

May 18, 1955

MUSIC DRAMA

*Locked Case*

**First Annual  
R&B Awards**

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**Bandleaders Form  
Own Association**

(See Page 6)

**Kenton: This Band  
Greatest I've Had**

(See Page 13)

**Lionel Hampton  
Builds A Hospital**

(See Page 11)

# DOWN BEAT

RECORDS  
HIGH-FIDELITY  
INSTRUMENTS  
FILMLAND UP BEAT  
RADIO • TV

**35  
CENTS**

CANADA 36c  
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Everything In The World About The World Of Music



**Liberace**  
See Page 9



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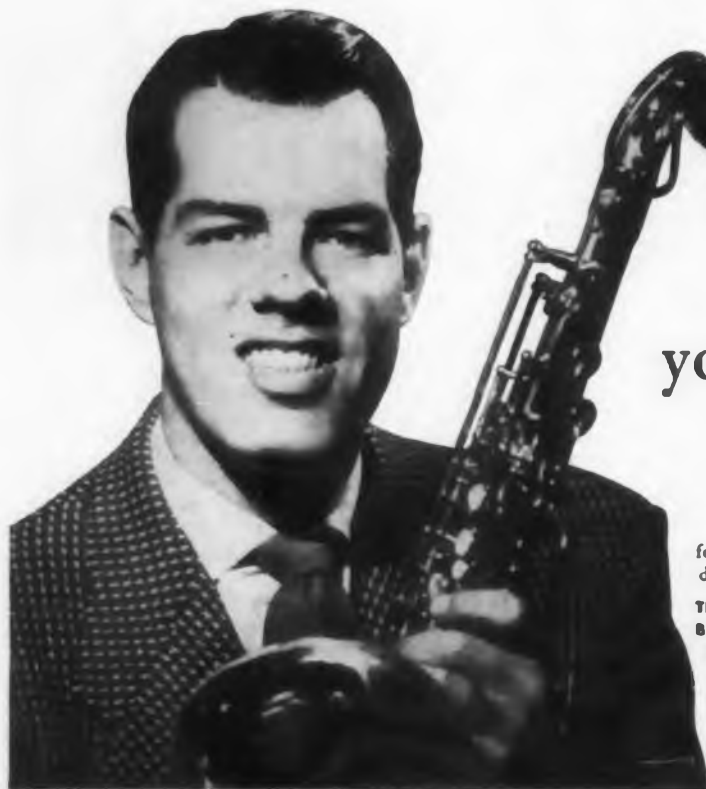
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# DOWN BEAT

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**EXECUTIVE AND PUBLICATION OFFICE**  
2001 Calumet Avenue, Chicago 16, Ill., Victory 2-0310  
**PUBLISHER:** Norman S. Welsch  
**EDITOR:** Jack Tracy  
**EDITORIAL DEPARTMENT:** Clare Powers, Les Brown  
**EXECUTIVE ASSISTANT:** Leo Zabell  
**DIRECTOR, ADVERTISING AND SALES:** Charles Suber  
J. C. Edwards, Midwestern Advertising Manager  
**CIRCULATION MANAGER:** Morton Levand

**EASTERN DIVISION:** 122 E. 42nd St., New York, N.Y. OXford 7,2160  
Nat Hentoff, Associate Editor; Hannah Altbush, Editorial; Mel Mandat,  
Eastern Advertising Manager  
**WEST COAST DIVISION:** 6124 Santa Monica Boulevard, Hollywood, Calif.  
HOLlywood 3-6005. Charles Emgo, Manager; Stan Hoffman, Advertising  
**SOUTHERN DIVISION:** Bill Morgan, Manager, Granny White Pike, Brentwood,  
Tenn., Brentwood 97-1076

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MAY 18, 1955

## The First Chorus

I have no way to prove the statements which follow. I just have a hunch, and I'd like to bring it up for whatever it may be worth.

It is a curious paradox to find more jazz records being waxed and issued and sold than at any other time in recorded history, yet to see the number of jazz clubs in the nation slowly diminish. Several of the top ones are hanging on just by the skin of their teeth.

What happens to this audience from the time it walks out of a record shop with a bunch of records under its collective arm until it doesn't show up at a night club where the music can be heard live?

Where are all these persons?

I think I know.

I think they are mostly in high schools and colleges, and they are either (1) not old enough to get into clubs, or (2) financially unable to stand the strain of an evening at the downtown El Jazz Salon.

That's why the jazz concert packages that go out—the good ones with top jazz talent in them—make such a bundle. Consider: you can go to an auditorium and hear Sarah Vaughan, George Shearing, Lester Young, Stan Getz, and Erroll Garner all on one show for less than it would cost you to hear any one of them at a club. And you don't have to be 21.

Perhaps, then, jazz is finally making its big move out of the night clubs and into the concert halls. A complete switch never will occur. The clubs will remain the training grounds and tryout camps for the young jazzmen without the names to draw large crowds to a hall, and there always will be enough persons who want to have a couple of drinks and bang their feet on the floor, and exclaim over a swinging band to keep a few major jazz clubs operating.

As jazz develops, it is producing many talented young composers and instrumentalists whose work suffers when played on a dish-cloth-sized bandstand behind a noisy bar. It might be well for enterprising promoters in the larger cities to consider the possibilities of promoting jazz concerts on a small-but-steady basis.

A vastly profitable field has mushroomed in the last couple of years—the jazz concert—but it has been explored almost solely on the how-many-persons-can-we-jam-in basis.

The first man to come up with an intelligently run and adequately promoted series of jazz chamber music concerts in a large city just might have himself a lion by the tail. Or a bull by the horns. Or whatever that saying is.

—Jack Tracy



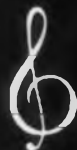
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**SIGNATURES** of Shorty Rogers (left) and Dave Pell to Atlantic recording pacts were obtained by Nesuhi Ertegun, jazz director for the label in Hollywood last month. For complete story see page 7.

## Baker Touring With Mulligan

New York—Chet Baker has pared his unit down to four men, dropping tenor Phil Urso for economy reasons. Russ Freeman is on piano, Jack Lawlor on bass, and Pete Littman on drums. Baker's new 12" Pacific Jazz LP, *Chet Baker Sings*, is due meanwhile for a TV showcasing on the Steve Allen show May 12.

Baker's unit is currently on tour with guest star Gerry Mulligan. They play a Cincinnati concert May 6 and another concert in Pittsburgh the next night. On May 18, Baker and Mulligan play an afternoon and evening doubleheader in Houston, Texas. From May 12-25, they move into Basin Street in New York.

There is a possibility that Baker may make another film for Gravis Productions, for whom he recently completed a role in *Hell's Horizon*. Also being talked about is a European tour for Baker in the fall.

## The Eyes Have It

New York—Because of the huge crowd at the Carnegie hall memorial concert for Charlie Parker, those who guarded the backstage door were especially hard to pass during the show.

Chet Baker, for example, who had rushed over from Basin Street, at first wasn't allowed in even though his identity was vouched for by several of those producing the concert. Sammy Davis Jr., who came to perform between shows at the Copa, also had difficulty getting by the uniformed guardians.

"Who did you say you were?" asked one of them skeptically.

"Floyd Gibbons," said Sammy, and walked through.

# 'Down Beat' Institutes Annual Awards In Rhythm, Blues Field

Because of the tremendous impact the rhythm and blues field has made on popular music in the last year, and because r&b finally appears to have taken a permanent and prominent grip on a large segment of the music buying public, *Down Beat* is instituting an annual series of awards to the top stars in the field.

Here are the winners of the 1955 *Down Beat* magazine awards to the rhythm and blues field, chosen by the editors.

Top Personality of the Year, Male  
 Top Personality of the Year, Female  
 Best Female Vocalist  
 Best Male Vocalist  
 Best Singing Group  
 Best Instrumental Group  
 Most Promising Newcomer, Female  
 Most Promising Newcomer, Male  
 Best Vocal Record

Joe Turner  
 LaVern Baker  
 Ruth Brown  
 Roy Hamilton  
 The Charms  
 Fats Domino  
 Dakota Staton  
 Charley and Ray  
*Sh-Boom*, the Crew-Cuts;  
*Hurts Me to My Heart*. Faye Adams (tie)  
 None

Best Instrumental Record

Topping the list are the choices for the male and female "Personality of the Year." Joe Turner and LaVern Baker walk off with the honors in this category. They are the answer to a search for the personalities who exhibited the best in-person and on record—the stars of the year.

Turner has for 20 years been wandering the nation's byways singing the blues. In the midst of a year of fantastic interest in r&b, the things Turner has been doing for all those years were better than anyone else could produce. On record, his *Shake, Rattle, and Roll*, *Honey Hush*, *Well, All Right*, and *TV Mama* were best sellers. In person, he was in demand for every major promotion and inevitably became the star of the show no matter how stacked the lineup. Joe Turner is in fact "Mr. Rock 'n Roll."

LAVERN BAKER gets the nod as the top female personality of the year for more reasons than a tune called *Tweedlee Dee*. She spent 1954 going from good to better performances on record and in-person until by the end of the year she was head and shoulders above the nearest competition. Perhaps the best on-stage performer of all the girls in r&b, LaVern is often compared to Pearl Bailey. She began professionally as "Little Miss Sharecropper" in Chicago back in 1946, and last year took rhythm and blues to Europe and into New York's swank Blue Angel. Before the big hit, LaVern was heard last year on *Soul on Fire*, *I Can't Hold Out Any Longer* and *I'm Living My Life for You*.

It has been a long time since there was any question about who was the best vocalist in arambée and again last year the honors went to Ruth Brown. Although she hasn't had a "big" record hit for some time, she comes up consistently with a good performance (Turn to Page 21)

## Stadium Concerts To Start June 20

New York—The 38th successive summer season of Stadium Concerts will begin at New York's Lewisohn stadium on June 20 and will last six weeks.

The concerts will feature noted conductors and soloists with the Stadium Symphony orchestra, composed, for the most part, of regular members of the New York Philharmonic Symphony orchestra. Thirty concerts will be given in all, on Monday, Tuesday, Wednesday, Thursday, and Saturday evenings each week, with Fridays and Sundays held open for any necessary weather postponements.

The bulk of the 1955 stadium season's conducting will be done by six maestri, Dimitri Mitropoulos, Efreim Kurtz, Pierre Monteux, Andre Kostelanetz, Thomas Scherman, and Alexander Smallens.

Admission prices for the concerts will be the same that have prevailed since the inauguration of the series in 1918, with 8,000 field chair seats available for each concert at \$1.20. Seats on the stone tiers of the amphitheater will cost 30 and 60 cents.

## Rosie Back To Work

Hollywood—Rosemary Clooney will make her first personal appearance (except for radio and TV dates) since the birth of her baby with a stand at the Sands, Las Vegas, starting May 11. She's also planning to go abroad with husband Jose Ferrer this summer, and expects to include an appearance at the London Palladium.

# Top Bandleaders Form Group To Promote Nation's Dancing

Hollywood—An all-out campaign to put dance bands and ballrooms back in business on a scale such as prevailed before the postwar slump was launched here with the first open meeting of the newly formed Dance Orchestra Leaders of America, held as a luncheon get-together in the Hollywood Palladium April 18.

Officers of DOLA, elected previously by the group of west coast bandleaders who formed the organization, are Les Brown, president; Harry James, vice president; Lawrence Welk, treasurer; Freddy Martin, secretary.

Brown, keynoting the occasion, said: "FOR TOO many years now we've been talking about the sad state of the dance business. The time has come to do something about it, and that is why we have formed this organization.

"We realize that this will call for a public relations campaign to reeducate the public, especially the teenage section of the public, to appreciate and enjoy social dancing as a form of entertainment and relaxation. We know that this is not going to be simple, but we know it can be accomplished with the cooperation of dancing schools, recording companies, and, of course, our friends, the disc jockeys.

"And I want to point out that though we are starting this movement out here in California, where I honestly think it is needed even more than in other parts of the country, we know that to succeed it must be on a nationwide basis. Membership in our organization is open to all bandleaders everywhere; associate memberships are open to band managers, and any other individuals whose interests are allied with ours."

THE IDEA back of DOLA is credited to Tom Archer, president of the National Ballroom Operators of America. Archer passed it on to Brown and others, who have been working on it for several months to get it underway.

The membership in DOLA was announced at the Palladium meeting as then around 65. Among the better known names on the roster, in addition to those of the officers, were:

Ray Anthony, Leroy Anthony, Henry Busse, Frankie Carle, Emil Coleman, Hal Derwin, Al Donahue, Sam Donahue, Skinnay Ennis, Jerry Fielding, Jack Fina, Ralph Flanagan, Jan Garner, Jerry Gray, Dick Jurgens, Rex Koury, Ralph Marterie, Frankie Masters, Buddy Morrow, Leighton Noble, Eddie Oliver, Teddy Phillips, Perez Prado, Frankie Remley, Ray Robbins, Pete Rugolo, Bob Snyder, Dick Stabile, Joe Stabile, Orrin Tucker.

IT WAS stressed by DOLA's officers that membership will not be limited to "big names" and established leaders. Lawrence Welk emphasized this point particularly, stating:

"Those of us who have been fortunate must not forget that the dancing pub-

lic will always be hungry for new faces and new bands. We must welcome newcomers and help them, because they will help to keep the business alive for all of us."

It was announced at the meeting that DOLA had the full blessing of AFM's President James C. Petrillo and that Petrillo had accepted the position of honorary president.

Offices of DOLA have been established at 1467 N. Vine St. Hollywood 28, Calif. Bandleaders throughout the U. S. are invited to write for information concerning membership.

## Art Mooney On Telefilm

Hollywood—Bandleader Art Mooney has been signed by Lou Snader, pioneer telefilmer, to head a 20-piece band on KCOP's *Art Mooney's Talent Train*, a weekly evening opus starting May 13 and originating in Pasadena's Civic auditorium. Dancing will follow the show.

It will be telefilmed from the live telecast and syndicated nationally. Full details had not been disclosed at deadline, but it was believed that talent uncovered on the show will get a chance at recording tie-ups with the MGM label, for which Mooney records with his band.

## Hollywood Sax Four On Liberty Records

Hollywood—The new Liberty Record Co., headed by Simon Waronker, orchestra manager at 20th Century-Fox, and Jack Ames, of the Sunland Distributing Co., will release the first commercial recordings by the Hollywood Saxophone quartet.

The group is composed of four ace studio musicians, who organized the unit mainly to play original music by contemporary composers. The members are Russ Cheever, soprano; Jack Dumont, alto; Maurie Cross, tenor, and Bill Elliott, baritone.

Among their first Liberty releases will be two arrangements and two original works by Lennie Niehaus, who plays alto and also writes for Stan Kenton.

## England Nixes Irving Fields

London — The instrumental Irving Fields trio, originally booked for the Palladium for two weeks beginning April 11, was canceled after the English Musicians Union and the Ministry of Labor decided against its appearance.

The unit was first granted provisory permission on the understanding that it was a novelty variety act. But, said, Hardie Ratcliffe, MU general secretary, to the English weekly, *New Musical Express*:

"Later information, following inquiries pursued by the union, established that the act was mainly musical and that the novelty element was entirely subsidiary. It was, therefore, necessary to take into account whether three MU members, presenting a similar act, would be permitted to work in the States.

"We assert emphatically they would not. We have, therefore, opposed the granting of a permit for the Irving Fields trio to visit London."

## Bing Denies He's Off Filmicals

Hollywood—A trade paper note to the effect that Bing Crosby is planning to make no more filmicals and will appear only in straight screen plays after his next release, *Anything Goes* (Donald O'Connor, Mitzi Gaynor, Jeanne Marie, Phil Harris), was based on a "misinterpretation," according to Crosby.

"I may have implied that in a conversation with the reporter," Crosby said, "but what I meant was that from now on everything will depend on what I am offered in the way of scripts and stories. I'm making no hard and fast rule."

Reports that Crosby would give up singing roles in favor of straight acting parts were widespread and stemmed from his portrayal of the alcoholic actor in *The Country Girl*.

## Back To Orient For Patti Page

New York — Patti Page makes another tour of the Orient after closing at the Desert Inn in Las Vegas, May 9. Opening in Tokyo May 11, Patti will play that city for five days and, move on to Osaka for three more days. Also scheduled for the projected three- to four-week tour are Hong Kong, Singapore, and Manila.

Accompanying Patti on the journey will be drummer Stanley Kaye, guitarist Joe Sinacore, pianist Rocky Cole, and manager Jack Rael.

## More Newport Names

New York—George Wein, producer of the Newport Festival, has announced that the following musicians and bands are among those already signed for the second annual Jazz Festival to be held in Newport July 15-July 17: Duke Ellington, Woody Herman, Count Basie, Dinah Washington, Gerry Mulligan and Chet Baker, Stan Getz, Erroll Garner, the Modern Jazz Quartet, Max Roach and Clifford Brown, Bobby Hackett, Teddy Wilson, Pee Wee Russell, Ruby Braff, Vic Dickenson, Wild Bill Davison, and probably, Wilbur De Paris and Thelonious Monk.

The "new talent" spot, reserved last year for the Gil Melle quartet, will be devoted to singer Teddi King at this festival.

Master of ceremonies for at least two of the three nights will be Duke Ellington. Additional musicians for the festival will be announced shortly. The festival will be held on an even larger scale than last year.

## LaRosa Lands Summer TVer

New York—Julius LaRosa will star on his own 15-minute show on CBS-TV, 7:45 p.m., five times weekly, which will begin June 27. LaRosa, who substituted for Perry Como on that spot during the latter's recent two-week vacation, will have a similar format, singing three top tunes and presenting a singing guest star.

LaRosa originally signed with CBS in November, 1951, when he became a member of the Arthur Godfrey show, receiving scale pay at approximately \$900 a week. During 1954, the year following the now-famous public firing from the Godfrey circle, the singer earned more than \$360,000.

## Pell Octet To Wax For Atlantic

Hollywood—Dave Pell has joined the fast-growing jazz roster of Atlantic Records, which includes Shorty Rogers, Bill Russo, and trumpeter Tony Fruscella.

He was signed last month by Neuhil Ertegun, in charge of jazz for the label, and already has picked several sides for his first LP. Pell's previous efforts have been on Trend, with the same octet with which he'll wax for Atlantic. Arrangements are by Shorty Rogers, Wes Hensel, Marty Paitch, Johnny Mandell, and Jack Montrose.

## Granz Commissions Lewis LP

New York—Pianist-writer John Lewis, music director of the Modern Jazz Quartet, has been commissioned by Norman Granz to produce a 12" LP of his own compositions and arrangements. First two numbers have been completed—an arrangement of *The Queen's Fancy* for added instruments and a new work, *Midsummer*.

Personnel included Stan Getz; Tony Scott; J. J. Johnson; flutist Jimmy Politis; French horn player Gunther Schuller; bassoonist Manuel Ziegler; harpist Janet Putman; bassist Percy Heath; and drummer Connie Kay. Kay, incidentally, has been set as permanent drummer with the Modern Jazz Quartet.

## Sylvia Syms To Be 'Bloody Mary'

New York—Sylvia Syms becomes the first jazz-styled singer to take over a major role in a Rodgers and Hammerstein musical when she sings the *Bloody Mary* part in *South Pacific* at the City Center for two weeks starting May 4.

Miss Syms has also been active recently recording-wise. The new Version record company will soon issue an LP on which Sylvia is backed by pianist Gene DiNovi, bassist Russ Saunders, and drummer Herb Wasserman. Also scheduled is a Decca session with Ralph Burns in charge of the arranging and conducting.

## NEW YORK

**ON STAGE:** Warner Brothers has purchased *The Pajama Game* for \$750,000 cash and 50 percent of potential profits from the film version . . . Bill Johnson, who replaced Alfred Drake in *Kismet*, will play the male lead in Rodgers and Hammerstein's *Pipe Dream* . . . Menotti's *The Saint of Bleeker Street* won the New York Drama Critics Circle award as best musical of the season. *Pajama Game* was second with *Plain and Fancy* third . . . *Three for Tonight* is a hit, with all the critics especially enthusiastic over Harry Belafonte.

**ENTERTAINMENT-IN-THE-ROUND:** Dorothy Dandridge a smash at the Empire room of the Waldorf . . . Kaye Ballard in the big leagues via her success at the Cotillion room of the Hotel Pierre . . . Eartha Kitt at the Copa with pianist Al Escobar, bassist Gene Ramey, guitarist Perry Lopez, and drummer Deniz Best . . . The personnel of *The Commanders* has had only one change since last July. They're at Rhodes-on-the-Pawtucket, Cranston, R. I., May 7 . . . Patty McGovern, wife of WOV disc jockey Leigh Kamman and formerly with the Honey Dreamers, is being managed by Paul Kapp, who also handles the Delta Rhythm Boys and the new folk-singing unit, the Balladeers . . . Betty Hutton, Bob Hope, and Abbott and Costello have all been signed for Australian tours. They begin their circuits May 6, May 27, and June 17 respectively.



Kaye Ballard

**JAZZ:** Al Collins' Saturday afternoon WRCA program has gone network. Al also starts a series of seven TV shows on various phases of jazz Sunday, May 29 at 2 p.m. It'll be on WNBT-TV and if it goes over this area may have its first regular jazz show . . . Teddy Wilson's CBS radio show has been expanded to a half-hour on Saturdays from 2:30 to 3 p.m. Coleman Hawkins was a guest on the first "live" audience show in the series April 16 . . . Lionel Hampton has been signed for the Benny Goodman film and reports to Hollywood in August for six weeks of shooting . . . Look for an increase in Capitol concentration on jazz. Don Hasler, formerly midwest promotion man for the label, has been assigned to expand the Kenton Presents series. One of his first sessions was a Serge Chaloff date . . . Cadence is preparing another Don Shirley album with bassist Richard Davis . . . Free-wheeling jazz still on at the Metropole every night with Red Allen, Buster Bailey, Charlie Shavers, Cozy Cole, and their tireless cohorts . . . Count Basie and Lester Young are at Birdland. Dizzy Gillespie, Stan Getz, and Al Hibbler are due there May 26 to June 15 . . . Woody Herman has a week at the Atlantic City Steel Pier July 16 . . . Gene Krupa is at the Meadowbrook May 10-15 . . . Max Roach and Clifford Brown wind up at Basin Street May 11, and then Gerry Mulligan and Chet Baker move in until May 25.

**RECORDS, RADIO, AND TV:** Victor signed Terri Stevens and Capitol pacted French singer Line Renaud . . . Lorry Raine has left Dot Records . . . Cover designer Burt Goldblatt won the New York Art Director club award in a contest including entries from all over the United States. He topped the field for his cover on Bethlehem's 12" *K* and *J. J.* album . . . Columbia President Jim Conkling has been reelected president of the Record Industry Association of America . . . There's a rumor Jo Stafford may follow Perry Como to NBC and may also switch to Victor . . . Ted Husing has left his disc jockey position at WMGM after eight years . . . The Sid Caesar summer replacement will be a

(Turn to Page 29)

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# Liberace

## In What Field Does His Artistry Lie?

By Will Jones

**LIBERACE HAS BEEN** the subject of so many attacks from columnists, critics, and part-time funny-men that it's time for a responsible music publication to cite the true values of his artistry.

The arrival of Liberace for a concert frequently is the signal for the local music critic to turn out his semiannual witty essay—supposedly at Liberace's expense. These pieces are sure-fire humor. But their authors aren't always aware that the real credit for the humor should be Liberace's, not theirs.

To patronize Liberace in serious musical terms is a favorite device. It is done with varying degrees of tongue-in-cheek, ranging down to no tongue-in-cheek at all.

**REVIEWING A LIBERACE CONCERT** as a piano concert is about on a par with reviewing a Jack Benny personal appearance as a violin concert.

Let's get one thing straight: Liberace is a skilled artist. But his art is comedy, not music.

This article is something of a true-confessions bit on the part of the writer. I have done my share of trading on Liberace's funniness. A recent piece along these lines resulted from spending a week with Liberace in Hollywood and reporting, for a syndicated newspaper series, every move he made. The project earned me quite a reputation in my neighborhood as a wit.

**CLOSELY EXAMINED, HOWEVER,** the articles prove to be merely straight reporting. Liberace—sometimes unconsciously but most of the time consciously—supplied all the laughs.

The week gave me a chance to do a lot of examining of Liberace at close range. And it led me to some professional funny people who have seen through the twinkle of the



An Early Photo



A Visit With Vincent Lopez

electric candelabrum to the basic Liberace. Even a hip youngster like Debbie Reynolds, MGM's singing-dancing comedienne, came away from a Liberace concert in the Hollywood Bowl overflowing with respect.

"Bob Hope and Jack Benny should get such laughs!" she exclaimed.

Liberace has surrounded himself with highly respected music talent. He makes a point of keeping them happy and well paid. Regulars on the Liberace musical staff work his television show, his radio show, his and brother George's recording sessions, and his concerts and tours, collecting scale, plus bonuses all the way.

**JACK BENNY'S NAME HAS BEEN** mentioned twice above. It's a significant name in connection with Liberace because Liberace's approach to humor is strikingly similar to Benny's.

Benny spent years building himself up as a shnook in the minds of the public. Liberace did the same thing almost overnight.

Both now use themselves as the butts of their gags. Benny frequently does shows that wouldn't seem a bit funny to a stranger who never had heard of the Benny character before. Liberace's self-abuse is based on the same kind of well-established character. His shows, which often sicken the uninitiated, are gems of fun to those who have been exposed to him for awhile. The parallel can't be carried too far, though, because Benny in recent years has become something of a respected elder comedian and plays that role well.

**BENNY AND WRITERS** worked long and hard cultivating  
(Turn to Page 33)



ALTHOUGH WALL STREET may not be aware of it, the name of a late financial wizard is assuming new proportions of fame. This time its prominence is confined to the musical horizon in the considerably different form of young Jaye P. Morgan. Jaye P. may not be the richest gal in town, but she nevertheless has much of the determination that marked her famous namesake.

Unknown a year ago, Jaye has made a phenomenal ascent to popularity, and she's determined to stay in the public's eye. As is usual these days, a hit record wielded the major influence in Jaye's road to fame. The success formula in her case is entitled *That's All I Want from You* on RCA Victor, and Jaye's distinct "belting" style has endeared her to the record buying population. That she is not just a passing fancy is indicated by the eager reception to her subsequent recording, *Danger, Heartbreak Ahead*.

JAYE P. has also been attracting visual attention on the Robert Q. Lewis TV show, where she's been featured for over a year. Now that she's a personality in her own right, however, Jaye plans to leave the program because greener fields are awaiting her in club and TV guest appearances and in additional recordings. During the month of May she has a string of club dates lined up, including the Town Casino in Buffalo, the Gay Haven in Detroit, and engagements in Reno and Montreal.

*That's All I Want from You* was one of the first ballads Jaye ever tried professionally. Previously, she confined her repertoire to rhythm tunes, which she finds easier to do, and eventually she'd like to record a complete album of jump tunes. Jaye's personal musical tastes run the gamut of modern jazz. "I liked Charlie Parker—thought he was the greatest. I was so terribly shocked when I heard about his death," she says. "Other favorites of mine include Stan Getz, Ray Brown, and many other modern jazz musicians. There's so much thought and taste in jazz. I don't see how people can ignore it." She's also been an Ella Fitzgerald and Sarah Vaughan fan for many years, and although she doesn't try to sing like them, she feels they have exerted some influence on her musical strivings.

The 23-year-old Jaye faced her first audience 19 years ago, as a singer with the Morgan family, a traveling vaudeville troupe consisting of her, her mother, father, a sister, and five brothers. The act broke up when she was 13, and the family settled down in California. During Jaye's junior and senior

### Dell Face-Lifting Set

Philadelphia—Robin Hood Dell will undergo a \$300,000 face-lifting this fall. The money, appropriated by the Philadelphia city council, will be used for a new shell equipped with dressing rooms for guests and orchestra members, ramps to replace staircases, and new seats nearer the stage.



## Jaye P. Morgan

### The Financial Situation Getting Better For Girl Who Found Hit Record A Shortcut

By Hannah Altbush

years in high school, she began singing professionally again, appearing on radio and stage.

AFTER A SERIES of local TV appearances on the west coast, Jaye joined Frank DeVol as vocalist, and when DeVol cut a record for a small label, she traveled to New York to promote the recording. Here she met agent Bullets Durgom, who handles an impressive list of show business personalities, including the vastly profitable Jackie Gleason, and Durgom added Jaye to his lineup of stars. In January, 1954, she won the spot on the Lewis show, and a few months later, she signed with RCA Victor. Jaye is probably one of few singers who landed a coveted record pact without any active trying on her part. Her agent arranged the terms without her knowledge, and she was presented with the finished contract, ready for her signature.

Her unusual appellation, Jaye feels, may have helped in building her career by virtue of its familiarity, and she is resigned by now to the inevitable queries about the oscillations of the stock market, as well as similar quips.

Regardless of the name, however, Jaye philosophizes that it would have

been tough to reach her present status without a hit record. "It might have taken me 10 years longer," she says resolutely, implying, however, that she doesn't believe in permanent obstacles.

### 'Disc Derby' Gives Audience A Voice

New York—*Disc Derby* a new radio program that will give the studio audiences the voice in expressing record preferences, is now on four nights a week on CBS radio.

Disc jockey Fred Robbins, is the host. He has two name record personalities of the day as his guests on each broadcast. The Norman Paris trio is on hand to provide the guests with music backgrounds for their in-person performances. The program is presented Tuesday through Friday.

The guests present their new records for studio audience voting, which will be measured by an applause meter. Each evening's winning record will be pitted against the new records presented on the next program.



# Hampton Builds A Hospital For Israel

THE STORY OF Lionel Hampton's march through Israel is the best documentary of the year on how American jazz contributes to international understanding. Hampton spent four weeks in Israel in late February and March this year.

By the time he and the band departed, they had left behind a first aid center in Jaffa (built out of the newly created Lionel Hampton fund) and an immeasurable amount of good will.

Lionel had wanted to play Israel for a long time. He would have included the country in his 1953 European itinerary, but skirmishes along the River Jordan prevented this. While in Brussels this year, he was invited by the Magen David Adom, Israel's equivalent of the Red Cross, to tour the country in its behalf.

Hampton, delighted at the invitation, volunteered to play Israel for free. All he received was his transportation fare. He paid expenses of his musicians and himself. And Lionel's agent, Joe Glaser, refused to accept an agent's commission.

**SHORTLY AFTER** Lionel had signed, something approaching panic swept the Magen David Adom. The organization suddenly realized that this was the first American jazz band to play the country. The officials had had experience in booking classical units but didn't know how to go about setting up jazz con-

certs. Besides, most of them never had heard of Hampton.

Though he and the band were playing for nothing, Magen David Adom officials were worried lest they fail to make even the cost of his transportation. They were committed to Lionel for three weeks of concerts, but at the time he arrived in Israel, only five dates had been booked. Lionel discovered later that the organization was so scared about whether he'd go over in Israel that it asked its American branch to underwrite any deficit that might occur.

Came the night of Hamp's first concert. It was in Tel Aviv, and the city's chief rabbi had sent Hampton a prayer in Hebrew. Hampton had the prayer written out phonetically and memorized it. A short time before the concert, Hampton rehearsed the prayer backstage for several Israeli officials. Their facial expressions indicated he would do well to forget it and just go on with the music.

**BUT LIONEL WAS** determined to greet his new audiences in their own language. The 2,300-seat auditorium was sold out. As the minister of health introduced him that night, Lionel's hand that held the prayer trembled, and the paper dropped to the floor. Hampton knew the prayer by heart, though, and recited it feelingly to the crowd and to thousands more who listened by radio.

When he finished, there were seconds of silence. Then the crowd unleashed a tremendous roar, so loud and prolonged that Lionel's first two numbers were drowned out.

That psychological lift, combined with the enthusiasm of the band during the concert, resulted in Hampton's being booked, in the next two days, for

40 concerts and an extension of his tour by an additional week. He played 16 days in Tel Aviv, then two in Haifa, and then five or six more back in Tel Aviv. All in all, 170,000 Israelis heard Hampton that month.

**THE PROCEEDS FROM** all 40 Hampton concerts went into building the first aid center. Lionel describes the new hospital as two stories high and almost a block long. Now he wants to staff the center with ambulances. He plans an event at Grossinger's in upstate New York to raise money for the ambulances, and he'd like to make a jazz album, the proceeds of which also would go for the same purpose.

He isn't stopping at one hospital, either. His European schedule, which begins October in France followed by November in Italy, brings him back to Israel in December. Once again, Hampton is donating all his fees to Magen David Adom. And his bandmen have volunteered to pay their own way this time as a sort of vacation. But the Magen David Adom, though touched at the offer, will pay the sidemen's room and board.

"There is a spirit in Israel," Hampton says. "A spirit that takes fear out of you. It gives you heart because those people have so much courage and warmth. I never heard my band play as it did in Israel, and I know I did my own best playing there."

"I remember telling the chief rabbi of Jerusalem how much I wanted to help Israel and how I hoped the money coming from the concerts would do some good. The rabbi's answer was: 'It's not the money all the time that's important. It's the spirit that matters, and we feel especially that you and the members of your band have brought a good spirit to Israel.'" —nat

## Childs Paramount Quits Music Policy

New York—The large Childs Paramount restaurant on Broadway, a haven for New Orleans and Dixieland bands during the past several seasons, has dropped its music policy. According to a Childs spokesman, the crowds were good, but the overhead still made music a losing proposition for the room financially.

Last note blown was on Saturday, April 16, the final day for the George Lewis band. Previous groups heard at Childs this season included those led by Paul Barbarin and Turk Murphy. For many months in 1951 and 1952, Conrad Janis had long engagements there.

## Streamliner In Chicago With Full-Week Slate

Chicago—The Streamliner has gone back to a full-week schedule after having used music only on weekends for the last several months.

Carmen McRae opened a three-week date there May 3, to be followed on the 24th by vocalist Teddi King. Bassist Johnnie Pate's trio continues to hold down the instrumental end of the bill.



The president of Israel, Yitzhak Ben-Zvi, and his wife offered a warm welcome to Lionel Hampton when he visited them during his tour through the country.

# Let's Swing, Says Williams, And Big Bands Will Boom

New York—There is always a battalion of eager young instrumentalists with romantic visions of leading their own band. They've been with us even during the recent lean years in the dance band business. But when a seasoned professional of many years experience in the field decides that now is the time for him to organize and go on the road with a large unit of his own, that decision becomes one of the more positive signs that we may well be in for a reawakening of large-scale interest in bands.

The optimistic professional who is taking the gamble is George Williams, whose credits include arranging for Jimmie Lunceford and Lionel Hampton (1939-'40) and a position as staff arranger for Glenn Miller for a year. ("It was while I was with Glenn that I learned you've got to be a businessman to be a bandleader.")

After three wartime years in the maritime service (during which period he also did free lance writing for Johnny Long, Les Brown, Tommy Dorsey, and Boyd Raeburn), Williams was discharged and began to write for Gene Krupa (1945-'48). For the next two years, Williams did free lance arranging for the networks and for Dorsey, Art Mooney, Vincent Lopez, Jimmy Dorsey, and several others. From 1950-'53, George was Ray Anthony's chief arranger, writing practically everything Ray recorded up to *Dragnet* (sides like *At Last*, *Cook's Tour*, *Mr. Anthony's Boogie*, and *Nevertheless*).

From Anthony, George went to Harry James, and finally decided to try to utilize his wide range of writing skills for a band of his own.

At the beginning of 1954, George had written a Coral date for Charlie Ventura and strings. While at the studio he began talking with Dick Jacobs, music director for Coral. Neal Hefti had left Coral, and at the time there were fears that Les Brown might also cut out. Coral, therefore, wanted a band, and signed Williams to organize one for a recording session. In February, the first four sides were cut — all Williams originals — *Whamboogie*, *Creole*, *The Knocked-Out Choo-Choo*, and *The Rompin' Stomper*.

After the record date, Williams continued freelance writing for other orchestras. The Coral sides were meanwhile doing well, so in June, Williams cut four more. The two released first were: *Saturday Night Function* and *Soft Touch* with Cathy Ryan, formerly with Art Mooney, doing the vocal on *Function*. Williams thereupon went on a three-month combination vacation-disc-jockey tour on which he covered some 5,000 miles of the midwest, south, and east.

"That tour," recalls Williams, "gave me an education into the record business. I found out, for one thing, that as important as the disc jockeys are, a whole lot depends on the distributors in each area. If they push your record, you're likely to be in. If they don't, you're dead. Another thing I found was that today a big percentage of record sales are for jukeboxes. The jukeboxes buy more than the kids.

"And then, too, it isn't true that the kids don't buy LPs. Look at the way the jazz LPs are going. And it's not only jazz. Les Brown's LPs sell very well for Coral, but not his singles. That's why the distributors have been writing in to Coral, asking for an LP from our band. As a result, we plan to do a live concert session at Pythian Temple for a forthcoming LP.

"Anyway, after coming back from the trip, I cut another session in October—three mambos and *The Song from Desiree*. Among the mambos was *Tiger Rag Mambo*, which came out on the back of *Desiree*, and it's done very well in sales. Now we're in the process of lining up some college dates for the band just before the schools close. I've contacted most of the men I'm going to use on the road, and the traveling band will be of a caliber equal to the band that cut the records. I wouldn't go out otherwise.

"There's just got to be room in the business," Williams asserts, "for a big, swinging band. I've written all kinds of music from pop to mickey mouse, and so I know all these idioms, but the dance band I want is one that people can dance to, a band that emphasizes the beat and that doesn't require you to sacrifice too much of your musical integrity. Our band will have musical excitement, and it will also please the dancers. And another thing the band business needs these days is a group with a lot of solos. That we'll also have.

"As for voicings, this will be the fullest sounding band you ever heard—a mixture of Lunceford, Basie, practically everybody except the Glenn Miller sound. Everybody has tried to cash in on the poor guy. Let him rest in peace. Glenn was a wonderful guy to work for and I learned several things from him like certain aspects of close harmony writing, ideas on how to voice sections, and how to reach climaxes in the arrangement, but his band never knocked me out. Billy May and Bobby Hackett were the only men in it who could really blow solos. The band itself was more like a machine than a band.

"Our book will be a mixture of everything. I'm going to stress playing the pop tunes. After all, I want to make money; I've had my kicks. But there'll



George Williams

also be jazz and a lot of originals. I want to please as many people as possible. I know from the reaction to our records that there's room for a band like this." —nat

## Storyville President Records On Atlantic

New York—In a unique switch, the head of Storyville Records, George Wein, has cut his first album for Atlantic Records. Nesuhi Ertegun supervised the date. Wein, who has been heard on several Storyville sessions as a pianist, cut a 10" largely vocal album for Atlantic. He was accompanied by Ruby Braff, Sam Margolis, ex-Shearing drummer Marquis Foster, and bassist Stan Wheeler. George Frazier will do the notes.

Wein also owns the Storyville night club in Boston and is producer of the Newport Jazz festival. He has been singing for kicks and occasionally for loot for some years, but these are his first records as a vocalist.

## Don Friedman Concerts Set In Pittsburgh, Cincy

New York—Don Friedman, 26-year-old jazz concert promoter who grossed \$19,000 in a Carnegie Hall double-header March 12 in partnership with Bob Gardiner, is moving farther afield. Friedman is promoting a Dave Brubeck-Gerry Mulligan-Chet Baker concert May 6 at the Music Hall in Cincinnati and May 7 at the Syria Mosque in Pittsburgh. The cast for these two is the same as appeared at Carnegie Hall, except for Carmen McRae who had previous commitments. Friedman also has some promotional jazz plans for the summer that will center in New York.

## Caught In The Act

Matt Dennis; Chi Chi, New York

New York night life has been enriched by the arrival of Matt Dennis, the only professional singer-pianist who can fill a couple of sets with songs he has written and thereby have two sets of standards.

Dennis had been here before when he wrote for the Pied Pipers and Tommy Dorsey and later, as arranger for several television programs. Making his first eastern date as a night club performer, Dennis opened a new club, the Chi Chi, with a minimum of publicity. The place has been doing roaring business since.

One reason for the crowd is that Dennis is well known to the music



Matt Dennis

trade. Another reason is that Dennis' impact is immediate, and once heard, he is apt to become a listening habit. Working with bassist Jimmy Gannon and drummer Jimmy Campbell (doubling on bongos), Dennis heads a tasty, swing trio with the emphasis on his own warm, musicianly, engaging vocals.

The key qualities of his performance are relaxation, spontaneity (he's apt to change his act in midset depending on the mood of the crowd) and the consistently high quality of his material.

Much of that material comprises Dennis originals—songs for which he's written the music like *Everything Happens to Me*, *Angel Eyes*, *That Tired Routine Called Love*, *Let's Get Away from It All*, *Will You Still Be Mine?*, *Violets for Your Furs*, *The Night We Called It a Day*, *Junior and Julie*, and *We Belong Together*. To these he is apt to add several strong perennials by other writers.

What is impressive is the fact that Dennis sings each lyric differently, according to the emotional context of the song. He doesn't distort them to fit a rigid vocal style. He has, in short, a rare feeling for lyrics and a musical taste that are enormously effective.

Also in Dennis' favor is the obvious pleasure he takes in playing and singing; it's a pleasure that's infectious and communicated. A further asset is the quality of his own piano backgrounds.

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# The Greatest!

## That's How An Exuberant Stan Kenton Labels Latest Edition Of Big Band

By Don Freeman

STAN KENTON grinned from ear to ear and said: "This band is going to be the greatest yet!"

At this point, the spanking new Kenton crew was not quite seven days old. In each of six previous days the band had spent four hours in rehearsal and now—in a break between sets—the first dance date was almost over.

The crowd, here at Sherman's, a nightclub in San Diego where Kenton elected to break in his band in a six-night stand, was enthusiastic over both the dance music and the jazz "concert" portions of the evening.

AND SO WAS Stan. "These guys," he raved. "I slap an incredibly complex arrangement in front of them and they read it right off. No questions. No hassles. Honestly, this'll be the greatest yet. It can't miss."

This could well be true. The latest edition of Kenton, 20 pieces in all, has the customary Kenton power and massiveness, and where his previous bands occasionally went sluggish, this one is limber without sacrifice of power or bite.

"We have a swinging group this time," Kenton agreed, still smiling. I couldn't recall ever seeing Kenton quite so happy. As everyone knows—and particularly those who have interviewed the man—Kenton is always articulate. But usually he is articulate on a large scale—with scattershot commentary on the state of jazz in general and its future.

ON THIS COOL April night, however, Stan said he was more concerned with the immediate, namely the lengthy (manager Bob Allison said he has the band booked as far as Toronto) dance tour due to start at the Crescendo in Los Angeles.

Kenton also has television on his mind, and disclosed that he is definitely



Stan Kenton  
Back to the Road

set with a half-hour filmed show for CBS. The pilot film currently is making the rounds of the agencies. But even if no sponsor is found immediately, Kenton said, CBS will use the show sustaining as a summer replacement (it seems likely now) for Ed Murrow's *Person to Person* on Friday nights. But the show will continue on past the summer, Kenton said.

What kind of show will it be? Well, Stan isn't sure. The pilot film included Stan and the band and three guests—Johnny Mercer, Julie Wilson, and Louis Jordan. The title, tentatively, is *Music '55*.

"THE WAY it's planned now," Stan went on, "we'll have all kinds of guests from different fields of music—classical, western, all kinds. One of our aims will be to break down the barriers—artificial barriers—in musical forms. Like we may have Segovia or the organist at St. Patrick's Cathedral.

"And, since I'll be around, jazz. I agreed with CBS that the word 'jazz' be played down for obvious reasons. We'll tell the people it's 'modern music' or anything they want. But it'll be jazz," Kenton grinned.

Kenton was asked how it came about that CBS brought up the TV plan rather than NBC. Previously, Kenton had a show on NBC radio, *Concerts in Miniature*, and only recently, he was the subject of NBC's *Biography in Sound* series—a series which has included such diverse persons as Carl Sandburg, Leo Durocher, Ernest Hemingway, and Franklin D. Roosevelt.

"It puzzled me, too," Kenton admitted. "All my friends are at NBC. But, completely unsolicited, CBS called with the idea, and, naturally, we jumped at the chance. Jazz hasn't had much of a break on TV."

GETTING BACK to the band itself, most of the musicians have been with Kenton previously, but none for very long, and none of the old, well-publicized stars are included.

Personnel follows:

Trumpets—Al Porcino, Sam Noto, Stu Williamson, Ed Letty, and Bob Clark; trombones—Don Kelly, Kent Larsen, Gus Chappell, Ted Decker, and Bob Fitzpatrick; saxes—Bill Perkins, Dave Van Kriedt, Charlie Mariano, and Lennie Niehaus; rhythm—Kenton, piano; Ralph Blaze, guitar; Max Bennett, bass, and Mel Lewis, drums.

Virtually all of the arrangements, all very exciting to hear, come from Van Kriedt, Bill Holman, Bill Russo, and Gerry Mulligan.

The vocalist is Ann Richards, a brunette eye-ful who blends well with the band and is particularly good on such

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**Ray Anthony**

- ★★★★ *Something's Gotta Give*
- ★★★ *Sluefoot*

Two bright Johnny Mercer tunes from *Daddy Long Legs*. *Give*, which has been covered by other artists, is the best commercial bet. *Sluefoot* should sell for a good while, just as Ray's *Bunny Hop* did. Give the edge to *Give* because of melodic superiority. Both are sung by the Skyliners. (Capitol F-3096)

**Teresa Brewer**

- ★★★★ *Silver Dollar*
- ★★★ *I Don't Want to Be Lonely Tonight*

Tessie gives *Dollar*, an old college song, a charming ride in her best belting manner. It comes off infectiously with zest and vibrancy. It's coupled with a sob-sister ballad of the *Little Things* school, that she brings off colorfully. (Coral 9-61394)

**Les Brown**

- ★★★ *Rock and Roll Hop*
- ★★ *Love Is Eternal*

*Rock and Roll* is a Shorty Rogers arrangement that offers some blowing room to trumpeter Don Fagerquist and excellent altoist Ronnie Lang. *Eternal* is a quiet, lovely instrumental ballad on which woodwinds play a heavy role. Two highly professional performances that Brown fans will enjoy, but not slated for big sales. (Coral 9-61397)

**Lincoln Chase**

- ★★★★ *The Message*
- ★★★★ *That's All I Need*

This man Chase carries a strange beat in a wailing rhythmic manner that is a lot like revival sermonizing. His unique delivery is more like reciting than singing, but he handles it so well that the public will buy it big, if it buys it at all. (Columbia 4-40475)

**Crazy Otto**

- ★★★ *Crazy Otto Rag*
- ★★ *Twelfth Street Rag*

Otto may repeat in the hit class with this catchy entry, which has saloon-type bon vivants singing over his barrelhouse piano. Flip is just along. (Decca 9-29503)

**Sammy Davis Jr.**

- ★★★★ *Something's Gotta Give*
- ★★ *Love Me or Leave Me*

Sammy spans across a new Johnny Mercer ballad from *Daddy Long Legs* in his superlative selling manner, and could have a tall hit in *Give*. Reverse is a fine standard which he starts handsomely and then spoils with some clownish scattling. (Decca 9-29484)

**Eddie Fisher**

- ★★★★ *Heart*
- ★★★★ *Near to You*

Both of these are from the musical; *Damn Yankees*, and both figure to become very big songs. We'll pick *Heart* as the one which will zoom Fisher's already-astounding total of sales. It's one of his best singing jobs in months, and the tune is a natural. (Victor 47-6097)

**Four Aces**

- ★★★ *Sluefoot*
- ★★★ *Heart*

*Sluefoot* is a rhythmic novelty with more bounce than rock, in the tradition of *Ballin' the Jack*. The boys cut it neat and clean, but it's rather unmelodious and has only a fair chance to make the charts. *Heart* is a catchy, and the boys sell it well in close harmony. It could emerge as the top side, though the other is being pushed. (Decca 9-29476)

**Neal Hefti**

- ★★★ *Margie*
- ★★ *Big Boat Whistle*

Neal's big band, and he has a great listening-dancing side in *Margie*, which is played in easy, lazy tempo and features Hefti's lyric trumpet. Arrangement is deceptively simple. A good bet to pull a lot of sales if it gets some radio exposure. (Coral 9-61398)

**Sonny Howard**

- ★★★ *I Love Ya, Love Ya, Love Ya*
- ★★ *If I Had My Life to Live Over*

Jimmy Durante wrote the perky ditty on the frontside of this disc, and Sonny Howard delivers it with a good lift that gives it a breakthrough chance. Reverse is a vintage heartwarmer that's strictly out of the commercial groove. (Victor 47-6095)

**Joni James**

- ★★★★ *Is This the End of the Line?*
- ★★★ *When You Wish Upon a Star*

*Line* is a ballad that is just Joni's style, tender and mildly tearful. On the back side she essays the much covered Disney tune that is being revised, and she sells it as well as any other artist, if not better. Her voice has a pleasant heady quality on this but, as usual, her diction is nothing to celebrate. (MGM K11960)

**Wayne King**

- ★★★ *Carefree*
- ★★★ *Blue Hours*

Who can blame King for wanting a hunk of the money they're paying these days for imitations of his oldtime waltz style. Either of these may catch on in the *Melody of Love* groove as easy, graceful, and danceable fare. (Decca 9-29500)

**Jackie Lee**

- ★ *Luigi's Wedding*
- ★ *Chop Sticks*

Here's another dreadfully poor at-

**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.

tempt to cash in on the Crazy Otto fluke. This time the claim to distinction is a set of Italian melodies that are as badly emasculated as they can possibly be. And who wants to kick a plug nickel out of his record budget for any recording of *Chop Sticks?* (Coral 9-61400)

**Frankie Lester**

- ★★★★ *Empty Arms*
- ★★★ *Coquette*

Frank's second waxing on his own, and it should be even bigger than his *Wedding Bells*. Richard Maltby's orchestra supplies the warm backing, and Lester puts much sincerity into his reading of *Arms*, a pretty new ballad. He's a splendid singer, one who's bound to make it if the quality of all his releases stays at this same high level. (Label "X" 4X-0117)

**The Mascots**

- ★★★★ *Dreamboat*
- ★★ *Please Hare Mercy*

*Dreamboat* is a much coveted tune by the labels, and the Mascots are latecomers in covering, but the number still hasn't hit a big stride and this etching could be the impetus. It's one of the best so far. The boys have a solid attack, and a fine strutting banjo in the background helps to sell it right. Flin's an r&b along for the ride. (MGM K11959)

**Edna McGriff**

- ★★★ *Come Back, My Love*
- ★★ *Sad, Sad, Sad*

It's encouraging that small labels are starting to come up with real talent that doesn't resort to vocal gadgetry or sound effects as their excuse for being. Edna McGriff may not have a pretty name, but she has a right pretty voice. Her selling points run high on *Come Back*, a modified tango, and she employs a zestful driving attack on the rhythm & blues backside. (New Disc 10020)

**Mills Brothers**

- ★★★ *Opus One*
- ★★★ *Yes You Are*

Sy Oliver's *Opus One*, a big instrumental hit a decade ago when waxed



by Tommy Dorsey, here has words, and the Mills boys give their customarily competent treatment to it. Should enjoy good response. The ballad backer could move out with exposure. It's another Bob Merrill song. (Decca 9-29496)

#### Ella Mae Morse

- ★★★★ *Smack Dab in the Middle*  
★★★ *Yes, Yes I Do*

Ella Mae has a jim-dandy in *Smack Dab*, on which she could practically double for Dinah Washington. It seems strange that Miss Morse could sell records when there was no such thing as an r&b craze, yet doesn't have a hit going for her today. Perhaps this one will alleviate the situation. (Capitol F-3105)

#### Les Paul—Mary Ford

- ★★★★ *No Letter Today*  
★★★★ *Genuine Love*

Mary's vocal on *Letter*, the oldie, is suitably oat-fed, and this well might be the hit disc for which the Pauls have been looking for some months. The recording technique is, as usual, marvelous. *Love* jumps off to a zinging start in its search for acceptance by r&b fans. (Capitol F-3108)

#### Perez Prado

- ★★★★ *Back Bay Shuffle*  
★★ *Mood Indigo*

Prado is getting hot recordwise, and this crackling version of Artie Shaw's old *Back Bay*, set to mambo tempo can't hurt him a bit. The usual biting brass and staccato saxes cut this cleanly and with fire. The flip could have been better arranged. It takes too long to get to the familiar *Indigo* melody, and on a mood piece such as this, Prado's yelps are a distraction. (Victor 47-6085)

#### Rhythmettes

- ★★ *Him*  
★★ *Only You*

A couple hackneyed r&b's by another female vocal group that doesn't distinguish itself past the limits of its material. (Victor 47-0689)

#### Karen Rich

- ★★★ *Too True*  
★★★ *Make Me Thrill*

This pairing may bring some recognition to Karen, a gal who proves herself very capable in the slow romantic meters. Either side could earn the deejay exposure. (Decca 9-29478)

#### Shannon Sisters

- ★★★ *Guilty Shadows*  
★ *I'm Sincere*

*I'm Sincere* is a tune that has been covered by a number of artists and still hasn't broken for the big money; this arrangement is nothing fancy and doesn't figure to help the tune's cause greatly. The vocal team emerges as just another female group working in

close harmony on this outing, though the flip, a novelty tango, bodes much better possibilities for them. ("X" 4X-0106)

#### Frank Sinatra

- ★★★★ *Learnin' the Blues*  
★★★★ *If I Had Three Wishes*

Frank offers more advice to young lovers on *Learnin'*, and it is material suited ideally to him. Should get great deejay response. Nelson Riddle offers his fine orchestral support, especially evident on the pensive *Three Wishes*. Two top-drawer sides. (Capitol F-3102)

#### Frank Sorrel Trio

- ★★★★ *Somebody Stole My Gal*  
★★★★ *After You've Gone*

Electric guitar, Hammond organ, banjo, and drum blocks combine to give this trio a lot of sound. Sorrel's approach to both these evergreens is fresh, swingy, and commercial; and the variegated metallic textures make it a choice programming item. (Audiovox 45-115)

#### The Three Suns

- ★★★ *Dancing With Tears In My Eyes*  
★★ *I Wonder, I Wonder, I Wonder*

The Suns are reviving a pair of oldies that might be timed just right for a new generation. *Dancing* is a swinging instrumental characterized by taps clacking in the fore, and it's fine programming material. Flip gets clean, buoyant treatment that could give it second life. (Victor 47-6084)

#### Gloria Van

- ★★★★ *I Worship You*  
★★★ *This I Give to You*

Gloria could emerge from this with a solid click on her first assignment on a major label. *Worship* is standout in the ballad class of the current record crop, and she cuts it clear, clean and with feeling. Uptune on the back gets a fine lilt but doesn't sparkle as material. ("X" 4X-0111)

#### Kitty White

- ★★★ *I Can't Change*  
★ *Give Me This Night*

*Can't* is a love ballad of the heart-break school which may strike the fancy of the heavy-buying teenage fems. Kitty's performance is inconsistent; she's sometimes good and sometimes not. The torchy ballad on the reverse side shows her at her worst, with too much schmaltz and affected diction. (Mercury 70576 X45)

#### Wilder Bros.

- ★★★★ *L'Amour, Tourjours, L'Amour*  
★★ *Crazy Doll*

The Wilders tackle this oldtimer brightly, buoyantly, and with a whimsical lilt that is good enough for any or all media. Flip is a novelty in modified polka time that figures to get lost in the shuffle. ("X" 4X-0119)

#### George Williams

- ★★★ *Blockbuster*  
★★ *You Can't Stop Love*

Williams isn't kidding in his article in this issue, in which he says he is going to head a swing band on his upcoming road tour. *Blockbuster* is reminiscent of the mid-'40s Herman Herd, with punching brass, several instrumental solos, and a big beat. Musically, it's heady fare, and serves as a good showcase for the ork. Mary Knolls sings the up-tempo reverse, but not very well. Again it's the band that sticks out. (Coral 9-61401)

#### Carol Woodward

- ★★ *Mary Had a Lover Man*  
★★ *Sweet Georgia Brown*

Dot has found a chirper who somewhat resembles Teresa Brewer in voice and style, though not in fire. Tessie's got more punch and vitamins, and the fact that Carol's approximation doesn't come off makes it slightly obnoxious. (Dot 45-15353)

## Albums

#### Sonny Burke

*Let's Mambo: Cha-Cha-Cha; Let's Mambo; West Indies; Pick Yourself Up; Phfft Mambo; Long Hair Mambo; Mambo Holiday; Walter Winchell Mambo; Baba Au Rhum; Early Dawn Mambo; Happy Mambo; Short Hair Mambo*  
Rating: ★★★★★

More mambo—this time from the crackling studio band directed by Sonny Burke, and Mr. Prado, look out behind you!

These are skillfully played arrangements, and they get added drive from a brass section that simply glistens, and must include either Maynard Ferguson, Conrad Gozzo, or both, to get its whip-like impact.

It's a shame that bands this good simply can't be assembled for road tours anymore. Send three or four crews like this out to hit the ballrooms, and people might all of a sudden realize again that this sort of dance band can be a heady and invigorating thing.

It's a first-rate collection, and should sell enough copies because of the cover picture alone to pay the freight. It too, is invigorating. (Decca 12" LP DL-8090)

#### Leroy Holmes

*Mood Music: I'm in the Mood for Love; All of Me; Snuggled on Your Shoulder; Two Cigarettes in the Dark; So Beats My Heart; Linger In My Arms; I Surrender Dear; Two Sleepy People*  
Rating: ★★★

A highly saleable album of two EPs in the trend of *Music for Young Lovers*. The music is untaxing, soft and sweet with a bit of starch, not designed to stir up the corpuscles but to conduce to quiet parlor games. A more inviting jacket could probably help sell a few more copies. (MGM X246)

# 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.

## Count Basie

*Stereophonic: Mambo Mist; Sixteen Men Swinging; She's Just My Size; You're Not the Kind; I Feel Like a New Man; You for Me; Soft Drink; Two for the Blues; Slow But Sure*

Rating: ★★★★★

Another full-scale display of the best jazz band to be found anywhere. The only criticism is of the lack of presence in the recording—the whole middle of the sound range is dull, as if the band were playing behind a steel mesh screen. Although I'll agree with Norman Granz when he says no band ever sounds on records as it does in person, I still think they could come closer with Count.

At any rate, this is still great music from a great ork. Gleeful, confident, possessor of topflight soloists in Franks Wess and Foster, Joe Newman, Thad Jones, and Benny Powell, it continues to roar even though luck has not been with it moneywise.

Highlights: the bursting *You for Me*, with crackling Frank Foster tenor work and brilliant ensemble; Joe Newman's pensive trumpet on *New Man*; the rhythm section, which will always be great so long as Basie and Freddie Greene are in it; arranger Manny Albam's *Slow But Sure*, written wonderfully in the great Basie tradition; Ernie Wilkins' *She's Just My Size*, with Wess on flute and Newman on trumpet.

And one more bouquet for the Count. Though he is struggling to keep this big crew going, he continues to record new originals, rather than choosing to fall back on reworking former hits or doing familiar standards to take the easy way out. (J. T.) (Norgran 12" LP. MGC-647)

## Ruby Braff

*Hustlin' and Bustlin'; There's a Small Hotel; What's the Reason I'm Not Pleading You?; Flaky; Shoe Shine Boy; Fine and Mellow*

Rating: ★★★

Ruby has made giant strides in public recognition in the last year. He has moved from the status of unknown to the point where he appears on two or three LPs a month.

Whether it may be too much recorded exposure in a hurry or not, remains to be seen. Certainly he does not inspire the electric feeling now that he did on initial dates, but he still is a distinctive trumpeter—one who has both a personal style and a quickly identifiable tone. He's most at home on the lazy-

tempoed songs like Louis Armstrong's old *Hustlin'* and Billie Holiday's *Fine and Mellow*, where his biting personality shines, but he also swings easily on the up-tunes.

If Braff doesn't wear out his welcome by showing up on too many dates, he seems certain to become a familiar figure on the jazz scene for years to come.

With him here are tenorist Sammy Margolis, pianist Kenny Kersey (where have you been?), indomitable Milton Hinton on bass, and drummer Bobby Donaldson. (J. T.) (Storyville LP 320)

## Clifford Brown

*Gone with the Wind; Joy Spring; Finders Keepers; Blueberry Hill; Tiny Capers; Bones for Jones; Daahoud*

Rating: ★★★

Clifford Brown and his Ensemble was cut on the coast in the summer of 1954. Brownie never had played with any members of the ensemble before. Jack Montrose was assigned the task of writing all the arrangements on the date. Four of the originals were by Clifford and one, *Finders Keepers*, by Montrose.

The other musicians are Zoot Sims, baritonist Bob Gordon, valve trombonist Stu Williamson, Russ Freeman, Shelly Manne, and bassists Joe Mondragon and Carson Smith. The album is a graphic lesson in what's wrong with too much of the jazz coming from the coast.

When Clifford is given space to blow, the proceedings take on strength and emotional vitality. The same occurs (though with somewhat less fire) in the work of Sims and Gordon. But when the ensemble is tied up in Montrose's airless, tight, dully "clever" arrangements, the result is depressing and, considering the blowing talent on hand, so unnecessarily pallid. Good rhythm section and excellent recording quality. In fact, everything's fine except for the arid arranging. (Pacific Jazz PJLP 19)

## Jackie Cain-Roy Kral

*Mountain Greenery; Yesterdays; Season in the Sun; Hook, Line, and Snare; Cheerful Little Earful; I Didn't Know What Time It Was; Slowly; Thou Swell*

Rating: ★★★★★

Finally Mr. and Mrs. Kral have been recorded the way they sound on personal appearances. It's slickly swinging vocalizing—singing that is applied to near-impeccable material—and though there is still just that bit of chilliness to it that makes you wish they'd take their hair down and not worry if they were to make a mistake, it's all most enjoyable.

Listen here to *Season in the Sun*, a sparkling tune written by Tommy Wolfe; the graceful *Cheerful Little Earful*; Jackie's unobtrusive *I Didn't Know*, and the two-part work on *Thou Swell*.

And by all means, don't miss George Frazier's stimulating liner notes. (J. T.) (Storyville LP 322)

## Benny Carter

*Moon Glow; My One and Only Love; Our Love Is Here to Stay; Tenderly; Unforgettable; Laura; Ruby; Moon Song*

Rating: ★★★★★

Except on *Laura*, which spots Bill Harris and Oscar Peterson solos, Benny is backed by just a rhythm section that numbers Don Abney, piano; George Duvivier, bass, and Louie Bellson, drums.

Carter is in splendid form here, and though I've never been a really intense admirer, these sides come off as well as any he's made in years. His alto sound still has that little nagging edge to it, but he has suave command of everything he does, as he swings ably on *Moon Glow*, coasts through *Our Love Is Here*, and molds *One and Only Love* into a pretty shape. (J. T.) (Norgran 12" LP MGN-1015)

## Miles Davis

*Bags' Groove; Swing Spring*

Rating: ★★★

Volume 1 of the *Miles Davis All-Stars* has one tune to a side. Milt Jackson's *Bags' Groove* goes 11½ minutes and Miles' new original, *Swing Spring*, lasts about 10½. The all-stars are Milt Jackson, Percy Heath, Kenny Clarke, and Thelonious Monk. The outstanding soloist is Jackson, and the rhythm section moves well with Heath and Clarke being an especial gas.

Miles has his moments (e.g. the final choruses on *Groove*), but I've heard him in more incandescent form. And Monk has known more fruitful hours (much of his lengthy exercise in understatement on *Groove* strikes me as valuable only if it's meant to be a parody). All in all, both tunes lasted too long and not enough care was given to organizing the session. Good recording quality. (Prestige LP 196)

## Norman Granz' Jam Session #5

*Stompin' at the Savoy*

Rating: ★★

The sixth in Norman Granz' Jam Session series on Clef. The participants are Dizzy Gillespie, Roy Eldridge, Buddy DeFranco, Flip Phillips, Bill Harris, Oscar Peterson, Herb Ellis, Ray Brown, and Louie Bellson. Both sides of this 12" LP are devoted to one tune, possibly the longest set of improvisations on a single song ever recorded—some 28½ minutes over.

On the first side, after a long and rather dull statement from Phillips, Harris takes over in somewhat more fertile though too long fashion, and DeFranco follows adequately though he generates more the appearance than the substance of excitement in his closing choruses. Peterson opens the second side stompily, but the level of invention in his solo is rather ordinary for him.

Ellis' well-conceived contribution is the best of the LP to that point. Then come Gillespie and Eldridge in that order. Both play occasionally exciting

(Turn to Page 18)



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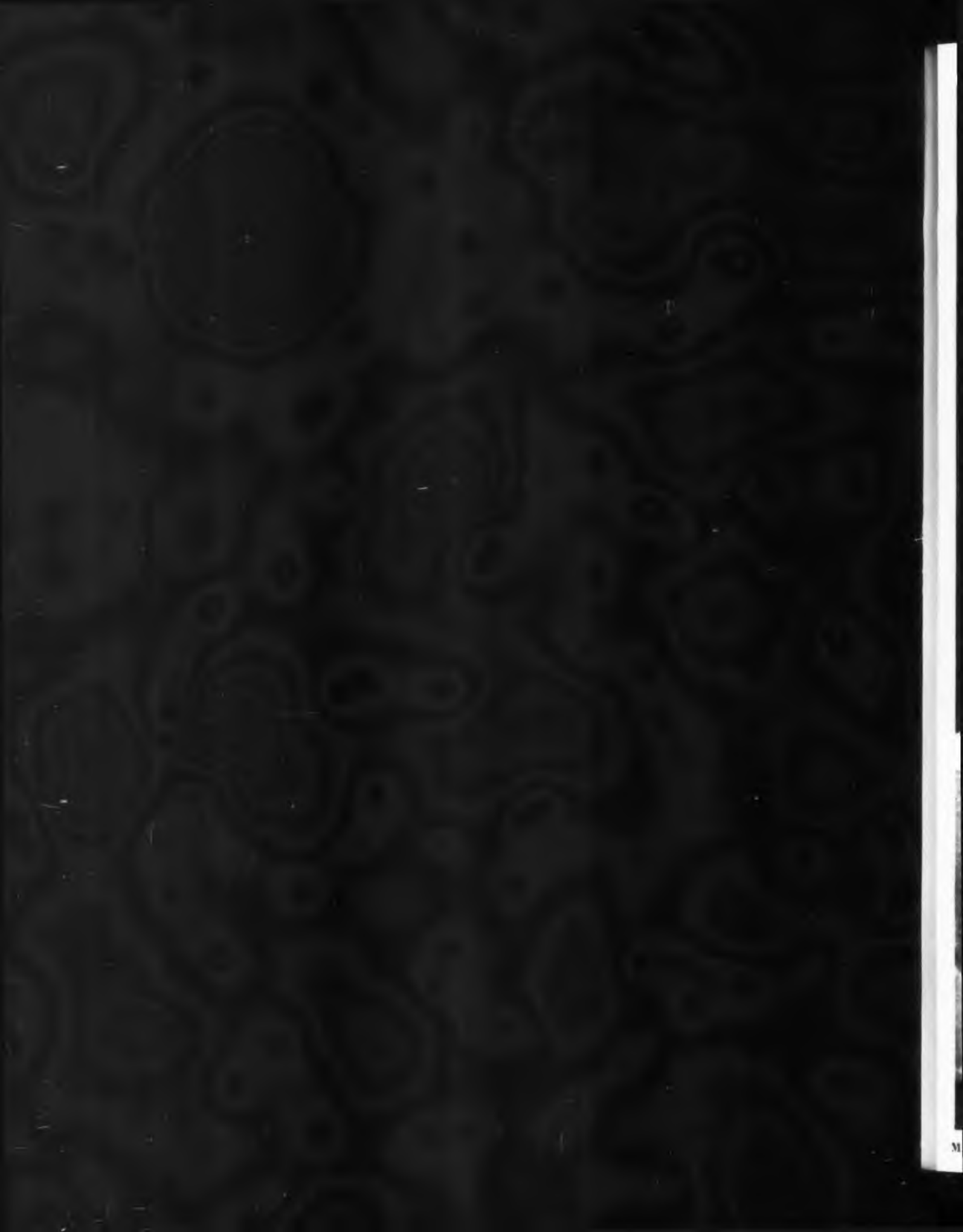
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**Jazz Reviews**

(Jumped from Page 16)

horn here, but both their solos lack the kind of organization they're capable of at their best. As a result, neither Roy nor Dizzy is as cohesively interesting as he could be. And the session winds up in a boring set of noisy, all too familiar riffs.

The rhythm section is steady, but Bellson comes on too heavy and hard and, therefore, the session doesn't swing as much as the notes claim. All in all, this was a case of a session being extended far beyond its maximum effect. It was also a session whereon not all the participants were unalloyed assets. The rating is this low because so much of the LP is such a waste of space and talent. (Clef 12" LP NGC-656)

**Lionel Hampton**

★★★ *Hamp's Boogie Woogie*

★★★★ *A Foggy Day*

Lionel's quintet includes Oscar Peterson, Herb Ellis, Ray Brown, and Buddy Rich. First side opens with some barrelhouse Peterson boogie-woogie that really rolls, however tongue-in-cheek it may be. Lionel takes over the rest of the side with several score clichés. *Foggy Day*, beginning and ending with some very tasty Peterson piano, is much more musicianly with Hampton illustrating again how fine an improvisational artist he can be when he stops the exhibitionism. Recording quality could be better. (Clef 89136x45)

**Mel Henke**

*Dream a Little Dream of Me; I Can't Give You Anything But Love; Sentimental Journey; Frankie and Johnny; Where or When; Sleepy Time Down South; The Man I Love; Ain't Misbehavin'; Kammenoi Ostrow; Four Deuces; Nola; Lisa*

Rating: ★★★★★

Mel is quite unlike any other pianist you'll ever hear. Though he cannot be classed as a creating, influencing jazzman, he has the individualism and flair for the unusual that marks a unique musician.

His technique is first-rate; so is his harmonic sense, and he utilizes them both to produce some stimulating sounds and impressions.

Notice, for example, his weird chord changes on *Dream*, the unconventional tempo he first chooses for *I Can't Give You*, the probing deliberateness of *Where or When*, the biting humor of *Where or When*, the almost offhanded flashing skill on *Lisa*.

He is a musician to whom all other pianists could listen and thereby profit. And he'd be a wonderful bet for jazz clubs if he could be persuaded to leave California's clime. (J. T.) (Contemporary 12" LP C-5001)

**Ahmad Jamal**

★★★ *But Not for Me*

★★ *Seleritus*

Pianist Jamal is accompanied by

Richard Davis on bass and Ray Crawford on guitar. The coupling was cut in January, 1954. The first side is marred by an annoying rhythmic figure performed apparently by the guitarist knocking on the guitar. Otherwise the side is marked by Jamal's fluent, tasty piano.

*Seleritus* is a Jamal original with a floweringly lyrical line. The guitarist plays with stolid conception here which may be the fault of the dull arrangement rather than his choice. And Jamal's piano is pretty saccharine. Too bad because it's a good tune. Judging from the potential of his work on the first side, Jamal could have something to say as a jazzman, a calling he might find more profitable than the rather cloying commercialism of the second side. (Parrot 810)

**Let's Have a Session**

*Easy Walkin' Blues (Bb); Out of Nowhere (G); These Foolish Things (Eb); Indiana (Ab); Somebody Loves Me (F); September in the Rain (Eb); Ghost of a Chance (C); 'S Wonderful (Eb)*

No Rating

This is the first of a series of LPs designed to provide a background rhythm section with which musicians and singers can improvise and practice at the flick of a hi-fi switch. Your rhythm-section-in-residence, if you add this to your shelves, is composed of Billy Bauer, Tony Aless, Arnold Fishkin, and Don Lamond.

The tunes and the keys in which they're played are given above. There's also a variety of tempos. It's a sound idea and should be of particular value to musicians who are not usually able (for reasons of geography or personal confidence) to rehearse with a solid, challenging enough rhythm section.

This, of course, is no substitute for the invaluable on-the-job experience without which no jazzman can evolve, but it's a good supplement for practice at home. And nonmusicians may well find this worth buying both for the kicks that this good a rhythm section invariably provides and also as more stimulating background music for other activities than can usually be found on "background" records. But the main market for this is the young musician. Excellent engineering by Rudy Van Gelder. Very poor cover design. (Ad Lib LP AAL 5501)

**Stuart McKay**

*Song of the Bayou; Those That Live by the Swordfish Die by the Swordfish; Take Me out to the Ball Game; Ode to a Mode; Newton the Fig; Three Speeds Forward; A Foggy Day; When Your Lover Has Gone; Aren't You Glad You Came?; What a Way to Run a Railroad!; Fagotto Gavotte; You're Just a Cucumber*

Rating: ★★★

Though these sides have been influenced by jazz (and Alec Wilder),

this is not really a jazz group. But there's sufficient music interest for the set to be noted here. *Reap the Wild Winds*, as the album is called, features an unusual instrumentation of baritone, tenor, two altos (all four reeds double on bassoon, oboe, English horn, and flute), French horn, rhythm, and a wordless vocalist.

The doubling saxes are leader McKay, Ernest Victor, Mauro, Jerry Sanfino, and Tom Mace. Albert Richman and John Barrows alternate on French horn. The rhythm section comprises pianist John Saunders, guitarist John Porcello, bassist Bill Halfacre, and drummer Ted Paskert. The instrumentalized voice belongs to Suzanne Lovell, who is heard on two.

All the arrangements and originals are by Saunders except for McKay's bassoon solos — *Fagotte Gavotte* and *Ode to a Mode*—which were written by McKay. The unit has been rehearsing at Nola's in New York for some time. All have other jobs and gather in this ensemble for pleasure.

Their pleasure is tastefully and wittily communicated to the listener in this, their first LP. The airy but spicy flavor of the voicings, the quality of the musicianship, and the slight but beguiling charm of some of the originals all make for a freshly diverting performance.

There is a mildly wild humor in *Ball Game* and some lovely lyricism in *When Your Lover Has Gone*, plus a range of other moods throughout. Leader McKay, incidentally, plays a fine, drily near-wailing bassoon, an instrument that would be a fine, pungent addition to the regular jazz set of instruments.

Some of this music verges on the "cute" and there is too little improvisation (if any) for this set to be considered in a jazz context, but the overall effect is a briskly charming one. Much of these proceedings should prove of interest to musicians and restless listeners, though nothing here will scare anyone. (Victor 12" LP LJM 1021)

#### The Mil-Combo

*Pick Yourself Up; Out of Nowhere; September in the Rain; There's a Small Hotel; Yardbird Suite; I Hear Music; I Got a Kick Out of You; Where or When; Soft Touch; I Surrender, Dear; The Man I Love; My Heart Stood Still*

Rating: ★★ ★★

Almost two years ago I made some rather extravagant statements about the Mil-Combo trio, calling it the generator of some of the freshest sounds I had heard in years. The unit immediately disappeared from sight.

However, Capitol has finally got around to waxing this energetic group, and I think you'll find this LP to be a thoroughly enjoyable listening experience. True, there are flaws in this collection. It's a bit tense, as all first-time dates are apt to be, and a 12"



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LP is a lot to expect an unknown group to carry, but the warm musicianship they show, and the happy spirit they convey, outweighs the minus marks.

In many ways you will be reminded of the Art Tatum trio—in the superb musicianship of the pianist (Ziggy Milonzi), the integral role of the guitarist (Don Mamblow), and the melodic presentation of each tune. The arrangements all are obviously worked out, but are presented in challenging contexts and entered into with improvisatory spirit.

Bassist Connie Milano is the spokesman for the group, the one who has been working most vociferously to keep it together. He now has something to crow about. Though the group cannot yet be classed as great, jazzwise, it is a skillfully professional unit which will provoke musicians and Embers-type listeners as well. This LP certainly is worth your perusal. (J. T.) (Capital 12" LP T-579)

### Charlie Parker

*Au Privave; She Rote; K. C. Blues; Star Eyes; In the Still of the Night; Old Folks; Blues for Alice; Si Si; Swedish Schnapps; Back Home Blues; Lover Man; Why Do I Love You*

Rating: ★★★★★

This set of Parker sides, most of which had been released previously as singles, had been completed before Bird's death so this is not officially designated a memorial album though it inevitably turns out to be one.

On the first four (January, 1951) Bird is backed by Miles Davis, Walter Bishop, Teddy Kotick, and Max Roach. The next two (May, 1953) feature Bird with voices and Junior Collins, French horn; Hal McKusick, clarinet; Tommy Mace, oboe; Al Block, flute; Mannie Thaler, bassoon; Tony Aless; Charlie Mingus, and Max Roach with music arrangements by Gil Evans and fine vocal writing by Dave Lambert.

The next five date back to August, 1951, and the musicians involved are Red Rodney, John Lewis, Ray Brown, and Kenny Clarke. The last title (March, 1951) had Davis, Bishop, Kotick, Roy Haynes, Joe Mangual, bongos and Ralph Miranda, conga drum.

There's not much need for comment. There's a lot of blazing Bird here (some of it erratic, but all individual), and the set is one of many reminders that we have lost the most creative soloist of the modern jazz era. He was the last of the really big influences. Judging from past history, there's bound to be another, but so far he or she hasn't appeared.

In any case, Bird has marked all of the jazz to come as did Louis and Lester Young, among others, before him.

The set is titled *The Magnificent Charlie Parker*. The collective rating is higher than some of these originally received because the irreplaceable source is ended. (Clef 12" LP MG C-646)

### Artie Shaw

*Stop and Go Mambo; Love of My Life; The Pied Piper Theme; Dancing in the Dark; That Old Feeling; Someone to Watch Over Me; Besame Mucho*

Rating: ★★

Largely uninspired and pedantic music from Artie; pianist Hank Jones; guitarist Joe Puma, bassist Tommy Potter, and drummer Irv Kluger. It's nice enough, all right, but nothing on which to concentrate. Like most television shows.

Most of these are remakes of earlier big band hits by Shaw, and he fails to play with any of the conviction he once possessed. It seemingly is a man either not knowing or not caring which musical direction he wants to take. Listening to him here evokes the same pangs in me that watching a washed-up Sugar Ray Robinson fight does.

Anyone for memories? (J. T.) (Clef 12" LP MGC-645)

### Sarah Vaughan

*Lullaby of Birdland; April in Paris; He's My Guy; Jim; You're Not the Kind; Embraceable You; Not the Kind; I'm Glad There Is You; September Song; It's Crazy*

Rating: ★★★★★

Harry Babasin of Nocturne once correctly observed that "an LP is a vehicle on which to present a program of music, not merely the combining of two record dates." One of the best recent examples of Harry's rarely heeded advice is this excellent Sarah session, one of her best on record.

The selection of numbers is well balanced, and the accompaniment is almost everywhere in context. Though not all the "heads" come off perfectly, there is a wonderfully sustained mood of relaxation and emotional warmth. As for Sarah herself, she is obviously finding her new split contract (whereby she records pops for Mercury and jazz for EmArcy) a satisfying arrangement.

This way she can be at her ease on the jazz sessions since she knows they're not expected to hit the pop charts. Accordingly, she sings more freely here than even in most of her night club appearances. There is less of the emphasis on virtuoso effects and more on the kind of after-hours singing Sarah excels at.

Sarah's accompaniment has been wisely chosen. As a foundation, there is her superb regular trio of Roy Haynes, Joe Benjamin, and Jimmy Jones (listen especially to Jimmy on *Paris*). Added for this occasion were Clifford Brown, Herbie Mann, and Paul Quinichette.

Quinichette is tasty though not especially original. Brown and Mann have both qualities, and the release of this LP should particularly underline the considerable ability of flutist Mann. Brownie's prowess already has been widely recognized. First-rate recording and an excellent (uncredited) cover shot by Herman Leonard. For this one, Bobby Shad can take bows. (EmArcy 12" LP MG 36004)

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## Caught In The Act

(Jumped from Page 13)

Then there is Dennis' humor and a sophistication that is surprisingly fresh and never blasé. The combination results in the kind of performer who, to this ear, can be listened to all night for many nights in a row without saturation.

—nat

### The Skylarks; Statler Hotel, Los Angeles

The Skylarks (three male and two female voices) certainly rank with the few vocal units today that achieve any musical distinction.

Their program was made up entirely of standards, but had considerable variety, the titles running from *Danny Boy to Tea for Two*, and touching the spiritual category with *Swing Low, Sweet Chariot*. The television influence (they are regulars with Dinah Shore), which calls for musical performers to inject constant movement of some kind (or so TV directors seem to believe), is too strong. Every number is accompanied by some attempt at a dance or choreographic interpretation that distracts from their singing. It was a relief when they actually came to rest for *Swing Low*.

Good as they are in their field, the Skylarks would be more effective sharing a bill with a good comedy act. Here they were headlining to weak support from dancer Ross Harvey and his trained parakeets. The Skinny Ennis band, as always, played the show effectively, and continues to rate attention as an outstanding supper room dance unit.

—emge

## 'Down Beat' R&B Awards

(Jumped from Page 5)

and rarely misses the top of the charts at least for a little while. Last year *Oh, What a Dream* and *Mambo Baby* were her best efforts.

Roy Hamilton garners the title of male vocalist of the year on his first—and possibly his last chance as an r&b star. With *You'll Never Walk Alone* and *If I Loved You*, Hamilton introduced a new kind of sound. The battles rage as to whether he is or is not a "pop" artist, but apparently this argument is settled on the basis of his bookings rather than on the basis of his recordings. He has on occasion moved out of the r&b circuit into such spots as the Chicago theater, Basin Street, and Ed Sullivan's TV *Toast of the Town*. Roy Hamilton may well be an r&b graduate altogether by next year, but this season this is his orbit. Hamilton's greatest competition for this title, incidentally, came from young

Johnny Ace, who died so tragically on Christmas Day.

**THE BIG ATTRACTIONS** in r&b are, of course, the singing groups. Sorting them out is a job in itself; trying to pick a crew which is not just a one-record phenomena and which can do an in-person job, too, is even harder. Out of this mass, however, a group of youngsters called the Charms seem to have the edge. Their biggest personal success was with *Hearts of Stone*, and they were able to garner some extra shekles by covering other top tunes. Their version of *Ling-Ting-Tong* was in fact the top competition for the 5 Keys original version. In their favor is the entertaining job they do on stage minus the over-sexed mannerisms of some of their competition.

Instrumental groups are more in the background in r&b than in other spheres—it's the singer, the group, rather than the band that gains the fame. The instrumental outfit that picks up the *Down Beat* title belongs to one Fats Domino. Some other fellows like Buddy Johnson and Earl Bostic may well be considered a notch above Domino musically, but he has an unprecedented record of popularity as an in-person performer. *You Can Pack Your Suitcase* was perhaps their best record of the year, with Fats himself selling the vocal.

Out of 1954's welter of newcomers to the spotlight the choice for most

promising talents goes to Dakota Staton for the distaff side and to Charley and Ray representing the fellows. Dakota, who was profiled in the last issue of the *Beat*, is not just a fine singer with a Capitol Record contract in the bank. She is an accomplished mimic and really does a performance. Around the circuit, it is general gossip that Miss Staton is going to be a great star.

**CHARLEY AND RAY** hit the big time late in the year with a tune called *I Love You Madly*. They had had some minor success before the record playing club dates and winning Apollo amateur nights, but when the disc opened up fancy dates for them they proved their versatility as performers and are developing into a clever, entertaining novelty act.

Although it seems that *Tweddles Dee* has been around forever, it was made just last September and it did not begin to upset the music world until January. With that one out of the running the choice of the best vocal record of the year was wide open. On the novelty side, *Sh-Boom* and Faye Adams' *Hurts Me to My Heart* split the prize in this category. Although the Chords were the originators, the vote goes to the Crew-Cuts version of *Sh-Boom* as the best performance.

Unfortunately, there were no instrumental hits which could satisfy the requirements for a winner in this category.

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## The Hot Box

By George Hoefler

New York—Sidney Bechet has become a legendary figure in the history of American jazz. Over here, the jazz lover either idolizes or loathes the sound emanating from Sidney's soprano saxophone, but in Europe he has attained unprecedented stature as a king of jazz. *Down Beat* recently announced the premiere of a ballet written by Bechet and Andre Coffrant titled *Night Is a Witch*.

It is due to be performed at the dance fest of Aix-Les Bains, France, featuring the ballerina Claire Sombert and Bechet himself conducting the orchestra for the opening.

John Lucas, former *Down Beat* scribe, who is living in Paris on sabbatical from Carleton College, Northfield, Minn., writes further of Bechet's doings.

It seems the ballet has been performed on television in Belgium, and the performance was voted the best of its kind for the year 1954. The ballet will be given again on TV from Liege as an inauguration special of a new TV station in the Belgian city. The same ballet was scheduled for the Paris Opera March 17.

Charles Delaunay, jazz discographer and Parisian jazz promoter, told Lucas he had seen an advance screening of a movie film recently made by Bechet. It apparently is in a gangster-type *Scarface* vein and will be released after Sidney writes the musical score to accompany the film.

Bechet currently is occupied in making another picture. In this one, fellow clarinetist Claude Luter kills Sidney in a rage over musical jealousy.

Lucas recently attended a recording session supervised by Hughes Panassie. The band was under the direction of Mezz Mezzrow and waxed eight titles for Vogue Records.

The personnel includes Jimmy Archey, trombone; Mezzrow, clarinet; Claude Bolling, piano; Freddie Moore, drums; Wallace Davenport, trumpeter from Lionel Hampton's band, then in Paris, and a French horn man who hastily replaced the ailing Lee Collins.

Jazz writer Charles Edward Smith conveyed some unhappy news recently. He told of the death of Larry Cunningham in New York City last fall. Larry helped to gather data for the book *Jazzmen* and was also in charge of Panassie's last visit to New York in 1947.

Smith said Cunningham was in the old Hot Record society operation and helped to set up the Zutty Singleton, Pee Wee Russell and the Jack Teagarden recording dates. This columnist visited Cunningham last summer, and he was working on a musical comedy based on a burlesque of the Madison Ave. ad agencies.

## Contralto Madeira To Sing In Brussels

New York—Jean Madeira, the Metropolitan Opera contralto, has been signed for the May 24-27 title role in Gluck's opera *Orfeo* at the Theatre de la Monnaie in Brussels, Belgium. Pierre Monteux will conduct.

Prior to her performances in Brussels, Miss Madeira will sing *Carmen* in Munich and the entire Wagner *Ring* cycle in Covent Garden in London. In August, she will participate in the famous Salzburg, Austria, festivals as Silla in *Palestrina*. In Munich, she will sing Herodias in *Salome*. Klytemnestra in *Elektra*, two Erdas in *Rheingold* and Siegfried and Waltraute in *Goetterdaemmerung*.

## Rosolino Quintet Opens At Hollywood's Zardi's

Hollywood—Frank Rosolino, former Stan Kenton bandman who recently was chosen by readers of England's *Melody Maker* as the top jazz trombonist, opened with his own group at Zardi's last month. Pianist Walter Norris is the only member of the combo who is not an ex-Kentonite. The other men are Charlie Mariano, alto; Max Bennett, bass, and Frank Capp, drums.

Rosolino's recent Capitol LP is to be followed soon by another.

## BLUE NOTE

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5048, 5047 CLIFFORD BROWN-GIGI GRACE  
5040 MILES DAVIS (Weirdo, Well you needn't)  
5053 JULIUS WATKINS SEXTET  
5018, 5034 HORACE SILVER TRIO w. BLAKEY  
5037, 38, 39 A NIGHT AT BIRDLAND  
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By Robert Oakes Jordan

Following is a description of the laboratory techniques used in checking out the mechanical qualities of the Model 700 V-M Tape-O-Matic tape recorder. It completes the study of this machine.

The 700 is a two-speed machine operating at both 3 $\frac{1}{4}$  and 7 $\frac{1}{2}$  inches of tape a second in moving tape past

the magnetic record/playback head. It is a dual-track machine, using tape one-fourth of an inch wide. It weighs about 30 pounds and may be carried like a suitcase.



Jordan

Some of its mechanical features include an accurate tape index counter, push-button controls for all motion func-

tions, automatic shut-off in case tape runs out or breaks, and a mechanical pause switch for instant start and stop placement.

The complete record/playback mechanism, amplifier, and speakers are contained in one leatherette-covered case about 9"x12"x16". The tape deck is esthetically well designed with hard plastic escutcheon plates and covers.

**THE RECORD LEVEL** and distortion indicators are enclosed in an optically clear special lens cover which broadens the indicator lamp patterns into a narrow strip of light easily seen in operation.

In lifting the tape transport unit from the case and disconnecting the jumper wire plugs, notice that the weight of the motor and drive mechanism is well centered under the top metal deck panel. In order to view more closely the top switching and operating parts, the reel discs, knobs, main escutcheon plate, and cover plate must be removed.

Exposed will be the switching and braking arms, the erase and record/playback head, the capstan pressure roller which holds the tape against the motor-driven capstan shaft, the indicator lamps, and other parts.

**IT IS INTERESTING** to note the amount of rivet-held construction incorporated into the 700. All operating bars and plates are made of heavy-grade stamped steel with their pivot points so situated that the mechanical advantage is greatest in using relatively short actuating levers and push-buttons.

This is most important in a non-electrical relay push-button unit such as the 700, where the action is purely mechanical. Most large, professional tape recorders use the push-button relay system. Below this base panel is

the motor, drive wheels and drive belts, the counter mechanism, flywheel, capstan, capstan bearing, and cooling fan.

In all this drive mechanism, it is essential that the power of the motor be transmitted to the capstan assembly, the two-reel pulleys and other moving parts with a maximum of constant speed, and a minimum of mechanical vibration. There can be no slipping of belts and pulleys which would cause serious variations in the audible output of the recorder. In all, not a very easy job.

**RUBBER WHEELS** bonded to metal bearing centers, cast neoprene or vinyl "O" ring belts, and plasticized cloth drive belts have gone a long way in doing this job in the 700.

The quality control in the manufacture of the pulley and drive shafts must be maintained on a high level so that each recorder off the line runs at the same speed as the others. The capstan and pressure roller diameters are among the most important to maintain, especially for the playing of pre-recorded tapes recorded on other brands of machines.

Regardless of the speed deviations from 3 $\frac{1}{4}$  inches and 7 $\frac{1}{2}$  inches, if you always play the material back on the same machine, no difference in audio output will be noticed; but if you play a tape from your machine on another, the two speeds must be identical for a high fidelity performance.

An analogy can be drawn to the speeding up and slowing down of the old phonographs.

The 700 maintains accurate standard speeds with less than five-tenths of 1 percent (measured RMS: root-mean-square) flutter and wow (caused by momentary speed variations).

## Headliners Set For Lighthouse Concert

New York—The McGuire Sisters, Martha Wright, Archie Bleyer, and Lanny Ross will be among headliners at the May 6 Carnegie hall concert for the Lighthouse of the New York Association of the Blind.

Disc jockey Bill Randle will be master of ceremonies. A portion of the proceeds will be utilized to expand the Lighthouse Music school, which currently has 235 students.

## Stan Kenton

(Jumped from Page 13)

mood pieces as *It Never Entered My Mind*.

**IT WAS SUGGESTED** to Stan that with his new album being called *Kenton Era*, this logically would mean the beginning of a new era. "There was a bit of finality to the title," Stan admitted.

And this breakin at Sherman's in San Diego, could it be the Balboa of the new Kenton era?

"Could be," Kenton said. "Why not?"

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FOR NO APPARENT reason—except that it has always been commercial (and what better reason is there from a producer's standpoint?)—several record companies at once have created a rash of Spanish music. Notable among the current crop is the Decca release of *Danzas Espanoles* by Granados (Decca DL 9762), being 12 episodes that span a broad spectrum of moods and tempi. Precocious Alicia de Larrocha performs them at the keyboard avidly and with technical finesse, though she misses a volatile quality they seem to order.

More diversified piano music, from a standpoint of idioms, is compiled in an album entitled *Piano Music from Spain* (MGM E3165). It consists of short works by Albeniz, Nin, Surinach, and Turina, constituting on the whole a good sampling of the Spanish temperament. William Masselos meets the challenge for virtuosity at the piano, but his sparkling performance is marred by faulty reproduction with crackling surfaces.

A potpourri of brisk, brief, and picturesque works are performed by the Orquesta Zarzuela de Madrid, Federico Moreno Torroba conducting, under the title of *Castles in Spain*. All dances, the selections are rendered more in the manner of dance band than of a concert orchestra, and the fidelity

is not the highest either (Decca DL 9762). Pablo Flores fills out a 10" LP of Ernesto Lecuona's *Andalucia Suite* "with other piano music," and either or both are given an overdose of sugar and flourish (MGM E 199).

**THE STANDARDS:** Clean and deftly-paced versions of Haydn's *Symphonies No. 44 (Trauer)* and *No. 85 (La Reine)* are coupled on opposite sides of an Epic LP (LC 3059). Paul Sacher and the Vienna Symphony represent Haydn in two moods: one stately and gay, the other beset with welt-schmerz. Both are beautifully unfolded, and the fine sound of the recording helps it to classify among the best versions of the two opuses available today.

Rafael Kubelik's superb powers with an orchestra are manifest in his approach to the music of his countryman, Bedrich Smetana. Two works, *The High Castle* and *The Moldau* (Mercury MG 50042), were etched while Kubelik was still helmsman of the Chicago Symphony, and he guides his orchestra to a zestful and penetrating reading. On the reverse side, he delivers Mozart's *Symphony No. 38 (The Prague)* with a larger orchestra than it was originally scored for and with greater vibrancy than is traditional. Still, it strikes home brightly and represents no insult to the composer.

The violin concertos of both Prokofiev and Khatchaturian are modern both in date and conception but are already standards in the violin repertory. Nathan Milstein's reading of the difficult Prokofiev *No. 1* (Capitol P8303) has polish and virtuoso brilliance. His *Symphonie Espagnol of Lalo* on the reverse side, with Vladimir Golschmann and the St. Louis Symphony, is graceful, lucid, and handsomely restrained from cloying effusiveness.

Under the bow of Thomas Magyar, the Khatchaturian concerto (Epic LC 3080) fares slightly less favorably. Magyar's playing is competent but short in the fire and dexterity that characterize other versions of this lush, exotic music.

A standard in the one-act opera repertoire, Wolf-Ferrari's *The Secret of Suzanne* is told on a single Cetra disc (A 1250) by Elena Rizzieri, soprano, and Giuseppe Valdengo, baritone. The two roles are sung with fine comic spirit, at all times kept lightweight and pleasant.

**POP CLASSICS:** Particularly recommended in this classification is the Decca 4000 series, to which has been added of late three fine 10" LPs. By and large, justice is done in the series to familiar, sometimes overexposed, short works which frequently pad out bandshell concerts. The three latest additions are two Schubert overtures played by the Berlin Philharmonic with Fritz Lehmann conducting (DL 4094); two piano opuses of Liszt, soloed by Julian von Karolyi (DL 4084); and a "Pop" Concert, so named, with Lehmann and the Bamberg Symphony (DL 4089).

## The Devil's Advocate

By Mason Sargent

**The French Scene:** Angel has made available a set of rare 1933-'34 Yvette Guilbert recordings along with a booklet containing English summaries by Carl Van Vechten of the candid lyrics. The late Miss Guilbert was often sketched by Toulouse-Lautrec, and one of his piercing portraits of her appears on the cover (Angel LP 64011) . . . Columbia has a well-recorded and usually well-annotated (by Aram Avakian) set of Parisian songs by the startling true Genevieve (Columbia 12" LP CL 633) . . . A man who is flavorfully representative of current popular balladry in France is teenage favorite Gilbert Becaud, and Angel has fortunately released a set of Becaud singing his own songs. If only Eddie Fisher were like this (Angel 10" 64010).

That same exemplary label has a new Piaf album that includes *Ca Ira!*, the French revolutionary song which robustly contributed to the rising mortality rate among aristocrats of the time (Angel LP 64015) . . . A more formal but equally absorbing tradition of French song is superbly illustrated in Flore Wend's recording of three song cycles by Debussy: *Proses Lyriques* (poems of Debussy); *Chansons de Bilitis* (poems of Pierre Louys); and *Trois Ballades* (poems of Francois Villon). Full texts in French and English and good notes (Haydn Society 12" LP HSL-106).

**Folk Song Sampler:** Stinson Records deserves the support of folk music collectors for its current series of song; (and eras) that have rarely been recorded. Especially recommended of the new albums are *Whaling Songs and Ballads* sung by Paul Clayton (Stinson SLP 69) and Ewan MacColl's *Four Pence a Day and other British Industrial Songs* (Stinson SLP 79). Each has extensive notes. Less valuable but quite pleasant is the concert-type folk repertoire of *Bob and Louise DeCormier* (Stinson SLP 68). Also worth hearing on Stinson are *More Southern Mountain Folk Songs* sung by Harry and Jeanie West (SLP 74); Vol. 1 of *Irish Rebel Songs* fiercely expressed by Patrick Galvin (SLP 83); and *Pills to Purge Melancholy* sung by Will Holt to flute accompaniment by Gene Kushner. The songs in this last set are from the Restoration period, and several are wonderfully and wittily frank (SLP 78). Label "X" has valuably reissued several of the folk songs recorded some years ago by the translucent Susan Reed for Victor. The set is called *I Know My Love* (Label "X" LP LXA-3019).

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# Carmen Blanches On Hearing R&B

By Leonard Feather

Although Carmen McRae has sprung to the forefront among modern singers apparently from nowhere, her early experience actually furnished her with a lengthy and significant background as a musician. For many years, she was a pianist, singing occasionally while at the keyboard, in small clubs around New York City.

Mindful of her musicianly ideas, I played for Carmen vocal records of every kind—pop, jazz, rhythm and blues, sacred—and tape-recorded her comments. She was given no information about the records played.

### The Records

1. Stan Kenton. *Ting-a-Ling* (Capitol). Ann Richards, vocal.

I don't know who that is . . . Sounds like it could be Georgia Gibbs. The arrangement is such a hollering-and-screaming thing that it doesn't move me at all. I don't like the band; I like to listen to more subdued things. I couldn't give that more than two stars.

2. Peggy Lee. *How Bitter, My Sweet* (Decca).

I know who that is; that's the most wonderful Peggy Lee. The tune is very beautiful; she could have done without the choral background, though. But I'd give it four stars because it's Peggy.

3. Al Hibbler. *Daybreak* (Decca).

That happens to be one of my very favorite male singers, Al Hibbler, singing one of my very favorite tunes, *Daybreak*. It's simply beautiful. The background is pretty good; it's not overdone, and it gives him room to do just what he wants to do. It's soulful. Five stars for that one.

4. Paul Desmond, with the Bill Bates Singers. *Sosa* (Fantasy). Arr. Jack Weeks.

Sounds like Paul Desmond to me and possibly the Ray Charles Singers. I don't know. If it isn't Paul, whoever it is is playing a little flat, it seems to me. No other comment. I'd say two stars. I'm sorry.

5. Betty St. Claire. *Out of Nowhere* (Jubilee). Hal McKusick, clarinet; Clyde Lombardi, bass.

Sounds like Annie Ross. I don't know who's playing for her, though. Would that be Percy Heath on bass? . . . Well, I think it's kinda cute. She's a very clever girl, if she can think up all those things like she did on—what was that one she did about the double decker bus? *Twisted*, that's right . . . I like her. But I don't particularly think that's one of her best; I'd give that two stars.



Carmen McRae

6. Mahalia Jackson. *Walk All Over God's Heaven* (Columbia).

I don't know too much about gospel singers, but it sounds like Mahalia Jackson. I think it's a swingin' thing, and I imagine that if I listened more to spirituals or spiritual singers, I'd say that that was one of the best, and I'd give that four stars. However, I think the accompaniment is quite inappropriate for the tune that she's doing, which is sort of a religious thing, and they're making a kind of rhythm and blues number out of it, which I think is in bad taste.

7. King Pleasure. *I'm Gone* (Prestige). Comp. Pleasure-Quincy Jones. With the Three Riffs & Quincy Jones band. Paul Chambers, bass; Joe Harris, drums. Based on solo N.J.A. by James Moody.

It's King Pleasure, that I know. I don't know whether it's based on anyone's solo, and if it is someone's solo I don't know who it is, but the rhythm section sounds real great to me. I'd say three stars. Sometimes when you know whose solo it's taken from, you can judge something like this a little better. Is that Kenny Clarke on drums? It sounds very good to me. And Percy Heath on bass. It's a swinging thing.

8. Louis Armstrong, Gary Crosby. *Struttin' With Some Barbecue* (Decca).

Ha! Ha! That sure is a cute record, with Pops and Gary Crosby. Pops almost sounds like the Pops of old on that one. But I'm partial to Bing in the Crosby family, and I would have loved to hear him do it with Pops. But I'm not taking anything away from Gary; I think he did a fine job. I'd give that four stars.

9. Jaye P. Morgan. *Soffly, Soffly* (Victor).

That sounds like Jaye P. Morgan to me . . . If I'm to judge this as a commercial record, I'd say four stars, but

if I were to judge it personally, I wouldn't give it any. I don't like the tune, and I think that this girl can sing better tunes than that, and I don't know *what's* happening with that one.

10. Lole Dee, Ooby Oob (Mercury).

Well, I don't know who that is, but if it's possible for me to give it no stars, can I do that? All right, well, no stars! I'm sorry, I don't dig that at all. To begin with, usually with rhythm and blues you can't understand anything they're doing, and that's one of the main reasons I'm against it. I've heard some of it that I've liked, but the ones that don't make any sense to me—like this one—I just have no feeling for it whatsoever.

### Afterthoughts by Carmen

It's a shame that so many good records today of good old standard tunes done by really fine artists are by-passed for things like *Sh'Boom*. I don't think it takes any talent at all to sing *Sh'Boom*, but it takes talent to sing things by Cole Porter and Gershwin and Rodgers and Hart.

The people today are on a different trend, and I guess there's nothing you can do but just bat your brains out. But I think any of us who delve into standards, or good original tunes, should stick by our guns!

### Flanagan Band Booked Solid Until Christmas

New York—The long-traveling Ralph Flanagan band is booked solid until Christmas, according to the Flanagan office. Currently the orchestra is on a college kick with dates set at Moravian college in Bethlehem, Pa., May 6; Rutgers, May 13; Dartmouth, May 14; Bowdoin, May 20; West Point, June 6; Johns Hopkins, June 7, and the centennial celebration of Sigma Chi fraternity, Cincinnati, June 29.

The Flanagan orchestra celebrated its fifth anniversary this March. In that period, Flanagan has recorded more than 250 tunes for RCA Victor.

### Carmen Hits The Road

New York—Singer Carmen McRae is on the road for the next two months. At the Streamliner in Chicago until May 21, she moves to the Rouge lounge in Detroit May 23-May 30. Then come engagements at the Tia Juana in Baltimore May 31-June 5 and the Showboat in Philadelphia June 6-11.

By Bea Terry

Hollywood—Rex Allen is negotiating with the Frontiersmen for personal appearances with him. This is the group that records with Eddie Dean. High-pockets Busse plays accordion, Wayne West bass and Hal Southern guitar . . . Fourteen-year-old Sandy and 17-year-old Alvadean Coker, who record for Abbott, are pleased that their mother, Geraldine, has written a new song, *We're Gonna Bop*, that has been recorded by the Abbott Sisters on Fabor and also by Alvadean herself . . . Portrait of a hard-working artist—Merle Travis sitting in the outer office of RPM Enterprises reading *Confidential* . . . Dude Martin has been filling in for Jackson Wheeler on KTTV. Wheeler is away from *Jackson's Theater* show, recovering from an operation.

Johnny Bond diligently working on his tune *Jim, Johnny, and Jonas* . . . Tennessee Ernie continues to guest occasionally on George Gobel's television show. The Gobel-Ernie team is being well received . . . A&R boss Don Law of Columbia is back in New York after a week of recording in Dallas . . . Tim Spencer back here after a quickie trip to New York . . . James Brown, movie and TV star turned recording artist, has been guesting Los Angeles TV shows. Recent appearances were on

Larry Finley's *Strictly Informal* and Lou and Linda Crosby's *It Pays to Remember*. So far 8,000 copies of his *Davy Crockett/Rocking Horse Cowboy* have been sold over the counter here . . . After attending the studio school throughout the shooting of *The Second Greatest Sex*, Jimmy Boyd is back at Hollywood Professional school continuing his high school studies. He still is a regular on *Western Varieties* on KTLA Friday nights.

Slim Whitman played a series of dates in southern California, winding up the tour at Riverside Rancho in Los Angeles. On Easter Sunday he threw a get-together in the Jamboree room at the Rancho . . . Ray Price wound up a 64-date tour for Americana Corp. April 10. Last dates were in Oregon . . . Lefty Frizzel set for dates in May throughout the states of Washington, Oregon, and Idaho. He will do a series of one-niters in Oklahoma commencing July 19 . . . Recent guests on the *Hometown Jamboree* TV show were Carolina Cotton and Les (Carrot Top) Anderson.

Tom Tall and Ginny Wright have been playing club dates in California . . . Del Roy is on an extended tour of the south and midwest to promote the latest Abbott and Fabor records. He will be away from the Hollywood office several weeks . . . Seventeen-year-old Columbia recording artist Bonnie Sloan working at fan club chores. Her club has zoomed to 2,000 members. She's a regular at Town Hall in Compton . . .

Texas Tyler played Riverside Rancho in L. A. in April and Baldwin Park, Calif., as well . . . Les Anderson played Madison Square Garden in Phoenix in April and in Yuma later in the month . . . Cliffee Stone is inaugurating a series of special events for his *Hometown Jamboree*. He will present a *Chuck Wagon Night*, a *Branding Party Night*, an *Indian War Dance Night* and similar shows . . . Carolina Cotton will star at the San Diego county fair rodeo at Del Mar, Calif., June 24-26.

Rumor has it that *County Barn Dance Jubilee*, telecast on Channel 13 from Baldwin Park, will be canceled for lack of a sponsor . . . The ever-working Uncle Art Satherly is off again on another trip, this time for six weeks to visit all major shows in many cities, lining up talent and song material . . . Polly Possum and Joe Wolverton are back in Hollywood after a seven-week trip in the northwest . . . Ronny Draper is booked for five weeks at the Hawaiian Gardens in San Jose, Calif. Draper, kid brother of singer Rusty, recently got out of the army and plans a career in country music . . . Four-Star recording artist Bill Carter and his *Hometown Boys* appear Thursday and Saturday nights at the Riverbank Clubhouse in Riverbank, Calif. The Clubhouse frequently hosts stars from the *Grand Ole Opry*, *Louisiana Hayride*, *Ozark Jubilee*, *Townhall Party*, and others. Carter and aggregation are heard regularly over station KBOX in Modesto, Calif.

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## Nashville Notes

Eddy Arnold has completed his *Eddy Arnold Time* TV films and is back in Brentwood, Tenn. Eddy and his group made 26 of the shows and you'll soon be seeing them across the country. Arnold's recording of *I've Been Thinking* has broken into the top five tunes in the nation, and his new RCA-Victor release, *In Time*, is starting to show in regional charts.

Capitol Records recently did a session with Roy Acuff in Nashville, and the tunes Acuff recorded are in a different vein for Roy . . . Jimmy Work, of *Making Believe* fame, has a new Dot release, *That's What Makes a Jukebox Play*, backed with *Don't Give Me a Reason To Wonder Why* . . . The Kitty Wells recording of *Making Believe* has zoomed to the top of the charts all across the country.

Martha Carson and Bill Carlisle booked to play 11 days through Minnesota, Iowa and South Dakota for Bill Plant May 8-18. Martha and Bill are also scheduled May 29 through June 3 to play Texas along with Elvis Presley . . . Beginning this year, May 26 has been designated as national Country Music Day. Resolution to this effect was introduced by the Honorable Arthur Winstead of Mississippi and passed by both houses. Just to show you how big country music is, the stars of *Grand Ole Opry* played 2,554 personal appearances to 7,662,000 persons dur-

ing 1954. That's big business anyway you care to look at it!

I don't believe anyone will have any trouble figuring out who the vocalist is on the new Columbia recording by the Tunesmiths. Certain song is *There's a Bottle Where She Used To Be* and certain vocalist is Carl Smith. Carl and Marty Robbins recently finished a successful tour through Texas and are currently packing them in up in Canada. Give a listen to Marty's new Columbia record and I think you'll agree with me that it is one of his best releases in a long time. On one side is a beautiful mother song, *Mother of Mine*, and is actually a true story. It seems Marty was writing his Mom a letter and in so many words it turned into the song.

George Morgan held down the reins on the Prince Albert coast to coast portion of the *Grand Ole Opry* on April 16. Morgan did as one of his numbers his brand new Columbia recording of *I'd Like to Know*. Morgan will leave soon for the coast, where he will do a month of personal appearances promoted by Hubert Long.

Two fellows who really believe in promoting records are Teddy and Doyle, the Wilburn Brothers. Boys work harder pushing their records than anyone I know. They're busy now working on their newest Decca release, *I Wanna, Wanna, Wanna*, backed with *My Heart or My Mind*. Two good sides that should put the boys right up the ladder.

—bill morgan

## C&W Top Tunes

1. Faron Young—*Live Fast, Love Hard, Die Young* (Cap)
2. Carl Smith—*Loose Talk* (Col)
3. Webb Pierce—*In the Jailhouse Now* (Decca)
4. Hank Thompson—*If Lovin' You Is Wrong* (Cap)
5. The Carlisles — *Rusty Old Halo* (Merc)

### Most Promising

1. Hank Snow—*Yellow Roses* (RCA)
2. Eddy Arnold—*Two Kinds of Love* (RCA)
3. Jim Reeves—*Drinking Tequila* (Abbott)
4. Hank Williams—*Please Don't Let Me Love You* (MGM)
5. Farmer Boys—*You're a Humdinger* (Cap)

Disc jockeys reporting this issue include Glen Stutzman, KYOU, Greeley, Colo.; Bob Strack, KWKH, Shreveport, La.; Jim Atkins, WBRC, Birmingham, Ala.; Jim Wilson, WAVE, Louisville, Ky.; Chuck Neer, WIAM, Williamston, N. C.; Toni Edwards, WERE, Cleveland; Cliff Rodgers, WAKK, Akron, Ohio; Ted C. Techfield, WCMS, Norfolk, Va.; Dal Stallard, KCMO, Kansas City, Mo.; Smokey Smith, KRNT, Des Moines, Iowa, and Johnny Rion, KSTL, St. Louis.

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## Feather's Nest

By Leonard Feather

The clash between industry and art, between esthetic considerations and the almighty dollar, is one that has affected many undertakings in jazz as in other fields of endeavor.

Back in the days when the Babbitts and their bosses were unaware that they were harboring a new art form in their midst, jazz remained the property of an esoteric minority. Big business was either unaware of it or, seeing that it was commercially limited in appeal, had no room for it.

In those days the interest in jazz, the launching of new ventures in an attempt to widen its acceptance, remained in the hands of a cosmopolitan group, largely in Europe, where a jazz cult developed that made names out of the leading jazzmen some time before they earned comparable recognition in their own country.

Art is rarely left in the hands of the artists, but it might be said that in

that era a loosely-united international artistic cliqué retained some degree of control over the jazz art, especially in its overseas ramifications. Eager fans whose main interest was love of the music itself rather than concern for the financial returns worked hard at the often superhuman task of persuading record companies to record or release jazz performances.

Today the situation is sadly different. Although soft drink companies may hold painting contests and deodorant manufacturers may sponsor poetry readings on the air, the fact remains that all art, including jazz, is basically under commercial control. The performance, the progress, the whole career of a jazz artist may depend on the whim of some official of a multi-million dollar outfit, to whom jazz is one helpless little fish in an enormous and profitable pond.

Even the small businessmen have realized that jazz, on its own modest level, is now a commercial commodity. Dozens of independent companies have sprung up, some controlled by honest

though ignorant men, others by grasping, get-rich-quick philistines. Jazz, to them, is not an art form but a route to a fast buck.

All these morbid thoughts ran through my mind the other day in the course of a talk with Alfred Lion, the Berlin-born jazz fan who founded Blue Note Records in 1939.

How strangely different the record business was when Victor, Columbia and Decca and their subsidiaries were the only companies making popular and jazz records! Of the handful of independents who entered the field to change that monotonous picture, Lion's is the only outfit still active on a full-time basis.

The intellectual Lion, who pores over each tiny detail of every new release with the same loving care an artist devotes to a painting, is an anachronism in the world that has sprung up around him. He has just the cosmopolitan and artistic background you might expect of a man who began a jazz label in 1939—son of an art dealer, an art dealer himself, and an artisan in interior decoration, he lived here from 1927 to '31, then became aware of jazz in the early '30s when Sam Wooding, Gene Sedric, and Tommy Ladnier were in Europe, when he heard Duke Ellington in Holland and other jazzmen in Spain.

After many international peregrinations, including a year living in Chile, Lion returned here in 1937. Sensing the need for a new record outlet, he operated virtually out of his hat for the first year or so, aided by another German-born jazz fan, Francis Wolff. Anticipating the need for longer-playing discs by making mostly 12-inch 78s, they recorded artists they believed in, almost regardless of their sales potential. As jazz progressed from traditional to modern styles and from 78 to LP, they followed both trends. Fats Navarro, Bud Powell, Monk, and Tadd earned the persevering attention they had given to Frankie Newton and Meade Lux Lewis a decade earlier.

Surrounded by a whole jungle of tigers, elephants, and even a couple of skunks, the Lion and the Wolff seem like lambs in today's LP prairie. Or you might say they are the guys with the successful grocery store, patronized by all the friendly folk in the neighborhood, who see new branches of the A & P springing up at every corner, selling coffee for a few cents less.

Perhaps 16 years of sincere, stubborn sponsorship of unknowns have built a reservoir of goodwill that enables them now to maintain that vital balance between economic security and artistic integrity. At all events they provided me with a reminder that the profit motive, desirable though it is in a society such as ours, smells a little sweeter when you can sense that an esthetic objective was at least equally important.

## Gretsch Spotlight

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## Strictly Ad Lib

(Jumped from Page 7)

situation variety format based on a series of one-niters by a band. Phil Foster will star, with Bill Hayes as the band singer and Bobby Sherwood as the bandleader.

### CHICAGO

**SIX-A-DAY AND THREE-A-NIGHT:** The Chicago theater again is attempting a triple-deck record show, with Ella Fitzgerald, Eddie Fontaine, and the Three Chuckles current . . . Nat (King) Cole follows Tony Martin into the Chez Paree on May 13 for a month, and Mercury recording artist Kitty White is making her first appearance at the Black Orchid on a bill with Dr. Arthur Ellen and Stan Freeman . . . Palmer House bookings are set through next September. Jose Greco trails Yma Sumac in for four weeks beginning May 12, and a group billed as Spanish Fantasy opens June 9 for a fortnight. Dorothy Shay, a perennial in the room, comes in on June 23 for six weeks; and a musical revue headlining Will Jordan opens on Aug. 31. Lisa Kirk rounds out the September booking.

The Windy City has lost another choice location for name bands, as the Edgewater Beach hotel's Beachwalk was converted into a summer theater for one of Marshall Migatz' music stock companies . . . Edith Piaf revue closed an engagement here recently one week ahead of schedule and in the red, despite rave notices.

**JAZZ, CHICAGO-STYLE:** Max Miller, the jazz pianist, opens a new low-pressure jazz room on Chicago's north side this month. It'll be called, naturally, Max Miller's . . . Bob Scobey's Frisco band hold forth at the Blue Note, with George Shearing set to follow on May 18 for two weeks . . . Ann Edwards trio, just back from playing armed forces bases in Korea and Japan, are at the Brass Rail until May 12. The unit has Mitch Edwards on drums and Rudy Rigo on bass . . . Ex-Woody Herman tenorist, Bill Trujillo, working at the Key club.

**INTIME AND INSTRUMENTAL:** There's no telling where new material will turn up. Billy Williams, who just closed a date at the Black Orchid, is recording a tune for Coral called *The Monkey and the Lion*, written by Eugene Cheatham, a waiter at the supper club . . . Lyle Smith is in as relief pianist at the Gaslight club, spelling Larry Kupplinger on Monday nights and Bob Hahn on Tuesdays . . . A new entertainment policy has been installed in the Opera club, with pianists Gene Early and Ted Sieber and vocalist Helene Seaton. Bob Drews conducts a nightly deejay-interview show from the premises on radio station WEAW . . . The Buddy Laine ork, which recently closed the Chevy Chase country club hereabouts, cut four new sides for Klick during the date . . . Dick Noel and Betty Johnson have bagged steady as-

signments on Don McNeill's *Breakfast Club* on ABC, posts much sought after by singers since Johnny Desmond moved to Gotham . . . Howard Miller's television deejay show switcher from CBS, with Kenny Bowers moving into his NBC slot for the nonce.

### HOLLYWOOD

**THE JAZZ BEAT:** The Celebrity room, heretofore holding to slick cocktail units, breaks out with two ace jazz groups and a policy of "continuous music," L.A.'s first of this type. Sharing the stand are the Barney Kessel All-Stars (with Jimmy Rowles, piano; Ralph Pena, bass; Gary Frommer, drums) and the Zoot Sims quartet

(with Carson Smith, bass; Walt Norris, piano; Richie Frost, drums) . . . Conte Candoli and combo moved in at Jazz City, as Jack Teagarden and his two-beaters marched out . . . At Zardi's, manager Ben Arkin put out a feeler for Dave Brubeck, screamed in pain at the \$2,500-a-week price, and settled for a return engagement for the Shorty Rogers-Shelly Manne troupe.

**SUNSET STRIPPING:** Crescendo's Chuck Landis was paging Ethel Waters to follow Stan Kenton (April 22-May 8) . . . Kay Ballard, caught at the Cocoanut Grove recently, set to follow Paul Gilbert at Mocambo May 9.

(Turn to Page 32)

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## Counterpoint

By Nat Hentoff

THOSE OF YOU who are writing or intend to write a theme, a term paper, or mayhap a PhD thesis on any aspect of jazz have cause to be grateful to Alan P. Merriam. As a matter of fact, anyone whose interest in jazz is deeper than the sounds of the moment will find Merriam has done him a service, too.

Merriam is a professor and anthropologist by trade. He has also been long interested in jazz, and for the last several years he and Robert J. Benford have been engaged in the tedious but necessary task of compiling the most comprehensive bibliography of writings on jazz in America and abroad that has ever been assembled. It's called *A Bibliography of American Jazz* and is available for \$6 from the American Folklore Society, Box 5, Bennett Hall, University of Pennsylvania, Philadelphia 4, Pa.

THIS IS NOT, as Merriam admits, a complete bibliography. For one thing, nothing printed after 1950 has been entered. But it assuredly is "a beginning toward the orderly gathering of the tremendous literature which has grown up around jazz music," and there is nothing comparable to it in scope on the market. There are 3,324 separate entries of books, newspaper, and magazine articles—each clearly labeled as to the nature of the item and its source. There is a further list of 113 jazz magazines (both living and defunct) and their addresses from Copenhagen to New Zealand. And there is an excellent set of indexes that must have taken a year to prepare and that make the book remarkably easy to use.

I get kicks just from reading the entries at random because the book—in its listing of idiomatic headlines through the years—turns into an informal, sometimes whimsical and sometimes sad history of jazz. I submit to you, for example, these entries:

"King Oliver is Dead (*Jazz Hot*, April-May, 1938).

"Louis the End—and Beginning—Tallulah" (*Down Beat*, July 14, 1950).

"Seriously Ill, Jelly Roll Fights an Unfriendly World" (*Down Beat*, April 1, 1941).

"Unspeakable Jazz Must Go" (*Ladies Home Journal*, February, 1922).

"Sure, I Helped to Wreck the Dance Biz, Says Kenton" (*Down Beat*, May 13, 1950).

"Jazz Frightens Bears" (*New York Times*, Nov. 24, 1928).

And the most poignant entry of all: "Was Ist Mit Der Jazzmusik?" (*Die Musik*, July, 1938).

ANOTHER BOOK that should be of considerable interest to readers of this magazine is Gilbert Chase's *America's Music: From the Pilgrims to the Present* (McGraw-Hill, \$8.50). It has be-

come a commonplace for champions of jazz to proclaim with righteous zeal that jazz is America's most original and important contribution to music. The statement is, I believe, largely true, but it would come with more grace from people who had some idea of the many other vigorous strands of music that have grown here. The evolution of music in America is an absorbing but little realized story, and Chase covers the field more thoroughly than anyone before. The book encompasses such diversely American sources of musical expression as Indian tribal music, ragtime, the shape-note singers, Charles Ives, revivals and camp meetings, Negro spirituals, our own 12-tone composers, and Puritan psalm singers. There are musical examples and a large bibliography that should be of aid to those of you who want to go further into any of these fields.

The one major disappointment in Chase's book is the section on jazz. It is far too sketchy, contains a number of overgeneralizations, and ignores everything that has happened since the "swing era" with not a mention of innovators like Charlie Parker or Dizzy Gillespie. The section on the blues is quite incomplete also. In his research on both the jazz and the blues segments, Chase apparently leaned heavily on Rudi Blesh's tarnished *Shining Trumpets*, the most pretentious and distorted book ever published on jazz. But aside from these two areas, *America's Music* is valuable and long-needed.

I do wish though that Chase had spent more time on American folk songs—music like the cowboy songs sung by Cisco Houston, the dust bowl ballads of Woody Guthrie, and the Kentucky mountain songs performed by Jean Ritchie. Richard Dyer-Bennett, who transforms folk material into art songs, has done much research into the history and changing patterns of American folk music, and I hope he eventually will write a book on the subject.

A FINAL NOTE on the book front is Henry Pleasants' *The Agony of Modern Music* (Simon and Schuster, \$3). The volume, which has stirred up more cannonades in the musical press than anything since *Fantasia*, is an obscurantist attack on contemporary classical music. Pleasants caps his display of demagoguery by maintaining that "jazz is modern music—and that nothing else is!" But in the book, Pleasants indicates clearly that he has no real knowledge of what jazz is and where it's heading.

If Pleasants really had the ear and spirit to dig jazz, he would be incapable of the ridiculous assertions he makes in the main body of his text. Jazz is a vital part of modern music, but so are such major musical figures of this century as Bartok, Stravinsky, and Bloch. Pleasants, by maintaining that the downward course of classical music began with Beethoven, reminds me of the limp aesthetes who drone hollowly that jazz began to die once it left New Orleans.



## Perspectives

By Ralph J. Gleason

THE BLACK HAWK in San Francisco has been in operation now almost six years, which makes it practically ancient as modern jazz clubs go. And during that time it has successfully launched the careers of two of the top modern jazz groups—the Dave Brubeck quartet and the Gerry Mulligan quartet.

For most of last year the Black Hawk fought a losing battle with a schedule of names which simply didn't draw. But in December, they booked the Terry Gibbs quartet and did surprising business. Terry was later injured in an auto accident and when he was fully recovered last month, the Black Hawk took him right back again. Gibbs went in for three weeks and business was so good, he was signed for an additional three.

SHARING THE bill with Terry is the Virgil Gonzalves sextet, a modern jazz outfit led by baritonist Gonzalves and sporting a fine valve trombone player in Barry Tillson of Alameda. This group, too, has been renewed for the additional three weeks.

What is happening in this no cover no minimum spot is a fine merger of the best of modern jazz, swing and showmanship. The Gibbs group, with new drummer Nils Bertil Dahlanber (Bert Dale) wailing away like the swinging Scandinavian that he is, puts on a class AAA show. Terry is playing very well, with lots of excitement, and his determination to work hard every set is rewarded by big hands from the crowd. It's an attitude to admire.

There's nothing cool about this group; they sweat and they don't mind it. Terry Pollard, who grows on you as a pianist, joins Gibbs for a climactic battle on the vibes in pure showmanship. But it's great. They have a ball, and so does the audience. We need more like this on the jazz circuit.

The Gonzalves sextet, while playing the ultramodern arrangements of Jerry Cournover, Chuck Peterson, and Bob Searle, still preserves an anti-cool atmosphere which the audience digs. Tillson, a youngster working his first name club job, is going to develop into a fine soloist. He's an ex-trumpeter and shows it in his approach to valve trombone. Ray Black, a fine tenor in the Getzian manner, takes excellent solos.

THE RHYTHM SECTION, which needed a little seasoning when heard, consists of Forrest Elledge, drums; Ed Coleman, bass, and Clyde Pound, piano. All in all, this is a very promising modern jazz group. You may be hearing a lot more of them later.

Meanwhile, San Francisco jazz fans are patronizing the club in numbers.

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## Strictly Ad Lib

(Jumped from Page 29)

**DOTTED NOTES:** Since opening Bethlehem's Hollywood office, Mgr. Red Clyde has added these artists to the roster: Conte Candoli, Charlie Mariano, Stan Levey, Stu Williamson, Bob Hardaway, Max Bennett, Red Mitchell (all on exclusive contracts, he says) and singer Helen Carr . . . Dave Pell ortet, last heard on the fleeting Trend label, have lined up with the Ertegun brothers' Atlantic label . . . Harry James off on his spring tour of one-niters through the Pacific northwest . . . The Beverly Hilton, a new hotel now going up, reported that Eddy Howard and his band will open in the early fall . . . It's official—Lawrence

Welk's ork was held over for a fourth straight year at the Aragon, and more than 3,000,000 cash customers have entered the dancery since Welk took over.

### San Francisco

Joe Loco opened at the Macumba for three weeks prior to a run of coast one-niters . . . Cal Tjader did two weeks at the Tin Angel formerly a Dixie spot in April . . . With Don Kinch on trumpet and Pete Clute on piano, Turk Murphy took off for Las Vegas and two months at the Showboat . . . Burt Bales doing a fine job at the Pier 23 on the Embarcadero.

Dave Brubeck in town for three weeks at the Black Hawk before going back to the Newport Jazz festival. He's planning a book to answer his critics,

he says . . . Paul Desmond preparing another LP for Fantasy . . . A new lipstick, Jazz—Hot or Cool, will have tie-ins with a forthcoming Brubeck LP and with the Jazz Studio Three LP on Decca.

Ella Fitzgerald doing a good bit of business at the Fairmont Easter week . . . Earl Bostic follows Brubeck at the Black Hawk . . . The Shelly Robbins trio at the Rumpus room, which also is featuring Sunday afternoon sessions . . . Brew Moore exciting local cats with his afterhours blowing . . . No Decca representative was even in attendance at the Fairmont Ella Fitzgerald opening . . . Cal Tjader working on a new Fantasy LP . . . Lizzie Miles supposed to open in May at the Tin Angel . . . Bob Seobey going East in May and the Dixie room at the Italian Village probably will close.

—ralph j. gleason

### Philadelphia

Stan Getz quintet featuring Bob Brookmeyer currently occupying Blue Note bandstand, following successful weeks with Max Roach-Clifford Brown and Sonny Stitt-Ziggy Vines . . . Count Basie back in at Pep's Musical bar for third time in last six months, with local musicians continuing to crowd the spot to pay tribute to the master. Billie Holliday with Milt Burkner's band, Big Jav McNeely, Dakota Slaton, and Bill Doggett were recent occupants of Pep's bandstand.

Ella Tollin's Swing club drawing capacity every Tuesday. Recent name attractions include Ben Webster, Roy Eldridge, Max Roach, and Benny Green . . . Showboat recently presented Al Hibbler along with Johnny Sparrow group . . . Red Prysock followed Roy Eldridge into the Cabana club . . . Steve Gibson and Red Caps recently completed stays at the Cadillac lounge in Trenton and Sciolla's, here.

Localites happy to see Dodie O'Neill around town again. Former Bob Chester and Gene Krupa vocalist tussled with TB at Lakeland Sanatorium nearby and has been given complete clean bill by doctors. She last worked in feature slot at the Embassy prior to year's convalescence . . . Slated to follow Sammy Davis Jr., currently at the Latin Casino, are Tony Martin, Marion Marlowe, Andy Griffith, and Eartha Kitt . . . Billy Kreckmer planning a Dixieland band parade with the completion of the widening of Ranstead St., on which his Jam Session club is located.

—harvey husten

### Detroit

Delightful April sounds at Rouge lounge—J. J. Johnson and Kai Winding in an appearance so successful that an early return is on the agenda. Stan Getz sextet opened on schedule May 3, for two weeks . . . The all-time one-night attendance draw at Baker's Keyboard lounge is in the hands of Barbara Carroll, who closes May 15; Dorothy Done-

(Turn to Page 36)

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# Liberace

(Jumped from Page 9)

the violin, the tightwad reputation, the girl friend Mary, the impertinent valet Rochester, the vault, and the Maxwell. Liberace, without writers, but with a canny combination of making it up out of his own head and living it for real as he goes along, has a remarkably similar set of gimmicks:

The piano, the girl friend Mom, the sometimes saucy brother George, the piano-shaped swimming pool, and the candelabra.

Some months ago Liberace started doing a few dance steps. Before his last annual benefit concert in the Hollywood Bowl, he spent the spare hours of several weeks practicing special new steps in the patio beside his piano-shaped swimming pool.

Liberace is about as good a dancer as he is a pianist. But the Hollywood Bowl crowd went wild with delight when he tapped to *Alexander's Ragtime Band*. Liberace brought his dancing to the Ed Sullivan TV show, too. With it he proved to a few persons who don't tune in Liberace's own TV show that he's a comic on his own.

**SULLIVAN INTRODUCED** Liberace as a dancer and got him into a challenge dance with Hal Leroy and Peg Leg Bates. The two legitimate dancers did their trickiest items. Liberace backed up by a line of girls who appeared suddenly, did an earth-shaking shuffle out of a rube number he does on his concerts. Naturally, he hogged the applause. It must have been Topic No. 1 at Liberace fan club meetings all the next week.

An analysis of a Liberace concert, of which there are dozens that will help bring his gross earnings to a million and a quarter this year, shows that they're mostly comedy. And the comedy is largely about Liberace.

He starts by asking for the house lights so he can see all the people. Then he says, "Did you count 'em, George?" Big laugh.

He looks at the piano and says, tentatively, "I think I'm gonna play something." Big laugh.

**LATER HE** introduces a number he has written—one he has been introducing as a new number for many months. Its title is *Rhapsody by Candlelight*.

"I don't know why I named it that," he says. Big laugh.

I suspect that critics who take off on Liberace are playing into his hands. In the Hollywood Bowl he pattered:

"Regardless of what the critics have said about me, I am grateful for the many, many mentions. There's one named Crosby. JOHN Crosby. Bing I like. Crosby wrote about me, and they liked what he wrote so well that they put it on the front page. A lot of other critics, I guess, decided that if that was the way to get on the front page, they'd try it, too.

"THE LAST TIME I played here in

the Bowl, I changed my program from the one that was printed. I was surprised when I read the reviews the next day to see they'd reviewed numbers I hadn't even played.

"To the critics in here tonight, you are cordially invited to stay for the whole program."

All this punctuated with laughs, of course, and a big mixture of laughs and applause when he dedicated and sang a number to the critics: *I Don't Care*.

Liberace's idea of getting serious is to play *Clair de Lune*. Then he says: "While I'm in a sentimental mood, I'd like to play another one in the same." He plays *Cement Mixer*.

**HE ANNOUNCES** intermission this way: "I explain that it's intermission, because people might go home. I'd walk out to do the second half and there'd be nobody here. God! I'd die!"

Playing what he calls boogie, Liberace urges the crowd to yell, "Hey!" in the breaks. He asks to see whether the men or the women can yell louder. After the men yell, he says, "Y'see,

George, men DO come to my concerts." He has Mom yell, "Hey!" all alone and then says, "You're in the groove tonight, Mom!" (On TV, instead of Mom's yelling, "Hey!" a photograph of Mom on the piano winks.)

I FIND IT necessary to emphasize after examining some of Liberace's witticisms in the foregoing cold print, that his timing and delivery are impeccable. Jack Benny's lines look pretty dreary in type, too, unless one hears Benny in his mind as he reads them.

Liberace offstage is as inclined to kid Liberace as is Liberace onstage. One night, when the family was out at the Coconut Grove celebrating Mom's birthday, her sons were approached by autograph hunters. Liberace whipped out a silver brush-pen to draw a piano on each menu and sign a big, black, lush-looking "Liberace." George produced a gold brush-pen to sign "AND George, too."

When the fans left, Liberace turned to stare at George's pen and said with mock envy: "YOU've got a GOLD one." "It was a gift," George said smugly.

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## Barry Ulanov

IT WAS MOST fitting that the recent memorial concert for Charlie Parker should have opened with Lester Young's tribute. It was right for so many reasons. Right, because the line from Lester to Charlie is as direct as it is distinguished. Right, because these two musicians more than any other two made modern jazz what it is. Right, because their incomparable contributions to our music stand side by side for all of us to hear and admire and applaud.

Sure, it was sad hearing Lester right after Bird, listening to him play *I Can't Get Started* a few minutes after all of us in Carnegie hall had listened to Bird's *Now Is the Time* on the P.A. system.

BUT IT WAS heartwarming, too. The sounds went so well together, one set of long lines after another, one striking personality after another, one persuasive modernist after another.

And it reminded some of us that there were still giants in our midst and that jazz was not entirely for the history books and the nostalgic anecdotes. Here was a master of his horn whose place was assured alongside Louis Armstrong and Bix Beiderbecke and Duke Ellington and Charlie Christian, one of the men who made our music, still blowing, blowing beautifully.

I was reminded, listening to Pres that night, of another occasion when he had played beautifully. It was back about a half-year ago at Birdland late one night.

THE CLUB WASN'T packed, but there were enough persons present to generate an atmosphere and fill in the open spaces and keep the sound from clattering hollowly back and forth across the room. When Pee-wee announced "the great Lester Young," there was a polite scattering of applause, just enough to rise over the banging of the bottles and the glasses and the shifting of the chairs and the undulating conversation at the tables and behind the ropes and around the bar.

Then Lester picked up his tenor and slung it up near his shoulder in that remarkable way of his that suggests nothing so much as a man possessed of superhuman strength in his wrists, somebody who can do maybe a 100 or 150 chin-ups and is proud of it and wants to tell the world.

What he told the Birdland world that night had nothing to do with physical strength, however; it was a gentler story, one far more subtle than athletic and of touching musical quality throughout.

IT WAS THE blues. More choruses of the blues than I could count or possibly remember if I had counted them. It was a fairly simple blues, really, as Lester's have a way of being, but not

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babyish, not just a series of riffs repeated endlessly and monotonously. It was the blues made moving, made melodic and tied together, chorus after chorus, to make one long statement of surpassing beauty that said as much as anything else that there is still much to be done with the blues, that there is still warmth and rhythmic vitality and singing melody left in the steady alternation of tonic and subdominant and dominant.

What did the half-filled night club do? Did it hear and admire and applaud? It didn't seem to me that many could have heard—the conversations went on right through Lester's blues, and the glasses and bottles continued to clink, and the chairs danced as nervously as ever to the restlessness of an audience that didn't know when it was privileged or how much joy was there for the asking.

LESTER WAS alive and kicking, but how many realized it? How many do realize it, outside Birdland back some months? How many at Carnegie at Bird's requiem concert recognized the size of the man who opened the affair?

I ask these questions now and in this space not only because of the Carnegie appearance Lester Young made and the reminder of the Birdland evening it afforded, but also because of a new album of old music that has just come my way.

It's a 12-inch Epic collection of Count Basie sides made in 1936, 1939, and 1940, all featuring Lester. It's called after Pres' most famous record performance, *Lester Leaps In*, which it includes, along with the wonderful *Dickie's Dream* made at the same date (Sept. 5, 1939), which I had the pleasure of attending.

THERE ARE ALSO the fetching Jones-Smith sides of 1936, which first brought Lester's sound and ideas to my attention and to that of many others. And there are such masterpieces—Bessie's and Young's—as *12th Street Rag* and *Taxi War Dance* and *Rock-a-Bye Basie*.

If you don't know these sides or only have a faint impression of their quality, make sure you get to listen to this little library of great jazz. There aren't going to be many records issued this year—even with the colossal quantity of jazz that pops up in grooves nowadays—that will rank with this one.

But don't stop with vintage Pres; pay attention, please, to what he's playing today, on records and in person. Listen to that fine Norgren 12-incher called *The President*, which includes Lester's *Confessin'*, for me at least the side of 1954.

We shouldn't take musicians like Lester Young for granted. Hear him and the few others of like stature and appreciate what you hear and let them know it. Young is one of the very few jazzmen playing today who is really entitled to that overworked adjective of the entertainment business, "immortal." But remember, this immortal, like all the others, is very much a mortal.

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## Strictly Ad Lib

(Jumped from Page 82)

gan, scheduled for a four-week summer stand, holds the weekly record. Irving Fields trio featured May 17-29 . . . Guitarist Kenny Burrell (recent Oscar Peterson acquisition) has been replaced at Klein's Show bar by trombonist



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Curtis Fuller, with Pepper Adams on baritone sax; Billy Burrell, bass; Tommy Flannagan, piano, and Johnny Butts, drums . . . At Bluebird Inn, April 15 marked the return to Friday, Saturday, and Sunday sessions with a combo headed by bassist, Alvin Jackson . . . Art Mardigan in town for some local gigs . . . Art Lund at the Alamo, May 16-22.

Sonny Thompson moved in May 2-8 at the Crystal show bar, and there's a stir of excitement in anticipation of May 30, when Ella Fitzgerald opens for one week . . . Ronnie Gaylord opened at the Falcon on April 18 for two weeks, and Bill Darnel took the spot May 2-15. Bunny Paul on the schedule May 20, for 10 days.

—azalea thorpe

### Las Vegas

With nine major hotels operating on the strip, there is music galore in town. The emphasis seems to be off good taste and swinging sounds in favor of funny hats and honking tenors. From a musical standpoint the happy sounds of the Terry Gibbs aggregation at the Royal Nevada and the Latin rhythms of Noro Morales are like an oasis in the desert . . . Also around town are Louis Prima at the Sahara and the Nellie Lutcher trio in the Sunda's lounge where Rosemary Clooney opened the Copa room in April . . . At the Flamingo The Tattletales alternate on the stand with Harold Stern and his Violins.

In the Venus room of the New Frontier the Dorsey Bros. band has swung nightly, sharing billing with Sammy Davis Jr. Organist Don Baker still holds down the early p.m. shift . . . Liberace was the opening attraction at the Riviera . . . Producer Clarence Robinson has started rehearsals at the Moulin Rouge, Las Vegas' first interracial spa. The names of Count Basie and Sarah Vaughan are being mentioned as possible opening attractions . . . Radio Station KENO has banned all jazz records on the air, leaving Vegas without any local jazz disc jockey shows.

—henry lewy

### Cincinnati

Lionel Hampton, fresh from his European successes, rocked the walls of Castle Farm as per usual . . . Leading the Symphony of the Air on its projected tour of the Far East this summer will be Thor Johnson, conductor of the Cincinnati Symphony orchestra . . . Marian McPartland trio, with Bill Crow on bass and Joe Morello, drums, opened a month's stay at the Grandview inn in Columbus on April 18.

The short-term course, Introduction to Jazz, came to a successful close at the University of Cincinnati's Evening college. Taught by Bruce Cameron, the eight-week session attracted more than 125 jazz enthusiasts. The last meeting was highlighted by the first public appearance of the Dorrance Stalvey quin-

tet, an experimental group. Personnel includes Stalvey on tenor, altoist Dom Zarlenga, drummer Tom Albering, bassist Alex Ciria, and pianist Bob Cohn . . . Come April 30, Queen City dancers will find two more ballrooms at their service. Both Moonlight Gardens and LeSourdsville have their spring reopening on that date.

—dick schaefer

### Montreal

The Latin Quarter reopened April 9 as Montreal's House of Jazz. The first Sunday jam session was the next day. Jack Shtyja's trumpet blows in front of a five-piece unit that also includes Ted Elfstrom, trombone, and Jack Orchard, drums. Club will be open only weekends until owner Moe Berman gets an idea of the way of the wind . . . The Three Bars doing well with a local hit on RCA Victor called N'Oublie Jamais . . . Perry Carman's quartet at the Albert hotel in Rouyn, north of Montreal. He'll soon return to the renovated Chez Patee, due to reopen shortly . . . Charlie Kitten on piano at the Stork club.

Ross Mason's Saturday night dances at Victoria hall in suburban Westmount finished April 16. He'll resume in mid-October . . . Lyn Stevens at the Maroon club, along with the Bob Roberts trio . . . Olga James, from the film Carmen Jones, shared Seville theater booking with the Gaylords . . . Helene Dixon at the Down Beat.

—henry f. whiston

### Toronto

Bert Niosi, for years the leader of a fine local dance band, but lately a studio musician, put together a big band again for a two-month date at the Palais Royale. The band, which includes a number of sidemen from the old Niosi unit, may stay together if further bookings can be found . . . Julius LaRosa worked a week at the Casino . . . Trombonist Ron Colagrosso and tenorman Bill Sparling were among the musicians in a recent Sunday night jazz concert at the Hambourg Studio. The Studio now houses regular after-Saturday-midnight sessions that feature pianist Norman Amadeo and bassist Jack Lander . . . The Guys and Dolls touring company played two weeks at the Royal Alex . . . Spring Thaw, the annual topical revue, was announced for the first two weeks in May at the Avenue theater.

—bob fulford

## Detroit Guitarist Joins Peterson

Detroit—Local guitarist Kenny Burrell joined the Oscar Peterson combo in Buffalo, N. Y., and will tour with the group until plans are completed for a European jaunt in September.

Burrell, a graduate of Wayne university where he majored in composition and theory of music, has been teaching guitar, theory, and composition at a Detroit music school.



## Latin Americana

By Oliver Berliner

Jose Esteves is well-built and heavy-set and looks as if he might rock a heavyweight on his heels at Madison Square Garden instead of rocking the music world on its heels. But, Esteves, now known as Joe Loco, has accomplished the latter feat and done it quite spectacularly as a dancer, composer, arranger, pianist, violinist, trombonist, and guitarist.

Born March 26, 1921, Loco paid scant attention to the music business until at the age of 9 his father introduced him, over the usual objections, to a private tutor who started to attempt to teach him the violin, and, even worse, dancing.

The violin soon gave way, but Joe found himself, at the age of 13, dancing professionally in theaters. Ultimately, the RKO circuit sent him on a 16-city dancing tour.

BUT IN 1937 he returned to his real love, music instruments, and after intense study under Charles William Pickella, he emerged as a master of many instruments. He became trombonist with the New York Amateur Symphony and soon joined the Ciro Rimac band as pianist.

He married Irma Ledesma and moved on to signings with Will Bradley, Xavier Cugat, Enrique Madriguera, and Machito. A term in the U. S. Air Force, ending in 1946, only served to increase his desire to bring in something new to capture the American music world. And so, shortly after the close of World War II, the nation began to rock to "Mr. Mambo," Joe Loco.

TODAY, THE Joe Loco quintet has sold more than 10,000,000 records on Tico. Even before this, he had lent his talents to the bands of Tito Rodriguez, Noro Morales, Tito Puente, Vincent Lopez, and Pupi Campo.

His quintet's recording of *Tenderly* in mambo tempo has been a gold record winner for Loco. The staid Waldorf-Astoria and Carnegie hall have long since succumbed to the dancing feet of the Locoites.

## 'Kenton Era' Contest

Chicago—Capitol Records is conducting a unique contest here in conjunction with the *Kenton Era* \$25 package. Disc jockey Mike Rapchak on WAAF is asking listeners who own one to send in the number of it (each album was given a different number).

The persons with the lowest and highest numbers receive a set of the *Stan Kenton Presents* Capitol jazz series and a free night at the Blue Note night club July 13, the date of Kenton's opening there. Kenton will make the awards and autograph the albums there.

MAY 18, 1955

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# Those Dirty Songs

By Jack Mabley

"PETER, PETER, pumpkin eater, had a wife and couldn't keep her . . ." Oh oh. Couldn't keep her what? And at what time of day? Or n-i-g-h-t???????

Dirty song.

When I was a boy I was informed by a sophisticate of 21 that *Let's Do It* was a suggestive song. About how birds do it, even educated fleas do it, folks in Siam do it, let's do it, let's fall in love. What a vicarious thrill it was afterward to hear that song on the radio and know the true, hidden meaning. I kicked myself for having listened to it for months without knowing it was a dirty song.

It took me 20 years to realize that the song was exactly as suggestive as my mind made it—no more, no less.

A number of American publications are presently snorting with alarm at the lyrics of popular songs. "LEERICs," they cry. "Sinful!" "Suggestive!" "Smut Smut Smut!"

I have always found it sound journalistic practice to stand four-square against sin. Yet I take a dim view of this new crusade for purity in popular song lyrics.

There is objection to something about "I like the east, west, north and the south of you." That line can be as innocuous as a fashion model swinging around a dress salon or as coarse as a bum pawing a babe in a booth in a saloon. Make of it what you will.

**PLENTY OF SONGWRITERS** go just as far as they can to put suggestiveness into popular songs. How far can they go? Radio and television always have been puritanical to the extreme. For all the barbs you can toss at the broadcasting, you can't say they ever seriously threatened the American home with sex or vulgarity. Boredom and banality, yes. Sin, no.

Broadcasters who bow to the pressure and establish screening and censoring units are tacitly admitting they have been delinquent. They are bum rapping themselves.

One of the nation's powerful radio stations outlaws *Dim the Lights, I've Been Thinking*, and *Live Fast, Love Hard, Die Young*.

The words to these songs are vulgar or suggestive, it says here.

**LOOK AT ANOTHER** public product—the movies, and the entertainment pages that advertise these movies. Look at the movie ads in your newspaper. Is there anything suggestive in the art that is advertising these movies, or in the captions? I am looking at the movie ads that appeared in a local paper the day this column was written. An accurate word description of the pictures would bar this magazine from the mails.

*East of Eden* is advertised by a photo of a man and woman in the hall of a bagnio, with the caption, "The girls squealed, the music blared. He stood at the door—afraid to go in—afraid to find out what his mother really was."

*To Paris with Love* is captioned, "Now ALEC GUINNESS does it in Technicolor." Other captions: "Dope Dens of the Orient." "Up in Daisey's Pent House." "Maid on a Farm."

And somebody's squawking about *Make Yourself Comfortable!*!

It is my guess that when the fury of the present crusade has abated, the song publishers will confess that they have seen the error of their ways. They will continue to publish exactly the same kind of lyrics they have been publishing for 30 years, they will say the lyrics are clean, and everybody will be happy.

Until 1961, that is, when somebody will publish a song entitled, *Let's*. That ought to be good for six months of indignation.



Mabley

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# Is He Dr. Dukelsky And Mr. Duke? His Book Doesn't Quite Prove It

By CHARLES EMGE

*Passport to Paris* (Little, Brown & Co., \$5) is the autobiography of composer Vladimir Dukelsky, better known to Broadway and Hollywood as songwriter Vernon Duke. Notes on the jacket try to imply that Dukelsky-Duke likes to think of himself as the Dr. Jekyll and Mr. Hyde of music, but his own story, though it reveals him to be something of a joker, carries no such implication.

Reduced to its simplest form, the Dukelsky-Duke relationship is clear: Dukelsky wrote music for one market and audience; Duke wrote music for another. He establishes this on Page 1, where he states:

"There have been quite a few cases of composers who successfully managed to write in both the high- and low-brow genre, but I am entirely unique in one respect. Gershwin always remained Gershwin whether he wrote *Porgy* or *I Got Rhythm*; Weill was easily recognizable as Weill whether he tackled *Mahogony* or *One Touch of Venus*; and even Lennie Bernstein is his ingratiating self whether he tears into in *Jeremiah* or *On the Town*; but Dukelsky in no way resembles Duke."

The Dukelsky-Duke story:

**HE WAS BORN** Oct. 10, 1903, in Minsk, Russia, of a well-to-do family. The Dukelsky family disapproved heartily of the decadent czarist regime and soon was impoverished and near starvation.

With mother selling most of her valuables, they escaped to Constantinople and finally to New York. In Constantinople, Vladimir, who had received the standard conservatory training in piano and composition, earned a little money playing with a cafe trio. For the English troops he learned "by heart" *K-K-Katy* and *Tipperary*. He also worked as a pianist for silent movies.

**THE DUKE IN** Dukelsky began to emerge at this time. He detested the "popular music" and "light classics" of Europe. But when forced by their popularity to buy the sheet music to such U. S. hits as *Hindustan*, *Tell Me, Tell We Meet Again*, and *Swanee*, he found something that intrigued him, especially in *Swanee*, of which he writes:

"... The Gershwin sent me into ecstasies. The bold sweep of the tune, its rhythmic freshness, and, especially, its syncopated gait hit me hard, and I became an 'early jazz' (sic) fiend."

The Dukelskys arrived in New York City in 1921, and went to live in a basement. Mother went to work in a match factory.

**BUT VLADIMIR SOON** managed to pick up some work as a pianist, starting as accompanist for "ersatz gypsies and ending, rather abruptly, as pianist-conductor of a burlesque show called *Jazz Babies*."

It takes him some 300 pages more to tell the rest of his story—to Paris, where he was engaged by Diaghilev to

do the *Zephyr and Flora* ballet and did his first symphony for Koussévitsky; to London, where he broke into musical comedy with *The Yellow Mask* ("no box-office smash"); back to the U. S., where he ground out music for Paramount shorts and trailers.

He established himself to some extent with songs for a latter-day edition of the *Ziegfeld Follies*, in which Bob Hope sang Duke's *I Can't Get Started* to Eve Arden. He thought so much of Bunny Berigan ("to whom I owe the ultimate success of *I Can't Get Started*") that he promoted a spot for him in a later show and regarded it as "tragic" that the Berigan number flopped and was dropped.

**DUKE WAS CALLED** to Hollywood to take over where George Gershwin left off—with his death in 1937—on *The Goldwyn Follies*, to which Duke's main contribution was the ballet music and verses to songs (*Love Is Here to Stay*, et al) otherwise completed by Gershwin.

In 1940, Duke created his "all-time high," *Cabin in the Sky* and during World War II, did the coast guard's show, *Tars and Spars*. Like many another, he ended up in California, where he now lives.

What about his music? Will he be remembered as Dukelsky or Duke? He seems to have more faith in the latter, for in his last paragraph he states that henceforth, everything he writes will carry the signature Vernon Duke, whether it be a ballad or a ballet.



**DARRYL F. ZANUCK**, production head of 20th Century-Fox Studios, returned from Europe recently to learn that the film studio musicians of Hollywood, in a poll conducted by *Down Beat*, had picked him as "Producer or Director who had done most to raise the standard of music in motion pictures."

Filmland Up Beat DOWN BEAT

Mario Lanza's walkout on his date in Las Vegas, whatever the reason, tosses a question mark into his upcoming picture, *Serenade*, at Warner Brothers, which was scheduled to start middle of this month. Studios have been leery of Lanza since he walked off the MGM lot after completing pre-recording of songs for *The Student Prince*. At this deadline, no statement from Warners.

Steve Allen's television statement that he was "96 percent set to play the role of Benny Goodman" in Goodman's biofilm at Universal-International was taken seriously by many videoglers—but not at U. I. . . . Change of plans for Chet Baker's film debut in Gravis Productions' *Hell's Horizon*. Chet plays his horn some in his role as a trumpet player but will not sing. Chet ends up as a dead crew member of the bomber on which most of the action takes place.

Joe Venuti has been added to musicians who will be seen and heard in *Pete Kelly's Blues*, the Jack Webb-Peggy Lee starrer now in production at Warners. Other musicians set for visual parts are Matty Matlock, clarinet; Ray Sherman, piano, and George Van Eps, guitar. Title song, to be sung by Ella Fitzgerald, is by Down Beat movie poll winners Ray Heindorf and Sammy Cahn. Other new songs are by Arthur Hamilton, but most of the songs and music are from the era of the story—around 1927.

Billy May is signed to underscore UPA's latest cartoon short, *Mr. Jaywalker* . . . Doris Day off for Europe with husband, Marty Melcher. They planned to take in Cannes Film festival and then report to Paramount location company working in Marrakech, French Morocco, where much of *The Man Who Knew Too Much*, in which Doris will co-star with Jimmy Stewart, will be shot . . . Liberace's first film starrer, *Sincerely Yours*, goes before cameras early this month at Warners, with Gordon Douglas directing. Publicity releases stress that film is "in no way biographical."

Bob Hope is looking over Douglas Morrow's script for *The Ben Bernie Story* with eye to doing the title role as that serious role all comics yearn for . . . Johnny Mercer and Gene DePaul have signed to write the songs for Columbia's musical version of *It Happened One Night*, in which June Allyson will do role enacted by Claudette Colbert in the original. Husband Dick Powell set as producer-director . . . Watch for guitarist Dave Gilbert in some scenes of *Mambo*; he also has some fine solos on the soundtrack.

# Band Routes

**DOWN  
BEAT**

**EXPLANATION OF SYMBOLS:** b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club. NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp.; Jos Glaser, 745 Fifth Ave., NYC; AP—Allbrook-Pumphrey, Richmond, Va.; AI—Abe Turchan, 307 W. 57th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; McC—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 578 Madison Ave., NYC; MG—McGale, 48 W. 48th St., NYC; OI—Orchestras, Inc., c/o Bill Black, 332 S. Michigan Ave., Chicago 4, Ill.; RMA—Reg Marshall Agency, 6671 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 565 Fifth Ave., NYC; UA—Universal Attractions, 2 Park Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC.

**Albert, Abbey** (Statler) Hartford, Conn., Out 6/4, h  
**Alexander, Stan** (On Tour) Associated Orchestra Agency  
**Back, Will** (Utah) Salt Lake City, Utah, h  
**Bair, Buddy** (Van Cleve) Dayton, Ohio, h  
**Barron, Blue** (On Tour—Chicago Territory) MCA  
**Bartley, Ronnie** (On Tour—Midwest) National Orchestra Service  
**Boeher, Little John** (On Tour—Texas, New Mexico) National Orchestra Service  
**Benske, Tex** (Statler) NYC, Out 5/29, h  
**Borr, Mischa** (Waldorf-Astoria) NYC, h  
**Busse, Henry** (On Tour—Midwest) GAC  
**Byers, Verne** (On Tour—Midwest) National Orchestra Service  
**Calame, Bub** (On Tour—Texas) National Orchestra Service  
**Carle, Frankie** (Mission Beach) San Diego, Calif.  
**Caylor, Joy** (Officers Club) Fort Benning, Ga., 5/13-19, pc  
**Lee Chavitas** (Brown Palace) Denver, Out 5/7, nc; (Desert Inn) Las Vegas, 5/10-6/6, nc  
**Clayton, Del** (On Tour—Midwest) National Orchestra Service  
**Coleman, Emil** (Balmoral) Miami, h  
**County Gentlemen** (Gray Hook Tavern) Fernwood, Pa., nc  
**Cross Bob** (Statler) Boston, Out 6/4, h  
**Dunahue, Al** (New Santa Monica Pier) Santa Monica, Calif., Out March, 1959, h  
**Ellington, Duke** (On Tour—South) ABC; Salt Lake City, Utah, 5/27-30  
**Ferguson, Danny** (Robert Driscoll) Corpus Christi, Texas, h  
**Flak, Charlie** (Palmer House) Chicago, h  
**Fitzpatrick, Eddie** (Mapes) Reno, h  
**Flanagan, Ralph** (On Tour—East) GAC  
**Foster, Chuck** (Roosevelt) New Orleans, Out 5/25, h  
**Garber, Jan** (Horsehoe) Oklahoma City, 5/18-24  
**George, Chuck** (Gaiety Bar) Cheboygan, Mich., Out 5/14, nc  
**Glasser, Don** (On Tour) GAC  
**Hampton, Lionel**, U. S. Naval Air Station, Md., 5/6-7; (Ritz) Bridgeport, Conn., in 5/8, nc  
**Herman, Woody** (On Tour—Midwest) ABC  
**Hunt, Pee Wee** (On Tour—Texas) GAC

**Jerome, Henry** (Edison) NYC, h  
**Jurgens, Dick** (Elitch's Gardens) Denver, 5/25-5/13  
**Kaye, Sammy** (On Tour—Chicago Territory) 5/10-22, MCA  
**Kenton, Stan** (Crescendo) Hwd., Out 5/8, nc; (On Tour—Midwest) GAC  
**Kinley, Steve** (Statler) Buffalo, N. Y., h  
**Laine, Buddy** (On Tour—Midwest) Midway Artists Corp.  
**Lewis, Ted** (Beverly) Covington, Ky., Out 5/25, cc  
**Lombardo, Guy** (Roosevelt) NYC, h  
**Long, Johnny** (On Tour—Texas) MCA  
**Love, Preston** (On Tour—Midwest) National Orchestra Service  
**McGrane, Don** (Radison) Minneapolis, h  
**McGuffin, Wayne** (Highland's Clubhouse) Kennewick, Wash., Out 7/23, b  
**McIntyre, Hal** (On Tour—East) GAC  
**McKinley, Ray** (On Tour—East) GAC  
**Masters, Ralph** (Coney Island) Cincinnati, 5/7-8, b; (On Tour—Midwest) GAC  
**Masters, Frankie** (Conrad Hilton) Chicago, h  
**May Band, Billy**; Sam Donahue, Dir. (On Tour—Midwest) GAC; (Peony Park) Omaha, Neb., 5/28-30, h  
**Melba, Stanley** (Pierre) NYC, h  
**Mooney, Art** (Moonlight Gardens) Cincinnati, 5/14-15, b; (On Tour—Midwest) GAC  
**Morgan, Russ** (On Tour—Midwest) GAC  
**Morrow, Buddy** (State Fairgrounds) Detroit, 5/13-14; (On Tour—Midwest) GAC  
**Mozian, Roger King** (On Tour—East) GAC; (Naval Base) Baltimore, Md., 5/24-28, pc  
**Neighbors, Paul** (Aragon) Chicago, 5/6-6/3, h  
**Noble, Leighton** (Palms) Glendora, Calif., nc  
**Oversend, Al** (Flame) Phoenix, Ariz., Out 5/24, MCA, r  
**Pastor, Tony** (Lila; Festival) Spokane, Wash., 5/14-17; (On Tour—Midwest) GAC  
**Peepor, Lee** (On Tour—Midwest) GAC  
**Perrault, Clair** (Statler) Buffalo, N. Y., h  
**Phillips, Teddy** (Flamingo) Las Vegas, h  
**Prado, Perez** (Hustle Cabin) Englewood Cliffs, N. J., 5/5-8, rh  
**Prima, Louis** (Sahara) Las Vegas, h  
**Reed, Tommy** (Muehlebach) Kansas City, Mo., h  
**Reichman, Joe** (On Tour—Texas) MCA  
**Rudy, Ernie** (On Tour—Southwest) GAC; (Roosevelt) New Orleans, 5/26-6/22, h  
**Sands, Carl** (Cleveland) Cleveland, h  
**Sheldon, Kenny** (Jersey City Garden) Jersey City, N. J.  
**Spivak, Charlie** (On Tour—Chicago Territory) MCA  
**Stratton, Ted** (Plaza) NYC, h  
**Sudy, Joseph** (Roosevelt) NYC, h  
**Thornhill, Claude** (On Tour—East) GAC  
**Towler, Nat** (Clarke's) St. Joseph, Mo., Out 5/30, nc  
**Waples, Buddy** (Henry Grady) Atlanta, Ga., h  
**Watkins, Sammy** (Statler) Cleveland, h  
**Welk, Lawrence** (Aragon) Ocean Park, Calif., Out 1/5/57, h

## Combos

**Allen, Henry "Red"** (Metropole) NYC  
**Armstrong, Louis** (On Tour—Canada) ABC; (Chicago) Chicago, in 5/27, t  
**Australian Jazz Quartet** (Tia Juana) Baltimore, 5/31-6/5, nc  
**Baker, Chet** (Basin Street) NYC, 5/12-25, nc  
**Bonnamere** (Loop) Cleveland, 5/16-21, cl  
**Braxton Trio, Bob** (Mardi-Gras Grill) Seattle, Wash., cl  
**Brubeck, Dave** (Downbeat) San Francisco, Out 7/24, nc  
**Buckner, Milt** (Commercial) Quebec, 5/9-21, h  
**Burgess Trio, Dick** (Strocco) Hwd., h  
**Campbell, Choker** (On Tour—South) SAC  
**Carroll, Barbara** (Bakers Keyboard) Detroit, Out 6/8, nc

**Charles, Ray** (On Tour—Texas) SAC  
**Clovers** (The Palma) Hallandale, Fla., 5/23-29, nc  
**Condon, Eddie** (Condon's) NYC, nc  
**Dante Trio** (Cafe Society) NYC, Out 5/10, nc  
**Colonial** (Hagerstown, Md., 5/16-22, nc  
**Davis, Bill** (Pepp) Philadelphia, 5/16-28, nc  
**Davis, Johnny** (Officers Club) Chateau Lamotte, France, pc  
**DeFranco, Buddy** (Scalers) Milwaukee, Out 5/8, nc  
**Doggett, Bill** (On Tour—California) SAC  
**Domino, Fats** (Showboat) Philadelphia, 5/16-23, nc  
**Dominoes** (Sahara) Las Vegas, h  
**Fields, Herbie** (El Rancho) Chester, Pa., 5/18-22, nc; (Cadillac) Trenton, N. J., 5/23-29, cl  
**Four Freshmen** (Copa) Pittsburgh, 5/16-22, nc  
**Franklin Quartet, Marty** (Airport) Brooklyn, nc  
**Fulton, Lowell** (On Tour—South) SAC  
**Ganser, Erroll** (Boston Harbor) Rochester, N. Y., 5/6-15, r; (Town Tavern) Toronto, 5/16-28, nc  
**Gavlords** (Gay Haven) Detroit, 4/29-5/8, nc  
**Getz, Stan** (Rouge Lounge) River Rouge, Mich., 5/3-16, cl; (Boston Harbor) Rochester, N. Y., 5/30-5/6, r  
**Gillespie, Dizzy** (Flame) St. Paul, Minn., 5/4-14, nc  
**Gordon Combo, Stomp** (Facks) San Francisco, 5/9-21, nc; (1042 Club) Anchorage, Alaska, 5/30-7/30, nc  
**Hawkins, Erskine** (On Tour) Gale  
**Herman, Lenny** (Sahara) Las Vegas, h  
**Hope, Lynn** (El Rancho) Chester, Pa., 5/4-8, nc; (Showboat) Philadelphia, 5/9-21, nc  
**Howard Quintet, Phil** (4300 Club) Rochester, N. Y., nc  
**Hunter, Ivory Joe** (Selmar) Philadelphia, Out 5/8, nc  
**Johnny & Joyce** (Otto's) Albany, N. Y., nc  
**Jordan, Louis** (Riviera) St. Louis, 5/6-14, nc; (Sands) Las Vegas, 5/18-6/21, h  
**Krupa, Gene** (Meadowbrook) Cedar Grove, N. J., 5/11-15, rh  
**Lewis, George** (Savoy) Boston, Mass., nc  
**McCune, Bill** (Astor) NYC, h  
**McPartland, Jimmy** (Metropole) NYC, nc  
**McPartland, Marian** (Grandview Inn) Columbus, Ohio, Out 5/14, nc  
**Monte, Mark** (Plaza) NYC, h  
**Morris, Joe** (On Tour—Chicago Territory) SAC  
**Mulligan, Gerry** (Basin Street) NYC, 5/13-25, nc  
**Parker Combo, Howard** (Trade Winds) Denver, nc  
**Pavone, Tommy** (Rock Garden) Willimantic, Conn., r  
**Peri Combo, Bill** (Pump Club) Pensacola, Fla., nc  
**Prysock, Red** (Nighttop) Newark, N. J., in 5/16, nc  
**Redheads** (Copacabana) NYC, Out 5/10, nc  
**Rey, Alvin**, Lake Tahoe, Nev., in 5/20  
**Restum, Willie** (Blue Mirror) Washington, D. C., Out 5/8, nc  
**Rico Trio, George** (Muehlebach) Kansas City, Mo., h  
**Rivera Trio, Ottilio** (Dons) Tappanish, Wash., Out 5/9, h  
**Roach, Max-Chifford** Brown (Basin Street) NYC, Out 5/11, nc; (Blue Note) Philadelphia, 5/30-6/12, nc  
**Roth Trio, Don** (Shawnee Inn) Shawnee on Delaware, Pa., 5/27-9/11, h  
**Schuff's Aristocrats, Murray** (Club De Luxe) Eureka, Calif., 5/9-29, nc  
**Scott Quartet, Tony** (Minton's Playhouse) NYC, nc  
**Shearing, George** (Blue Note) Chicago, 5/18-23, nc  
**Simmons, Del** (London Chophouse) Detroit, Out 6/25, nc  
**Sorrell Trio, Frank** (Piccadilly) NYC, h  
**Tatum, Art** (Storyville) Boston, 5/16-21, nc  
**Three Jacks** (Wheel Bar) Colmar Manor, Md., nc  
**Three Shurps** (Club Line Five) Grand Island, Neb., Out 5/15, nc  
**Trahan, Lil & Pree** (Skylark) Pensacola, Fla., cl  
**Trainers** (Riviera) Las Vegas, nc  
**Triads** (Molly Pitcher) Carlisle, Pa., h  
**Turner, Joe** (Blackout) Chicago, Out 5/14, nc  
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