity and made it pay off. In 1950, Wood was operating the country's largest mail order record shop from Gallatin, Tenn.

It was at that time that he agreed to record a group of local boys from East high school in nearby Nashville. The group called themselves the Tennessee Drifters, and their first record, *Boogie Beat Rag* sold several thousand copies. Next, Randy decided to record a former clerk in his record shop.

*Hometown Jamboree* to the Valley Garden arena in the San Fernando valley. Each Saturday night the popular TV show and dance will originate from the arena. For the last 4 1/2 years, with the exception of a few weeks, the show originated from the El Monte Legion stadium. Even though Tennessee Ernie is being built as a pop artist (Ernie Ford), he still appears on HTJ.

While Tex Ritter was back east on personal appearances, his buddies Johnny Bond and Wesley Tuttle took over *The Tex Ritter Show* on LA's 50,000-watter, KFI. . . Jim Halsey reports that he has booked another fair date for Billy Gray and Hank Thompson and the Brazos Valley Boys, Sept. 15-17 at the Kansas Free Fair in Topeka. . . Little Jimmy Boyd is back in Los Angeles after a series of rodeo and theater dates in Canada.

Johnny Maddox. His first record *Crazy Bone Rag/St. Louis Tickle*, was a mild success in the south and in St. Louis and Chicago.

Then came the first big hit—the Griffin Brothers featuring Margie Day and their record of *Little Red Rooster* which sold more than 100,000 copies.

### 100,000 Topped

Dot's next record also sold more than 100,000. It was *Tra La La* and was recorded by Tommy Brown. About this time, Maddox broke through with his first national hit, *San Antonio Rose*. It was now that Wood really decided to go into the record business wholeheartedly, and it was with this thought that Al Bennett was added to the firm in the position of sales manager.

It was also at this time that Mac Wiseman emerged on the Dot label as its first strong hillbilly artist with *Tis Sweet to Be Remembered* followed by *I'll Still Write Your Name in the Sand*.

And then early in 1951, it happened—the Hilltoppers.

A test record was made by Randy of a group of college students with that name. He had heard about this group at Western Kentucky State college in Bowling Green, Ky.

They recorded a new tune written by Billy Vaughn, the pianist and member of the group. It was called *Trying*, and it became one of the biggest hits of the year, selling more than 750,000 copies.

The Hilltoppers continued making hits. They won a gold record for selling more than 1,000,000 copies of *P. S., I Love You*. Other top recordings of theirs were *From the Vine Came the Grape, Till Then, Love Walked In, To Be Alone, Poor Butterfly*, and now *Sweetheart*.

Although Jimmy Sacca, the group's lead voice, has been in the army since March, 1953, the boys have managed to get together for recordings and a few public appearances.

With the success of Dot records, the company has increased its roster to include some noted artists. Among these are Jan Garber, Al Lombardy, and Elmo Tanner. From Nashville have come such artists as Dotty Dillard, Eddie Peabody, Marvin Hughes, and Francis Craig.

—al portch

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