

G. I. Wins Songwriting Contest

DOWN BEAT

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Part One of Two Parts

Eckstine-Lee Concerts Called Off In Mid-Tour

New York—The Billy Eckstine-Peggy Lee-Pete Rugolo concert package collapsed Oct. 30, just halfway through its projected month's tour, providing the first tangible evidence that the concert package business, as had been suspected in trade circles, may have passed the saturation point.

After just over two weeks of poor business and bad luck (starting with hurricane Hazel, which canceled the first night) the unit, which had been conceived and booked by Cress Courtney, folded in Des Moines. Other bookings were being hastily arranged for the acts separately at prestime, with Peggy Lee returning east to appear at the Rustic Cabin. Some 14 bookings for the concert unit were called off.

Other indications that all is not well on the concert front have been found in the disappointing business being done by the Ellington-Bruce-Mulligan-Getz combine and the Mambo USA team. Even Stan Kenton's package has been less than uniformly successful. The only show that appears to have been breaking records almost everywhere, and significantly the one that started out a couple of weeks ahead of the others, is Norman Granz' JATP.

Welk Launches Big Talent Hunt

Hollywood—Lawrence Welk is putting up or lining up \$5,000 worth of prizes in a nationwide contest for young musicians and singers.

First prize winner will get a trip to Hollywood, \$500 cash, a record session for Coral with the Welk orchestra, and an opportunity to open the "magic doorway to success" in Hollywood film, radio, and television studios. Other prizes include professional style tape recorders.

Entry forms and complete information are available at retail record stores, according to Welk's office here. Welk says he plans to make the contest an annual event.



NEWEST ADDITION to Mercury's recording stable is Buddy Morrow, whose band now is waxing for that label. With the trombonist here is Ralph Marterie, whose Mercury work will record the winning tune in *Down Beat's* songwriting contest (see accompanying story).

Buddy Rich Drops Band Plans To Join Dorseys

Hollywood—The unpredictable Buddy Rich has changed his plans about breaking out with a new band of his own, which was to be financed and backed by comedian Jerry Lewis, and has signed up with the Dorsey Brothers band.

"They made me an offer that was just too good to turn down, not only from a financial standpoint but because they are going to give me full billing with them as an 'extra added attraction.' I'm going to get the kind of presentation that I was supposed to get but didn't when I was with Harry James," said Buddy, who dropped out of the Jazz at the Philharmonic lineup here at the conclusion of JATP's fall tour.

Buddy played drums with Tommy Dorsey for a period some years ago, but concedes that they "didn't get along too well" that time. "We've both calmed down some since those days," he said with a grin, "so I

know Tommy and I will get along fine now. He and Jimmy have a great band, too."

Rich said he would join the band around Nov. 15 during their tour of the South and will be with them when they open Dec. 3 at New York's Statler hotel.

Count 'Em

Gleason Show At Paramount

New York—Jackie Gleason and the entire cast of his CBS-TV show are currently appearing at the Paramount theater, the first live show the theater has presented in more than a year. It's also one of the biggest companies ever to play the Paramount.

In addition to such regulars of the *Jackie Gleason Show* as Art Carney, Audrey Meadows, the 32 June Taylor Dancers, Zannah Cunningham, Joyce Randolph, and Stan Ross, the Paramount show features trumpeter Bobby Hackett and the 50-man "Music for Lovers Only" orchestra, with conductor Sammy Spear.

The Paramount is planning several future stage shows, and is presently negotiating with Perry Como and Eddie Fisher, among others.

Let's Dance? Let's Not, Says ABC

New York—ABC has discontinued its *Let's Dance* show, a TV program which featured dance band pickups from New York and Chicago hotels.

The network offered no explanation for dropping the show, but it is likely that one of the contributing factors was the high expense of the program which broadcast on a sustaining basis.

The 8 to 9 p.m. time has been filled by the Dotty Mack show, a program of recorded music and pantomime.

Tune Set For Record Pacts

Chicago — Glenn Vandall, a GI at Fort Bliss, Texas, has been named the winner in *Down Beat's* 1954 songwriting contest. His song, *Hold on to Your Heart*, thus will be published by Broadcast Music, Inc., and recorded by Ralph Marterie's orchestra on Mercury Records as well as on Label "X" by the artist to whom the tune is assigned.

Vandall also will receive a Kelton Cambridge model high fidelity set for submitting the winning entry.

Second and third-place winners also will receive Kelton sets. In second place was Sheldon Munn of Piqua, Ohio, with *When Summer's Gone*, and third was Charlie P. Lyle of Huntsville, Ala., with *Summer Love*.

Of the 15 songs that did not win, one will be recorded by Moonlight Music, one by Windy City Music, and one by Starlight Music. These results will be announced as soon as the firms make their choices. Leeds Music also is interested in publishing one of the songs and will make its decision shortly.

Two of the top 16 songs were submitted by one pair of collaborators—Harvey Siders and Tony Eira of Mattapan, Mass.

All judges spent considerable time studying the songs before picking the winners. One of them voiced the attitude of the entire board when he said, "Though most of the melodies were very good, the lyrics were uniformly poor."

The list of top 16 songs follows:

1. *Hold on to Your Heart*, by Glenn Vandall, Fort Bliss, Texas.
2. *When Summer's Gone*, by Sheldon Munn, 723 W. Greene St., Piqua, Ohio.
3. *Summer Love*, by Charlie P. Lyle, 403 Franklin St., Huntsville, Ala.
4. *My Weakness Is You*, by Allen Heinz, 420 S. Westlake Ave., Los Angeles.
5. *Another Spring*, by Charles and Edythe Farmer, 5718 N. Kenmore Ave., Chicago.
6. *You'll Never Be Mine*, by George Kenay and Estelle, 46 Catlin Ave., Wilkes-Barre, Pa.
7. *Jumpin' Jehosaphat*, by Harvey Siders and Tony Eira, 1443 Blue Hill Ave., Mattapan, Mass.
8. *Sleepy Snowfall*, by Russ Burnett, c/o Radio 2XP, New Plymouth, Taranaki, New Zealand.
9. *My Heart and I*, by Howard Drake, Knox Hotel, El Paso, Texas.
10. (Tie) *A Song Is Born*, by Ed McGuire and Paul Sellers, 1925 Pine Ave., Altoona, Pa., *Your Look So Strange*, by Charles F. Taggart Jr., 171 S. Grand Ave., Pasadena, Calif.
11. *Throne Laughing, Mocking Eyes*, by Karl Macek and Loretta Cichon, 1908 Erie St., Apt. 302, Hyattsville, Md.
12. (Tie) *Looking for a Man*, by Harvey Siders and Tony Eira, 1443 Blue Hill Ave., Mattapan, Mass.; *Tres Nonchalant*, by Helen Devitt, 12690 Cedar Rd., Cleveland Heights, Ohio.
13. *Night Life*, by Leonard Drumheller Jr., 1114 Montrose Ave., Charlottesville, Va.
14. *Visions*, by H. H. Fleming, 233 Calhoun St., Charleston, S. C.

Jazz Sessions Returned To Dailey's Meadowbrook

New York—Jazz sessions have been reinstated at Frank Dailey's Meadowbrook in Cedar Grove, N. J., after an absence of almost 14 years. The Meadowbrook is presenting a regular series of jazz concerts on Sundays from 2:30 to 6:30 p.m.

The first Sunday date was held with Jimmy McPartland's band and the Red Allen-Cozy Cole group. Jack Teagarden and Marian McPartland appeared on Oct. 31, Barbara Carroll on Nov. 8, and Conrad Janis, Pee Wee Irwin, Muggsy Spanier, Max Kaminsky, and Phil Napoleon were booked for future appearances.

In the past, the Meadowbrook has presented jazz concerts for four years—from 1937-'41. These concerts were discontinued after the war. After the war, Dailey felt there was not enough of a market for jazz, and he continued on a strictly popular music policy. The currently surging interest in jazz, however, caused Dailey to reconsider it as an integral part of his operation. The present series, according to Dailey, has met with unprecedented success.

"Even during the peak of the band era," says Dailey, "I've never seen such enthusiasm as exhibited by the crowds at the Sunday afternoon sessions."

The enterprising Dailey has also established a series of country & western dances on Monday nights at the Meadowbrook. The first of these was held on Nov. 8, with Hank Snow as guest star. Webb Pierce, Slim Whitman, and Minnie Pearl will appear on future evenings, and Dailey is currently negotiating with Eddy Arnold.

In the popular field, the Meadowbrook is currently featuring the Commanders, who follow Art Mooney's band on Nov. 18 and will remain until after New Year's.

DID YOU KNOW? that radio station KGLD in Mason City, Iowa, runs a disc jockey show for grandmothers?

Music, Screen Directors Fight Growing Warmer

Hollywood—The scrap between motion picture music directors, as they wish to be known, and the Screen Directors Guild has grown hotter.

The Guild has a contract with the industry which limits the term "director" to film directors only.

But Ray Heindorf, Warner Bros. music chief, has filed suit in Los Angeles superior court against the Directors Guild, demanding the right to screen credit as music director on the forthcoming Frank Sinatra-Doris Day starrer, *Young at Heart*.

Heindorf, a onetime pianist and arranger who worked his way up to the top spot as head of the music department at Warners, does only a few pictures a year on which he personally directs the music. Of *Young at Heart* he says:

"This is one of the finest pictures we've ever made, and I feel that it is damaging to me not to receive credit for what everyone considers an important contribution. But aside from the personal angle, I am also doing this for the benefit of my fellow music directors in the film industry. The prestige that goes with full screen credit, with all that the term 'director' implies, is even more important to musicians, who have always had to fight for every bit of recognition they have received in the film industry."

In his suit, which asks for declaratory relief and \$220,000 damages,

Heindorf names most of the big name directors in the industry in addition to the Guild itself.

Here's How

New York — There are many ways to separate oneself from a band, but Lee Castle, former bandleader and longtime trumpet ace with the Dorsey crew, found a brand new one last month.

Tommy Dorsey, almost a nightly habitue of Birdland during Count Basie's recent stint there, told his entire personnel to go down to the jazz spot and dig the Basie sounds. "This is an order," he added.

Couple of days later, Tommy asked each of his sidemen whether he'd made the pilgrimage. When it came to Lee, he said "Sorry, man: I was beat; I couldn't make it," or words to that effect.

"You," said T. D., "are on notice."
And, at presstime, it looked as though he wasn't kidding!

Tito Puente On The Cover

In this issue, *Down Beat* brings you Latin Americana — articles and features designed to better acquaint you with this fast growing facet of music. That's Tito Puente on the cover, one of the top men in the field and a potential seller. For more news on this music, see pages 2 and 3.

Radio & TV

Mabley Offers Back-Pat To Steve Allen, Garroway

By JACK MABLEY

A certain injustice is done to broadcasting by the denunciations of over-all programming which are standard operating procedure in columns such as this.

Every network and most radio and television stations set aside a minute percentage of their time for so-called quality programs—classical music, discussions, public service things. You'll find the symphony broadcasts and projects such as CBS' Adventure tucked away in the schedules. This momentary elevation of network taste can be attributed to 1, conscience; 2, FCC regulations, and 3, something to talk about when pests like myself begin squawking about lousy programs.

We're certainly ready to give credit where it is due. We've long ago given up hoping to hear jazz treated with any sense or respect on the air, so we feel rewarded just to hear gimmickless music, and an occasional touch of good popular music.

Steve Allen lets some trickle into his Tonight show on NBC. This show is on around midnight. If you're a musician, you're probably working or if you're a 9 to 5 fellow, you're probably asleep and miss it.

But for horse players, wealthy playboys, bums, and TV critics, Tonight comes at an ideal time. Lionel Hampton put real fire into the proceedings one night I caught it, and I hear Allen talk about other good jazz artists who seem to appear. I believe I also got a glimpse of one Lou McGarity, a man who seems to have as much fun on the trombone as Hampton does on the vibes. This is a feat which has endeared Lou to me since his days with Benny Goodman, for the trombone is not an instrument to bring out the jollity in a man. He plays it so well, and I've waited 14 years for a chance to say so publicly.

Dave Garroway has an excellent radio show on the network Sunday nights, but I doubt if anybody but motorists and Montana sheep ranchers ever hear it, for certainly early Sunday evening is television time.

Anyway, Dave is one of the few top performers in broadcasting who has a real feeling for jazz and isn't afraid to acknowledge it on the air. Sooner or later he has the giants of jazz at his mike, with good, solid interviews, and samples of their art via records.

I think it was on one of Garroway's disc jockey shows I first heard Louis Armstrong tell about fetching water from the creek and encountering a crocodile. Perhaps there are more or better shows on the networks. We don't know. The network publicity departments either haven't discovered this department or just don't care. Whichever, we get no aid and assistance from the nets, and have to struggle along discovering programs just like any other voter. It is a condition we enjoy. What this business needs is more radio and television columns written without assistance from press agents.

Meanwhile, try Garroway and Allen. And if anybody knows any other network shows that treat popular music humanely, we'd like to know about them. Not to write about. Just to listen.

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The Mambo

A VERY exciting variation of the Rumba is now very popular—the Mambo. The Mambo is to Rumba what Jitterbug or Swing is to Fox Trot.

THE FIRST HALF OF BASIC MAMBO STEP

MAN'S PART READ BY A

START

- 1. Step directly forward on left. 2. Draw right foot up to left. 3. Step forward with left, accenting with left foot.



Note that Step 1 is done slowly; 2 and 3 are taken quickly. This is the standard Arthur Murray way of counting the Rumba or Mambo.

(Above example from Arthur Murray's How To Be a Good Dancer. Reproduced with permission.)

THE SECOND HALF OF BASIC MAMBO STEP

- 4. Step back with right foot. 5. Draw left up to right. 6. Step back with right foot, accenting with right foot.

After mastering the Mambo steps forward and backward, combine them and practice

THE MAMBO TURN

To turn, simply repeat the above, but as you step forward and backward, turn to left on the first of every three counts. (Keep turning to left only.)



After you have thoroughly mastered the Basic Mambo step, try releasing your partner in the Mambo Break, illustrated above.

What The Heck Is The Mambo?

By Mrs. Arthur Murray

Mambo is rhumba—with a jitterbug accent. It's the newest of all ballroom dances, and I find it to be the most fun of all to do. No one was really the originator of the dance called mambo. The steps are the result of the way good dancers interpret the newer forms of popular rhumba music. For the last few years, almost all rhumba music has been undergoing a gradual change. A new syncopated beat has crept into the rhythm, and it is this syncopated beat that has resulted in what is called mambo.

Mambo is performed by dancers according to their individual temperament, and it is quite possible to

dance a conventional looking mambo retaining a typical, closed, partnership dancing position. But this takes restraint! Most good dancers add break-away steps—which means that they break away and separate from each other. They then dance solo, facing each other and using various steps and spins. Good mambo dancers are most exciting to watch.

At present, mambo dancing is seen in America only in the biggest cities. The one exception is Miami Beach. That resort town has more rhumba dancing to the square inch than Havana does. During the past winter season, a straight definite rhumba was seldom played or danced—it was mambo over Miami.

Mambo brings Latin America and America even closer. But it's not hands across the sea—it's feet

Mambo Rage Latest In Latin Dance Line

By NAT HENTOFF

New York—Ever since Rudolph Valentino undulantly danced the tango in his films of the early '20s, the music of Latin America has markedly influenced North American dancing and listening tastes. But never has our interest in

took hold here. The latest and most emphatically successful is, of course, Perez Prado.

"We had another craze during the '30s—the conga. It seemed for a while that every night club and hotel had a conga line with everyone yelling: 'One! Two! Three! Kick!' Interest in the conga began, as I recall, around 1933, and was at its peak for about another two years.

Then The Samba

"After the conga died down," continued Diaz, "the rhumba still continued, and then came the samba influx around 1948.

"Now to the mambo. We at Victor started releasing mambo records in 1949. It was March 30, 1949, to be exact, when Victor first recorded Prado in Cuba for the Latin American market. Prado at that time had begun to attract the attention of the Latin listeners, but had no American audience. The American audience began to be reached in 1950, however, largely at first through Prado's recording of Mambo Jambo which in the original is called Que Rito el Mambo (How Pleasant the Mambo Is).

"As for the future," Diaz reflected, "I think we may have another year of intensive public interest in the mambo. By that I mean, another year during which the pop artists will continue to record mambo-influenced tunes. But the dance itself will be here for a heck of a long time."

Currently, the mambo is the phenomenon of the music business.

Hi-Finicky

New York—Heard in the corridor during Audio Fair: "Well, this visit has clarified one point for me—the definition of high fidelity. Hi-fi means loud."

This is the year, for example, that Mambo USA with a cast of 40 is rocking the one-night circuit on a tour covering 56 cities—which is a greatly expanded version of last season's initial caravan of traveling mambo artists (The Mambo-Rhumba Festival). The booking offices meanwhile report a heavy upsurge in the demand for Latin American bands and acts with the emphasis these days, of course, on any act with "mambo" in its billing.

Leonard Green, president of Mercury Artists Corp., the largest booking agency for Latin American artists in the country, recently added three more booking agents to his mambo department. Green points out that the mambo demand is countrywide in scope and shows confirmatory contracts from the Palladium ballroom and the Chateau Madrid in New York to the Chez Paree club in Montreal, the Sahara in Las Vegas, as well as from places in towns like Albuquerque, N. M.; Chester, Pa., and Indiana Harbor, Ind.

Green indicated further that artists like Victor's Tito Rodriguez, Tico Records' Tito Puente (Down Beat, Oct. 6), Seeco's Machito, Fiesta's Jose Curbelo, Victor's Paucundo Rivero and Damiron, are booked for the season, with heavy demand also for such acts as Miguelito Valdes, Ralph Font, La Playa Sextet, Emilio Reyes, Al Romero, Pepito Lopez, and Cesar Concepcion. Green adds that "because of the overdemand and undersupply of Latin American artists, due to this big upsurge, these acts require a 25 percent more take than American orchestras."

So strong has the mambo beat

become, in fact, that almost all working musicians these days—of whatever American origin—have to have a degree of familiarity with Latin American rhythmic patterns. Almost all night clubs and dance halls require the bands they book to have at least some Pan-Americana in their repertoire.

As for records, there's been nothing quite like the rush to record mambo by leading pop as well as Latin American artists since the first discovery of the money-magic of the echo chamber. To cite a few examples: Vaughn Monroe's They Were Doing the Mambo (Victor); Perry Como's Papa Loves Mambo (Victor); and currently Rosemary Clooney's Mambo Italiano (Columbia); Les Brown's St. Louis Blues Mambo (Coral); Richard Maltby's St. Louis Blues Mambo (Label "X"); Sheb Wooley's Hillbilly Mambo (MGM); Betty Reilly's Let's Mambo (Capitol); Georgia Gibbs' Mambo Baby (Mercury); and Sophie Tucker's Middle Age Mambo (Mercury).

Mommy, Too

Climaxing the record industry's infatuation with the mambo are Sonny Burke's Longhair Mambo setting classical themes to the mambo beat (Decca); Billy May's Rudolph, the Red Nosed Mambo (Capitol), and the touching Jimmy Boyd entry, I Saw Mommy Do the Mambo (With You Know Who).

The mambo in the meantime continues to flourish far from Broadway and gives promise, as Herman Diaz predicted, of continuing to do so for some time. At a recent mambo competition in Arequipa, Peru, for example, the contest was won by an 18-year-old girl who was partnered by Remigio Parvedes Mr. Paredes is 75. So if, as the doctors say, sedentary Americans need more exercise to attain longevity, the mambo and Latin American music in general may also have a long life here just as night-time therapy. And yogurt hasn't nearly the same amount of kind or kicks.

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Prado Tells How Mambo Made It But Not How He Makes It Tick

New York—The mambo is becoming a puzzling national enthusiasm — wildly popular but difficult to define. Benefiting by the rise of this rocking enigma is the man most observers credit as the chief popularizer of the mambo, Damaso Perez Prado.

Prado and his mambo artillery recently finished a precedent-breaking engagement at the Waldorf-Astoria, he has signed an exclusive long-term contract with Victor, and he has several tours lined up for here, Central, and South America, and maybe Europe.

Toward the close of his Waldorf-Astoria engagement the Cuban-born pianist-composer-arranger flanked by two interpreters, conducted an afternoon seminar on the care and feeding of the authentic species of mambo. Prado has been nurturing the mambo since 1942 when he tired of just playing piano for the renowned Casina de la Playa and other orchestras in Cuba and turned to writing.

Initial Resistance

After initial resistance to his mambo ideas, Prado made an important convert in Herman Diaz,

and director of international records for RCA-Victor. Diaz was in Havana to record an artist and Prado conducted the orchestra during the rehearsals. Diaz caught the fire and signed him to a contract then and there.

Prado moved to Mexico City and soon caused more excitement in that country than anyone since Pancho Villa. The conflagration spread throughout Latin America where Prado is now a mobbed musical hero. Currently Prado is conquering the northern part of the hemisphere as well.

"The interpretation of the mambo," explained Emperor Prado, "is based on the saxophones. They carry the basic rhythm pattern. The rhythm section accentuates that pattern and the brass has a number of variable functions it can perform.

What Brass Can Do

"The brass can sing out the pure melody over the saxes and rhythm; the brass can play contrapuntal lines against the sax lines; the brass can just accentuate rhythmically the figures the saxes are playing; or you can switch and have the brass carry the rhythm



Perez Prado

pattern while the saxes play the melody."

Says Diaz: "Prado is the first performer of Latin American music I've seen in years who devotes as much time to his rhythm section as to the reeds and brass. The other leaders generally let the rhythm section improvise as they go on, but Prado tells each man exactly what sort of rhythmic figuration he wants on each of the rhythm instruments."

The essence of the Prado alchemy is his sound. Asked about that sound and the voicing he uses to obtain it, Prado just grins and remains silent.

"It's his secret," explains Diaz, "and he won't reveal it to anyone. But I'll give you an idea of how individualized his formula is.

Rushed For Time

"At our last recording session in Los Angeles, we were rushed for time. Usually Prado does all his own copying as well as arranging, but because we were pressed on this date, we hired a man to do some of the copying.

"The man was a thoroughly qualified professional who does a lot of work around L.A. The next day the sax section began to play the parts that had been copied by the outsider, and it sounded like nothing Prado had written down. 'Why didn't you copy what was on the manuscript?' we asked the guy. 'I'd never seen anything like it before,' he answered. 'It didn't make sense. There have never been sax voicings like that. So I rearranged it the right way.' Prado quickly took the score, made it 'wrong' again, and the band sounded its old unorthodox self."

Prado broke in here with admonition in Spanish aimed at Diaz. "He says to tell no more secrets," said Diaz, smiling, and so the subject turned to jazz.

Prado talked about a work he had recorded on the coast recently—a marriage of mambo and jazz commissioned by Victor. Prado did almost all the music but was helped by Shorty Rogers on the jazz end. In addition to the Prado band, Shorty, Shelly Manne, and several other west coast jazzmen participated in the playing. Victor was so pleased with the initial suite that it looks like there'll be a sequel.

Prado Explains

As the conversation ended, Prado was explaining forcefully to a young woman from the Victor publicity department that Americans would enjoy the mambo even more if they were less self-conscious.

"They could all invent steps of their own," he said, "so long as they're free in what they're doing and so long as they do their steps to the rhythm. That way each dancer is a creative interpreter. There is no basic mambo step. Every place I travel has different steps. You should dance the mambo the way you feel."

Or, as Prado shouts on all his records and on the dance floor—a staccato grunt that has become a Prado trade mark—"Dilo!" It means, "Say it!"—with all the expression you have.

Strictly Ad Lib

NEW YORK

ONSTAGE: Lena Horne may do a Broadway show next season written by Samson Raphaelson . . . Buster Keaton is due to make his stage debut here in *The Saturday Bus*, a musical due in late February. Buster will sing and dance . . . Irving Berlin is reported going ahead with *Say It with Music*, a revue that will include highlights of his shows. Shirley Booth may have one of the leading roles and Jose Ferrer may direct . . . Teresa and Luisillo's *Ballets Espagnol* are at the Mark Hellinger through the end of November . . . Harold Rome, who wrote the score for *Fanny* (starring Ezio Pinza) has made his own piano-vocal album of the score for Heritage, including some of the songs cut out during the tryout to shorten the script.

ENTERTAINMENT-IN-THE-ROUND: Mae West and company breaking records at the Latin Quarter . . . Kaye Ballard has a new act including Jack Pierce and Al Sullivan, with music composed by Ray Charles . . . Dorothy Squires took Patti's place with the Andrews Sisters . . . Dinah Shore is due at the Waldorf-Astoria late in January. Betty and Jane Kean are back at the Copa.

JAZZ: Oran (Hot Lips) Page is at Harlem hospital after a heart attack. At presstime, his condition was reported as "fair" . . . Hazel Scott made her first club appearance locally in some time when she opened at the Embers Nov. 8 for five weeks . . . *The Sid Caesar Show* (Nov. 1) had a jam session including Benny Goodman, Mel Powell, Gene Krupa, and a young comer named Caesar on tenor . . . Mat Mathews replaced George Wallington at *The Composer*, but George will be back around Christmas time . . . John Graas reported on his way through town that he has written his first score for a new TV series, *Keep the Peace*. John wrote for only two instruments—his own French horn and the guitar of Laurindo Almeida. Show has no actors, just real cops and robbers.

RECORDS, RADIO, AND TV: Jackie Gleason due to cut a Capitol album called *Melodies for Night Dreaming*. He also made two Christmas songs with the label: *Away We Go on a Sleigh* and *It's a Dan-Dan-Dandy Christmas* . . . Rosemary Clooney topped a million with *Hey There*, her second gold disc. The first was *Come On-A-My House*.

ADDENDA: Jazz Forecast—Jack Teagarden, Savoy Cafe, Boston (Nov. 15 to Dec. 5); Billie Holiday, Metropolitan theater, Philadelphia (Nov. 30 to Dec. 4); Max Roach quintet, Crystal lounge, Detroit (Nov. 30 to Dec. 12); Paul Bley, Campbells, London, Ont. (Nov. 29 to Dec. 4); Roy Eldridge, Rendezvous, Philadelphia (Dec. 6 to Dec. 11); Erroll Garner opens at the Embers, New York on December 13; Billy Taylor, Blue Note, Philadelphia (Nov. 29 to Dec. 4); Ben Webster, Rendezvous, Philadelphia (Dec. 6 to 11).

CHICAGO

The current Terry Gibbs and Dizzy Gillespie quintets package winds up at the Blue Note on Nov. 21, to be followed on the 23rd by a group headed by Bill Harris, Roy Eldridge, and Ben Webster, plus the Johnny Hodges septet. On Dec. 8, it'll be Charlie Ventura's group (possibly augmented to six men by then) and Mary Ann McCall . . . Ted Lewis and company moved into the Edgewater Beach hotel's Marine room on Nov. 6, marking the veteran's first stand here in years . . . Darnell Howard now at Jazz Ltd., taking over for clarinetist-owner Bill Reinhardt, who's vacationing for a month in Havana, Cuba . . . Lucy Reed, no longer working with the piano-bass team of Dick Marx and Johnny Frigo, is singing at the Streamliner on a bill that also includes pianist Jimmy Bowman . . . Singer Kay Penton moves into the Cloister room on Nov. 22, following Chris Connor.

Danny Belloc's band is back at its weekend stands at the Holiday Club ballroom . . . The King and I, with Yule Brynner and Patricia Morriseau opens at the Shubert theater Nov. 23 . . . Mrs. Patterson, with Eartha Kitt, going into its closing days at the Harris . . . Les Brown's band and Mahalia Jackson will be among the featured stars at the Sun-Times' annual Harvest Moon Festival at the Stadium on Nov. 20.

Johnny Desmond's Saturday afternoon TVer, in which he interviews guests, plays records, and hosts a host of teenagers, continues, but is no longer sponsored by Recordland magazine . . . And Chubby Jackson continues to lead the band on WBKB-TV's Saturday a.m. Pep Rally, emceed by Kenny Bowers . . . Also spotted locally is singer Janet Bracc, in the midst of a 13-week across-the-board stint on the Tom Duggan afternoon show.

Peggy Lee comes to the Chez Paree on the Dec. 31 bill that will headline Joe E. Lewis. In the more immediate future there, it'll be the Trenier Twin and the Taylor Maids on Nov. 22 . . . Veteran bandleader and former manager of Clyde McCoy and Clyde Lucas, Gus Edwards, still seriously ill at the Veterans hospital at 833 E. Huron . . . Disc jockey Jay Trompeter recently married to singer Billie Webster . . . Walker Baylor has been added to Ralph Marterie's arranging staff.

Saxist Joe Holiday returned to the Beehive for a two-week on Nov. 12, following a highly successful date by Lester Young . . . Henry Youngman booked by the Black Orchid, with pianist Kokome Wellington now working the Black Orchid Jr. room . . . Eddy Howard's band took over at the Aragon on Nov. 12. The Commanders played a two-niter there Nov. 9-10 . . . Pianist Herb Hooper working the Rathskeller in Waukegan.

HOLLYWOOD

JAZZ BEAT: Howard Rumsey's All-Stars into sixth year at Hermosa Beach Lighthouse, with Conte Candoli now in trumpet spot formerly held by Stew Williamson . . . Oscar Peterson followed Modern Jazz Quartet at Zardi's . . . Pud (Johnson Rag) Brown now heading off-nite (Monday) crew at Jimmie Maddin's Sanbah club . . . Benny Carter trio followed Red Norvo unit at Sunset Strip's Melody Room, where Georgie Auld held forth recently, but briefly, in managerial capacity . . . Tiffany announced Ella Fitzgerald for first three weeks of November, with Terry Gibbs on deck to follow.

BAND BRIEFS: Jerry Gray, current at Palladium is doing his third stand there this year. Orrin Tucker, now a resident of L. A., takes over the stand Nov. 30 for four-week stretch during which the Palladium's doors will be closed to all but private balls tossed by So. Calif. plants and business firms. And Les Elgart's first Palladium date has now definitely been set for a Feb. 22, 1955 opening . . . Perez Prado was set for another Sunset Strip stand with run at Crescendo starting Oct. 29.

PERSONALS: Benny Carter's new bride (Oct. 24, in Phoenix) is eye-ful Diane Day, nightclub singer and model . . . And the Kay Brown—Maynard Ferguson marriage ended, but without headlines, in the divorce court. The onetime Kenton high-noter is now a top studio man here (on contract at Paramount), and Kay is carving out a new career in TV.

SAN FRANCISCO: The Diamond Kne, which was booking name bands earlier this year is now the Diamond Spur, a western joint. Lefty Frizsel opened there for 10 days in October . . . KROW has dropped the Pat Henry all-night jazz show. No sponsors . . . The Buddy Motesinger trio now the house band at the Black Hawk with Dean Riley on bass and Forrest Eledge on drums . . . Louis Armstrong broke all house records at (Turn to Page 16)

Rugolo Nixes Studios For Rigors Of Road

New York—Pete Rugolo has left the sun-and-smog security of writing Hollywood film scores. He has selected the complex worries involved in heading his own traveling band in an era when the band business, while showing signs of renewed vigor, is still hardly the safest investment for either a career or capital.

But there are times in a career when security and an even climate aren't enough, particularly for a musician who feels he has something individual to say and that the best way to say it is through a band.

Pete, first renowned in brass as Stan Kenton's chief arranger, left Stan in 1949 after five years of busy scoring for the Kenton philharmonic. For about a year thereafter, Pete was music director for Capitol Records in New York.

Freelance On Coast

Freelance record work on the coast followed, as Pete produced varied arrangements for Tony Martin, Debbie Reynolds, Betty Hutton, Harry Belafonte, and June Christy, for whom Pete still does all the arranging on record dates. Rugolo also wrote precision-designed music for the expensive night club acts of performers like the Champions, Marilyn Maxwell, Keefe Brasselle, and the aforementioned Martin.

And a partial list of the Rugolo film scores over the last few years includes *The Strip*, *Glory Alley*, *Latin Lovers* (Lana Turner), *Easy to Love* (Eather Williams) and *Everything I Have Is Yours* (the Champions). Rugolo, then, had himself established as one of the most resourceful craftsmen in Hollywood film and recording studios.

"But writing for all these people," Rugolo explained, "never gave me the feeling of freedom I want in my work though I certainly did well financially. When you always write under orders, the time comes when you sit down and ask yourself: 'What am I doing musically for myself?'"

Approached By Weston

"At about that time, Paul Weston approached me to record for Columbia. I had had offers from other companies, but I hadn't wanted to compromise my musical ideas. But Weston told me I could write as I please.

"As I got going with the writing and recording, I became enthusiastic about the possibilities of the sound I could have with my own



Pete Rugolo

band. Furthermore, general reaction to the first sides was encouraging, so I finally felt now is the time to really try it with a band. We chose Birdland as a break-in spot because there's no other place like it where you don't have to worry about whether the music is too loud or too musical."

After Birdland, Pete and the band left on a month-long tour with the *Biggest Show of '54*, co-starring Peggy Lee and Billy Eckstine. Now that trek is over, and Pete hopes to take the band through the country's leading jazz clubs.

Seek Concert Tour

"We also hope to go on another concert tour," Rugolo said, "but this one would have all jazz people and would give the band more of a chance to play than it did on the *Biggest Show* dates. The tour I have in mind would include maybe colleges and strictly jazz places, as well as auditoriums.

"Of course, the band will also play ballroom one-niters. You have to do that, for one thing, to fill in dates between, let's say, the end of a two-weeker at the Blue Note and another club date starting nine days from then. Luckily, our book will be flexible enough for all places. If we play concert pieces, they'll be concert pieces and announced as such. At ballrooms, the numbers all will be danceable.

"Let me make clear that I'm going to continue with the band," he emphasized. "This isn't a four-

(Turn to Page 18)

Polly Bergen Hits The Spot—3-Year Contract; That's A Lot

New York — Polytalented Polly Bergen is currently beguiling thirsty-eyed TV viewers as "the Pepsi-Cola girl." But in addition to murmuring low-voiced commercials and hopping through jingles, Polly is doubling for 13 weeks in the coveted substitute role for Dorothy Collins on the *Hit Parade*. She and her actor-singer husband, Jerome Courtland, are furthermore working on a night club act to be premiered Dec. 31 (as of present plans) at the Thunderbird in Las Vegas. There is also a forthcoming record contract for Polly, possibly with Decca, and talk of a Broadway show.



Polly Bergen

All this simultaneous activity in several different branches of show business is nothing new to the pertly determined 24-year-old. Ever since her professional debut at four in Richmond, Ind., singing *Mandy* (the same song she sang the other night on an NBC *Salute to Irving Berlin*) Polly has accumulated a formidable variety of professional skills.

Nomadic Childhood

Polly was born in Knoxville, Tenn., but her childhood was spent on the move—not because she came from a show business family, but because her father was a construction engineer. As she went from city to city, nomad Polly accumulated lessons in classical voice for some time, but switched to pop singing at 14 when she was asked to sing on the radio. ("Before this *Hit Parade* cycle ends, I may do one number with my classical voice if I can find time for the refurbishing lessons. My voice, you know, can go two octaves above the range in which I usually sing.")

Polly also worked in summer stock and light opera whenever and wherever she could until the family took relative root—for four years—in Los Angeles. In that land of the wide open used car lots, Polly began to learn the art of western singing. She worked with Merle Travis and then on the *Home Town Jamboree*, a five-days-a-week show out of KXLA in Pasadena.

Fired From Show

That was the program that first brought Tennessee Ernie fame, but for 16-year-old Polly, the program seemed about to lead to oblivion. Polly was fired from *Home Town Jamboree* one morning after singing *Go To Sleep, Little Buckaroo* the night before. "You sang it too

sexy," said the sagebrush supervisor. "It didn't sound as if you were trying to put him to sleep. It sounded as if you were trying to make him." Explains Polly: "It's just that my voice was even lower and huskier than that it is now."

Her voice too urbane for the prairie, Polly bravely went into dance and society band country, working as a featured vocalist in Los Angeles, Las Vegas, and Reno, and finally becoming a single act. TV appearances followed, and Polly has since been seen on many TV seminars, including the *Martin and Lewis Show*, *Toast of the Town*, *The Arthur Murray Show*, and Steve Allen's caper.

Polly Enters Films

By 1950 Polly began to make her well-formed presence felt in films, and for the next three years appeared in some dozen movies including several with Martin and Lewis. ("Working with them was fun but it was practically impossible to act if I had anything serious to do because they'd constantly make faces and weird noises. They were wonderful to work with although they'd often take four days to do a shot that could have been finished in five minutes. It wasn't that they didn't know their lines; they just kidded around so much.")

More recently Polly has been enhancing her singing career through

Concert Review

Duke-Getz-Mulligan-Brubeck Package Heard At Carnegie

New York — Norman Granz's *Modern Jazz Concert* recently swept through the countryside, opening Oct. 15 in Philadelphia and closing Nov. 8 in Los Angeles. Caught in early passage at Carnegie hall, the production came through as an odd doubleheader with most of the worthwhile music contained in the first half (Getz, Brubeck, and Mulligan) and most of the showmanship and audience-excitation arising in the second half (Ellington).

Stan Getz opened the evening accompanied by Bob Brookmeyer, Art Mardigan, Johnny Williams (piano), and Bill Anthony (bass). Stan, though somewhat nervous, played well with sensitivity and a swinging beat. Rhythm section was first-rate, particularly Williams, and Brookmeyer was as invigoratingly fresh in his conception as always. It was good to hear Getz again;

Stan has within him the potentiality to become one of the most creative musicians of jazz history.

Dave Brubeck, with Paul Desmond, Joe Dodge, and Bob Bates, followed. The inherently bad acoustics of Carnegie hall which had plagued the Getz group somewhat made even more inroads on the Brubeck sound, and to worsen the situation, the mike placement was bad. This was not one of Dave's happiest sets, in any case. Twenty minutes is hardly time enough for any group to warm up, but this was also one of the nights when the usually flowing rhythm section was unduly heavy. Highlight of the set was an intensely absorbing, remarkably constructed series of variations on *Stardust* by Paul Desmond in the best performance of the entire evening.

The first half of the concert closed with Gerry Mulligan's unit including trumpeter Jon Eardley, Red Mitchell, and Frank Isola. Eardley sounds better on rehearsing, particularly because he indicates more strength of tone and range of conception than the original trumpet player with this group is able to sustain. Mitchell continues to sound through as one of the finest contemporary bass players. Mulligan blew well and came up with the most incisive ad lib of the night in answer to a raucous member of the audience who demanded: "What's your name?"

"C. G. Conn, Ltd." Mulligan blithely obliged.

The second half of the concert was all up to the Ellington band. Visually and for liveliness of

frequent TV shots; in-person engagements at the Paramount Theater, the St. Regis hotel in New York, and Ciro's in Hollywood; and on Broadway last season in *John Murray Anderson's Almanac*.

The Bergen recording career began off-key in 1950 when Victor signed her as a result of a hillbilly novelty side she'd made on a small label. "For a whole year, they had me sing nothing but hillbilly even though I'm primarily a ballad singer. I got so disgusted doing yodels, I asked for my release, which they gladly gave me. I haven't recorded since, but there are several possibilities open with major labels. This time I'll sing ballads."

Film Planned For Liberace

Hollywood—Jack L. Warner, executive producer at Warner Bros., has announced that Liberace has been signed to star in *Sincerely Yours*, an original story being written by Irving Wallace.

The title of the picture is taken from the pianist's most popular record album.

sound, the band energized the audience much more than any of the units in the first half had. But except for a modernized *Black and Tan Fantasy*, the musical level of the Ellington performance was surprisingly spotty.

There were good moments due to: Oscar Pettiford's bass (he was a last-minute substitution for Wendell Marshall, who took a leave to be with his wife until the baby came); Duke's piano; the technical skill of Jimmy Hamilton and Cat Anderson; the sharp parody of the current mambo craze (among other things) in the band's pungent performance of *18th Street Rag*; Harry Carney's magnificent playing in *Serious Serenade* and in the section all the way through the concert; and occasional statements by Clark Terry and Quentin Jackson (in a Tricky Sam Nanton role).

But there was also occasionally ragged section work and largely undistinguished solo work by the reedman (excepting Carney).

And especially, there was all too little of the careful balance between sections; too little of the just-right context for the soloists; and too little of the imagination in programming and in the very writing for the orchestra that used to characterize an Ellington concert.

I expect the reason for this is a feeling on Duke's part that many concert audiences these days prefer volume to subtlety and showmanship to sustained musical invention.

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The Hollywood Beat

Kirk Douglas Looks For Banjos To Make Return

By HAL HOLLY

Hollywood—Something serious, or very funny, according to how you feel about it, could happen as a result of Kirk Douglas' appearance as a banjo player in that band of more or less musical movie stars assembled by Jack Benny for his

recent television show. Dealers and teachers here say there has been a big upswing in popularity of the banjo and that if manufacturers get behind the trend with a propaganda campaign, the banjo could make a major comeback.

Douglas is willing and eager to accept full responsibility if something of this kind happens.

Leads Campaign

In fact, he admitted that he is doing his best to spearhead the campaign to return the instrument to what he called "its rightful place in American music." Kirk's comment:

"I'm thinking of forming a club

or society here for former banjo players and friends who want to join me in learning to play the instrument.

"After all, like jazz, the banjo is strictly 100 per cent American in origin. It's the only musical instrument of which that can be said."

Banjo Background

For the benefit of our younger readers a bit of banjo background:

Up to about 1931, the banjo, not the guitar, was the standard instrument in all dance orchestras, even the hotel and "society bands" of the period.

The late Eddie Lang, as soloist

with the Five Pennies and other Golden Era recording combos, and later as accompanist for Bing Crosby and Ruth Etting, was responsible, more than any other man, for the switch in which the guitar supplanted the banjo in the modern dance band.

It Happened Fast

It happened pretty fast, too; between 1929 and 1931. Banjo players with talent and musical ambition took up the guitar. Others retired, and some of these achieved distinction in other fields. Among those who come to mind:

Dick Powell, who though he now plays, or plays around with, several other instruments, was more of a banjo player than anything else in that day; Zeno Klinker (his REAL name), for years head writer for Edgar Bergen and recalled hereabouts as a banjo player who wrote and sold comic greeting cards as a sideline; actor Lew Ayers, who was playing banjo with the late Ray West here when he was picked for the lead in the film *All Quiet on the Western Front*; Nat James, president of the Screen Publicists Guild, who worked in the '20s with many bands around Chicago, and jazz authority Nesuhi Ertegun, an amateur banjoiist.

One thing the banjo has over the guitar is volume. It can be heard in the biggest of ballrooms without amplification. Even the amplified guitar can't equal it for the kind of sharp, well-defined rhythm that dancers like.

So between the efforts of Douglas and current attempts to get bands to play with "that good old dance beat," watch out—banjos could bust out all over.

STUDIO NOTES: Liberace now makes a movie, as star of a Warner Bros. opus entitled *Sincerely Yours* (from the title of his top-selling album) . . . Latest rumor—but only that at this writing—mentions Tony Curtis for the title role in *The Benny Goodman Story* . . . One of our correspondents requests information regarding the "backgroan" music of a certain picture. Was he misspelling? . . . Someone writes with concern that notes in the *Dragnet* theme are the same as those in the opening theme for *The Killers*, Burt Lancaster starrer now in reissue. So what? Same combination of notes is principal theme in Schubert's *Unfinished Symphony* . . . Many movie men have eyes on Louis Armstrong's recently published autobiography. We predict a biofilm from it before end of 1955.

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Filmland Up Beat



Joe Adams and Dorothy Dandridge in *Carmen Jones*.

Films In Review

Music Names Score Film Triumph In 'Carmen Jones

Carmen Jones (Dorothy Dandridge, Harry Belafonte, Olga James, Joe Adams, Pearl Bailey, Vocals for Miss Dandridge and Miss James by Marilyn Horne; for Belafonte, by Laverne Hutcherson; for Adams, by Marvin Hayes).

Hollywood—Much has happened to the racial climate in the 10 years since *Carmen Jones*, the stage production in which the principal characters and story from the opera *Carmen* were recreated in a Catfish Row atmosphere and as Catfish Row-type Negroes, was a smash hit in the theater.

In the film version, an effort has been made to bring the script up to date—somewhat—by putting the protagonists in an Old South background at the start of the story, which finds Carmen as an employee of a parachute factory and Joe as a corporal in a 100 percent segregated army regiment seemingly guarding the plant.

On the eve of his marriage to Cindy Lou, and departure for officers training school, Joe is ordered to escort restless, rowdy Carmen by jeep to a nearby town and turn her over to the civil authorities. As in the opera, it is Carmen who takes the young soldier for a ride; then, as he faces arrest and disgrace as a deserter, she tosses him aside for a well-heeled prizefighter who finds her favors easy enough to buy with the right kind of money.

In a less tasteful treatment Joe would have carved Carmen with a knife; in this one he strangles her just as the MPs catch up with him, giving it an ending as tragic as anything called for by operatic tradition.

Carmen Jones is a triumph in production and directorial virtuosity for producer-director Otto Preminger, which is to say the same thing for virtually everyone

associated with the film. It can and will be argued that some of the operatic arias (the original Bizet melodies with lyrics by Oscar Hammerstein II) merely impede the story-telling. The same critics can argue, and with some reason, that it would have been a better screen drama without its operatic airs. But without its operatic pattern it would not have been *Carmen Jones*.

In his adaptations of Bizet's music, Herschel Gilbert and his arrangers have freshened the original score without injecting any phoney "modern" touches. In spots, the Bizet of *Carmen Jones* is more French (his nationality) than he was Spanish in the original.

All of the principals in *Carmen Jones*, with the exception of Olga James, who is from the theater, are well-known in music-entertainment fields, and with this film are apt to become even bigger in pictures. Biggest surprise is radio announcer Joe Adams' skillful portrayal of Husky Miller. And the fight scenes are some of the most convincing ever filmed.

Jazz fans will enjoy the sequence in which drummer Max Roach is featured with Pearl Bailey (who does her own singing) in her *Beat out the Rhythm* number.

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FEATHER'S NEST

By Leonard Feather

Who are the thousand most important jazzmen? An odd question, I grant you, but it's one that has occupied a front seat in my mind since the day, a couple of months ago, when

I went to work on the production of a book ambitiously titled *Jazz Encyclopedia*.

Since the book will contain, among other things, at least a thousand biographies of musicians, several tricky problems have been raised concerning the retention or elimination from the list of various figures who seem to belong in it.

The big question, of course, is what makes a jazzman immortal.

Had It Too Easy

Handel, Bach and Haydn had it too easy. Their immortality was assured by their legacy of manuscript paper. Centuries later, it's possible for musicians to recreate what they wrote and reproduce their creations closely enough to show a new world exactly the value of their contribution.

The early jazzmen were not so fortunate. It has been said of Buddy Bolden that he was a mighty man with his horn. All we have to go on is the word of those surviving musicians who heard him, for he never made any records, and if he had written down anything he played, it would be of precious little use trying to reanimate it. You know what happens with those printed solos.

Bunk Johnson, according to Louis Armstrong, had the purest tone of all his early contemporaries; yet nothing is known of him except through some records and a few personal appearances made in his dotage, which many critics agree could not represent his true contribution.

Recorded Very Little

Similarly, many early jazzmen recorded very little. Those who did were at their best under the tension of a record session and often were victims of the ancient recording methods. Their over-all influence could have been much greater had they recorded frequently.

Thus, the picture emerges: 20 or

50 or 100 years from today the jazz that will have lived will be that which had the greatest value, plus the greatest exposure on records.

It's just as true of arrangers. Nobody is going to look at an old Ellington or Burns or Henderson manuscript and say, "This was great" and try to assemble an orchestra to perform it. So much of jazz creation, even written creation, is inextricably associated with interpretation.

Rough Estimate Made

My rough estimate is that the thousand most important jazzmen, should comprise those (living or dead) who helped to shape this music in the past, those who are shaping it today, and those who seem most likely to do so in the future, in an approximate 25-50-25 per cent ratio.

Of course, guesswork and arbitrary decisions are almost inevitable in a venture of this kind, and clearly I can't call on every jazz fan to send in a suggested list of 1,000 names. However, I can ask two questions that may produce piquant results:

1. Who do you think should be

Too Much Radio, Video Time Devoted To Jazz: Ormandy

Philadelphia — Not all the arguments in the public prints this autumn were about politics. When Eugene Ormandy, for example, returned from Europe to open another season as conductor of the Philadelphia Orchestra, he touched off a pointed dispute in the press on the nature of jazz and the amount of radio and television time devoted to it.

Ormandy told the Philadelphia *Inquirer* on his arrival that "American radio and television stations

included in the book whom I might be likely to overlook?

2. Who do you think should be rejected whom I might be tempted to include?

This should give us all plenty of food for thought. Send your crumbs to me at *Down Beat*, 122 E. 42nd St., New York City, 17. Before you write, let me add that the following decision already has been made:

Most performers who are virtually entirely in the pop music field or in rhythm and blues will not be included. With new jazz stars flooding the market at a rate of about four LPs daily, it will be tough enough keeping the figure down to 1,000, even limiting it strictly to jazz.

broadcast too much jazz and not enough classical music."

An answer came from Jack Fields, owner of the Blue Note, one of Philadelphia's leading jazz clubs. Wrote Fields in his regular column in the Philadelphia *Daily News*:

Dear Maestro:

While we would never take issue with your music we do feel the need of calling attention to a matter in your public expressions . . . Sir, did Vienna ever have too many waltzes? Did Italy ever have too many operas? Did Russia ever have too many ballets? Just as these art forms are associated with the above-mentioned places, so, too, is jazz associated with America. It is our only original contribution in the musical field so far . . .

Too much jazz? To our way of thinking, Maestro, there's too little of the authentic jazz that is so much a part of our era heard on these various mass media.

Could it be that you are confusing all of the other adaptations of the popular music form with true jazz? So many do, you know.

We would like to take a minute of your time and ask you to open your mind to the experimental sounds that are being created by the Dave Brubecks, Gerry Mulli-

Garner, Herman Set For Concerts

New York—Following their debut appearance at Basin Street beginning Nov. 16, Erroll Garner's trio and the Woody Herman band are to appear on a series of concert dates.

At presstime, dates were set at Philadelphia, Nov. 29; Jacksonville, Dec. 2; Richmond, Dec. 3; Raleigh, N. C., Dec. 4, and Norfolk, Va., Dec. 5.

gans, Charlie Parkers, and others of their ilk. These men are serious students of music and compose as well as execute. Perhaps not all of their ideas are completely jelled but they are striving for something, and need your good wishes.

Some time at your convenience stop up here at the Blue Note and listen to some of the music they are putting out. Or, if you haven't a concert right in the Academy of Music where the Philadelphia Orchestra plays.

Thanks for reading, and we can only hope that you'll re-appraise the situation.

Sincerely,
Jack Fields

An equally pertinent — though more succinct — answer came from a letter writer to the *Inquirer*. Donald G. Simmon. Queried Mr. Simmon: "If jazz is heard so frequently, how is it that I have a hard time locating it on my radio."

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Death Of A Quality Hi-Fi Amplifier Told

By ROBERT OAKES JORDAN

When a company takes its new product off the market before it has a chance to get started, it is often noteworthy. The H. S. Martin Co., Evanston, Ill., long-time maker of scientific laboratory glassware and television picture tubes, has planned to halt production of its newest venture. The firm's excursion into the high fidelity field produced one of the finest audio amplifiers I ever have tested and used.

Now because of the enormous cost of national advertising and the manufacturing cost of the units, it tentatively has withdrawn the items and returned to the quiet of pyrex glassware and other industries. However, there is a reason for reviewing this vanishing piece of equipment even though you couldn't buy one if you wanted to although you might be lucky enough to find one somewhere on the market.

The reason for the review—an effort to show the hazards in producing a quality amplifier for the high fidelity market and why it is "wiser" for a company to write "good" ads and build marginal equipment. Let's take a look at what goes into a fine amplifier like the H. S. Martin amplifier (Model 352).

Decision Made
First, someone has to decide if the amplifier about to be built is to be a quality unit or like so many of the others in the high fidelity field. In this case the amplifier was to match the rest of the good Martin products. Second, plans, designs, and more research may run over the budget set aside for this project even before the concept model is built. In spite of all the work involved in your design and the hundreds of man hours spent in research, there isn't much to show for your trouble. Files of papers testify to the work done to find the necessary

metals, hardware, transformers, sockets, condensers, resistors, and other components. Now add to this the search for a durable finish for the unit which can be applied with the existing factory equipment.

What Do You Have?

What do you have to show now? Well, maybe some artist sketches of the dream unit, a bunch of uncoordinated laboratory reports, a few manufacturers' samples of the wrong parts, and a severe headache.

Next you begin the first model of the amplifier. Pick an impressive number — (352). Funds are low, the quality of the lab model is high, and everyone concerned has a good case of premanufacturing optimism.

The model passes final tests after Underwriters Laboratories provided some tactful suggestions. All changes come to a halt, and the unit is ready for production. Final stamping dies are made, the assembly line is set up for each of

the elemental segments within the construction of the device. All the parts arrive after many months of quality checks and rejects. Newly punched and empty amplifier chassis are fed the parts, and a fine looking unit is constructed.

Amplifier A Reality

The amplifier and its control unit which you have labeled the "352" has become a reality. Finished units begin to fill up the storeroom at the end of the test bench. All the time you have been concerned with the amplifier and its control unit, the sales department has been at work. Its plans work very well except that the advertising budget is hard put to compete with that of firms doing hi-fi business on a national basis.

The plan of advertising in many cases controls the quality of the new product unless the company has millions of dollars to spend on a blanket advertising campaign so you trim the design and manufacturing budget and pad the advertising funds.

"Never mind, boys. We'll build that good amplifier next year." The H. S. Martin Co., however, built a good one to begin with and found that few persons were going to hear about it. This is a sad story of the death of a fine quality amplifier. Any one wishing to join in mourning with me is welcome. The details of the amplifier can be found in the latest supplement of *Down Beat's Buyer's Aid*.

(Send questions to Robert Oakes Jordan, Highland Park, Ill. Enclose stamped, self-addressed envelope for personal reply.)

High Fidelity



MR. HI-FI was the title bestowed on Duke Ellington at the Sight and Sound Exposition held last month at Chicago's Palmer House hotel. Here the dual one poses at *Down Beat's* room, next to the new AMI high fidelity jukebox which made its official bow at the show.

Obtaining Loudspeaker Efficiency A Problem

By OLIVER BERLINER

Imagine a magnet with a coil of wire around part of it and a stiff paper cone in front of it. When an alternating current voltage is applied to the coil, it causes the magnet to pull the cone in and then push it away. The movement of the cone is governed by the amount of voltage applied to the coil and the frequency rate of that voltage.

If this loudspeaker were 100 per cent efficient, it would operate in exact accord with the voltages being sent to it from the amplifier. However, the efficiency probably will be less than 25 per cent, and the cone will not move exactly in

proportion to the audio voltages fed to it.

The vibrating speaker cone moves air in such a manner as to create a noise. This noise is supposedly proportionate to the voltages applied, yet we know from examination of loudspeaker frequency response curves that this is not the case. Why can't there be a flat loudspeaker response curve?

Simplicity Drawback

If such a simple mechanism is all that is required to create sounds, smooth response should be obtained easily. But perhaps the very simplicity of the mechanism

is its drawback rather than advantage. In an amplifier we obtain superb results by using fancy circuits; but what can you do to a loudspeaker?

The matter of converting electrical energy to mechanical energy is no small problem. Loudspeakers must be as small, as light, and as inexpensive as possible. Voice coils must be of proper impedance. Magnet size is critical. Extended frequency range in a compact mechanism is required.

Now comes the matter of loudspeaker enclosures. Again cost and size enter the picture. A new consideration is appearance. Getting smooth, extended bass from an imperfect loudspeaker in a cabinet where size, shape, and color seem to be most important is no small order.

Enclosure Vital

As much consideration must be given to enclosure design as to speaker design, and it is advisable to use speakers and cabinets that were designed to go together.

A new, low-cost 12-inch extended-

range loudspeaker, that ranks as one of the best of the many good units in its class, is the new SL-12 developed by Dr. Harry F. Olson of RCA laboratories. This speaker, when used in conjunction with the SC-12 enclosure, gives surprisingly realistic results.

Unfortunately, this cabinet costs many times that of the loudspeaker, which may preclude its use in a truly low-cost installation. However, the popular R-J enclosure provides an extremely compact, inexpensive housing with excellent results.

One Model Cited

The SL-12 is an exceptionally sensitive loudspeaker, using a magnet weighing less than a pound and having a response essentially flat over the range of 50 to 16,000 cycles a second. The voice coil impedance is eight ohms, permitting its connection to virtually any high-quality audio amplifier; the 10-watt power rating matches that of most medium-power home audio amplifiers.

(Ed. Note: If you have further questions or subjects you would like discussed, write Oliver Berliner at Oberlin, Inc., 6413 Hollywood Blvd., Hollywood 28, Calif. Enclose stamped envelope for reply.)

Gretsch Spotlight

Shelly Manne, consistent popularity poll winner, calls Gretsch "greatest"



Shelly Manne and his Gretsch Broadkasters

WINNER of popularity polls for the past five years, Shelly Manne now sets the beat for the brilliant Shorty Rogers group. His scintillating drumming can also be heard on the new Contemporary Records album, "Shelly Manne and His Men". A former Stan Kenton man, he's "Mr. Drums" to the music world—and those drums have been Gretsch all the way. "Gretsch Broadkasters, greatest drums I ever owned," says Shelly. Write for your free copy of Shelly Manne's favorite 4-bar drum solo, and your free Gretsch drum catalog. Address: FRED. GRETSCHE, Dept. DB-1214, 60 Broadway, Brooklyn 11, New York.

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Mahalia To Keep To Her Own Pattern On Discs

New York—Mahalia Jackson, our leading singer of spirituals (*Down Beat*, Nov. 17), has a huge and enthusiastic audience both here and abroad. Mahalia now reaches an even wider public through her new CBS Sunday evening radio program with more to come when her first releases for Columbia—under the supervision of Mitch Miller—are released.

"I've already met Mr. Miller," said Miss Jackson during a recent visit to New York, "and I have a lot of faith in his ability as a recording director. He's made quite a few stars, I understand. And I hope I'll be able to do as much for Columbia as I did for Apollo."

"I did tell Mr. Miller that I wouldn't record anything that was too much away from my pattern. I mean I will continue to record mostly spirituals and gospel songs except for an occasional number like *I Believe* or *You'll Never Walk Alone*. I would call popular songs like those two 'spirituals' because they have meaning. But I won't record those other songs that don't mean anything."

Wouldn't Work

Mahalia was asked her reaction to a suggestion that she be recorded singing in a church during an actual gospel meeting.

"I don't think so," she said after

reflection. "Sometimes our churches become highly emotional, and if a record of that were released to people who didn't understand, that record might look like it was making a mockery of religion. I wouldn't want that to happen."

"You see, everybody doesn't rejoice the same way. Some people rejoice in quiet and others have an emotional outburst. Let people react the way they want in their church or at home. But I don't see putting it on to a record."

Turning to the general state of spiritual singing today, Miss Jackson asserted that "there is as much spiritual singing now as there ever was. And the audiences certainly feel the gospel songs. Feeling and the gospel song go together."

Emotion Necessary

"The experience of singing and of hearing the spiritual is what I would call heart-feeling or soul-feeling," she said. "Why, a program of mine isn't considered successful unless the audience has become highly emotional and filled with the joyful spirit. When that doesn't happen as fully as I feel it ought to, why, I consider that an off night, and I'm sick about it."

As for her repertoire of spirituals, Miss Jackson points out that "we often add new ones. There are so many new gospel songs being written these days. Don't think

spirituals aren't being written any more. They certainly are. I get 26 to 30 new ones a month to look through."

"What happens is that we change songs about as much as these popular singers do," she added, "although there are some songs, of course, we always sing. But as for the new ones, let's say we have a new one on the fast tempo. Well, that one we may sing for six months, and then we find another new one with just as much inspiration. But unlike a popular tune, a gospel song never loses its flavor. After I or someone else stops using it for a while, it can be renewed through another person's interpretation."

"Sometimes, despite the number of new gospel songs that come in, we can't find any that we can use. But here's how we decide. My accompanist, Mildred Falls, who has been with me for about seven years, plays them for me. If I can catch the message of the song, I'll take it. But the songs have to have a message because I like to sing things that are real and that are uplifting."

Story Of Jews

"Right now we have a new one that Mildred wrote. In that song, *I'm on My Way to Canaan Land*, we used a Cuban-African beat. The words and the melody seemed to lend themselves to that kind of framework. It's the story of the Jews in Egypt on the way to Canaan land. And do you know, most of the Jewish songs have the same trend of sadness as the Negro spiritual?"

"Well, we took that African and Cuban beat, and we built with it

the story of the Jews coming out of Egypt based on what it says in the Old Testament, and we had a new gospel song."

"I hope to go to Palestine myself—Jerusalem especially—to see the real birthplace of the Christ. This December if I can get a couple of weeks off. I wanted to go there after my European tour in 1962, but I became ill."

Wonderful Tour

"Oh, that tour was a wonderful experience! The reaction was wonderful everywhere I went in Europe. In Denmark, I remember, they sold 20,000 records of my *Silent Night* recording after I sang there. My goodness, it was wonderful the way they accepted the songs."

"While in England, I broadcasted on the BBC. And among the people waiting for autographs outside the studio, there was a young group that asked me if I'd be president of their jazz band. Oh, those children were wonderful all over Europe! Everywhere I went, they'd be there. "But these children interested in jazz really brought me back. I come from New Orleans, you know. I know all the old-timers. I grew up with that music. I know Papa Celestin, and I know Louis Armstrong and I know Old Man Kelly and Kid Punch Miller—I know all of them. Some that weren't noted that you never heard of and some that I forgot. I haven't seen some of those people for 20 years or more."

"But I'm telling you, what they

call jazz here is not the real stuff at all. Why, compared to the music I heard in New Orleans, it sounds like tin pans."

"Dixieland music in New Orleans was loud, but it was full and round. It had the melody and everything to it. But what people call Dixieland music now sounds like a tin flute. And there's the rhythm difference, too. One thing about playing the real jazz right is that you can't count it."

'You Lose It'

"When you try to write down the exact note for the exact sound for the exact beat, you lose it. That's what happened to some of our spirituals when some people began to put the notes to it. They messed up, because you can't count it. Like *When the Saints Go Marching In*. They may put down that phrase on paper four times, but we may say it 12 times if we feel like it, and then we'll come right in on that bounce, on the right beat."

"This pattern of my own singing—it breaks all the laws. In Europe, for example, I had some excellent white organists. They could play the sweet music but not the bounce. When they did, they'd play it too fast. But it's got to be moving right, otherwise the song will sound muffled up. But if the music has got the right movement, you can feel it the right way. And to sing the spiritual, you must have that feeling."

(Second of two articles.)

—Mason 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.

New Directions

| Disc Data | Ratings | Comments |
|---|--|---|
| FESTON: <i>Symphony No. 8</i> , Evgeny Svetlanov conducting, Eastman Symphony, Leonard Bernstein conducting, Columbia Chamber Orchestra, John Fritchard. COLUMBIA ML4996, 12". | ★★★★★ Performance ★★★★★ Recording | Written in 1947, this symphony is sometimes strangely old-fashioned in its effect—labored and derivative. Its inspiration is in direct proportion to its speed, which means its two slow movements sag. Hanson conducts its first LP pressing more than capably. |
| WALTON: <i>Viola concerto</i> /BEN-DENITH: <i>Der Schwanenreiter</i> , William Primrose, with Royal Philharmonic, Sir Malcolm Sargent, and Columbia chamber orchestra, John Fritchard. COLUMBIA ML4996, 12". | ★★★★★ Performance ★★★★★ Recording | The Walton concerto is 25 years old, but it's a newcomer to LP, and it's a rarity on symphonic programs, because viola soloists are few. Magnificently played by Primrose and Sargent, this disc probably will serve a long-lived place in the catalog for itself. The Ben-Denith, a concerto for viola and small string orchestra, is less persuasive all the way. |
| REED: <i>La Fiesta Mexicana</i> /BENNING: <i>Canzona</i> /PERSI-CIETTI: <i>Pavane</i> /THOMPSON: <i>Solenne March</i> /HARRISON, <i>Capriccio</i> , <i>Allaluna</i> , <i>Eastman</i> , <i>Symphonic</i> , <i>Wind Ensemble</i> , Fredrick Fenwall. MERCURY MG40011, 12". | ★★★★ Performance ★★★★ Recording | H. Owen Reed's folk-song symphony is so "programmatically" as anything Barlow put together a hundred years ago, and some of its details are lost here. There's simpler and more colorful orchestration amid the four hands which share the other side. |

Standards

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| BRANDS: <i>Symphonic</i> , <i>Haydn variations</i> , <i>Tragic overture</i> , <i>Academic Festival overture</i> , <i>Four Shakespeare dances</i> , New York Philharmonic, Bruno Walter. COLUMBIA SL326, 6-12". | ★★★★★ Performance ★★★★★ Recording | This is the sort of thing we used to call "monumental"—until the record makers took to putting projects this size on four discs in one neat album. A salute to Walter as well as Bruckner, the set is bound to rank as a highlight in any collector's library. There are a few awkward breaks in continuity between record sides, but all four symphonies start on the first hand, and no work requires record turning. |
| MOUSSORGSKY-BAVEL: <i>Pictures at an Exhibition</i> /FRANK: <i>Fantasy and Ecce Nisi</i> , Nini Symphonic, Arturo Toscanini. RCA VICTOR LM1886, 12". | ★★★★★ Performance ★★★★★ Recording | Nearly a dozen "pictures," each of them brilliant, don't add up to an exhibit when there isn't any context. These are too consciously hard hit and highly colored. The French is nicely defined but small in dimension. |
| SIMSKY-KOSAKOFF: <i>Russian Serenade</i> , <i>Andor</i> , <i>London Symphony</i> , Hermann Scherchen. WESTMINSTER WLS29, 12". | ★★★★★ Performance ★★★★★ Recording | Nobody ever made the <i>Andor</i> suite sound like anything but a bore, and Scherchen doesn't succeed now, although his <i>Russian Serenade</i> , on the other side, is filled with imagination. |

Vocal Varieties

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| DE FALLA: <i>Le Fidele Breve</i> , Victoria de los Angeles, violinist and orchestra of Barcelona Opera. RCA VICTOR LM5017, 5-12". | ★★★★★ Performance ★★★★★ Recording | This "switch" on Carmen, in which a Spanish gypsy is deceived by a city slicker boy friend, is a stranger to stages and record lists in this country, but takes care of the latter situation beautifully in this spirited set. The soprano star shines also in 10 Spanish songs filling the fourth and final side. |
| DYORAK: <i>Gypsy Songs</i> /BRANDS: <i>Songs in Folk Style</i> , Anny Feltsman, soprano. VANGUARD VRS446, 12". | ★★★★ Performance ★★★★ Recording | This isn't overwhelming virtuosity, and the songs themselves are not of a caliber that has made history, but there's a certain warmth that comes through charmingly if you listen a second time, slowly. |
| HARIO LANZA sings: <i>4 Hits</i> and other love songs. With orchestra under Ray Sinatra. RCA VICTOR LM1866, 12". | ★★★★ Performance ★★★★ Recording | There's hardly an event that Lanza doesn't hit just far enough off to damage the emotional impact of almost every one of these 16 tear jerkers. |

Piano Picks

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| CHOPIN: <i>Concerto No. 3</i> , Arthur Schnabel, Los Angeles Philharmonic, Alfred Wallenstein. RCA VICTOR LM1810, 12". | ★★★★★ Performance ★★★★★ Recording | BCA has devoted more fanfare to other releases in the last few months, but few of them are in a class with this thrillingly polished performance of an overgrown Schubert in more accurate than usual, Wallenstein splendidly co-operative. |
| BEETHOVEN: <i>Nocturne</i> , <i>Fantasia</i> , and <i>Appassionata</i> sonatas, Sadura Shoda. WESTMINSTER WLS184, 12". | ★★★★ Performance ★★★★ Recording | Let's face it. Not everything this marvelously gifted young man plays is definitive. Here are fine examples of a bravura technique losing its sense of direction, although the thrilling richness of the artist's tone is dimmed with certain clarity. |
| SAINY-SAENG: <i>Carnival of the Animals</i> , <i>Ballade</i> and <i>Requiem</i> , with chamber ensemble, Idor Solomon. NCH 8314, 12". | ★★★★ Performance ★★★★ Recording | A piano disc of whom we've heard little in recent years reappears with a sound and stimulating performance of a standard that still appeals. There's a little Debussy and Ravel, not too distinguished, on the other side. |

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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.

- Woody Herman—*Muskrat Ramble/Woodchopper's Mambo* (Cap).....Crackling performances from the Third Herd; just about perfect dance fare
- Jackie Paris—*That Paris Mood* (Coral LP CRL-56118).....Eight great standards that Jackie sings refreshingly

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.

- Ames Bros.—*Naughty Lady of Shady Lane* (RCA).....Looks to be on the way up
- Kaye Ballard—*Triumph of Love* (Decca).....Kaye could have a winner in this attractively-done side
- Karen Chandler—*You're Always Welcome Home* (Coral).... Might be Miss C.'s first hit in ages; song is most commercial
- Rosemary Clooney—*Mambo Italiano* (Col)....Rack up one more million
- Crew-Cuts—*All I Wanna Do* (Merc).....Group's fast start won't be slowed by this one
- Eddy Howard—*Anniversary Waltz* (Merc).....Beautifully-sung, and should be a steady seller for years
- Sarah Vaughan—*Make Yourself Comfortable* (Merc)....Sarah's ingratiating performance here may become her first pop hit

VOCALISTS

These are the best-sung vocal records received for review in this issue.

- Anna Marie Alberghetti—*Song from Desire/Kiss, Kiss, Kiss* (Merc).....Singer's best wax effort to date
- Ames Bros.—*Naughty Lady of Shady Lane/Addio* (RCA).....Heavy promotion should sell *Lady*
- Teresa Brewer—*My Sweetie Went Away/Tins* (Coral).....Sweetie gets the full Brewer treatment
- Rosemary Clooney—*Mambo Italiano/We'll Be Together Again* (Col).....Rambunctious Rosie on the surefire Mambo hit, and warm ballad work on the oldie
- Dorothy Collins and Raymond Scott—*Sometimes I'm Happy/Dinah* (Audiovox).....Away from *Hit Parade* confines. Dorothy still shows she sings awfully well
- Vic Damone—*Silk Stockings/Wind Song* (Merc).....Two very pretty, but not too pop, sides
- Bill Darnell, Smith Bros.—*Tou Fat to Be Santa Claus/We Wanna See Santa Do the Mambo* (Label "X").....Christmas novelties may hit
- Georgia Gibbs—*Mambo Baby/Love Me* (Merc).....Georgia on Mambo kick with one of the better attempts
- Eddy Howard—*Anniversary Waltz/Happy Birthday* (Merc).....No doubt on this one
- Bob Manning—*The Very Thought of You/Just for Laughs* (Cap).....Thought is very pretty; Laughs could be hit material
- Lorry Raine—*Red Sails in the Sunset/I May Lose You* (Dot).....Lorry's warm and sincere in *Sails*; it could pay off in sales
- Don Senay—*Fanny/Edge of Love* (Debut).....Senay's initial effort shows good voice, control, and possibilities
- Jeri Southern—*Little Boy Grown Tall/Remind Me* (Decca).....More Southern exposure, and we're all for it
- Sarah Vaughan—*Make Yourself Comfortable/Idle Gossip* (Merc).....Look out for this one: it's both well sung and commercially appealing

EVERYBODY DANCE

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

- Les Brown—*St. Louis Blues/Mambo/Dooodle-Do-Do* (Coral).... Another crisp performance, with Johnny Mercer's vocal an added treat on *Do*
- Sonny Burke—*Long Hair Mambo/Phft Mambo* (Decca).....Wonderfully humorous Billy May arrangement on *Long Hair* and top band job
- Ralph Flanagan—*Little Brown Mambo/American Patrol Mambo* (RCA).... Ralph's getting into the mambo act too, and it's his best pairing in many a moon
- Woody Herman—*Muskrat Ramble/Woodchopper's Mambo* (Cap)..... Really swinging and impressive is *Muskrat*; *Woodchopper's* is also in new and becoming garb
- Ralph Marterie—*Bongo Guitar/Kiss Crazy* (Merc).....Guitar could be another Caravan for Ralph
- Gerald Wilson—*Mambo Mexicano, Pts. 1 and 2* (Federal).... Roaring bandwork from the west coasters

INSTRUMENTALS

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

- Leroy Holmes—*Tara's Theme/Jamie* (MGM).....Fred Lowery whistles the lovely *Theme* from *Gone with the Wind*
- Don Jacoby—*What's New/I Love You So* (Coral).....Chicago str. trio trumpeter glistens on *New*
- Dimitri Tiomkin—*Hajji Baba/Duel in the Sun* (Coral)..... Excellent performances of the current hit and Tiomkin's own *Sun*
- Victor Young—*Passion Tango/Last Night When We Were Young* (Decca)..... Bestringed goodies from the Young orchestra

THE JAZZ SCENE

The following records represent the best jazz sides received for review this issue. See page 10 for complete reviews.

- Louis Armstrong—*Plays W. C. Handy* (Columbia 12" LP CL-591).....Great Armstrong, and one of the top recordings in jazz history

COUNTRY & WESTERN

The best country and western records received for review in this issue.

- Charline Arthur—*Leave My Man Alone/Someone's Used To Be* (RCA).... The gal gets better all the time, and *Man* will be hard to leave alone
- Jack Cardwell—*I Discovered You/No More* (King)..... The Alabama boy comes up with another strong country waxing
- Bill Morgan—*Follow the Leader/Someone Like You* (Okeh)..... *Leader* will top this disc because of novel reading of novel material
- Carter Sisters—*Mother Maybelle—He Went Slippin' Around/Are You Afraid to Remember Me?* (Col)..... Fine group has a country *Frankie and Johnny* that's good for chuckles. Flip ballad has great Carter harmony
- Jimmie Rogers Snow—*How Do You Think I Feel?/Why Don't You Let Me Go?* (RCA)..... This namesake of two great RCA artists guarantees the label a "carry-on"
- Jack Turner—*Put It Down on Paper/I'm Not Jealous* (RCA)..... Jack's version of the gal who wants a written guarantee of marriage gets the ring
- Kitty Wells—*Thou Shall Not Steal/I Hope My Divorce Is Never Granted* (Decca)..... Kitty has a strong one in *Thou*. Could be her biggest
- Mac Wiseman—*Don't Blame It All on Me/I Didn't Know* (Dot)..... *Don't Blame* it on anyone if this one doesn't take off. Mac's fine country vocalizing is backed up by some fine down home banjo and mandolin
- Eddie Zack—*Crying Tears/You're Out of My Sight* (Col)..... This down east western group comes up with a very listenable and danceable disc. *Tears* could make some folks happy

THE BEST IN PACKAGED GOODS

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

- The Crew-Cuts—*On the Campus* (Mercury LP MG-25200)..... First album by the country's newest vocal group hit is bound to be a huge success. Sung well, and with gimmicks at a minimum, it's a cinch to win even more new fans.
- Patti Page—*Just Patti* (Mercury EP 1-3256)..... Another package of standards from Rago that shows how well she can sing when unencumbered by doggies and mamma dolls. *Goodbye* was a particularly good choice.
- Ray Charles Singers—*Autumn Nocturne* (MGM 12" LP E-3145)..... Relaxed, easy-to-listen-to efforts from one of the best of the vocal groups. Light musical background includes the tasty accordion of Nick Perito, George Barnes' guitar, and Bernie Leighton's piano.
- RCA Victor Family—*To Wish You a Merry Christmas* (RCA 12" LP LPM-1037)..... Like the title says, it's the whole Victor family on hand to convey holiday wishes. Some of the sides are new to our ears, others are reissues from previous years. Smartly-packaged, it should be one of the big seasonal items of the year.
- Jackie Paris—*That Paris Mood* (Coral LP Crl-56118)..... It appears that Paris finally has received the break he's been vainly hunting for years. This is a splendid package of wonderful standards, sung in intimate fashion and with real feeling for lyrics (note *Summer* and *Cottage*). Charlie Shavers' sympathetic, muted trumpet adds color to each band. This could be Paris' wedge to stardom.
- Bobby Dukoff—*Sax in Silk* (RCA 12" LP LPM-1040)..... Vet tenor man has surrounded himself with unusual settings and arrangements for this late-night-listening music. The Ray Charles Chorus interprets sensitively the Charlie Shirley arrangements which sometimes call for wordless backing, sometimes just snatches of the lyrics. Bob's tenor is always good, often moving. In Georgie Auldish ballad fashion. This is one of the best of the many recent mood music LPs to hit the market.

TOP DISC



Howard Miller

Second in *Down Beat's* series of disc jockeys to pick what he considers will be the top record of this two-week period is Howard Miller, one of Chicago's and the nation's best-known record spinners.

His pick: ROSEMARY CLOONEY—*Mambo Italiano* (Columbia)

New, Low-Priced Label Makes Bow

New York—A new line of low-priced recordings, Favorite Records, made its entry into the popular disc field. The new label, a subsidiary of Bell Records, sells at two records for 89 cents.

Whereas Bell Records are sold in drugstores, newstands, and chain stores, the Favorite line is handled by regular music dealers. Most of the material on Favorite will duplicate the songs available on Bell.

Artists featured on the first Favorite releases included Roy Rogers and Dale Evans, Edna McGriff, Helen Carroll, Cary Stewart, Merry South, the Tomcats, and the Susan Sisters.

Jazz Reviews

DOWN BEAT

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

Louis Armstrong

St. Louis Blues; Yellow Dog Blues; Loveless Love; Ann Hager's Blues; Long Gone; The Memphis Blues; Beale Street Blues; Ole Miss; Chateau-Lafayette; Hoisting Blues; Atlanta Blues

Rating: ★★★★★

These are not reissues, but new recordings made this year by Louis for Columbia's Great Jazz Composers Series under a special one-shot arrangement courtesy of Decca. Personnel is Louis' current unit: Trummy Young, Barney Bigard, Billy Kyle, Arvell Shaw, Barret Deems, and Velma Middleton.

This LP is one of the greatest recordings not only of the year, but of jazz history. After years of wandering in a Decca desert (with very few oases) Louis finally had a full-ranged shot at the kind of material he loves, along with the kind of freedom that George Avakian provides at a jazz date. That Louis had a ball is exultantly evident on every band, and so will you.

All but one (*Ole Miss*) have vocals by Louis, and some of these vocals equal Louis' best at all the various stages of his rich recording career. Certainly he has never been technically recorded so well. And the Armstrong horn, while showing the inevitable aging signs of any wind player who passes a half century, is still a powerful reminder of how enormously Louis has shaped jazz (listen, for example, to his still surging vigor in the nine-minute *St. Louis*). On one band (*Atlanta*) by tasteful use of tape, Louis both accompanies his own vocal on trumpet and then scat sings answers to himself.

Next in line for credit is trummy Young, who blows with marvelous directness and swing and serves as a kicking lift to Louis on many of the final choruses. Trummy also is a knowledgeable accompanist behind the vocals. The rest of the bandmen perform with their usual professionalism, but a word should be inserted for Deems, who played long with Muggsy

Spanier. Deems may not be the subtlest drummer in jazz, but he does provide Louis with the firm, basic beat he needs. Velma Middleton is on hand for a few vocals and for the first time in my experience, she just sings instead of clowning—there is one regrettable exception—and when she's relatively restrained, Velma turns out to be listenable if not memorable. Only on *Loveless Love*, does she fall back into the tastelessness she unaccountably seems to prefer for public appearances, and the result is the one flaw in the collection.

Avakian's liner notes are exemplary in all respects and contain much valuable background information about each tune. This album is an accomplishment Avakian can well be self-congratulatory about. By arranging this session and supervising it with this much unobtrusive skill and taste, Avakian, too—as well as W. C. Handy and Louis—has made a lasting contribution to recorded jazz. (Columbia 12" LP CL-591)

Art Blakey Quintet, Vol. 2

Wee-Do; Mayreh; A Night in Tunisia

Rating: ★★★★★

This is the second of three volumes that resulted from a session one night at Birdland this February. Personnel headed by Art includes Clifford Brown, Lou Donaldson, Horace Silver and Curly Russell. *Wee-Do* is an original by J. J. Johnson and *Mayreh* is based

on *All God's Children Got Rhythm*. Dizzy's *Tunisia*, preceded by Art's brief description of where it was written, takes the whole of the second side and lasts a little over nine minutes.

Clifford Brown accounts for the rating, because otherwise this would have been a notch lower. For one thing, the LP is not intelligently programmed. There is too similar a texture and tempo all through both sides with no ballad or any other kind of real diversification of repertoire. The result is some feeling of sameness throughout for this listener. This feeling is accentuated by Lou Donaldson's alto all the way. Lou, who has been heard to better and more cohesive advantage on Blue Note studio sessions, blows vigorously enough; but too often his choruses are pieced together by cliché fillers, his tone is apt to take on too acrid an edge, and in general, there could be more care in the construction of his idea patterns. Swinging isn't enough. One interesting point—meant as commendation, not criticism—is the jumping way Lou comes on as a modernized Pete Brown at the beginning of his chorus in *Mayreh*.

Horace Silver is pulsatingly alive on all three sides, and while his choruses are more inventive than Lou's, they too could have used some additional attention to construction. But the man certainly drives, and often provides evening flashes of quick humor. Curly Russell is adequate though not outstanding. Blakey is often imaginative in his backing for individual soloists and never less than exciting. He is not a drummer, however, to accompany introverts, whom he tends to overwhelm, but fortunately none of the hornmen here was intimidated. Brown is dizzily amazing on *Wee-Do*, has a good chorus on *Mayreh* and is

most worth listening to of all those present on *Tunisia*. Rudy Van Gelder's recording, particularly for an out-of-studio session, is first rate. (Blue Note LP-5038)

Bob Enevoldsen

Fast Back; My Old Flame; Danza Do Brazil; Lula's Back in Town; Bob White; Where Did the Gentleman Go?; Snootie Little Cutie

Rating: ★★★★★

Nocturne resumes its Jazz in Hollywood series with a finely balanced collection underlining the considerable musicianship (on valve trombone and tenor) of Enevoldsen and the continually stimulating guitar of Howard Roberts. The rest of the excellent complement includes: pianist, Marty Paich; drummer, Don Heath; bassist and Nocturne music director, Harry Babasin; and a brief, unusually well-recorded appearance by Roy Harte on bongos (*Danza Do Brazil*). Paich's playing, incidentally, was in especially fertile form on these dates.

First side sandwiches the tastefully turned *Flame* (with a short but strikingly Romany-flavored intro by Paich) between two Paich originals. *Back* has busily intersecting lines that are freshly laid down by all concerned. The latin-esque *Danza* isn't much thematically by itself, but does provide a framework for some particularly swinging and conceptually integrated guitar by Roberts.

Lula, always a fine tune, is re-swung relaxedly with Roberts

Storyville Discs To Go On Tape

Boston—George Wein of Storyville Records has announced that his company will make arrangements to enter the prerecorded tape field.

The Magnetic Sound Recording Co. of Des Moines, Iowa, is introducing four new Storyville releases on high fidelity prerecorded extended play tapes.

The initial albums to be transferred to tape are *Les Wiley Sings Rodgers and Hart*; *Storyville Presents Miss Teddi King*; *The Les Konits Quartet*, and *Perfums and Rain* (piano solos by Ellis Larkins).

again providing the best solo. Enevoldsen switches to tenor on the next two and indicates a Pres-based command of the instrument both rhythmically and imaginatively. Bob is especially impressive on tenor in Bobby Troup's sensitively drawn *Where Did the Gentleman Go?* Bob is back on trombone in the closer, another and less interesting Troup tune which, however, gets a better performance than it's intrinsically worth from the quintet. (Heath, Roberts, and Enevoldsen, by the way, currently comprise the Bobby Troup trio.)

The session is well recorded. My one objection is that the lines all the way through would have been better served by the presence of at (Turn to Page 11)

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Jazz Reviews

(Jumped from Page 10)
least one other horn on the date. There is a limit to what the guitar can be expected to do on the front line. But otherwise, this is a sound addition to the Nocturne series. (Nocturne LP-NLP6)

Maynard Ferguson

Night Letter; Somebody Loves Me
Rating: ★★★

If this had been released before Decca's *Jazz Studio 2* (Down Beat Oct. 6), there might have been some justification for a higher rating in that EmArcy's Bobby Shad has here given several of the now familiar modern west coasters (Bob Cooper, Bob Gordon, Bud Shank, Russ Freeman, Curtis Counce, Shelly Manne) considerable room to expand. There had been an occasionally troubling aura of claustrophobia about some of the previous dates from the coast (like the Shorty Rogers albums for Victor, John Grass' set for Trend, and the Chet Baker-Jack Montrose album for Pacific Jazz) that seemed to indicate that in the search for more form, some of the westerners were sacrificing a degree of the elation and the relative freedom of improvisation that are so basic to good jazz of whatever style. But the Decca *Studio 2* set along with some other recent albums from the independents out there have shown that the concern for form is continuing in a more invigoratingly relaxed context.

This set, then, is somewhat of a retrogression because while it does provide freedom, the freedom comes out at the cost of some disorder and considerable lack of sustained invention. Each of the numbers is a "head" by Maynard and each lasts a whole side, much too long in both cases. The 14-minute *Night Letter* opens with good Cooper tenor, better Shank alto, Maynard, a fine Freeman set of choruses that begins with a too-short exchange of abstract drum patterns between him and Shelly, fine Counce bass, and good Gordon.

continues with a repetitious, long series of rounds in which everybody takes four (interspersed regularly by fours from Shelly) and finally return solo appearances, neither that important, by Ferguson and Cooper. By the end, the opening excitement has been dulled considerably.

The other side, which goes on for 15½ minutes, is an even closer example of the dangers of ad lib tautology. Shank opens up after a brief Ferguson intro with what may be Bud's longest chorus on record—all of three minutes and 50 seconds—and his ideas start running pretty thin some time before the end. There follow good but not memorable choruses by Gordon, Ferguson, Freeman, Cooper, and Ferguson again (on valve trombone this time). If the men were blowing choruses of illuminating invention, this much space would be warranted. But for the most part, these are just competent swinging choruses with no especially fresh ideas so far as the horns are concerned. The rhythm section though does excellently. The over-all result is an overlong voyage home.

Ferguson, in any case, isn't yet up to the company he tries to keep here. The man's conception is just plain jagged—no chorus makes it as a whole though he often starts well. As he gets excited, his tone often becomes somewhat less than pleasant and his ideas scatter. Actually, I was most impressed by his brief valve trombone appearance—the register limitations of the instrument ground him, and when Maynard is closer to earth, the man's natural musicianship becomes more evident. If Maynard would concentrate more on developing taste and control of his imagination, he might yet be a good jazzman. The session is well recorded. (EmArcy LP MG-26017)

Art Hodes

Mr. Piano Man; Stuff and Nonsense; Grandpa's Spell; When Jimmy Yancey was a Young Man; Sweet Georgia Brown; Wait for Me; Four or Five Times; Blues Keep Collin'
Rating: ★★★

It's good to see Art back on

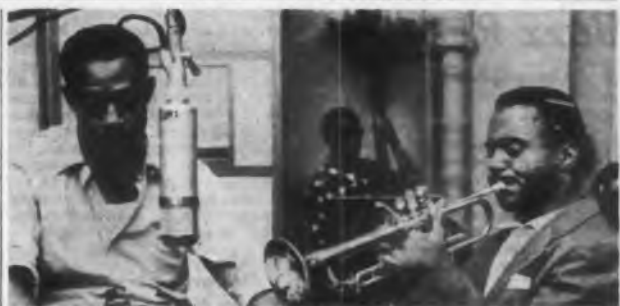
records, but it's too bad it couldn't have been in a frzier, more stimulating setting. His associates here are trombonist Floyd O'Brien (misspelled in the notes); cornetist Muggay Dawson (also misspelled, and in any case, he doesn't play "coronet"); clarinetist Jimmy Granato; Earl Murphy on bass and vocals; and an unidentified drummer. Of the musicians, O'Brien is the best soloist but is used the least. Dawson plays drivingly acceptable lead but Granato's clarinet is tonally and conceptually considerably less than exciting. The rhythm section is often heavy, though Art at times shows a surprisingly light touch and swinging beat—as on the Walleriah *Stuff and Nonsense* and Art's own ingratiating tune, *Wait for Me*.

What really bogs the set down is the mistake someone made of hindering the free counterpoint of the front line ensemble work by including occasional stiff, stale ensemble riffs that manage to keep several tunes from flying. A minor error was the inclusion of the vocal and band response on *Four or Five Times*. As for Art himself, he has never been better recorded technically and judging from his piano work here, EmArcy might well cut him in a solo album. He's still very much worth hearing as an honest, life-long proponent of the traditional blues-rooted Dixieland idiom. But when Art does record with a band, it should be in freedom, not in a bird cage of clichés. (EmArcy LP MG26014)

Bill Holman

On the Town; Locomotion; Jughead; Back to the Minors; Sparkle; Tanglefoot; Song Without Words; Awfully Busy
Rating: ★★★

Almost four stars, but except for the softly flowing *Song*, there just isn't enough variety of mood or approach in the eight Holman originals here to provide a well-balanced LP. On four sides, the musicians include Holman, Bob Gordon, Herb Geller, Don Fagerquist, Stu Williamson, Bob Enevoldsen, Curtis Counce, and Stan



BOSTON TRUMPETER Joe Gordon landed his own EmArcy recording date last month, on which he cut an LP. He's shown here with bassist Jimmy Schenck and tenor saxist Charlie Rouse, ex-Ellingtonite.

Levey. On the other four, trumpeter Williamson doubles on trombone with Enevoldsen, and Max Bennett is on bass. There is no piano on any of the sides.

Holman's writing is bright, swinging and contains a number of personally imaginative touches that indicate major potential in this field. But it would be illuminating to hear whether he can develop his ideas to fill and fulfill longer works. Voicings here are colorwise, and the whole approach is vigorously tasteful. Fine contributions are made by Holman's colleagues, especially Geller, but Levey has a tendency to be heavy. A Kenton Presents LP. Notes again are quite inadequate. (Capitol LP H-6500)

Richard M. Jones—Punch Miller

Canal Street Blues; 29th and Dearborn; New Orleans Hop Scop Blues; West End Blues; Boy in the Boat; Jassie's Babes Blues
Rating: ★★★

A set of reissues of 1944 recordings for the Session label. On the first three and the sixth, New Orleans pianist Jones heads a band composed of Darnell Howard (clarinet); the long underrated Preston Jackson (trombone); Bob Schoffner (trumpet); John Lindsay (bass), and Baby Dodds (drums). On the other two, trumpeter

Miller is in charge of Artie Starks (clarinet); Snag Jones (drums); Lindsay, and Jones. These are not, as the often overblown notes say, "the finest examples of the New Orleans style since the days of the giants Oliver and Morton," but they're worth hearing as an index of what these men had been contributing to jazz for many years.

By the time these sides were made, age had made its inevitable mark on lips and fingers; the intonation of some of the men was erratic, and their riff patterns had become stale. Of the two sessions, the Jones sides are less ragged. Recording quality, never especially good, as I remember, on the original Sessions sides, is accordingly not very good here. As a memory of the New Orleans style and its later permutations, this is an interesting LP. (Pax LP-6010)

Tony Luis

Between the Devil and the Deep Blue Sea; Un Poco Fresco; You're Blame; Lullaby of the Leaves
Rating: ★★★

Luis is a Philadelphia pianist whose trio has created considerable enthusiasm in his home town and its environs. They recently finished 39 weeks at Woodland in Merchantville, N. J., and this is their record debut. Luis was struck by infantile paralysis at 12 and (Turn to Page 12)

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Jazz Reviews

(Jumped from Page 11)
can use only two fingers of his right hand.

His conquest of this restriction has been remarkable. He plays with a percussive vigor, and on a song like *You're Blame*, he also shows a particularly relaxed ballad feel. His conception generally sustains interest, and if he has not yet developed a fully personal style, he shows potential.

Oscar Moore

Kenya; Body and Soul; Blues in 3 Flat; Roulette; The Nearness of You; Love for Sale

Rating: ★★

Oscar Moore, former King Cole guitarist, holds a swinging session here with bassist Joe Comfort and pianist Carl Perkins. Compared with Barney Kessel and Jimmy Raney in other releases this issue, the ideas and the execution of Moore are not nearly as fresh or subtly skilled as theirs, but for hard-driving, robustly direct guitaring, this is a good enough LP. (Skylark LP-19)

Boots Mussulli

★★ *Blues in the Night*
★★★ *Little Man*

Boots blows baritone on the Arlen-Mercer standard with backing by John Carter (bass); Pete Littman (drums), Ray Santisi (piano). He plays it straightforwardly and while the interpretation is not especially subtle, it makes its unadorned point musically. *Little Man*, written by Boots, displays his bright, swinging alto with sound rhythm support and a good piano chorus by Santisi. A Kenton Presents record. (Capitol EP 6F-65006)

George Redman

More Blues; Babette; Sonny Boy; Just George; Slow Mood; Slow

Rating: ★★

Skylark's best set so far. A swinging ball with Herbie Harper, Bob Gordon, Don Prell (bass), Maury Dell (piano), and Redman on drums. Everyone blows well with Harper particularly impressive on trombone. Harper and Gordon complement each other beautifully on ballads like Maury Dell's *Babette* and the Eddie Miller *Slow Mood* which surprisingly has been so rarely recorded. Recording is good, and the notes, like all of Robert Scherman's prose, look like an old Hearst editorial with words capitalized in willy-nilly fashion to punch across the "message." The music does it better. (Skylark SKLP-20)

Sal Salvador

★★ *Round Trip*
★★ *Cabin in the Sky*

In a month of new releases by Barney Kessel and Jimmy Raney, this coupling probably seems even more pallid than it is. With the former Kenton guitarist are Eddie

Costa (vibes and piano), Kenny O'Brien (bass), and Joe Morello (drums). In *Round Trip*, a Salvador original, Sal has a few pleasant bars as does Costa, but it's all set into a remarkably dull framework for a remarkably unimportant melodic line. On *Cabin*, there is fine brush work by Morello, but on top is Sal with an elemental conception of the tune that is not elemental in vigor—just elemental in imagination. A Kenton Presents record. (Capitol EP 6F-65005)

George Shearing

★★ *Love Is Here to Stay*
★★★ *Lullaby of Birdland*

The first side has Al McKibbin, Bill Clark, Cal Tjader, and Jon Thielmans involuntarily yawning in the usual groove. There are a few bars of pleasant Shearing piano, but the rest is as carefully tiresome as ever. On the other side, the pattern changes a bit as the Ray Charles Singers—a crack professional free-lance studio unit in New York—joins the constricted little group. But instead of making the new combination musically interesting (like maybe arranging the vocal parts as a round) it comes out slickly cellophaned. And those lyrics are really heavily unimaginative for as good a tune as this. (MGM 11833)

Dick Taylor

Lover, Come Back to Me; Blue Moments; Too Sixteen West Seven; Big Deal; Pretty Blues; Cherry

Rating: ★★

Trombonist Taylor is accompanied by J. D. King (tenor); Joe Felix (piano), and an unbilled bassist. Paul Vallerina is listed on the envelope as drummer. Anyway, though this is supposed to be Taylor's LP (Taylor has played and written for Krupa, Pastor, Trotter, Wald, and Ray Noble), there are two tunes on which he doesn't appear, and throughout, the featured horn is the tenor.

It's too bad, because the tenor is dully unimaginative though he's vigorous enough. But Taylor shows briefly that he might be worth hearing in more extended form and in a more challenging context. The writing in the originals and the arranging in general is all too routine. Funny bit is that one of the bands on which Taylor doesn't even appear is the overlong opening one. Was he late for his own gig? (Skylark LP-18)

George Wallington

Before Dawn; A Night in Tunisia; If I Love Again; Your Laughter; Thoroughbred; Without Restoration; Morning Dew; Bushman's Holiday

Rating: ★★

Wallington is backed by Arthur Taylor and Curly Russell in an LP that gets its high rating more for its conception than for its execution, which I found occasionally heavy in the work of all three. Most beguiling original is Patty McGovern's *Your Laughter*, but

Wallington's lines are also almost worth following, and to find even a few originals these days that are somewhat original is cause for a degree of rejoicing.

Norman Grant deserves congratulations for putting out the album, since that fact alone should encourage not only Wallington, but other contemporary jazz writers. And Wallington, too, should be commended for finding the McGovern tune and for declaring in the notes, "I would like to see other recording artists seek out new writers and give them encouragement." So would we. (Norgram LP MG N-24)

Lee Wiley

My Heart Stood Still; You Took Advantage of Me; My Romance; Glad to Be Unhappy; Mountain Greenery; My Funny Valentine; It Never Entered My Mind; Give It Back to the Indians.

Rating: ★★

One of Storyville's most engagingly pleasurable sets. Lee is backed superbly by Jimmy Jones, Ruby Braff, Jo Jones, and Bill Pemberton and the recording quality is the best she has ever received. In fact, I would think that this is in all respects her best album. Braff accompanies Lee with not only the sensitivity of Bobby Hackett but with more latent power and more swing than Bobby has. The rhythm section is a jazz vocalist's dream—firm, subtly helpful all the way and never obtrusive. And Lee's voice has its usual beguiling blend of fragile huskiness and resilient sophistication that is still a lot more ingenuous than it seems.

An added attraction to this set are the extraordinary liner notes by George Frazier, once a fearsome critic for *Down Beat*, later entertainment editor of *Life*, and now a highly successful freelance writer. Frazier's prose, if not always his opinions, has always been a source of much sharp pleasure to my ear as well as eye, and this is one of his most pungently vocal essays. It is much too sophisticated in attitude for my rustic temperament, (me with my "catcher's-mitt-free-with-every-purchase" suits) but as writing, it's awfully impressive. (Storyville LP-312)

Reissues

WILLIAM EZELL—★★★ *Gin Mill Jazz* (Riverside RLP-1043). Some 1929 Chicago South Side piano as played with stomping humor by Mr. Ezell who may still be alive but hasn't been heard from in some time. As someone quoted in the notes put it: "... All Ezell knew about music was what he could hear when he played. He had his

own style, couldn't read a note and had no regrets."... BUNK JOHNSON-KID ORY—★★★ *New Orleans Revival* (Riverside RLP-1047). First side has four tunes—issued here for the first time—recorded in New Orleans in 1945 before Bunk first left for New York. George Lewis, Jim Robinson, Alton Purnell, Lawrence Marrero, Alcide (Slow Drag) Pavageau, and Baby Dodds are on the date. Second side has another four taken from Rudi Blesh's 1947 *This is Jazz* radio program. Kid Ory leads Joe Darenbourg, Buster Wilson, Bud Scott, Ed Garland and Minor Hall. Good, moving New Orleans music all the way with Bunk's sides notable for the emphasis on ensemble playing and the work of Lewis; and Ory's sides notable for the greater emphasis on solos and the drive of all concerned.

JAMES P. JOHNSON—★★★ *Early Harlem Piano: Volume 2* (Riverside RLP-1046). The second collection on this label of "rediscovered" piano solos by the president emeritus of Harlem piano. These eight, issued on record for the first time, were transcribed from piano roles, most of them for QRS, and probably made in the early 1920s. There are the influences of ragtime here as well as the blues and Broadway, but above all, there is the "vigorously striding, joyous style" of James P. himself that led in turn to the further striding of Fats Waller... TOMMY LADNIER—★★★ *Tommy Ladnier Plays the Blues* (Riverside RLP-1044). These are all accompaniments to blues singers, but there's enough Ladnier horn to show why he was so respected among his contemporaries for his mastery of the blues. Cut probably in 1924, these are among the first records Tommy ever made after coming up to Chicago from New Orleans. He backs Ma Rainey (which is why the extra star) on the first four and an ordinary blues singer of the period, Edmonia Henderson, on the last four. Edmonia sings two songs (the fifth and eighth on the LP) that should be of interest to sociologists. There are good notes by Orrin Keepnews.

Bay Jazz Concert Uses No Standbys For First Time

San Francisco—For the first time, a jazz concert was held in the Bay area without a union standby band. The event was the Duke Ellington-Dave Brubeck-Gerry Mulligan-Stan Getz package the first week in November in the Civic Auditorium and the Berkeley Community theater.

Local 6 always has demanded in the past a full classification pit band for all jazz concerts. It wasn't until A. V. Bamford, promoter of *Grand Ole Opry*, protested being stuck with a 20-man standby band at the Oakland auditorium last summer that the rule was broken.

From now on, concerts will only have to augment the troupe's number of musicians with standbys to reach the full classification of 20 men. In other words, if a concert brings in 18 musicians, two standbys must be hired. If the concert has 20 or more musicians, no standbys need be hired.

A conservative estimate of standby costs to Bay area jazz concerts alone in the last seven years is \$20,000. All the standbys ever did was play *The Star-Spangled Banner*.



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The Blindfold Test

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

'Woodchopper' Swinging In Mambo, Chico Finds

By Leonard Feather

The following *Blindfold Test* features records with a Latin touch, reviewed by a gifted musician who has had wide experience with Afro-Cuban music, mambos, and related rhythms.

Chico O'Farrill, an Irishman from Havana, who is as much at home writing a bop arrangement (such as his celebrated *Undercurrent Blues* for Benny Goodman) as he is scoring for a Machito or Tito, was given no information about the records played for him, either before or during the test.

The Records

1. **Buddy Rich. Songo, Bass, and Salsa (Mercury).** Buddy Rich, vocal; Jack Costanzo, bongos; G. Wiggins, piano.

Well, I heard the singer say Costanzo at one point, and I was going to make a comment that the bongos were not played by a Latin fellow; it sort of lacked that authentic sound, you know? I will say, for what it is, two stars. I like the pianist, but then again it's a succession of solos, with no

changes. I liked the singing, but I don't know who it was. For me, it could have been a thousand different groups, you know?

2. **Stan Kenton. Socoata (Capitol).** Camp & arr. Bill Russo; Caudie, songs; drum: Frankie Rosolino, trombone; Charlie Mariano, alto.

Well, it sounds big enough in spots to be Kenton, but I won't say it is Kenton. Again I must confess I am rusty, but if I have to guess I would say it was . . . maybe Lou Bellson. The composition started out to be interesting, then it went to a drum solo, which I suppose is all right. Louie's a wonderful drummer, but I just don't like drum solos. For what the composition is, I'd give it three stars.

3. **Billy Taylor. Mambo Azul (Prestige).**

I liked that very much. The rhythm section is great; it's not a Latin pianist—I would say it's Billy Taylor. I admire him very much. I like most everything he does. I'll say four stars because there's form and logic in the solo work.



One of the interested listeners present when Chico O'Farrill played *Mambo Jumbo* recently was drummer Buddy Rich, shown here with the band leader.

4. **Duke Ellington. Sassy Hop Mambo (Capitol).** Cat Anderson, trumpet.

Well, that's Duke. I liked almost everything about it except the screaming on the end. It's a nice composition—it has blues chords, I would say south-of-the-border blues—and it has some very nice orchestral effects, and it's typical of what Duke would do with everything that's happening with Latin music now. But it's not the kind of record that kills me. I would say only three stars for that.

5. **Charlie Parker. My Little Suede Shoes (Clef).**

The first few bars sounded a little like Bird, but I find nothing that's distinctive in this record—just one more piano and alto sax solo with Latin rhythm background. The solos are good but nothing startling about it, so I could only honestly give this record two stars.

6. **Joe Holiday. Cuban Nightingale (Prestige).**

I find the percussion section good but overrecorded, for one thing. Too loud. The thing I like about this record is the very nice chords the guitar was playing behind; the solo work was nice, too, although some of the ideas I don't like—I just don't like that type of playing

sometimes. I have no idea who it is.

The tenor, in some of the phrases and ideas, sounds like he is running out of ideas and just has to play something. It's very hard to rate this record. I'd say three stars.

7. **Perez Prado. Ballin' the Jack (Victor).**

Of course, it's Perez. Perez Prado has two qualities, Leonard, that I like very much—style and rhythm. You can't mistake Perez Prado—he has a sense of rhythm in everything he does, everything he writes—it's full of rhythm, but I find, technically speaking, his orchestrations and harmonizations are very poor, like a musician that is a wonderful natural musician but has had no training. I dislike very much his use of high-note trumpets. You can use high trumpets just so much, and then it reaches a point where it ceases being a climax; you can overdo it.

Also, I don't think this is the kind of material Perez Prado should be doing. This tune, whatever it is, is not his meat. Knowing what he is capable of, I would only give this one two stars.

8. **Woody Herman. Woodchopper's Mambo (Capitol).**

Ha! Ha! What do they call that.

Woodchopper's Ball Mambo? Very enjoyable—unpretentious, and it swings nicely; my only complaint is in the recording—saxes were too loud. I could hardly hear the trumpet solo. Well, it's a nice record—four stars.

9. **Gerry Mulligan Quartet. Frances (Pacific Jazz).** Chet Baker, trumpet.

Well, I like everything about the record; I find the two-way counterpoint very interesting, but then that's something that Gerry knows how to do very well. As for Chet's solo work—I find it wonderful. I like the record very much. I'd say four stars.

10. **Tito Rodriguez. El Mambo (Tico).**

I hate to criticize, but I must be honest—I found it a very silly record. To play *Mambo Jumbo* at that tempo in the first place . . . because the piece itself, well, everybody's used to hearing it at a fast tempo, and the ear doesn't want to accept it.

Nevertheless, that's not the main reason I dislike the record. It doesn't have anything. It doesn't say anything. The section work is terrible. I don't know who it is; it's a conjunto, of course—what they call a small combo.

There's not a solo that's interesting. It sounds like an unrehearsed thing put together right on the spot, recorded in a hurry because they were afraid they were going to run overtime, and I dislike it very much. One star.

Afterthoughts by Chico

Five-star records? Most of the things in the new album by Basie. Some of the bigger works of Ellington. You remember that old record *Queer Street* by Basie? That was a five-star record.

Jazz music and Latin music are two different things. Latin rhythms can be put in jazz for added color, for rhythmic interest, but nowadays it is sometimes abused.

In Cuba, the musicians feel that when you enrich the harmonies and use better orchestral construction, the music loses its authenticity. However, I don't think that is true; if the basic feeling is preserved by the person who is writing or performing it, I don't care how big or elaborate the writing or orchestra may be—it can still be authentic.

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Country & Western

DOWN BEAT

Children Of C & W Stars Following Family Tradition

By BEA TERRY

A lot could be said about the development of talent among sons and daughters of country-and-western artists. Here's just a quick run-down:

By now everyone is familiar with the names of Justin Tubb, Ernest's son and "a chip off the ole block." Like dad, he records for Decca and has come up with some hit sides. His sister, Scooter Bill Tubb, is getting quite a toe-hold in the business, too. She recently recorded with Ernest.

Maybelle Carter was one of the original members of the Carter Family. As her daughters grew up, Maybelle encouraged them, worked with them and otherwise guided them until they had formed their own group, Mother Maybelle and The Carter Sisters. Sisters, of course, are Anita, June, and Helen. This newer group of Carters have been *Grand Ole Opry* favorites for some time now.

Hank Snow's Son, Too

I first knew Jimmie Rodgers Snow when he was about 8. His voice was beautiful and clear; he enunciated unbelievably well. He didn't particularly like to sing, however. His dad, Hank Snow, encouraged Jimmie, at times was even firm with him when practice time came. Hank worked with Jimmie patiently, and I'm sure that Jimmie Rodgers Snow will someday have a big name in his own right, not just because he is Hank Snow's son and named after the "daddy of folk music." Jimmie Rodgers, Young Snow, like his dad, records for RCA Victor.

Kitty Wells is the wife of Johnny Wright of the team of Johnny and Jack. Their daughter, Ruby Wells, now records for RCA Victor and



Justin Tubb

does personal appearances. Their son, Bobby Wright, is now in the business, too.

Foley's Kids Perform

A few years ago Red Foley recorded some Christmas songs with his small daughters. I recall that their *Frosty, The Snowman* are exceptionally popular. More recently one of Red's girls, Betty, again is recording with Red on Decca. Cowboy Copas was one of the first to record with a child. Copas and daughter Kathy teamed up on a number of successful sides for

Nashville Notes

By BILL MORGAN

The Duke of Paducah, longtime comedy favorite of *Grand Ole Opry* fans, will start a new show for Jan. 1, 1955. The shows will be 15 minutes and transcribed and will be heard

over 300 stations. The format of the show will call for guests, country music, and, of course, the versatile Duke . . . Owen Bradley just back from Springfield, Mo., home of Radiozark Enterprises and KWTO where he did a session with Red Foley for Decca . . . Justin Tubb and Goldie Hill cut another session for Decca Oct. 26. They still are riding high with *Looking Back to See* . . . George Morgan, Martha Carson, Mac Wiseman, the Carlises, and the Davis Sisters are on a personal appearance tour in North and South Dakota.

The Wilburn Brothers seem to have another big one in their recording of *Let Me Be the First to Know*. They left the Webb Pierce aggregation Oct. 31 and are waiting to join Paron Young upon his release from the army in mid-November. They are also writers of the current Webb Pierce recording of *You're Not Mine Anymore*.

Judge Takes Over

George D. Hay, long known as the Solemn Ole Judge and founder of the *Grand Ole Opry*, has taken over the reins of *Pickin' and Singin' News*. Assisting the judge is Martha Ferguson . . . We neglected to mention the fact that Carl Smith has added drummer Buddy Harmon. Smith uses Harmon on all his personal appearances and radio shows with the exception of *Opry* where drums are taboo.

A leader in Florida educational and church circles has joined forces with Hank Snow to promote country music. Mrs. Mae B. Axton of Jacksonville was converted to country music while on an assignment to do a *c&w* article for *Life Today* magazine two years ago. It was then that she met Snow and came to appreciate his music talent.

Jimmie Rodgers Snow is out with *How Do You Think I Feel?* and

Why Don't You Let Me Go! while Hank is cashing in on *That Crazy Mambo Thing* and *The Next Voice You Hear* . . . Vivian Jackson, president of the Johnnie & Jack-Kitty Wells Fan club, reports that within two months she has received members into the club from 29 states and Canada . . . Arlie Duff, winding up his Texas honeymoon was guest on the *Big D Jamboree* in Dallas Oct. 23 before he returned to his regular spot on the *Ozark Jubilee* . . . Radio Rediffusen, a broadcasting station in Singapore, bought Radiozark's *Tennessee Ernie Show* for a local sponsor.

Patsy Elshire, whose first Capitol release has reached the record stores, returned after a brief vacation to her daily radio shows on Station KWTO where she appears with Hawkshaw Hawkins and Jean Shepard . . . On his ABC network portion of the *Ozark Jubilee* Oct. 23, Red Foley hosted Billy Walker, Columbia recording star . . . Another weekly network show from Nashville made its bow over the ABC coast-to-coast facilities Oct. 19. The new half-hour produced by Radiozark stars RCA-Victor's Hawkins.

DID YOU KNOW that Arthur Godfrey, Robert Q. Lewis, and Dave Garraway all are former disc jockeys?

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Keep An Eye Out For 'Jamboree'—Coming Soon

Queen City Quips

By Nelson King

Cincinnati — One of the most talked about occurrences in the country and western music business in recent years is the recent separation of Murray Nash from the Acuff-Rose publishing firm. Everybody in the business knows of Nash's fine background with RCA-Victor, Mercury, and Acuff-Rose. They also know the high regard in which he's held by all concerned, especially by the disc jockeys. And even though Nash will have no trouble getting another job, it's the feeling of everyone I've talked with that Fred Rose lost a strong link to writers, artists, and platter spinners.

On the local scene, Pee Wee King has been showing everyone concerned how a first-class television

country show should look. He emceed the half-hour weekly shot (WLVW-TV).

The show moves along rapidly, and some top-notch guests have made appearances — Patti Page, the Golden Gate quartet, Jean Sheppard, Goldie Hill, Ray Price, Jill Corey, and Bill Lawrence.

Jimmy Williams, country music spinner at WNOP, across the river in Newport, has waxed his first on Acorn, a local label. Both sides are worthy of other DJs' support.

Some of you, while reading this, will be attending the first, annual meeting of the Country Music Disc Jockey association and WSM's 29th anniversary celebration of *Grand Ole Opry* in Nashville. To the DJs we offer this bit of advice:

If you have a gripe, get it off your chest. Many problems thus can be solved, and you will be given every opportunity to speak for yourselves. For those who don't attend the Nashville get-together, *Down Beat* will provide complete coverage of the event in the Dec. 29 issue.

Top Tunes C&W

1. Webb Pierce—*More and More* (Decca)
2. Hank Snow—*I Don't Hurt Anymore* (RCA)
3. Red Foley-Kitty Wells—*One by One* (Decca)
4. Stuart Hamblen—*This Ole House* (RCA)
5. Hank Thompson—*New Green Light* (Cap)

Most Promising

1. George Morgan—*Wither Thou Goest* (Cap)
2. Pee Wee King—*Peaches and Cream* (RCA)
3. Ray Price—*If You Don't, Somebody Else Will* (Cap)
4. Davis Sisters—*Show Me* (RCA)
5. Jim Reeves—*Penny Candy* (A&R)

Disc jockeys, reporting this issue are: Nelson King, WCKY, Cincinnati; Tom Edwards, WERE, Cleveland; Johnny Roca, KSTL, St. Louis; Dale Stallard, KCMO, Kansas City, Mo.; Jim Wilson, WHOO, Orlando, Fla.; Jim Atkins, WBRC, Birmingham, Ala.; Long John Derrick, KOST, Orange, Texas; Jack Gale, WTMA, Charleston, S. C.; Joe Penberthy, WJR, Detroit; Lee Sutton, WVA, Wheeling, W. Va.; Kenny Hofer, KCRG, Cedar Rapids, Iowa; Sheldon Gibbs, KRIX, Phoenix, Ariz.; George Stocum, KIOX, Bay City, Texas; Mack Sander, KFBI, Wichita, Kas.; Cliff Rodgers, WHKK, Akron, Ohio; Cousin John Bassett, WNEB, Worcester, Mass.; Sammy Lillibridge, KFRO, Longview, Texas; Chuck Keer, WIAM, Williamston, N. C.; Johnny Hicks, KRLD, Dallas, Texas; Glen Stupman, KYOU, Greeley, Colo.; Bob Martin, WMIL, Milwaukee, Wis.; Ralph Bassett, KWDN, Des Moines, Iowa; Clay Eager, WLOK, Lima, Ohio; Thom Hall, WKYW, Louisville.

L.A.'s Mambo City Now Is Jazz City

Hollywood—In a sudden switch that to some seemed at variance with current trends, Mambo City, the Hollywood Blvd. spot heretofore dedicated to Latin rhythm, has become Jazz City, now dedicated to "the Modern Sound."

Opening attraction under the new policy was a combo headed by guitarist Barney Kessel and containing Art Pepper, alto; Sonny Clark, piano; LeRoy Winnegar, bass, and Lawrence Marable, drums.

Tuesday nights are to be guest-star nights. Lead-offs as special Tuesday night attractions were Zoot Sims, tenor, and Chico Hamilton, drums.

Co-owner of Jazz City is Maynard Sloate, the former drummer who is also a co-owner of one of L.A.'s liveliest and most successful take-off spots, Strip City.

Stokowski Disc At Million Mark

New York—Leopold Stokowski has become the second Red Seal conductor in the history of RCA Victor to receive a gold record for a recording which passed the million sales mark.

The conductor recently was presented with a gold copy of his million-seller, *The Blue Danube Waltz*, by Emanuel (Manie) Sacks, vice president, in a brief ceremony at the Rockefeller Plaza offices of the Radio Corporation of America.

Victor, Coral Vie With 'Boy Friend'

New York—*The Boy Friend*, current hit Broadway musical, has aroused fierce record competition, for both Coral and RCA-Victor released albums of the score.

Victor has the original cast recording. Coral vies with an album featuring Teresa Brewer, Don Cornell, and Paul Whitman.

Long Stand Seems Assured For 'Jazz Dance' In NYC

New York—Roger Tilton's *Jazz Dance*, a two-reel sound short based on the Dixieland concert-dances held every weekend in New York's Central Plaza, is in for a long run at the Paris theater here. For the last month the "upper East Side" patrons of the art cinema have applauded the naturalness and authenticity of this unusual featurette, as the critics did when it opened.

The entire soundtrack of *Jazz Dance* is available on a Jaguar long-playing disc. George Bennett, Jaguar's owner, reports the records are selling well, and he has been receiving many queries as to when the film will be available across the country.

Applied Jazz

This "on-the-spot" depiction of applied jazz music as practiced by a coterie of uninhibited enthusiasts is the result of three hours of camera shooting and sound tracking followed by months of judicious editing by sound specialist Richard Brummer.

The Central Plaza ballroom, a smoke-filled room out of the '20s in decor, was alive with technicians and equipment on the night of the picture-taking, yet the captured glimpses of the patrons show a throng oblivious to everything but the music and the rhythm of their own bodies.

Both heard and seen are drummer George Wettling, clarinetist Pee Wee Russell, Jimmy Archey, the little trombone giant; George (Pops) Foster, on string bass, pianist Willie (The Lion) Smith, and trumpeter Jimmy McPartland, who

calls off the tunes. These veteran Dixielanders fill the high-ceilinged hall with jam versions of *Bolshoi's Jack*, *When the Saints Go Marching In*, *Royal Garden Blues*, and some improvised blues.

Fervent Dancing

The dancing is nondescript but fervent and sometimes freely improvised. There are bits of the *Charleston* and *Lindy Hop* discernible. Two professional dancers, Leon James and Al Minns, were planted in the crowd as a stimulating example and they drew circles of onlookers around them as they danced. Viewers will be entranced by the dancing of one enthusiast in a leopard skirt. Also shown is the traditional snake dance while *The Saints* is being played that always climaxes an evening at the Plaza.

There are many novel and artistically planned camera shots. Ricky Leacock (*Louisiana Story*) and Robert Campbell employed some new techniques they had developed. Shots were taken from a small balcony overlooking the hall, as well as from a lying position on the dance floor. There are close-ups of the band, including Foster's fingers as he slaps the strings of the bass.

Producer-editor Tilton, who teaches the history of the motion picture at Columbia university, plans to do a series of shorts depicting dramatic aspects of American life, of which this film document of jazz is the first. Tentatively planned as his next project is a similar work based on the mambo antics at the Palladium.

—George Hofer

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Strictly Ad Lib

(Jumped from Page 18) the Down Beat in October with turnaway crowds over the weekends and the joint loaded even on nights off...

Linn's ballroom in Oakland, renovated and renamed the Sands, booked in Mel Torme for two nights the first week in November...

Turk Murphy recorded another batch of sides for Columbia while in New York, and his clarinetist, Bob Helm, did an album for Riverside...

LAS VEGAS: With five new hotels either under construction or nearing completion, the town will have lots of jobs to offer in the future for out-of-town musicians and combos...

The Ernie Stewart trio has set a longevity record for Vegas at the Sands hotel bar, where the group has been playing pretty for the people for 102 consecutive weeks...

George Shearing quintet has more than lived up to the management's expectations, and there have been offers aplenty for the group's return engagement locally...

WASHINGTON, D. C.: One of the most successful engagements here in some time was Ruth Wallis' in the Sazarac room of the Old New Orleans. Her original two weeks were tripled...

pastures in the Surf club. Trumpet man Al Thew made the switch with them... New drummer with the Hotel Charles band is Johnny Cape.

NEW ORLEANS: Harry James' band treated a crowd of several thousand at a concert and dance. Featured were Juan Tizol, Willie Smith, and Corky Corcoran. Profits went to the New Orleans Association for Retarded Children...

MIAMI: The Olympia theater brought in Eugenie Baird for a week and was angling for Dolores Hawkins who is set for a mid-winter date at a Miami Beach spot...

CLEVELAND: Critics here seemed to feel that the recent Norman Granz concert spotlighted only Duke Ellington and Dave Brubeck. The show, however, was enthusiastically received by an audience of some 2,200...

PITTSBURGH: The Peggy Lee-Billy Eckstine and the Ellington-Brubeck-Mulligan packages, both booked here the night of Oct. 21, took a beating at the box office...

Powell combo at the Midway... The Johnny Pineapple Hawaiian revue played the Bali Kea club two weeks from Oct. 25...

TORONTO: Two days before the Johnny Hodges group played the Colonial, they welcomed Sonny Greer back to the fold. Greer had been away from the Ellington stars for two years, but he sounded as if he'd just been out for coffee...

MONTREAL: Mel Howard at the piano in the Candlelight room at the Monterey. He has been there almost since the room opened...

Mahalia, Tex Ritter At Page One Ball

Cleveland - Performers ranging from Mahalia Jackson to Tex Ritter played the annual Page One ball here at the end of October. The dance and show was held under the auspices of the Cleveland Press club and the local unit of the American Newspaper Guild...



WOODY HERMAN includes Bill Perkins, a Westlake College graduate in the band for trip to Europe. Mrs. Perkins goes too! Write for FREE Westlake Catalog & Swing News! Approved for Korean Yets. Full dance band rehearses 15 hours a week. Night school sessions. Arranging, Voice, Instrumental Courses.

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PITCHMAN-TURNED-CROONER. That's Bon Terry (second from left) shown singing here with Northernaires Trio on recent TV stanzas over Chicago's WBKB. Show, called Step Lightly, is aired Saturday nights and features Terry, video pitchman and radio disc jockey...

Calloway Gets Carver Award

Las Vegas - Cab Calloway last month received the 10th annual Award of Merit of the George Washington Carver Institute in a ceremony here.

The institute is a non-profit association devoted to the advancement of arts, science, and education among American Negroes. Its annual awards are presented for "outstanding citizenship and humanitarianism in furthering the aims of the institute."

MGM Readies Largest Album

New York - The music from Deep in My Heart, the Sigmund Romberg biographic film, will be on MGM Records' biggest soundtrack album to date. The 12-inch LP will feature the voices of Tony Martin, Vic Damone, Jose Ferrer, Helen Traubel, Gene and Fred Kelly, Jane Powell, Ann Miller, William Olvis, and Howard Keel.

Most of the songs are familiar Romberg melodies, but among them will be several which were written early in the composer's career and are not too well-known.

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Full-Length Opera Available On Tape

Livingston, N. J. — Livingston Electronic Corp. here has announced a new "Connoisseur" line of prerecorded dual track classical tapes.

The unique feature of this new release is the fact that for the first time in the short but exciting history of the prerecorded tape library, a full-length opera has been made available on two seven-inch reels of tape.

This first operatic release is Verdi's *A Masked Ball*, featuring the Paris Philharmonic Chorus with the Radio Symphony Orchestra of Paris with Rene Leibowitz conducting.

The new Connoisseur line, says Livingston, will supply carefully selected material designed to augment the libraries of prerecorded tape collectors who have dual track machines. Each seven-inch reel will contain approximately one hour of music and will sell for an audiophile net price of \$12.

Hazel Gale

New York — Herewith a press agent's report following the last hurricane to hit New York:

"Sunny Gale, quick to capitalize on her name association with the succession of New York hurricanes this fall, is recording an album of weather songs for Victor with pictures taken during the storms providing an unusual album montage."

The speed of the records, one would assume, will be 378 rpm.

Bernard Peiffer To Work In U. S.

New York — Bernard Peiffer, French jazz pianist whose records have earned him the praise of American critics during the last two years, is being brought to this country on an immigrant's visa, under the auspices of MCA.

Peiffer, long a favorite in the Vieux Colombier and other Paris boites, has already been set for his first date here. He will open at the Embers, probably in February.

Rhythm & Blues Notes

By Ruth Cage

A New York radio commentator, Buddy Bowser, got us off on an unhappy train of thought the other day when he said to his listeners, "Rhythm and blues is just another form of segregation." Perhaps we wouldn't have got so interested in this line of thought if we hadn't noticed a short time later that Sammy Davis Jr.'s record of *Hey*, *There* is being listed by a top trade paper in its r&b standings.

Maybe there is some other explanation of why a ballad, sung like a ballad in conventional pop style, gets in the lineup with the tunes with a blues beat. However, neither Rosemary Clooney nor Johnnie Ray's versions of this hit got so classified. What made Sammy's different?

A couple of other questions crept into this reverie. If hits are determined by sales, how can Ruth Brown's *Oh, What A Dream* be No. 1 on r&b charts and then nowhere on pop charts (especially since Patti Page's version is somewhere in the 30s in such listings)?

What's The Difference?

Just what is it that makes Joe Turner's *Shake, Rattle, and Roll* a thing different from the carbon copy version by Bill Haley's *Comets*?

Not many of us have forgot that r&b is simply the latter-day name for race records. The bit about "a rose by any other name . . ." may well be applicable here since the change apparently was not in attitudes but rather because of expedient public relations.

Actually, aside from the obvious social reasons, we pursue Bowser's thought in the interest of the performers who don't get a fair shake.

Davis An Example

We'd like to think, for example, that a guy like Wild Bill Davis



Bill Davis

would not be limited in his climb to fame and fortune because of an arbitrary distinction. Here's a fellow who has created an important new jazz sound with the Hammond organ. His recently concluded stand at Birdland was perhaps the keystone to a future that ought to be quite bright. He killed the customers with everything from *Shake, Rattle, and Roll* to *April in Paris*.

Davis got around to the organ after a long spell as a pianist. He made his first trip to New York in 1938 in search of work with a band. But those were the bad

Westlake College Names '54 'Bests'

Hollywood—Westlake College of Music will hold its annual award party for the Best Performances of 1954 at an informal party at Westlake on Dec. 7, according to an announcement made from Alvin L. Leonard, director of Westlake.

Stan Kenton will receive Westlake's "Man of the Year in Modern Popular Music" award. Les Brown will take home the award for the Best Band; Kitty Kallen will be given the award for the Best Recording; Frank Comstock will receive the award for the Best Arranger and Charles Emge of *Down Beat* will garner the Westlake award for the Best Reporting of Popular Music.

days for the music business, and Bill decided to change his plans.

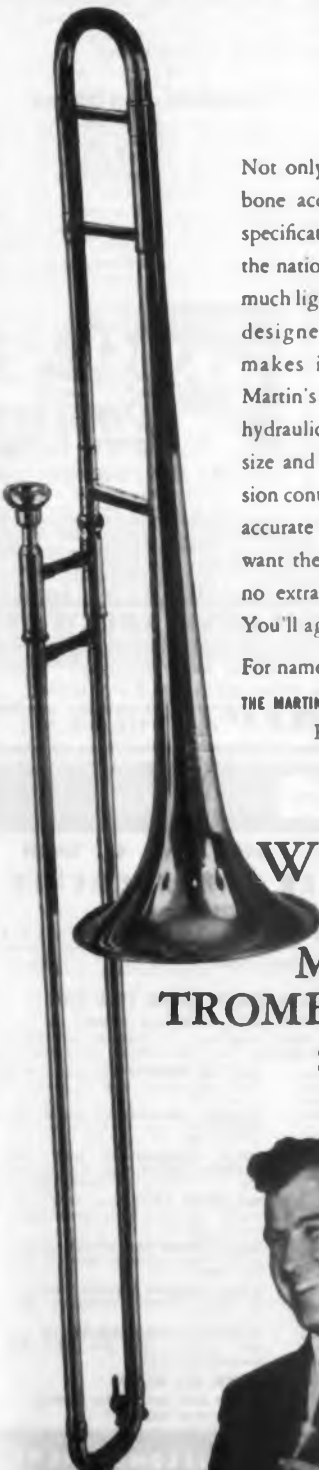
He went to Texas where he resumed the music studies at Wiley college that he had begun on a scholarship to Tuskegee institute. Playing around that area at the time was the famous band of Milton Larkin with such stars as Arnett Cobb, Eddie Vincent, Joe Thomas, and Illinois Jacquet. Davis went to work with them as arranger and guitarist.

Join—Louis Jordan

In 1945, Davis joined Louis Jordan as pianist and arranger. Meanwhile, he was studying the organ as pastime. Before long, he had persuaded Jordan to add an organ to the band setup. The next step for Wild Bill was a trio of his own with Chris Columbus on drums and Bill Jennings on guitar.

Perhaps the most outstanding feature of the trio is its almost big band sound, the result of Davis' arrangements and his deft handling of the organ. During the Birdland engagement, Bill rearranged his *April in Paris* for Count Basie's band, and thereby moved up as a top arranger.

Versatility is a characteristic of the west coast's Joe Adams, too. He's one of southern California's top deejays who is playing the role of Husky Miller in the movie *Carmen Jones*. Now he's signed to a contract to make records . . . Los Angeles gets its first glimpse this week of Faye Adams. She called the town home a long time ago . . . Out that way the Oasis club has been booking the top r&b talent. The Chords have been doing well for the spot.



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PERSPECTIVES

By Ralph J. Gleason

Two incidents lately, bring to mind the importance of utilizing the space on the back of an LP jacket for some intelligent purpose—Leonard Feather's barbed comments in a recent column concerning the Allegro and Royale releases and George Frazier's disavowal of the notes credited to him by RCA-Victor on the Glenn Miller Memorial Album, Limited Edition, Vol. II R.S.V.P.

Feather, as you may remember, made a good case for Allegro and Royale using common sense and the album back to tell you a bit about the albums. Frazier says he wrote the Miller notes merely as a sample for size, not as final copy, and that RCA printed them anyhow.

With rare exceptions, record companies are not utilizing the possibilities of album jackets. They have gradually become hip to the sales appeal of a snazzy cover picture or design but are still missing the boat on possibilities for the back cover.

Album notes, especially in the jazz field, can stand and should serve a definite purpose. To begin with, they can tell you who the musicians are, where they come from and what they have been doing in addition to offering comments on the music itself.

A good illustration of how record companies fail in this respect is on the current otherwise excellent Mundell Lowe RCA-Victor LP. Nowhere does it tell you anything about Mundell Lowe. Instead there's a brightly written essay on the music.

This is all well and good—but there are many disc jockeys (who will play and thus help to sell the LP), many reviewers (same comment), and a host of potential purchasers who might like to know who Mundell Lowe is and what is interesting about him other than the fact that he plays guitar. All the host of new friends jazz has are not yet walking discographies.

RCA blew this one, as it has others. But it is not the only offender. Capitol is just as bad, and Mercury and MGM are worse. Everyone has complained about Norman Granz' in this respect for years, but in his defense it might be said that it is unnecessary to run a biography of Flip Phillips or Oscar Peterson on every single LP. However, it would be nice sometimes to know who the halfbacks are.

Another lax company is Decca. But by and large, the small companies, as they have so often in the past, have led the way in this field. The single wonderful excep-

tion among the big ones has been Columbia where George Avakian's careful notations have set a pretty high standard. Even on its popular LP series, Columbia has realized the value of album notes as a sales tool.

Perhaps the other companies eventually will wake up. Capital is making a pass at it with the Kenton Presents LPs. However, these represent a completely new approach.

Instead of the musician talking about his music (a la Contemporary) or an essay on jazz, you have a capsule psychoanalysis of the musician in which you discover, for instance, that Claude Williamson has "the kind of finely drawn sensitivity which gives him a sure and incisive awareness of the emotions of those around him."

There is more, but you do not find out who Claude Williamson is. I could be wrong, but I don't think the psychoanalytic approach, as taken by Dr. S. W. Kenton, the author of these words, is the right one.

I'm a great believer in the football program. You, know, "You can't tell the players without a program. Names, numbers of all the players."

Madison, Wis.—George Forrand, a former studio dance instructor, has come up with a new teaching method using (1) a sliding guide which has moving footprints to show where the feet should move in a dance step, (2) phonograph records which are timed to the individual step; and (3) camera shots, showing dance instructors doing the steps the student is learning.

Designed for home study, the instructions come in three sets—waltz, foxtrot, and swing—and are said to be equivalent to 35 to 50 hours of private lessons.

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New Dance Method

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Caught In The Act

Estelle, Coconut Grove; Los Angeles

The lively Latin lovely who pulled out of her Hollywood film career to carve out a solid niche for herself in the supper spot circuit, has added some new and good routines to her act since her appearance here about a year ago. She is also a more confident and polished performer, with a series of songs and dances—not dances in the formalized sense—just effective use of her stunning equipment—that range from the exotic, through the humorous (as in *Hernando's Hideaway* and in her "Cuban Hill Billy" number) to the serious. The latter is exemplified by her dramatic treatment of *La Macarena* (the "bullfighter prayer").

As a singer, she tends toward the strident, but in her offerings, her delivery is of far more importance

than singing as such, so it's a minor point. On this date she was accompanied throughout not only by Rex Kourey's house orchestra (under her own conductor, Armando Herrera) but also by the former Kenton bongo-conga ace, Jack Costanza.

Her excellent arrangements and their presentation make her production of musical interest far beyond that of the usual night club act. The show she headlined here was well rounded out by comic Buddy Lester (whose trumpet routine is one of the funniest music stunts in the business) and dancers Toby and Luis Barranco.

Pete Rugolo

(Jumped from Page 3)

week thing. Columbia is behind the band with the support of a five-year record contract, and we have a fine managing team—Gebbe, Lutz, and Heller—that also manages Liberace.

"Of course, with this size band, you can't be thoroughly certain of the future. But I want to keep a band of about 20 men going. I don't want to cut down. If I have to cut down, then I'll quit because what I'm trying to prove in terms of sound and musicianship requires a full complement of musicians."

"One last thing I'd like to say in an answer to those who claim that I sound like Kenton. It is true that I voice a certain way for brass, but that's a way I've written naturally all my life.

"Sure, it's going to sound in places like Kenton, but remember, I wrote many of those things that helped set the sound of the Kenton band. In certain respects, I've been writing so long in my own idiom that I can't change."

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Faith To Handle Etting Film Music

Hollywood—Percy Faith, a major name in the record industry as a conductor and arranger of symphonic treatments of popular songs, arrived in Hollywood this month for his first film scoring assignment.

Faith will supervise the music for Doris Day's numbers in *Love Me or Leave Me*, the Ruth Etting biofilm, in which Miss Day will play the title role. Only other members of the cast announced at this writing were James Cagney and Keenan Wynn.

Birdlore

New York—According to a dispatch in the *New York Times*, Professor Charles Hartshorne recently told the American Ornithologists Union that "birds that sing one short song repeatedly are silent about 70 percent of the time. More than a hundred kinds of birds with a wide variety of songs sing almost continuously."

"If the bird world is anything like the music business," commented a late evening bird-watcher, "the birds that know how to sing only that one short song repeatedly are quiet 70 percent of the time for a very sound reason. It's probably because they're so popular, they can't afford to go into extra tax brackets."

Iceland Gives Warm Hello For Molinari

New York—Accordion virtuoso John Molinari was extended a warm reception when he recently toured Iceland in a series of 12 concerts. Three of Molinari's performances were given in Reykjavik, the capital of Iceland, and all were sell-outs.

The remainder of the tour covered the larger coastal towns and inland agricultural centers. Some of the people traveled for miles to attend these concerts.

Classical Statistics

New York—According to a recent BMI survey, radio stations throughout the United States use an average of 6.9 hours a week of classical music. And the National Music Council has reported that there are 938 symphony orchestras in the United States, 84 of which are major professional groups with annual budgets exceeding \$100,000.

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Here's List Of Printed Accordion Solos

Here is a comprehensive list of accordion solo music that is available at your local music dealer's or can be ordered by him. Compilation was done by the Lyon and Healy music stores.

Aha Dala Honeymoon (Donovan-Deiro)
Accordion Litters (Frosini)
Accordion King March (Ender)
Accordions on Parade (Punelli)
Adios Muchachos (Sandoz-Lane)
After the Ball (Harlio-Marvia)
Alexander's Ragtime Band (Berlin-Galla-Rini)
Alto Blue Gown (Tierney-Magnante)
Alla Minuetto (Riviere-Edwards)
All of Me (Marks-Sedlon)
All the Things You Are (Kern-Sedlon)
Aloha Oe (Lillohokani-Deiro)
Amazula (Lacalle-Deiro)
American Patrol (Moscham-Galla-Rini)
Andalusia (Lecocosa-Galla-Rini)
Angels' Waltz (Hollstrom)
April in Portugal (Ferraro-Gaviani)
April Showers (Silvers-Carreno)
Argentine Nights (Donato-Lane)
At Evening (Moussa-Edwards)
Atmosphere (Tio)
Autumn Nocturne (Myrow-Carreno)
Avolon (Rosa-Magnante)

Bali Hui (Rodgers-Stoller)
Bamba Samba (Small-Contino)
Band Played On (Ward-Elmie)
Barbara Polka (Kovarik-Elmie)
Barbara Polka (Kovarik-Elmie)
Barcarolle (Orenbach-Deiro)
Beautiful Heaven/Cielito Lindo (Fernandes-Frosini)

Beautiful Heaven/Cielito Lindo (Fernandes-Stubbe)
Beautiful Wives (Fina-Camini)
Because You're Mine (Brookly-Deiro, Jr.)
Beer Barrel Polka (Vajuda-Magnante)
Begonia's Boogie (Ballard-Carroll)
Begin the Begonia (Porter-Carreno)
Bella Bella Marie (Winkler-Elmie)
Bells of the Bell (Anderson-Deiro)
Bells Across the Meadow (Kestelby-Galla-Rini)
Be My Love (Brookly-Deiro)
Beneath Twinklin' Stars (Montgomery-Edwards)
Barbara Polka (Hoven)
Big Band Polka (Stein)
Black and White Rag (Botsford-Deiro)
Black Jack March (Huffer-Marvin)
Blue Danube (Styano-Gaviani)
Blue Tango (Anderson-Deiro, Jr.)
Body and Soul (Green-Carreno)
Bolero (Ravel-de Bost)
Bugle Call Rag (Schoebel-Elmie)
Bugle Call Rag (Schoebel-Nunzio)
Bumble Boogie (Fini-Galla-Rini)
Butterfingers Polka (Hudak)

Callie's Waltz (Lindstrom-Olsen)
Canadian Capers (Cohen-Gaviani)
Captain, El (Souza-Marvin)
Caravan (Ellington-Scholl)
Carnival of Venice (Frosini)
Carnival of Venice (Magnante)
Cartier's Polka (Dobinski-Elmie)
Charley My Boy (Fis Rino-Sedlon)
Charmaine (Rapoce-Galla-Rini)
Chatterbox (Borel-Care-Floren)
Chippewa (De Campo-Deiro, Jr.)
Choulo, El (Villode-Galla-Rini)
Ciribiribi (Postolone-Deiro)
Clarinet Waltz (Yankovic-Scholl)
Clarinet Polka (Elmie)
Clarinet Polka (Kraebitz)
Come Back to Serbia (De Carrio-Deiro)
Come Under My Umbrella (Burkhalter)
Comparison, La (Lecocosa-Magnante)
Concerto, A Minor/Theme (Grieg-Magnante)
Contra Polka (Bortoli)
Continental (Conrad-Carreno)
Cordeba (Lecocosa-Magnante)
Country Gardens (Grainger-Deiro)
Cradle Song (Brakhs-Galla-Rini)
Compassion, La (Allen-Lamini)
Compassion, La (Berkles-Nunzio)
Cordeba (Monti-Carreno)

Daisy Days (Howard-Stubbe)
Dance of the Comedians (Sustana-Magnante)
Dance of the Hours (Ponahli-Galla-Rini)
Dance of the Spanish Onion (Rose-Magnante)
Dancing in the Dark (Schwartz-Carreno)

Danube Waves (Ivanovic-Deiro)
Danube Waves (Ivanovic-Magnante)
Danube Waves (Ivanovic-Minze)
Danza Lucumi (Lecocosa-Galla-Rini)
Danzon (Black-Deiro)
Dark Eyes (Magnante, arr.)
Dark Eyes (Massimo, arr.)
Deep Purple (De Rosa-Galla-Rini)
Deep Purple (De Rosa-Deiro, Jr.)
Delicado (Arzodo-Deiro, Jr.)
Desert Song (Romberg-Carreno)
Dizzy Fingers (Confer-Deiro)
Dull Dance (Brown-Galla-Rini)
Dull Dance (Brown-Deiro, Jr.)
Domino Polka (Elmie)
Dankey Flirtation (Crane-Donath)
Dankey Serenade (Friml-Damonte)
Dora (Deiro)
Dove, The (Yardley-Deiro)
Dream of Love/Liebesträum (Liszt-Deiro)
Dream of Love/Liebesträum (Liszt-Magnante)
Dream of Olen (Williams-Edwards)
Dream Time (Punelli)

Eastar Parade (Berlin-Galla-Rini)
El, El (Deiro, arr.)
Eldorado (Herbert-Marvin)
Elmer's Tune (Jurgens-Frey)
Embraceable You (Gershwin-Carreno)
España (Waldteufel-Frosini)
España Cant (Magnante, arr.)
Estrellita (Ponce-Magnante)
Estadistica (Waldteufel-Deiro)
Essentially Like You (Mullough-Magnante)

Fame and Fortune March (Huffer-Donath)
Fantasia Impromptu (Chopin-Gaviani)
Favorite Dance (Westberg)
Festival (Bortoli)
Fiddle Fiddle (Anderson-Nunzio)
Finger Fling (Page-Camini)
Fiorindia (Sibald-Magnante)
Flapperette (Grise-Deiro)
Flight of the Bumble Bee (Rimsky-Korsakov-Deiro)

Florana Polka (Floren)
Four Jacks and a Queen (Hoven)
Franquita Serenade (Lehar-Nunzio)
French Can Can Polka/Gaiete Parisienne (Orenbach-Gould)

Fantail Fancula (Danza-Magnante)

Colloping Comedians (Kablevsky-Galla-Rini)
Coyote (Sosnik-Magnante)
Gay Peacemaker (Frosini)
Gay Ranchero (Eptinosa-Magnante)
German Medley Waltz (Kraebitz)
German Medley/Folklieder (Kraebitz)
Gipsy Air/Signorissimo (Magnante)
Gipsy Love Song (Herbert-Deiro)
Gipsy Rondo (Haydn-Magnante)
Glimmering (Lecocosa-Magnante)
Glow Worm (Linsk-Deiro)
Golden Wedding/La Cinquantaine (Gabriel-Marie-Lane)

Good Night (Conrad-Nunzio)
Good Time Polka (Wolfe-Deiro)
Go U Northwesterners (Van Etten-Kraebitz)
Granada (Lara-Matos)
Guarany, II (Gomes-Deiro)

Hemp's Boogie Woogie (Hampton-Magnante)
Handsome Tony (Hoven)
Harlem Nocturne (Hagen-Deiro)
Hawaiian Medley (Hazel, arr.)
Houston War Chant (Galla-Rini, arr.)
Hour Day Ball (Hamil, arr.)
Hour of Soul (Carmichael)
Helena Polka (Elmie)
Heavenly Dreams (McCready)
High Noon/Do Not Forsake Me (Tinklin-Deiro, Jr.)

High School Cadets (Souza-Marvin)
Hi-Lili, Hi-Lo (Kaper-Deiro, Jr.)
Holiday (Ponce-Magnante)
Holiday for Strings (Rose-Magnante)
Holiday Harmony (Hagen)
Homecoming Waltz (Vessly-Marvin)
Homa, Can I Forget Thee (David)
Honey (Whiting-Nunzio)
Honey, I'm in Love With You (Gibson-Elmie)
Happy Day Duo (De Luzz)
Here Steeete (Dinten-Reifets-Alk-off)
Hot Canary (Nero-Galla-Rini)
Hot Fingers (Frosini)
Hot Lips (Davis-Galla-Rini)
Hot Polka (Frosini)
Hot Time in the Old Town Tonight (Hayden-Metz-Marvin)

How High the Moon (Lewis-Stoller)
Hungaria (Dvorak-Deiro)
Hungaria (Scher)
Hungarian Dance No. 5 (Brahms-Deiro)
Hungarian Lustpiel (Bella-Galla-Rini)
Hungarinn Rag (Lecocosa-Deiro)
Hungarinn Rhapsody No. 2 (Liszt-Galla-Rini)
Hurdy Gurdy Man (Marvin)
Hurray! Slovene Polka (Yankovic)

I'm Confused (Reynolds-Sedlon)
I'm Falling in Love With Someone (Herbert-Carreno)
I'm in the Mood for Love (Hullough-Deiro, Jr.)
Ide, Sweet as Apple Cider (Leonard-Deiro)
I Got Rhythm (Gershwin-Carreno)
I Love You Truly (Bond-Deiro)
In a Chinese Temple Garden (Kestelby-Deiro)
In a Mist (Beldoruk-Magnante)
In a Monastery Garden (Kestelby-Carreno)
In an 18th Century Drawing Room (Mozart-Scott-Nunzio)
In a Sentimental Mood (Ellington-Galla-Rini)
In a Turkish Cabaret (Donskowl-Edwards)
Indian Love Call (Friml-Deiro)
Indian Summer (Herbert-Galla-Rini)
Inspiration March (Marvin)
Intermezzo/Souvenir de Vienne (Provat-Galla-Rini)
In the Garden (Miles-Staff)
In the Good Old Summer Time (Evans-Deiro, Jr.)
In the Hall of the Mountain King (Grieg-Deiro)
In the Mood (Garland-Magnante)
In the Still of the Night (Porter-Nunzio)
Invitation to the Dance (von Weber-Magnante)
Irish Waterwoman, The (Minnis, arr.)
It Got By (Albert-Sedlon)
I'll See You in My Dreams (Jones-Nunzio)

Jalousie (Gade-Carreno)
Jarabe Tapatio (Palmer, arr.)
Jazz Legato (Anderson-Nunzio)
Jazz Picnic (Anderson-Nunzio)
Johnson Rag (Kleinlauf-Nunzio)
Jolly Caballero (Frosini)
Jolly Peter (Wagner-Kovarik-Carreno)
Josephine (Bivens-Galla-Rini)
Julida Polka (Grill-Elmie)
Julius Polka (Burkhalter)
Junior Parade March (Rickhart)

Karen Waltz (Williams)
Karolaid Ball (Bogartov)
Kinder Polka (Vitak)
Kiss in the Dark, A (Bayer-Gaviani)
Kiss Me Again (Herbert-Deiro)
Kitten on the Keys (Confrey-Matte)
Kolmar Grand March (Marvin)

Lady Be Good (Gershwin-Carreno)
Lady of Spain (Evans-Deiro)
Lady of Spain (Evans-Magnante)
Largo (Dvorak-Deiro)
Largo (Handel-Marvin)
Lazy Gramine (Howard-Stubbe)
Lazy Rhapsody (Jackson-Galla-Rini)
Let Me Call You Sweetheart (Friedman-Magnante)

Liberty Bell (Souza-Marvin)
Little Cavalry Overture (von Suppe-d'Auberge)
Limousine Blues (Kovarik-Carreno)
Little Fairy Waltz (Strebogit)
Little Jack Frost, Got Lost (Ellie-Elmie)
Little Red Mittens (Howard-Stubbe)
Lollipop on Parade (Williams)
Long Long Ago (Bayer-Gaviani)
Lord's Prayer, The (Malotte-Galla-Rini)
Loretta (Zordan)
Lost Butterfly (Williams)
Lowest Night of the Year (Angeles-Gaviani)
Liebesfrond (Kreidler-Deiro)
Lucille (Zordan)
Lustpiel, overture (Bela-d'Auberge)
Lustpiel, overture (Bela-Deiro)

MacNamara's Band (O'Connor-Deiro)
Madame Butterfly, selection (Puccini-Deiro)
Make Believe (Kern-Stone)
Malaguena (Lecocosa-Galla-Rini)
Malaguena (De Sarasate-Galla-Rini)
Mano Tenor (Grenat-Galla-Rini)
Manhattan Concerto (Ettore)
Manhattan Serenade (Alter-Magnante)
Many Times (Serry)
Marching Along (Robyn-Magnante)
Marching Along Together (Steinberg-Gaviani)
March of the Cavaliers (Zordan)
March of the Champions (Huffer)
March of the Dwarfs (Grieg-Magnante)
March of the Toys (Herbert-Carreno)
Mardi Gras Rag (Bella-Galla-Rini)
Margie (Robinson-Galla-Rini)
Mariner's Hymn (Elmie)
Marionette (Aruti-Deiro)
Marionette Polka (Scher-Stubbe)
Marzala of Mine (Caravaggio-Deiro)
Marta (Simons-Magnante)
Marika, selection (Von Flotow-Deiro)
Marybelle Polka (Trebor-Trolli)
Marzala Amabile (Frosini)
Neanderlands (Knipper-Van Damme)
Mediterranean Concerto (Samprini-Nunzio)
Meet Mister Callaghan (Spear-Royal)
Melody in F (Rubinstein-Deiro)
Memories (Van Alstyne-Magnante)

Down Beat

Part 2 of Two Parts

(Turns to Page 4)

How The Accordion Has Become So Important In U. S. Music Scene

By Hannah Altbush

The accordion, at one time a much neglected instrument, has become an important part of the American musical scene. The instrument has experienced a phenomenally rapid growth during the past decade, particularly during the post-World War II era.

Although the accordion had long held a position of importance in foreign countries, particularly in Europe and South America, it was not until the middle '30s that it became more widely used in America. But it was still regarded with some skepticism in music circles.

Today this former stepchild of the instrument family is finally convincing the experts as well as the general public that it's more than a squeeze box or a "ferry-boat" instrument; that its sound is as "musical" as any tone being produced on other established instruments; and that it can be adapted equally to the classical, popular, and jazz idioms.

The general usage of the accordion first started to expand 35 years ago, when the piano keyboard was added to it. However, there were many handicaps the instrument had to overcome at the outset. First the matter of size and weight hampered its progress. The large, bulky instrument had to be streamlined and made available in different sizes to suit the individual user. Also, the early accordions didn't have facilities for varying tonal combinations, and were limited to the particular type and number of reed sets which happened to be built into them.

Another handicap proved to be the lack of accordion teachers. Progress here was slow, but through the years an adequate number of teachers evolved, many of whom have had their basic education in leading universities. There are now more than 5,000 schools and private studios of accordion in the U.S., each of which employs two or more teachers.

Another factor which has delayed the universal acceptance of the accordion had been the lack of sufficient proficient accordionists. Until recently there were few recognized accordion artists. Currently there is a large and ever growing number of accordion virtuosos. These artists have elevated the accordion to new heights as a solo instrument as well as an integral part of varied instrumentations.

But even in its beginning stages, the accordion found some advocates, several of them in "serious" music circles. Its earliest recognition in the classical field came when Tchaikowsky, who had heard the accordion frequently on his visits to Italy, liked the instrument so much that he included it in his *Second Orchestral Suite, Opus 53*, scoring for four accordions in the humorous *Scherzo* movement.

In contemporary music, the accordion has been utilized by such composers as Alban Berg, who added an accordion part to his opera, *Wozzeck*, in 1922. Virgil Thomson has used the accordion in *Four Saints in Three Acts*, in *Acadian Songs and Dances*, and in *Louisiana Story*. Thomson once stated that he wrote for the accordion because he wanted an instrument that would play loud and provide a real tone. He therefore substituted the accordion for the piano. He also felt that it was small and did not take up much room in the pit.

Mare Blitzstein included the accordion in *The Cradle Will Rock*; Henry Cowell wrote a virtuoso piece for the accordion, *Perpetual Rhythm*, and Paul Hindemith included an accordion part in his work entitled *Kammermusik No. 1, Opus 24*. Darius Milhaud, on the other hand, divulged that he had never written a composition for the accordion except where it was necessary in the score of French motion pictures. If there was an accordion on the screen, a part had to be inserted in the score for it.

In the popular music field, the first to realize the po-

tential of the accordion in an orchestra were Paul Whiteman and B.A. Rolfe, who employed accordionists 25 years ago when radio was in its beginning stages. The instrument (Turn to Page 8)

Association Names First Nat'n'l Accordion Week

Perhaps the finest feather in the cap of the American Accordionist Association was the initiation of National Accordion Week. The A.A.A. certainly is the largest and strongest accordion organization in the country. Its membership includes teachers, students, manufacturers, publishers, etc., all united to further the accordion. Their contests in New York and Chicago both excite and stimulate accordion students to develop their talents. Constant pressure directed at the manufacturers to improve the accordion can only be brought about by the concerted action of a formidable group like this presided over by Eugene Ettore, whose officers have provided the assistance needed for such a strong movement.

The Accordion Teachers Guild, made up entirely of teachers, also spreads the good word around, and under the leadership of Anthony Rozance from far off Texas, we find examples of their work throughout this country and Canada.

Anthony Galli-Rini acting as emissary for the A.T.G. on his recent European concert tour, let those countries know what we were doing here to further the accordion. Of course, Tony brought back some informative facts about what our European brothers are up to.

The Chicagoland annual music festival does much to promote the accordion—especially accordion bands. And we must not forget the annual A.T.G. Workshop held in Chicago this year. A large attendance made everyone happy to know that so many came from so far to learn.

The huge Wisconsin Accordion Festival held in Milwaukee this past summer, enticed close to 1,400 students, and their solos and accordion bands made music that fairly rocked the Schroeder hotel. Activities of this sort are what we need. Undoubtedly there are countless small accordion organizations doing an active job that we don't hear about. Will these groups kindly let me know what you are doing so that in a subsequent issue we can let readers know of your activities?

Italian Accordion Plant Subject Of USIS Film

Elkhart, Ind.—A film crew from the United States information service will soon be paying a visit to Castelfidardo, Italy. Once on location, the cameramen will proceed to record the way things are done in Italy's newest accordion factory and how the workers pursue their way of life. Scene of the movie will be the Accordiana factory, a division of Excelaior Accordions, Inc., of New York. This firm is the only accordion factory in Italy that is wholly owned and controlled by an American company which specializes in accordions. And this fact accounts for the reason USIS selected Accordiana for their movie.

The film is designed to become part of the state department's campaign to demonstrate how American capital investments help foreign countries attain greater prosperity. It will show how the community as a whole, and also how the individual worker, leads a better life and enjoys a higher standard of living through American overseas investments.

After it is edited and printed, the film will be shown in the United States and other western countries to stimulate foreign investments.

Solos For Accordion

(Jumped from Page 2)

Merry Widow Waltz (Lohar-Deiro)
 Merry Widow, selection (Lohar-Magnante)
 Musical Row (Tonny-Kraut)
 Miami Beach Rhumba (Fields-Deiro, Jr.)
 Midnight Waltz (Donaldson-Nuncio)
 Minnie in C (Boothman-Deiro)
 Minnie (Monroe-Martin)
 Minnie (Padonvski-Deiro)
 Minnie (Padonvski-Kraut)
 Minnie With Magnante/Minnie Waltz
 Missouri Waltz (Chapin-Magnante)
 Moments Musical (Schubert-Lane)
 Moments with Tchaikovsky (Magnante)
 Mood Indigo (Elington-Galla-Rini)
 Moonlight and Roses (Morot-Nuncio)
 Morning, Noon and Night, overture (von Suppe-Deiro)
 Masher March (Bell-Gaviani)
 Masher's Boss Around (Magnante-Magnante)
 My Blue Heaven (Donaldson-Nuncio)
 My Buddy (Donaldson-Magnante)
 My Gal Sal (Drazer-Galla-Rini)
 My Wonderful Baby (Borvetti-Biviano)
 My Papa, Oh (Barkhard-Magnante)
 My Sweetheart (Borvetti-Deiro)
 My Wild Irish Rose (Ottott-Deiro, Jr.)
 National Emblem (Bagley-Deiro)
 Napoleon Nights (Zemernik-Deiro)
 Napoleon Nights (Zemernik-Magnante)
 Nightfall (Ima Biviano)
 Night in May (Redlich-Donath)
 Night of Gladness (Antcliffe-Deiro)
 Nite (Arndt-Deiro)
 Nite (Arndt-Magnante)
 Ocean View Waltz (Pallitto)
 Officer of the Day (Hall-Sveerg)
 Ohay Deho (Elastic)
 Old Comrades (Teika-Galla-Rini)
 Old Ragged Cross (Bernard-Gaviani)
 One Night of Love (Schertinger-Sedent)
 Only a Bass (Friml-Mayer)
 On the Air Waves (Fronini)
 On the Sunny Side of the Street (McHugh-Magnante)
 On the Trail (McGro-Magnante)

On Wisconsin (Purdy-Galla-Rini)
 Orkide in the Moonlight (Yeomans-Nuncio)
 Orpheus in Hades, overture (Offenbach-Nuncio)
 Our Director March (Biglow-Kraut)
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 Our Waltz (Ross-Magnante)
 Over the Hill (Martin-Edwards)
 Over the Waves (Basso-Deiro)
 Panna Andia Chorch (Dambouchi-Edwards)
 Parade of the Wooden Soldiers (Jessel-Deiro)
 Parade of the Wooden Soldiers (Jessel-Deiro)
 Peasants (Jessel-Magnante)
 Peasant Vendor, The (Simon-Deiro)
 Penguins on Parade (Williams)
 Penthouse Serenade (Burton-Mayer)
 Perfect Day (Band-Deiro)
 Perpetual Motion (Magnante)
 Perpetual Motion (Paganini-Deiro)
 Petite Waltz (Heyno-Gold)
 Pied Piper Steps Out (Sedlon)
 Pietro's Return (Deiro)
 Pilot's Waltz (Lindstrom)
 Pink Kimona (Dunay-Edwards)
 Play, Fiddle, Play (Altman-Deiro)
 Pleasants Moments (Corrado)
 Pink, Pink, Pink (Anderson-Deiro)
 Post and Passport, overture (Von Suppe-Deiro)
 Poinciana (Simon-Deiro)
 Polly Wolly Doodle (Minnis)
 Polonaise (Chapin-Turanton)
 Polonaise in C Minor (Marvin)
 Pomp and Circumstance (Egan-Deiro)
 Poor Butterfly (Hubbell-Magnante)
 Pound Your Table (Zaitis-Elastic)
 Prando (Bald Of Nassau) (Rachmaninoff-Deiro)
 Promise Me, O (De Koven-Deiro)
 Prune Song (Kurata)
 Puchinello (Harbert-Carvona)
 Put and Pull Polka (Pancelli)
 Put On Your Old Gray Bonnet (Wearick-Carvona)
 Rain, Rain (Elastic)
 Rumbling Rose Schottische (Wallington)
 Ranch Grande, El (Ramos-Deiro, Jr.)
 Red River Valley (Minnis)
 Redcurio, El (Padilla-Galla-Rini)
 Reppan Band (Elastic-Deiro)
 Rhapody in Blue (Goshwin-Galla-Rini)
 Rippling Waters (Howard-Stubel)
 Roller Coaster (Busch-De Legg)
 Roman and Juliet, overture (Bellini-Galla-Rini)
 Romeo and Juliet, overture (Bellini-Galla-Rini)
 Rondo (Capriccioso) (Wandelsohn-Deiro)

Roskilde Waltz (Yankovic)
 Rosy (Lavin-Elastic)
 Rose Marie (Friml-Deiro)
 Roushantier, Der (Strom-Galla-Rini)
 Row Row Row the Nightingale (Bimchy-Kurashov-Galla-Rini)
 Row O Day (Lavin-Elastic)
 Rustic, Le (Dugout)
 Roumanian Rhapsody No. 1 (Emmer-Magnante)
 Royal Blue (De Ross-Magnante)
 Ruby (Roombold-Deiro, Jr.)
 Russian Rag (Rosner-Kraut)
 Rustic Dance (Howell-Minnis)
 Rustle of Spring (Standing-Deiro)
 Sailing (Mark-Jensvald)
 Sailor's Waltz (Hallstrom-Jeri)
 Saint Louis Blues (Handy-Magnante)
 Sunny (Bartel)
 Santa Lucia (Magnante, arr.)
 Say "Si Si" (Lacuna-Deiro, Jr.)
 Scharro From The Comedians (Kahalevsky-Galla-Rini)
 Schias Frany (Fiorini)
 Semtramide, overture (Roosini-Deiro)
 Semper Fidelis March (Sosa-Martin)
 Semper Paratus (Boharch-Deiro)
 September Song (Wall-Deiro)
 Serenade (Wells-Deiro)
 Serenade (Harbert-Galla-Rini)
 Serenade (Romborg-Carvona)
 Serenade (Schubert-Deiro)
 Serenade (Teosli-Galla-Rini)
 Serenade for a Wealthy Widow (Ferrythe-Magnante)
 Serenata, Op. 15, No. 1 (Kashkowi-Donath)
 Sharpshooters (Mottolo-Deiro)
 Shish of Arab (Snyder-Deiro)
 Shine on Harvest Moon (Norworth-Gaviani)
 Shirley Polka (Autoni)
 Siboney (Lacuna-Galla-Rini)
 Siboney of New York (Blake-Martin)
 Silk Umbrella (Gans)
 Silver Moon Waltz (Fronini)
 Silver Struck (Allara)
 Skaters Waltz (Walden-Deiro)
 Skating Waltz in Spring (Floren)
 Slaughter on Tenth Avenue (Rodgers-Nuncio)
 Sleeping Beauty (Tchakovsky-Kraut)
 Sleepy Time Gal (Whiting-Galla-Rini)
 Sligh Ride (Anderson-Deiro)
 Smile (Roberto-Magnante)
 Snowflake (Fussy-Elastic)
 Softly, as in a Morning Sunrise (Romborg-Carvona)
 Sole Mio, O (Di Capus-Deiro)

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Art Van Damme Tells How Big Field For Accordionists Has Opened Up

By Art Van Damme

Any youngster wanting to become a jazz accordionist today is entering a field with limitless possibilities. Although the instrument is still not as widely used as others, enough groundwork has been laid in the last 15 years so that the idea of jazz accordion is no longer considered a strange one.

It wasn't that way when I broke into the jazz field. This may make me sound ancient, but when I started, around 1938, there was nothing happening. The accordion was very backward so far as jazz was concerned. It's only in the last few years that it's been recognized, and it still isn't a broad thing.

I first became interested in accordion when I was a kid of 9, back in my home town of Iron Mountain, Mich. My folks had some old records by Pietro Diere around the house, and after listening to them, I decided I wanted to play accordion. I was lucky from the beginning, because, although this was a town of only 4,000, I happened to get a good teacher, a man named Pines Caviani. That's the way it goes. Finding a good teacher is so often just plain luck.

I studied nothing but classical accordion for six years. By that time, though, I knew I wanted to make my living as a musician, and you can't do that, even today, playing classical accordion. Then we moved to Chicago where I studied with the late Andy Rizzo, a great accordion teacher.

I started playing popular music, but I kept on with classical. That's something a lot of beginning accordionists won't do. They want to play jazz after a couple of years' study. You can't do it.

You must first master your instrument, and you must have a thorough grounding in the classics. You should know harmony and you should study composition, too. It's hard to say how long this will take, but it can't be done in less than a five-to-10-year period.

But if you do this first, then, when you want to execute a narticular figure or run that comes to mind in live performance, your accordion will respond immediately. Remember, when you strap that accordion on, it becomes a part of you.

But, getting back to when I started playing jazz, it was unheard of at that time. You would go around with a bunch of guys, listening to different combos and want to sit in. The minute you mentioned you played accordion you would get blown off real fast.

So the only thing I could do was listen to other people and get ideas from them. Remember, there were no teachers on jazz accordion in those days. For that matter, it's still pretty much a self-taught thing, but the most jazz musicians, no matter what their instrument, have to teach themselves.

I tried to pattern myself after Benny Goodman. I found that certain figures he would play could be played on accordion, that good jazz phrasing on any instrument could be executed on accordion. Then why wasn't it played as a jazz instrument?

The principal answer lies in the way the accordion is made. The bass structure of the accordion pretty much limits the left hand to playing rhythm, without the freedom to co-ordinate fully with the right hand, as in piano. If you play oomcha bass with your left hand, it hinders what you're trying to do melodically with your right. And if you're playing with a rhythm section, you interfere with them.

I play almost no rhythm. Instead, I try to keep my left hand as unencumbered as my right, playing single notes and weaving contrapuntal patterns as much as possible. I leave rhythm to the rhythm section, because jazz accordion differs from jazz piano in that it must be accompanied by a rhythm section. It's the only way you can free yourself of that oomcha.

This is no different from jazz clarinet or trumpet or any other instrument that solos against a rhythm background. You couldn't give a solo jazz concert on one of these instruments, and you can't on accordion, either.

I mentioned before that there isn't much jazz accordion



Art Van Damme

instruction to be had. There are, however, a lot of good accordion teachers around today, and I think it is because of them the field has come as far as it has.

Today there are probably more kids learning accordion than any other instrument. This demand has resulted in more, and better, accordion teachers. Today accordion students learn such things as harmony and composition, and when they enter the jazz field, they have the sound, musical footing that enables them to master the idiom.

One thing that's still badly lacking, though, is good instruction books. I will say flatly that, in my opinion, there isn't a single, good accordion instruction book on the market. This is probably the most urgent need in the accordion field—classical or jazz—today.

There's still, too, a great need for wider acceptance of the accordion as a jazz instrument. It's no longer considered a freak instrument in jazz, but it's still not as common as it should be. The reason is just that there aren't enough good jazz accordionists around.

Dick Contino, for example, is a fine accordionist and a nice guy. But what he's doing isn't helping the accordion as a jazz instrument. After all, he plays in the conventional style for accordion, and has never claimed to be a jazz accordionist.

But the taboo against the accordion in jazz is gone. And with more kids getting good schooling on the instrument, and with the field opened up as it is now, it shouldn't be long before jazz accordion is a commonplace.

If I were starting out now, I'd study as much classical work as I could. I'd learn my instrument as thoroughly as possible, I'd join the high school band, and I'd listen to records. Anything by Joe Mooney, for his wonderful taste and for his single note work, Ernie Felice, too, for chord work. Then I'd form a small combo and sit in with jazz musicians, picking up ideas from them. That's the way it's done.

I'm firmly convinced that, because of better teaching, jazz accordion players of tomorrow are going to be much better than today. The groundwork is there. There's a place for the instrument in the jazz field. And, thanks to the advances of the last 15 years, one thing is certain: When you strap on that accordion, you don't have to play *O Sole Mio*.

How Accordion Grew In America

(Jumped from Page 3)

ment is now particularly popular with small combos, where its versatility and full sound are most valuable. With the advent of television, small groups with the accordion are widely sought. Most frequently, little space is allotted for large orchestras and a small group is more advantageous both in price and space requirements. And approximately 75 percent of the small groups use accordions to amplify their sound.

Latin American orchestras, too, are aware of the importance of the accordion and are making excellent use of it. The accordion is often one of the basic instruments of the tango, rhumba, and mambo.

In the jazz field, such artists as Ernie Felice, Milton DeLugg, Joe Mooney, Art Van Damme, Mat Mathews, and Leon Sash are bringing new appreciation for the accordion. Through records, movies and TV appearances, DeLugg, Felice, and Van Damme have been showing the American public that the instrument can produce a pleasing sound and that it can fit well into any sort of jazz group.

Mooney started to play the instrument in 1936 as a result of a bet that he couldn't play jazz on it. Since that bet, Joe has been among those who have carried the accordion to the highest levels of solo work in bands and in small jazz groups.

Most of the credit for the advancement of the accordion, however, must go to the American Accordionists' Association. This organization was founded in 1938 for the purpose of gaining recognition for the accordion as well as to place the accordion on an equal basis with other band and orchestra instruments.

The A.A.A. has four memberships. One for teachers who can only become certified A.A.A. instructors after having passed a written exam. The other memberships are for anyone interested in the accordion, such as students, professional accordionists and commercial accor-

dian firms.

The aims of the A.A.A. are, among other things, to encourage performance and accordion development; to elevate the standards of teaching; to offer awards for exceptional ability in its national contests, and, in general, to further the elevation of musical standards of the accordion.

The present National Accordion Week is sponsored by the American Accordionists' Association. The purpose of this special week is to make the American public aware of the accordion as an instrument and its potentialities. It's sure to meet with an enthusiastic reception.

Since Damian invented the first accordion in Vienna in 1829, the accordion has slowly but surely been developed from its modest beginning to an instrument of prime importance and has spread to every country on earth. The accordion's tonal and technical capacities as well as its ability to star in its own right are among the many reasons why it will become more and more popular throughout America.

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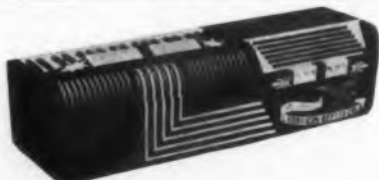
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Somebody Loves Me.....(Gershwin-Carrene)
Somebody Stole My Gal.....(Wald-Nunnie)
Some Enchanted Evening.....(Rodgers-Stoller)
Some of These Days.....(Brooks-Kruchini)
Sonata, Op. 27, No. 2 (Moonlight).....(Beethoven-Magnante)
Sonatina No. 1.....(Bianchini-Gaviani)
Song From "Moulin Rouge".....(Auric-Serry)
Song of India.....(Blinsky-Korsakov-Galla-Rini)
Song of Love.....(Schubert-Deiro)
Song of the Islands.....(King-Galla-Rini)
Sophisticated Lady.....(Ellington-Galla-Rini)
Sophisticated Swing.....(Hudson-Galla-Rini)
Sorolla, La.....(Gallini-Deiro)
South Side Galop No. 1.....(Elsnic)
Spaghola, La.....(Dishara-Deiro)
Sparlets.....(Miles)
Sparkling.....(Cora)
Speed King March.....(Johnson-Marvin)
Spinning Song.....(Ellmonreith-Galla-Rini)
Spirit of Victory.....(Huffer-Danah)
Springtime.....(Elsnic)
Star Dust.....(Carmichael-Galla-Rini)
Starlight Schottische.....(Wellington)
Star of the East.....(Kennedy-Marvin)
Stars and Stripes Forever.....(Sousa-Schall)
Stars and Stripes Forever.....(Sousa-Gaviani)
Stompin' at the Savoy.....(Stampan-Magnante)
Stormy Feather.....(Arlen-Schall)
Stradella, overture.....(Von Flotow-Deiro)
Street Song.....(Newman-Galla-Rini)
Stuff and Things.....(Tito)
Stumbling.....(Conroy-Nunnie)
Sudatory in Sudan.....(Mayer)
Sugar Blues.....(Williams)
Summer Days.....(Howard-Stubbs)
Sunset.....(Skoumal)
Swallow, The/La Colandrina.....(Serradell-Deiro)
Swaying Goldenrod.....(Howard-Stubbs)
Smoothie of Sigma Chi.....(Vernor-Kruchini)
Sweet Rosie O'Grady.....(Nagert-Marvin)
Sweet Sue.....(Young-Magnante)
Swingara.....(Tito)
Swingin' in Fianca.....(Floren)

Swingin' the Minute Waltz.....(Floren)
Swingara.....(Magnante)
Sword Dance.....(Khaakatrian-Galla-Rini)
Sylvia.....(Spinks-Deiro)
Sympathy.....(Frosini-Deiro)
Symphonic March.....(Frosini)
Symphony No. 8, first movement.....(Beethoven-Magnante)
Symphony No. 6, "Fatehique".....(Tschalkowsky-Magnante)
Syncopeed Clock.....(Anderson-Deiro)
Tales from the Fianca Woods.....(Struss-Deiro)
Tales of Autumn.....(Tarulli)
Tango of the Roses.....(Schroder-Botera-Deiro)
Tannhauser, march.....(Wagner-Deiro)
Tannhauser, Pilgrim's Chorus.....(Wagner-Deiro)
Tantalizing.....(Magnante)
Te-Te-Te-Boom-De-De.....(Sayers-Marvin)
Tea for Two.....(Youmans-Magnante)
Teddy Bear's Picnic.....(Braiton-Carrene)
That Old Black Magic.....(Arlen-Mayer)
There It a Tavern in the Town.....(Castani, arr.)
These Foolish Things.....(Marvell-Sedlon)
They Didn't Believe Me.....(Kern-Stoller)
Thought of Love.....(Frosini)
Three O'Clock in the Morning.....(Rebledo-Magnante)
Thunder, The.....(Souza-Marvin)
Tico-Tico.....(Abrus-Gaviani)
Tick-Tock Polka.....(Magnante)
Tiger Rag.....(Galla-Rini, arr.)
Till We Meet Again.....(Whiting-Magnante)
Tinker Polka.....(Elsnic)
Toylend.....(Harbert-Carrene)
ToyMaker's Dream.....(Golden-Deiro)
Travis.....(Rushak-Dumont)
Travis, overture.....(Deiro)
Travis Polka.....(Corrado)
Tropical.....(Gould-Galla-Rini)
Tumbling Clowns.....(Williams)
Turbulent.....(Apprell)
Twelfth Street Rag.....(Bowman-Magnante)
Twilight Time.....(Dunn-Camali)
Two Guitars.....(Deiro, arr.)
Two Guitars.....(Marvin, arr.)
Teena.....(Miron-Edwards)
Under the Double Eagle.....(Wagner-Deiro)
Walse, Op. 64, No. 2.....(Chopin-Deiro)
Walse Anita.....(Jacob-Marvin)
Walse Bleu.....(Margis-Deiro)
Walse Triste.....(Shallou-Deiro)

Varsoviana.....(Dedworth-Marvin)
Victory March, Notre Dame.....(Shae-Kruchini)
Vida, La.....(Antonini-Magnante)
Village Dance.....(Jacob-Marvin)
Wabash Blues.....(Melnick-Galla-Rini)
Waiting for the Robert E. Lee.....(Muir-Galla-Rini)
Waltz in F Minor.....(Magnante)
Waltz of the Flowers.....(Tschalkowsky-d'Auberg)
Waiting Cat, The.....(Anderson-Deiro)
Waiting Postlows.....(Williams)
Waltz You Saved for Me.....(Phelan-Galla-Rini)
Wang Wang Blues.....(Duce-Deiro)
Warsaw Concerto.....(Addinsell-d'Auberg)
Washington and Lee Swing.....(Shae-Nunnie)
Washington Post March.....(Souza-Galla-Rini)
Wedding March.....(Mendelssohn-Deiro)
Wedding of the Painted Doll.....(Brown-Galla-Rini)
Wedding of the Winds.....(Hall-Deiro)
When Day Is Done.....(Katcher-Magnante)
When Francis Dances with Me.....(Violinaky-Nunnie)
When Irish Eyes Are Smiling.....(Hall-Gaviani)
When You Were a Tulip.....(Worlich-Galla-Rini)
Whispering Willows.....(Dunaway-Edwards)
Whispering Wagon.....(Reno-Galla-Rini)
Whispering Wagon.....(Hawthorne-Miners)
Whistling Hens.....(Hoffman-Sedlon)
White Donkey Polka.....(Dombkowski)
Who?.....(Kern-Stone)
Will You Remember?.....(Homburg-Deiro)
William Tell, overture.....(Rossini-Deiro)
Wilmington Polka.....(Zawieski)
Windy River Polka.....(Floren)
Winter Sports.....(Skoumal)
Winter Wonderland.....(Bernard-Klickmann)
With Uniforms and Colors.....(Noble-Edwards)
Wonderful One.....(Grofo-Galla-Rini)
Woods of Finland.....(Jularho-Marvin)
You're Breaking My Heart.....(Leonovall-Klickmann)
Young Prince and the Young Princess.....(Rimsky-Korsakov-Nunnie)
Yours.....(Reig-Nunnie)
Yours Is My Heart Alone.....(Lohar-Carrene)
You Were Meant for Me.....(Brown-Deiro, Jr.)
You Yo Bounce.....(Howard-Stubbs)
Zaratoca.....(Cardini-Galla-Rini)
Zampa, overture.....(Harold-Deiro)
Zing Zing Zoom Zoom.....(Romburg-Deiro)



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Accordion To Scholl

By Cliff Scholl

We all know how to make change when our wallets are open, but can we handle an enharmonic change? Too many accordionists are flabbergasted when they are suddenly confronted with a bass solo passage that requires descending a half step and where the letter names are not the familiar ones used in our standard bass charts.

For example, it is not unusual to move from G bass to F# counter bass. However, should the music call for Gb counter bass instead of F# counter bass, some of us are in hot water immediately. Our first impulse is to ignore the counter bass sign (-) and drop way down 8 buttons to the Gb bass. Actually Gb counter bass and F# counter bass are one and the same button, to be found adjacent

to and diagonally one button away from G bass.

This change of letter names is called an enharmonic interval, even though the pitch remains constant on a fixed keyboard instrument such as ours, the piano, and the organ. A piano with a quarter-tone arrangement of keys was designed by a German some years ago, but was impractical because even the most interested artist would have to devote too much time mastering its complexities.

Most accordion bass charts neglect the enharmonic change probably because the new student may become discouraged, and also because most of our accordion music is arranged to conform with these charts. Actually, on string instruments quarter tones are played by the artists, so a Gb is not the same pitch as an F#. Musically we are in error, and I am sure that in the near future our new arrangements and compositions will be correct.

Perhaps the following example will be of assistance to you who are interested in modern chording for intros and endings.

Another Cliff Scholl Special Solo

This Year's Kisses

Accordion Arrangement by
CLIFF SCHOLL

Words and Music by
IRVING BERLIN

Introduction (optional) ad lib.

(add cues if possible)

Chorus (not too fast).

(add cues if possible)

f a tempo

This years crop of kiss - es don't seem as sweet - to

1. wear - ing last - years love. 2. love.

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'Down Beat' Accordion Poll

In preparation for your use is a handy, pocket-size bass reference chart which will be sent free to any interested readers who fill out the questionnaire below and enclose a stamped, self-addressed envelope. Mail to Cliff Scholl, 2 Oak St., White Plains, N.Y.

I prefer (type of music):
 Popular, current _____
 Popular, standards _____
 Classical _____
 Country and western _____
 Polkas _____
 Religious _____

I would like to see more accordion band music made available. Yes _____ No _____

I belong to the _____
 accordion club, located in _____

I would like to participate in a national _____ and/or local _____
 accordion contest.

Teacher's name and address _____

I think present accordion arrangements are: Too difficult _____; Too easy _____; Excellent _____

Name _____
 Address _____



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Candid camera shot of Arcari rehearsing with Philadelphia Orchestra for concerts given on January 11th and 12th.

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