

June 1, 1955

MUSIC & DRAMA

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# DOWN BEAT

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Subscription rates \$7 a year, \$12 two years, \$16 three years in advance.

Add \$1 a year to these prices for subscriptions outside the United States

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address notice must reach us before date effective. Send old address with

your new. Duplicate copies cannot be sent and post office will not forward

copies. Circulation Dept., 201 Calumet Ave., Chicago 14, Ill. Printed in

U. S. A. John Maher Printing Company, Chicago, Illinois. Entered as

second-class matter Oct. 4, 1937, at the post office in Chicago, Ill., under

the act of March 3, 1879. Re-entered as second-class matter Feb. 25, 1948.

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JUNE 1, 1955

## The First Chorus

In a few more weeks we will be face to face with the summer season and the problems which this particular portion of the year poses for the music industry, and for the public to which it caters.

While summer is traditionally known as the dog-days, with record and instrument manufacturers relaxing their promotional efforts, the summer is perhaps one of the most important times of the year as far as bands are concerned. For in these few months the bands hit the road, playing in the ballrooms and other locations which are accessible only during the nice weather. And it is during this period the bands either make it or break it as far as popularity and finances are concerned.

The parade across country will again be led by the hard-working name bands who know the value of getting out and meeting the people. And there will be a few newcomers who will take a fling at the big time for the first time, aiming at the same jackpot which their predecessors have found.

In evaluating these newcomers, we at Down Beat try to look for all the factors involved which add up to success or failure. Naturally, the band's ability to function as a well-knit musical unit is important. So is its record affiliation, and its promotional possibilities, and about 100 other items, all of which add up to the eventual answer.

After carefully viewing the new units which are now about to try the road, we believe that the David Carroll band appears to be the one which will grab the plum in '55.

Let's take a closer look at this group. It has already scored well on records, although it has not been an in-person attraction. It has, because of its past performances on discs, been assured of heavy promotion by the Mercury label as it makes the move into ballrooms, hotels, etc. Musically it is composed of top sidemen who have been recruited from all parts of the country, then blended together by Carroll, who is an excellent arranger and conductor on his own. The book has been built around the theme of dancing, and the band stresses "sweet" music. While Carroll will not appear with the band in person due to his other commitments, he has selected Jerry Mercer, a personable, experienced bandman, to front the group.

Exposure of a new band is important, and again the Carroll crew seems to have the right answers. Booking the band will be the Music Corp. of America. And as was stated above, this band has been built with only one thought in mind -- playing only dance music. —norman weiser

# Philadelphia Ork, Ormandy, Repeat In Poll

THE NATION'S music critics have named the Philadelphia Orchestra as the world's greatest, and its conductor, Eugene Ormandy, as the top conductor, in *Down Beat's* third annual classics poll.

It is the third successive win for the orchestra, but the first for Ormandy. He displaces Arturo Toscanini, who retired last year.

The Budapest String Quartet was adjudged the best chamber music group.

In the male singer categories, all three of last year's winners repeated—tenor Richard Tucker, baritone Leonard Warren, and basso Boris Christoff.

But among female singers, three new winners came through.

Renata Tebaldi was named best soprano, the spot held last year by Elisabeth Schwarzkopf, and Elena Nikolaidi won out among contraltos. Jennie Tourel, after relinquishing the mezzo spot last year to Blanche Thebom, came back to duplicate her 1953 victory.

Every choice in the best recorded

works of the past year was a clear-cut one, with the results going this way:

Symphony: Brahms *Four Symphonies*, by Bruno Walter and the New York Philharmonic orchestra (Columbia)

Opera: Strauss: *Der Rosenkavalier*, by the Vienna Philharmonic Orchestra, Erich Kleiber, conductor.

Chamber music: First Six Beethoven Quartets, by the Hungarian String Quartet (Angel)

Vocal: *Berlioz Song Cycle*, by Eleanor Steber (Columbia)

Piano: Brahms: *Second Concerto*, by Artur Schnabel (RCA Victor)

The first three winners in each category follow:

## Best Orchestra

1. Philadelphia Orchestra
2. Boston Symphony Orchestra
3. New York Philharmonic Orchestra

(Advertisement)

## Gretsch Spotlight

### "That Great Gretsch Sound" Draws Rave of Still Another Drum Star, Dick Shanahan



Dick Shanahan, former Les Brown and Charlie Barnet drummer, is one of the busiest radio and recording artists on the West Coast. Does a lot of teaching too. Like other name-band artists, he uses Gretsch Broadcaster Drums, and his reason? "I haven't heard anything like that great Gretsch sound," says Dick. If you'd like to sound better than you ever have before, drop in to see and try a Gretsch Broadcaster set-up at your dealer. And right now, send for your free Gretsch Drum Catalog. Write to FRED. GRETSCH, Dept. DB-6155, 60 Broadway, Brooklyn 11, N. Y.

## Best Conductor

1. Eugene Ormandy (Philadelphia Orchestra)
2. Dimitri Mitropoulos (New York Philharmonic)
3. Fritz Reiner (Chicago Symphony)

## Best Chamber Music Group

1. Budapest String Quartet
2. I Musici
3. Hollywood String Quartet

## Best Tenor

1. Richard Tucker
2. Jan Peerce
3. Jussi Björling

## Best Baritone

1. Leonard Warren
2. Robert Merrill
3. Tito Gobbi

## Best Basso

1. Boris Christoff
2. George London
3. Cesare Siepi

## Best Soprano

1. Renata Tebaldi
2. Maria Callas
3. Elisabeth Schwarzkopf

## Best Mezzo

1. Jennie Tourel
2. Rise Stevens
3. Blanche Thebom

## Best Contralto

1. Elena Nikolaidi
2. Marian Anderson
3. Jean Madeira

## Best Recorded Performances of 1954 Symphony

1. Brahms: *Four Symphonies*, by Bruno Walter and the New York Philharmonic Orchestra (Columbia)
2. Shostakovich: *Symphony No. 10 in E Minor*, by Dimitri Mitropoulos and the New York Philharmonic Orchestra (Columbia)
3. Mussorgsky: *Pictures at an Exhibition*, by Arturo Toscanini and the NBC Symphony Orchestra

## Opera

1. Strauss: *Der Rosenkavalier*, by the Vienna Philharmonic Orchestra, Erich Kleiber, Conductor (London)
2. Verdi: *Otello*, by the NBC Symphony Orchestra, Arturo Toscanini, Conductor (RCA Victor)
3. Beethoven: *Fidelio*, by the NBC Symphony Orchestra, Arturo Toscanini, Conductor (RCA Victor)

## Chamber Music

1. Beethoven: *First Six Quartets*, by the Hungarian String Quartet (Angel)

(Turn to Page 20)



**TEDDY WILSON** now has a weekly CBS radio show of his own on Saturday afternoons, on which are featured regularly some of the bright names in jazz. With Wilson here are his weekly helpmates, bassist Milt Hinton and Jo Jones.

## Buddy Clark Story Bought

Hollywood—Armand Deutsch, long-time MGM producer now active as an independent with Warwick Productions, has bought the rights to a story dealing with the career of the late singer Buddy Clark, and his widow, Nedra.

Clark, a major radio singer and Columbia recording artist, was killed in an accident here about five years ago when a private plane in which he was returning from San Francisco crashed.

Although Clark will be a principal figure in the story, much of the emphasis will be on Nedra, now the wife of Cubby Broccoli, one of the producers associated with Warwick.

The death of Clark was only one of a series of tragedies that beset her, the last of which was the death of their child in an auto accident some months after her husband was killed. Her fortitude will be the principal theme of the story.

## Bird's Widow Staging Jazz Sessions In Pa.

New York—Jazz has entered fashionable Bucks county in Pennsylvania by means of a series of Monday night jazz sessions produced by Chan Parker. It was in Lumberville, Pa., in Bucks county that Chan and altoist Charlie Parker lived for several months before his death.

The first concert was May 9 and featured Tony Scott with Wendell Marshall, Will Bradley Jr. and Dick Garcia. The sessions are held at the Gobblers on Route 32, River Rd., Point Pleasant, Pa. Scheduled for future Monday nights are Miles Davis, J. J. Johnson, and Allen Eager.

# Choice Of Allen To Play BG Surprises Hollywood

Hollywood—The news that TV comic Steve Allen had been signed to play the title role in *The Benny Goodman Story* was received in film and music stories here with astonishment, but no cries of pained consternation. The surprise stemmed mainly from the fact it has been an established policy at Universal-International in recent years to headline their big-budget pictures with one or more top film personalities on a percentage basis, a form of box-office insurance that has been notably successful.

Local reaction to the signing of Allen ran about like this:

"Steve Allen as Benny Goodman? Well, let's wait and see. Allen is a talented performer at anything. Also, he's a musician (he plays a passable piano), and probably has more feeling for Goodman's form of music and more understanding of what Benny represents in his field than any big-name actor they could have found."

**NO OTHER CASTINGS** had been announced at this writing. *The Benny Goodman Story* will be produced by Aaron Rosenberg, who also produced *The Glenn Miller Story*. The director will be Valentine Davies, who also did the screen play, and who was co-author of the screen play for the Miller picture.

Starting date is now definitely set at June 27, and is not likely to be changed, as it has been set to coincide with the switching of Allen's TV show, with entire cast, to the network's Hollywood studios.

**TEDDY WILSON** and Gene Krupa were reported as definitely signed to portray themselves in the picture. Goodman, as previously reported, will not appear but will record the clarinet solos and conduct the band engaged to recreate many of the musical numbers associated with the great Goodman band of the swing era, which reached its peak with Goodman's Carnegie Hall concert in 1938.

Under terms of Goodman's contract with the studio, he alone will have authority to select the musicians in the soundtrack band. Many of the sidemen associated with Goodman are now located here, including ace soloists Harry James, Ziggy Elman, Jess Stacy, and Vido Musso. But there was only speculation as to whether they would be among those assembled by Goodman when he arrives here early this month to start the prerecording.

**MARTHA TILTON**, vocalist with Goodman on some of his most successful records (*The Angels Sing, et al*) is also here.

As in the case of *The Glenn Miller Story*, the original arrangements will be recreated from the records by Henry Mancini, U.-I. composer-arranger who did a notable job for the Miller film.

## Kenton To Begin TV Show July 11

New York—Stan Kenton will begin his own network television series when he goes on the air July 11 with *Music '55*, for CBS.

The weekly series, featuring two or three name guests each week from both the pop and jazz fields, will be heard Monday evenings.

Stan will come into New York from wherever he is playing every week to front the all-star Local 802 band that will be seen with him on the show. When he happens to be working in New York, his regular traveling orchestra will be featured.

## 3 N. Y. Clubs Trying Jazz

New York—Three New York night clubs switched to a jazz policy during the end of April and the beginning of May.

Cafe Society, which was an important jazz room years ago, returned to its original policy with a bill including Chris Connor, the Billy Taylor trio, and Buddy Rich. Rich's unit included Nick Travia, trumpet; Eddie Bert, trombone; Dave Schildkraut, alto and clarinet; Bill Triglia, piano, and Dante Martucci, bass.

The first club in the Bronx to convert to a jazz policy is Maxim's. Maxim's opening roster May 17 comprised the Modern Jazz quartet, Miss Connor, and a unit led by J. J. Johnson and Kai Winding.

A third new potential source of work for jazz musicians is the Metronome on W. 52nd St., opposite the Hickory House.

After four weeks of girlie shows, the new club brought in Joe Derise and a trio along with vocalist Vikki Carol. Derise was formerly with Claude Thornhill as guitarist, singer, road manager, and arranger for the Snowflakes. He then formed his own group, Four Jacks and a Jill. If business holds up with Derise, the Metronome could become a showcase for small, intimate jazz-styled units.

# Busse Dead At 61; Only 5 From Whiteman Band Left

Hollywood—The recent death of Henry Busse, 61, reduced to five the surviving members of the original Paul Whiteman band, formed at Los Angeles' old Alexandria hotel, which left here in 1920 to make the eastern invasion that is generally agreed to have begun the "name band" era. In addition to the durable Whiteman himself, the other survivors, all of whom reside in or near Los Angeles, are Ferde Grofe, piano; Buster Johnson, trombone; Don Clark, saxophone; Gus Mueller, saxophone, and one of the early-day jazz clarinetists.

Among the other departed are J. K. (Spike) Wallace, bass (president of the AFM's Local 47 from 1940 until his death in 1951); Mike Pingatore, banjo, and Hal McDonald, drums.

Though not a jazz performer himself, Busse was a sturdy, colorful trumpet player specializing in novelty muted effects and is said to have invented some of the trumpet mutes now in use.

His solos on such Whiteman recordings as *Hot Lips* (1922) and *When Day Is Done* (1928) were Whiteman trade marks of their period.

He stayed with Whiteman even after the jazz influence, as exemplified by the entry into the band of such musicians as Bix Beiderbecke, Frank Trumbauer, Joe Venuti, and Eddie Lang, reached its peak.

And when the Whiteman band finally lost to the triumphs of such swing-era stars as Benny Goodman, the Dorseys, Harry James, and Gene Krupa, Busse carried on successfully through the years with his own hotel band up to the time of his death. He died in Memphis shortly before he was to have taken the stand in the Peabody hotel.

Busse's home was in West Los Angeles, and the body was returned here for funeral services. His survivors include Mrs. Busse, the former Lorayne Brock of the singing Brock Sisters, and his son, Henry Busse Jr., a radio announcer in Mankato, Minn. The trumpeter's birthplace was Magdeburg, Germany. He came to the U. S. in 1912.

## Bradleys, Sr. And Jr., To Appear On Epic

New York — Marvin Holtzman of Epic, the Columbia subsidiary, is planning the first father-and-son jazz LP ever released. Trombonist Will Bradley Sr. will head a unit composed of Lou Stein; Doc Goldberg; alternating guitarists Tony Mottola and Lou Stein; violinists Jack Zayde and George Ockner; violist Aaron Chaitetz; cellists Alan Shulman and George Ricci, and drummer Will Bradley Jr.

Will Jr. has assembled for his own session Wade Legge, Doug Watson, Phil Sunkel, and tenor J. R. Montrose.

Epic, meanwhile, also has cut another LP featuring pianist Lou Stein.

## Perspectives

By Ralph J. Gleason

THE FRESHEST vocal sound in years is currently sounding loud and clear in San Francisco. It's the really sensational new vocal group, the Hi-Los, who are working their first long-term night club engagement at Fack's. They not only are gassing the customers but also are gassing the musicians in town.

With any kind of a decent break, these guys should make themselves a potful of money and, which is of more interest to you and me, bring back the clean sounding vocal group style.

The Hi-Los have been compared to the Four Freshmen, which is too bad because they are really no comparable groups at all. If the quartet can be compared to anything, it's the Les Brown band in vocals and the Pied Pipers. Only the Hi-Los are more so.

THE GROUP CONSISTS of four young men ("lots of people think we have a girl singer," said Gene Peurling, the leader and emcee, "but it's only Clark Burroughs singing high tenor falsetto"). Puerling, a 26-year-old ex-record clerk and disc jockey from Milwaukee, was the organizer.

With him are Burroughs, 25, who, with Bob Morse, 28, an art student, was a member of the Billy May vocal group. The fourth member of the quartet is Bob Strasen, 27, who never sang professionally before.

Since Strasen is 6 feet, 3 inches tall and Burroughs is 5 feet, 5 inches, the group is aptly titled. Actually, however, they took the name from a barbershop quartet in Milwaukee, whom they always credit, incidentally.

THE QUARTET has been organized about a year. "We felt there were too many groups that sounded the same," Peurling said, "so we thought we might be able to bring out something different. We tried to insert instrumental ideas in vocal arrangements, with good harmony, and we tried to sing good songs. We were worried about the acceptance of the group, too."

The latter point shouldn't bother them any longer since Fack's has been packed nightly all during their run there.

The Hi-Los made their first records for the ill-fated Trend label. They were issued in an EP last year and caused a lot of comment. Since then they have signed with Starlite, a Hollywood disc firm, and have two LPs on that label now as well as several singles.

One of the best things about the group, is that it is commercial as money without losing musical integrity. Their members are entertaining to watch as well as to hear, and the numbers they do, ranging from delightful folk songs such as *Molly Malone* and *Black Is the Color of My True Love's Hair* to ballads like *They Didn't Believe Me* and *June in January*, are all done in the best possible musical taste.

## Gleason Substitute To Spot 4 Bands

New York—The band business will get another push from Jackie Gleason this summer as a result of his decision to feature four top bands each week on *America's Greatest Bands*, the summer replacement for the Gleason show.

The series starts June 25 from 8 to 9 p.m., and the first program will co-feature Paul Whiteman, Sauter-Finegan, Steve Gibson and his Red Caps, and Xavier Cugat. Whiteman will be master of ceremonies for the whole series.

It was last summer that Gleason helped energize the band business by featuring the Dorsey brothers on *Stage Show* as his replacement. *Stage Show* will now be a regular part of the Gleason fall and winter operations, beginning Oct. 3 on CBS.

Whether Gleason himself will precede the *Stage Show* half hour next season isn't set yet, but it's likely he will since Perry Como will be the NBC competition starting at 8 p.m.

## S-F Foreign Tour, Culture Kick Set

New York—The Sauter-Finegan band has been selected by the U. S. state department and the American National Theater and Academy to tour Europe, Asia, and South America as part of a cultural exchange program.

Tentative starting date is Sept. 1, and it's likely the first area to be covered will be South America. The first tour probably will last about a month.

On the tour, the band will perform the Rolf Liebermann *Concerto for Jazz Band and Symphony Orchestra* with local symphonic groups wherever possible.

Sauter-Finegan will play Chicago's Blue Note June 1-12, and after a series of one-niters, they've been booked for the Steel Pier at Atlantic City July 1-7.

## Patti's TV Show Sold

New York—Oldsmobile has bought the Patti Page show, a 15-minute filmed musical television show, to be telecast in more than 170 cities starting July 1.



## R&B Aids Stage Shows

New York—The record-breaking success of Alan Freed's one-week rhythm and blues show at the Brooklyn Paramount theater has sparked a return to stage shows by several eastern theaters. At the Brooklyn Paramount, Freed's r&b roster of talent grossed \$107,000 from April 8 to 14.

Now Freed, is booking an all-star r&b show into Boston's Loew's State for a week beginning May 20, to be followed by three days at the Loew's theater in Providence, R.I. (May 27, 28, and 29). The talent includes Dinah Washington, Al Hibbler, The Five Keys, The Moonglows, Dakota Staton, Nappy Brown, Bo Didley, Little Walter, and Buddy Johnson's band with Ella Johnson. Co-emcees will be Freed and Symphony Sid.

Three New York theaters—the New York Paramount, Capitol, and Loew's State—are meanwhile bidding for the Freed show for the beginning of July. The winning theater hadn't been selected at presstime.

## Russo Waxes; Then To Europe

Chicago—Bill Russo participated in a flurry of recording activity in April and May preparatory to embarking on a three-month stay in Europe starting in June.

On April 18 and 19 he waxed his first LP for Atlantic, utilizing a septet on four sides (two trombones, two tenors, and rhythm) and a quintet on four (minus a trombone and a tenor).

On April 26 he supervised a recording of composer John J. Becker's *Soundpiece No. 2* by the Walden String quartet which will be issued on a 200-set subscription basis without label.

During the first week of May, Russo's *World of Alcina*, a jazz ballet consisting of five dances, was recorded for Atlantic in Los Angeles, Russo supervising. Some of the 25 orchestra members included Andre Previn, Maynard Ferguson, John Graas, Jimmy Giuffre, Milt Bernhart, and Shelly Manne.

During his Europe tour, the former chief arranger for the Stan Kenton orchestra will teach in London and Hannover and also will write for some English and German orchestras.

## 'Saturday Swing Sessions' Back

New York—WNEW has reinstated its "live" *Saturday Night Swing Sessions* after several years' absence. The program, a part of the regular series of Art Ford shows now on the station, is heard from 7:35 to 8 p.m. The content of the show ranges from small groups to full band. Resident orchestra is that of Roy Ross, and there are occasional jazz guest stars like Teddy Wilson, a recent visitor.

WNEW next plans to invite a live audience for the sessions in another parallel with the earlier *Saturday Night Swing Sessions* on the station.

## Hefti Band Booked At Astor

New York—The new Neal Hefti band is getting off to a faster start than any dance group since Les Elgart. The Willard Alexander office has booked Hefti onto the Hotel Astor Roof May 25 for four weeks with air time. Also in line for Hefti is a three-week tour with the McGuire Sisters starting in July. Before the Astor plum, Hefti has been breaking in the band on weekend dates.

Hefti fronts the band, plays some piano but no trumpet, and also handles the vocals. So far he's written all of the band's book, and hopes "never to have to write for anybody else but the band again." Hefti reports that he's going into the band scene full-scale, and accordingly is dropping his many free-lance arranging assignments. Hefti's intention is to create a band "that will appeal to a wide dancing audience and that will also swing."

## NEW YORK

**ONSTAGE:** Eddie Bracken and Carol Haney will star next season in a Broadway musical based on the Klein-singer-Darion version of archy and mehisbel . . . The Playwright company commissioned Jerome Moross and Edward Eager to write a musical comedy for next year. Called *Gentlemen, Be Seated!* It'll have a mixed cast and a civil war background . . . Current collaborations include Moses Hart and Harold Rome, and Julie Styne, Betty Comden, and Adolph Green. Neither team has yet divulged any details.

**ENTERTAINMENT-ON-THE-ROUND:** The Showspot, where Mabel Mercer has been singing all these years, burned down. Mabel is now at the Pin Up room, Lexington and 34th . . . **Jays 14, Morgan** is booked into September on her personal appearance tour . . . **Bill Haley** and his Comets hit the Steel Pier in Atlantic City the week of June 25, after which they play Asbury Park July 2 and 3. They go into the Chicago theater for two weeks starting July 8 . . . **Matt Dennis** still continuing at the Chi Chi . . . **Steve Allen** is preparing *The Funnyman*, to be published by Simon and Schuster . . . **British singer David Whitfield** has opened two American publishing firms with Larry Spier.



Allen

**JAZZ:** Lawrence Brown has left Johnny Hodges and is forming a combo of his own . . . **Louis Armstrong** will be the first jazzman to play in the Castle Hill concerts at the Crane estate in Ipswich, Mass. Louis' unit performs there July 8 and 9. Series up to now has been exclusively classical . . . **Ralph Sharon** is now featuring his wife, Susan, on vocals . . . **Stan Kenton** goes into Birdland June 16 to 29. He'll be preceded for three weeks by **Dizzy Gillespie**, **Stan Getz**, and **Al Hibbler** . . . **Tyree Glenn** went into the Embers May 9 for six weeks. **Barbara Carroll** has four weeks there starting May 16 . . . **Charlie DeForest**, **Norene Tate**, and the **Sam Most** trio moved into the **Composer** . . . The **Australian Jazz Quartet** is at the Hickory House.

**Bob Scobey** band scheduled for Basin Street May 26 for two weeks. **Chet Baker**, **Gerry Mulligan**, and **Oscar Peterson** are there now . . . **Pianist Hank Jones** has been working weekends at Wells Uptown with **George Nicholas** . . . **Harry Lookofsky** set to do another album of multitrack jazz violining for Epic . . . **Tony Scott** held over at Minton's weekends . . . July 2 opening of the Berkshire Music Barn in Lenox—a jazz summer hostelry—will have **Coleman Hawkins** and jazz dancers **Sonny Terry** and **Brownie McGhee**.

**RECORDS, RADIO AND TV:** Unofficial word is that new tapes of **Glenn Miller** broadcasts have been discovered, so it looks like more Victor albums can be counted on. The Miller estate already has received about \$500,000 in royalties from Victor since the revival of interest in Miller began . . . The 17 recorded versions of **The Ballad of Davy Crockett** have totaled more than 4,000,000 sales . . . **New signings:** **Audrey** and **Jane Meadows**, **Toni Arden**, **Sonny Graham**, and **Jim Reeves** (Victor); **Ralph Gari** and **Kitty White** (EmArcy); **Bon-Bons** (London); **Robert Clary** (Epic) . . . **Coral** will issue two more **Les Brown** LPs this fall of sides cut at the Hollywood Palladium . . . The new **Arthur Godfrey** album, **A Visit to New York**, will contain such collectors' items as the **Marinera**, **Marion Marlowe**, and **Haleloke** . . . A new variety show produced by **Dean Martin** and **Jerry Lewis** starts June 12 on NBC-TV in place of the **Comedy Hour** . . . ABC-TV's **Saturday night Ozark Jubilee** has now moved to its permanent home at the **Jewell** theater, Springfield, Mo.

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# That Fabulous Lena

By Clare Powers

THE FAMOUS FEATURES of a famous enchantress broke into a smile as direct and ingenuous as anything this side of Ike Eisenhower. And about as sultry.

"Hi!" called out Lena Horne. "I hope you don't mind the glamorous dressing room," she said, gesturing around the cluttered little cubicle she was sharing at the moment with one personal manager, one fast-working dresser, five teen-aged autograph seekers, and one small dog.

A few minutes earlier, employing a patented blend of song, sophistication, and seduction, the Horne of Plenty had mesmerized a sell-out early-show crowd at Chicago's Chez Paree.

Now, as the last of a series of large metallic curlers was clamped into her hair, she looked, beneath the fast-crusting factor that is Max, neither glamorous nor sexy. Only unremittingly beautiful. And, of a sudden, like a woman being hit by an inspiration.

"WHY DON'T YOU," Lena burst out, "write up the three musicians?" The reference was to her accompanying trio — pianist Billy Strayhorn, bassist George Duvivier, and drummer Chico Hamilton. "They'd be more fun for you than I would. After all, I'm not really interesting."

This from a singer who (1) never has had a hit record (2) had not even made a record of any kind in fully six years until her recently released Victor pairing of *I Love to Love and Love Me or Leave Me* (3) has not been before a movie camera in five years (4) has never had a radio or TV show (5) yet remains one of the biggest names in show business, earns (according to reports) some \$150,000 from a mere

20 weeks' work annually, and is correctly considered by cafe operators as better insurance for the till than Lloyds of London.

To find out what it takes to get as uninteresting as all this, some pertinent questions were put to Miss Horne about records, current singers and songs, movies, cafes, radio-TV, the stage, and what it takes to stay on top in the business like which there is no business. Herewith, the quotable Lena Horne—

**ON CURRENT SONGS:** "I don't sing the current songs, except the show tunes, and, thank God, they're being played on radio again and are pops, themselves.

"Things like *Hey, There, boodleah, boodleah boo* . . . But I've sung the standards so much I'm beginning more and more to get writers to write songs that are suited to me. I tell them not to rely on selling it to the record market."

**ON RECORDS:** "With all these 'new sounds,' I don't think my sound is different enough yet to have a big hit. But I wouldn't change. I couldn't. I

was the only singer who influenced me. I met her when I was first at Cafe Society in '40. But I have really been influenced more by pianists. Teddy Wilson was the first great pianist that was an accompanist for me. As stylized as Teddy is playing alone, he's the perfect accompanist.

"I learned so much from Teddy, really more than from any singer. He's one of the three or four really great accompanists. My husband (Lennie Hayton) is one. Phil Moore is another, when he keeps himself in channel. And Billy Strayhorn. And Duke. Duke plays so little piano, it's just enough for a singer. I love the piano. I think it's the perfect instrument for a singer to learn from."

**ON NIGHT CLUBS:** "This is the most hazardous thing I've ever done. But I like it the best. The personalities, and the whisky, and the cigars, and the emotion, and those that are there with other than their wives.

"It's all part of the challenge. You

make my career being just a little different from that sound. I have come along all right.

"Before, some of the records I made were not good. Some were only kind of good. I really don't care for most of them. Then, either I was with a company that didn't impress anyone or my records were in albums when albums didn't sell.

"The good ones were on the Black and White label. They're being bootlegged now. We tried to get the masters but couldn't. The tunes? Well, let's see. There was *Motherless Child*, *Nobody Knows the Trouble I've Seen*, *My Man's Gone Now*, and a couple of originals by Phil Moore. *It's a Rainy Day* was one of them. I don't remember the other one."

**ON CURRENT SINGERS:** "Well, let's see. Who's new? Patti Page? I suppose you really couldn't call her new any more, could you? Who's new? Name somebody. Joan Weber? No, I don't know her. This is terrible.

"We'll have to get a record player to take along so we can keep up on these things. Let's see now. Oh! Kitty! (Kallen) I love Kitty. Of course, she and I have been good friends for years. I'm so surprised now they've 'discovered' Kitty.

"But Ella is still my favorite singer. And Sinatra. People of that stature are so important to me that I can't remember who the young singers are. And Perry Como. I love Perry Como.

"I'm a singers' fan, and then I like all types of music. Opera. Great voices. It's like this: My son is a jazz fan. The coolest. He likes the Lighthouse group and Brubeck. My daughter, God forbid, goes for Dixieland. And I'm in the middle."

**ON INFLUENCES:** "Mildred Bailey

have to compete with all that and win them over. I like it very much."

**ON TV:** "That's the toughest thing I've ever done. I suppose I would be more at ease if I did more of it. Here (in cafes) I have myself to rely on. There, perhaps I won't be photographed well, or perhaps I'm photographed well but the position they place me in makes me feel awkward.

"It's all just what goes over that little square, and there are so many elements between me and the audience."

**ON THE STAGE:** "I imagine the stage would be wonderful. I haven't done anything since I was in the chorus of a show when I was 17. But when I did concerts in Israel and Sweden and Denmark there was just an orchestra and myself. The audiences paid implicit attention to you.

"My daughter graduates from high school in June, and then she starts to college. We're going to make our home in New York, so I'm hoping to do something on the stage.

"There's a musical play being written for me now. Samson Raphaelson is doing it, and we're hoping for Yip Harburg to do the lyrics. I haven't seen the script yet, but I understand it's Biblical. Biblical, but a comedy."

**ON MOVIES:** "Movies are easy. They're a bore. But you reach more people quickly, and you do everything over until it's just right.

"Why did I give movies up? Well, I didn't give them up. They didn't have anything for me. I don't mean financially. And I don't mean they offered me the wrong things for me as Lena. I have been offered parts that would have been good for a girl of my same type. But just to be in a picture

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**THE LINE BETWEEN** the jazz and classical musician has become less and less arbitrary in recent years. Many of the younger members of our leading symphony orchestras have had a degree of jazz—or at least dance band—experience in addition to their more formal studies.

As for the jazz musician, the increasing technical demands of modern jazz have made it increasingly wise for young jazzmen to obtain soundly legitimate backgrounds, especially in music theory.

Too often forgotten in the now active interplay between the jazz and classical fields is the pioneering importance several years ago of a jazzman who first helped prove that a bridge between jazz and classical performing experience is possible and can benefit both sides.

The part of Benny Goodman's still vigorous career that has dealt with classical music forms an important section of his story. Since this "other Benny Goodman" is not too well known to the younger jazz audience, many of whom will soon see his film biography, it's appropriate that it be told now when the co-operation between the two avenues of musical training never has been closer.

**ONE OF BENNY'S** first teachers was Franz Schoepp, a brilliant clarinetist with the Chicago Symphony orchestra, who also had instructed Buster Bailey. Benny went to him when he was 10 and stayed under his tutelage for about two years.

By that time, Goodman was already a very young professional, and he didn't study with another teacher until around 1950 when he spent three years off and on with the celebrated English-born clarinetist, Reginald Kell.

It was with Kell that Benny worked more thoroughly than ever before toward developing the particular kind of embouchure that is appropriate to classical playing. Previously, Benny had been too regularly involved in playing with his band to be able to try any radical change, since he might have had to switch back to jazz embouchure the next night.

**DURING ALL THE** years in between teachers, Benny had continued practicing, a daily regimen of scales and exercises he still continues, and had played informally with chamber groups whenever possible. The rigorous demands of building a career as a band-leader limited the time he had for classical ventures, but beginning in the mid-'30s, Benny did begin to build what has turned out to be an impressive record in formal music that has paralleled his achievements in jazz.

Around 1937, Benny rehearsed with the Pro Arte String quartet, and there was some talk of their making a recording for Victor of the Mozart Quintet in A, but nothing came of the plan.

Shortly thereafter, Benny soon began to rehearse the same work with the Budapest String quartet, and he



recorded the Mozart quintet for Victor with them as well as performing it at Town Hall.

This was around 1938 while Benny and his band were at the Waldorf-Astoria, and Benny's successful performances with the Budapest unit marked the first time a major jazzman had achieved recognition as a classical artist as well.

**BENNY'S NEXT** important activity in formal music occurred in 1939 when he first decided to commission a classical work for the clarinet.

He chose Bela Bartok, and the result was the pungently colorful *Contrasts for Violin, Clarinet and Piano* which since has proved its durability as a valuable addition to contemporary music.

The work was recorded for Columbia with Goodman, Joseph Szigeti, and

## B G And The Classics

By Nat Hentoff

the composer at the piano. The same distinguished trio played the *Contrasts* at Carnegie hall in 1940.

Benny remembers the late, great Bartok warmly. "He was a wonderful man," Benny reminisced. "I remember telling him when I first saw the score, that I thought I'd need three hands to play it; it looked so difficult. 'Oh,' said Bartok, 'don't worry about it. Just approximate it.'"

**THEN THERE WAS** the time things were not going too well at rehearsal, and Bartok finally veiled his irritation by suggesting tactfully, "This piano is out of tune. Why don't we come back another day?"

Goodman continued playing the wearying round of one-niters with his band but still kept hoping for more opportunities to indulge his classical tastes, too.

He recalls surprising his regular audience on the famed CBS Camel show in 1938 by playing part of the Mozart quintet one night with the Kroll quartet. "I imagine the reaction of the radio audience was a varied one," Benny smiles in recollection. "They didn't quite expect to hear that sort of music on the show, but I guess they liked it well enough."

In the early '40s, there were other Goodman solo appearances in formal concert. With the New York Philharmonic orchestra under John Barbirolli, Benny played the Debussy *Rhapsody for Clarinet and Orchestra* and recorded it for Columbia on a 12" 78 rpm disc.

**THERE WERE** also performances by Benny and his whole band in conjunction with the Cleveland Symphony orchestra. (Turn to Page 20)

## Caught In The Act

Ella Fitzgerald, Eddie Fontaine, The Chuckles; Chicago Theater, Chicago

The only showcase theater left in the United States wisely packaged a rock and roll show for the spring school holiday season. With the addition of Ella Fitzgerald, first lady of song, the appeal was not only to the r&b fans, but also the admirers of the singer, a more adult group. And though it consisted entirely of musical acts, the show didn't drag, perhaps due to the frantic pace of most of the numbers.

While Ella remains in her honored niche it was evident that her singing the pop hits of everyone else was not the wise choice for her fans. Only one of her own numbers brought the automatic enthusiastic response that is due her. It was her encore of *Ticket, A Ticket* that wound up a meager set of four numbers.

Eddie Fontaine, who has risen in a short time to the prominent position in the best-seller lists, is a personable young man who works hard on the rock and roll beat. He started off with *Shake, Rattle and Roll*, and then got spontaneous applause when he socked into *On Bended Knees*, his current hit. His rendition of *Rock Love*, his first big one, forced him back for an encore and he concluded with *I Miss You So*, another of his record tunes.

The Chuckles, Label "X" stablemates of Fontaine, teed off with one of their lesser known tunes and then using as the theme, *Jukebox Saturday Night*, did a series of impressions that got guffaws from many of the seatholders. Then they did their two hit tunes, *Foolishly* and *Run Around*, and wrapped up the stint with a new version of the oldie, *So Long*, which had the payees handclapping along. Louis Basil ork did an excellent job of backing the revue.

—zabe

### Eartha Kitt; Copacabana, NYC

Eartha Kitt never moves from in front of the microphone during her new act but she quickly envelops the whole room with one of the most electrically intense personalities in show business.

Making sensuously measured use of the upper part of her body with particular impact coming from her piercing eyes, Eartha first intrigues and then invariably dominates her audience. In addition to her physical skill, there is that unique Kitt voice—an instrument of heated metal that alternately slashes and caresses.

Eartha now also has her own regular, tailored musical support—a quartet that works with the regular orchestra wherever she plays but that provides her with the basic rhythmic pulse and jazz-flavored vitality that especially suits her act.

Three of its members are well-known jazzmen: drummer Dennis Best, bassist Gene Ramey, and guitarist Perry



Eartha Kitt

Lopez. The pianist and musical director is Al Escobar, a Colombia-born pianist-arranger who has worked since 1940 for the Valdes, Campo, Morales, and Puente bands in addition to heading his own quintet.

Eartha opens with a scorching *I Want to Be Evil*, moves into the sardonic *Après Moi* with tasty Lopes figures behind her, and then gently handles Gershwin's *Looking for a Boy*. The unusual range of her repertoire expands still further with a swinging burlesque of *Sister Kate* and her now somewhat overfamiliar catalogue of desires, *C'est Si Bon*.

In fact, there's little of this lithe, curve-sheathed personality can't do either as an actress or a night club cynosura. And what probably makes the women in a Kitt audience particularly insecure is the fact that Eartha does all this with no jewelry—not even earrings—and a minimum of other external assistance. All that fire comes from inside Eartha.

—nat

### Dukes of Dixieland; Preview, Chicago

The Preview, which has been on a jazz kick since last fall, started to ride with Dixieland music right after the first of the year, bringing in Muggsy Spanier to tee off the program. A surprise, but not unwelcome booking, is the setting of the relatively unknowns, Dukes of Dixieland. That is, unknown in this area; for the last 4½ years they have been headlining at the Famous Door in New Orleans.

Though a young group, they have been working together for about six years, a result of winning a Horace Heidt contest. Prior to that they gigged around during their high school days. The sextet, a clean looking combo, is sparked by the Assunto brothers; Andy, the leader and trumpet man, Freddie on slide trombone, along with Pete Fountain on clarinet. They are especially effective on standards like *Beale Street Blues*, *South Rampart Street Parade*, *Basin Street*, and *High Society*. Roger Johnston fills in on the drum rolls, Bill Porter is sharp on bass, and Artie Seelig gives the proper two beat on the piano.

The sets also are broken up with

several tunes more than ably set-off by pretty singer, Betty Owen, whose infectious style sits well with tunes like *Nobody's Sweetheart Now*, and *My Baby Don't Care for Me*. As a natural clincher, the men, clad in striped blazers, parade around the room doing *When the Saints Go Marching In*, adding some humorous musical horseplay along the way. What the group has is a wonderful spirit—they enjoy playing. And the result is one of fastest rebookings at the Preview. After the first night they were set for two quick return weeks starting May 25.

—zabe

## Tristano Plans Discs, Club Date

New York—Lennie Tristano, who has been absent from the jazz club and recording scene for some time, is planning to re-enter both fields in the near future.

As of presstime, Tristano was planning to open his own jazz room in the upstairs portion of the Confucius restaurant, 237 W. 52nd St.

Current plans call for an opening schedule of three nights a week, either Friday, Saturday, and Sunday or Thursday, Friday, and Saturday. The opening group will consist of Lennie, Lee Konitz, and a rhythm section not yet selected.

Tristano, meanwhile, is engaged in talks with Atlantic Records to resume recording. Tristano's last sides appeared on his own Jazz Record label, and he since has resisted offers from several record companies. According to Tristano, the Atlantic arrangement will allow him to retain his own Jazz Record label which will become a subsidiary of Atlantic.

In effect he will be his own music director with complete freedom to put out anything on the label he likes. Among the initial recording projects Tristano has in mind is a group of piano solos by himself.

## Halt Dirty Disc Use, MOA Orders Ops

Chicago—George Miller, president of the Music Operators of America, last month sent a letter to all jukebox operators insisting that they discontinue the use of what he termed records containing "obscene and suggestive lyrics."

He added that he was "serving notice on the entire automatic phonograph industry that such music not be used or tolerated . . . All operators should discontinue use of such records and should register protests with any company that manufactures or distributes this kind of music."

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**SO MANY MEMORIES**  
 Deep In A Dream; Spring Is Here; You Go To My Head; I Hadn't Anyone Till You; Darn That Dream; I Didn't Know What Time It Was; I'll Never Smile Again; What's New.  
**MG-25210**



**DICK CONTINO**  
**FAVORITES OF DICK CONTINO**  
 Nightingale; Song Of The Islands; Tango Of The Roses; Bewitched; You Are Always In My Heart; Purple Islands; Adios, Charmaine.  
**MG-25208**



**SARAH VAUGHAN**  
**THE DIVINE SARAH SINGS**  
 The Touch Of Your Lips; S'wonderful; Tenderly; It's Magic; Honey; Let's Put Out The Lights; I'm In The Mood For Love; I Don't Know Why.  
**MG-25213**



**ERROLL GARNER**  
**MAMBO MOVES GARNER**  
 Mambo Garner; Night And Day; Mambo Blues; Old Black Magic; Cherokee; Russian Lullabye; Begin The Beguine; Mambo Nights; Sweet Sue.  
**MG-20055**



**RALPH MARTERIE**  
**MUSIC FOR SMOOGIN'**  
 My Old Flame; Remember, Lights Out; Goodbye; I'm In The Mood For Love; Can't We Talk It Over; I'm Through With Love; Two Sleepy People; Adios; Lost In Loveliness; The Things I Love; Sleepy Lagoon.  
**MG-20054**



**ORCHESTRA CONDUCTED BY JACK SHAIMDLIN**  
**CINERAMA HOLIDAY**  
 Overture; Cinerama Holiday March; Over The Alps; Skating Waltz; On The Slopes; Hup-Sa-Sa; Skiers; Souvenirs Of Paris; Paris Promenade; The Louvre; Holiday In Rio; Paris Theme; Out West; New York Town; Mail To Our Land.  
**MG-20059**



**DINAH WASHINGTON**  
**DINAH JAMS**  
 Lover Come Back To Me Alone Together; Summertime; Come Rain Or Come Shine No More; I've Got You Under My Skin; There Is No Greater Love; You Go To My Head.  
**MG-26000**



**SONGS BY ARMA MARIA ALBEDINETTI**  
 The Firefly; Theme And Variations; The Blonde Girl In The Gondola; Kiss, Kiss, Kiss; Sleep, My Baby; Dancing Doll; It's A Most Unusual Day; Musetta's Waltz; The Song From Desiree; Darling, Come Back To Me; Estrellita; The Firefly.  
**MG-20054**



**PAUL PARAY**  
 conducting **THE DETROIT SYMPHONY ORCHESTRA**  
**BEETHOVEN—Symphony No. 4 in F Major, opus 68 ("PASTORAL")**  
**MG-30043**



The following single releases were the best received for review for this issue. Titles in capital letters indicate the ranking side. LPs and EPs received for review are discussed at length.

**Five-Star Discs**

- WHAT WILL I TELL MY HEART? / Punch and Judy Love—Tony Bennett (Columbia)
- SO LONG/ You Should Have Told Me —The Chuckles (Label "X")
- LOVE AMONG THE YOUNG/ A Touch of the Blues — Rosemary Clooney (Columbia)
- BALLAD OF DAVY CROCKETT/ Lazy Mule — Rusty Draper, David Carroll (Mercury)
- I'M THROUGH CHASING YOU/ Rolling Stone—Eddie Fontaine (Label "X")
- THE WHISTLIN' PIANO MAN/ Johnny's Medley — Johnny Maddox (Dot)
- WONDERFUL WORDS/ I Had a Heart—Betty Madigan (MGM)
- JUMPIN' TRUMPETS/ High Tide Boogie — Richard Maltby (Label "X")
- CIRIBIRI MAMBO/ O Mio Babbino Caro—Ralph Marterie (Mercury)
- SHOELESS JOE FROM HANNIBAL, MO.,/ Old Betsy—Voices of Walter Schumann (Victor)

**Four-Star Discs**

- SOUTHERN CROSS/ Gotta Be This or That—Ames Bros. (Victor)
- HEART/ Too Many Heartaches—Norman Brooks (Label "X")
- SOBBIN' BLUES/ If You Only Knew —Rusa Carlyle (Label "X")
- COME TO ME FOR EVERYTHING/ That's All I Need—Jill Corey (Columbia)
- EATING GOOBER PEAS/ That's All I Need—Rusty Draper (Mercury)
- ONLY YOU/ Love Me or Leave Me—Billy Eckstine (MGM)
- TAKE A DEEP BREATH/ Besame Mucho —Eydie Gorme and Steve Lawrence (Coral)
- SAYONARA GOODBYE/ The Lady in Lace—Lanny & Ginger Grey Singers (Benida)
- WHY DOES A WOMAN CRY/ Ah! Baba—Bob Jazon (Cadence)
- WE THREE/ If We All Said a Prayer —Bill Kenny (Label "X")
- DEBUT/ I Can't Believe That You're in Love with Me—Malcolm Mitchell (London)
- ROSES AND REVOLVERS/ I Turned It Down—Vaughn Monroe (Victor)
- SHOELESS JOE FROM HANNIBAL, MO.,/ There Goes that Train—Buddy Morrow (Mercury)
- WHATEVER LOLA WANTS/Dilo—Perez Prado (Victor)

- BO DIDDLY BO/Bubble Boogie—Joe Reisman (Victor)
- PAM-POU-DE/ If I Love You — Line Rinaud (Capitol)
- I'M MAKING BELIEVE/ Ayuh, Ayuh —Connie Russell (Capitol)
- ONLY BEAUTIFUL/ How Do I Love You—Jerry Vale (Columbia)
- HEY, MR. BANJO/ Love Me or Leave Me—Lawrence Welk (Coral)
- SOMEONE LIKE JOE/ IF YOU'LL ONLY TAKE THE TIME — Kitty White (Century)

**Three-Star Discs**

- LET'S HAVE A DING DONG—Winfred Atwell (London)
- THAT'S THE WAY LOVE GOES/ Make My Dreams Come True—The Bon Bons (London)
- DON'T MAKE A LIAR OUT OF ME/ Angelica—Danny Capri (Capitol)
- PROMISES, PROMISES/ That's the Way—Four Coins (Epic)
- WHAT IS THIS THING CALLED LOVE/ That's All I Need—Dorothy Collins (Audiovox)
- THE CAT FROM CATALINA/ The Monster—The Commanders (Decca)
- PAGLIACCI/ A Man Called Peter—Bill Farrell (Mercury)
- NIGHT TRAIN MAMBO/ London-derry Air—Jimmy Forrest (Dot)
- BUTTERCUP/ Moon Nocturne—Neal Hefti (Epic)
- THE WORLD IS MINE/ Land of the Pharaohs—LeRoy Holmes (MGM)
- MARTY/ Hey, Mr. Banjo—Guy Lombardo (Decca)
- LUIGI'S WEDDING/ Chop Sticks—Jackie Lee (Coral)
- ME/ You All You — Mitzi Mason (MGM)
- SMACK DAB IN THE MIDDLE/ Kiss Me and Kill Me with Love—Mills Bros. (Decca)
- SLUE FOOT/ Wine, Women, and Gold —The Modernaires (Coral)
- NO MORE LOVE/ Johnny Darling—Sandy Stewart (Label "X")
- KISS ME AND KILL ME WITH LOVE/ Treasury of Love — Fran Warren (MGM)
- HE FOLLOWS SHE/ Fools Rush In —Billy Williams Quartet (Coral)

**Albums**

**Steve Allen**

*Music for Tonight*

*Tonight; Isn't It Romantic?; It Can't Be Wrong; I'm Glad There Is You; For the Very First Time; The Man with a Horn; Candlelight; I Fall in Love Too Easily; Imagination; Long Ago; Where Are You; Stay Just a Little While*

Rating: ★★★

The large success that Steve Allen has enjoyed in many fields stems, of course, from talent in each, but also from his ability to recognize his limitations and remain within them. These are piano solos played in the comfortable confines of a large orchestra, and

Allen wisely refrains from trying to be Art Tatum, or Bud Powell, or even Carmen Cavallaro. His musicianship is not of the gee whizz variety, but he plays relaxedly and with assurance.

The sturdy backgrounds help, and so do the couple of Urby Green trombone solos. And so will the plugs the set will get on TV. (Coral 12" LP CRL 57004)

**Bop-A-Loos**

*Hearts of Stone; Teach Me Tonight; Sincerely; Tweedle Dee; Cuban Carnival; Miracle Mambo; South Parkway Mambo; Bongo Mambo*

Rating: ★★★

The mambo lovers should take to this one, but it will appeal only to those who favor the new beat. Over-all, it is an excellent performance musically, and carries the Pops in Mambo subhead. (Mercury LP 25212)

**David Carroll**

*Till We Meet Again; Sugar Loaf; My Evening Star; The Blues Scarcrow*

Rating: ★★★★★

This is one of Mercury's *Tops in Pops* series, and should prove a big one saleswise. The Carroll band was never better, as it concentrates on the sweet music it is stressing in its record and in-person dates. (Mercury EP 4016)

**The Crewcuts**

*Unchained Melody; Two Hearts; Don't Be Angry; Chop, Chop Boom*

Rating: ★★★★★

Another in Mercury's *Tops in Pops* series, this should catch most of their fans who want the top best sellers. An added plus is the David Carroll scoring and backing. (Mercury EP1-4014)

**Matt Dennis**

*She Dances Overhead*

*Dancing on the Ceiling; Mimi; Nobody's Heart; Blue Moon; Isn't It Romantic?; I Married an Angel; Mountain Greenery; Give Her a Kiss; Wait 'Til You See Her; I Didn't Know What Time It Was; This Funny World; Have You Met Miss Jones?*

Rating: ★★★★★

After quite a few years of kicking around as a pianist and songwriter, Matt Dennis finally is coming into his own in popularity—but this time as a singer. Or we should say, interpreter, for his is the type of singing that relies not nearly so much on quality of voice as it does getting across the song's sentiment.

His first LP (on Trend) was an in-person taping of his club work and singing his own songs. This one was done in a studio, with orchestra, and here he relies on material from other writers. Either way, he's great.

His musicianship is evidenced in his singing, and in the careful manner he treats tunes. There's an awareness and perception to be found in his style that

may never put across a hit record, but will find a sizable and willing audience for almost any amount of quality recordings like this that he chooses to do. (Victor 12" LP LPM-1065)

### Jerry Fielding

*The Glory of Love; Taking a Chance on Love; These Foolish Things; When the Red, Red Robin Comes Bob, Bob, Bobbin' Along; Lady of the Evening; You Couldn't Be Cuter; The Gypsy in My Soul; There's Danger in Your Eyes, Cherie; All I Do Is Dream of You; Contented; Juna Night; Me and My Shadow*

Rating: ★★

Jerry created a good deal of interest in his music with his first LPs on Trend. Now he has an entire 12" collection to himself, and on a label with big distribution. Nothing but good can result.

Fielding does all his own arrangements, and he writes them with easy skill, a flair for the unusual, and a sense of the dramatic, then places them into the hands of some of Hollywood's most able studio men.

The result is impressive, with the occasional solos from such men as Buddy Collette, Red Callender, and Ernie Hughes falling logically into the swinging context. The entire LP is well programmed and paced, and Jerry appears to have a bright future ahead of him as a leader-orchestrator. (Decca 12" LP DL-8100)

### Judy Garland-Gene Kelly

The Pirate

*Nina; Love of My Life; Mack the Black; You Can Do No Wrong; Pirate Ballet; Be a Clown*

Rating: ★★

The recorded soundtrack of *The Pirate*, which starred Kelly and Miss Garland, proves to be a rather dull affair without Technicolor and screenplay to help it along. The tunes are largely very easy to forget, and only the occasional sparkle of the Garland personality makes perusal worthwhile. (MGM LP E-21)

### Peggy Lee

*Songs from Lady and the Tramp*

*Bella Notte; Peace on Earth; What Is a Baby?; La La Lu; He's a Tramp; Lady; The Siamese Cat Song; Home Sweet Home; Bella Notte and Finale*

Rating: ★★

These tunes all are by Peggy Lee and Sonny Burke, and even though they are integral parts of the film, *Lady and the Tramp*, they stand up exceptionally well by themselves. We had expected *Bella Notte*, for example, to be a big pop hit already, but it yet will have the opportunity after the film has been in general release for awhile.

This album should find wide favor among those who see the film—young and old alike. (Decca LP DL-5557)

### Frank Sinatra

*In the Wee, Small Hours*

*In the Wee, Small Hours of the Morning; Mood Indigo; Glad To Be Unhappy; I Got Along Without You Very Well; Deep in a Dream; I See Your Face Before Me; Can't We Be Friends?; When Your Lover Has Gone; What Is This Thing Called Love?; Last Night When We Were Young; I'll Be Around; Ill Wind; It Never Entered My Mind; Dancing on the Ceiling; I'll Never Be the Same; This Love of Mine*

Rating: ★★

A real bonus this time for Sinatra enthusiasts. Frank is in wonderful form, and creates exactly the mood the album title implies as he caresses and lends distinction to 16 superb songs.

A few of them have been recorded previously by Sinatra for other labels, and it is interesting to make comparisons of the different versions. Although his voice has dropped in pitch over the last decade, it has not lost its intensity, and Sinatra has polished the edges of his phrasing to the point where it becomes difficult to conceive of anyone else doing a tune after he finishes it.

This is superb music—the type that cannot be affected by current fads. The package should be a big seller for years. (Capitol 12" LP W-581)

### Lou Stein

*Sweet and Lovely*

*Sweet and Lovely; Fools Rush In; Imagination; It's Easy to Remember; Athena; Love Locked Out; Out of Nowhere; I Only Have Eyes for You; I'll Never Be the Same; Makin' Whoopes*

Rating: ★★

Another excellent studio pianist, and another mood music album, all of which are providing a healthy segment of many record firms' business these days.

Lou has been heard before in many surroundings—with modern and tradition jazz groups, backing singers, on TV and radio shows, etc.—and it is his ability to adapt to any musical situation that stands him in good stead here.

The songs are all good ones, the be-stringed backing is properly lush and unassuming, and Lou should have himself a package that will introduce him to yet another type of audience. (Coral 12" LP CRL-57003)

### Sarah Vaughan

*The Divine Sarah Sings*

*The Touch of Your Lips; S'Wonderful; Tenderly; It's Magic; Honey; Let's Put Out the Lights; I'm in the Mood for Love; I Don't Know Why*

Rating: ★★

The combination of Miss Vaughan's current favor with the record buyers and this beautifully and beatfully sung collection of imaginatively-written songs is indeed a strong one saleswise.

Sarah's unique arrangement with Mercury, whereby she does pop tunes

and albums as this on the parent label, and jazz sides for the EmArcy subsidiary, is working out extremely well, as Nat Hentoff pointed out in the last issue's jazz reviews. She appears to relax more on everything she does in either idiom, and as a result should continue to register with both audiences. (Mercury LP MG 25213)

### Lee Vincent-Billy Krechmer

*In a College Dance Set*

*Penn State Hop; Tonight, My Sweet; My Guy's Come Back; Our Song*

Rating: ★★

Here is one of those surprise packages that occasionally pops up and brightens the whole day for a record reviewer.

Krechmer is the Philadelphia jazz clarinetist who runs his own small nitery and remains unknown to most fans. Vincent is the leader of an eastern dance band that has garnered no attention elsewhere.

Together they have produced a brightly swinging combination of Benny Goodman-styled clarinet and flavorful Glenn Miller-styled arrangements that don't ape Glenn's, but show his influence.

*My Guy's Come Back*, for example, uses interesting, moving voices at first, then turns Krechmer's clarinet loose for a short bit as he cruises over the whole band in easy but dynamic fashion.

This is a splendid dance band EP and could go far toward landing the Vincent band some top bookings.

### Kitty White

*Glad To Be Unhappy; That's All; I'm Glad There Is You; Black Is the Color; If I Should Lose You; I See Your Face Before Me; Autumn Leaves; My Romance*

Rating: ★★

These were recorded at the apartment of harpist Corky Hale one evening when she had a dinner party for some 20 friends, including Miss White. The only accompaniment to Miss White's thrillingly rich and perceptive singing is Miss Hale's harp, and the unusual combination, and the easy air of informality that the surroundings engendered, makes this one of the outstanding vocal packages to come along this year.

Kitty already has stirred up a great deal of interest among an aware group of record listeners, and this collection undoubtedly will add to her growing reputation. (Pacifica PL 802)

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## Jazz Reviews

DOWN BEAT

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

### Clifford Brown

*Yesterdays; Laura; What's New?; Blue Moon; Can't Help Lovin' Dat Man; Embraceable You; Willow, Weep for Me; Memories of You; Smoke Gets in Your Eyes; Portrait of Jenny; Where or When; Stardust*

Rating: ★★★

Clifford is presented in his first best-selling album, riding on the sound of six violins, a cello and two violas plus Max Roach, George Morrow, Richie Powell, and guitarist Barry Galbraith. Arranger and conductor was Neal Hefti, a former trumpet man himself. Session was cut during three days in January of this year. The package is obviously a bid for the kind of wide commercial sales achieved by Hackett with the Gleason strings, and more recently, Shavers with strings on Bethlehem. Accordingly, Hefti's writing for strings is lush and "safe." No new directions in jazz usage of strings are to be found here.

Clifford, who hasn't been heard extensively up to now in ballads, proves that he has an inventive lyric ability as well as his already known blazing, many-noted prowess at up tempo flights. My considerable enjoyment in Brownie's work here is lessened by Mr. Hefti's all too comprehensive command of Muzak-type clichés. Neal is an imaginative writer when he has freedom, so I assume he was told here to make this set pretty for the people. If it means a wider audience for Clifford, I'm for it, but I can't give the string writing a very high rating musically. Clifford, though, is very tasty throughout. (Em-Arcy LP MG 36005)

### Dave Brubeck

*At a Perfume Counter; Stardust; Crazy Chris*

Rating: ★★★★★

These were recorded in concert but no dates or places are given. Title of the set is *Jazz Interooven*. With Dave are Paul Desmond, Joe Dodge and Bob Bates. First side is devoted entirely to a 14½ minute *Counter*, with a swinging, often witty but not especially cohesive Desmond solo, followed by a characteristically powerful Brubeck assertion that is considerably below his best conceptually. I am beginning to agree with some of Brubeck's critics that the quartet might do well to explore more essentially challenging material than, let's say, *Perfume Counter*, and might also think in terms of more originals. If one is going to devote this much passion and energy to self-expres-

sion on a given starting theme, why not pick themes more worthy of exploration and expansion? There is also a bass solo that points up the generally inadequate recording balance.

*Stardust* is very much better and strikes me as one of the more emotionally probing Brubeck-Desmond achievements on record. *Chris* has a lightly wailing set of Desmond choruses and Dave is in intriguingly imaginative form. Good Bates bass solo, again under-recorded. Rating is a compromise between five stars for the last two and three for that overextended perfume counter. (Fantasy LP 3-20)

### Al Cohn

*Something for Lisa; Count Every Star; Cabin in the Sky; Move; Never Never Land; La Ronde; This Reminds Me of You; Breakfast with Joe; Cohn My Way*

Rating: ★★★

Set is called *Mr. Music*, and Al's associates include Sol Schlinger, Hal McCusick, Gene Quill, Joe Newman, Billy Byers, Frank Rehak, Sanford Gold, Buddy Jones, Osie Johnson, Milt Hinton, Billy Bauer, and Sir Osbert Haberdasher (who plays guitar and is better known by a less exotic name). Personnel differs slightly through the three different sessions that make up the LP. Al arranged most of the numbers, also contributing *Something for Lisa*. Manny Albam wrote *Cohn My Way*; Johnny Carisi is responsible for *Breakfast with Joe*; Ralph Burns wrote *This Reminds Me of You*.

Bill Zeitung's CinemaScope notes embarrassingly overstate the case for Al's writing in this set. "Al fashions an entity absolute unique in contemporary jazz annals," say the notes, but the music indicates only a set of skillful arrangements, rather conservatively voiced and as a matter of fact, below Al's usual inventive level. The ballads, for example, are all scored with taste but with no particular distinction. *La Ronde* (Oscar Straus', not John Lewis') is treated rather coyly and Al's original, *Something for Lisa*, is routine.

*Move* is the best of the sides only because of the larger amount of open space left the excellent soloists. The three originals contributed by Burns, Carisi, and Albam are also below their usual level of achievement. Actually, though it's all quite professional, too much of the set lacks excitement and conceptual interest. It makes three stars largely through the blowing of Joe Newman, the rhythm section, Al on occasion, and the other soloists on the few times they can be heard. (Victor 12" LP LJM 1024)

### Coleman Hawkins

*Get Happy; If I Had You; Lullaby of Birdland; Out of Nowhere; Blue Lou; Stompin' at the Savoy; Ain't Misbehavin'; Check to Check; Just You, Just Me*

Rating: ★★★★★

*Improvisations Unlimited* features



the unceasingly vibrant Coleman Hawkins with Emmett Berry, Eddie Bert, Billy Taylor, Jo Jones, and Milt Hinton. On three sides, Hawk is heard with just rhythm background. This is good, pulsating swing era jazz. Hawkins, as usual, blows with power, emotional fullness, and a great beat. It is a shame that this major figure in the evolution of jazz is so lacking in present-day recognition (and solid gigs). He deserves much from the jazz audience because he is not only of historical import, but still blows excellent, ideal jazz.

Eddie Bert is competent and Emmett Berry, another underappreciated mainstay, blows with taste and strength. Rhythm section swings well and pianist Taylor provides several first-rate solos as well as comping expertly. Balance is sometimes odd in that the bass is overrecorded in the sextet numbers and occasionally, the trumpet and trombone aren't recorded with as much presence as they could have. Hawkins himself, however, is well balanced throughout. The session is recommended primarily because it underlines once again the richness of Coleman's contribution to jazz and the deep pleasure still to be obtained from hearing the seemingly endless flow of ideas from his larger-than-life-size horn. The notes err in calling Hawkins "a cool cat." Hawk is as heated as a musician can be without exploding. (Concert Hall 12" LP CHJ-1201)

#### Jazz Studio #3

*Mulliganesque; My Buddy; 6/4 and Even; Charleston; Rogeresque; Jazz Sections from Symphony No. 1 in F Minor; 12th Street Rag*

Rating: ★★★★★

Decca's third Jazz Studio set is devoted to the composition and arrangements of French horn expert John Graas. The selections are played by a septet, quartet, and ninet. The overall personnel comprises Graas, Gerry Mulligan, Don Fagerquist, Red Mitchell, Larry Bunker, Marty Paich, Howard Roberts, Charlie Mariano, Conte Candoli, Zoot Sims, Jimmy Giuffre, Andre Previn, and Curtis Counce. The material covers a refreshingly wide range beginning with a briskly swinging tribute to Mulligan. *My Buddy* is resurrected from the land of bathos and turns up in a lyrically imaginative quartet arrangement marked by some excellent interlinear play by Mulligan and Graas. The 6/4 framework comes off jumping and the *Charleston* shakes off its age under Graas' deftly hip hand to end the first side.

*Rogeresque* is another bright and effective tribute. From Graas' forthcoming *Symphony No. 1 in F Minor*, commissioned by the Cincinnati Symphony, nine men play the sonata allegro and the atonal scherzo. I don't know whether this will sound as free and idiomatic when scored for full symphony orchestra and jazz soloists, but as of the way it comes through here, these two sections indicate that Graas

is constructing a largely fresh, vital work—one that, though somewhat eclectic, already carries much more individualized conviction than the over-rated Liebermann *Concerto for Jazz Band and Symphony Orchestra*. The set closes with an incisive modernization of *12th Street Rag*.

The playing by everyone on the date is excellent, and Graas gets the full rating because of the scope of his imagination and his ability to write modern jazz frameworks that, for the most part, challenge the soloists rather than constrict them. Not everything comes off wholly here, but so much of worth and individuality is going on that the

set deserves a wide audience. (Decca 12" LP DL 8014)

#### Osie Johnson

*Cat Walk; I Don't Want to Cry Any More; Don't Bug Me, Hug Me; Johnson's Whacks; Flute to Boot; Osmosis*

Rating: ★★★

The first in Osie's two Leonard Feather-produced sessions for Period is called *Johnson's Whacks*. The initial three are sextet sides with Dick Katz, Milt Hinton, and Bassieites Thad Jones, Frank Wess (tenor and flute), and Bill Hughes (trombone). Henry Coker replaces Hughes on trombone in *Cry*. The first and third are Osie originals. On

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the last three, Osie heads a quintet with Weas, Basie trombonist Benny Powell, Dick Katz, and Basie bassist Eddie Jones. The fourth and fifth are by Feather, while Osie wrote *Osmosis*. Most of the arrangements are by Osie.

*Cat Walk*, originally written for Dan Terry's big band, swings easily with outstanding solos by Katz (a rapidly maturing jazzman), Weas on flute, and Thad. Only the ensemble work is rather routine. Coker is effective on the ballad, and Osie's happy vocal style is recorded for the first time in the jumping but slight *Hug Me*, which also includes some vigorously swinging Weas (he blows very well all through the set) and a brief but excellent Jones chorus.

The last three originals aren't much as writing (except for the rather charming *Flute*) but do give those present room for some generally able improvising with particular credit due Frank Weas for one of the better jazz flute performances on record to date on *Flute to Boot*, and Katz for his swinging, individuated solos all the way. Rhythm section throughout is a gas, recorded sound is good, and all in all, this is a highly pleasant, unpretentious blowing date with quite a lot of kicks. (Period LP SPL 1112)

#### Marty Paich

*Tenors West; The Dragon; Paich-Ence; At the Marty Gras; Ballet du Bongo; Jacqueline; Con-Spirito*

Rating: ★★★

The Marty Paich Octet is that highly

capable west coast pianist's first date of his own. Paich wrote and arranged all the material and his personnel includes Conte Candoli, Bob Cooper, Bob Enevoldsen (valve trombone and tenor), Harry Klee (flute, alto and tenor), Jack Dulong (baritone), Joe Mondragon, Art Mardigan, and on one number—the *Ballet du Bongo*—Jack Costanzo. The opener is an average up-tempo romp; *The Dragon* is more interesting with some excellent (under-recorded) work by Mondragon, and *Paich-Ence* is the best work on the first side, reaching toward what Paich describes as "a legitimate chamber sounding group with jazz evolving from within its structure." There's first-rate flute here and elsewhere in the set by Klee. *Marty Gras* is too similar in sound and structure to too much of current west coast material.

The *Ballet* is too long for its thin melodic content and its rather disjointed structure. *Jacqueline* is lyrically effective, again in the quasi-chamber group manner. *Con-Spirito* begins with a pleasant 18-century-type motif but little is done to develop it. All in all though, this is an encouraging LP. On the next one Paich intends to reach out somewhat farther than his somewhat conservative beginnings here. Certainly with his wide experience in jazz and his thorough schooling in formal music (he has studied with Castelnuovo-Tedesco, among others), Marty has the equipment to contribute importantly to extended form in jazz. What he could well

do now is let his imagination range more freely. (Gene Norman Presents LP Vol. 10)

#### Charlie Parker Memorial—Vol. 1

*Another Hair Do; Bluebird; Bird Gets Worm; Barbados; Constellation; Parker's Mood; Ah-Leu-Cha; Perry; Marmaduke; Steeplechase; Merry Go Round; Bussy*

Rating: ★★★★★

This is the first of the Savoy 12" Memorial LPs. Included are several previously unreleased takes, as well as several (often more than one to a number) short takes. The comparisons are illuminating insights into the processes of improvised creation. Ozzie Cadena has clearly listed the nature of each take as well as complete personnel. Rudy Van Gelder has done a first-rate remastering job, and while this is not a hi-fi recording, as the envelope states, it's often a considerable improvement over the originals and the sound is quite clear.

Among the musicians present are Miles Davis, Duke Jordan, Tommy Potter, Max Roach, John Lewis, Curly Russell, and Bud Powell. These are taken from Bird's 1944-'48 sessions for the label, a period that saw Bird's influence on modern jazz begin to take hold firmly throughout the country and world. These records were some of the vital messengers of the new era, and they rank in musical and historical importance with the Louis Hot Fives 20 years before. (Savoy 12" MG-12000)

#### Bernard Peiffer

*I Want To Be Happy; Paris, Je T'Aime; Pinocchio; Who Is Me?; Frozen Feet; There's a Small Hotel; Strip Tease; Don't Touch the Grisi*

Rating: ★★★

French pianist Bernard Peiffer heads a group called the St. Germain Des Pres orchestra in this group of recordings made in Paris for Blue Star in January, 1954. The musicians include Bib Montville and Bobby Jasper (tenors); Roger Guerin (trumpet and alto tuba); Jean-Marie Ingrand (bass); and MacKac (drums). *Happy* is done in swinging, part-parody fashion and is pretty funny. The rest are adequately voiced but on occasion, the ensemble writing is rather stiff.

Peiffer, though he has proved very impressive "live" at the Embers this season, sounds too eclectic on this LP, mixing so many styles that his own musical personality doesn't come out very clearly, though *Strip Tease* indicates particularly some of his powerful potential as an individualist. He does have excellent technical resources on all. Of his associates, Jasper indicates why he is so well regarded by European modern jazzmen. Guerin plays quite capable modern trumpet and is equally effective on his surprisingly agile alto tuba. Rhythm section is quite good for a French one. Album is called, incidentally, *Le Most*. It's hardly that, but it does have several interesting sections

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and it would be valuable if only for introducing Jasper to American audiences and presenting more of Guerin. *Pinocchio*, incidentally, is *When You Wish Upon a Star*. An especially happy repertoire choice was Fats Waller's *Who Is Me?* (EmArcy LP MG26036)

### Rampart Street Paraders

*Hindustan; Do You Know What It Means to Miss New Orleans?; Washington and Lee; What's the Use?; Sugar; Paducah Parade; A Ghost of a Chance; When I Grow Too Old to Dream*

Rating: ★★★

*Rampart and Vine* is the title of this pleasant collection of crisply professional Dixieland by such long-time practitioners of the idiom as Matty Matlock, Eddie Miller, Clyde Hurley, Abe Lincoln, Joe Rushton, Stan Wrightman, Nick Fatool, George Van Eps, and Phil Stephens. Studio musicians by day, men like Matlock and Miller relive their memories of earlier days with the Bob Crosby band (and others) by balling relaxedly in sessions like this on off-hours. There are a number of tasty solos and while nothing of startling impact occurs, the proceedings are convivial, unpretentious—and well-recorded. (Columbia 12" LP 648)

### Horace Silver

*Room 608; Creepin'; Doodlin'; Stop Time*

Rating: ★★★★

This is the group currently working as the *Jazz Messengers*—Silver, Art

Blakey, Kenny Dorham, tenor Hank Mobley and bassist Doug Watkins. Mobley has worked in the past with Dizzy Gillespie's small unit, and Watkins is a young musician from Detroit who is a Blakey protege and also has been highly recommended by Billy Taylor.

The quintet swings hard in this session with the best solo work by Silver and the long underrewarded Dorham. Mobley fits in emotionally and rhythmically, but his ideas and tone are not outstanding. All four blowing lines are by Silver, and all four make for the funkiest sides of the month. If this group could now spend more time on organizing their blowing strength more originally, and if they could add more diversity of themes and structural approaches to their material, this unit would be a total gas. As it is now, it digs deeper than most into the emotional roots of all jazz, traditional or modern. Good recorded sound. (Blue Note BLP 5058)

### Rex Stewart

*That's A Plenty; Basin Street Blues; High Society; Tin Roof Blues; Dixieland One-Step; South Rampart Street Parade; Weary Blues; Apex Blues; Wilderline Blues; When the Saints Come Marching In*

Rating: ★★

*Dixieland on Location* was cut on the job at Boston's Savoy Cafe a couple of years ago. Former Ellington hornman Stewart leads a Dixieland-swing band

composed of Albert Nicholas (clarinet); Fernando Arbelo (trombone); John Dengler (baritone); Herb Nichols (piano); Tommy Benford (drums), and John Field (bass). Among the negative aspects, there are the largely inadequate recording balance and the ragged ensemble playing. Positively, there is the fine New Orleans clarinet of Mr. Nicholas (the best soloist on the date) and a general air of rough exuberance.

Rex has several telling moments but in general, he can play better than this. It's pleasant to hear the warm, if not too polished trombone of Arbelo (a veteran of many of the important big bands like Webb, Lunceford, Henderson, and Hopkins). Dengler on baritone is vigorously helpful at times and the rhythm section is strong if not subtle. Pianist Nichols, incidentally, is an intriguing modernist by inclination though he plays traditionally here for bread. I wish the rating could be higher, but there are too many air pockets and not enough distinguished solo work. (Concert Hall 12" LP CJH-1202)

### Tony Scott

*Fingerpoppin' Blues; But Not for Me; Forty-Second Street; Abstraction # 1; Lucky to Be Me; Requiem for "Lips"; Autumn Nocturne; Our Love Is Here to Stay; Sunday Scene; Three Short Dances for Solo Clarinet; Glad to Be Unhappy; Let My Fingers Go*

Rating: ★★★

*Scott's Fling* is the first set of recordings by Tony Scott's pianoless septet.

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Most powerful of all is *Strange Fruit*, on which Billie breaks into an unashamed sob, but throughout the entire set shines the glory that was Holiday. Certainly one of the outstanding records in years. (J. T.)

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a stimulating group that has appeared a couple of times at Birdland and once in concert, but otherwise has as yet had no steady gigs. This album indicates how valuable an addition the group could be to the ranks of the few steady jazz units that have something fresh to say. Personnel consists of Eddie Wasserman (tenor); Danny Bank (baritone); Jimmy Nottingham (trumpet); Billy Byers (trombone); Milt Hinton (bass); Osie Johnson (drums), and the leader on clarinet. All six originals are by Tony and he arranged *Autumn Nocturne*. The four other songs were arranged by Dick Hyman. Billy Byers scored *Here to Stay*.

Scott continues to impress me as by far the most creative clarinetist in contemporary jazz, and certainly the warmest as well as being the one with the broadest scope. Highlights of the first side are Scott's too short, starkly expressive *Abstraction # 1*, his moving *Requiem*, and his playing throughout, even in the otherwise out-of-context Hyman arrangements. It is the Hyman scores on both sides that help to lower the rating. Hyman's four contributions are bland, studio-type writing with gestures at fresh statement but they're basically safe and slick. Memorable on the second side are Tony's theme for the rhythmically experimental *Sunday Scens* (the playing gets largely stifled in manuscript paper in its last third) and the brief but conceptually intriguing three dances (which deserve to be expanded, perhaps into a jazz-based suite). The dances were written when Tony was studying with Stefan Wolpe.

The one over-all reservation about the album is that there aren't enough blowing spaces. Works like *Fingerpoppin'*, the beautifully conceived *Requiem*, and *Sunday Scens*, among others would have been even more effective if more and longer improvisational voices been heard. But the album does serve to give another hearing to an important clarinetist and to indicate that he can be an important writer, too, once he feels free and relaxed enough in his scoring to leave jazz breathing spaces.

In any case, here is a major talent and Victor deserves credit for giving him a forum. I hope there'll be more soon. (Victor 12" LP LJM-1022)

**Teddy Wilson**

*Blues for the Oldest Profession; It Had to Be You; You Took Advantage of Me; Three Little Words; If I Had You; Who's Sorry Now?; The Birth of the Blues; When Your Lover Has Gone; Moonlight on the Ganges; April in Paris; Hallelujah; Get out of Town*  
Rating: ★★ ★

*The Creative Teddy Wilson* features that calmly proficient pianist with the excellent aid of Milt Hinton and Jo Jones. Characteristically, Teddy's playing is generally more polished than passionate, but in terms of consistency of taste and avoidance of banality, his work is a continuing pleasure to hear. These, incidentally, are the three ex-

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emplars of the mainstream of jazz who also form the resident unit of CBS' Saturday afternoon *Teddy Wilson Show*. This LP is a thoroughly recommended record of the caliber of their collaboration. (Norgran 12" LP MG N-1019)

Kai Winding and J. J. Johnson

*Out of This World; Thou Sweet!; Lover; Lope City; Stolen Bass; It's All Right With Me; Mad About the Boy; Yes, Sir, That's My Baby; That's How I Feel About You; Gong Rock*

Rating: ★★ ★★

Volume 7 of Bethlehem's East Coast jazz series is given unto one of the freshest-sounding small units in jazz. With trombonists Winding and Johnson are pianist Dick Katz, drummer Al Harewood and bassist Milt Hinton (except for three on which Wendell Marshall plays). The reason this doesn't get the full five that two preceding Kai and J. J. LPs have received is that some of the material in this set (mostly on the first side) has been so polished it comes out slick rather than deeply felt.

But it's all musicianly and the solos by the two leaders are of constant interest. So are those of Katz, J. J. arranged the first five, writing the two originals. This time it's Kai's writing that sets off the potential range and variety of the group to better effect, and most of that second side is of five-star quality. (Bethlehem 12" LP BCP-13)

Lester Young

*Somebody Loves Me; Come Rain or Come Shine; Ross Room; Another Mambo; It Don't Mean a Thing If You Ain't Got That Swing; Kiss Me Again; I'm in the Mood for Love; Big Top Blues*

Rating: ★★ ★★

Pres' colleagues are trumpeter Jessie Drakes, pianist Gildo Mahones, bassist John Ore and drummer Connie Kay (now with the Modern Jazz Quartet). The sides swing; Drakes plays clear, fluent if not especially memorable horn; and Pres is never less than interesting with occasional moments of particular eloquence. Lester's relaxed mastery of flowing rhythmic patterns is still absorbingly very much in evidence. He isn't pressed as far as he can go by his associates here, but he still moves. (Norgran 12" LP MG N-1022)

Bruff Records An LP For Jazztone Society

New York—Ruby Bruff has cut an LP for the new Jazztone society. His personnel included Billy Byers, Sammy Margolis, Jo Jones, Milt Hinton, and Marty Napoleon.

The sessions will result in a 12" LP available by mail only to Jazztone society members and a 10" album on the Concert Hall label that will be sold in retail stores.



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**High Fidelity** **DOWN BEAT**

By Oliver Berliner

UNTIL RECENTLY, home recording has not been an integral part of the high fidelity scheme, for the average home tape recorder, although easier to use, was not much of an improvement over the old disc cutters.

Nowadays, the advanced tape enthusiast, especially the musician, has found it profitable to venture into the professional equipment field, and even into the \$1,000 class.

This entire matter of tape recording equipment and specifications deserves our attention; and there are so many facets to this, that I feel we should spend awhile on it.

THE STANDARD home recorder must be relegated virtually to playing around with at parties, or recording baby's first words. Actually, these ma-

chines do well, considering price, size, and appearance take precedence over performance. But no one will deny that when it comes to making air checks or important live recording or dubbing, a professional machine is called for.

This discussion will center around the new Stancil-Hoffman Model R-5 Magnetic Recorder. Those who are engaged in motion picture sound recording will recognize the name as that of a prominent manufacturer of magnetic film equipment.

After painstaking survey and redesign, Stancil has come up with a recorder that not only is about the finest in the \$1,000 class but is also the equal of recorders costing twice as much.

IN THE OPERATION of a tape recorder, two factors are of prime consideration—constant speed with precise tape timing and wide frequency response with unnoticeable distortion. All other factors are secondary. However, we'll cover everything as we go deeper into the subject.

The heart of the tape recorder is

**High Fidelity Buyers Aid**

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Down Beat Magazine

SPRING 1955  
File: Preamplifier  
Type: Control  
Size: 3 1/2" x 12 1/2" x 8 1/2"  
Weight: 7 lb.

UNIT: A1-200 Preamplifier  
Manufacturer: General Electric  
Address: Electronics Park, Syracuse, N.Y.  
(High Fidelity Section)



Inputs: 1 magnetic (for GE cart. 2 radio, tape or aux.  
Five positions of standard equalization.  
Signed as fairly tested.

TEST DATA	
Advertising Claims	Laboratory Tests
Rated output: 2 volts (4000 ohms)	2.23 volts (negligible distortion)
Frequency Response: (Flat pos.) (down-6db, hi) 30cps to 15kc.	Better than advertised (depending on output (lead length) approximately 1%
Harmonic Distortion: less than (at 2 volts output): 1%	Using 40cps and 7000cps 1.25% at 2 volts output (test according to (Terman & Pettit)
Intermodulation Distortion: No Rating	Treble Control at 15kc; +15db, -15db: As advertised
Mass control at 50cps; +13db, -15db: As advertised	

SUPPLEMENTAL BUYER'S AID  
Down Beat Magazine

SUMMER 1955  
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TEST DATA	
Advertising Claims	Laboratory Tests
Plays all records to 12 inches:	Remarkable design for limited tracking error.
Accurate needle pressure scale:	Very accurate if G.E. cartridges are used.
Ball bearing pinion system:	Found as advertised in both vertical and horizontal axes. (permanent seals)
tilt for needle insp.; and replacement:	Found as advertised, and one of the easiest tested so far for needle change.

Adjustment for record surface heights to 2".  
Signed and fairly tested in my company.

Found as advertised  
Signed as fairly tested in my company.

the drive motor, which in all professional machines is a hysteresis synchronous type. Such a motor's characteristics were discussed in an earlier article on disc recording. Let it suffice to say that the hysteresis motor is essential for precise tape timing and with a proper flywheel, can give flutter-free operation.

This, of course, is not all that may be said about the tape transport system. Mere insertion of just any synchronous motor may create more problems than it solves. Motor speed, shaft size, flywheel and heating are all critical; and there are noticeable differences in the reliabilities of the various makes of motors.

In the next issue of *Down Beat*, we'll continue the analysis of the R-5 machine.

## 12-Inch LP Series Started By Prestige

New York—Prestige has inaugurated a series of 12" LPs with the release of Billy Taylor's latest album, *A Touch of Taylor*. A monthly release schedule has been set up, and succeeding months will see 12-inchers by other Prestige stars, including Milt Jackson, the Modern Jazz quartet, and Miles Davis.

Prestige also announced a 12" LP reissue program of earlier recordings in the Prestige and New Jazz catalogs. These records will be released under the Modern Jazz Classics series, and will include the early performances of Stan Getz, Lee Konitz, Davis, Lennie Tristano, and Gerry Mulligan.

## Alimentary Hi-Fi

New York—The usual collection of observers watched with keen interest at George Shearing's initial session for Capitol Records here.

On the piano bench next to him was the company's top disc salesman, Nat King Cole. The two keyboard titans were engrossed in such an intense, serious conversation that speculation was rife with reports they were planning to combine their talents on a future recording date.

One of the more curious spectators, Shearing's manager John Levy, stepped a bit closer to overhear the dialogue.

The conversation definitely was in the mutual interest category. George and Nat were exchanging notes on the care and feeding of their ulcers.

## Returns To Atlantic

New York—Herb Abramson, Atlantic Records' president and co-founder of the firm with Ahmet Ertegun, has returned to active music business service after two years overseas in the air force. Abramson will resume work in an a&r capacity and also will be concerned with Atlantic's expansion plans.

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## Benny Goodman

(Jumped from Page 7)

chestra and also the Pittsburgh Symphony orchestra. On those occasions, the symphony orchestra opened the concert, featuring Benny in the *Mozart Concerto for Clarinet and Orchestra*. In the second half of the concert, Benny and his band blew jazz. It was one of the first times—perhaps the first—that a jazz band and symphony orchestra had been heard together.

Goodman also continued to commission works. Around 1946-47, there was the Aaron Copland *Concerto for Clarinet and Orchestra*, first performed by Benny with Fritz Reiner and the NBC Symphony orchestra and later recorded by Benny for Columbia with Copland conducting.

It is this same music that was used by choreographer Jerome Robbins for his ballet, *The Pied Piper*, a favorite work in the repertoire of the New York City Center ballet. Also a Goodman commission was Ingolf Dahl's *Concerto a Tre* for clarinet, violin, and cello in 1947. Another important Goodman commission was Hindemith's *Concerto for Clarinet and Orchestra* in 1949. It was first performed by Benny with the Philadelphia Symphony orchestra under Eugene Ormandy and then not again until its New York performance this past season by the Symphony of the Air under Leonard Bernstein.

Continuing through the '40s and into this decade, Benny has continued his concertizing whenever possible, appearing with the Philadelphia Symphony orchestra, the Louisville, Birmingham and Nashville Symphony orchestras and several others.

The works he generally plays at occasions like these are the Copland,



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Mozart, and Von Weber concertos and the Von Weber *Concertino for Clarinet and Orchestra*. His recordings have included another performance of the Mozart quintet, this time for Columbia with the American Art quartet.

Goodman's keen interest in "live" chamber music concerts has been reflected during this period in appearances with the New Music String quartet and the Berkshire String quartet.

**LAST YEAR, BENNY** appeared at the Hollywood Bowl in the Von Weber concerto with Leroy Anderson conducting, and the program also included a trio session with Louie Bellson and Teddy Wilson. Benny will be back at the Bowl this July.

For the fall, there are other possible classical appearances and talk as well of Benny's taking his jazz octet, that recently played New York's Basin Street for a successful string of weekends, to Europe. Benny also hopes eventually to perform in classical context for the first time in Europe.

As for future classical recordings, Benny has had some talks with Capitol on the subject, and he's particularly interested in recording some of the literature for woodwind groups—like several Mozart serenades and Carl Nielsen's *Quintet, Opus 48*. And he also may record the Hindemith concerto that he commissioned.

Benny continues to keep in touch with current developments in classical composition. "I listened to everything, except perhaps much of the 12-tone school. I'm a seven-to-the man myself. I was interested, though, in the Rolf Liebermann *Concerto for Jazz Band and Symphony Orchestra*. I think there's room for works like that that try to combine the two idioms. Liebermann proved it in that work, especially in the last movement as far as the jazz was concerned."

**GOODMAN ADDED** that he also is impressed by the fact that persons are getting more used to the sound of contemporary classical works in general by means of television. "I heard the Liebermann piece, for example," he said, "as background for *Studio One*, and several other contemporary works that were considered wild years ago now turn up as background for TV dramas."

In his own household, there's one young member of the family who doesn't need TV to orient her with regard to modern classical music. Benny's 11-year-old daughter, Rachel, is a student of classical piano and an assiduous record listener, though the sides she selects are rarely jazz.

"She listens," Benny smiled, "to almost nothing but classical music. I woke up one morning recently, and she had Stravinsky's *Firebird* on, playing certain parts over and over."

And Benny also needn't look far for associates these days when he feels like relaxing in a classical session. His current, occasional accompanist-in-residence is Rachel.

## Lena Horne

(Jumped from Page 6)

wouldn't do me any harm or any good. I think they should give those parts to newer girls, who could use the break.

"What I'm trying to say is, it wouldn't mean anything. The thing is, when people get used to seeing" (framing her face with her hands) "this color on the screen, well, then it will mean something. That's why *Carmen Jones* was so important. I loved that.

"And now they're talking about *Porgy and Bess*. No, I wouldn't want to be in *Porgy and Bess*. Well, of course, it would be very exciting for me, but I think it should be done by the original cast.

"WHAT KIND OF part would I really like? Well, did you see *The Black Widow*? Hilda Simms played a barmaid in that. It wasn't a big role, but it was a good one. And the role was an integral part of the picture.

"The average Joe seeing that picture probably didn't think there was anything strange about a colored barmaid in a Chicago tavern. I'd like a part that was good and meant something to the picture. But then I suppose they figure a role like that isn't important enough to offer to Lena."

Concerning what it takes to be a top entertainer, Lena said, "Gee, I don't know. The tie between the performer and the audience, I guess. God, I don't know what it is. Lasting power. You have to be kind of tough, be able to take what comes. Stamina. And to keep your interest continually revived. This gets like punching the clock.

"There are some people who have to 'feel the crowd.' Well, sure, I like to feel them. To win them over is your job. But some people always have to get out there and be before an audience. I'm not like that at all. Every time, before I go on, I'm afraid. Every time."

## Classics Poll

(Jumped from Page 2)

- Schubert: *Quartets 13, 14, 15*, by the Budapest String Quartet (Columbia)
- Vivaldi: *Quartet*, by I Musici (Angel)

### Vocal

- Berlioz *Song Cycle*, by Eleanor Steber (Columbia)
- Song Recital*, by Elisabeth Schwarzkopf (Angel)
- María Callas *Sings Arias*, by María Callas (Capitol)

### Piano

- Brahms: *Second Concerto*, by Artur Schnabel (RCA Victor)
- Mozart: *Complete Piano Music*, by Walter Gieseking (Angel)
- Beethoven: *Sonata*, by Wilhelm Backhaus (London)





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

# Tony Scott Finds Lots Of 5-Stars

By Leonard Feather

In a slight departure from the usual blindfold routine, I played Tony Scott records of everything but clarinetists. Instead of the samples by contemporaries on his own instrument, the subjects under review represented a cross section of recent jazz combo releases in which the arrangements, and the solos on various other instruments, provided the meat for Tony's comments.

Scott was given no information about any of the records, music, or musicians played for him.

## The Records

1. **Marty Paich Octet. Patch-ooze (Gene Norman).** Arr. Paich. Bob Cooper, tenor; Bob Snovoldson, trombone.

It's a very good job of orchestrating, and I like the soloists very much. It seems to be a take-off on Duke's *Chelsea Bridge*. I like the use of the tenor and trombone back and forth . . . There doesn't seem to be anybody stylized enough for me to recognize, except the tenor, who sounds to me like Zoot Sims. Five stars.

2. **Stuart McKay. A Foggy Day (Victor).** John Saunders, piano & arr.

I like this arrangement . . . The pianist is very good but not essentially a jazzman. The record almost starts to become too gimmicky, but it's real clever . . . I think the further you get away from just a rhythm section and a solo man blowing, the further you get from jazz.

I've been guilty of this crime, too, but sometimes you like to hear a different sound on records. It's easy to get away from the roots, and I like those roots! But considering that they weren't trying to swing anybody out of this world, I'd say this was a very good performance, worth four stars.

3. **Coleman Hawkins. Blue Lou (Concert Hall).** Hawkins, tenor; Emmett Berry, trumpet; Eddie Bert, trombone; Billy Taylor, piano; Jo Jones, drums; Milt Hinton, bass.

I like that—it's Coleman Hawkins, of course. The trombonist has me confused; there's very little difference between the fellows that play that style. It could be a fellow that I'd like to hear a lot more of, Jimmy Cleveland. The trumpet's someone of the caliber of Charlie Shavers, if it isn't Charlie. Bass man reminds me of Milt Hinton, and the piano I'm positive is Billy Taylor. I'd say from the brush touch that the drummer is Charlie Smith.

Everybody blows fine on it; as fine as anybody can blow on a record rate. There isn't enough presence on the sax-



Tony Scott

ophone. I like the live over-all sound, though, and the excitement it produced without losing control. Five stars.

4. **Charlie Mingus. Abstracties (Period).** Mingus, piano and bass; Jackson Willey, cello; Thad Jones, trumpet; no violin. Comp. Tee Mecerere.

The biggest fault with this record is the man in the control booth; he seems to have gimmicked it up with the echo chamber on the violin—I believe it's a violin—I hardly recognize whether it is or not.

I like the composition, but I don't think the guys were too familiar with it. I don't believe they saw it before the record date, except the fiddle player. He seemed to have some difficulty in keeping his pitch at certain points. This is like the take that you make a couple of takes before the one that you like to have released.

Seems to me as if there is pressure from the a&r man and that he failed to realize that in addition to the violin, there were other voices moving inside.

There was no need whatsoever for drums in this piece. The composer, I think, reaching out as far as he did in the linear movement of the piece, had a pretty nothing bass line; I noticed it especially because the recording supervisor had the bass up there as the second voice, after the violin. The bass line is pretty important in a piece like this, but it almost seemed to be just tonic and fifths and didn't mean anything.

The trumpet man is a very good musician . . . I'll give this three stars, and I'm sure if they had made two more takes I would have brought it up to five; four stars for the fourth take and five stars for the fifth.

5. **Horace Silver Quartet. Stop Time (Blue Note).** Silver, piano & arr.; Kenny Dorham, trumpet; Hank Mobley, tenor; Art Blakey, drums; Doug Wetkins, bass.

That's a really swinging record. The main guys I can recognize are Blakey at the drums, definitely—so definitely!—Horace Silver at the piano, and the trumpet sounds to me like Clifford Brown as I last remember hearing him. The tenor man could be Hank Mobley. The bass man I couldn't hear enough of to get a dennite style out of it. This whole thing really goes, and it took me to about the third chorus to realize that it's based on *Up a Lazy River*. It's a wonderful composition. Lots of spirit here, and everybody blows. I'd give this five stars.

6. **Bud Shank. Lotus Bud (Nocturne).** Sharty Rogers, comp. & flugelhorn; Shank, alto flute.

This is Herbie Mann on the flute, and I think that of all the flutists, Herbie plays the warmest; he really captures the mood of any slow piece he plays, and always in tune—that's what I like about Herbie. There are a lot of flutists who record in tune, but they don't have the warmth that Herbie has. And for a real swinging flute man, Frank Weas is great.

This sounds like it was made under the gimmicked hand of Rudy Van Gelder, who must sleep with an echo tube under his pillow. The reason I'm extra mad is because there is an instrument after the flute solo which could be anything—from Herbie blowing into the flute without creating a flute sound or it could be a Tibetan thigh bone, or a—what do they call the Hebrew ram's horn—a shofar? (*listens again.*) . . . Well, Leonard, I've listened to that part five times and I dare anybody to figure out what instrument that is, the way the echo chamber distorts the sound.

I'm sure it must be Herbie Mann on the shofar, and I think it's the first recorded jazz shofar solo, and I think Herbie did a great job, and I'm sure he's available for High Holidays—how about it, Herbie? Yes, I like the composition, too—give it five stars.

## Frankie Day Signed

New York—Larry Newton, president of the newly formed Treat Records, has announced the signing of singer Frankie Day. Day recorded for Derby Records when that now defunct label was headed by Newton. Day's first release on Treat is *When I Dream of Home* and *Don't Forget*.

By Bea Terry

Hollywood—Lefty Frizzel plays dates in Oklahoma July 19-30 . . . Ginny Wright is visiting her folks in Georgia after several months on the west coast . . . Eddie Dean, after a return engagement on the Red Foley show May 7, joined Goldie Hill, Justin Tubb, and Ray Price for a series of dates including Kansas City May 8, Topeka May 9, Omaha May 10, Lincoln May 12-13, Wichita May 14, and Oklahoma City May 15 . . . Billy Armstrong and his band have opened at the Buckboard in Long Beach for an extended stand. They appear nightly.

After several months away, Andy Parker and the Plainsmen are back once more at the Westerner room of the Hollywood Plaza hotel . . . The Frontiersmen, (Hy, Wayne, and Hal) are booked for Apple Valley inn in Apple Valley, Calif., May 5-26 . . . Jack

## Welk's Aragon TV Show Goes National

Hollywood — The Lawrence Welk bandstand telecast from the Aragon ballroom, which still holds its high audience rating against all comers, goes national starting July 2.

The show will be released via ABC-TV network and will originate as a live show in the ABC studios in Hollywood. Other than bigger budget and more "production," the format will remain essentially the same, with the bulk of the entertainment supplied by the band and its members.



Tucker and his band are busy appearing at the Red Barn in Los Angeles on Sunday afternoons, the Hitching Post on Sunday and Monday nights, and the *County Barn Dance Jubilee* in Baldwin Park on Friday and Saturday nights . . . Bonnie Sloan played Madison Square Garden in Phoenix April 23 . . . Chuck and Gene opened April 15 at the Cocky Cactus in Las Vegas for an extended engagement. They now have their own TV show in that town Saturday afternoons . . . The Hoosier Hot Shots played a date in San Diego May 4.

In June, Les (Carrot Top) Anderson, Ruthy Mack, and Kenne Duncan go on a national tour that will keep them out of town until Sept. 1 . . . Tim Spencer is revamping his music publishing firms. In the 100-song record album by the Sons of the Pioneers, Spencer will control about one-third of the tunes . . . Roy Rogers and Dale Evans, who will play in San Antonio June 18-24, recently bought a 130-acre ranch. It eventually will be used as headquarters and location for their own TV production company. Sound stages, western streets, and other props will be installed. They'll also reside at the ranch.

Rex Allen will star at Mandan, N. D., rodeo July 2-4. Burbank hospital has named Allen to the advisory board council in connection with its current \$1,000,000 building fund drive. He devotes a great deal of time to work for this institution . . . Jimmy Bryant has rejoined Cliffie Stone's *Hometown Jamboree* troupe . . . Rose Lee and Joe Maphis have switched from Okey to Columbia Records.

## 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 Ol' Halo* (Merc)

### Most Promising

1. Hank Snow—*Yellow Roses* (RCA)
2. Eddy Arnold—*In Time* (RCA)
3. Jim Reeves—*Drinking Tequila* (Abbott)
4. Farmer Boys—*You're a Humdinger* (Cap)
5. Hank Williams — *A Message to Mother* (MGM)

Disc Jockeys reporting this issue include Johnny Rion, KSTL, St. Louis; Chuck Neer, WIAM, Williamston, N. C.; Tom Edwards, WERE, Cleveland; Bob Strack, KWKH, Shreveport, La.; Jim Wilson, WAVE, Louisville, Ky.; Cliff Rodgers, WAKK, Akron, Ohio; Ted Crutchfield, WCMS, Norfolk, Va., and Dal Stallard, KCMO, Kansas City, Mo.

## Nashville Notes

By Bill Morgan

THE BIGGEST news in the country music field is the signing of Jim Reeves by RCA Victor. Reeves had ankled the Abbott label but on friendly terms. Steve Sholes, country topper for Victor, is expected to cut a session with Reeves immediately in Nashville. While on the Abbott label, Reeves had three big hits, *Mexican Joe*, *Bimbo*, and *Then I'll Stop Loving You*.

The stage is set for the annual Jimmie Rodgers day celebration in Meridan, Miss., May 25-26. Plans call for some of the biggest names in country music to be there—including Jimmie Davis, Hank Snow, Ernest Tubb, and Jim Reeves.

EDDY ARNOLD will start his new tour May 8 in Minneapolis and will play all the large cities through the Northwest, closing May 22 in Denver. Eddy currently is riding the charts with his Victor recording of *I've Been Thinking*. Also showing promise are both sides of his new record, *In Time* and *Two Kinds of Love*.

Stories have it that Randy Wood soon will expand his operations at Dot Records and will go full speed into the country music field.

Al Terry of Hickory Records still is kicking up lots of dust with his recording of *The Wall Around Your Heart* . . . In our last column we said to watch for a cover on the new Jimmy Work tune *That's What Makes the Jukebox Play*. The tune has been recorded on Capitol by Roy Acuff . . . Glad to hear that our good disc jockey friend down in Highlands, Texas, Slick Norris, is off the sick list and back to work.

AUDREY WILLIAMS of MGM Records just finished a guest spot on Pee Wee King's television show and is off on a round of personal appearances. . . Congratulations to George D. Hay and Martha Ferguson on their new publicity firm . . . Faron Young is out on Capitol with his first sacred offering, *Where Could I Go But to the Lord* coupled with *God Bless God*.

Chester Atkins is out making the disc jockey rounds, plugging his new Victor recording of *Hey, Mr. Guitar* backed with *Unchained Melody*. Both are done as only Chet can do them, and this could be another big one for ace guitar picker . . . Don Winters of Victor Records is due to cut a single session this week. His first record session was with pretty Rita Robbins . . . Uncle Joe Allison, one of the top country disc jockeys in Nashville and quite a songwriter, has added a new TV show to his already heavy schedule. Joe now does *Mr. Music* daily from 3:30 to 4:30 p.m. over WLAC-TV here in Nashville.

## Rhythm & Blues

By Ruth Cage

PERHAPS THE ONLY other groups who have problems similar to those of the record makers are horse bettors and numbers players. Ask around and you'll find that those in the wax sweepstakes will confess from the bottom of their ulcers that they just don't know what makes a hit.

Even though they cruise the Brill building, study between the lines in the trade journals, and hold long sessions with ouija boards, they still go into record sessions with raw nerves and crossed fingers.

The independent companies which have made r&b what it is today have blossomed on "spec." Out of a really weird assortment of intuitions, they've got the hits that pay the rent, but so far the industry hasn't turned up an accurate formula of just how it happens. The kind of thing that gets the guys to biting their fingernails is happening at the moment over at Herald Records.

TWO YEARS AGO they made their first record. It was called *Paradise Hill*, and was recorded by a couple of boys and a couple of girls called the Embers.

The tune sold an uneventful 30,000 or so, and sadly the new outfit figured they had a miss. But out in Los Angeles there was a distributor who just believed in that song. So every now and then he'd drag it out and get a few disc jockeys to play it. And every now and then a few folks would buy a copy.

A couple of weeks ago, he pulled it out of the mothballs again, and this time he tried it on a couple of "pop" jockeys. Guess what? *Paradise Hill* is making it so great they almost can't keep up with the orders for it across the nation.

Although the public makes the rules by putting the loot on the line for the records, chances are it doesn't realize to what extent its purchases determine the paychecks of talent. Particularly in r&b it's almost axiomatic that a performer's in-person jobs depend on his having a hit record.

NO WONDER the performers sweat along with the executives in the mike-side sessions. But, as it is true that predicting a hit record is like picking a sweepstakes winner, so is it true that determining who the public wants to look at in person is another matter of guesswork.

At the moment, in r&b, one Fats Domino is the best example. Here's a talented guy, with a pretty good band, who moves from town to town dragging the customers into dances in unprecedented numbers. Yet he almost never turns up on the hot record charts.

Every now and then a Domino disc

gets pretty near the Big 10 but not in it. Meanwhile, promoters love him; Shaw Artists, which books him, wishes there were three of him. What's his secret?

EVEN IN THE smallest towns, where promoters merely hope to get in enough customers to pay the overhead, Fats gets percentage dough. He's a kind of happy-go-lucky young guy (under 25, in fact) who seems to take his successes in stride. New Orleans is home, but he doesn't get to spend much time there, for there is work for him everywhere all the time.

Jimmy Griffith thinks he might have an idea about how to gauge the public's taste. Fans will well remember the Griffith Brothers band. Jimmy quit for awhile as brother Buddy kept the name going in the business. Now Jimmy is back in the fold with his own crew and a new twist.

He's got a vocal group, the Griffiths, who go along as part of the band package. Buy a band, get a vocal group, too. That's the pitch. Already it seems like a bright idea since they've got *Sting to Me* making fans via Mercury Records.

ALL THE NEWS is not good in this column, however. Young Jimmy Brown, whom we dedicated some space to last issue, was on the road for his first date with his new crew when an automobile accident near Washington, D. C., killed tenorist John Archer and put the outfit's drummer in the hospital.

## Barry Ulanov

I WONDER IF you noticed the piece in *Life* a few weeks ago on "Rock 'n Roll." It was the April 18 issue, and the subtitle was "A Frenzied Teenage Music Craze Kicks Up A Big Fuss."

From the few sticks of copy that accompanied the three pages of pictures, you would gather that this is a nationwide "controversy," that "radio networks are worried over questionable lyrics in rock 'n roll" and that "some American parents, without quite knowing what it is their kids are up to, are worried that it's something they shouldn't be."

What is the cause of all this worry? A music with "a rhythm often heavily accented on the second and fourth beat." A dance that "combines the Lindy and the Charleston, and almost anything else . . . hollering helps and a boot banging the floor makes it even better. The over-all result, frequently, is frenzy."

FRENZY, NO LESS. Know how the dictionary defines frenzy? "Mental derangement, temporary insanity, paroxysm of mania (rare); delirious fury or agitation, wild folly."

It seems to me that there is more frenzy, perhaps, in *Life's* uninhibited caption writer than in this latest of the "dance sensations" with which press agents, record companies, the na-



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tion's so-called "slick" magazines, and the like present us every few years.

Certainly none of the pictures in the three-page spread suggests anything even vaguely approximating mental derangement, temporary insanity, delirious fury, or wild folly. The Lindy-hoppers of the '30s were a far wilder group than these youngsters, but to the best of my knowledge none of them ever flipped, on the spot or after one of their "frenzied" flings. I've seen Flamenco dancers in Spain stamp their feet with far greater abandon than any of these rock 'n rollers wheeling their bodies happily to "a rhythm often heavily accented on the second and fourth beat."

**NOBODY, SO FAR** as I know, ever

has suggested that the Spanish dancers are out of their minds. As a matter of fact, when men like Vicente Escudero and Jose Greco and women such as Pilar Lopes and Carmen Amaya let go, it's called "art" and it's as art that *Life* covers their dancing, not as "frenzied" or a "craze."

That's an interesting description of the music, too, with its characteristic heavy accents on the second and fourth beats. What's meant, obviously, is an old-fashioned kind of jazz.

*Life* lets you know that there is some connection between rock 'n roll and jazz on the third page of its piece, pointing to a connection with the music of Louis Armstrong and Bessie Smith of 30 years ago and the records taste-

lessly called "race" and more accurately "rhythm and blues" that were and are supposed to appeal mostly to "Negro communities."

**THE POINT OF** all of this is that jazz has made its way back into public favor and that one facet of its success has been the boom in simple riff pieces, in the blues, and in rhythm tunes of all sorts, with the beat the predominant element in all of them.

What *Life* doesn't let its wide reading audience know in its piece is that, if anything, the current generation of hoppers and swingers and "bugs" is much better behaved on the dance floor than its counterparts of 20 years ago, the famous "bobby-soxers" and "jitter-bugs" of the Goodman era, or those who first began to fit grimaces and gesture to jazz beats in the cradle years of jazz in New Orleans, Chicago, the riverboats, and the towns along the levees.

The last point made in this not quite illuminating article is about the words of some of the rock 'n roll records, which are "frequently suggestive and occasionally lewd."

**THAT'S TRUE** and something about which to be concerned. My concern, however, is greater in the case of tunes that don't fall into this artificial rock 'n roll category, that is songs which are not of the rhythm and blues variety at all but are far more conventional in tone, far more popular as a group, and far more insidious in their "suggestive" and "lewd" effect upon teenagers and middle-agers and all in-between.

It's the pop tune that sells seduction, seductively, insinuatingly, with something approaching double entendre, that really smirks on the edge of indecency or becomes downright offensive—to me, at least.

Look over the titles of any group of the big hits of recent years, right up until today. And then run your ears over the successful recordings of those hits. Listen to the wheedling, cozening performances of those songs by our top singers, male and female, or some of those third-rate bleaters who have become major box-office names because of their boudoir singing manners. That's something to get excited about.

**THE BALLAD** — the popular-song form that was once handled with such distinction by Jerome Kern and his lyric writers, by George and Ira Gershwin, by Irving Berlin and Vincent Youmans, by Gus Kahn, and all those for whom he wrote lyrics—has become much too much of the time a vehicle for a licentiousness, both of writing and singing, that makes old-time burlesque seem fresh and innocent by comparison.

No, I don't think we have much to worry about in our "frenzied" teenagers. What they are doing in their jazz dancing is open and above board and even wholesome. It's their elders who get their kicks from songs and singers whose suggestiveness is just beneath the surface — hidden just enough to escape the censors—it's these not so "frenzied" folk who worry me.

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## Counterpoint

By Nat Hentoff

A COUPLE OF issues ago I mentioned the wintry fact that, unlike life in the classical world, there are almost no opportunities for jazz musicians and writers to enjoy summer retreats.

There is a constantly growing number of projects like Tanglewood or Aspen, Colo., where classical artists can spend several weeks in study, in composition, in exchange of ideas and techniques.

The best a jazzman can usually hope for is a not-too-well-paid gig for part of the summer in an area that has a nodding acquaintance with trees. But nowhere thus far has there been a jazz workshop where jazz musicians can benefit from a leisurely, unpressured exchange of ideas.

The jazz weather is looking up, however, because this year the first "summer home for jazz" will open. The place is the Berkshire Music Barn in Lenox, Mass., a mile down the road from the Boston Symphony's famed Music Shed and Tanglewood. The sponsors of the jazz project are Stephanie and Philip Barber, who have contributed valuably to jazz by backing the annual Folk and Jazz roundtables at their Music inn.

PROF. MARSHALL STEARNS of the Institute of Jazz Studies has directed these roundtables for the last five years, and he invariably assembles a stimulating, briskly argumentative series of panels composed of musicologists, anthropologists, musicians, dancers, blues singers, and critics. These roundtables explore a wide range of jazz history and comparative musicology.

They have been of great interest through five years, and they'll continue this season Aug. 14-Sept. 5 on subjects from ragtime to Afro-Cuban to gospel songs to modern jazz.

But the Barbers began to feel the roundtables weren't enough. They believed that these investigative sessions

should be preceded by several workshop weeks wherein young modern musicians could have the time to work with their materials without being subject to critiques. In this way, the Barbers reasoned, their Lenox seminars not only could help jazz research but also support the growth of the music by encouraging modern jazz experimenters.

SO THIS SUMMER, starting July 2, several modern jazz units will be invited to Lenox for one week each. They will be in residence at the Berkshire Music Barn and will be housed and fed for free at nearby Music inn. The musicians can spend all week rehearsing, writing—or even rowing a boat if they like. The only demand on them will be to play a concert on the Sunday at the end of the week they're there, and for that concert they'll be paid.

Bob Reisner will manage the workshop. Reisner is librarian of the Institute of Jazz Studies, and for the last two years, has been presenting modern jazz on Sunday nights at the Open Door in New York.

The project is all the more intriguing because for the first time, the classical musicians, students, and listeners at Tanglewood up the road now will be exposed to contemporary jazz developments.

Many of the younger members of the Boston Symphony long have been interested in jazz. Harold Faberman of the Boston Symphony percussion section, for example, has a deep-rooted knowledge of jazz percussive techniques. And it will do the young classical composers (and composer-teachers) in the Tanglewood classes no harm to wander down the road.

Most contemporary American composers have been astonishingly uninformed about modern jazz developments for too long, and accordingly, their musical expression has been that far removed from a vital aspect of the American spirit.

NOT ALL DETAILS of the Berkshire Music Barn's workshop have been set as this is written, but this much is

## Dig Him

Hollywood—In the forthcoming Warner Brothers film, *Sincerely Yours*, there is a night club scene featuring a modern jazz group headed by French horn player John Graas.

Originally Warner's music department had scheduled a Dixieland band for the sequence, but the star of the picture insisted vigorously that modern jazz get the break.

The star is Liberace.

known: three of the workshop groups will be led by Art Farmer, Thelonious Monk, and Teddy Charles. Farmer will bring Gigi Gryce, Art Taylor, Addison Farmer, and Freddie Redd. Charles' combo will include J. R. Montrose, Charlie Mingus, and possibly Hall Overton. Monk's group isn't yet set.

Their concert dates are July 10 (Farmer), July 24 (Monk) and July 31 (Charles). Dizzy Gillespie, who may not be able to stay a week, is expected — barring unexpected bookings — to give a concert July 17. And the Modern Jazz Quartet will give concerts Aug. 7 and 8.

There will be at least two special events. The opening ceremonies July 2 will feature Coleman Hawkins. And Count Basie's band, the best single illustration of the modern mainstream of jazz, will give a concert in the Music Barn July 28.

FOLK MUSIC EXPERT Richard Dyer-Bennett has agreed to give a series of five Saturday concerts. In the series, Dyer-Bennett, a brilliant musical artist, will present a comprehensive sweep of English, Scot, colonial, and mountain ballads and songs. Ticket prices for these concerts are \$1.10, \$1.65, and \$2.20. The Basie concert tickets are \$2.20 and \$3.

For further information, you can write to the Barbers, Music Inn, Lenox, Mass.

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(Jumped from Page 5)

**Chicago**

**SIX-A-DAY AND THREE-A-NIGHT:** Louis Armstrong's All-Stars and Gary Crosby open the Chicago theater on May 27 for two weeks . . . Nat Cole is headlining the Chez Paree until June 12, and Jose Greco's troupe occupies the Palmer House until June 9, when a unit which calls itself Spanish Fantasy takes over . . . Mercury chanter Nick Noble is the attraction at Casino, Cafe of Tomorrow . . . Al Morgan is back at the Cairo lounge, this time for a nine-week tenure, with the Jimmy Konos trio pacted as house band.

**JAZZ, CHICAGO STYLE:** George Shearing, well rested after a 2½-week visit to his native British shores, playing with his quintet at the Blue Note. Then from June 1-12 it's big band time again, as the entire Sauter-Finegan entourage takes over . . . And the Beehive is back in big name operation once more, with Sonny Stitt current, the Johnny Smith quartet due on June 2 for two weeks, and Max Roach and Clifford Brown booked for June 17. Trumpeter Red Rodney is held over as part of the house band, and Joe Segal brings in local combos on Wednesday off-nights . . . Buddy DeFranco's quartet will be at the Preview until May 25, when the Dukes of Dixieland with vocalist Betty Owens return.

Pianist Johnny Mast is an addition to the Cloister lineup that also numbers Lurlene Hunter and Peggy Taft . . . Blues singer T-Bone Walker recorded here for Atlantic Records . . . The Art Hodes Dixie group, with guest stars Russ Phillips, trombone, and Bill Price and Bill Tinkler, trumpets, pulled some 700 persons to a doubleheader jazz concert in suburban Park Forest. Big Bill Broonzy also was on hand.

**RADIO AND TV:** Stan Dale, WJJD disc jockey who was drafted in January, is back in Chicago at fifth army headquarters, for whose public information section he's returned to his deejay chores . . . Pat Scott and Len Dresslar, vocalists on WBBM-TV's In Town Tonight, have signed exclusive five-year contracts with CBS for both radio and television . . . Dick Marx and Johnny Frigo have bagged a regular assignment on the Wednesday night Ken Nordine show on WBBM-TV.

**BALLROOMS:** Paul Neighbors is winding up a stand at the Aragon currently . . . Russ Carlyle closes the Oh Henry on May 22 and is followed in by Ray Pearl for two weeks . . . Johnnie Kaye ork into the Riviera, Lake Geneva, Wisc., on May 21.

**Hollywood**

**PLATTER CHATTER:** Red Nichols celebrated his new Capitol contract by breaking out on wax with 36-piece ork including 14 strings, big brass and



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woodwind sections, and French horn. Arrangements by Bobby Hammack . . . All major labels are setting up sessions this writing for versions of Gobeluea, the John Scott Trotter musical picture of George Gobel heard on Gobel's tele-series . . . The trumpet solo on Perez Prado's Cherry Pink about to top Hit Parade, and first instrumental to make this rating in long time, is by Bill Regis, the Americano musician who organized Prado's U. S. band for him here in Hollywood . . . Rumors persist that Dori- Day says goodbye to Columbia when current pact expires June 15 and that Capitol will capture her.

**THE JAZZ BEAT:** Celebrity room's adventure with jazz via two combos, one headed by Zoot Sims, the other by Barney Kessel, was unhappily brief for all concerned . . . Meanwhile, as other spots struggle through ups and downs, the Lighthouse (Hermosa Beach), with big summer season still to open, is swinging along on a seven-night-a-week schedule, the Marty Paich trio holding the stand Monday and Tuesday nights, and the Howard Rumsey regulars (Frank Rosolino is a recent addition) booming along on their Wednesday-through-Sunday stretch . . . Oasis, south side hotspot, is jumping again with return of Gerald Wilson and colleagues.

#### San Francisco

Vernon Alley now has the house band spot at Fack's with a group consisting of tenor man Curtis Lowe, drummer Herb Barman, pianist Richard Wyands, and Vernon on bass. Jeri Southern in her first booking in San Francisco opened late in April at Fack's for a month on the same bill with the Hi-Loo and Vernon Alley . . . There seems to be some jinx operating to keep Chris Connor out of San Francisco. She was all set for a booking for the second time at the Black Hawk and again it fell through. Instead, Cal Tjader opened there with his mambo quintet . . .

Stan Kenton's new band hit town May 10 and 11 with dates at University of San Francisco and Sweet's ballroom . . . Harry James played the El Patio May 6 . . . Kid Ory, in a tussle with bassist Eddie Garland on the stand at the Hangover, fell off and fractured six ribs. Trombonist Skipp Morr subbed for a week for him, but then Doc Dougherty threw them all out and put in Jack Teagarden's band . . . Wally Rose debuting a new band at the Tin Angel with Vince Cappellica on clarinet; Gus Cousineau, drums; Dick Lammi, bass; Jerry Butzen, trumpet and trombone. Lizzie Miles opened there at the end of April for a week . . . Cavalier has signed blues singer Jesse Fuller and pianist Burt Bales for LPs.

—ralph j. gleason

#### Philadelphia

Oscar Peterson did a quick repeat at the Blue Note the week of May 2, following a highly successful two-week stint in March . . . First club appear-

## Gretsch Spotlight

### Gipsy Markoff Likes the Looks-Plus of Her New La Tosca



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WRITE FOR INFORMATION APPROVED FOR KOREAN VETS TRAINING

ance locally in quite some time found Gene Krupa in for one week at the Showboat . . . Bon Bon's switch in policy from exotic dancers to name acts brought in the Al Belletto quintet as an opener, followed by Laurie Anders and Bob Manning. Gloria Mann, Georgie Shaw and Jill Corey scheduled for late May and early June appearances.

Swing club sessions on Tuesday nights at Music City continuing to draw capacity. Ruth Price one of the big attractions with her top jazz vocals, while great talent of 16 year-old trumpeter Lee Morgan has everyone talking in superlatives . . . Norman Baker group, one of very few local outfits purveying modern jazz, winding up several months of weekend work at the Fortside . . . First reaction to Terry Morel's new Prestige set highly encouraging to local singer.

Current Chubby's attraction is Jaye P. Morgan, who followed Lou Monte at the Jersey nitery . . . Celebrity room featuring Lillian Roth . . . Benny Ventura combo at Big Bill's . . . Pep's leaning more and more to a jazz policy, with Woody Herman due in June 13, and Dizzy Gillespie and Stan Getz packed for future showings. Ruth Brown followed Count Basie at the Broad St. club.

—harvey husten

### Detroit

Rouge lounge continues with an impressive billboard of current and coming attractions. The Stan Getz sextet, closing May 22, showcases the inventive Bob Brookmeyer on valve trombone. Carmen McRae comes in for an all-too-short visit, May 23-29. Bookings for June and July include George Shearing, Oscar Peterson, Johnny Smith, and the Billy Taylor trio . . . Correction on the Irving Fields date at Baker's Keyboard lounge. It's May 10-22, with the possibility of a two-week holdover . . . Current at Crystal until May 22, Earl Hines orchestra, with Dickie Wells on trombone; and for one week only, Ella Fitzgerald, May 30-June 5 . . . Art Lund Closes at the Alamo on May 22 . . . Another May 22 windup, Svata Civa and the International Five, Dixie group current at the Crest. Art Hodes returns May 24 for four weeks.

At the Flame until May 19, Momi Mabley, Bobby Lewis, Lyllette, and Bertina Jackson; opening on the 20th for two weeks, Arthur Prysock and vocalist Betty St. Claire . . . Bunny Paul has the stand at Falcon show bar May 20-29, and the Chuckles are a tentative booking for June 8 . . . The Frank Brown package at the Graystone ballroom on May 2 was another concert-dance arrangement which succeeds in drawing a listening group in addition to the terpsichorean crowd. This one included Dizzy Gillespie, Al Hibbler, the B. B. King band, and the Diablos . . . Count Basie and band played the annual Junior Achievement prom at the Masonic Fountain ballroom on April 22. Soupy Sales did MC duty and the



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—azalea thorpe

**Cleveland**

Ella Logan followed Mel Torme into the Hotel Hollenden's Vogue room. Wally Griffin was next in the talent line . . . The Loop lounge had the fantastic Oscar Peterson, who was followed by Candido . . . Lisa Kirk checked into the Hotel Statler, and her visit has been vastly pleasing to the people . . . Blues and ballads is the Alcazar's fare, under the guidance of songstress Marian Murray.

Summer dancing gets off to an early start. Chippewa Lake opened with the Campus Owl. Paul Burton, Tommy Carlyn, and Dick Richards are slated to continue the musical picture . . . Out at Crystal Beach, Charlie Barnet was on hand May 1. Buddy Morrow is scheduled for May 22 and Ralph Flanagan for May 22 . . . A big big Guy Lombardo revue was talk of the town on May 13. Cleveland, the scene of early Lombardo triumphs turned out en masse, or practically so. The affair was "invitational," featuring Jimmy Nelson and the 16-piece Lombardo band. Tariff was \$25 a plate.

—m. k. mangan

**Toronto**

The Australian Jazz Quartet, which recently played a week at the Colonial, had a tenor man who doubled bassoon, a drummer who doubled vibes, and a bass player who doubled flute and alto. There was also a pianist . . . Jazz critics Helen McNamara of The Telegram and Alex Barris of The Globe and Mail started a half-hour jazz record show on Saturday nights over the CBC. Title is Tributes in Tempo . . . Norm Symonds conducting a concert of jazz originals at the Museum theater May 19. Included: compositions by Bill Spurling, Joe Brook, Eddie Gray, and Ron Colagrosso . . . Dutch pianist-singer Pia Beck worked two weeks at the Town, which announced it would have Don Shirley in June.

—bob fulford

**Montreal**

Belmont park dance pavilion opened April 30, with Stan Wood's orchestra once again there for dancing. Willy Girard's jazz violin is an added attraction with the Wood band this season . . . Edith Piaf at Her Majesty's theater . . . Cathy Carr at the Seville last month, followed by Jackie Lee and his piano plus the Delta Rhythm Boys.

Connie Towers at the Ritz cafe . . . Trombonist Ted Elfstrom fronting a Latin American combo on the CBC Trans-Canada network on a once-a-week shot . . . Karen Chandler was another El Morocco notable during April . . . Tony Romandini's trio at the Casa Loma . . . Raymond Taillefer on the air Monday evenings from 9 to 10 with the only bilingual jazz show in Canada.

—henry f. whiston



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## Radio And Video

By Jack Mabley

ONE RADIO STATION WHICH ENJOYS a clear channel and 50,000 watts won't let its disc jockeys say disc jockey any more. They're "record hosts" or "platter pilots." Is disc jockey now a dirty word?

Since a television reviewer's product is necessarily highly personalized, some factors concerning mine should be known. For nearly six years, I watched practically everything on TV because of the necessity of filling seven or eight TV columns a week. I was forced to watch television constantly and got very sour on the whole business. For the last two years, I have watched for pleasure, tuning in only the shows which I thought would provide entertainment or information, or shows about which I was curious.

End intro.

Curiosity sent me to the Milton Berle show the other night. The program hasn't changed much in seven years. Of course, the format doesn't remotely resemble the vaudeville show that made Berle the first Mister Television. But Milton is the same—a man with tremendous energy and talent and low opinion of the intelligence of the audience.

HOW ELSE CAN YOU pass off jokes to the effect that Berle was writing a song titled *Malcolm, Malcolm, Pass the Talcum; You're the Chap for Me*. Hoagy Carmichael was called Hoagy Buickmichael by Berle, who explained, "We don't have plain Cars around here." Childish humor. Maybe it would make sense if kids were buying Buicks.

The entire program was a plug for a new song, *Not Yet*, recorded on Decca by Susan Hunter, who portrayed a schoolteacher turned singer. The plot concerned Berle's writing the song, and his efforts to get it published. The song was given full treatment by Miss Hunter in a supposed recording session, and again by Giselle MacKenzie in a supposed *Hit Parade* production. It was played as background.

The show wound up with Berle holding up a record and suggesting that anybody could get it at all music stores. The entire commercial for *Not Yet* was interrupted only briefly by a message in behalf of Buick.

JUST INCIDENTALLY, it was a pretty song, and Miss Hunter rammied it home with real gusto. It would have been shameful to waste \$150,000 worth of promotion on a song that wasn't Top 10 material in the first place.

Carmichael's contribution was fully as sparkling as Berle's jokes. Carmichael (Buickmichael) sat down at a convenient piano and did the "and then I wrote" routine, winding up with guess what.

It was a hack show, with a stock situation, dull writing, and only the effervescence of Berle to pump life into it.

The Berle show didn't contain any more of a challenge to Miss MacKenzie than do her *Hit Parade* ventures. But she got into an hour drama a few nights earlier and was positively dazzling. I'm ashamed that I don't remember whether it was Kraft of Philco or *Studio One* or U. S. Steel or Montgomery. They've all been good lately.

WHICHEVER, MISS MacKENZIE handled a bit of froth just as deftly as anyone I've yet seen in a TV drama. Comedies are by far the toughest shows to get across on the hour dramatic series. The most skillfully written dialogue will become lumpy and dead in the hands of even average performers. Miss MacKenzie rates with the best.

One more happy note, this one a thanks to Dave Garroway for playing Gordon Jenkins' *Seven Dreams* on a recent Friday night on NBC. It is a fascinating bundle of music and lyrics. I'd heard it a couple of times locally but didn't think the day would come when a major radio network would turn over nearly an hour of its time to a work of this nature.



Mabley

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Backed by the Mello-Men, Sonny Burke (at the piano), and a combo (with Bill Richmond on drums), Peggy Lee is shown waxing some of the tunes from *Lady and the Tramp*.

## Disney's 'Lady, Tramp' Uses Music Adroitly—And Uses Good Music

*Lady and the Tramp* (Walt Disney production with voices of Peggy Lee, Stan Freberg, the Mello-Men, et al).

With his first feature-length cartoon since *Peter Pan*, Walt Disney and members of his staff again demonstrate their mastery of this film form, a mastery that others have approached but never equaled. Because no retelling of the story in words can convey what Disney's artists and craftsmen do in pictures, enough to say that the chief characters are dogs, that Lady is a highly bred, house-raised cocker spaniel who finds herself involved romantically with Tramp, a happy-go-lucky, mongrel playboy from the side streets and back alleys.

Trade paper and other reviewers who have been raving over *Lady and the Tramp* as a great children's picture are missing much of its significance; it offers far more entertainment for mature adults than for juveniles or children, even though it is none the less 100 percent what Hollywood likes to point to as a "heartwarming picture for the entire family."

The men who grind out Hollywood's endless stream of tired, production-line "musicals" could find much here at which to look and listen, for rarely has music been used so adroitly to bolster the structure of a motion picture without making it top-heavy.

Oliver Wallace's underscore (orchestrations by Edward Plumb and Sidney Fine) is imaginative, skillfully adapted to the action and mostly unmarred by the Mickey Mouse affects common to cartoon film music, and, more importantly, it is pleasantly unpretentious.

By the time this appears, it seems very likely that some of these songs by Sonny Burke and Peggy Lee will be quite familiar to radio and TV au-

diences: *Bella Notta*, the love song; *La-La-Lu*, the lullaby; *He's a Tramp*, the "torch song," and the *Siamess Cat Song*, the novelty.

Whatever happens to their songs in today's rhythm & blues-ridden market, Peggy and Burke have turned out one of the neatest sets of made-to-order songs since the late Frank Churchill (music) and Larry Morey (lyrics) did *Snow White and the Seven Dwarfs*.

Burke's melodies have a quality reminiscent of Churchill's in that they are reminiscent—but they are melodies.

—EMG

## Bellson Will Write Score For *Charade*

New York—Louie Bellson has been chosen to write the score for Richard Ney's *Asleep, My Love?*, a romantic charade with music. According to Ney's office, he had about given up the idea of using music when Bellson's album, *Journey into Love*, was brought to his attention.

Bellson had recorded the album for Norgren with a full orchestra and arrangements by Buddy Baker. Most the album is devoted to Bellson's own compositions.

*Down Beat* can be purchased from your newsdealer every other Wednesday.

## Filmland Up Beat **DOWN BEAT**

By Hal Holly

When Bob Thiele, head of Coral records, saw *Blackboard Jungle* (Glenn Ford, Anne Francis, Louis Calhern) in New York, he immediately wired Coral's Hollywood head, George Cates, to sign the unseen singer heard in the *Lover, Lover* soundtrack song written for the film by MGM music director, Charles Wolcott. Turned out to be Gloria Wood, already under contract to Coral (remember her *Bellboy*, on Capitol?). And now Gloria's Coral waxing of *Lover, Lover*, backed by her multiple recording of *Teen-Time*, is really taking off, and it looks like this might be that long-awaited break for her . . . Another interesting fact re the *Blackboard Jungle* music: that's the original *Bix Beiderbecke* recording of *Just Me Blues* that has been dubbed into the underscore; likewise Stan Kenton's *Invention for Guitar and Trumpet*, a Bill Holman composition . . . Harper Goff, the Firehouse Five Plus Two banjo man, and one of the top production men responsible for Walt Disney's 20,000 *Leagues Under the Sea*, has borrowed by Jack Webb as production designer on *Pete Kelly's Blues*. Harp will also soundtrack some banjo music for the picture, now nearing completion and slated for late summer release . . .

Jean Hagen, familiar to viewers from her work with Danny Thomas in *Make Room for Daddy*, is the No. 1 contender for role of Mrs. Hank Williams in producer Joe Pasternak's upcoming MGM biofilm on the late rustic rhythm star, tentatively titled *Your Cheatin' Heart* . . . Also re biofilms: The Cheers, vocal combo, have purchased rights to a story on the late rhythm & blues star, Johnny Ace, and have been talking it up with Sammy Davis Jr., who would like to do the title role . . . June Allyson gets her first musical role in years with lead in Columbia's forthcoming musical reread of *It Happened One Night*. She'll have role originally played by Claudette Colbert. Dick Powell will produce and direct . . . *Liberace* was set for a May 16 starting date on his Warner Brothers starrer, *Sincerely Yours*.

## Newport Festival Finds Green Home

Newport, R. I.—The second annual Newport Jazz festival has found a home. Denied use of the Newport Casino, the festival will take place on the expansive lawns of the Belcourt, the former O. H. P. Belmont estate.

The Casino, where the first festival was held last year, accommodates 8,000. The new site is expected to accommodate 12,000. Dates for the concerts are July 15, 16, and 17.

# 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. (Joe Glaser), 745 Fifth Ave., NYC; AF—Allbrook-Pumphrey, Richmond, Va.; AT—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, 576 Madison Ave., NYC; MG—Moe Gale, 48 W. 48th St., NYC; OI—Orchestra, Inc., c/o Bill Black, 332 S. Michigan Ave., Chicago 4, Ill.; RMA—Reg Marshall Agency, 4671 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 545 Fifth Ave., NYC; UA—Universal Attractions, 2 Park Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1769 Broadway, NYC.

Albert, Abbey (Statler) Hartford, Conn., Out 6/4, h  
 Alexander, Stan (On Tour) Associated Orchestra Agency  
 Beck, Will (Utah) Salt Lake City, Utah, h  
 Bair, Buddy (Van Cleve) Dayton, Ohio, h  
 Barron, Blue (On Tour—Chicago territory) MCA  
 Banek, Tex (Statler) NYC, Out 5/29, h  
 Borr, Miacha (Waldorf-Astoria) NYC, h  
 Bothie, Russ (Merry Garden) Chicago, b  
 Brandwynne, Nat (Waldorf-Astoria) NYC, h  
 Brown, Les (Palladium) Hwd., In 5/24, b  
 Cabot, Chuck (Surf Beach Club) Virginia Beach, Va., 5/27-6/8 r; (Pleasure Pier) Galveston, Texas, 6/24-7/7, b  
 Carle, Frankie (Mission Beach) San Diego, Calif.  
 Caylor, Joe (Laurel Hill) Columbia, S. C., 5/20-6/10, nc; (Officers Club) Montgomery, Ala., 6/13-18, pc  
 Chavalea, Los (Desert Inn) Las Vegas, Out 6/8, nc  
 Coleman, Emil (Balmora) Miami, h  
 Country Gentlemen (Gray Rock Tavern) Fernwood, Pa., nc  
 Cross, Bob (Statler) Boston, Out 6/4, h  
 Donahue, Al (New Santa Monica Pier) Santa Monica, Calif., Out March, 1959, b  
 Ferguson, Danny (Robert Driscoll) Corpus Christi, Texas, h  
 Flak, Charlie (Palmer House) Chicago, h  
 Fitzpatrick, Eddie (Maple) Reno, h  
 Flanagan, Ralph (On Tour—Midwest) GAC  
 Foster, Chuck (Roosevelt) New Orleans, Out 5/26, h  
 Garber, Jan (Horse show) Oklahoma City, 5/18-24; (Fiesta of Five Flags) Pensacola, Fla., 6/9-11  
 George, Chuck (Fazio's) Milwaukee, Out 6/13, nc  
 Glasser, Don (On Tour) GAC  
 Herman, Woody (On Tour—Midwest) ABC  
 Hunt, Pee Wee (On Tour—Midwest) GAC  
 Jerome, Henry (Edison) NYC, h  
 Jurgens, Dick (Elitch's Gardens) Denver, 5/35-6/13, nc  
 Kaye, Johnnie (Riviera) Lake Geneva, Wis., Out 5/30, b  
 Kaye, Sammy (On Tour—Chicago Territory) MCA  
 Kenton, Stan (On Tour—Midwest) GAC; (Birdland) NYC, 5/16-20, nc  
 King, Pee Wee (On Tour—Midwest) GAC  
 Kinley, Steve (Statler) Buffalo, N. Y., h

Laine, Buddy (On Tour—Midwest) Midway Artist Corp.  
 Lewis, Ted (Beverly) Covington, Ky., Out 5/26, cc  
 Long, Johnny (On Tour—Texas) MCA  
 McGrane, Don (Radison) Minneapolis, h  
 McGuffin, Wayne (Highland's C'ubhouse) Kennewick, Wash., Out 7/23, b  
 McIntyre, Hal (On Tour—South) GAC; (Steel Pier) Atlantic City, 5/24-30, h  
 McKinley, Ray (On Tour—East) GAC  
 Marquis, Gary (Broadmoor) Colorado Springs, Colo., h  
 Marterio, Ralph (On Tour—Midwest) GAC; (Lakeside) Denver, 6/17-23, b  
 Masters, Frankie (Conrad Hilton) Chicago, h  
 May Band, Billy; Sam Donahue, Dir., (Peony Park) Omaha, 5/28-30, b; (Casino) Walled Lake, Mich., 5/3-4  
 Melba, Stanley (Piers) NYC, h  
 Mooney, Art (On Tour—Midwest) GAC  
 Morgan, Russ (On Tour—Midwest) GAC  
 Morrow, Buddy (Peabody) Memphis, In 6/6, h  
 Morlan, Roger King (On Tour—East) GAC  
 Neighbors, Paul (Aragon) Chicago, Out 6/3, h  
 Noble, Leighton (Palms) Glendora, Calif., nc  
 Pastor, Tony (Lagoon) Salt Lake City, Utah, 6/3-4, nc  
 Peeper, Leo (On Tour—Midwest)  
 Perrault, Clair (Statler) Buffalo, N. Y., h  
 Phillips, Teddy (Flamingo) Las Vegas, h  
 Prima, Louis (Bahara) Las Vegas, h  
 Pringle, Gene (Recreation Center) Saginaw, Mich., b  
 Reed, Tommy (Muehlebach) Kansas City, Mo., h  
 Ketchman, Joe (On Tour—Southwest) MCA  
 Rudy, Ernie (Roosevelt) New Orleans, 5/26-6/23, h  
 Sands, Carl (Cleveland) Cleveland, h  
 Sheldon, Kenny (Jersey City Garden) Jersey City, N. J., nc  
 Spivak, Charlie (On Tour—Chicago Territory) MCA  
 Strater, Ted (Plaza) NYC, b  
 Sudy, Joseph (Roosevelt) NYC, h  
 Thornhill, Claude (On Tour—East) GAC  
 Vincent, Leo (Steel Pier) Atlantic City 6/4, 5, b  
 Waggles, Buddy (Henry Grady) Atlanta, Ga., h  
 Watkins, Sammy (Statler) Cleveland, h  
 Welk, Lawrence (Aragon) Ocean Park, Calif., Out 1/5/57, b  
 Williams, Billy (Syracuse) Syracuse, N. Y., Out 5/28, h; (Rice) Houston, Texas, In 6/3, h

Davis, Bill (Peps) Philadelphia, Out 5/28, nc  
 Davis, Johnny (Officers Club) Chateau Lamothé, France, pc  
 Donett Trio, Jack (Colonial) Hagerstown, Md., 6/14-27, h  
 Doggett, Bill (On Tour—California) SAC  
 Domino, Fats (Showboat) Philadelphia, Out 5/21, nc  
 Dominos (Bahara) Las Vegas, h  
 Fields, Herbie (Cadillac) Trenton, N. J., 6/23-28, cl  
 Four Freshmen (Copa) Pittsburgh, Out 5/22, nc  
 Franklin Quartet, Marty (Airport) Brooklyn, N. Y., nc  
 Fulson, Lowell (On Tour—South) SAC  
 Gendabonts Trio (On Tour—Pacific Northwest)  
 Garner, Erroll (Town Tavern) Toronto, Out 5/25, nc  
 Getz, Stan (Boston Harbor) Rochester, N. Y., 5/20-6/5, r  
 Gill Trio, Elmer (Ebony Cafe) Seattle, Wash., Out 7/2, cl  
 Gillespie, Dizay (Flame) St. Paul, Minn., Out 5/24, nc  
 Gordon Combo, Stomp (1042 Club) Anchorage, Alaska, 5/30-7/30, nc  
 Hawkins, Erskine (On Tour) Gale  
 Herman, Lonny (Bahara) Las Vegas, h  
 Hodas, Art (Crest Lounge) Detroit, 6/21-6/30, cl  
 Hope, Lynn (Showboat) Philadelphia, Out 5/21, nc  
 Howard Quintet, Phil (4300 Club) Rochester, N. Y., nc  
 Jams, Conrad (Glen Island Casino) New Rochelle, N. Y., In 5/22, h  
 Johnny & Joyce (Otto's) Albany, N. Y., nc  
 Jonn (6 Trio (New Orleans) Montreal, Canada, Out 8/13, nc  
 Jordan, Louis (Sands) Las Vegas, 5/18-6/21, l  
 Land, Sonny (Continental) Austin, Texas, Out 5/25, pc  
 Lewis, George (Savoy) Boston, nc  
 Marone, Frank (Spirvin) Oklahoma City, 6/6-7/24, r  
 McCune, Bill (Astor) NYC, h  
 McPartland, Jimmy (Metropole) NYC, nc  
 Monte, Mark (Plaza) NYC, h  
 Mulligan, Gerry (Basin Street) NYC, Out 5/25, nc  
 Parker Combe, Howard (Trade Winds) Denver, nc  
 Pavone, Tommy (Rock Garden) Willimantic, Conn., r  
 Perl Combe, Bill (Pump Club) Pensacola, Fla., nc  
 Prysock, Red (Nightcap) Newark, N. J., nc  
 Rey, Alvin, Lake Tahoe, Nev., In 5/20  
 Restum, Willie (Rainbow) York, Pa., 5/30-6/6, nc  
 Rico Trio, George (Muehlebach) Kansas City, Mo., h  
 Roach, Max-Clifford Brown (Blue Note) Philadelphia, 6/30-6/12, nc  
 Roth Trio, Don (Shawnee Inn) Shawnee on Delaware, Pa., 6/27-9/11, h  
 Schaff's Aristocrats, Murray (Club Deluxe) Eureka, Calif., Out 5/29, nc; (Flamingo) Las Vegas, 6/2-8, h  
 Scott Quartet, Tony (Minton's Playhouse) NYC, nc  
 Shearing, George (Blue Note) Chicago, 5/15-28, nc  
 Simmons, Del (London Chophouse) Detroit, Out 6/28, nc  
 Somethin' Smith & the Redheads (Blinstrub's) Boston, 5/4-12, nc  
 Sorrell Trio, Frank (Piccadilly) NYC, h  
 Stanton, Bill (McCurdy) Evansville, Ind., h  
 Summers, Bob (Fan Club) Eureka, Calif., cl  
 Tatum, Art (Storyville) Boston, Out 5/21, nc  
 Three Bars (Esquire) Montreal, Canada, Out 5/22, nc  
 Three Jacks (Wheel Bar) Colmar Manor, Md., nc  
 Trahan, Lil & Pree (Skylark) Pensacola, Fla., cl  
 Trentiers (Riviera) Las Vegas, Out 7/5, nc  
 Triads (Syracuse) Syracuse, N. Y., h  
 Young, Lester (Birdland) NYC, Out 5/23, nc

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 Armstrong, Louis (Chicago) Chicago, In 5/27, t  
 Australian Jazz Quartet (Tia Juana) Baltimore, Md., 5/31-6/5, nc  
 Baker, Chet (Basin Street) NYC, Out 5/28, nc  
 Balletto Quintet, Al (Packs) San Francisco, In 6/3, nc  
 Bonnemere (Loop Lounge) Cleveland, Out 5/21, cl  
 Braxton Trio, Bob (Mardi-Gras Grill) Seattle, Wash., nc  
 Brubeck, Dave (Downbeat) San Francisco, Out 7/24, nc  
 Buckner, Milt (Commercial) Quebec, Canada, Out 5/21, h  
 Burgess Trio, Dick (Sirocco) Hwd., nc  
 Campbell, Chaker (On Tour—South) SAC  
 Charles, Ray (On Tour) SAC  
 Clovers (The Palms) Hallandale, Fla., 5/23-28, nc  
 Condon, Eddie (Condon's) NYC, nc  
 Evans, Don (Cabin in the Sky) Atlantic Highlands, N. J., r  
 Dante Trio (Colonial) Hagerstown, Md., 5/23-6/18, h

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