

Blow, Gabriel

New York—Following is an excerpt from a recent issue of *The Villager*, a Greenwich Village newspaper:

"Nick's, the home of Dixieland jazz . . . will celebrate its 20th anniversary at this location on Sunday . . . Many artists have been invited for Sunday's celebration. Among them are King Cole trio, Bobby Hackett, Pee Wee Russell, Phil Napoleon, Bunny Berigan, and scores of others."

Ulanov Joins 'Down Beat'

Chicago—Barry Ulanov, for the last 13 years editor of *Metronome* magazine, has left that publication and will henceforth contribute a regular column on jazz to *Down Beat*.

His rich jazz background includes, in addition to his editing chores at *Metronome*, the publication of the following books: *Duke Ellington; The Incredible Crosby; A History of Jazz in America*. He edited *Swing* magazine from 1939-'41 and the *Review of Recorded Music* in 1945-'46. He joined *Metronome* in 1941, where he also edited and designed the *Metronome Yearbook*.

Possessor of an AB degree from Columbia college, and with his work nearly finished on a Ph.D. at Columbia university, Ulanov's teaching positions have included terms at the Juilliard School of Music, Princeton, and Barnard college, where he currently is instructing in the English department.

His first column for *Down Beat* appears on page 6.

Horrors! Recognition Finally Comes To R&B

By RUTH CAGE

Suddenly, r&b has been recognized by the vested interests that live off the music business; and as suddenly it is portrayed by them as the most destructive musical force in recent years. According to them it is a lewd, lascivious, and larcenous influence on the youth of the country. We think they're wrong. To begin with, it is important to point out that a publication which is, more or less deservedly, subtitled the Bible of Show Business has until recently played ostrich as far as r&b is concerned.

Despite a certain amount of strong evidence to the contrary, this field of musical expression apparently was considered of minor interest to the buyers, sellers, and purveyors of talent who make up their readership. However, in recent weeks rock and roll has had a pretty fancy share of headlines, editorial comments, and news coverage therein.

Sermon For Today

Examining the reason why r&b should have so long been of no concern is one story. The reason why it all of a sudden gets the full treatment is another—and our sermon for the day. And one which we admittedly have researched intuitively rather than through more direct and/or reliable sources.

The thing that seems disproportionate is that this new interest is mostly "anti." From nothing to the greatest threat ever to the nation's morals in two issues of *Variety* is certainly as quick a climb as show business ever has recorded. Reconciling this sudden importance to yesterday's avoidance is kind of fun.

One begins looking for clues to the reasons. At first it seems inconsequential that in the same publication seven of the top 10 tunes are licensed by BMI while only three are potential coin grabbers for ASCAP. But then an editorial points out that r&b is mostly BMI and this statement rather jogs a memory which recalls

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Part One of Three Parts



RECIPROCITY was evidenced at this recent MGM recording session, on which Debbie Reynolds participated. Onhand to lend encouragement was Eddie Fisher, whose recent *Man Chases a Girl* had Debbie as an unlabeled participant. At right is MGM recording director, Harry Myerson.

Basin Street's Where Folks All Meet For BG's Fine New Octet

New York—Basin Street, which originally had planned to suspend operations until Louis Armstrong's opening April 7, instead engaged Benny Goodman to activate the weekends in between. Starting Feb. 25 and 26, Benny began a series of Friday

and Saturday evening recitals that promise to be among the more enjoyable jazz experiences of the season.

Benny has assembled an unusually well-balanced, skillfully swinging octet, the best small combo he's fronted in years. The rhythm section lays down a relaxed, loosely swinging foundation that has too often been missing in previously stiffer Goodman backgroups.

Included are the distinguished Teddy Wilson on piano; Perry Lopez, one of the warmest and most rhythmically pulsating of the newer guitarists; the full-sounding, hard-swinging Milt Hinton on bass, and the lightly tasteful Bobby Donaldson on drums.

In Front Line

In the front line, Benny has enlisted Urbie Green, the remarkably versatile and emotionally moving trombonist; Ruby Braff, who is the most explosive force on Benny's recent Capitol album, on trumpet, and tenor Paul Quinichette, who plays with more consistency of taste and conception with this Goodman unit than in his own combo, possibly because of the increased stimulation afforded by his first-rate associates.

There is a heavy emphasis on solo work. The octet is occasionally broken down into just Goodman and the rhythm section, and Benny also frequently features one of his sidemen in extended solo framework (Green, for example in *Stairway to the Stars* and Quinichette in *Blue and Sentimental*).

The full octet plays a large number of swinging "heads" that build to generous climaxes on tunes like *The World Is Waiting for the Sunrise*, *Avalon*, *Don't Be That Way*, and *One O'Clock Jump*. There are also a few familiar arrangements on crowd requests for long-term favorites like *Slipped Disc*. More of the latter category probably will be included after more rehearsals.

Benny's Happy

Benny himself hasn't appeared so at ease onstand or so smilingly pleased with the prowess of his colleagues for several years. His pleasure in the proceedings is echoed by the large crowds that have been filling the room since the opening weekend.

On that opening Friday, by the

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Chet Baker Signed For Important Role In Movie

Hollywood—Chet Baker has been signed for the role of a trumpet player in *Hell's Horizon*, a Gravis production with cast headed by John Ireland, Marla English, and Bill Williams which was scheduled to go before cameras March

7. It is probably the first time the role of a musician has been enacted by a musician who will do his own recording. Baker will also sing.

Baker, winner in the *Down Beat* Readers' Polls of 1953 and 1954 and the Critic's Poll of 1954, will have an important part running through most of the picture, in which much of the action takes place aboard a U.S. military plane. As previously reported in *Down Beat*, the role was originally written for a trumpet player.

Tom Gries, director of *Hell's Horizon*, said the decision to use Baker was made after hearing his Columbia LP with strings and his more recent vocal work on Pacific Jazz.

"Of course, we gave him a screen test," said Gries, "and now we think we might have a very promising young actor." Producer of the picture is Wray Davis.

Roost Waxes 1st Classical Sides

New York—Jack Hooke of Roost Records, a jazz independent, has announced the recording of its first classical LP. The 10" set is devoted to Johnny Richards' *Annotations of the Muses*, described as a "jazz musician expressing himself in classical form."

The personnel on the date included Johnny Smith, Jack Leiber, Sol Gubin (drums and tympani), Joe Wilder (trumpet), John Barrows (French horn), Vincent Abato (clarinet), Harold Goltzer (bassoon); Robert Bloom (oboe); and Julius Baker (flute). The work is in three movements, and will be released shortly.

Weekly Wilson Show

New York—Jazz pianist-teacher Teddy Wilson is now heard on a weekly CBS quarter-hour show every Saturday afternoon (2:30 to 2:45 p.m., EST). The regular trio also consists of bassist Milt Hinton and drummer Jo Jones. There are frequent jazz guests, generally from CBS staff.

Coming Next Issue: A New 'Down Beat'

Effective with this issue, one *Down Beat* era passes into limbo, and a new and much greater one begins. For this is the final edition of the magazine in its present format. Effective with the April 20 issue, a new, bigger, and we believe more valuable *Down Beat* will make its debut.

For many months now, those of us who are concerned with the publication of *Down Beat* have been hard at work on a new news magazine format. We felt this move was necessary because *Down Beat* itself was growing, welcoming thousands of new readers to the many other thousands of long-time subscribers and issue-by-issue buyers. New departments and the top writers in the music business were constantly being added, and we knew that more space must be made available to properly present this additional coverage.

Thus, for the first time since its inception, nearly 21 years ago, *Down Beat* will drop its tabloid style, and in its stead you will find a new magazine—one which will allow us to grow even more in the future.

For example, Barry Ulanov now becomes a regular columnist; just one of the steps being made to increase the coverage in the all-important jazz field where *Down Beat* has functioned as the author-

Newport Festival Signs Ellington

Newport, R. I.—The second annual Newport Jazz Festival will be held the weekend of July 15, 16, and 17. Producer George Wein is lining up even more top name jazz talent than appeared last year in view of the fact that there will be three full-scale concerts instead of two. Also scheduled are free afternoon forums conducted by jazz experts from the Institute of Jazz Studies.

Last year's omission of a large jazz band has been rectified by the signing of Duke Ellington, and Count Basie's band is also expected. Wein is currently negotiating with Louis Armstrong and Dave Brubeck, who also were not present at the inaugural festival. According to Louis L. Lorillard, president of the nonprofit Newport Jazz Festival organization, proceeds from the event "are being used to advance the cause of this form of American folk music. The advisory committee of the festival is scheduled to make its first cash award sometime this early spring."

New Mulligan Record Due Out

Hollywood—Gerry Mulligan, who won the *Down Beat* poll for 1954 (baritone sax) despite the fact that his recording activities have been curtailed for more than a year by a contractual dispute, will be heard on a new release this month.

Pacific Jazz, the firm with which Mulligan rose to fame, has him on its new 12-inch LP, "Jazz Goes to High School," recorded during two concerts, one in San Francisco, the other in San Diego.

On one side Mulligan is featured with his current group with Jon Eardly, trumpet; Red Mitchell, bass, and Chico Hamilton, drums. On the other, Mulligan's cohorts are Bob Brookmeyer, trombone, and Zoot Sims, tenor, plus Eardley, Mitchell, and Hamilton.

ity during the past two decades. More late news and features also will be added to each issue of the magazine in its new dress.

We know you will all be looking forward to seeing *Down Beat* in its new form, and after you have gone over the first issue, which incidentally will include our annual Dance Band Directory, we would like to hear from you with any suggestions or comments you would care to make.

Just one more thought. In the past 20 years, the music business as we know it in this generation has grown from a toddler into maturity. And *Down Beat* has kept pace with this growth, reporting factually the changes as they occurred. Most of us know that the entire industry still has a tremendous potential, and the forward progress can not be stopped. We want to continue to grow, too, and we know that we can do a much better job for you by keeping pace with progress.

—norman s. weiser

Urbie's Years Of Playing It All Help Him Break A Speed Record

By Nat Hentoff

New York — Woody Herman tells about the time a couple of years ago when his Herd was playing a date in New Orleans. "They wanted some Dixieland," recalled Woodrow, "and we would have been dead if it hadn't been for Urbie Green."

Studio musicians in New York tell about a young man who has broken all previous speed records in establishing himself in studio work, the most keenly competitive of all music goals on the New York scene.

Studio work requires unusual professional versatility, and it normally takes a newcomer several years to impress the contractors enough to land a staff berth. But this newcomer, Urbie Green, settled in New York in September, 1953, and by the following summer already had become a CBS regular.

When Benny Goodman recently was selecting personnel for the all-star unit he's using weekends at Basin Street until April, perfectionist Goodman's trombone choice was Urbie Green. The same musician, before he joined CBS, had been first-call trombonist for society leader Lester Lanin for a year after coming to New York.

They All Agree

Jazz musicians in New York—who hear Green blow occasionally at informal sessions—agree with jazz followers over the country—who remember his work with Herman and hear his growing inventiveness on new records—that the same young man is one of the best of the modern jazzmen.

His tone is matched by few trombonists, whatever the style, and his conception is consistently imagina-



Urbie Green

tive and always emotionally compelling.

All this wide-range respect has been accumulated by Green before reaching the age of 30. Born Aug. 8, 1926, in Mobile, Ala., Urbie's family background includes a grandfather who was a piano tuner ("that's how we got a piano; it started from there"); two older brothers who played the trombone, and a mother "with a lot of natural talent who started us on piano."

Although Urbie nowadays recommends that young musicians begin with a basic, legitimate foundation on their instruments, he himself had no formal training on the horn until he came to New York in 1953 and started studying with Gordon Pulis, first trombonist with the New York Philharmonic.

Shown Tram Position

Back home in Mobile, when Urbie was 12, "my brother Jack (who later played with Urbie in the Herman band) showed me the positions on the instrument, and then he left for a job in St. Paul. The rest I learned myself. I already knew how to read from playing the piano, and I picked up experience in the high school band.

"When I was 14, I began playing around town in Dixieland bands. From then on, I was always willing to listen and learn from anyone who had some useful information. On the road, I'd often be playing with guys who had studied with teachers in New York, and they used to give me tips."

"A big influence on my playing," Urbie continues, "was my older brother Al. . . . Though he doesn't play much anymore, he's one of my favorite trombonists. Al also plays very good piano. If he had continued in music, he would certainly have been one of the important trombonists today."

Al Returns

"When I was about 15, Al came back to Mobile after traveling with bands like Herbie Kay and Col. Manny Prager. He'd been working with them to help support the family. For a year before he joined the air force, we played together in a six-piece band—Al on piano and myself on trombone—and that was valuable experience for me. I don't think I could have gotten off to a better start than having Al around."

When Urbie was 16, he moved to California and worked with Jan Savitt and finished his education at the Hollywood Professional school. With Savitt, Urbie played lead and jazz trombone, but for the next few years, as he changed bands, he was to become lost in lead work and his development as a jazzman slowed for a time.

In recent years, as Urbie has become recognized as a jazzman and is heard increasingly on records, he finds that "I've been compared to just about every trombone player that ever lived. Maybe

the reason for that is that I've had to play so many styles—Dixieland, Dorsey-like lead, and later, modern jazz.

"For a number of years, I had to do so many different things on the trombone to make a living and help support the family. My dad died when I was 15, and we had to take care of my mother and my sister, who was still in high school. My other two brothers were in the army.

Plays Only Lead

"So after I left Savitt, I played nothing but lead for a few years. Playing lead paid more. I worked with Frankie Carle from 1945 to 1946. Finally I couldn't stand it any more and settled in Mobile for six months.

"Then Gene Krupa came through. He needed a lead man, and I stayed with him for four years. It was only in my last year with Krupa (when Frank Rosolino left) that I began to play jazz horn in addition to lead. And it was while with Gene's band that I began to learn and listen more to what was happening in jazz."

Until then, he'd been playing usually with sidemen who were in their early 30s, and he was the kid in the band. He recalls that he never even heard of Charlie Parker until he joined Krupa's band. But with Gene's band and later with Woody Green says, "I began to find out."

"One early morning in the fall of 1950 I was playing at Pop City with Krupa," Urbie said, "and Woody needed someone to substitute for Vern Friles, his lead man, on a record date. Woody liked the job I did, and he asked me to join the band. Vern was leaving anyway, and I took over the lead chair. The first year with Woody, I played both lead and jazz, and later split the jazz book with Carl Fontana.

Gets Confidence

"I began to get more confidence about playing jazz. I stayed with Woody until September, 1953, when I decided to try New York. I thought 11 years on the road was enough, especially with a wife and baby I wanted to be with. I felt I could do fairly well around New York, but I didn't expect to do as well as I have so soon. Anyway, I never would have felt right if I hadn't tried it."

After a year of regular society work with Lanin and occasional freelance studio assignments, Urbie made a considerable impression during a two-week substitution for Sy Shaffer on the Godfrey show in August, 1954, and shortly after, was invited to join the staff.

Now Urbie is part of high-budget programs like the Jackie Gleason and Robert Q. Lewis shows, *Studio One* (when the music is live) and *On a Sunday Afternoon*. He keeps his jazz skill supple via after-midnight jam sessions at a musicians' rendezvous on Eighth Ave. and through his frequent

Radio And TV

'Hit Parade' Still No. 1 In Some Departments

By JACK MABLEY

Chicago—Do you remember back when the Saturday night *Hit Parade* was a major event in radio every week? As far as I can recall, Lucky Strike was first to categorize popular songs in the *Hit Parade* or Top 10 gimmick. Disc jockeys, of course, have taken it over, and it's as common as stomach flu today.

But in the '30s we'd live from week to week to hear that brassy fanfare that heralded "NUMBER ONE on your *Hit Parade*!" B. A. Rolfe led the world's loudest and fastest band, and when Frank Sinatra, Barry Wood, and Lanny Ross couldn't sing loud enough, the sponsors hired Lawrence Tibbett, who didn't have much left but volume.

Nobody is particularly surprised, or cares much, what tune lands in No. 1 position today, so the *Hit Parade* has to get by on entertainment rather than novelty.

I'll confess I'm not an addict of this program, fond of music as I am. The orchestral numbers have all the effervescence of cold spinach, as a rule, and the vocals are strictly B. A. Rolfe.

I did view one show recently for clinical purposes, and it had its moments. Raymond Scott is the orchestra leader. He is a man capable of imaginative and beautiful music, i.e., his Raymond Scott quintet of a decade back, and *Mountain High, Valley Low*, and other numbers from his superb musical, *Lute Song*.

He is also a practical fellow.

His Lucky Strike product is loud, fast, and commercial.

They got a lot of music into their 30 minutes. There were seven leading songs, plus two extras. The show is noted for the tricky ways in which it dolls up the production.

For instance, currently it has to put *Hearts of Stone* in a different setting each week. Judging from the lengths they went to dress up a long run. Giselle MacKenzie was decked out as a witch, and sang doodle wat doodle wat over a cauldron full of dry ice.

Dorothy Collins, an extremely attractive young woman with a fine voice for popular music and a slight lisp which the Lucky Strike people think helps sell Luckies, appeared in three different costumes in three different settings during one quavering rendition of *Le-Het Me Go, Lover*. I don't know what it proved other than that Dorothy can take off a coat in a hurry.

Snooky Lanson, a singer who looks as if his name might be Snooky, was a British sailor chanting "I'll never, never, never le-her her go," in *Sincerely*.

Each number was followed by wild cheering, stamping, and whistling from the studio audience, so if one number was a little better than the others, it didn't register in the applause.

And they got down to some pretty good music when Miss Collins did *Tweedle-Dee*, which isn't the greatest contribution to our culture this season, but which turned out unusually well in her hands. The scene was a recording studio, and she swung, and she was backed by a small unit from the big band.

Maybe you get corny watching these shows, but the final number was *Melody of Love*, and I liked it. There was no recitation. There were simple, effective backdrops, and Ruth Lawrence and Tom Hanson in a dance that had grace and meaning.

I guess we also should mention the frame they put around *That's All I Want from You*. Russell Arms was dressed as a burglar in top hat, tails, and a mask. He broke into this beautiful babe's bedroom, woke her up, and started singing about all he wanted from her. (A little love, etc., etc.) She was scared at first, but that song melted her, and by the time he warbled the last note and slipped out the window, she was starry-eyed.

Then she found the burglar had lifted her bracelet, so he didn't want a little love, etc., etc., at all. He wanted her bracelet. Boy, was she put out.

That's the *Hit Parade*. I honestly thought the best music in the show was the commercial for a home permanent. Crisp, tuneful, and how those singers eeee-nun-see-ate. The diction on TV's singing commercials is the best that has come along since Helen O'Connell.

I take back all the nasty things I've said about commercial television's treatment of jazz just on the strength of what the Colgate *Comedy Hour* did from New Orleans a few weeks back.

They had cameras in about three locations around the Mardi Gras city, and it was a technical masterpiece of video and audio pickup. But the finest thing they did was put on Louis Armstrong and his group for five or six unabridged, ungimmicked, no-jugglers-no-dancers numbers. It was simply great.

record appearances, including three albums under his own name for Blue Note, Label "X," and Vanguard. Urbie also has recorded in recent months with Buck Clayton (Columbia), Gil Melle (Blue Note), Jonah Jones and Aaron Sachs (Bethlehem) and with Clark Terry (on MGM's *Cat vs. Chicks* set).

Favorite Named

Urbie's favorites among his contemporaries include musicians and groups such as Count Basie, Gerry Mulligan, Stan Getz, and John Lewis.

Of Dave Brubeck, he says, "I enjoy his alto player a lot."

As for Dixieland, though he's played quite a lot, Urbie's feeling is: "I like to do a good job in anything I try, but I don't think I can play Dixieland sincerely. I do like to hear it when it is played sincerely by real Dixieland players, but actually there are not many of those around.

"I'll tell you," he summarized, "all music sounds pretty good to me if it's played right. For myself,



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Monte Carlo To U. S., Miss Gibbs Finds She Is Always Her Nibs

By Hannah Altbusch

New York—Georgia Gibbs is a profitable enigma among popular singers. Her career has been a uniquely successful one for many years, and her popularity appears to be inexhaustible. Her audiences range from the sophisticated Monte Carlo night club habitués to the American teenager. One of few pop singers who travel internationally on a regular basis, Georgia has been appearing before enthusiastic audiences in Europe every year for the last six years. And her appearances and recordings in this country have assured her of a steady and growing American audience.

Her hit records run the gamut of musical trends. For example, *Kiss of Fire*, her best-seller up to this date (sales of the current *Tweddles Dee* indicate an eventual even higher figure) is a beguine, "a singer's type of tune," as Georgia describes it; *Seven Lonely Days* in a country and western two-beat type of song; then there's *Tweddles Dee*, the current, rocking sensation, and Georgia's latest is a rollicking rhythm and blues number, *Dances With Me, Henry*, which seems a sure bet to cash in.

U.S. Disc Impact

On her European appearances, Georgia has noted the growing impact of American popular records, particularly during the last five years. Consequently, the difference between European and American audiences has become less and less, she explained.

"The youngsters over there are now very much like the American teenagers in their musical tastes," she said, "even in Monte Carlo. I had added some French songs to my repertoire, but I found they go more for American songs."

"The French, in particular, dig any kind of American rhythm. Rhythm is where their own music falls short. Take their jazz tastes, for example. Sidney Bechet is still their favorite. Now in my opinion, Bechet is great, but as we think of jazz artists now, he's behind the times."

Popularity Example

A partial example of Georgia's European popularity was her appearance last summer at the Royal Albert hall in London, which was filled to its 10,000 capacity. The first half of the program was devoted to a jazz concert, and the second half featured Georgia. Her

recordings also go over big in Europe. They are issued three or four months behind the American release date, and by the time Georgia returns abroad this year, *Tweddles Dee* will just be breaking there.

Her versatility and keen sense of rhythm were acquired through her years of stage experience. Georgia explained that only through personal appearances can a singer gain the qualities necessary to become a rounded performer.

"There is no short cut to success in this business," she said. "The most important thing is still stage experience. Two minutes on stage are more important than five hours in a rehearsal or recording studio."

Stage Experience Vital

The kids who have one big record hit are often a flash in the pan, unless they can hold their own on the stage, she maintains. She mentioned Nat Cole, Frankie Laine, and Dinah Shore as examples of singers who have had the benefit of such experience. "They've had years of stage appearances behind them, and that's why they're so good."

Georgia started her career early. She was brought up in an orphanage in Worcester, Mass., and while in junior high school, she started singing with bands in the Boston area. Contrary to general belief, she never has sung with a name band.

All of her early experiences was acquired with local groups.

Her first break came when she auditioned for the Jimmy Durante

Gary Moore radio show and was chosen out of several hundred applicants. The nickname Her Nibs was bestowed by Moore during a broadcast. Georgia's fans immediately adopted the appellation.

Georgia's recording career has been of short duration. She spent one year with Coral, did six sides for the now defunct Majestic label, and joined Mercury almost three years ago. Her arrangements are worked out jointly by herself and her arranger, Glenn Oasser.

'Deeply Grateful'

"Glenn has been my arranger for 10 years," Georgia remarked, "and I'm deeply grateful for the fine work he has been doing. I'm also indebted to Hugo Peretti and Luigi Creatore of Mercury for choosing *Tweddles Dee* for me. No singer actually has the right to say 'that's my hit' when there are so many others responsible for the success of a record. It takes a lot of working together, like a good marriage, to produce a good recording."

Questioned about her ambitions, Georgia answered, "Musical comedy is about the only thing left that I haven't done. I'm not rushing into it, however. I realize it's an entirely different field, and being a perfectionist, I want to be well prepared before I would even consider doing it. Of course, we all hope to continue making hit records."

"But I don't have any real driving ambition," she added. "I don't want to grab the world. I'm happy in my little niche."

Welk Remembers Almost Missing The Big Harvest

By DON FREEMAN

On the windy April afternoon in 1949, it was raining—pouring. In the Olympic hotel in downtown Seattle, Wash., a grim-faced Lawrence Welk cleared his throat and glanced

around the room where members of his band were assembled. "All right," said Welk. "Everyone here?"

The musicians nodded. Welk, normally a calm man, was unusually tense. His jaw set. The musicians leaned forward as the leader started to speak.

"I've warned you," Welk said, huskily. "I've warned all of you that your attitude and your atti-

tude alone is what's keeping our band from the real big time. You're all impatient for success, but you don't want to work for it.

'As Tired As You Are'

"I'm tiring of the road—just as tired as you are. And I'm tired of not getting rich overnight."

"But I'll tell you this: some day we'll make it. But only if we work hard and stick together. Apparently, you'd rather not work with me anymore. So, you'll have your way."

"You're all fired!" he rasped. For a moment, there was silence. Then a saxophone player asked: "Lawrence, how about notice? Don't we get any notice?"

Long Way From Home

Welk considered. Most of the musicians lived in Chicago. They were a long way from home. And many were married.

"All right, then," said Welk. "Six weeks' notice for everybody. That gives you time to look around."

Slowly, the musicians left the room. Now Welk was alone in the room on a rainy day in Seattle.

Last week, Welk was in San Diego, playing at the Mission Beach ballroom. Asked if there had been a turning point in his career, Welk recalled:

"I've never told this story to anyone before. But it's something I'll never forget. I was ready, that day, to start all over again—after 22 years as a bandleader."

Almost a week passed, Welk said of that Seattle hotel incident, before his musicians called on him, one by one.

'We Did'

"They realized they'd have to work even harder," said Welk. "I'll admit some of their gripes were justified. But we all decided to work them out together. And we did."

By 1954, the Welk crew started on television on KTLA in Hollywood. (Turn to Page 6)

Students Only Thing Keeping Band Biz Alive, Says Marterie

By BOB FULFORD

Toronto—The influence and the money of college and high school students are the only things that are keeping the band business alive, according to Ralph Marterie. At least, they're

the only things that are keeping Ralph Marterie's part of the band business alive.

Marterie, here for a week at the Colonial tavern, said this was the first lounge booking he has worked since he started his band in Chicago four years ago.

"And I don't know why we took this one. I guess we just got so tired we wanted to sit down somewhere for a little while."

One-Niters All Time

"We play one-niters all the time," he said. "We just go back and forth across the country constantly. Our type of band—a band that appeals to kids—must stay on the road all the time."

"We play a lot of colleges—big colleges, small colleges, almost all the colleges. And we play a lot of high schools, too. In the high schools, you know, the dance committees often save up their money all year and then book us for one night."

"We build our tours around the colleges—even though we work about half of each week in the ballrooms. We know it's the kids

who make us. They buy the records. And they also play the jukeboxes. You have to work hard to keep them."

Looked Like A Million

In the beginning, Marterie remembers, it looked extremely good—so good that "it seemed you could get to be a millionaire in six weeks. When the first records came out and we began to play one-niters around Chicago, it was easy."

Later, he faced the hard realities. "When we began to get out more—places like Wyoming, for instance—we found that a lot of people didn't know much about us. It was grim for a while. Now we're staying on the road all the time to keep in touch with the whole country."

Marterie has one record he's especially proud of, and eager to keep:

"In all our four years," he says, "even in those places where we were hardly known, we never lost money for an operator."

"Of course, there's always a first time."

Strictly Ad Lib

NEW YORK

ONSTAGE: The advance sale for Feuer and Martin's fifth consecutive hit, *Silk Stockings*, is better than brisk . . . Menotti's *Saints of Blecker Street* has been recorded by Victor. After the show almost closed for lack of business, newspaper ads appealing to the public reawakened the box-office. It looks set until at least April 2 . . . Nancy Walker, Portia Nelson, and Alice Ghostley are strong possibilities for the Phoenix '55 revue due April 19.

ENTERTAINMENT-IN-THE-ROUND: Eartha Kitt opens at the Copa April 21. She's also preparing her own dance studio . . . Joanne Gilbert went into the Waldorf-Astoria for four weeks March 10 as a substitute for Eddie Albert and Marge who had a film commitment . . . Charlie O'Curran has staged Patti Page's new act . . . Oron Welles due in Las Vegas in May for his first cafe date there. It's at \$25,000 . . . Jeff Chandler working up a cafe act . . . Billy Eckstine set for a week of vaudeville in Glasgow, April 25 . . . Background music for the explosive *Blackboard Jungle* film includes invention for Guitar and Trumpet (played by the Kenton orchestra), Bix's *Jazz Me Blues*, and Bill Haley's *Rock Around the Clock*.

JAZZ: Woody Herman has suggested that he and Ted Heath swap orchestras, with Woody going to England and Heath coming here for a couple of months this fall as a way to break the English musicians union barrier. Heath is cool to the idea, but will discuss it with Woody here in April . . . Clef re-signed Gene Krupa . . . Ella Fitzgerald and Oscar Peterson scored heavily in their London concert . . . Owen Engal and the combo he intends to take to Europe are at Birdland, Monday night, April 4.

Loe Levy will join the Stan Getz unit on piano, along with trumpeter Phil Sunkel and Bob Brookmeyer. Bass and drums not yet set . . . Billy Taylor went into the Composer Room for a minimum of four weeks. Herman Chittison is opposite him . . . Ed Hall back at Condon's . . . John Levy, George Shearing's personal manager, has added the Max Roach-Clifford Brown jazz group to his management operations . . . Gil Melle's quartet began the first of a series of road dates at the Copacabino in Buffalo, March 8. He's booked by Mercury Artists . . . Jimmy Roney now a regular at the Blue Angel in the Jimmy Lyon trio, with Beverly Peer on bass . . . Down Beat will have a representative at Columbia university's Art Forum Saturday, March 26 . . . Dan Terry returns to Birdland March 31 on the same bill with Dinah Washington. Perez Prado is listed on the bulletin board there for April 7 to May 4, and Stan Kenton for June 16 to 29.

RECORDS, RADIO, AND TV: Bob Rolontz, new a&r head for Victor's rb Groove label, has signed a new vocal group, the Sonics . . . Coral is talking record contract with WINS' rock & roll disc jockey, Alan Freed . . . Joe Carlton of Victor signed the Barton Sisters . . . Teddi King signed to do six more sides for Coral . . . Ina Ray Hutton will film 39 TV films in Hollywood in both color and black-and-white. Band will be all-female as will be all guests.

CHICAGO

THREE-A-NIGHT AND SIX-A-DAY: Celeste Holm is the attraction at the Palmer House until April 14, while Xavier Cugat and Abbe Lane hold the stage at the Ches Paree . . . Janet Brace is winding up a stint at Mr. Kelly's where Audrey Morris is still the standby artist . . . The Black Orchid gets the Billy Williams quartet on March 29 for four weeks; and the Gaslight Club is in the midst of its second Sidewalk Revue, this one headed by Na-Lani, Chinese-born singer and dancer.

Current headliner at the Chicago theater is Georgia Gibbs . . . Hal (Weasel) Gilles has gone into his fifth year of entertaining at the Gay '90s room of the LaSalle hotel . . . Conic-pianist Aaron Leifer has moved to Caruso's after two years at the Opera club. The latter room may switch to a jazz policy very soon . . . Norman Wallace is back at the Walton Walk keyboard after being sidelined by a long illness.

STRICTLY INSTRUMENTAL: The Streamliner, one of the better jazz spots hereabouts, is continuing its entertainment policy on Friday and Saturday nights only . . . By contrast, the Blue Note has reopened on Monday nights to showcase the new Studs Terkel package, Monday Blues, with Big Bill Broonzy, Baby Dodds, and Blind John Davis. The present weeklong attraction at the Note is the Salt City Five, a Dixie unit which has returned after appearing here only a month ago.

Paul Quinichette has been pacted for the Beehive on April 23 . . . Tony Gomez and his Mambo Kings are at the Club Asteca . . . Claude Jones is splitting keyboard chores at the Cloister Inn with Ace Harris . . . Paul Mecker and his ork are celebrating the end of 100 consecutive years as the Monday-Tuesday society unit in the Camellia House of the Drake hotel.

RADIO & TV: Former bandleader and vocalist Ted Travers is deejaying a Friday midnight television show on WGN-TV . . . Mahalia Jackson now stars on two weekly programs over CBS' WBBM-TV, a 15-minute Sunday evening spot and a half-hour Thursday night show, both of which began last week . . . An hour-long television interview show will emanate from the Black Orchid Junior room sometime soon, with John McCormick as emcee and with the room's regular performers, Buddy Charles and the Cal Bandy trio, featured.

ALSO GOING ON: Gamble's Music Co., a Loop music shop, is conducting a nationwide search for an original song about Chicago, purportedly for the purpose of putting the Windy City back on the hit parade with New York, Paris, and Mobile, Ala. Of course the real reason is to publicize Gamble's, but it represents the first promotional effort of any dimensions attempted by a music dealer in this city in several years. Label "K" has offered to record the winning tune with one of its top artists . . . Mme. Maria Meneghini-Callas, the soprano who drew raves last year which turned international attention to Chicago's new opera company, the Lyric Theatre, has signed a new contract for the coming season which begins in October.

HOLLYWOOD

THE JAZZ BEAT: 400 club switched to Dixie, with Teddy Buckner and band moving over from Beverly Cavern. Cavern had Gene Mayl ("and His Dixie Rhythm Kings") in for short run following Buckner, but followup wasn't set at deadline . . . Howard Rumsey of Lighthouse lining up flock of college combos for his annual Easter week jazz festival at Hermosa Beach . . . Johnny Lucas, Good Time Jazz waxer, set for series of Friday-Saturday dates with his two-beat troupe at Musselman's Rendezvous in Huntington Park, L. A. southwestern suburb town . . . Art Tatum announced for date at Zardi's latter part of March . . . George Auld and quartet at Peacock Lane, Hollywood Blvd. spot close by Jazz City, where Jack Teagarden was due March 10.

SUPPER SPOTTINGS: Ciro's, with Peggy Lee headlining at deadline, announced list of coming attractions that included Nat Cole, Katherine Dunham & Co., Martin & Lewis, Sammy Davis, Jr., and Mills Brothers—all return dates . . . Coconut Grove had Line Renaud. (Turn to Page 17)

Caught In The Act

The Goofers, Helen Forrest; Chez Parée, Chicago

This Lenten presentation is proving to be a real sleeper here, with the show stacking up strong despite the obvious small crowds on hand because of the religious season.

While little space will be given to the Goofers, because they were recently reviewed during their Las Vegas stint, it should be stated that this is one of the best acts of its kind in the country today, with the comedy aspects almost hiding some top instrumental work by the quintet. This is a group from which much will be heard in the future, and which looks like a cinch to repeat here as headliners in the not too distant future.

For those who go back to the heyday of the big bands, Helen Forrest brings back many fond memories. This gal has an excellent voice, and knows how to work in front of an audience. Her early training with such bands as Artie Shaw, Benny Goodman, and Harry James have developed her into a real song seller, and while her early

reputation is probably little-known to the people who frequent a spot such as this, she does an excellent job of selling Miss Forrest to this practically new audience.

Working slightly over a half-hour, the singer could cut her program by a couple of numbers to shorten her stand and strengthen her whole show. Top tunes which she handles include *Bill* and a special material bit about the days when she was working with the above mentioned bands, with excerpts of some of the hit records she made with each of the groups.

Rounding out the bill were the Margaret Sisters and Bruno, a dance trio. Guy tosses his two femme partners around with a great deal of ease through their three numbers. Act could be better costumed for their bits, especially in an Apache number.

Phil Levant and his band played the show caught, handling the assignment in their usual capable manner.

Joyce Bryant, Illinois Jacquet; Chicago Theater, Chicago

The record-name-conscious Chicago theater veered from its usual policy when it brought in this show, which highlighted Joyce Bryant and the Illinois Jacquet combo, neither of which can be called a potent record factor.

Musically, however, it shaped up very well, as Miss Bryant, in only her second theater appearance and following closely on her recent Chez Parée engagement, banged out a set of songs in her energetic, showmanly fashion.

She's been doing it for several years now, so it's probably safe to assume that her voice is going to hold up through all the strain she puts on it as she mixes up growls, shouts, diva-like lyricism, and tender whisperings on such vehicles as *Tzena-Tzena, I've Got a Crush on You, You Made Me Love You*, and a flamboyant *Run-Run's Wild*, the act-closer.

Unlike many of the singers appearing here, who land the booking on the strength of record hit rath-

er than stage know-how, Joyce has the dynamism and presence to put herself across despite the lack of a click waxing. And though she still registers most strongly on a club floor, she knows how to take command onstage.

Illinois Jacquet's swinging combo, tightened considerably by the recent acquisition of the splendid Shadow Wilson on drums, had the house rocking in tempo on the insinuating *Port of Rico* and their wild *Flying Home*, on which Jacquet, per custom, pulls out all the stops. His trombonist, Matthew Gee, continues to impress as a musician well worth recording on his own.

It's a jumping group, and one niftily suited to either jazz or r&b locations and one-niters.

The Roulettes, a roller skating trio, and comic Al Bernie rounded out the bill, with Marty Gould directing the house band through a sloppily played first show.

Sister Rosetta Tharpe, Marie Knight; Village Vanguard, New York

Sister Rosetta Tharpe has been absent from the secular night-time beat for some time—since 1942 was one newspaperman's guess. She was at the Cotton club in 1939, later sang with Lucky Millinder for a time, played some clubs but then decided to concentrate on gospel singing in church appearances, tours, and auditorium dates.

She also has appeared frequently on records (Decca), sometimes with the assistance of the equally rich-voiced Marie Knight, who appears with her in this new act. Jimmy Rootes is on piano while guitarist Carl Lynch and bassist Norman Keenan of the resident Clarence Williams trio help stomp the set along. Sister Rosetta also uses her own guitar in accompaniment.

Sister Rosetta and Marie sing or speak most the time either in unison or in unruly counterpoint. Both are also featured in powerful solo flights. Miss Knight, incidentally, is a remarkably handsome woman who projects an exultancy that is rare in any kind of gathering. Sister Rosetta was singing somewhat under wraps on this engagement, for she was due soon in a hospital for an operation to remove a nodule on her

vocal cords. But she still swung through the evening with forceful directness and that unique, diamond-hard enunciation that has converted so many to her style via records.

The two singers fill the Vanguard (and probably Seventh Ave. outside) with such songs as *Shadrach, Precious Memories, That's All, Didn't It Rain!* (in which the two trade swift, crisp choruses like Dizzy Gillespie and Roy Eldridge at JATP) *Stand the Storm, Every Day, I Just Got to Heaven and I Can't Sit Down*, and *Daniel in the Lion's Den*.

They build each number toward a swinging, emotional climax that eventually draws everyone in the room into the act with them, clapping, beating their feet, nodding or just plain moved out of their "sophisticated" complacency.

The duo sings breaks like jazz instrumentalists; they move with a rock-steady, pulsating rhythm that is the beat behind the beat in rhythm and blues, and the visual effect of these two unaffected women, singing with enormous warmth and pleasure, is enough to make one wish that more singers of whatever style would invade life with similar dedication.

Florian ZaBach, Kaye Ballard; Coconut Grove, Los Angeles

Making his first supper room appearance here, fiddler ZaBach, who has been a follower of Liberace into TV with his popularized versions of classics and novelty musical interpretations, came up with a good act, as musical acts go.

He was well received, but it was obvious that, as with Liberace, it's one thing to score with videographers and another to make it in a big way with more sophisticated audiences paying top prices for entertainment.

Nevertheless, there were no com-

plaints with his showy renditions of *Hora Staccato, Tenderly, Jazz Picnic, The Waltzing Cat, Irish Medley, Fiddler's Boogie, El Cumbechero* (a samba for violin!) and his closer—*Four String Florian* (yowl!) The relaxed, honey air ZaBach successfully affects on his TV shows was missing here. Possibly it's because his TV shows are filmed, and here he was working to a live audience, indicating that with more experience on this circuit he'll get over better.

In contrast to ZaBach, Kaye Ballard, his partner in this package,

got over with a bang. She's an excellent singer, both on ballads and novelties, and a comedienne with real class (her re-creation of the late Fanny Brice's *Baby Swooks* character is a piece of rare artistry in this field.)

Freddy Martin and his band supplied their usual excellent backing for the acts and opened the show with an effective specialty, a "Salute to Paul Whiteman," that included memory ticklers of his many famous soloists on records—Bix Beiderbecke, Joe Venuti, Henry Busse, and others.

—emge

Josh White; Black Orchid, Chicago

Josh White can captivate an audience when he wants to. He doesn't always do it, but when he wants to turn on the magic he can hold an audience spellbound. This was evidenced in two performances caught by this reporter during Josh's current extended engagement at the Black Orchid.

The first time, on his opening night, he gave what was practically a living demonstration of how not to perform. His attitude was cold, indifferent, perfunctory. He threw his audience some dry bones, die-stamped versions of folk standards he had been doing for years, and those who had seen Josh before knew that they had seen him infinitely better.

The second time was two weeks later at the start of his first hold-over show, and it was quite an-

D'Oyly Carte To Open Central City Festival

New York—The D'Oyly Carte Opera company will open the annual Central City festival in Colorado July 2. This is the first time the British troupe has been invited to the festival.

During the company's four-week appearance in Colorado, it will present *The Mikado, The Yeomen of the Guard, Trial By Jury, and Iolanthe*. After the festival engagement, D'Oyly Carte will tour the U. S. and Canada.

Josh White; Black Orchid, Chicago

other story. White could scarcely have been better. He gave what amounted to a concert of handsomely styled folk ballads sung with zest and good humor, and much of his yield was new. The older numbers were sung with spirit as though they were a source of constant enjoyment to him.

Josh staged his stunt this time with showmanly care. Still wearing the trademark open shirt, he used a pinpoint spot to highlight his face on the dramatic numbers and a broad one for the gayer tunes. Selections were varied and carefully balanced with border ballads, big city chants, blues, work songs, and Irish songs. His guitar rang eloquently throughout, and Josh's feathery voice held rapt an audience that didn't want to let him go.

Benny Goodman

(Jumped from Page 1)

way, the room was jammed all night, and there was an even bigger crowd crush on Saturday. Most jazz clubs in the country would have been happy to do as well for a whole week or more. The relief trio, incidentally, is a soundly swinging one that's headed by pianist Lou Stein, with bassist Bob Carter and drummer Osie Johnson.

All in all, these Basin Street weekends are a welcome addition to the undernourished jazz life in this city which hasn't nearly as many opportunities for varied jazz listening or playing as most non-New Yorkers believe. And these weekends also prove that the Goodman name not only has historical impact—it's still one of the surest current drawing cards in jazz.

Dorothy Dandridge, Marshall & Farrell; Las Vegas

The hand-in-glove combination of the personal charm and talent of Dorothy Dandridge, plus the swinging arrangements of Nick Perito, combined to headline another top flight revue in the Ramona Room of The Last Frontier.

Dorothy manages to improve her act every time she appears locally, and this time around was no exception, as she wowed the audience with lots of new special material (written by Bob Wells and Mike Brown) and some scorching renditions of seldom heard standards. *Good for Nothing Joe; I Got Rhythm; Never Mind the Noise in the Market, and Just One of Those Things* were outstanding among the numbers heard. All selections benefited from Dorothy's relaxed but controlled stage appearance, the integrated arrangements of pianist-conductor Perito, and the wonderful beat of drummer Gerry Rosen.

Miss Dandridge works under a severe handicap with most night club audiences, because one's immediate reaction is to compare her with Lena Horne, and she still lacks the emotional projection of

the more seasoned Lena. Whether this will come with the passage of time or not remains to be seen, but just on her own merits, at this stage in her career, Dorothy is a swinger. She not only offers solid entertainment to all who accept her as an individual performer, but also ranks way above most of the other girl singers on the night club circuit.

Upholding the other half of the bill was the comedy team of Pete Marshall and Tommy Farrell. The boys are young, hip, and very funny indeed. Their satire on commercial radio is great, and Pete's vocal imitations are clever and make for pleasant listening. The Frontier Girls appeared in two capable production numbers, while Garwood Van and the house ork backed all acts.

—henry lewy

Gretsch Spotlight

Top drummer Mel Lewis of Stan Kenton Band fame, raves about his new Gretsch drums



Mel Lewis and his Gretsch "Birdland Model" Broadkasters

MEL LEWIS on drums is outstanding in the continued success of the Stan Kenton orchestra. A former Ray Anthony, Tex Beneke man — and one of today's progressive young drummers — Mel really goes for his new Gretsch Broadkasters. They're the dazzling "Birdland Model," a smooth combination of Cadillac Green nitron and brilliant gold plate. "And what a sound," adds Mel, "greatest drums I ever owned." Write for your free Gretsch Drum Catalog that tells all about the drums played by America's drum stars. Address: F&Z G&S-CM, Dept. DB-4655, 60 Broadway, Brooklyn 11, New York.

Astaire-Whiteman Album Scheduled

New York—A new 12-inch LP covering dances from the Charleston and waltz and including a new dance, *Jukin'*, created by Fred Astaire, will be cut by Paul Whiteman and his "new old-time" band.

According to Coral A&R chief, Bob Thiele, both Whiteman and Astaire will be featured on the cover, and all buyers of the record will be entitled to a free dance lesson at any Astaire school in the country.

A-V Tape To Use Disc Firm Material

New York—A-V Tape Libraries, Inc., has announced the signing of long-term contracts with Vanguard, Elektra, and Secco records, which call for the release on A-V recorded tapes of material from the catalogs of these firms.

A-V claims to have the largest current catalog of recorded tapes, consisting of popular, dance, classical and show music, educational, religious, and literary material.

A-V also is increasing its own artist roster, which now includes Doug Duke, the Smith-Glamann quintet, and the McKay Singers.

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The Hollywood Beat

Hey, That Murphy Man Is Making Jazz News Again

By HAL HOLLY

Hollywood—An old-timer is back in the jazz news. He is Lyle Murphy, whose *Four Saxophones in Twelve Tones*, an LP set on the Gene Norman Presents label, has started more arguments than anything since Gerry Mulligan decided the piano was strictly from Dixie.

This Murphy set, written for soprano, alto, tenor, and baritone saxes supported by string bass and drums, is also minus piano—but that does not mean that Murphy and Mulligan are of the same stew, or even of similar ancestry. Murphy's name stems from a step-father, and his ancestry is actually Serbian, not Irish.

Murphy's *FS in TT*, seven originals and one arrangement, hasn't exactly aroused a tidal wave of critical acclaim (DB's Hentoff rather begrudgingly gave it a four-star rating), but it's selling faster

than anything released to date on the GNP label, if that means anything.

Some other old-timers may want to know if this composer Lyle Murphy is old friend Spud Murphy, the arranger who contributed so much to the success of that history-making Benny Goodman band of 1935. It is none other.

A Sketch

Because he is one of musicdom's most "unforgettable personalities" (thank you, *Reader's Digest*) here-with a brief sketch on Spud:

As a very young kid he played

beside Red Nichols in the band at the Boys' Industrial school in Ogden, Utah. Red was there because his father taught and directed the band. Spud was there because he had no other home. He's vague on his later boyhood days, but seems to have "hit the road" on his own while in his teens. He even went to sea for a spell as a sailor.

It's rather plain that he is a self-taught (which doesn't mean unschooled) musician. Like others, he jumped the Goodman ship in Hollywood, finally working his way up to a position of some eminence as a film studio arranger. After doing a string of Rita Hayworth musicals at Columbia, he left the studios abruptly after a memorable falling out with the late Al Jolson during the filming of *The Jolson Story*.

He spent most of the next five years developing the Murphy 12-tone system of teaching and writing, which he says is something quite different from the 12-tone systems utilized by some prominent 20th century composers of "serious" music. His chief activity now is teaching.

Also like others, Spud never received full credit for his work with Goodman. The late, deserving, Fletcher Henderson was always a part of the Goodman legend, even at that time. As a result, Fletcher's name appears as arranger on more than one Goodman record for which the arrangement was made by Spud.

The one we recall most clearly is *Get Happy*, because we were with Spud here when one of the boys brought it in and showed it to him and we saw Spud smash it over his knee. He was rightfully irked, but not with Fletcher, as he knew it wasn't Fletcher's fault. They were close friends and co-workers.

When Fletcher got too busy writing for Goodman, he called in Spud to arrange for his own band, then at the Grand Terrace in Chicago. One of Spud's stories on this chapter:

"I was writing for another band, too; one I figured nobody was paying much attention to. Once, when I was rushed for time, I gave this bandleader the same arrangement I had done for Henderson's band. I wouldn't have done it if I had known it was going to be recorded, but it was, and then I was accused of stealing from Fletcher! Smack, as we called him, always stuck up for me and did his best to straighten them out, but he used to laugh and say: 'Son, don't you know no one is going to believe those things were written by a white boy?'"

DOTTED NOTES. KFWB's Al Jarvis makes much of his refusal to play rhythm & blues because some of those words "shouldn't be heard by teenagers." But he admits to having written the "lyrics" to *Shtiggy* (watch it, printer!) *Boom*, a new low in bad taste... "Symphony Sid" (Sid Garret) bobbed up in Hollywood with a nightly KBLA platter pitch originating in Jazz City... Shooting of the Nat Cole biofilm, a Technicolor CinemaScope Will Cowan short at U-I. slated to start March 1, was postponed due to the death of Nat's mother. Commenting on fact that his biofilm will be a two-reeler, Nat said: "I'm young yet, and I'd rather have a long life and a short picture on it."

Phil Harris added to cast of Paramount's upcoming *Anything Goes* (Bing Crosby, Donald O'Connor, Mita Gaynor, Jeanmarie), and it which we're told dancer Jeanmarie will break out in song... Frank Sinatra, like other parents, is shuddering over the fact that daughter Nancy, now 14, is completely gone on rhythm & blues, exponents of which are all categorized by her pop as "those screaming meemies."

Filmland Up Beat



Hollywood—Frank Sinatra, winner of four *Down Beat* polls in the past few months (most recent: *Down Beat's* Annual Disc Jockey poll), is seen above accepting two of his plaques on his own NBC network show from *DB's* Hollywood editor, Charles Emge. The young lady who looks like she ought to be a movie star is Jean Dyer, a representative of Sinatra's radio sponsor.

Films In Review

Eileen Farrell Scores As 'Voice' Of Miss Lawrence

Interrupted Melody (Eleanor Parker, voice of Eileen Farrell, Glenn Ford).

The first of 1955's many biographical films based on the stories of famous musical figures (others to come include bio-films on Wagner, Liszt, Red Nichols, Benny Goodman, Eddy Duchin, et al) is the story of Marjorie Lawrence. She's the Australian farm girl who became one of the greatest dramatic sopranos of her era, and who made it to the top the hard way only to be struck down by a crippling attack of polio at the peak of her career.

For their material, the writers of the screen play had to go no farther than the nearest public library for a copy of Miss Lawrence's own book (under the same title), and while the film story adheres to the facts in the major details, there are the usual curious departures in minor matters to bother those with good memories.

Discrepancies

For example, the polio attack occurred in Mexico City; in the film it takes place in South America. In working up the story of Miss Lawrence's romance and marriage to her doctor husband (Dr. Tom King) to what they considered the proper pitch for movie purposes, the writers injected numerous phony situations while skipping some better factual ones Miss Lawrence tells in her own story. But that's Hollywood.

For all but the most enthusiastic lovers of opera, there are too many operatic sequences in the early portions of the picture, where more footage could have been devoted to the actual story of the difficulties Miss Lawrence faced and overcame in making her way, almost completely unaided, from a farm in Australia to stardom with the Paris Opera. Someone managed to reduce one of the most dramatic true stories of its kind to a series of tired situations.

But the latter part of the picture, that telling of the singer's successful battle to return to her profession (though she has never been entirely freed from her wheel chair), and the part her husband played in it, is packed with very real drama, much of it completely true to fact.

Good Jobs

Glenn Ford gives his usual competent, sincere performance in the role of Tom King. As Marjorie Lawrence, Eleanor Parker is superb, not only in making the real Marjorie Lawrence come to life on the screen more successfully than any person has been portrayed in

a biographical film thus far, but also in the numerous operatic roles she does portions of in the picture—*Delilah*, *Butterfly*, *Carmen*, *Musetta* and others, each one a little gem of perfection.

Interrupted Melody has been in planning or production off and on for over three years. The greater part of the vocal tracks originally were recorded by Marjorie Lawrence herself. The subject is not discussed around MGM, but reports have it that she, herself, feeling that her voice was no longer up to the standard by which she wanted to be remembered, requested that her tracks be scrapped and another singer called in. The assignment went to a singer relatively unknown outside musical circles, Eileen Farrell.

But she had to be a good singer to recreate a musical portrayal of Marjorie Lawrence at her best. In this picture, her voice sounds like that of not just a good, but a great singer. She received no screen credit, and under studio policy is not to be mentioned in any publicity or exploitation. But the word will get around.

Roy Harte Sets Marathon Mark

Hollywood—Roy Harte, studio, TV, and recording drummer, is the new world's champion marathon drummer, having won the title by playing continuously for 67 hours.

Harte, co-owner with drummer Remo Belli of Hollywood's Drum City, started at their own establishment on Thursday afternoon at 3 p.m., and ended at midnight of Saturday March 5, as telestation KTLA, which had been picking him up every half hour during the last part of his "run" went off the air for the night.

During the time he also made three nightclub appearances, maintaining an unbroken beat by moving into a truck.

When he finally ended his stretch, with a resounding cymbal crash, he said:

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Count Off

New York—One of the more colorful New York social events is the annual Art Students League Dream Ball. In previous years, dance music has been provided by a society-type band and a mambo unit. In addition, Eddie Condon has appeared with a Dixieland combo for the past two years. This year the society band and the Condon group will be absent. The Art Students League has hired instead the band that critics and musicians call the best jazz band in the country. For the ball, it will provide both jazz and dance music. Come April 1 at the Grand Ballroom of the Hotel Commodore, the brass students will be dancing to the solidly non-abstract lines of Count Basic.

Casals Will Head Prades Festival

Prades, France—Cellist Pablo Casals will head this year's Prades festival, as he has done in the past. The festival, which will start July 2 and run for two weeks, will be devoted to the works of Bach, Schubert, and Brahms. The series will be opened by the Bach Aria group, who will appear again on July 8. The group announced that Eleanor Steber will replace Eileen Farrell. Other soloists to appear will be David Oppenheim, Eugene Istomin, Yehudi Menuhin, David Lloyd, and Dietrich Fischer-Dieskau.

Como Leads Way As Victor Boosts Gold Disc Total

New York—The production of gold records has increased in the last year at RCA Victor's factory. In addition to an increase in its regular output of discs, the factory, officials say, is busy gilding more million-sellers than ever before. Perry Como—himself a "standard" in the music business—is dom-

A Trumpet Is A Trumpet Is A Trumpet: Ulanov

By BARRY ULANOV

It's funny about the various jazz instruments. They seem to go into eclipse from time to time. People play them, all right, but with no particular distinction. The luster appears to be gone.

That's the way it was with the trombone for several years, from about 1945 until just the other year. Several of the old masters were around, blowing with the consummate skill which had earned them their glowing reputations: Tommy Dorsey and Jack Teagarden and Will Bradley, I mean, and nobody could deny their continuing mastery. There were a few younger musicians beginning to assert themselves on the big horn: Bill Harris and J. J. Johnson and Kai Winding, I mean, and nobody could deny their tyro talents.

Nonetheless, it took until about 1950 or '51 or '52 before the trombone was once more a commanding horn in jazz. Then it came on with a great swoop and smear and slide—and some delicate little pushes and pulls, too. Now look at the trombone—and listen to it! Bill's is an important sound in the history of jazz, confirmed and categorized and much appreciated. Separately and together, Jay and Kai make intriguing sounds. A whole new generation of trombone players has grown up on the west coast, men like Milt Bernhart and Bob Enevoldsen, and on the east and west Eddie Bert and Bob Brookmeyer hold the attention firmly.

There's no doubt about the trombone anymore—at least for the time being, the modern time. But the trumpet?

I don't know about you. Me, I've been acutely uncomfortable for a long time now listening to what's been happening to the trumpet. Or, rather, listening to what's not been happening. For more than a decade, trumpeters have been blowing alto and tenor sax on their horns, not trumpet. The impact of Lester Young, first, and then Charlie Parker was so great upon all jazzmen with ears to hear and memories to copy that nobody could help being influenced.

An influence is not necessarily an inspiration. It can end in nagging imitation. For me, at least, that's what the general effect of Prez' and Bird's influence sounded like when it was translated into trumpet jazz. The rich and bold and beautiful brassy sound of the jazz trumpet at its best almost disappeared under the influence.

Trumpeters became pussy-footers, dancers with the valves, delicate and sometimes infirm shadows of their former selves. It got so I could have sworn somebody had slipped a reed into the trumpet mouthpiece and turned a firm embouchure into flaccid flesh. Trumpeters were better left unheard, as far as I was concerned, all except a few of the grand old men, like Roy Eldridge and Charlie Shavers.

Even a screechy ride in the dog latitudes was preferable to those mincing minuets that pretended to be trumpet playing. And then along last year came Thad Jones and he huffed and he puffed and he blew the sax sound down.

Thad is no baby. He's just broken into his 30s. He's an experienced musician from a talented family that features, in addition to him, a fine drummer and a brilliant pianist, brother Hank. He plays second trumpet in the Basic band—he replaced Joe Wilder—where there are no kids, either chronologically speaking or musically. He's a thinker

inating the Victor sales picture by reaching for a possible all-time high of three gold records in one year. With *Wanted and Papa Loves Mambo* already over the million mark, Perry's *Ko Ko Mo* is also fast approaching that figure. Eddie Fisher has likewise turned out two polished flatters for the discery: *Oh! My! Pa-Pa* and *I Need You Now*. The Ames Brothers currently are shooting for a gold disc, their second one since joining Victor, with *The Naughty Lady of Shady Lane*, which to date has sold more than 900,000.

on his horn, a composer, a trumpeter superbly equipped. Best of all, he blows trumpet all the time: it never comes out alto or tenor, shadyladylike or tentatively insinuating. What he blows is a brass instrument and how glad one is to hear it and to know it!

I sat with Thad and Hank and Charlie Mingus and Kenny Clarke and Frank Wes in the studio last summer when Thad recorded his first album. I sat and marveled. It wasn't that every single line he played was astonishing. He didn't play everything to perfection. There were touches of wobbly intonation—not many, but a few that were unmistakably shaky.

There were also, however, wonderfully molded solos: some, just simple alterations of familiar melodic lines, such as *I'll Remember April* and *You Don't Know What Love Is*; some, bright variations on the only slightly less familiar, such as *Illusive* and *Bitty Ditty*; some, lovely and fresh and moving constructions of his own (*Sombre Intrusion*) or Mingus' (*Chazzanova*) material.

And through it all, the sound of trumpet—clean most of the time, clear, strong, brassy. Maybe it shouldn't have been, but it was a startling reminder of what an expressive instrument Thad's—and Louis' and Roy's and Bix' and Dizzy's—really is.

You can't make a trend out of one trumpeter. I wish you could, for this certainly is the way the trumpet should be played. With brass and beat. With round and open sound, and even muted with every possible indication of the fact that the instrument is made of metal and played of metal by men of mettle.

After all, it's the trumpet that started it all, the trumpet and its older brother, the cornet. Can you imagine a New Orleans street parade led by a timid trumpeter shyly mouthing reed sounds and lines as he stepped? Can you hear a riverboat band led by a retiring cornetist who wanted to make pretty saxophone music? Can you really stand for long, in the most subtle modern jazz, those Alphonse and Gaston exchanges of sax and trumpet in which there's no telling who plays what or why or for how long?

Let's face it: a trumpet is a trumpet is a trumpet is a trumpet. With men like Thad Jones blowing the horn, there's no mistaking the fact. Perhaps it should have been obvious a long time ago. It wasn't. It is now, once again. Move over, Roy; you've got a friend.

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COUNTERPOINT

By Nat Hentoff

New York—This is the concluding part of Albert Close's survey of jazz in Japan. Until May of last year, Close had spent two years in Japan as a member of the United States

air force. Undoubtedly in the months since he left, there have been personnel changes in some of the groups he mentions in this article as well as new Japanese jazz personalities, but the main value of his summary remains.

It gives the American reader the first over-all view of the ways in which jazz is practiced in Japan and it sketches some of the prevailing influences on the evolution of jazz in that country.

Down Beat has a number of readers in Japan, and if any of them has any additions or further observations, I'd be glad to hear of them.

"The main bulk of really fine Japanese jazz," writes Close, "is put out by the small combos. They have fine big bands like the Stardusters (Hiroshi Watanabe, leader and arranger) and the Blue Sky orchestra, but the groups that real-

ly come on are the Six Joes, Six Lemons, and the Big Four.

Tenor Hospitalized

"Since the hospitalization of their tenor man, Hidehiko (Sleepy) Matsumoto, the Four have not equaled their past consistently high level of modern jazz. Sleepy has elements of Lester Young, Ventura, and Getz in his style, but when you hear him, you know it's him.

Hachidai Nakamura, the Four's pianist, has a background in classical music and plays with a delicately swinging and tasteful style, influenced by Teddy Wilson, George Shearing, and recently (with the advent of JATP) Oscar Peterson.

The standout rhythm man is Georgie Kawaguchi, who is the fastest and most disciplined of the Japanese jazz drummers. At first on a Krupa kick, he soon progressed to a style that combines

inges of Bellson, Kich, and Max Roach, making for a varied and dynamic percussion style.

Lemons Boppers

"The Six Lemons feature a tightly arranged bop style with the combination of trumpet, tenor sax, alto, and three rhythm. Their chief asset is the exceptionally facile Gillespie-influenced trumpet work and arranging of their leader Fumio Matsumoto. Their records of *Night in Paris* and *Bouncing with Six Lemons* are wonderful examples of what is happening with this group.

"*The Swing Journal* is Japan's counterpart of *Down Beat*. Like *Down Beat*, it holds a yearly poll of the best jazz musicians in the country. In its eighth year of publication, the *Journal* stresses a policy of broad coverage of American jazz and closely analytical articles on Japanese jazz.

"The *Journal's* high quality of musical criticism, especially in debunking the commercialized and hokum jazz in Japan, is exemplary. There is a tendency among Japanese agents and producers to wrap hillbilly, Hawaiian, and even Stephen Foster music by harmonica bands under the title of jazz and



GENE KRUPA'S recent Las Vegas stand resulted in his winning a lot of new friends at that desert spa. Here he is at an autograph party held for him at a local record shop. To the right of Krupa is his young pianist, Bobby Scott, who celebrated his 18th birthday the same day.

hand it to the public in large doses.

"The night spots in Tokyo that feature jazz are visited a great deal by American GIs. One place that features many jam sessions is quaintly named the Tennessee Coffee shop. Here is the meeting place for Japanese jazz groups

while in town, American musicians on tour, and local GI musicians.

"The Golden Gate is a little club with a very intimate atmosphere. It had (in April, 1954) a Filipino band led by an American GI on piano, along with the fine modern jazz singing of a young Filipino girl.

"Maxims night club has from time to time various jazz groups. J. C. Heard's group was there for awhile and is a hangout for many American celebrities while in town. The Latin Quarter is more commercialized but has a local jumping group or American band on tour once in a while. The Rocker Four is a large club that is a gathering place for many GIs and usually has a fine big band with a small combo filling in.

"Japanese jazz is just beginning to mature and broaden its horizons, but the fact remains that there are fluent, highly skillful, and individual talents in Japan, and there will continue to be because they've caught on well."

Thus ends Close's report. There are a number of other places in the world from which I'd like to request jazz reports, but I would like to find out first how many of you in America are interested in a further extension of these surveys of the jazz scene abroad. If you are, and if you have any countries to suggest that should be covered, I'd appreciate your writing to me.

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The Devil's Advocate

By Mason Sargent

In Praise of the Lion: MGM Records has been demonstrating an inventive and sensitive concern with the recording of contemporary music. By means of its fresh choice of repertoire and artists, the classical division of that label has distinguished itself often in recent months.

There is, for example, Spanish and Latin-American Music for Unusual Instrumental Combinations (MGM 12" LP E3155). Represented are Carlos Surinach (Ritmo Jondo), Carlos Chavez (Roccat for Percussion Instruments), Silvestre Revueltas (in his irreverently witty Eight Musicians Broadcasting), and Villa-Lobos (Choros No. 7). Izler Solomon conducts and the hi-fi is such that the LP also makes a crackling showoff disc for your machine.

Also recommended on MGM is William Masselos in the far-too-seldom-heard Piano Music of Erik Satie (MGM 12" LP E3154) and Leonore Engdahl in a piano set of music by Milhaud (the complete series of Recollections of Brazil), and four works by Villa-Lobos (MGM 12" LP E3158).

Another LP of unusual interest to students of modern piano music is a recording of Stravinsky's Ragtime (1918) and his Serenade to A. The other side presents the piano version of three movements from Stravinsky's Petruschka. The engaging pianist, recorded in Paris, is Marcelle Meyer, and there are excellent notes by Klaus George Roy of Boston university (Haydn Society 12" LP HSL-113).

Across the Centuries: The distinguished composer-teacher, Paul Hindemith, is wonderfully represented on two recent albums as a conductor of the Collegium Musicum of Yale university school of music. He conducts not his own or other contemporary works, but two absorbing programs of early vocal music. Both albums contain texts and translations (Overtone LPs 4 and 5.) And on Overtone LP 2, the Divinity School Choir at Yale is heard on a rare program including works by Bach, four examples of 16th century polyphony, three illustrations of early American psalms and hymns, Russian church music and three psalms by contemporary Americans Virgil Thomson and Richard Stark. Overtone Rec-

ords are at 139 Shelton Ave., New Haven 11, Conn.

Another imaginative small label, Boston's Unicorn, has released a pungent collection of 17th century music for brass by Italian, English, and German composers. Recreating The Golden Age of Brass are Boston Symphony first trumpet Roger Voison directing a brass ensemble from the Boston Symphony (Unicorn LP 1003). . . . And an illuminating collection of 16th century vocal music with texts and translations is to be had in the Anthology of Renaissance Music (Period 12" LP SPL 597) with the Primavera Singers of the New York Pro Music Antiqua directed by Noah Greenberg. . . . If you're moved by the calm depths of Gregorian chant or want a superb introduction to this ageless art, don't miss the Angel collection recorded at the Abbey of the Grand Scholaastic in France. The set includes the Easter Liturgy and Christmas Cycle; there are full texts, translations, and a short history of the form (Angel 12" LP 35116).

The Range of Strings: One of the most exhilarating emotional experiences in music is the magnificent Bach D minor Chaconne (it is the last movement of the Sonata No. 4 for Violin Unaccompanied and is also listed as the Second Partita). It can be heard in performances of sweeping strength and beauty by both Nathan Milstein (Capitol 12" LP P8298) and Arthur Grumiaux (Boston 12" LP B202). The Belgian-born Grumiaux is also powerfully impressive in performances of Ravel's Tsigane-Habanera, Bartok's Six Romanian Dances, and Debussy's Sonata No. 3 (Boston 12" LP 203). . . . This listener's nomination for the finest of all contemporary string quartets is the Quartetto Italiano. For luminous ensemble devotion, listen to their Mozart Quartets in G Major and D Minor (Angel 12" LP 35063), their Haydn Quartets in F Major and D Minor (Angel 12" LP 35185) and their Debussy Quartet in G Minor coupled with the Milhaud Quartet No. 12 (Angel 12" LP 35130). No one does the Debussy in particular nearly so well as these remarkable young performers.

Masked Bargains: Camden, Victor's low-priced subsidiary label, has issued a set of all six Tchaikovsky symphonies selling for \$10.98 (purchased singly they're \$1.98 per 12" record). There are no names of conductors and the names of the orchestras are not the actual identities of the ensembles. All six interpretations were once part of the Victor catalogue on shellac. No. 1 is played by Fabian Sevitky and

New Books On Music

Robert Erickson's *The Structure of Music: a Listener's Guide* (Noonday Press, \$4) is "a study of music in terms of melody and counterpoint." Erickson, an instructor in musical theory at San Francisco State college, has written this manual primarily for any lay listener with a minimum of musical training.

If you can read music, on however simple a level, you'll have no trouble with most of the book. Erickson's approach is sound, specific, and clear. There are ample music examples from before Bach to Bartok.

As Virgil Thomson states in his introduction, this is "an uncommonly enlightened" book and is recommended to anyone who would like to enjoy his experience of music even more through deeper understanding of its materials and construction.

Deems Taylor and Russell Kerr have revised and re-edited the *Music Lover's Encyclopedia* (Garden City Books, \$3.50) compiled originally by Rupert Hughes.

The new 900-page edition has a biographical dictionary of musicians, short biographies of major composers, a pronouncing and defining dictionary of musical terms and instruments, and special articles on particular phases of music from acoustics to Quincy Porter to modern harmony and an article by Robert Russell Bennett on orchestration of theater and dance music.

The articles on jazz and "swing" the Indianapolis Symphony; No. 2 is by Eugene Goossens and the Cincinnati Symphony; No. 3 is by Hans Kindler and the National orchestra; No. 4 by Serge Koussevitzky and the Boston Symphony; No. 5 by Leopold Stokowski and the Philadelphia orchestra, and No. 6 by Stokowski directing the Hollywood Bowl orchestra. Sound is not hi-fi, since these were made in the early 1940s, but reproduction is generally good and all six have never been made available before in one package in authoritative readings at so low a price. Also very much worth your investigating on low-priced Camdens are such performances from the old Victor catalog as Leonard Bernstein's *Jeremiah* symphony and skilled interpretations by pianist E. Robert Schmitz of Books One and Two of the Debussy Preludes. Jennie Tourel is the unbilled vocalist on *Jeremiah*.

music" are deplorably uninformed and incomplete, but the others seem generally valuable though some are too compressed because of space limitations. It is depressingly surprising, in any case, that Taylor allowed so absurd an essay as Robert C. Bagar's on jazz to pass.

The *Encyclopedia* also includes synopses of 90 operas and various reference charts. All in all, the revised *Music Lover's Encyclopedia* is worth having on hand for quick consultation or instructive browsing.

New York—The Symphony of the Air will go on a seven-week tour of the Far East. Leaving the U. S. May 1, the orchestra will give five concerts in Japan (Tokyo, Nagoya, Osaka, Kobe, and Kyoto) and will proceed to Seoul, Taipei,

Philadelphia Ork To Tour Europe

New York—The Philadelphia orchestra, with conductor Eugene Ormandy, will make its first concert tour on the European continent this spring.

Following three concerts in Paris in connection with the American Salute to France festival, a cultural gift from the people of the United States to the citizens of France presented by the American National Theatre and Academy (ANTA), the Philadelphians plan to visit Belgium, Spain, Portugal, Italy, Austria, Switzerland, West Germany, and Finland.

Hong Kong, Manila, and Honolulu. Appearances also are scheduled for military personnel.



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Orchestral

Disc Data	Ratings	Comments
STRAVINSKY: <i>L'Histoire du Soldat: Suite/Ouverture for Wind Instruments/Symphonic of Wind Instruments, Ensemble of North West German Radio Orchestra, Igor Stravinsky.</i> COLUMBIA ML 4964, 12".	★★★★/ ★★★★ Performance ★★★★ Recording	● The soldier suite, cloaked as incidental music to be danced to and enacted, stands up attractively for listening especially when the sound engineering has the excellence it has here. Under the composer's baton, it's recited palpably and with pinpoint accuracy. Second side is a fine woodwind demonstration but seems rather unimpassioned.
SIBELIUS: <i>Symphony No. 3 in D, Op. 48. NBC Symphony, Leopold Stokowski.</i> VICTOR LM-1854.	★★★ Performance ★★★★ Recording	● A glossy and sometimes tawdry reading of this familiar Sibelius opus is given here by Stokowski, whose apparent love of theatrical foreign penetration into the subtle crevices for what's to be gained in slickness on the surface. Yet, as usual, he has enormous control of his orchestra.
FRANCK: <i>Symphony in D Minor, NBC Symphony, Guido Contaldi.</i> VICTOR LM 1852, 12".	★★★ Performance ★★★★ Recording	● Contaldi makes the best of the sectional character of this music, which is highly commendable, not to say desirable, but he hasn't quite found the combination that keeps it forceful in underdramatization.
TCHAIKOVSKY: <i>The Sleeping Beauty Ballet, Op. 66, Andre Kostelanetz orchestra.</i> COLUMBIA ML 4966.	★★ Performance ★★★★ Recording	● Kosty is playing the mellifluous qualities of this score to the hilt. As a result he gives us a version marked by prosody and evenly singular dimension.
BEETHOVEN: <i>Concerto No. 3 in B Flat, Op. 19/MOZART: Concerto No. 15 in B Flat (K. 450). Solomon, piano and Philadelphia Orchestra, Andre Cluytens/Otto Ash.</i> VICTOR LHM 12, 12".	★★★★/ ★★★★ Performance ★★★★ Recording	● There is rhyme and reason to the back-to-backing of these works, as the British pressing points up the musical resemblance between the early Beethoven and the mature Mozart. Solomon, who bills himself sans cognomen, handles the keyboard with elegant fluidity. Cluytens is less sensitive with the orchestra than Asherman, giving the Mozart side the edge.

Opera

VERDI: <i>A Masked Ball (Complete).</i> Herva Nelli, soprano; Jan Pappas, tenor; Chrysanos Turner, mezzo; Robert Merrill, baritone; Virginia Hickox, soprano; Robert Shaw Chorus, at al. NBC Symphony, Arturo Toscanini. VICTOR LM-6112, 2-12".	★★★★ Performance ★★★★ Recording	● A seldom-performed but not unengaging opera is recorded here from broadcast last year over the NBC network, and Toscanini carries the score through in masterful fashion, keeping it stirring most of the way. The voices are inspired and are a credit to the work even at Verdi's weakest moments.
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Type: Crystal, directional dynamic
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Advertising Claims	TEST DATA	Laboratory Tests
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SUPPLEMENTAL BUYER'S AID
Down Beat Magazine
UNIT: Model BR1021CP
Manufacturer: Carter Motor Company
Address: Chicago, Ill.

SPRING 1955
File: Converter
Type: DC to AC
Size: 11 5/8" x 6 3/4" x 10 1/4"
Weight: 40 lbs.



Advertising Claims	TEST DATA	Laboratory Tests
115 V AC 210 watts from 12 V DC		Will handle over 300 watts with negligible voltage drop
Frequency control with visual monitoring from 58 to 62 cps		Found as advertised

Remarks: An ideal unit for operating tape recorders where no AC power is available.

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Down Beat Magazine
UNIT: Model 700
Manufacturer: V-H Corporation
Address: Benton Harbor, Michigan

SPRING 1955
File: Tape recorder
Type: Home
Size: 9 1/2" x 11 1/2" x 16"
Weight: 30 lbs.



Advertising Claims	TEST DATA	Laboratory Tests
Frequency response: 70-12000 ± 5 db		Found as advertised (variation of bass and treble controls can extend this range)
.5% RMS flutter and wow		.4% RMS
60 NE Bias		As advertised

Remarks: An excellent Electro-Voice Model 924 microphone is included with this unit.

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SUPPLEMENTAL BUYER'S AID
Down Beat Magazine
UNIT: Model CF50
Manufacturer: Radio Craftsmen, Inc.
Address: Chicago, Ill.

SPRING 1955
File: Amplifier
Type: Power
Size: 7 1/2" x 13 1/2" x 8"
Weight: 16 lbs.



Advertising Claims	TEST DATA	Laboratory Tests
Power output: 30 watts		Found as advertised
Frequency response: ±1 db 20-20,000 cps ±2 db 5-100,000 cps		Found as advertised
Harmonic distortions: Less than .1% at 1000 cps Intermodulation distortion (60 and 7000 cps): .5%		.2% at 1000 cps Found as advertised
Hum: 90 db down		85 db

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SUPPLEMENTAL BUYER'S AID
Down Beat Magazine
UNIT: 2122-C
Manufacturer: Bell Sound
Address: Columbus, Ohio

SPRING 1955
File: Amplifier
Type: Power
Size: 6" x 11 1/2" x 8"
Weight: 10 lb.



Advertising Claims	TEST DATA	Laboratory Tests
Power output: 10 watts		Found as advertised
Frequency response: ±2 db 20-20,000 cps		±1 db 25-25,000 cps
Harmonic distortions: .3% at 10 watts		2.5% at 10 watts
Hum level: 65 db down		Found as advertised

Signed as fairly tested in my company laboratory *Robert Oakes Jordan*

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine
UNIT: Model 15HE
Manufacturer: Electro-Voice, Inc.
Address: Buchanan, Michigan

SPRING 1955
File: Loudspeaker, low frequency
Type: Permanent magnet
Size: 15-inch
Weight: 45 lbs.



Advertising Claims	TEST DATA	Laboratory Tests
AC power input: 20-30 watts		Found as advertised
Cone resonance: 30 cps		Found as advertised (28 cps)
Frequency range used: 30-300 cps		Better than advertised in bass register. Network cut off 300 cps
Voice coil impedance: 3.5 ohms DC		Matches perfectly in 16 ohm crossover network in cabinet

Signed as fairly tested in my company laboratory *Robert Oakes Jordan*

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine
UNIT: Model SP-12
Manufacturer: Electro-Voice, Inc.
Address: Buchanan, Michigan

SPRING 1955
File: Loudspeaker, coaxial
Type: Permanent magnet
Size: 12-inch
Weight: 26 lbs.



Advertising Claims	TEST DATA	Laboratory Tests
Power input: 25 watts		Found as advertised
Frequency response: 30-13,000 cps		Better than advertised
Cone resonance: 43 cps		Found essentially as advertised
Voice coil impedance: 16 ohms		Found as advertised
Crossover frequency (internal): 4000 cps		Found essentially as advertised

Laboratory note: One of the best speaker buys on the market.

Signed as fairly tested in my company laboratory *Robert Oakes Jordan*

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine
UNIT: Criterion
Manufacturer: National Company
Address: Malden, Massachusetts

SPRING 1955
File: Tuner
Type: FM-AM
Size: 16 1/2" x 7 1/4" x 11 1/2"
Weight: 28 lbs.



Advertising Claims	TEST DATA	Laboratory Tests
FM sensitivity: 6 mv for 20 db quieting		Found as advertised
AM sensitivity: 10 mv for 10 db signal to noise ratio		Found as advertised
Harmonic distortions: .5% on FM		Found as advertised
" " " " .1% on AM		Found as advertised

Remarks: Tuner has negligible drift making AFC unnecessary

Signed as fairly tested in my company laboratory *Robert Oakes Jordan*

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine
UNIT: The Aristocrat
Manufacturer: Electro-Voice, Inc.
Address: Buchanan, Michigan

SPRING 1955
File: Enclosure, loudspeaker
Type: Home
Size: 29 1/2" x 19" x 16 1/2" deep
Weight: 45 lbs.



This enclosure by Electro-Voice employs the room as an extension of the exponential acoustic-horn air-load. If properly placed in an unobstructed corner, this enclosure will give good, clean bass with low transient distortion.

High-frequency drive T-35

Signed as fairly tested in my company laboratory *Robert Oakes Jordan*

Here's How Buyers' Aid Is Compiled

This is the third supplement of the *Buyer's Aid* to high fidelity sound equipment. We have thus far included all types of equipment used in the home for the standard hi-fi setup, in band-stand P.A. systems, and portable hi-fi and P.A. combines. Our tests are continuing along the same lines of equipment.

The number of letters from readers indicates that our work has been of service to you. As is announced on page 1, the format of *Down Beat* will take another step forward with the next issue.

With the change will come a change in the layout of the *Buyer's Aid*. We have had requests to publish the *Aid* file cards more often, but as you realize this would place too large a burden on our laboratory, we have taken several reader suggestions under study and may have a way to have the *Buyer's Aid* a permanent part of each issue, thus giving you a running account of new equipment in the hi-fi and P.A. equipment fields.

Response
A point of interest to me has been the response from the orchestras concerning microphone purchase, placement, and general bandstand P.A. work. If there are any technical problems which I can solve for you by mail, do not hesitate to write.

Many readers and manufacturers have asked where and with what do we do our testing. First, all the electronic testing is done here at R. O. Jordan & Assoc. in Highland Park, Ill. Our acoustical tests, which involve either a soundproof room or an anechoic chamber, must be taken to either of two outside sources where we have the privilege of doing our tests. Either of these two rooms cost many thousands of dollars and are of course out of the question for a laboratory as small as ours. The tests are done in the name of research, since our basic premise of these tests is an industrial design technique study of American industry. This work will be published as a text book on a college level for teaching of practical design techniques, the work will cover the more basic aspects of industrial design rather than having anything to do with hi-fi equipment.

Equipment
The instruments we use here at the laboratory are: Hewlett-Packard laboratory test equipment as follows: 550 B . . . Distortion Analyzer; 800AB Audio Oscillator; 200CD Wide Range Oscillator; 410B High Frequency Vacuum Tube Voltmeter; Leeds-Northrup Inductance Bridge and Power Meter; DuMont Oscillograph; Simpson Volt/ohm meter; Hazeltine Corp. 1000 C Synchroscope; High Frequency Oscillator; R. F. Sensitivity Meter; Pulse Generator, Oscilloscope; Precision Mutual-conductance Tube Tester, and other general test instruments, including two calibrated microphones. If you are interested in how we do these tests, I refer you to the series of columns on the VM 700 tape recorder currently appearing in *Down Beat*.

James Cunningham and I want to thank the readers, manufacturers and the publishers of *Down Beat* magazine, all who have aided and will continue to aid our research and test work.
—Robert Oakes Jordan

Popular Records

DOWN BEAT

Record Ratings

Popular records are rated on the following basis:
 A star is given for each of five points—(1) quality of musical performance; (2) likelihood of commercial success (retail sales); (3) likelihood of heavy disc jockey play; (4) likelihood of jukebox play; (5) quality of the song itself.
 Thus a record that receives five stars possesses all these qualifications.
 The best records in the various categories are included in *The Top of the Stack* on this page.

Ames Bros.

★★★★ *Sympathetic Eyes*
 ★★ *Sweet Brown-Eyed Baby*
 The boys do a creditable and commercial job on the slow weeper, *Sympathetic*, good enough to earn it a proper hunk of deejay attention. *Baby* is a lively opus which can't carry the disc itself but makes for a decent second side. (Victor 47-6044)

Charlie Applewhite

★★ *Mister Publisher*
 ★★ *Prize of Gold*
Mister is a sales talk for a song written about love that makes one wish Charlie would sing the song he's telling about already. Flip is the title tune of a Columbia picture, but it bodes only the slightest interest. (Decca 9-29438)

Les Brown-The Lancers

★★★ *Cherry*
 ★★★ *Somebody Else Is Taking My Place*
 A new pairing of talents on a pair of old tunes, and the results are indeed euphonious, though they may not be strong enough or distinctive enough to put this one very high on the sales charts.

The Lancers are one of the very best singing groups around these days, and it's almost impossible for bands to get any more precise or engaging than the Brown crew. There were days when a product this good would be an automatic seller. Let's hope they are on their way back. (Coral 9-61374)

Red Buttons-Molly Goldberg

★★★ *Practice, Darling, Practice*
 ★★ *My Mother's Lullaby*
Practice is a pleasant novelty duet with lotsa charm and some gentle humor. Other side is straight, sentimental, and touching. (Columbia 4-40456)

Dorothy Collins

★★★★ *My Love's a Gentle Man*
 ★★★ *No One, Not Even You*
 On a major label this would be a choice bet; on Audivox it's likely to get lost in the shuffle. Dorothy Collins, who has been schooled on the *Hit Parade*, can deliver the goods when the goods are there—and they're here. *Gentle Man* is an excellent tune, and she does it lustily in a rhythmic, quavering voice. Reverse is a wailing piece against strong electric guitar work, and it, too, merits attention. (Audivox 45-113)

Tony Crombie

★ *Perdido*
 ★ *All of Me*
 Another British band on the London label, and attempting to follow in the trail blazed by Ted Heath.

It has a long way to go, however, as the group lacks the crispness and verve displayed by Heath, and also shows arrangements inferior in scope. It's a pretty stiff and unyielding attempt at big band swing. (London 45-1533)

Alan Dale

★★★★ *I'm Sincere*
 ★★★ *Cherry Pink*
 Coral has been trying for some time to make some noise with Alan Dale, but so far hasn't been able to succeed in any large way. He's covering other artists with his present entries, and they're nice ballads but not strong enough to lift him to the top. (Coral 9-61373)

Johnny Desmond

★★★★★ *Play Me Hearts and Flowers*
 ★★ *I'm So Ashamed*
 Johnny can make *Play* go places, and his recent performance of the tune on Philco Playhouse won't hold it back, to be sure. His approach to it has simplicity and ingratiating warmth, and it is a ballad that is pretty enough to stick in the memory. On *I'm So Ashamed*, he should be. (Coral 9-61379)

Eddie Fontaine

★★★★★ *On Bended Knee*
 ★★ *I Miss You So*
 Eddie has come up with a one-two follow through on *Rock Love*. *Knee* has a real barrel house piano to back up the rock-and-roll vocal. Other side is also good, but just misses being the ace tune. ("X" 4X-0108)

Four Freshmen

★★★ *Malaya*
 ★★ *It Never Occurred to Me*
 Exotic rhythms set the mood for *Malaya*, which is a solo for one freshman, Don Barbour, while his cohorts sit it out. The tune has a freshness for today's market, i.e., it's a little different from what's being done generally, and Barbour's baritone gives it good commercial potential. Flip has a lush blending of voices but is only a fair entry. (Capitol F3070)

The Gallahads

★★★★ *Ooh Ah*
 ★★ *Careless*
Ooh Ah is a rhythm piece with a catchy melody which the boys drive home with real savvy. Its chances look good. Flip is an oldie revived in the up-to-date vocal group fashion with the sobbing delivery. (Capitol F 3060)

Al Hibbler

★★★★ *Unchained Melody*
 ★★★ *Daybreak*
 After all the years Hibbler worked with Duke Ellington and recorded for several labels, someone at a major company discovered that Al has great commercial potential. His voice is certainly a distinctive one, and the work he has been doing in small clubs the last few years has taken some of the edge off the swoops and grunts he used. He now tempers them and makes them an effective part of a vocal style that could click, but big.

Unchained is just weird enough, and Hibbler is just rough enough, to make it a thing that will stick and be remembered. *Daybreak* is a splendid job of singing. (Decca 9-29441)

The Hide-a-Ways

★★★★ *Me Make Em Powwow*
 ★★ *Cherie*
 While *Cherie* is a well done r&b, it hasn't much to set off from the plethora of rock & roll waxings today. But *Powwow* is more like the stuff that succeeds, a novelty rhythm ditty with an Indian theme, Indian vocabulary, and a crazy mixed-up beat. (MGM K 55004)

Eddy Howard

★★★★ *Words of Love*
 ★ *Forevermore*
Words could "happen" for Eddy. It's a graceful ballad, with a slight Italian feel that is not much like his usual entries. Reverse side

holds a weakish ballad with a hackneyed lyric. (Mercury 70566-X45)

Pee Wee Hunt

★★★ *The Bump "T" Bump*
 ★★ *Roll On, Mississippi, Roll On*
Bump is in the easy-going style that Pee Wee used so effectively on his recent *Room in Bloomsbury* side. And like *Room*, it is in excellent dance tempo and played in a timeless style.
Mississippi is back in the 12th Street Rag groove—even more corny if possible. (Capitol F-3061)

Roberta Lee

★★★★ *Please Have Mercy*
 ★★ *Take a Look at Me*
 Miss Lee has changed her style, sounding more like the Misses James and Kallen. But it's all for the good as she whimpers out for *Mercy*. *Look* is a cute thing. ("X" 4X-0105)

Tommy Leonetti

★★ *Ever Since You Went Away*
 ★★ *Untied*
 Capitol's young hope, a personable and talented singer, tries hard on *Went Away*, but faulty intonation makes him sound slightly ill-at-ease. The song is good enough to pull this one out, but it will have trouble.
Untied is an up-tempo oater that doesn't move convincingly enough. (Capitol F-3065)

Richard Maltby

★★★★ *Begin the Beguine March*
 ★★ *Six Flats Unfurnished*
 Another indication that bands might finally be on their way back in a big way is the Maltby crew, which has had two successful records already in the mambo vein, now moves to other types of arrangements.

March isn't really a march, but it's cleanly-played and excellent dance music. The band is beginning to develop an individual sound through Maltby's clever arrangements, and evidently it's one that deejays dig.
Six Flats is virtually the same arrangement Dick did for Benny Goodman years ago, and if it could sell as well as that one did (*Why Don't You Do Right* was on the other side), Label "X" would grin with joy. ("X" 4X-0094)

Tommy Mara

★★★ *Pledging My Love*
 ★★ *Honey Bunch*
 Tommy is just one of the many young singers now on the way up who shows more than a trace of Sinatra in his voice and delivery. And he also is just one of several young men that MGM has come up

with in the last year who can sing, and sing well.

Love is pretty, and has a distinctive background from Leroy Holmes' ork. The side may not be "different" enough to catch on in these frantic days of r&b-type tunes, but it's good enough so that a lot of persons will remember his name when the next release comes along. (MGM K-11931)

Tony Martin

★★★ *Just a Man*
 ★★ *Do, Do, Do*
 Tony Martin essays *Just* in fine virile fashion, but the melody is one that doesn't seem to register in the memory, which may dampen its chances. *Do Do* is an old German folk song that has been modified and given a romantic American lyric. (Victor 47-6039)

Billy May

★★★ *How Important Can It Be?*
 ★★ *Let It Happen*
Important is done straight, yet tongue-in-cheek, if such a thing be possible. The Four Maids sing it (with lovely harmony and intonation), but slur and slide all over the phrases just like the May saxes are wont to do. Clever stuff, this, and it's just different enough to create a demand for the girls. After all, look what the DeJohn Sisters did with a hiccup. (Capitol F-3066)

Noro Morales

★★★ *Knock, Knock, Knockin'*
 ★★ *Fair Exchange*
 A pair of mambos here now seem to be old-fashioned on the pop scene. Carmen Romano does the vivacious vocals on both sides and impresses particularly on *Knock*, which has more flash than its partner. (Victor 47-6038)

Buddy Morrow

★★ *Tom Tom*
 ★★ *Rock 'n Roll*
 Two rather formless r&b rockers from the big Morrow band that start out rough, brassy, and loud, and keep it up for some three minutes apiece, Buddy's trombone rips out on *Tom Tom*.

It's hard to see where either one could become another *Night Train*. (Mercury 70562-X45)

Paulette Sisters

★★★★ *Leave My Honey Be*
 ★ *Dream Boat*
 Capitol may get plenty of action with its new vocal trio. The gals pack a solid delivery into *Leave*, giving it a lively bounce, although so far they show nothing that sets them apart as different from other female groups. *Dream Boat* is a

Top Disc



Bill Randle, for several years now the top disc jockey in the Cleveland area and one of the top few in the whole country, and now on the CBS network every Saturday afternoon, dug deep to pick his selection for the top record of the issue. It's one that could break wide open, he thinks, called *Unchained Melody*, by Al Hibbler (Decca).

hodgepodge of everything. It has fleeting traces of a pseudo r&b beat plus an occasional boing-boing passage like that used by the Chordettes. Doesn't promise. (Capitol 45-20587)

Joan Regan

★★★★ *Don't Be Afraid of Love*
 ★★ *Danger, Heartbreak Ahead*
 While *Danger* is a tune that is starting to break big generally, its companion side gets the nod here because Joan does it so well. A very pretty ballad and a lovely voice are a happy combination, and here they're met in a way that invites attention. (London 45-1539)

Tony Travis

★★★★ *We Oughta Be*
 ★★ *I'm Gonna Be a Long Time Forgetting You*
 Even if he doesn't make it on this coupling, Tony Travis should click one of these days, the way Victor is touting him. On these sides he cuts an easy uptune and a sensitive ballad with a clear and relaxed delivery that is a relief from the straining, driving attack favored by many other singers today. The breezy *Oughta* gets a slight edge for popularity potential over its companion side. (Victor 47-6040)

Billy Vaughn

★★★★ *Baby O' Mine*
 ★★ *Silver Moon*
Moon is Melody of Love all over again, a sweet oldstyle waltz which should cash in on the momentum of its predecessor. *Baby* is another antique done in a fashion that hearkens back to the '20s and '30s. It is cheerful, bouncy, simple, and corny, and its nostalgic tick-tock-tick-tock beat should hit the likes like something brand new. It figures to click. (Dot 45-15347)

David Whitfield-Mantovani

★★★ *Beyond the Stars*
 ★★ *Open Your Heart*
 Whitfield is trying for a repeat hit on this side of the ocean in the quasi-legit idiom, but will have to find something more digestible than these to do it. Both are nice enough songs and both get the old achmaltzy, tearful treatment, but they're a little too square to be commercial here. (London 45-1551)

Margaret Whiting

★★★★ *Stowaway*
 ★★ *Allah Be Prats'd*
Stowaway has been issued by other artists, but Margaret covers it with real potency. She's in good form and delivers the sweet tune in firstclass order. *Allah* is a bounce that is also well sold, with an r&b-ish vocal group helping. An inane lyric didn't stifle *Sh-Boom* or a few others so there's no reason why it should hinder this. (Capitol 45-13567)

The Top Of The Stack

The following represent the best records received for review this issue in the various categories.

Commercial

Ames Brothers—*Sympathetic Eyes* (Victor 47-6044)
 Johnny Desmond—*Play Me Hearts and Flowers* (Coral 9-61379)
 Eddie Fontaine—*On Bended Knee* ("X" 4X-0108)
 Gallahads—*Ooh Ah* (Capitol F-3060)
 Al Hibbler—*Unchained Melody* (Decca 9-29441)
 Richard Maltby—*Begin the Beguine March* ("X" 4X-0094)
 Paulette Sisters—*Leave My Honey Be* (Capitol 45-20587)

Vocalists

Les Brown-The Lancers—*Cherry/Somebody Else Is Taking My Place* (Coral 9-61374)
 Johnny Desmond—*Play Me Hearts and Flowers* (Coral 9-61379)
 Eddie Fontaine—*On Bended Knee* ("X" 4X-0108)
 Tony Martin—*Just a Man* (Victor 47-6039)
 Tony Travis—*We Oughta Be* (Victor 47-6040)
 Margaret Whiting—*Stowaway* (Capitol 45-13567)

Everybody Dance

Pee Wee Hunt—*The Bump "T" Bump* (Capitol F-3061)
 Richard Maltby—*Begin the Beguine March/Six Flats Unfurnished* ("X" 4X-0094)
 Billy Vaughn—*Baby O' Mine* (Dot 45-15347)



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**Thank You, Disc Jockeys from
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Jazz Reviews

DOWN BEAT

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

Bob Brookmeyer

You Took Advantage of Me; There Will Never Be Another You; What Is There To Say?; He Ain't Got Rhythm; Jasmine; The Bulldog Blues; Sticks and Steams
Rating: ★★★★★

Valve trombonist Brookmeyer "plays Bob Brookmeyer and some others" is the way the cover title has it. The first side has four Brookmeyer arrangements of standards, and the second moves into three Brookmeyer originals. The solid rhythm section includes drummer Mel Lewis, bassist Buddy Clark, and the very tasty piano of Jimmy Rowles. The three Brookmeyer originals are pleasant enough frameworks for extended variations. Particularly effective is the funky, eight-minute blues. The whole session is a swinging one and Brookmeyer again demonstrates one of the most unflaggingly inventive improvising minds in modern jazz.

The presence, however, of another horn would have helped make this an even more rewarding event. Talented as Brookmeyer is, the tonality of the valve trombone relieved only by piano solo in a 12" LP is rather limiting. Recording quality is one of the better sounds achieved on Clef. (Clef 12" LP MG C-644)

Dave Brubeck

Audrey; Jeopards Creepers; Pennies from Heaven; Why Do I Love You?; Stampin' for Mili; Keepin' Out of Mischief Now; A Fine Romance; Brother, Can You Spare a Dime?
Rating: ★★★★★

The Brubeck quartet and a studio just don't mix—at least not yet. So far, Brubeck's outstanding sides have been tapes of "live" performances; when he gets into a studio, the walls close in and constrict his imagination. Since the whole effect of his quartet depends on the range and depth of the moment's spontaneity—not on arrangements at all—when the spontaneity is circumscribed, the results are middling.

That unfortunately is what happens here. On no single band, does the group take off though there are many appealing moments (as from Desmond in *Audrey* and Dave in *Pennies and Dime*). As a whole, however, this is the most earth-bound Brubeck set of performances since the early trios on *Fantasy*. Bob Bates and Joe Dodge try hard, but the elation that ignites all four when this group is at its best has escaped everyone this round. The recording quality is first-rate.

This album, incidentally, is called *Brubeck Time* in honor of Dave's appearance on the cover of Mr. Luce's news-weekly, and unfortunately the original ghastly Artzy-basheff cover has been reproduced on the envelope in the midst of a remarkably chaotic display by the Columbia art department. (Columbia 12" LP 622)

Conte Candoli

Fine and Dandy; Night Flight; I Can't Get Started with You; On the Alamo; Tune for Tex; They Can't Take That Away from Me; Everything Happens to Me; I'll Remember April
Rating: ★★★★★

Bethlehem's first west coast recording features trumpeter Candoli—a Kenton, Herman, Barnett and Ventura alumnus—in a session supervised by Red Clyde. Also on the date are Claude Williamson, bassist Max Bennett, and Stan Levey. Candoli impresses most of the way with his power, technique, virile tone, and frequently stimulating conception. Williamson is excellent, as is Bennett. What lowers the rating is Stan Levey's oppressively heavy drumming (this isn't a 50-piece military band, dad) and the absence of another horn (the trumpet is not always the happiest of instruments to use in a quartet context).

But it's a swinging date, and Candoli indicates on some sides that he deserves increased attention as a modernist who plays with unmasked feeling. (He could do, however, without the largely meaningless pyrotechnics in which he indulges in *Fine and Dandy* and *April*). Excellent recorded sound and a fine Burt Goldblatt cover.

It's also good to hear another Billy Taylor original picked up (*Tune for Tex*), and another effective original is brother Pete's *Night Flight*. Almost four stars. (Bethlehem LP BCP 1016)

Harry Carney

I Don't Stand a Ghost of a Chance with You; Take the A Train; We're in Love Again; Chalmers; Moonlight on the Ganges; It Had to Be You; My Fantasy; I've Got It Bad and That Ain't Good
Rating: ★★★★★

Called *Harry Carney with Strings*, this is that great baritone's first album, the long due rectification of an incredible omission by the recording companies. The rating isn't Harry Carney's fault, for his work here deserves five stars, but what holds the album down is the unswinging, unimaginative, unnecessary string section. The 11 strings are all perfectly

legitimate musicians and they did what they were told. The blame lies on the five arrangers for the date, none of whom know how to write for strings in a jazz context, and on Norman Granz for not realizing in front that unless he can find a writer who does know how to make strings come alive on a jazz date, he and his soloists are much better off without them.

Granz's explanation is that he wanted "a lush surrounding that would set off (Carney's) great sound to its best advantage." What he has actually given him is a sterile, deadening background. It is to Carney's credit that he brilliantly breaks through anyway. But Harry's warm, emotional presence can only partially offset the dull clichés going on behind him.

Aside from the stifling strings, the personnel includes Ray Nance, Jimmy Hamilton, Billy Bauer, Leroy Lovett, Wendell Marshall, Louie Bellson, and Tony Miranda (French horn). Ralph Burns arranged four, and one each was arranged by Jimmy Hamilton, Gerald Wilson, Ray Biondi, and Mike Simpson. None of the arrangers are especially imaginative here, even in the non-string writing. Harry Carney contributed two attractive originals, *We're in Love Again* and *Chalmers*. He also plays some of his too seldom heard bass clarinet on *Ghost*. The album is worth getting for Carney's great artistry; it's too bad about the dead weight though. (Clef 12" LP MG C-640)

Paul Desmond

Jeruvian; Baroque; But Happy; Misty Window; Warm Cradle; A Garden in the Rain; Soon; Winky; Will I Know
Rating: ★★★★★

This is Paul Desmond's first LP away from the Brubeck quartet. The first side is the product of a pianoles quintet composed of Dick Collins, tenor Dave Van Kriedt, Bob Bates, and Joe Dodge. The compositions on the first side are all by Van Kriedt, a member of the original Brubeck octet. He has become, on the evidence here, a writer of rather engaging (though not yet strongly individuated) originals with a strong penchant for fugue-like play. But the numbers are played too close to the manuscript on this session, and though all five players are tasteful and in empathy, there is a good deal of spontaneity missing and too little excitement either in the musicians or for the listeners. In short, it's too damn polite. Collins, incidentally, sounds better in his brief solo moments here than in either of his two LPs as a leader.

The second side places Paul against a background of the deftly blended Bill Bates singers (six of

them). Also valuably present is distinguished guest guitarist Barney Kessel. Jack Weeks, who thought up the idea of Desmond in a setting of voices, wrote *Will I Know* and arranged *Soon and Garden*. Bill Bates, who produced the vocal side, wrote *Winky*. The coolly skillful voices are a fine context for Desmond's chief quality—warm lyricism—and the side is very pleasant. The two originals are suitably beguiling. Desmond's notes indicate a flavorful lower case prose style that should be cultivated—and commissioned, for that matter, for other people's liner notes, including Brubeck's. The packaging of the album is the best in Fantasy history. The key quality throughout the set is taste. I wish, however, someone had gotten excited (even if a bit vulgarly) just once. (Fantasy LP 3-21)

Dixieland Jazz

Muskrat Ramble; Basin Street Blues; When the Saints Go Marching In; South Rampart Street Parade; Way Down Yonder in New Orleans; Jass Me Blues; At the Jass Band Ball; I'm Coming Virginia; Milenburg Joys; Surrender Blues; Mandy; Make Up Your Mind; Victory Blues
Rating: ★★★★★

The new Grand Award record company with Enoch Light as producer has come up with one of the best neo-Dixieland records in months. All of the jazzmen involved are soundly professional musicians to star with (many of them in the studio) and on these relaxed sides, they blow with crisp assurance, good beat and tone, and generally mature conception. Among those involved are: Bobby Byrne, Eddie Safranski, Pee Wee Erwin, Cliff Leeman, Peanut Hucko, a trumpet that sounds like Yank Lausen, Billy Maxted, Will Bradley, Rex Stewart, Trigger Alpert, Lou Stein, Bud Freeman, Bill Stegmeyer, Jack Lesberg, and drummer Paul Kashian. Rex Stewart is heard only on *Jazz Band Ball* and *Surrender Blues*.

The first-rate David Stone Martin cover, *Jass Band*, is detachable for framing, a very clever relatively new idea in packaging. All in all, quite a good buy. The 12" LP goes for \$2.98 and the session has also been broken down into two 10" LPs at \$0.99 each on the Waldorf Music Hall label. (Grand Award 12" LP G. A. 33-310)

Roy Eldridge and Dizzy Gillespie

I've Found a New Baby; I Can't Get Started; Trumpet Blues; Algo Bueno; Pretty Eyed Baby
Rating: ★★★★★

The first of a two part album representing the initial sides Eldridge and Gillespie have cut together. The (power) house rhythm section is composed of Oscar Peterson, Louie Bellson, Herb Ellis, and Ray Brown. Spurred on by inevitable rivalry (and also probably by memories of "in person" duels in the early '40s and later up to the recent JATP tourney here and in Europe) Roy and Diz play at the top of their competitive form. The up-tempo exchanges are marked by crackling fire and driving imagination and make for an exciting series of trumpet duels, though they're somewhat too long-drawn-out in places.

The deeply felt *Started* is a memorable achievement by both, and also has a beautifully understated Oscar Peterson solo. On *Baby*, the two sing in unison and then trade solo vocal flights. Both are reigning humorists in the scat singing league, and in their bel canto duel as in their trumpet match, the result is a highly enjoyable draw for the listener. Recorded sound is good. I wonder how long Chet Baker or Maynard Ferguson could stand up in that ring? (Clef 12" LP MG C0641)

Maynard Ferguson

Maiden Voyage; Thou Swell; The Way You Look Tonight; All God's Children Got Rhythm; Willie Nililo; Hymn to Her; Lonely Town; Somewhere Over the Rainbow
Rating: ★★★★★

If someone were to state flatly that Maynard Ferguson was the best trumpet player he'd ever heard, I'd offer little resistance. He could fill any first chair in the country.

But I must admit that I have to be counted among those who don't receive his jazz message. I'm properly amazed and awed and appreciative, but not particularly impressed.

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guson's work is stunning in its facility, but yet doesn't ever get out of first gear in its construction or conception. Perhaps it could be likened to the feeling one might get upon being gifted with a glistening new Cadillac El Dorado, only to find the motor was missing.

At any rate, Herbie Harper, Bud Shank, Bob Cooper, Bob Gordon, Shelly Manne, Russ Freeman, and Curtis Counce are along, with Harper's trombone pushing *Thou Swell*, and the arrangement on *Maiden Voyage* lending grace to it. As an exhibition of the limits to which trumpet playing can be pushed, this is a remarkable album. As jazz, it leaves a great deal to be desired. (J. T.) (EmArcy MG-26024)

Benny Goodman

Let's Dance; Jumpin' at the Woodside; Stompin' at the Savoy; What Can I Say After I Say I'm Sorry?; When I Grow Too Old to Dream; Get Happy; You Brought a New Kind of Love to Me; Rock Rimmon; Somebody Stole My Gal; Blue Lou; Sam for You Yesterday and Here You Come Today; You're a Sweetheart; Big John's Special; Jersey Bounce; Air Mail Special; Let's Dance

Rating: ★★★

B. G. in Hi-Fi is the title, and these November, 1954, recordings are certainly that, and a model to all other companies on how to cut a big band. The music itself—divided into big band (11), quintet (5), and trio (1)—is clean, precisely executed and yet more professionally admirable than exciting. The arrangements for the most part show the age of their conception and even the "heads" fail to take fire.

The one exception is Ruby Braff, whose contributions on both large and small band sides are the most vital parts of the album, and make it especially worth auditing. Boomy Richman's good but unflaming tenor is also heard in solo, as is fleet pianist Mel Powell. Benny is, as always, impressive in terms of technique and taste, but he rarely lets go into really adventurous ter-

ritory. Personnel: saxes—Al Klink, Paul Ricci, Boomie Richman, Hy-mie Schertzer, Sol Schlinger; trumpets—Ruby Braff, Chris Griffin, Carl Poole, Bernie Privin; trombones—Will Bradley, Vernon Brown, Cutty Cutshall; rhythm—Steve Jordan, Mel Powell, George Duvioler, and Bobby Donaldson. On two quintet sides (*Get Happy* and *Air Mail Special*), Charlie Shavers and Jo Jones are heard. Recommended mainly for Braff and for the wonderful recorded sound. (Capitol 12" LP W565)

Joe Gordon

Toll Bridge; Lady Bird; Grasshoppers; Flash Gordon

Rating: ★★★★★

Trumpeter Joe Gordon, who has major modern jazz potential, finally has his first LP, and it's a good one. The rhythm section is a wailer with pianist Junior Mance, bassist Jimmy Schenk, and drummer Art Blakey. But Blakey's one fault is glaring here—a limited sense of dynamics. He never lets up and is all too seldom soft. Art is a great drummer, unequalled by anybody in his ability to spark a soloist, but he should learn by now when to be subtle. Jazz isn't all Roman candles.

Tenor Charlie Rouse lacks an individual style and sound, but he swings and has a full, hard tone in the Sonny Rollins—Sonny Stitt tradition ("the hard school of bop" as one academician calls it). Gordon himself, though still a little unsteady, is often a flashing delight and is a lot freer this time than in his recording debut on the Art Blakey LP (EmArcy LP MG 26030). Here he unleashes a power and a comet-like imagination that heralds one of the exciting newer voices of the year. The originals (the last three are by Quincy Jones) are all unpretentious gateways to blowing of a high degree of funkiness (used here in its favorable connotation). All in all, a bracing sample of somewhat raw but always moving jazz that is, thank Bird, the uncoldest! Excellent recorded sound. (EmArcy LP MG26046)

Urbie Green

Old Time Modern; I Got It Bad and That Ain't Good; Lullaby of Birdland; Med's Tune

Rating: ★★★★★

Comparative newcomer Green, profiled in this issue, leads a group here that includes trumpeter Ruby Braff; altoist Med Flory; Frank West, tenor and flute; Sir Charles Thompson, piano; Freddie Greene, guitar; Aaron Bell, bass, and Bobby Donaldson, drums.

And a compatible bunch it was, as the warmly swinging ensemble work indicates; no one presses.

Modern is a Green riff with solos from the Parker-influenced Flory, Urbie, Braff, and Sir Charles. *Bad* is good, with Urbie's supple horn leading off, followed by soulful West and poignant Braff. *Birdland* is the collection's most satisfying side, with West's flute solo the highlight. *Med's Tune* is a neat little riff, composed at the date by Flory, on which he gets some good blowing room.

A satisfying date, but no earth-shaker. (J. T.) (Vanguard VRS-8010)

George Handy

Recoil; A Tight Hat; Noshin's; Sprong; Rainbow; Peaganus; Lean To; Blinuet; Case-Ac; Zonkin's; Footnotes; Crazy Lady

Rating: ★★★★★

George Handy's return to the jazz scene has produced in *Handyland U. S. A.* one of the most freshly creative LPs in many months. The wonderfully swinging session was held in August of last year at New York's Webster Hall from 10 p.m. until 6:30 the next morning. It was a great night for everybody.

The first-rate personnel consisted of Ernie Royal, Dave Schildkraut, Kai Winding, Danny Bank, Allen Eager (where's he been?), Vinnie Burke, Art Mardigan, and Handy on piano. Everybody blows brilliantly, but the real revelations are Ernie Royal who emerges as a too-long-underrated trumpeter of impressive stature, and altoist Schildkraut, who is in the front rank of the younger alto contenders. Both blow with warmth, wonderful tone, and moving ideas. Eager indicates

he should be heard much oftener, and Kai has rarely sounded as consistently relaxed and consequently inventive on records. The rhythm section is fine.

The key reason, however, for the date's success is Handy, whose wit-ily intelligently concise, and imaginatively individual originals (many in blues form) lead to the expectation that he can be one of the more important figures in the jazz to come. Recorded sound is excellent. Don't miss this one! (Label "X" LP LXA-1001)

Jazz Sampler

Jelly Roll Blues; Slam Blues; Relaxing at Camerillo; Dark Eyes; B. C. Blues; Honeyuckle Rose; Serenade to a Shylock; Trio; Moon Burns; Basin Street Blues

Rating: ★★★★★

This is the sampler LP being offered for a dollar to prospective new members of the Jazstone Society. It's easily the best value jazz collectors have ever had for a buck, and so is reported on here. The full page ads that have been proliferating like rabbits list most of the musicians, but in short, the leaders in order are: Sidney Bechet, Red Norvo (with Dizzy and Bird), Charlie Parker, Art Tatum, Buck Clayton (with Teddy Wilson), Coleman Hawkins, Jack Teagarden (with Pee Wee Russell and Bobby Hackett), Erroll Garner, Sonny Berman, and Rex Stewart. The first and seventh are Commodore masters. The second, third, fourth, fifth, eighth, and ninth come from the Dial catalog. The sixth and 10th are new recordings, excerpts from forthcoming Jazstone LPs. The Hawkins number was recorded in New York with Milt Hinton, Jo Jones, and Billy Taylor, and the Rex Stewart is a tape from the Savoy in Boston, with Albert Nicholas blowing well on the clarinet.

The package includes a folder with complete personnel and good background notes by Nat Shapiro and a highly competent "introduction to jazz" in the form of an illustrated booklet by the same Mr. Shapiro. Except for the Hawkins number, none of this is hi-fi, but

it's a first-rate survey of the jazz scene, and as aforesaid, its worth much more than a dollar. (Jazstone LP J-SPEC-100)

Jazz Workshop

I'll Remember April; Blues for Bones

Rating: ★★★★★

Vol. II of Debut's Jazz Workshop series. As the notes say: "This album presents two more sets recorded at a Jazz Workshop Session during the summer of 1955 at Putnam Central club in Brooklyn and again features four top jazz trombonists—J. J. Johnson, Kai Winding, Benny Green, and Willie Dennis with a rhythm section including John Lewis, Charlie Mingus, and Arthur Taylor."

Each tune takes a whole side, and very intelligently, the record company not only makes clear in the notes who taken what solo but also provides "a visible hand . . . between the record grooves of each trombone solo so that the playing arm may be set at any particular solo the listener desires to replay. This . . . does not affect the continuous playing of either side."

Though not quite up to the overall excellence and better programmatic and tempo balance of the first volume (Debut DLP-5), this is a first-rate seminar in advanced trombone. Best side is the *Blues*. All present acquit themselves with abandon (and skill) except sometimes for Arthur Taylor, who is too heavy. Farthest out of the trombone solos is Willie Dennis' rather amazing excursion in the *Blues*. (He is somewhat less secure on the first side). Fine solo and ensemble work by John Lewis on both. Recording quality, particularly for a remote, is fine. (Debut LP DLP-14)

Ellis Larkins

How'd You Like to Love Me?; By Myself; Perfida; Looking at You; Moonglow; Glad To Be Unhappy; Then I'll Be Tired of You; Perfume and Rain

Rating: ★★★★★

A hearty four stars to Ellis for this delicate and ear-warming set (Turn to Page 14)



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Jazz Reviews

(Jumped from Page 13)
of relaxed jazz, played by a man who is of the school that believes prettiness has its place, too. Larkins has a neatness and sensitivity about his music that might be likened to Teddy Wilson's, although Larkins plays more lushly and meditatively. It's evidenced on all these, but particularly on Cole Porter's *Looking at You* and Larkins' own *Perfume and Rain*, for which the LP is titled.
The articulate liner notes were written by Father Norman O'Connor, a Boston priest deeply interested in jazz. (J. T.) (Storyville LP-316)

Stan Levey

Exaltation; Extraversion; Drumsticks; Lightning Bag; West Coast; Fast Clip
Rating: ★★
Drummer Levey's first LP under his own name. He assembled an excellent supporting cast of Zoot Sims, Jimmy Giuffre, Conte Candoli, Max Bennett, and Claude Williamson. He hired Jimmy Giuffre (2), Bob Cooper (2), and Bill Holman (2), to write a set of pleasant originals, none of which are distinguished but all of which could be more than adequate frameworks. The playing of the sidemen is good in the few chances they have to break free and the recording quality is excellent.
The blame for the low rating lies fully on Levey, who provides throughout one of the worst examples of overdrumming on record. Sure, it's his LP and he should be featured, but not all the time. Levey unfortunately plays with scant regard for what's happening out front and with almost no feel for graduated dynamics. An annoying LP because it could have been so much better. (Debut LP BCP-1017)

Red Norvo

Dancing on the Ceiling; Lover, Come Back to Me; I Remember You; Skylark; Good Beat; Strike Up the Band; The Spider's Web; Tenderly
Rating: ★★
Called *Dancing on the Ceiling*, this set is another always welcome capturing of the Red Norvo trio, with Red Mitchell on bass and Tal Farlow and Jimmy Raney alternating on guitar. Judging by the presence of Red and Jimmy, the sides were probably made two or three years ago. The distinguishing marks of these three-way conversations are taste, subtle swing, intelligent ensemble interplay, and excellent solo reflections. Liner notes might have indicated which guitarist was on what numbers. Jimmy Raney recalls being on all but *I Remember You, Skylark* and *Tenderly*. Good recording quality. (Decca LP DL 5501)

Joe Newman

Ingin' the Oohs; Confessin'; In Case You Didn't Know; Ain't It the Truth?; These Foolish Things; Peter Pan
Rating: ★★
Joe Newman and the Boys in the BAND reads the title on this one, and be assured that the band isn't Sammy Kaye's. Cohorts in-

clude Frank Weas and Frank Foster, tenors; Henry Coker, trombone, and a pianist called "Bill Bailey." Which rhymes with lacy.
Joe shows up at his best on *Confessin'* which used to be quite a vehicle for trumpeters, and gets in some more licks on *Ain't It the Truth?*, where Weas' flute pops in, too, but these sides lack the one thing that makes the Basie band the inspiring thing it is—the feeling of pulse and energy no matter what the tempo or tune. Although it's enjoyable fare, it all sounds as if it may have been cut after a tiring evening of work. The competition these days is too strong for anything but the best of efforts on recording sessions. (J. T.) (Storyville LP-318)

Muggsy Spanier

When My Dream Boat Comes Home; My Wild Irish Rose; Judy; Oh, Doctor Ochsner; Careless Love; Washington and Lee Swing
Rating: ★★
A competently driving Spanier session titled *Hot Horn*. In addition to four regular members of Spanier's 1954 band (able trombonist Ralph Hutchinson, clarinetist Phil Gomez, bassist Truck Parham and pianist Red Richards), three New Yorkers were added for the date; tenor Boonie Richman; guitarist Billy Mure and drummer George Wettling. Spanier admires especially should want this.
For my taste, the performances are all professional but rarely memorable. The *Careless Love*, incidentally, that opens side two takes an expressive 10½ minutes. Notes err in comparing clarinetist Gomez' work therein to the late Irving Fazola. Gomez is pleasant but he is not of Fazola's stature. Throughout, Mr. Spanier is as crisply authoritative as ever. He is a man with, as Leonard Feather notes, "a single standard and firmness of style." (Decca LP DL 5552)

Ralph Sutton

I Got Rhythm; Eye Opener; I'll Dance at Your Wedding; Speakaway; Jeepers Creepers; Tain't Nobody's Business; Snow Morning Blues; Fussin'
Rating: ★★
The album is titled *I Got Rhythm*, and consists of Sutton's characteristically warm, vigorous, solos that almost always turn out to be tributes to Fats Waller. His

lone associate is drummer Cliff Leeman, whose accompaniment is discreet and steady. Good choice of tunes, with *Eye Opener* having been co-written by Bob Zurke; *Sneakaway* and *Fussin'* being compositions of Leonie Willie Smith; and *Snowy Morning*, of course, being one of the many reasons James P. Johnson will be remembered as long as there's jazz. Mr. Sutton always plays with honesty and unpretentiously. My only regret is that he has not yet forged a style for himself. Fats Waller is an admirable influence, but should not suffice as a lifetime substitute for individual maturation. (Decca DL 5498)

Cal Tjader

Yesterday; Beir Mir Bist Du Schoen; Wachi Wars; For Heaven's Sake; Fascinating Rhythm; I Concentrate on You; It Ain't Necessarily So; Mambo Matana
Rating: ★★
In this rather depressingly dull LP entitled *Tjader Plays Mambo*, the first side is expended on polymetrically correct and inordinately uninteresting excursions by Tjader and what I imagine is (or was at the time) his regular combo; Manuel Duran (piano, clavés); Bayardo Velardi (timbales, cencerro, conga); Carlos Duran (bass); and Edgard Rosales (conga, maracas). The affair is somewhat brightened on the reverse by the additional presence of four of the members of the Woody Herman brass section when the recording was made: Charlie Walp, Dick Collins, Al Porcino, and Johnny Howell. They play their unimaginatively scored parts with precision and fine ensemble blend.

But underneath, the same relentless montony continues. This is the form of the mambo but Tjader has managed to extract almost all of its joy and spontaneity. Maybe it was the presence of Al McKibbin that kept Tjader from the pedagogic path in the generally first-rate *Tjader Plays Afro-Cuban* (Fantasy 3-17). Anyway, in this record on his own in Latin-American territory, Tjader doesn't quite make it even with a presumably authentic rhythm section behind him. The only life here is on the cover. It's a pity all that fine brass

was wasted. (Fantasy LP 3-18)

Sir Charles Thompson

It's the Talk of the Town; Fore! Under the Sweetheart Tree; Dynaflo; Ready for Freddie
Rating: ★★
John Hammond has the happy faculty of selecting men for these Vanguard sessions that fit in so neatly with each other it's sometimes difficult to realize they don't work together on a regular basis.
This time Sir Charles is abetted by the formidable Coleman Hawkins, Emmet Berry, Benny Morton, Earl Warren, alto sax, Steve Jordan, guitar, Aaron Bell, bass, and Osie Johnson, drums.
Hawkins has *Talk* all to himself, the fourth time to my knowledge he has recorded it, and it ranks with all the others as a masterful chunk of tenor sax work. The *Bean* was in fine fettle on the whole session, by the way, and all his solos are welcome sounds after his long absence from the recorded jazz scene.
The unsung Emmet Berry chips in some big-bodied trumpet on *Fore*, *Dynaflo*, and *Freddie*, and it is his exuberant work, along with Hawkins and the swinging Sir Charles, that lends real distinction to this LP.
More recordings from the same group would be well in order. (J. T.) (Vanguard VRS-8009)

Art Tatum

My Blue Heaven; Blues in B Flat; Street of Dreams; Idaho; 'S Wonderful; Hands Across the Table; Old-Fashioned Love; I'm Left with the Blues in My Heart
Rating: ★★
The first in a series of trio albums designed to place Art Tatum in a mutually challenging exchange with major hornmen "who can think as quickly and as effectively" as Art can. The first to enter the tournament is altoist Benny Carter. Setting down the basic foundations beat is drummer Louie Bellson who will be used as often as possible on these trio dates "to maintain continuity." Of the new tunes, *B Flat* is a moving "head"

and the last song is a lyrical original by Carter.
Both Tatum and Carter have as much instrumental facility that on many of their past records, they have often tended to play easily at less than their full potential when placed in unchallenging contexts (Carter, for example, with innocuous string backgrounds recently and Tatum in dazzling but overly routinized piano albums.) Carter, however, has broken through much oftener on records than Tatum—though only when his associates were of his stature. Tatum was most notably freed in last year's solo five 12" LP for Clef, though there too he occasionally became diverted by the surface fascination of his own effects.
Here the two meet on the common ground of interstimulating respect for each other's mature command of instrumental technique and high standards of improvisation. Their playing is alternately reflective and sweepingly energetic. Neither is ever less than tasteful and absorbing, but there is something missing that might have lifted this set from the highly recommended artistry it is to the uniquely notable event it could have been. I'm not sure what it is, frankly, but one thing lacking is a bass. Certainly Ray Brown or George Duvivier could easily have kept up with Tatum and Carter. Without a bass, there is a lack of sonic and rhythmic body that leads to an empty rehearsal room feeling in the recorded sound and possibly prevents the soloists from being as soaringly free as they might otherwise have been with a richer, fuller rhythm blend behind them.
Promised for the future is another album with Carter and then, appearances with Tatum in trio by Dizzy Gillespie, Charlie Parker, and Buddy DeFranco. (Clef 12" LP MG C-643)

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Rich, Of Course, Speaks Piece Without Coaching

By Leonard Feather



Buddy Rich

One thing was certain about Buddy Rich—he wouldn't pull any punches.

The phenomenal Dorsey drum star, who recently laid aside brushes and sticks long enough to embark on a sideline career as a ballad singer, never has made much of a secret of his views, musical or extra-musical.

Unlike some blindfoldees who have to be coached into the right frame of mind before expressing their opinions frankly, he welcomed the test as a chance to speak his mind.

Buddy was given no information, before or during the test, about the records played for him.

The Records

1. Sir Charles Thompson, *Ready for Freddie* (Vanguard). Emmett Berry, Coleman Hawkins, Benny Morton, Earl Warren, Steve Jordan, Aaron Bell, Osto Johnson.

Well obviously it's not Basie, but it's a pretty good imitation. Or is it Basie? . . . I don't think so. It's got a good sound. The soloists are of the modern trend; it's a good drummer; good rhythm section, all around. A swinging record; of course, it isn't an original Basie as far as I'm concerned. Three stars.

2. Louis Bellson, *I'll Remember April* (Mercury). Charlie Shavers, trumpet; Zoot Sims, tenor; George Duvivier, bass.

The tenor man could be almost anybody—Flip Phillips, Ben Webster—could be Coleman Hawkins; I don't know. Charlie Shavers, the mighty midget, plays wonderfully as always. The record as a whole doesn't move me too much; I don't like the idea of the two different treatments, the rumba beginning and then the jazz thing. It should be one thing or the other.

The only time it does start to move is in the second chorus, with Charlie Shavers. But the tempo really starts to drag. I think it was just a duo, as I didn't hear any drums in that part. I won't say it

was Ray Brown, because Ray keeps better time than that. The only good thing about this is the trumpet. The ending is impossible. I give Charlie four stars and the record one star.

3. Count Basie, *Broad* (Clef). Arr. Ernie Wilkins.

I don't want to sound like a complete idiot—I know the tune as well as I know my own name, but I can't think of it right now. Naturally, it can only be Count Basie. Nobody else in the band business can move you like that.

I had the good luck to hear that band almost every night at Birdland while we were at the Statler, and, believe me, anything this man does gets 25 stars if there is such a thing. All you have to do is say Count Basie to me, and I'm ready to travel, any time, any place, to hear this band!

4. Max Kamlesky, *Original Dixieland One Step* (MGM). Jo Jones, drums.

That's good Dixieland . . . I'm confused as to who it might be;

there are so many good Dixieland groups around today. Could be Wild Bill Davison or Lee Castle or I don't know who. The guy on the drums gets a sound like Jo Jones, but I would hate to say it's Jo Jones. Nice crisp sound on the snare drum. It's exciting, especially the out choruses; I give it three.

5. Art Blabey, *Mezzob* (Emercy). Joe Gordon, trumpet; Gigi Gryce, alto; Walter Bishop Jr., piano.

Well, sir—what can I tell you? Up until this storm I was having a very enjoyable evening. The music's all been good—I heard Basie, some good Dixieland . . . and now comes this mayhem. I don't understand it; there wasn't one differential in the attack of the soloists—piano, trumpet, and also could have been one man playing three different tracks.

There's no warmth in this kind of music at all. I know I'll get in a lot of trouble for this—it'll mean that I'm old hat or something, but . . . The drummer, for instance, why doesn't he make up his mind if he's going to play on the top cymbal, or bongo drums, or cross-sticks—there's so much going on that it doesn't swing at all. I don't like it. I won't rate it—I won't rate anything I wouldn't buy.

6. Lighthouse All-Stars, *Albatross* (Contemporary). Comp. Max Roach. Bob Cooper, oboe; Bud Shank, alto; Max Roach, drums. Cleo Williamson, piano.

This sounds like a bunch of Turks and Arabs got together up at Nola studios for a session. The woodwinds sound nice, but I don't think they belong in that setting. Piano was good, and the little drum solo was nice. The record on the whole didn't do anything to me. Two stars for a nice attempt.

7. The Six, *Between the Devil and the Deep Blue Sea* (Mercury).

That's a good swinging record. Stop me if I'm wrong, but that might be a new group called The Six. Eddie Fyfe, their drummer, is a good friend of mine, and he brought their new album up. It's a bunch of new guys, for a change, playing some things with time. I really enjoyed that. Four stars.

8. George Wallington, *Symphies* (New Note). Arr. Quincy Jones. Jimmy Cleveland, trombone; Dave Bass, trumpet; Oscar Pettiford, bass; Kenny Clarke, drums.

Well, strangely enough, I really liked that, and I was on the verge of giving it five stars except for the guy that played the trumpet. He really got confused and lost me, but I'll give it four stars for everybody else, because the thing was swinging real great; particularly

FEATHER'S NEST

By Leonard Feather

New York—The phrase "too much of a good thing" carries a twinge of sadness. Its statement that the thing was good makes the fact of our having had enough of it doubly regrettable. This is indeed the case in the matter of standard jazz tunes.

I'm not thinking of such material as *The Man I Love, Summertime*, and others that are commonly known to have been overworked but are retained in many artists' repertoires because they are essentially standard request material.

The songs I mean rather are those that were originally picked by musicians because of their attractive chord patterns, were used for instrumental jazz performances, and gradually crept up on us as commonplace where they once had been delightful rarities. The first 10 of my 20 questions can be bumped together to this effect:

Don't you agree that the following might be nominated as the 10 Songs Most Deserving of an Extended Vacation?

1. *I'll Remember April*. My collection now includes 31 versions, including the disguised ones (Tal Farlow at least had the wit to call it *And She Remembers Me*).

the bass solo on the beginning. I don't know if it's Ray Brown or not. Everybody was keeping real good time; musically it was fine. The trombone, after the first few bars, found out where he was going and really arrived. For the rhythm section and the general playing, four stars.

9. *Lighthouse All-Stars, Stee* (Contemporary). Arr. Stan Levy, Bill Holman. Levy, drums.

That starts off like it could be *Moondog!* . . . If the drummer had sustained the original, nice bright four, and kept that tempo throughout, it would have been very exciting—but by changing to half-time throughout most of the record, he leaves me a little cold.

And the bit in the middle where the rattlesnake comes in and does the sissing part, I don't understand that. The drummer has good technique, gets a nice sound on toms. It might be more than one drummer. Over-all it doesn't get any place, especially at the end, when it sounds like the 5:15 pulling into Hartford, with the daddymummy thing. He's a little confused himself, I think.

It's probably a very good friend of mine, and I'll get belted when I go walking down 42nd St., one night. I'll say three stars for a nice try.

10. *Gabe Krupa, Heavy-Weedy* (Clef). Charlie Shavers, trumpet; Bill Harris, trombone; Eddie Davis, tenor; Teddy Wilson, piano.

It swings! . . . Let's see—Charlie Shavers on trumpet; I'll take a wild-blue-yonder guess and say Louie Bellson on drums. He always knows the right thing to do at the right time. Very tasty drummer. Tenor could be Coleman Hawkins, Ren Webster—and then again it could be Stan Getz. Could be almost anybody. Piano player sounded like he was wearing gloves in the first part, but finally he got straightened out.

If this was done on the coast, it could be Milt Bernhart on trombone. He made some things with me on which he got a sound like that; so I'll say it's Milt, which means it's probably Bill Harris or someone. I enjoyed this very much; I guess either Bellson or Shavers is the leader. Four stars.

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"That great Gretsch sound" draws rave of still another drum star, Don Lamond



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Country & Western



Nashville Notes

By BILL MORGAN

Rumors have it that the *Grand Ole Opry* is currently negotiating a live television show out of Nashville on Saturday night. The Red Foley *Jubilee* show out of the Ozarks has created such favorable comment in the country music field that officials of WSM have been in huddles trying to combat the effects of the show. Foley's Feb. 26 show was dedicated to the country music disc jockeys all over the country, and many telegrams and phone calls were received from the jockeys in appreciation.

Carl Smith has purchased a new traveling sedan to carry his band on personal appearances, and also a new sporty convertible for his own personal use. Both cars have been painted a fire engine red. To top all this off, Smith and his entire group are wearing moustaches and goatees. . . . Marty Robbins can be seen driving around town in his Jaguar with "That's Alright Mama" painted on the trunk.

Chet Atkins is readying a new album of guitar picking for RCA Victor. Tunes will all be popular and will be released under the tag, *Chet Atkins Plays the Pops*. . . . Webb Pierce and Red Sovine split a recording session for the Decca folks this past month. Webb is currently holding down the No. 1 spot in the country with his recording of *In the Jailhouse Now*. . . . The Ferlin Huskey family has a new look. Ferlin and his wife, Betty, and their children, Donna Kay and Danny, have just moved into a nine-room house in Madison, Tenn.

Faron Young has a new Capitol release on the market that should take off like a big bird. Tune is *Live Fast, Love Hard, Die Young*, and was penned by Joe Allison, one of Nashville's leading country music disc jockeys. . . . Speaking of Capitol, looks as though Deacon Andy Griffith, of *Football* fame, has another hit in his new take-off on *Make Yourself Comfortable* and *Ke Ko Mo*. . . . Roy Drusky, who sings somewhat like Red Foley, has just inked a recording contract with Starday records, according to our good friend Bill Martin. Roy is currently working radio and TV out of Atlanta and will soon head for Texas to do some personals for Jack Starna, proxy of Starday.

George Morgan and the Candy Kids played an SRO date in Dayton, Ohio, Feb. 27. Morgan also did the *Opry* show Feb. 26, with Elton Britt as guest. Elton has a new RCA Victor release, *Shame*, which he wrote.

C&W Top Tunes

1. Carl Smith—*Loose Talk* (Col)
2. Hank Snow—*Let Me Go, Lover* (RCA)
3. Red Foley—*Hearts of Stone* (Decca)
4. Ferlin Huskey—*Little Tom* (Cap)
5. Loretta DuVal—*Are You Mine?* (Abbott)

Most Promising

1. Mac Wiseman—*Danny Crockett* (Dot)
2. Bobby Lord—*No More, No More, No More* (Col)
3. Stuart Hamblen—*Just a Man* (RCA)
4. Hank Williams—*Please Don't Let Me Love You* (MGM)
5. Marvin Rainwater—*Gotta Go Get My Baby* (Coral)

Among the disc jockeys reporting for this issue are Chuck Neer, WIAM, Williamston, N.C.; Jim Wilson, WAVE, Louisville, Ky.; Jim Scanley, WICH, Norwich, Conn.; Tommy Edwards, WERE, Cleveland, Ohio; Sammy Lillibridge, KFRO, Longview, Texas; Joe Femberthy, WJR, Detroit, Mich.

LATIN AMERICANA

By Oliver Berliner

Hollywood—The simplest of all musical instruments, is one of the most difficult to play, and consists of two cylindrical sticks that have been turned on a lathe. These are the claves (kla' ves), made out of a hard wood, such as ebony or rosewood. In the days of the rumba, the claves was the basic rhythm instrument, but they have given way to the conga (now called congo) drum where the mambo is concerned.

The most common claves are small in size, and consequently rather high pitched. These are suitable for a small combo but sound very but of place in a large orchestra. In both cases, the secret of the timber, pitch, and loudness is in the way they are held.

There are only two rhythms for the claves—either one-two-three (pause) one-two, or one-two (pause) one-two-three. The difficulty is in determining which one to use and when.

The famous old fast guaracha, featuring drums and other rhythm

instruments, required the claves to change approximately a half dozen times during the number, which is no job for an amateur.

It's uncanny the way even the most experienced musicians are unable to grasp the method of properly "beating the brains out" of two sticks of wood.

But it does help to make clear the point that only a limited few have a genuine feeling for the authentic Latin beat. It would seem that it is something one must be born with rather than something that is acquired.

As we are in an age of specialization, this whole matter of authenticity points up the fact that "doing what comes naturally" is an important key to success, especially in the field of music.

Nat'n'l Music Week Will Start On May 1

New York—May 1 to May 8 will mark the 32nd annual observance of National Music week. The announcement by T. E. Rivers, secretary of the National and Inter-American Music Week committee, also states that 3,000 communities throughout the country will participate with local events.

Committees sponsoring NMA include representatives of the Music Teachers National association, the National Federation of Music clubs, and the National Recreation association.

New Horizons

New York—In a move to expand his following, accordionist Mat Mathews has formed a trio to open in a pop room, the Lounge of the Piccadilly hotel. Benny Weeks, an alumnus of the Mathews jazz units, is on guitar and Nelson Varon is on organ. The trio will have three weekly airshots over WOR-Mutual. Mathews has left Coral Records, and a new recording contract is being set.

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Strictly Ad Lib

(Jumped from Page 3)

from Paris via N. Y.'s Waldorf-Astoria, and Jimmy Conrad Dancers as headliners for show opening March 23.
BAND BRIEFS: Lawrence Welk band, believed to have set world's record one-niter gross at Marines' Emergency Fund benefit dance at Santa Ana (Calif.) air base last year (51,090 at \$1 each), is set for the same event this May 24... Leas Elgart one-niting his way east for March 25 opening at N. Y.'s Statler... Billy May band with Sam Donahue (Palladium is billing it "Sam Donahue with Billy May Band"), which followed Elgart March 8, had a new singer, Marcie Miller, who made her last Palladium appearance with Ray Anthony.
Lloyd and Bill Elliott (Ulyate), with the crack studio ork they have been heading on MGM records, have been signed for summer season at Rendezvous ballroom, Balboa Beach. They'll debut band during Balboa's famous Easter week celebration.

SAN FRANCISCO—Edith Piaf did two weeks at the Geary in March... The Hi-Lo's followed the Four Freshmen into Fack's March 11... Virgil Consoles quintet into the Black Hawk on March 11 after Art Tatum... Charlie Stern's big band in Sunday afternoon teenage coke dances at the Downbeat so successful it may move to the Civic auditorium.
Dave Brubeck back in town April 7 for a five-month stay at the Downbeat... The Macumba closed, freeing Cal Tjader for other gigs... Liberate drew 14,000 people to the Cow Palace, more than the circus or the Livestock show... Fred Waring did three concerts in the Bay Area the first week of March.

Cab Calloway did a three-week stand at the Fairmont in February followed by Dorothy Dandridge... Trumpeter Johnny Coppola, tenor Dave Van Kreidt, and vocalist Ann Richards, all of the local scene, now with Stan Kenton... The Vernon Alley trio (Alley, bass; Eric Miller, guitar, and Richard Wyands, piano) now the house band at Fack's and sounding better than many a traveling unit that hits town.

LAS VEGAS—The luxurious New Frontier is slated for grand opening on April 4th. Mario Lanza is the premiere attraction at a cool \$0 grand a week... Garwood Van's house ork will be augmented with a string section to play overtures on the rising band stand on the new elaborate stage. The Mary Kaye Trio plus two is scheduled for a 14-week stint in the new 'Cloud Nine' room.
After a successful five-month stay on the stage bar of the Flamingo, The Gallions and Ginny cop-

Gretsch Spotlight

"That great Gretsch sound" draws rave of outstanding drum star, Louie Bellson



Louie Bellson and his Gretsch Broadkaster

HIS RESOUNDING triumph with Jazz at the Philharmonic is the latest chapter in Louie Bellson's amazing success story. Already known are the facts about his laurel-winning drumming for Duke Ellington—his genius as arranger, composer—his resourcefulness as drum designer (for example, the famous Gretsch "Disappearing" Drum Spur—are a Bellson inspiration!). But you may not know that Louie is a long-time user of Gretsch Broadkaster Drums and that you can get a list of his actual drum setup from us—no obligation. We'll also send you, free, Louie Bellson's own favorite drum solo, and, with it, the new Gretsch drum catalog. Write FRED. GRETSCH, Dept. DB-4655, 60 Broadway, Brooklyn 11, New York.

Drifters, and the James Moody band are signed, with Billy Farrell tentative... Farrell, who did a February gig at Falcon Show bar, is scheduled for another there on tentative dates March 28 or April 11, and the Gaylords did a return March 4-13.
At the Alamo, Hamish Menzies closes April 2, and the Gallahads come in from the Copa N. Y. to open on the 4th... Jan August follows Marian McPartland at Baker's Keyboard lounge April 5-18... Jackie Jocko closed at the Great March 27... Madison ballroom featuring The Clovers, March 25-27, and The Charms, April 1-3. Negotiations are underway for a TV show to emanate from there, beginning sometime in April.

WASHINGTON, D. C.—Olivia's Patio lounge is stretching out on the jazz scene in a manner not seen in this town for many moons. Dizzy Gillespie vacated the stand in favor of Lester Young, who closed a busy week on the 12th. At this writing, Erroll Garner is the featured artist, with Oscar Peterson due on the 28th and Art Tatum promised for the first week in April... John Beal left Earl Swope's crew at the Cairo hotel to join the Woody Herman rhythm section on bass... The morning radio show from the Cairo—aired through WEAM—features the Four Jacks combo, which has added this air shot to its regular stint at Romano's Inn.
New policy at the Embassy room of the Hotel Statler currently presents Betty Madigan with Lisa Kirk and Celeste Holm skedded before season's end... Club La-Comeur pioneered in presenting the Jackie London trio for the week ending March 6. The comely Miss London is a jazz potential... Vic Damone and Tony Bennett are inked for back-to-back weeks at the Casino Royal in April.

MIAMI—Helen Traubel chalked up another triumph (and that's the only word that fits) in her stint at the Fontainebeau hotel... Cugat and Abbe Lane were followed at the Saxony hotel's Bagoda room by the Dorsey Brothers... Ruth Wallis was added to the Gene Baylors bill at the Isle de Capri... Emil Coleman holding forth in the Embassy room of the Balmoral hotel... Morty Gunty and Josephine Premice came into the Nautilus on the heels of Joel Grey.
Pianist Hal DeCiccio was in concert at the Dade county auditorium the first week in March... Mickey Palmer fronting the dance group at the Biltmore Terrace hotel... The Singapore lounge, still on a rhythm and blues kick, imported the Tilters.

Pianist Herbie Brock moved to the Parisian lounge on Coral Way... Floridian Frances Langford sparkled in her run at the Sans Soud with a new act she calls Frances and Her Fellas... Billy Eckstine, in the Sophie Tucker-Sam Levenson show at the Beachcomber, received many rave reviews from local critics and columnists. It was his first night club appearance here, though he was in town before with a traveling stage show backed by the Basie band.

NEW ORLEANS—Al Belletto, whose quintet has a recently released Capitol EP, was in town for two weeks for a much-needed vacation after nearly nine straight months on the road. The group's bass man and French horn and trumpet player, Jack Martin (the group doubles like crazy) forced to cut out because of ill health. Belletto lined up a replacement in time to rehearse for a Miami opening March 4... Peruvian songstress Yma Sumac was scheduled for a concert on March 11... The Ted Lewis orchestra was followed

Weeper On Tour Around The Globe

New York—Johnnie Ray has begun three months of engagements with a troupe that will take him around the world.
The show, besides Ray, consists of singer Helen O'Connell, comic Danny Crystal, a dance team, and three musicians. It opened for two days in Hawaii in the Civic auditorium, Honolulu, March 2, and then did 17 days of engagements in Australia.
From Australia, Ray and his manager, Bernie Lang, continue to England, where Johnnie is scheduled to appear in Scotland and Ireland before his opening at the Palladium April 25 for two weeks.
Ray is due back in New York early in June for a return date at the Latin Quarter. His second film for 20th Century-Fox will start later this year.

at the Roosevelt's Blue room by Jan Garber.
Billy Williams out at the Cotillion lounge of the Jung, and headed for St. Louis... Trombonist George Brunis taking a busman's holiday on a visit to this, his home town, by catching some of the Sunday afternoon Dixieland sessions... Trombonist Freddy Assunto of the Dukes of Dixieland and "The Duchess," Betty Owens, decided to make it a fulltime duet and were married March 6.

MONTREAL—The lineup in the Emanon Jazz society concert presented recently was as follows: a 17-piece orchestra featuring Steve Garrick on piano, Walter Batticher, trumpet, and Bob Roby, alto sax, with others including Lonie Lang, Bob Molloy, Jack Long, Roger Hufford, Hal Gaylor, and Al Hirsch. Small groups added were the George Kennedy quartet, the Bob Langlos quartet featuring Willy Girard on violin and Guy Nadeau, the Billy Graham trio, and ex-Eltingonian Yvonne singing with her own group.
Tony Bennett had to cut short his stay at the Seville theater due to a bout with laryngitis. Los Galanes singing trio replaced him until the Winged Victory chorus opening. Joan Weber, in turn, followed the 16-man vocal group... Blonde Sandy Scott is currently song-starring at the Hale Hakala cafe... The Mary Ellen trio and the Amazing Garcias at the El Morocco. Johnny Laurendeau plays for dancing, with intermission music supplied by the Paul Notar trio. During Fran Warren's recent visit to Montreal in the cast of The Pajama Game, she doubled with two late shows at the El Morocco.

TORONTO—Barbara Carroll's trio worked two March weeks at the Town Tavern and did excellent business. The Town, which seems to be heading slowly toward an all-jazz policy, has scheduled Marian McPartland for an April appearance... Toronto musicians received \$8,400—and possibly will get more—from sales of The Investigator, the CBC McCarthy satire sold in the U. S. as an LP. Local president Walter Murdoch ran the record company to earth when it failed to make payments to the background musicians after selling more than 100,000 copies of the unauthorized aircheck... Dinah Washington appeared on Byng Whiteker's CBC-TV show during her week at the Colonial.
The Cal Jackson LP on Label X, made at the Plaza room here, is selling well locally... Webb Pierce worked a week at the Casino... Johnny Hodges' band was scheduled for two weeks at the Colonial, beginning March 28.

R&B Hassel

(Jumped from Page 1)
this publication's being terribly pro-ASCAP when BMI was in the throes of birth. Is this the dawn?
'Beat' Readers Audience
Down Beat readers are less likely to be aware of the ins and outs of this competition, which neither side admits, since Down Beat readers are mostly the audience rather than the performers.
It is important that, as the audience, we understand that our interests are fueling the fire. The fact is that new talents and new writers are producing the stuff the public is buying. This fact is not likely to delight the fellows whose annual stipend depends on the tastes of yesterday and who apparently can't readjust their skills. Certainly a fight based on the facts may be in order. It is in questionable taste though, we timidly suggest, to choose to fight on a less than professional level an essentially professional battle.
The screaming is mostly that r&b is driving our young people to some unwholesome passion. We are being told that this is a narcotic on wax that is taking them on the path of righteousness to the highways of iniquity.
One disc jockey in fact is quoted as saying "this crude primitiveness has an appeal." This is quite an admission from a fellow who often almost apologetically points out on his show that this or that record he plays had an r&b origin and whose own success was not hindered at all when Allen Freed decided to move out of Cleveland.
Sophistication Cited
They want us to believe that until r&b came along, romance in songs was all a matter of hearts and flowers and walking along shady lanes. For their information, we may suggest a perusal of some notions which were, and are, promulgated by such sophisticated (as opposed to "primitive") sources as Cole Porter, Lorenz Hart, Harold Arlen, and others.
If they want a quick example, may we point to a line in a presumably acceptable current hit which goes "I'd love to make a tour of you" and defy them to point out a bluer line in an r&b hit.
Months ago we considered the matter of blue lyrics in r&b tunes and came to the conclusion that the problem was minimal. The fact that the force of public interest has made it imperative for the ostiches to take a peek at the sun and the fact that they've pretended to find the sun beloculed has not changed our opinion.
We're convinced only that they have an ax to grind. Perhaps our argument would have less strength if in the course of these months, they had ever even intimated that there was any audience for r&b. But they didn't. They waited till the bite was hurting and started looking for an angle.
Look, fellas—this isn't it. If you don't dig this mousetrap, build a better one. Don't try to tell us it's wrong to kill mice. That's what you're in business for.

Sinatra Selected For Miller Award

New York—A panel of three judges—Paul Whiteman, lyricist Arthur Schwartz, composer Alec Wilder—has chosen Frank Sinatra as recipient of WNEW's annual Glenn Miller award for the greatest contribution to popular music during 1954.
The award was established last year as a result of the tremendous tribute provided the late star by thousands of Make Believe Ballroom fans who sent in votes naming him their favorite recording star despite the fact that many years had passed since his death.
Jerry Marshall of WNEW's Make Believe Ballroom created the award with Miller named the first recipient, posthumously. It was then planned to continue the award as an annual recognition of foremost contributors to the popular music field.

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PERSPECTIVES

By Ralph J. Gleason

San Francisco—Quite possibly the most unfortunate thing that ever happened to Dave Brubeck was to get his picture on the cover of Time magazine and to have such a laudatory story inside.

As evidence of this, I give you the two recent issues of Down Beat with the columns by Leonard Feather, Nat Hentoff, and the review by Jack Tracy.

I don't mean that these three critics are resentful, I mean only that the fact that they all break into print in 1955, two of them critical and one defending Dave, is indicative of changing times.

Throughout the formative days of the Brubeck movement, it was considered definitely not cricket to take a whack at him.

In his recent agile and forceful defense of Dave, Hentoff referred to my "disenchantment" with the group expressed for some time in the columns of the San Francisco Chronicle.

I might better have come out and said then what I said later—that the group didn't swing for me and was lacking a certain, shall we say, masculinity, and that Dave as a pianist produced no pleasant sensations in me at all.

One of the most galling things during that period was the fact that many, many musicians of stature did not dig him, and still don't, but would not say so, and their silence was acquiescence.

When I give swing less today than he did when Cal Tjader was with him, but that isn't really the point.

Wes Hensel, for the last eight years trumpet with Les Brown, has been signed to record for Liberty with his own group.

tio for such a well-publicized artist, somewhat like Stun Kenton) there is no disputing the fact that he has traveled his own road, win, lose, or draw.

He has played his own music the way he wanted to. It happens I don't like it. But I still have to respect the fact that he did it his own way.

The Modern Jazz Quartet, on the other hand, are not being conspired against. I think them the most delightful and wondrous sounding group I have heard since the first shock of Gerry Mulligan.

I feel they are in many ways the most important thing that has happened to jazz in years. If their records do not sell, if they are not on Columbia and do not have 14 LPs going for them, it's not because persons don't like something good.

They'll make a lasting contribution, and I'm of the opinion that we will be talking of them a long time after others have left the scene.

One of the things that bugs musicians the most is the knowledge that jazz music must swing and Dave doesn't and they do and he's made it and they haven't.

The week that Dave was on the cover of Time, the Chronicle Sunday magazine, This World, had a jazz cover, too. It was a photo by William Claxton of the Modern Jazz Quartet.

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LES BROWN Band, Westlake Gold Record Award winner for best band of 1954, includes Drummer Phil Richmond, Westlake alumnus.

Haley, Comets Soar In East

New York—Bill Haley and the Comets are set for a full spring season of dates in the east. Starting with Binghamton, N. Y., on April 14, they will do one-niters in Boston, Baltimore, Cleveland, Buffalo, and Rome, N. Y.

Mouthpiece Maker Gregory Dies In West

Hollywood—Malcolm C. Gregory, nationally known authority on reed instrument mouthpieces and manufacturer of the Gregory mouthpiece for saxophones, died at his North Hollywood home Feb. 26, after a long illness.

Widely known in his younger days as an instrumentalist, Gregory was forced to give up playing because of a progressively crippling arthritic condition in one hand.

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Boston Symphonic Band Formed; Of Interest To School Bandsmen

Boston—News of interest to school band directors and personnel is the formation of the Boston Symphonic band composed of 57 players based on a nucleus drawn from the woodwind, brass, and percussion players of the Boston Symphony orchestra. Object of the formation is to furnish a topflight band "for recording, concertizing, and touring to the outstanding band directors of the country." The Boston Symphonic band will not have a permanent conductor. Conductors will be selected from the outstanding directors in the country and will be recommended to the band by an advisory committee composed of 12 members of the four national band directors associations.

A series of concerts is being planned for the earliest possible dates. Leopold Stokowski has expressed his desire to conduct the initial performances in Boston and New York. The band will be recorded by Boston Records, Inc. The records will be high

fidelity, 12" LPs. Each album will contain about 40 minutes of music and will be programmed in the form of a concert.

Tentative plans are also being made for touring. Members of the Boston Symphony will be available the last two weeks of August and the full month of September.

Arrangements have been made with the ABC outlet in New York, NBC and CBS outlets in Milwaukee, Los Angeles, Chicago, and St. Louis for disc jockey plugs of the album or single compositions within the album, probably one of the first times this type of record promotion has been used with symphonic band recordings.

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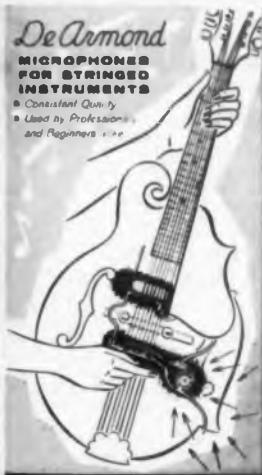
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Bb9^{b5} Eb9^{b5} Bbma6 C-7 D-7 D-7

C-7 C-7 F7^{b9}_{b12} Bisma7 Bbma6^{b5}

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George Auld On Tenor Sax

George Auld for many years has been noted as a tenor saxophonist of great skill and talent. His ability to work in almost any idiom and play at top level in all of them is well-known. He recorded with the subtly swinging Benny Goodman sextet when he was a member of Goodman's band; he lent a hoarse, charging fire to his own big band of the mid-'40s; he has recorded pretty ballads in a soft, breathy style for Coral, with backing coming from the Jud Conlon Rhythmaires.

And for the same label, he recently displayed another facet of his horn work on a jump tune called *Dark Green*. His playing here is in what now is called the rhythm and blues idiom, and because of the surging popularity of this music these days, we asked George to annotate his booting solo on that record (Coral 61158).

After a Duke Ellington-like introduction by trombone choir and rhythm, Auld's tenor sax states the simple, rhythmically-punctuated riff.

His solo follows, beginning with the first three notes of *Dark Green's* melody line, then moving into a longer phrase that is stated neatly and completely. The next phrase is ended with a little figure that often crops up in an Auld solo, and can almost be considered a trademark of his.

George extends the range considerably as he enters the bridge, and moves hard into the last eight, cooling off only on the last two measures



George Auld

as he wraps it all up.

Throughout, Auld plays with the gutty tone he can employ when he wishes, and with the same rhythmic push he has added to so many of the records on which he has appeared.

Note: In playing the Auld solo on *Dark Green*, tenor saxists must transpose up a ninth.

Clarinet

Buddy DeFranco



Buddy DeFranco

In the late '30s and early '40s Lester Young, Roy Eldridge, Benny Goodman, Charlie Christian, Georgie Auld, Ben Webster, Duke Ellington, Art Tatum, Bobby Hackett, Jack Teagarden and many more musicians were making a definite attempt to develop more freedom and break away from the sterile harmonies of the Dixie form.

Perhaps the greatest creative force of this transition period came from Lester Young, Billy Strayhorn and Art Tatum. Art and Billy, in particular, were pioneers of modern harmonic devices—totally new to the jazz of their day. Benny Goodman, too, was responsible for introducing many new sounds and developments—nor should we overlook the new and refreshing arrangements of Eddie Sauter. Charlie Parker was being heard at this time, but his strongest influence was not felt until years later. The introduction of swing was an exciting period in the history of pulsative music—and one cannot begin to list all the artists who influenced its development at this time.

As for the harmonic devices used in modern, "progressive" or be-bop music, these can be said to be new, only insofar as they may never have been applied to pulsative music. The harmonies we call modern are simply those of the great twentieth century composers—Ravel, Debussy, Respighi, Prokofieff, Stravinsky, Schonberg, and others. Going back, then, to our progressive music, it is wrong to say that a minor seventh chord, for example, is in itself modern. It is simply assimilation—and you will find examples of so-called modern harmonic devices in some of the earliest jazz.

At this point I would like to illustrate certain of the altered or substitute chords employed in the blues progression. Note that the clarinet plays the same basic chords, but in arpeggio form.

Clarinet

Alto Sax

Here's Georgie Auld's Style

Tenor Sax



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The musical score is written for Tenor Saxophone and consists of nine staves. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' in a circle) and a dynamic marking of '>' (accent). The score is presented in a standard musical notation format with a treble clef and a key signature of one flat.



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A Few Hints From Bellson



Louie Bellson

Although Louie Bellson's career achieved its greatest impetus when he joined Duke Ellington in the spring of 1951, he had been known previous to that for his dynamic work with the Tommy Dorsey band, with an all-star group led by him, Terry Gibbs, and Charlie Shavers, and for his recorded work with many groups, including Benny Goodman.

Louie got his first break when, at 17, he won a Gene Krupa drum contest, and went on from there to become known for his pioneering work using two bass drums, and for the work he did in popularizing the "finger system" in drumming, wherein the fingers absorb much of the work formerly done by the wrists and forearms. (A series on the finger system was written by Bellson for *Down Beat* and appeared in 1951.)

The accompanying exercises were written especially for *Up Beat* readers by Bellson.

Ex. I is a series of hi-hat rhythms, using two bass drums. On all three sections, do not include the left hand at first. Louie suggests that you write in your own left hand rhythms after practicing the exercises as they are written. Mark in your left hand rhythms where the rests occur for the two bass drums.

Ex. II are some modern drum solos using two bass drums. And, asks Louie, "have you ever tried practicing the same rhythms with another drummer? These exercises may be used in this manner. And you'll find it very interesting to play this still another way. Let one drummer play the conventional hi-hat rhythm and the other play what is written in the exercise. Then switch rhythms and start over again."

Bellson also offers one bit of advice to drummers. "Jo Jones, Mr. Drums to me, tells me that drummers should play easy and relaxed. If a drummer is working hard and going through unnecessary movements, his sound will be of the same character. If he plays with smoothness and ease, his sound will be of that texture."

Meet The Doctor Jekyll, Mr. Hyde Of The Piano

By Sharon A. Pease

This is about the Dr. Jekyll and Mr. Hyde of the music business—an artist with a dual musical personality and identity. As Lou Busch, talented pianist-arranger-conductor, he climaxed a long and successful career as an artist and repertoire representative of Capitol Records. As Joe (Fingers) Carr has become a top record seller and musical act through his work as a unique ragtime piano stylist.

We, here in the Valley of the Sun, in Phoenix, had the pleasure of observing both personalities on a single program. The occasion was the initial telecast of local Channel 12—a gala

telethon for the benefit of the Cerebral Palsy association which was emceed by show-business personalities Jane Pickens, Warren Hull, and Vincent Price, and our own Dick Gilbert, current president of the American Society of Disc Jockeys.

Prominent on the star-studded roster of performers was Joe (Fingers) Carr, with derby, sleeve holders, fancy vest, and all. During the early part of the program he concentrated on the ragtime routine. But as the show went into the early hours of the following day, viewers witnessed a truly impressive display of versatility—everything from cocktail piano to the unrehearsed accompaniment of singers doing obscure numbers in impossible keys. As a result Busch made



Joe (Fingers) Carr

a lot of friends here, just as he does every place he goes.

Busch, who has absolute pitch, was playing with a kid band back in his home town, Louisville, when he was 12. He began jobbing when 14, left home with a traveling band when 16, and played his first record date for Gennett when he was 17. He worked with many bands including Freddy Martin, Clyde McCoy, Leo Reisman, Vincent Lopez, Horace Heidt, and Hal Kemp before settling down in California. There he was with Ray Noble and on Mutual staff with Dave Rose prior to a four-year hitch in the army (1942-'46). Then came the Capitol affiliation.

"The ragtime bit started as a gag when I was in a&r at Capitol," Lou recalls. "First we used it on a Jo Stafford record and a couple of album sides. Then we released some singles and they began to catch on."

Since that time Carr has been one of Capitol's top selling artists and his act brings fancy figures for personal appearances in hotels and supper clubs. "The amazing thing about it," Lou explains, "is that this ragtime has such wide general appeal. There is no particular age level—teenagers and business people are equally enthusiastic. And apparently people can appreciate a variety of musical styles for it has done well in Sweden which is supposed to be pretty progressive."

The accompanying illustration of Fingers Carr's refreshing ragtime styling is based on the original 16-measure theme which has been used in this column on several previous occasions. For comparison and helpful analysis the original harmonization was as follows: (1) C; (2) C; (3) F7; (4) F7; (5) C; (6) A7; (7) D7; (8) G7 and G aug.; (9) C; (10) C; (11) F7; (12) F7; (13) C; (14) A7; (15) D7 and G7; (16) C.

In this authentic example, Lou has incorporated the distinctive characteristics of the ragtime era. The swing bass, indicated very simply here (measures 1 through 4 and 9 through 12) is a basic ingredient and probably the most difficult of all, especially at fast tempos. The running bass (measures 5 and 6, and 13 and 14) when used in the right places, keep a ragtime selection moving along and help to tighten up the beat. The continuing treble figure (measures 1 through 6, and 9 through 14) illustrates how such

(Turn to Page 12)

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The accompanying solo is taken from a recent Teagarden LP on the Period label, titled *Meet Me Where They Play the Blues* (SPL 1111). The tune from which this solo comes is *Mis'ry and the Blues*, a composition by pianist Charlie Laveire, and on it, Jack states the melody prettily before laying his horn down to sing in his familiar style that so closely approximates his trombone playing.

Then he blows this eight-bar solo that, although brief, requires considerable skill and "chops" to play. It's a beautifully succinct example of Jack's warm, mellow tone, suppleness, and faultless intonation.

Up Beat will present more and longer instrumental efforts by Jack Teagarden in future issues, but for now, give this one a try.

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Accordion To Scholl

By Cliff Scholl

The example of *Caravan*, on the next page, was extracted from *Your Favorite Songs for Accordion* and used with the kind permission of Mills Music, Inc., 1619 Broadway, New York. In this folio can be found 11 well-known popular standards accordion arrangements for intermediate students.

The example is one of three pages of *Caravan* which illustrate, with the use of added cues, the possibilities for improvisation. Measure "A" is a complete take-off from the original, using the D7 chord as a basis. Note the importance of using the accents shown in "B" and "C."

In the "D" measure, the use of the staccato notes plus the accents and the slurs is of utmost importance for correct interpretation. It has been my experience in the teaching field that most students tend to ignore these seemingly trivial symbols, which are actually the very essence of the music. I cannot stress enough the importance of playing as written.

It might be interesting to note the repetition of the cues shown in measure "C" in two succeeding measures, always with the emphasis on the A. In measure "D," be certain that the A is interpreted correctly. This note is not only accentuated but is also held longer than the next note.

(Ed. Note: Address communications to *Upbeat* Accordion Editor, Cliff Scholl, 1 N. Oak St., White Plains, N.Y.)

'Fingers' Carr

(Jumped from Page 8)

reiterated figures result in the accents falling in different places in each measure. The interesting figure in measure 8 is for the most part chromatic with contrary motion between treble and bass.

This example, like all good ragtime should be played as Carr does it—with precision and with crystal clarity of all tones both treble and bass. He is a sparkling, well-schooled performer with unusual talent for improvisation and his successful career is the result of his ability to display these qualities in the production of music for its primary purpose—entertainment.

(Ed. Note: Mail for Sharon A. Pease should be sent to his teaching studio, 1333 E. Almeria Rd., Phoenix, Ariz. Enclose self-addressed, stamped envelope for personal reply.)

Don't miss the next issue of *Up Beat*, which will appear in the May 4 edition of *Down Beat*. Instrumental solos for you to play will include Benny Goodman's *Let's Dance*, Lester Young's *Five at Five*, a Billy Strayhorn piano original, and many others. *Down Beat* is available at your newsstand every other Wednesday.

Here's 'Caravan' Arrangement **Accordion**

Lyric By Irving Mills

Arrangement By Cliff Scholl

Music By Duke Ellington, Juan Tisol

(add cues if possible) — A - cross the sands so I may keep —

The first system of musical notation for the accordion. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5) indicated above the notes. The bass staff contains a rhythmic accompaniment. The lyrics "A - cross the sands so I may keep" are written below the treble staff. A circled number '7' is placed below the first measure of the bass staff.

— this mem - ry of our Car - a - van. —

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics "— this mem - ry of our Car - a - van. —" are written below the treble staff. A circled letter 'A' is placed below the final measure of the treble staff. A circled number '7' is placed below the first measure of the bass staff.

This is so ex - cit -

The third system of musical notation. The treble staff features a more complex melodic line with many ornaments and fingerings. The lyrics "This is so ex - cit -" are written below the treble staff. Circled letters 'B' and 'C' are placed below the first and second measures of the treble staff, respectively. A circled number '7' is placed below the first measure of the bass staff.

ing, You are so in - vit - ing,

The fourth system of musical notation. The treble staff continues the melodic line. The lyrics "ing, You are so in - vit - ing," are written below the treble staff. A circled letter 'D' is placed below the second measure of the treble staff. A circled number '7' is placed below the first measure of the bass staff.

Rest - ing in my arms As I thrill to

The fifth system of musical notation, which concludes the piece. The treble staff has a final melodic flourish. The lyrics "Rest - ing in my arms As I thrill to" are written below the treble staff. A circled number '7' is placed below the first measure of the bass staff.

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Here's A Firstrate Example Of Conte Candoli's Recorded Work

Trumpet

By Bill Russo and Jerry Mulvihill

Pooch McGooch is based on a chord progression similar to that of *Somebody Loves Me*. Many tones in these chords are not within the key signature; the chord structure is non-diatonic. A progression like this requires quite a bit of harmonic knowledge from the soloist. In one respect this kind of progression restricts the soloist; he must choose tones very carefully.

Conversely, though, the availability of so many non-diatonic tones may stimulate him to play a fresher melodic line. The tasteful, integrated choice of tones within this solo shows that Candoli was drawing upon a sound knowledge of chords, not playing upon the Bb major scale and a few blue notes.

Several of the phrases are con-

structed along similar lines. Eighth-note triplets (bars 3 and 5) and chromatic sixteenth-notes (bars 1 and 16) are often used to begin a phrase. They are sometimes followed by a broken chord (bars 1 and 3). In bar 6 this order is reversed.

The greatest similarity of melodic contour is in bars 3, 5, and 16. Bars 9 and 13 are partially similar. Subtler relationships exist between bars 4 and 8, and between bars 1, 2, 7, and 15.

This solo is very imaginative, quite original, and in the general idiom of Miles Davis. Its relationship to the work of Miles might be best seen by comparing it with the Davis solos which have previously appeared in these columns.

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BROADCAST MUSIC, INCORPORATED

Anniversary Supplement

Down Beat, April 6, 1955

Part Three of Three Parts

Here's BMI's Story! 14 Years of Service As Well As Organization

Music is used in motion pictures, on radio and television, in the theater, ballet, opera, concert hall, and on phonograph records and tape. It is used in restaurants, ballrooms, night clubs, skating rinks, hotels, amusement parks, sports arenas, and at resorts. It is also used in factories and offices, in schools and nurseries, on battleships and in army camps, in prisons and hospitals, on buses and on trains, at political rallies and at conventions, at funerals and at weddings—reaching more persons than any other popular cultural medium.

As a commodity—aside from food and clothing—music is almost unequalled in the variety of both its output and markets. Music is a big business, a multimillion-dollar business that caters both to the blue-jeaned 12-year-old who drops a nickel into a jukebox and to the silk-hatted box-holder at the Metropolitan Opera.

Few persons realize that, generally speaking, copyrighted music, live or recorded, legally cannot be performed publicly for profit unless it is paid for.

The BMI Story concerns an organization that tackles the fantastically complex job of collecting and distributing the millions of dollars in annual fees paid by commercial users of music.

The entrance of BMI (Broadcast Music, Inc.) into the American musical scene began in the summer of 1939. Until that time, ASCAP (American Society of Composers, Authors, and Publishers), founded in 1914, was the nation's major musical licensing organization.

An important source of ASCAP fees were the nation's broadcasting stations. Those stations holding an ASCAP license could legally broadcast music of ASCAP writers and publishers, and in turn were charged a fee set by ASCAP. That fee was 5 percent of the individual stations' advertising gross sales.

In that summer of 1939, ASCAP's contracts with radio networks and stations were about to expire. Concerned over the possibility that ASCAP might now raise its rates, members of the broadcasting industry began to plan formation of an organization to compete with ASCAP.

At a special convention of the National Association of Broadcasters, in Chicago in September, 1939, some 250 broadcasters, according to *Radio Daily*, "... put the bite upon themselves for 50 percent of their 1937 ASCAP fees, pledging themselves to a minimum of \$1,500,000 to get the proposed new music organization under way. One month later, Oct. 14, 1939, the state of New York granted a corporate charter to Broadcast Music, Inc. ... on Feb. 15, 1940, BMI was declared operative. Exactly 246 stations pledged \$1,140,375 as a starter ... April 1, 1940, BMI began licensing radio stations."

The aim of this newly created organization was to build up a catalog of non-ASCAP music so that radio stations and networks could have sufficient music to broadcast in the event of an impasse with ASCAP. Three main sources of original material were explored:

1. Popular songs by independent authors and composers.

2. Music of non-ASCAP publishers and performing rights societies.



ONE OF the many BMI tunes that sold over a million records was *Song from Moulin Rouge*. Julie Stearns, left, BMI's head of the professional department, and Mitch Miller of Columbia gave Percy Faith, center, his gold record for hitting the magic mark.

3. New copyrighted arrangements of music in the public domain.

ASCAP, meanwhile, has asked for a fee increase to 7½ percent for its licensees, and the radio industry refused. As a result, from Jan. 1, 1941, to October, 1941, no ASCAP tunes were heard on the air.

As many readers will recall, this was the era of *Jeannie with the Light Brown Hair*, since songs by famed ASCAP writers such as George Gershwin, Irving Berlin, Richard Rodgers, Vincent Youmans, and Jerome Kern no longer could be broadcast legally.

In October, ASCAP and the radio industry finally came to an agreement, but the growing presence of BMI was felt in the fact that after nine months of being off the air almost 100 percent of the time, ASCAP signed the networks and stations to new nine-year contracts with a provision for a renewal for an additional nine years at the same rate.

The new rate agreed upon was 2½ percent of gross time sales for the networks and 2¼ percent for local shows under blanket license. This compared with the former 5 percent paid on the defunct contract and the 7½ percent that had been demanded for the renewal.

In the years since then, ASCAP and BMI have co-existed and grown as the two important licensing organizations in the music field. For a while, however, once the broadcasting industry had come to terms with ASCAP, the future of BMI seemed to be in doubt.

As *Television Age* described the sequel, "There was a time, immediately after the 1940 signing, when many of the BMI founders were ready to pull-out. They felt a

(Turn to Page 2)



BMI'S FIRST board of directors: Paul Morency, Walter J. Damm, John Shepard, Edward Klauber, Neville

Miller, John Elmer, and Niles Trammel. Photo courtesy of Broadcast Music, Inc.

The BMI Story

(Jumped from Page 1)

rival was no longer necessary now that all was amicable on the ASCAP front.

"But an aggressive broadcaster from station KFI, Los Angeles, who had come to BMI as director of station relations and was promoted to vice president in 1941, took to the road to hypo their interest. When Carl Haverlin returned, he had hundreds of station contracts in his pocket, and BMI was in business to stay."

BMI's growth in all departments had been vigorous and rapid. From the beginning, BMI built up its catalog by signing independent authors and writers. Then as now, it's easier for a new, published writer to join BMI than ASCAP. BMI also has broadened its repertoire by making agreements with non-ASCAP-affiliated performing-right societies in other countries. And with regard to publishers, at the start, BMI increased the field by helping subsidize men with music publishing experience who wanted to set up a firm for themselves.

Major Firms Join BMI

Also from the beginning, a number of major established firms joined BMI ranks. Recruits also have included secondary publishing outfits of ASCAP firms who wanted to be part of both organizations.

Some of the large publishers now in the BMI organization are E. B. Marks; M. M. Cole; Acuff-Rose, (specialists in country and western music); Hill & Range; Peer International, (dealing largely with Latin American music); Beechwood Music, and Associated Music Publishers, a wholly owned BMI subsidiary.

Examples of the many hits BMI firms have published in recent years include *The Song From Moulin Rouge*; *Rag Mop*; *Jealous Heart*; *Because of You*; *Tennessee Waltz*; *Your Cheatin' Heart*; *Jambalaya*; *Cold, Cold Heart*, and *Sh-Boom*. Riding the crest now are such titles as *Let Me Go, Lover*; *Hearts of Stone*; *This Ol' House*; *Shake, Rattle, and Roll*; *Sincerely*, and *That's All I Want From You*.

Some Songwriters Named

Among BMI's prominent songwriters are Stuart Hamblen, Larry Coleman, Norman Gimbel, Bernie Wayne, Pee Wee King, Alec Wilder, Carolyn Leigh, Woody Guthrie, Nacio Porter Brown, Bob Haymes, Eddie Hey-

wood, and Frank Luther (an outstanding writer of children's songs).

In the classical field, both via Associated Music Publishers and other firms allied with BMI, the organization represents part or all of the work of a number of renowned composers, including Paul Hindemith, Igor Stravinsky, Roy Harris, Walter Piston, Arnold Schoenberg, Heitor Villa-Lobos, Ernst von Dohnanyi, and Darius Milhaud.

In sum, BMI today boasts more than 500 writers, 1,500 publishers, plus more than 3,000 radio stations and 300 TV stations in this country and Canada with BMI licenses.

BMI's yearly income reportedly tops \$5,000,000. Long-established ASCAP's is \$16,000,000.

In addition to handling performing rights for radio and television, BMI has branched out further in recent years to include in its licensing operation thousands of night clubs, hotels, ballrooms, skating rinks, drive-in theaters and other users of music. In TV, for example, BMI licenses all songs used in Ziv films, *Mr. Peppers*, and the accompaniment to the Burns and Allen program.

Another Aspect Of Evolution

Another notable aspect of the evolution of BMI has been its increasing coverage of publishers and writers in the rhythm and blues, country and western, and jazz fields, many of whom never had performance rights before.

At the start of its operations, BMI instituted a broader "logging" system than ASCAP, checking the number of performances of songs on local stations as well as networks.

"Word soon spread through the hinterlands," said *Television Age*, "that up in New York was an organization that paid for musical performances, even hillbilly songs. The result was an influx of 'country music' writers."

As the country and western field itself grew so did this part of the BMI organization. Similarly, rhythm and blues writers and publishers began to join BMI because of the greater scope of its logging system, and jazz writers have also begun to sign BMI contracts.

Among the latter are Tony Scott, Bud Powell, Shorty Rogers, Jon Thieleman, Al Sears, Gene Roland, Danny Barker, George Auld, Pete Candoli, and popular band-leader-composers like Billy May and Ray Anthony. One factor that influenced all of these relative newcomers—

(Continued on Next Page)

the number of performances alone. There is no seniority gradation of payments.

Indicative of the complexity of the BMI operation is a description of the huge logging operation by which BMI serves music users and charges them for the right to perform BMI-licensed music. *Television Magazine* described the process:

Monthly Reports

"Each month a group of stations is selected from a statistical analysis of their size, power, affiliation, geographic area, population, and time on the air. They are then required to send monthly reports on the music performed during that month over the air.

"This information, placed on a printed log form by the station, is turned in to BMI. Song titles listed on the station's log are identified by a staff of log editors who search through a series of files containing more than 100,000 cards.

"Those compositions licensed by BMI are represented on a pre-punched IBM tabulating card. These cards are drawn for each performance on a station over a monthly period.

Machine Sorts Cards

"By means of a high-speed sorting machine, the cards are arranged by title, composer, and publisher. They are then processed by a tabulating machine which prepares a statement showing a list of titles performed, the number of times each title was performed, and the total performances of BMI-licensed titles per station.

"At the end of a three-month period, the machines prepare an automatic statement showing a total payment for each publisher and a total payment for each composer, with payment for actual performance being the basis for the whole operation."

BMI does a great deal more, however, than log the number of performances of its songs. It performs a number of inventive and valuable services to radio and TV stations, and it has done an enormous amount to foster the increasing performance, live and on record, of classical music, particularly music by contemporary American composers.

BMI, for example, helps pay for frequent concerts of



One of the brightest young composers of classical music whose work is licensed by BMI is Ulysses Kay, left, who was photographed at a recent meeting with noted conductor, George Szell.

American music, and it doesn't stipulate that the compositions on the program be BMI-licensed. The important thing from the BMI point of view, is that worthwhile music get a chance to be heard.

Example Of Classical Help

In New York, David Broekman's *Music in the Making Series* is made possible through co-operative sponsorship by AFM Local 802 (through a grant from the recording industries music performance trust fund) and BMI. This series gives first performances by young composers as well as performances of seldom-heard works by well-known classical writers.

Another illustration of BMI's work in the concert (Turn to Page 6)

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GIVE ME YOUR LOVE
I WISH I KNEW, YOU'D WANT MY HEART
BECAUSE YOU MARRIED ME
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POPULAR

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Bill Hays—Cadenza	Fess Parker—Columbia
Mike Stewart & Jimmy Layton—Little Golden	Busty Dwyer—Mercury
Yelen of Walter Schumann—Victor	Steve Allen—Coral
Tennessee Ernie Ford—Capitol	Burl Ives—Decca
Seas of the Pioneers—Bluebird	Mar Wiseman—Dot

CRAZY 'BOUT YOU BABY (Sunbeam)

Crowcats—Mercury	Four Bells—Bell
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DIM DIM THE LIGHTS (Republic)

Bill Haley Ork.—Decca	The Top Hatters—Cadenza
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EARTH ANGEL (Dootie Williams)

The Penguins—Deotone	Les Baxter—Capitol
The Crowcats—Mercury	Gloria Mann—Sound
	Pat O'Day—MGM

EVERLOVIN' (Tannon)

The Davis Sisters—Victor	Patli Page—Mercury
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GOODNIGHT SWEETHEART, GOODNIGHT (Arc-Regent)

Sunny Gale—Victor	Ells Mae Moore—Capitol
Gloria Mann—Jubilee	McGuire Sisters—Coral
Spanish—Vee-Jay	Johnny & Jack—Victor

HEARTS OF STONE (Granite-Regent)

Louie Innis—King	Red Foley—Decca
Buddy Gray—Capitol	4 Bells—Bell
Ruby Walls—Victor	The Goofers—Coral
McGuire Sisters—Coral	Fontaine Sisters—Dot
The Jewels—A & B	Vicki Young—Capitol
The Charms—DeLuxe	Jack Haskell—Cadenza

IF YOU LOVE ME (Duchess)

Bing Crosby—Decca	Hadda Brooks—Egls
Marion Marlowe—Columbia	Helen Forrest—Bell
Jan Pierce—Victor	Willburn Bros.—Decca
Edith Piaf—Columbia	Shirley Horn—MGM
Gayle Lorton—Tops	Julius La Rosa—Cadenza
Dorothy Squires—London	Kay Starr—Capitol
Vera Lynn—London	Trio Les Panchose—Sesac

I'M A FOOL TO CARE (Peer)

Les Paul & Mary Ford—Capitol	Billy Walker—Columbia
Anne Marie, Binky Allen & Stardusters—Flair	Gene Autry—Columbia

KO KO MO (Meridian)

Perry Como—Victor	The Charms—DeLuxe
The Crewcans—Mercury	The Flamings—Parrot
Tito Rodriguez—Victor	Jackie Hill & Jack Cardwell—King
Goldie Hill & Red Sovine—Decca	Bill Darnel & Betty Clooney—"X"
Louis Armstrong & Gary Crosby—Decca	Gene and Eunice—Combo
The Buckley Sisters—Tampa	Martin & John—Moders
Betty & Marion Hutton—Capitol	Hawshaw Hawkins Rita Robbins—Victor
	Andy Griffith—Capitol

LET ME GO, LOVER! (Rumblealor)

Jean Weber—Columbia	Patli Page—Mercury
Teresa Brewer & The Lancers—Coral	Hits-A-Poppin' Ork.—Parade
Dean Martin—Capitol	The Four Tunes—Jubilee
Jane Carter—Columbia	From Ork.—From
Jimmy Wakely—Coral	Sunny Gale—Victor
Jack Haskell—Cadenza	Hank Snow—Victor
Peggy Lee—Decca	The Counts—Dot
Carson Taylor—Gordem	Susan Miller—Bell

MALAGUENA (EB Marks)

Caterina Valente—Decca	Stan Kenton Ork.—Columbia
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NO MORE (Maple Leaf)

DeJohn Sisters—Egls	The 3 Belles—Bell
The Gaylords—Mercury	Guy Lombardo—Decca
McGuire Sisters—Coral	Betty Amo—Mercury

OPEN UP YOUR HEART (Hamblen)

Gaybow Church Sunday School	The Lancers—Coral
—Decca	George H. Shee & The Statemen—Victor
McGuire Sisters—Coral	Gale & Rosemary Clooney—Columbia

PLEDGING MY LOVE (Lion)

Johnny Ace—Duke	Teresa Brewer—Coral
Tommy Mara, LeRay Helma Ork.—MGM	Louis Armstrong—Decca
Four Lads—Columbia	The Thunderbirds—DeLuxe
	Ronnie Gaylord—Mercury

ROCK LOVE (Lois)

Fontaine Sisters—Dot	Billy Farrell—Mercury
Elaine Gay—DeLuxe	Eddie Fontaine—"X"
	Dolores Gray—Decca

SHAKE, RATTLE AND ROLL (Progressive)

Bill Haley & His Comets—Decca

SH-BOOM (Progressive-St. Louis)

The Chords—Cap	Billy Williams Quartet—Coral
Leon McAniff—Columbia	Trio Lee Flamings—Colonial
Stan Freberg—Capitol	Ralph Flanagan—Victor
	Mary Jerome—Lion

SINCERELY (Arc-Regent)

The Monogues—Chess	McGuire Sisters—Coral
Johnny & Jack—Victor	The 3 Belles—Bell
Louis Armstrong—Decca	Bob Willie Ork.—Decca
	Billy Fields & LeRay Helma Ork.—MGM

THAT'S ALL I WANT FROM YOU (Weiss & Berry)

Jaye P. Morgan—Victor	Yerk Brothers—King
Dean Martin—Capitol	Dinah Washington—Mercury
Hits A Poppin' Ork.—Parade	Susan Miller & Belle/Jay Carroll Ork.—Bell
Andru Williams—MGM	Jack Haskell—Cadenza
Dick Jacob—Coral	Sini Martel—Tops
From Ork.—From	Larry Darnel—Savoy

TWEEDLEE DEE (Progressive)

Georgia Gibb—Mercury	L. Baker—Atlantic
The Lancers—Coral	Bop-A-Lon—Mercury
Al Sears—Herald	Vick Young—Capitol
Dorothy Collins—Audion	Bonnie Lou—King
	Pee Wee King & His Band—Victor

THIS OLE HOUSE (Hamblen)

Rosemary Clooney—Columbia	Blue Ridge Qte.—Cotham
Jordanaires—Capitol	Stuart Hamblen—Victor
Herb & Kay—King	Ralph Flanagan—Victor
Statemen Quartette—Victor	Tex Williams & Rex Allen—Decca
Stamps Qte.—Columbia	Rosetta Tharpe—Decca

WEDDING BELLS (Robert Mellin)

Eddie Fisher—Victor	Denise Lee—Mercury
Frankie Lester—"X"	Guy Lombardo—Decca

WHITHER THOU GOEST (Brenner-Kavolin)

Les Paul & Mary Ford—Capitol	Rita Robbins—Victor
Marion Marlowe—Columbia	O. B. Morgan & Ork.—Egls
Betty Johnson—Bell	Laurie Loman—Century
	George Morgan & Anita Kerr Singers—Columbia

YOUNG AT HEART (Sunbeam)

Frank Sinatra—Capitol	Helen Forrest & Charlie DeFuria—Bell
Bing Crosby—Guy Lombardo—Decca	Billy May—Capitol
Tony Martin—Victor	Goldie Hill—Decca
	Evelyn Lynne (Ork)

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Bob Sand

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Tommy Co

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Webb Pix



SONGS ...

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COUNTRY & WESTERN

- COMPANY'S COMIN'** (Earl Barton)
P. Wagon—Victor
- COURTIN' IN THE RAIN** (Four Star)
T. T. Tyler—4 Star
Artie Dag—Decca
- DON'T DROP IT** (American)
Singing Wanderers—Decca
Terry Fall—X
Jimmy Hartley—DeLuxe
Red Savine—Decca
- EVEN THO** (Acuff-Rose)
Webb Pierce—Decca
- I DON'T HURT ANYMORE** (Hill & Range)
Hank Snow—Victor
Rusty Howard—Tops
Rusty Howard—Tops
Ray Anthony—Capitol
Dinah Washington—Mercury
- IF YOU AIN'T LOVIN'** (Central)
Faron Young—Capitol
- IF YOU DON'T, SOMEBODY ELSE WILL** (Acuff-Rose)
Jimmy Lee & Johnny Mathis
Wanda Jackson & Billy Gray—Decca
—Chess
Tommy Lofton—Broadway
Rita Robbins—Victor
Cliff Johnson—Tops
Ray Price—Columbia
- I REALLY DON'T WANT TO KNOW** (Hill & Range)
Eddy Arnold—Victor
Les Paul & Mary Ford—Capitol
Bob Santa Maria—RGM
Johnny Folsom—Crystal
Bob Carroll—Dorby
Freddie Darison—Coronet
Lena Horne—King
- KISS-CRAZY BABY** (Sheldon)
Johnny & Jack—Victor
The Crumbecks—Kapp
- LOOKING BACK TO SEE** (Dandelion)
Maxine & Jim Edward Brown
—Faber
Joe Lipman Orch.—MGM
Caldie Hill & Justin Tubb
—Decca
- LOOSE TALK** (Central)
Carl Smith—Columbia
- MORE AND MORE** (Commodore-Cedarwood)
Webb Pierce—Decca
Guy Lombardo—Decca
Merle Kilgore—Imperial
- THE NEW GREEN LIGHT** (Brasos Valley)
Hank Thompson—Capitol
- ONE BY ONE** (Acuff-Rose)
Kitty Wells and Red Foley—Decca
Ken Marvin—Victor
- PENNY CANDY** (Dandelion)
Jim Reeves—Abbott
Mary Shiner—Victor
- RELEASE ME** (4-Star)
Jimmy Hogg—Capitol
Bob Sand—Tops
Kitty Wells—Decca
Ray Price—Columbia
- SLOWLY** (Cedarwood)
Webb Pierce—Decca
Randy Hughes—Bell
Guy Lombardo—Decca
Bill Carey—Victor
- SPARKLING BROWN EYES** (Forrest)
Webb Pierce—Decca
- THIS THE THANKS I GET (FOR LOVING YOU)** (Hill & Range)
Marion Caruso—Decca
Yvonne Taylor—Capitol
Bob Sand—Tops
Eddy Arnold—Victor
Betty Johnson—Bell
Tommy Lofton—Fusion
- WHATCHA GONNA DO NOW** (Central)
Tommy Collins—Capitol
- YOU'RE NOT MINE ANYMORE** (Cedarwood)
Webb Pierce—Decca

RHYTHM & BLUES

- ANNIE HAD A BABY** (Jay & Coe)
The Midnighters—Federal
- BAZOOM (I NEED YOUR LOVIN')** (Quintet)
The Cherokees—Capitol
The Charms—DeLuxe
Lee Elgart—Columbia
Mimi Martel—Tops
The 3 Belles—Bell
- COME BACK** (Progressive)
Ray Charles—Atlantic
- DON'T YOU KNOW** (Progressive)
Ray Charles—Atlantic
- SEE** (Meridian)
June Hutton—Capitol
Crow—Rama
Joe Loco—Tico
Skylark—Epic
- GOT MY EYES ON YOU** (Progressive)
The Clovers—Atlantic
The Carletons—Mercury
Bunny Paul—Essex
Gary Crosby—Decca
- HONEY LOVE** (Progressive)
The Drifters—Atlantic
- HURTS ME TO MY HEART** (Monument)
Faye Adams—Herald
York Brothers—King
Mary Del v. Archie Hoyer & His Orch.—Cadence
Johnny Parker—Coral
Elton Britt—Victor
- I'M READY** (Arc-Regent)
Muddy Waters—Chess
- I WANNA HUG YA, KISS YA, SQUEEZE YA** (Arc-Regent)
Buddy & Claude—Chess
La Ann Simms—Columbia
Billy Williams Quartet—Coral
- JOHNNY HAS GONE** (Crossroads)
Vareta Dillard—Savoy
- LING TING TONG** (St. Louis)
S. Keys—Capitol
Hita & Pappie Orch.—Parade
The Charms—DeLuxe
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Hawshaw Hawkins—Victor
Artie Malvin—Waldorf
- LOVEY DOVEY** (Progressive)
Clovers—Atlantic
- MAMBO BABY (M & M)**
Ruth Brown & The Rhythm
Makers—Atlantic
Dolly Wade—2 Miles
Georgia Gibbs—Mercury Mamba
Fico—Favaria
Sy Oliver—Bell
- OOP-SHOOP** (Flair)
Kay Brown—Crown
The Crewcuts—Mercury
Shirley Gunter and the Queens—Flair
Helen Grayson—X
Big John—Okah
Hamilton Sisters—Columbia
Harry James—Columbia
- PLEASE FORGIVE ME** (Lion)
Johnny Ace—Duke
- POISON IVY** (Regent)
Willie Mabon—Chess
- RECONSIDER BABY** (Arc-Regent)
Lowell Fulson—Checker
- RUNAROUND** (Regent)
The Three Chordies—X
Kerna Chandler—Coral
The Brigadiers—Waldorf
Bill Farrell—Mercury
Larry Clinton—Bell
The Orioles—Jubilee
The Lavelles—Dot
- SUCH A NIGHT** (Raleigh)
Johnnie Ray—Columbia
Bunny Paul—Essex
Cah Callaway—Bell
Clyde McPhatter—Atlantic
Dinah Washington—Mercury
Jane Turay—Decca
Fura Prado—Victor
- OH, WHAT A DREAM** (Bortshiro)
Patti Page—Mercury
Ruth Brown—Atlantic
- WORK WITH ME ANNIE** (Lois)
The Midnighters—Federal

BROADCAST MUSIC, INC. 589 FIFTH AVENUE
NEW YORK 17, N.Y.

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Meet Carl Haverlin, Energetic And Talented BMI President

Carl Haverlin, president of Broadcast Music, Inc., is not a believer in the dubious science of astrology, but he would be the last to deny his mystic affinity for April 15. On that date in 1940 he joined BMI as a member of the station relations department, on that date in 1943 he left BMI to become vice president of the Mutual Broadcasting system, and on that date in 1947 he returned to BMI as its first paid president.

Now 56, he is a man of varied talents, skills and interests, bespoken by a background of diverse study and activity. At odd times in his youth he dabbled in athletics, literature or dramatics, but always show business took precedence in one form or another.

Born In Arizona

Haverlin was born in Globe, Ariz., in 1899, the son of a mining engineer. His boyhood was spent in mining camps throughout the southwest and in Mexico. In this time he acquired a taste for travel and a knowledge of Spanish before his family settled in Los Angeles in 1911. Carl resumed his formal schooling at the New Mexico Military institute where he concentrated on track and dramatics.

His schoolboy flair for dramatics led to a bid from Ted Shawn and Ruth St. Denis, the noted modern dancers, and he spent one season touring with their troupe before returning to Los Angeles for another stab at school.

Chemistry fascinated him not, and again he was lured back into show business. He spent two years in stock and in vaudeville portraying such



Carl Haverlin

characters as Attila the Hun and Menelaus in *Helen of Troy*, complete with putty nose and crepe hair.

At about 1917, Haverlin began to develop a latent talent for writing. He wrote short stories, several of which he sold to pulp magazines, and later in collaboration with the late Achmed Abdullah he wrote a play called *Salvage*. Produced by David Belasco, the play opened in Baltimore and closed in just a few days, a flop.

Back in Los Angeles he landed a job at radio station KFI as fill-in for a staff announcer. There he did regu-

lar and sports announcing, dramatic acting, sold time, and at odd times ran the elevator. Shortly afterward he had a regular broadcasting job with the station and, among other things, broadcast the first Rose Bowl game with Graham MacNamee.

Haverlin became sales manager of KFI-KECA, Los Angeles, in 1927 and from there went on to become station relations manager for a large music and transcription firm. In 1940, he went to Broadcast Music, Inc., "before the furniture got there."

BMI had just been formed, largely under the auspices of the National Association of Broadcasters, as an answer to ASCAP's demands for music broadcast license fees which were regarded by the radio industry as untenable.

He left BMI in 1943 to become vice president of the Mutual Broadcasting system but returned four years later as its first paid president.

Today BMI owns and controls several hundred thousand musical compositions in every category. Under Haverlin's guidance the licensing organization carries on numerous public services and cultural activities, and it has become one of the principal patrons of and propogandists for concert music in the United States.

Haverlin is directly responsible for most of BMI's public service projects including the highly successful *Teen-Age Book Parade*, the *Concert Music Package*, concerts of contemporary music in co-operation with the American Composers' alliance, the BMI program clinics, and the annual student composer's radio awards.

He is married and has three children. (Continued on Next Page)

The BMI Story

(Jumped from Page 3)

field was the sponsorship by BMI and its subsidiary, BMI Canada, Ltd., of the first concert ever presented in the United States devoted exclusively to Canadian music. It took place at Carnegie hall in October, 1953, and was of such international import that the heads of almost all the United Nations delegations attended. Each month, too, BMI sends to 2,700 radio stations a concert music pin-up sheet, listing new recordings of standard and contemporary works.

There also is BMI's annual Student Composers Radio awards, open to student writers in this country and Canada. The awards total \$7,500 in scholarships each year. Involved in this aid to concert music is BMI's script service to radio stations, one division of which, *Your Concert Hall*, is aimed at making it easier for radio stations to program concert music.

Programs 3 Times Weekly

The series contains full-hour or half-hour programs three times weekly with authoritative, well-written scripts. *Your Concert Hall* actually is one of a number of regular script services provided free to all stations with a BMI license. "Each script is designed as a practical program," BMI makes clear, "and its use for commercial sale is encouraged."

The BMI program packages include *The American Story* prepared in association with the Society of Ameri-

can Historians. Each 15-minute program in this series is made up of a narrative written by a prominent American historian.

There's *The Book Parade*, a 15-minute series of book reviews of current and standard volumes by authorities in the fields the books cover, used by 1,200 stations. There are *Stories from the Sports Record*; *Milentomou* (each script commemorating a special date or event of national importance); *According to the Record* (five-minute shows based on unusual facts tied together by musical cues), and *Meet the Artist* (15-minute scripts concerned with biographical material about popular recording artists).

Other Services Detailed

Besides these services, there are the BMI program clinics, open forums held throughout the U. S. and Canada and attended by station owners, managers, librarians, disc jockeys, and program directors.

Teams of speakers from various sections of the country talk at these clinics, answer questions, and in general try to help improve the over-all radio and TV programming. 30 such clinics are contemplated for this year.

There is the BMI Television Sketch Book, providing information and suggestions for TV station personnel on the visual treatment of music. BMI field men and a special television service department supplement this sketch book by showing stations how best to use music on TV. BMI has also set up a new division aimed at easing music clearance problems on TV.

BMI then is an organization performing increasing and consistently valuable functions in the music industry and for its huge audience.

Here's List Of The Top Tunes In BMI History

In the 14 years it has been a licensing organization, Broadcast Music, Inc., (BMI) has been associated with many hit songs. Following are the top tunes of each of the years that published by BMI affiliates. Titles with asterisks indicate songs on which BMI does not hold exclusive rights.

- 1940**
 Accidentally on Purpose
 The Breeze and I*
 Fresco*
 I Give You My Word
 I Hear a Rhapsody
 It's a Big, Wide, Wonderful World
 Practice Makes Perfect
 Same Old Story
 There I Go
 We Could Make Such Beautiful Music
 You Are My Sunshine

- 1941**
 Amapola
 Belle of San Raquel
 Duddy
 Do I Worry?
 Do You Care?
 C'Bye Now
 Georgia on My Mind
 Green Eyes
 Hi, Neighbor!
 High on a Windy Hill
 Hut Sut Song
 I Don't Want to Set the World on Fire
 I Give You My Word
 I Guess I'll Have to Dream the Rest
 I Hear a Rhapsody
 I See a Million People
 I Went Out of My Way
 It All Comes Back to Me Now
 Just a Little Bit South of North
 Carolina
 Marie Elena
 May I Never Love Again
 My Sister and I
 Number 10 Lullaby Lane
 Oh, Look at Me Now
 Perfidia
 Practice Makes Perfect
 Same Old Story
 So You're the One
 There I Go
 There'll Be Some Changes Made
 The Things I Love
 This Is No Laughing Matter
 The Love of Mine
 The Reveille
 Time Was
 Tonight We Love
 Two Hearts That Pass in the Night

- 1942**
 Walkin' By the River
 Wise Old Owl
 Yes, Indeed
 You Walk By
 Yours

- 1942**
 Deep in the Heart of Texas
 I Think of You
 Paper Doll
 Tico, Tico
 When the Lights Go on Again
 Who Wouldn't Love You?
 Zoot Suit

- 1943**
 Brazil
 I Heard You Cried Last Night
 It Started All Over Again
 Pistol Packin' Mama
 (Turn to Page 8)

ART MUSIC Company's Latest Songs—
 "DO IT"
 "THE TEXAS WALTZ"
 ("North The Lone Star
 And Five Stars We'll Dance")
 BMI Affiliate
 ART MUSIC CO.
 1279 Queen Anne P., Los Angeles 19, Calif.
 John P. DeIottis, Manager

"HELPLESS"
 "CHINA DOLL" **BMI**
 Art Service Music Co.
 1715 Chestnut St., Philadelphia 3, Pa.

CONGRATULATIONS and THANKS

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 Chicago 8, Illinois
 Cass Kusby
 Pres.

One of the few
 BMI Affiliates who co-operate
 with songwriter organizations
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 126 Marsden St., Springfield 8, Mass.

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 Lakefront Music
 Dick Shelton, Manager

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Carl Haverlin, BMI President

(Jumped from Page 6)
 dren. He maintains two homes, one in Bronxville, N. Y., and the other in California's San Fernando valley. As one of the country's leading Lincoln and Civil war scholars, he wrote in collaboration with H. Bedford Jones a series of scripts for the Mutual Broadcasting system in 1944 which Variety called "the best network program on the air."
 He was instrumental in founding the Civil War Round Table, of which he is a former president, and recently he was awarded an honorary doctorate in music by Lincoln college of Lincoln, Ill.

BMI's Top Tunes

1944

Amor
Besame Mucho
Cherry
Fellow on a Furlough
I Don't Want to Love You
I Dream of You
I'll Be Around
I'll Remember Suzanne
Kentucky
Magic Is the Moonlight
My Heart Sings*
Poinciana*
Twilight Time*
What a Difference a Day Made*

1945

Bain
Caldonia
Come Closer to Me
Easy Street
Remember When*
Slowly*
Stars in Your Eyes
There, I've Said It Again
Waitin' for the Train to Come In*
Walkin' with My Honey (Soon, Soon, Soon)*
You Belong to My Heart

1946

Ah, Yes, There's Good Blues Tonight
All the Cats Join In*
Are These Really Mine?*

Atlanta, Ga.*
The Best Man*
The Coffee Song
Everybody Loves My Baby
I Don't Know Enough About You
I Guess I'll Get the Papers and Go Home*
I Love You (For Sentimental Reasons)
I'll Never Love Again
Isn't This Better Than Walkin' in the Rain?*

It's All Over Now
It's Dawn Again*
Laughin' on the Outside
My Guy's Come Back*
My Shawl*
Rickety Rickshaw Man
Take Care
Tell It to a Star
Too Many Irons in the Fire
Vem Vem
We'll Be Together Again
What a Deal
Whatta Ya Gonna Do?*Wherever There's Me, There's You*
Who Told You That Lie?
Without You

1947

Another Night Like This*
Castanets and Lace*
Come to the Mardi Gras
I Wonder Who's Kissing Her Now*
Illusion*
It Might Have Been a Different Story*
It Takes Time
Just Like an Old Love of Mine
Let's Be Sweethearts Again
Lolita Lopez*
Made for Each Other
Managua, Nicaragua*
Misirlou
My Adobe Hacienda
My Pretty Girl
Open the Door, Richard*
Smoke! Smoke! Smoke!
Story of Sorrento*
That's How Much I Love You
Wait'll I Get My Sunshine in the Moonlight

There'll Be Some Changes Made
There's That Lonely Feeling Again
Unless It Can Happen with You*
We Could Make Such Beautiful Music

1948

All Dressed Up with a Broken Heart*
Bed of Roses*
Bouquet of Roses*
Cool Water
Cornbelt Symphony
Cuanto Le Gusta
Delilah
Dream Peddler
Fool That I Am
I Love You So Much It Hurts
It's So Peaceful in the Country
Love Is So Terrific*
Rendezvous with a Rose
Take It Away*
Teresa
Why Does It Have to Rain on Sunday?
You Were Only Foolin'*
You, You, You Are the One*
Yours
You've Changed

1949

Ballin' the Jack
Bluebird on Your Windowsill
Candy Kisses
Crocodile Tears
Everything They Said Came True*
Hawaiian Sunset
I Got a Gal in Galveston
I'm Throwing Rice*
In the Good Old Summertime
It's a Big, Wide, Wonderful World
Jealous Heart
Mississippi Flyer
Now! Now! Now! Is the Time
Room Full of Roses
She Wore a Yellow Ribbon
Similau
Slipping Around
Someday
While We're Young
You Were Only Foolin'*
You're Breaking My Heart*
You're So Understanding

1950

Birmingham Bounce
Bonaparte's Retreat
Chattanooga Shoe Shine Boy
Cry of the Wild Goose
Daddy's Little Boy
Daddy's Little Girl
Did Anyone Tell You, Mrs. Murphy?
Do I Worry?
Down the Lane
Frosty, the Snowman*
Goodnight, Irene
Half a Heart Is All You Left Me
Have I Told You Lately That I Love You?
Home Town Band
I Almost Lost My Mind
I Gotta Have My Baby Back
If You Were My Girl
Jazz Me Blues
Let's Go To Church Next Sunday
Mambo Jambo
Marta*
Peter Cottontail*
Petite Waltz
Rag Mop
Roses
Slipping Around
Sugarfoot Rag
Tennessee Waltz
There's an 'X' (in the Middle of Texas)
Thing, The
Wanderin'
Wedding Samba
We'll Build a Bungalow

Winter Waltz, The
You're All I Want for Christmas
1951

Beautiful Brown Eyes
Because of You
Castle Rock*
Cold, Cold Heart
Come On-A My House
Cuban Mambo*
Detour
I Get Ideas
I Love the Sunshine of Your Smile
I Wish I Had Never Met Sunshine*
If You've Got the Money (I've Got the Time)
I'll Hold You in My Heart
I'm Yours to Command
It Is No Secret
Kentucky Waltz
On Top of Old Smoky
Longing for You
Roving Kind, The
Sentimental Music
Sin
Slow Poke
So Long
Vampin'

1952

Adios
Anytime
Auf Wiederseh'n, Sweetheart*
Bermuda
Blacksmith Blues, The
Botch-A-Me*
Cry
Don't Let the Stars Get in Your Eyes
Glow Worm*
Guy Is a Guy, A
Half As Much
Hambone
Here in My Heart
I Went to Your Wedding
I'm Yours
It's in the Book
Jambalaya
Just a Little Lovin'
Kiss of Fire
Please, Mr. Sun
Tell Me Why*
Too Old to Cut the Mustard
Vanessa
Winoweh
You Belong to Me

1953

Anna
Big Mamou
Changing Partners*
Crazy, Man, Crazy
Crying in the Chapel
Dear John Letter
Eh, Cumpari
Gambler's Guitar
Half a Photograph*
Hey, Joe
In the Mission of St. Augustine
Many Times
My Love, My Love
Ricochet*
Say You're Mine Again
Song from Moulin Rouge
Tell Me a Story
Tell Me You're Mine
Till I Waltz Again with You
Wishing Ring
You, You, You
Your Cheatin' Heart
Yours

1954

Crazy 'Bout You, Baby
Goodnight, Sweetheart, Goodnight
The Man with the Banjo
Sh-Boom
Shake, Rattle, and Roll
This Ole House
Young at Heart

April 6, 195

mas

Smile
shine*
(I've Go

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dnight