

April 18, 1956

DOWN BEAT

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Anti-Petrillos
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Band Directory
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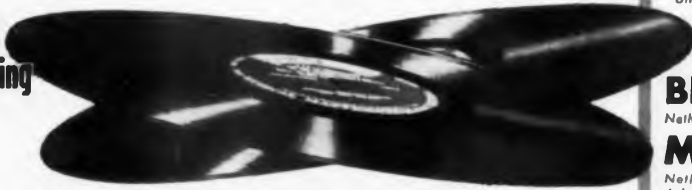
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Chords And Discords

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To the Editor:
May your readers kindly refer to Mr. Ozzie Cadena's write-up of Savoy MG-12012 album, *The Hawk Returns*, and glance at his little idiotic verse—Quote: "Also, as you listen to these sides, you can notice that he (Hawkins), one of the greatest influences, has been in turn influenced. At times

you hear some Lester Young type phrasings, but the big fat sound still remains."—Unquote.

I doubt if Mr. Cadena has ever listened to this album, or even, to Coleman Hawkins. Hawkins began creating style in 1924 and continues to do so without the help of anyone, let alone Lester Young, who stands in a class by himself. Such an insult, smeared on the back cover of an album, written from the desk of a man who evidently was listening at the time to some old Count Basie records, is definitely something that should be brought to light. Therefore, I inform Mr. Cadena that there is not and never was a recording by Coleman Hawkins rendering Lester Young type phrasings. After

Mr. Cadena listens to the album and isn't still convinced, my 180 records by him are available for his further research, but I'm afraid Mr. Cadena will search in vain."

RRM

(Ed. Note: You could have signed your full name; Ozzie doesn't bite.)

A Medal? . . .

Detroit, Mich.

To the Editor:

I been reading your magazine for a long time and think its great but this guy Hentoff has been getting on my nerves and I know other jazz fans as well. First of all if he knew his jazz he would know that every saxman has his own style so what right does he has to tear down such fine saxmen as Flip Phillips, Illinois Jacquet so he doesn't like their style so what maybe people think that ham lester young style is for the birds so what does he want a medal.

And speaking of that ham Young how in heaven name can that graveyard style of his be rated it beats me if that guy ever was in the same boat with the king of the sax Coleman Hawkins I like for somebody to tell me where, in my opinion the Hawk could still blow rings around that ham even at his age today what do you think of that Hentoff. Also Hentoff you can keep all the progressive dictators as tommy Dorsey put it music dictators. I'll still take Goodman, Shaw and of course Dorsey they made jazz what can our progressive bums claim. I feel sorry for people who buy progressive its like buying lynchair. I sure you know how bad that is well in closing let me say I don't expect to see my letter in *Down Beat* but you can't kill me for trying.

Don Darras

(Ed. Note: Indeed so can't, Mr. Darras.)

Concerning Books . . .

New York

To the Editor:

Mr. Hentoff may have written about my review of *A Pictorial History of Jazz*: with more kindness than he felt, and he may be very right in his judgment and I may have been very wrong in mine. But what being "a champion of freedom of expression" has to do with my distaste for certain kinds of literature or music escapes me and must surely escape Mr. Hentoff's capable mind.

To be a champion of freedom of expression doesn't mean that one has to like the expression. To be a champion of freedom of expression doesn't force me to prefer Hindemith to Mozart, or even to like Hindemith. I prefer early Louis Armstrong to late Dizzy Gillespie. I think a good deal of modern art has got to a blind alley and is even academic.

But I am for Jackson Pollack continuing to experiment, if he so chooses, and for bob to go on bopping, and for Henry Miller to write his novels, and for Sartre to write his plays, and so on. Must one have, after all these years, to return to solitaire's defense of an expression for which he has distaste?

Harvey Roff

Down Beat



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DOWN BEAT

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Special Feature

Starting on page 45 is Down Beat's fourth annual dance band directory, in which are listed and categorized all the major dance orchestras in the country.

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Strictly Ad Lib

NEW YORK

ON STAGE: Victor jazzman Hal Schaefer is writing music for Jack Cole's choreography sequences in Ziegfeld Follies, starring Tallulah Bankhead. Featured in the show will be Carol Haney, Joan Diener, Mac Barnes, and David Burnes. Opening is May 26 at the Winter Garden . . . Wendell Marshall, Ernie Royal, and Jimmy Crawford are in the band for Sammy Davis Jr.'s Mr. Wonderful . . . \$1 million has been bid for the Porgy and Bess film rights by both Columbia and the independent team of Louis B. Mayer and Clarence Brown . . . NBC may finance a musical version of Casey Jones next season and eventually put it on as a color spectacular.

ENTERTAINMENT - IN - THE - ROUND: Dodge brought Lawrence Welk's orchestra, Danny Thomas and Bert Parks to Madison Square Garden March 26 for their dealers . . . Guy Lombardo will not make his annual spring concert tour because of his new CBS-TV show. He'll stay at the Roosevelt Grill until June 1 . . . Art Mooney and his band will appear in the MGM film, The Opposite Sex . . . Hannah Albush, longtime Down Beat staffer, gave birth to a boy in March . . . There's a report that Simon and Schuster will issue a biography of Judy Garland.

Danny Kaye plays his first outdoor date at the Carter Barron Amphitheater in Washington at the end of June for a minimum of two weeks . . . Former Dizzy Gillespie singer Johnny Hartman is working at Ray Shaw's Living room on the east side . . . Johnny Mathia, new Columbia singer from San Francisco, is at the Blue Angel and has cut his first LP . . . Arcadia ballroom held the Ballroom Dancing Championships of the United States March 23-25.

JAZZ: The Jazz Messengers signed a three-year contract with Columbia. Each man has the right to record as a leader with the other companies . . . Chet Baker has a tentative date at the Bandbox, Rochester, April 30 to May 6 . . . Al Cohn and Conte Candoli are working as a unit and are booked by Gale. They're at Birdland April 19 to May 3, and may later head for the midwest and coast . . . Joe Newman headed a big band in a Victor session to be called Salute to Satch . . . Bassist Bob Casey replaced Walter Page at Condon's. And intermission pianist Tddy Roy has been succeeded by Ralph Sutton and Buzzy Drottin . . . The JATP troupe came back from Europe early. They didn't play the Italian and Israeli dates originally scheduled.

Duke Ellington, having cut two LPs for Bethlehem, is still freelancing recordwise . . . Dutch pianist Pia Beck will record for Epic . . . French pianist Bernard Peiffer recently made his Birdland debut . . . Jazz in Brooklyn now includes Sunday afternoons at Diron's and also at Downey's . . . The Sauter-Finegan ANTA tour of South America is now a dead issue . . . Helen Merrill with strings goes into Basin Street April 17 . . . That unbilled trumpet soloist on Dinah Shore's most recent Victor LP is Shorty Rogers . . . Dinah Washington, Johnny Smith, and Al Belletto are at Birdland . . . George Williams is reactivating the music of Andy Kirk and Jimmie Lunceford for Victor albums.

Count Basie says he himself would prefer to re-sign with Norman Granz and Clef Records. His agency, however, may have other ideas in mind, as there is strong bidding for the band from other labels. Contract has some 10 months to run . . . NBC-TV's Saturday afternoon's TV jazz show is now being talked about for next fall . . . Modern jazz organist Jimmy Smith was held over at Cafe Bohemia. Tony Scott's quartet opens there April 6 for two weeks . . . Don Elliott's new bassist is Carl Pruitt, formerly with Sauter-Finegan . . . Erroll Garner on the Steve Allen show April 27. His Town Hall concert is two days later . . . Jake Trussell is doing a history of jazz in Texas and would appreciate any data on the subject. His address is the Kingsville Record, Kingsville, Texas.

RECORDS, RADIO, TV: New signings: Frances Bergen (Columbia); Jim Gavin (Epic); Dotti Malone (Wing); (Turn to Page 74)



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A Precedent Is Set

Buffalo—Harry Altman's Town Casino, the Copacabana of upstate New York with floor shows that frequently feature headliners like Johnnie Ray and Marion Marlowe, has set a new precedent for jazz groups. Beginning several weeks ago, jazz units were booked to work as an act into the regular Town Casino floor show three times each night.

The house band, the line of girls, the comic, the pop headliner, etc., all remained and the jazz group became part of the show. On Sunday afternoons, the jazz group does a special concert in the club under the aegis of Buffalo disc jockey Joe Ricco.

First jazz combo to become part of the Town Casino project was Al Belletto. Among the others have been Max Roach and Clifford Brown, Don Elliott, Helen Merrill, Terry Gibbs, Kai Winding and J. J. Johnson, and Erroll Garner. The Australian Jazz quintet starts April 9.

Alvy West Is Back On Wax

New York—Altoist Alvy West whose "little band" made an impact several years ago on records, has signed with ABC-Paramount and already has cut his initial sides. Instrumentation was alto, trumpet, accordion, two guitars, bass, and three tympanists who double. Also added were 10 high school girls in wordless vocals. West has been doing studio work, including closed-circuit TV assignments, in recent years.

Decca Steps Up Soundtracks

New York—Decca Records will release two soundtrack albums of Columbia films *Picnic* and *The Eddy Duchin Story*. The company is also planning on issuing another, the track from *Anything Goes*, the Paramount film starring Bing Crosby.

Decca has already issued the tracks to Paramount's *The Court Jester*, Universal-International's *The Benny Goodman Story*, and United Artists' *The Man with the Golden Arm*.

Trust Fund To Spend More

New York—The Music Performance Trust Fund will allocate nearly \$4,000,000 for projects designed to employ musicians for the 12 months ending June 30, 1957. Increasing royalties from record and TV film makers will allow for the difference from the \$2,800,000 being allocated for the year ending June 30, 1956.

During 1955, 23,000 performances were sponsored by Fund money for free concerts in hospitals, parks, and projects suggested by the various AFM locals. These concerts resulted in the creation of 179,000 jobs for musicians, the federation says.

Jazz For Connecticut U.

Storrs, Conn.—A *Symposium on Jazz* will be a feature of the third annual University of Connecticut Fine Arts Festival. The program, scheduled for 2 p.m., April 29, will consist of a panel composed of Leonard Feather, Phil Napoleon, Nat Hentoff, Father Norman O'Connor, Harold Kidder, and George Wein. Father O'Connor, who conducts jazz radio programs in Boston and is chaplain of the Newman Club at Boston University, will be moderator.

Clyde Speaks Out Vs. Splices

New York—Red Clyde, a&r head of the Bethlehem label, has brought into the open a seldom-discussed practice of an increasing number of jazz record companies—splicing together parts of several different takes to make one final version.

Said Clyde in *Bethlehem Bandstand*, the label's monthly promotional paper: "If additional takes are necessary, they'll be done, but the one that is finally selected will be just as it was recorded on the date. When you're producing LPs for the jazz market, it's more ethical to offer the purchaser a fair exchange for his money. Gimmicked LPs just don't have the essentials of good jazz, and in fact, can misrepresent the real talent in a given group."

New Victory For L.A. Anti-Petrillo Forces; Movement Could Spread To Other Locals

By Charles Emge



LOADED is Frank Sinatra, with the collection of plaques he received at one time last month from *Down Beat's* Charles Emge. They include three *Down Beat* awards (two from Readers poll) and one from *Record Whirl* (Readers poll).

Birdland All-Stars Will Play Europe

New York—Morris Levy will bring a streamlined contingent of his Birdland All-Stars to Europe for a 3½-week tour starting Nov. 2. Lester Young and probably Bud Powell will be in the Birdland troupe which will consist of four or five small units, since large transportation costs make the importation of big bands for a European package tour rather hazardous. If, however, this first Birdland tour of Europe is successful, larger contingents may follow.

Lester Young will go over to France as a single for three weeks at Nicole Barclay's Club Saint-Germain, starting Oct. 12, before joining the tour.

Levy is currently in Europe on a combined business-pleasure trip. He is arranging for the opening of branches of his publishing firms in France and England. Levy and Phil Kahl control Planetary, Patricia, and Kahl music, and among their hits this year have been *Yellow Rose of Texas*, *C'est La Vie*, *Why Do Fools Fall in Love?*, and the perennial *Lullaby of Birdland*.

Hollywood — Members of Local 47, AFM, at a special general meeting held at the Hollywood Palladium on the night of March 12, dealt AFM head James C. Petrillo another smashing blow as they

voted 1531 to 51 (in secret ballot) to remove from office president John te Groen, chiefly because of his stand that he felt himself bound to follow the dictates of Petrillo, even when such dictates were contrary to the will of Local 47's board of directors (*Down Beat*, April 4).

Other charges were that he had made false allegations of illegal actions by present board members to the Federation's International Executive Board.

Presiding over the meeting was Cecil F. Read, acting president of the local since the suspension of te Groen at a meeting held Jan. 23. The March 12 meeting was held in direct defiance of a committee composed of AFM-International Board members sent here by Petrillo to investigate the situation that has shaken Local 47 from top to bottom.

The anti-Petrillo movement, long brewing here, broke out in earnest some months ago with the election of Read to the vice presidency, against all the opposition the te Groen administration could muster, on a platform committed to challenging Petrillo's handling of the AFM's multi-million dollar performance trust fund.

Read's support, originally composed essentially of top-bracket film, radio, and recording musicians, now appears to have become a solid rank & file movement, and there are strong indications that it may spread to New York's Local 802 and other AFM locals. In fact, it could have repercussions throughout organized labor as it is, in essence, a revolt against labor bossism in general.

Among the specific complaints that brought about the anti-Petrillo campaign are charges that Petrillo has arbitrarily diverted fees for the release of theatrical films in television that should have gone to the musicians who originally recorded the soundtrack. It is also held by the "insurgents" that he has used the AFM's theater defense fund for improper purposes. This fund, set up in the days when the Federation was trying to combat the displacement of pit orchestras by sound films, is supported to a large extent by a tax on the earnings of film studios recording musicians.

At no time has anyone accused Petrillo, or any Local 47 official, of personal dishonesty. The crux of the matter hinges on a clause in the Federation's constitution and bylaws interpreted by Petrillo, and even his mild-mannered predecessor, the late Joseph N. Weber, as giving the Federation (meaning Petrillo as of now), full and unlimited power over any local, or local official,—power even to revoke a rebellious local's charter and seize its assets. (As happened many years

Ace In The Hole

New York—There is some talk in musician circles of a new film scenario called *The Man with the Golden Horn*. It's about a musician who wants to be a card dealer but goofs the audition by missing a straight flush.

ago—before Taft-Hartley and NLRB —when New York's Local 802 was set up to break a rebellious AFM local.)

One of the most significant victories for the anti-Petrillo forces here occurred last month when, at the regular general election of the Musicians club, the incorporated body that holds title to Local 47's \$1,500,000 building, and other assets, Read and all Read-endorsed candidates were elected to the presidency and all board positions by a vote of 2 to 1. Since heretofore the function of the Musicians club has been essentially a technicality, it has been traditional for the incumbent Local 47 administration to hold all offices.

Only names on the printed ballots were those of te Groen and his supporters. The Read-headed ticket swept the election entirely on a "write-in" vote.

Two days prior to the March 12 meeting, Local 47 recording secretary Maury Paul, acting on orders of Petrillo's investigating committee, sent notices to all Local 47 members that the meeting had been canceled, despite contrary instructions by the Local 47 board of directors, and the fact that the meeting was called by petition in conformance with the local's own constitution and bylaws.

The only effect of this move seems to have been to reduce the small number of te Groen supporters present at the March 12 meeting. But as a result, Paul himself was scheduled to face "trial" at a subsequent meeting scheduled for March 26. His expected removal from office will leave only one Petrillo-te Groen supporter in office, financial secretary Bob Hennon.

At this deadline, te Groen had announced that he was appealing his removal to the AFM's international executive board, and a wire from Petrillo had been received by the officers now in charge of Local 47 ordering that his removal be "stayed" pending the appeal.

It was disregarded.

The next move was up to James Caesar Petrillo, and was sure to be answered by a prompt court action by the new Local 47 administration. The Read supporters say that they want nothing better than a court or congressional airing of the dispute. Question: Does Petrillo?

Louis, Herd Break It Up

Woody Herman-Louis Armstrong
All-Stars; Symphony Hall, Boston

If the little red shields sewed on the breast pockets of the band jackets worn by Woody Herman's Herdsmen mean anything, it's probably an emblem of membership in the most exciting fraternity around today.

The Herman-Armstrong package took the Symphony Hall stage here for two jam-packed concerts. The wedding of the hot and the cool in jazz seemed to come off very well, judging by audience reception to both Woody and Louis.

The two-month interval between the Herd's appearance at the concert and its debut at Storyville in January show a welding of its members into a tight unit. The reappearance of trombonist Bill Harris was a high point in the Herman hour. And he has never sounded better.

The Herd kicked things off with a driving *Squared Circle*, featuring a staccato Harris chorus. Vibist Vic Feldman was showcased on *Darn That Dream*, then the brass took over for a biting *Northwest Passage*. Herman has had some great trumpet sections, but this Herd's group must be counted as one of the greatest. They play with drive, precision, and a sure sense of dynamics.

Harris' choppy jump solo style highlighted *Passage* and *Woodchopper's Ball*, but he turned mellow and mournful on his showcase, *Gloomy Sunday*.

Tenors Richie Kamuca, Arno Marsh, and Bob Hardway, augmented by baritone Jay Cameron, roared through *Four Brothers*. Pianist Vince Guaraldi, bass man Monte Budwig, and trumpeter Burt Collins were highlighted on the snappish *Wild Apple Honey*.

Woody picked up his alto for *Love Is a Many Splendored Thing*, and sang *Sorry About the Whole Darn Thing* and *Every Day*. The band romped through *Blue Moon*, *Opus De Funk*, and ended with *Mambo the Most*, an over-long piece during which Feldman unseated drummer Will Bradley Jr. to rap out several choruses.

Armstrong came on to tremendous applause. Satch has lost more than 50 pounds since his appearances at the Crane Estate concerts and the Newport Jazz Festival in this area last summer, and looks in better condition than he has at any time caught in recent years.

Clarinetist Ed Hall, replacing Barney Bigard since Armstrong's earlier tours here, riffed through *Clarinet Marmalade*. Trummy Young sang and blew on *Taint What You Do*. Pianist Billy Kyle played a bouncy *Perdido*, and Arvell Shaw, who confessed "I feel so silly when I make this announcement" played *The Man I Love*.

The group played *Indiana*, *Bucket's Got a Hole in it*, *Ole Miss*, and *Tin Roof Blues*. On *Blues*, Young displayed an amazingly mellow side to his blowing, far removed from the raucous sound he uses on up-tempo pieces.

Louis sang *Someday* and *Mack the Knife*, then joined with Velma Middle-

Feather's Nest

By Leonard Feather

PROBABLY DUE for a runaway victory as the most discussed and most publicized musical biography of the year, David Ewen's *A Journey to Greatness* (Henry Bolt & Co., 384 pp., \$5) is the most complete and definitive book on the life and music of George Gershwin.

Ewen, who had the cooperation of Ira Gershwin and of many close friends and associates of the composer, has done a workmanlike job of reconstructing the Gershwin background and in many instances has rectified errors of judgment, taste, and fact that marred the Gershwin biographical film in 1945. (That's right, musical film biographies haven't changed much, have they?)

In addition, there are 32 pages of photographs, reproductions of Gershwin's paintings, and a couple of samples of Gershwin manuscript. The reference value is enhanced by the inclusion of numerous appendices—a summary of the plot of *Porgy & Bess*, a list of concert works (significantly placed ahead of the lists of stage productions and motion pictures), and a discography and bibliography.

CLEARLY a volume of this kind needs no recommendation from me—the Gershwinologists already are lapping it up, while its literary value *per se* is not of a caliber that would broaden its appeal to include those indifferent or hostile to his music.

What seems more relevant to me at the moment is the whole subject of Gershwin's relationship with jazz, with classical music, with the music scene in general. Ewen quotes Louis Untermyer, who "considers Gershwin to be one of the four most important composers to shape musical trends in the past century (the other three being Wagner, Debussy, and Stravinsky)."

A polemical thread runs through the book that implies, and at times openly states, that Gershwin's music, especial-

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Stereophonic Tape Skedded By RCA

New York—RCA Victor has announced the release in April of six stereophonic tapes to the general public. Also, starting in May, the company will offer at least one new binaural tape each month for the balance of the year.

The six April releases will include three by Fritz Reiner and the Chicago Symphony orchestra: Tchaikowsky's *B Minor Piano Concerto* with Emil Gilels at the piano; Bela Bartok's *Concerto for Orchestra*; Mozart's *Symphony #41 (Jupiter)*.

The remaining three will all feature the Boston Symphony orchestra. The first two, Berlioz' *Symphony Fantastique* and Beethoven's *Fifth Symphony* are conducted by Charles Munch and the third, Tchaikowsky's *Six Symphony (Pathetique)* will have Pierre Monteux wielding the baton. All of the above tapes will be available in two forms—in line heads and stacked heads.

Victor is also preparing to release approximately five monaural tapes per month starting in May.

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Sound Topic

New York—High Fidelity magazine reports a topical topic of discussion at the Sunday morning worship some months ago at the First Congregational church in San Francisco. Dr. William E. McCormack, pastor, spoke on High Fidelity.

Heath Finally Sets Concert For Carnegie

New York—Ted Heath's American visit will end with a May 1 concert at Carnegie Hall. The concert, as of present plans, will include June Christy and the Four Freshmen, but not Nat Cole. Designed primarily as a jazz package, the program will probably have Christy and the Freshmen perform for a quarter-hour each, with the Heath band playing the rest of the time.

If the boxoffice response is good, Heath is likely to clear \$500 to \$1,000 on the one concert. His main aim, however, is the prestige involved in a Carnegie Hall appearance, and he has been working toward the Carnegie Hall goal ever since the initial exchange plan was announced. Heath will fly back to England the day after the concert.

Basin Street Back On Full Schedule

New York—Basin Street, which has been operating on weekends throughout the winter, is now on a six-night-a-week schedule, with Mondays dark. Oscar Peterson's trio, J. J. and Kai, the Modern Jazz Quartet, and Sonny Stitt will be there until April 8. Duke Ellington goes in for a week April 10, with the Joe Roland quintet opposite him.

Shelly Manne's sextet is due to make its New York debut at the club April 17. Chico Hamilton's quintet, also making its New York bow, joins with Erroll Garner and the Max Roach-Clifford Brown unit April 26 to May 9.

Chet Baker Signs Pacific Jazz Pact

Hollywood—Chet Baker has been resigned to exclusive Pacific Jazz contract that is to run into 1958, it has been announced by label proxy Richard Bock.

Expected back from Europe in May, the trumpet star has recorded two quartet albums there, Bock said. One features the late Dick Twardzick on piano with Jimmy Bond, bass, and Bert Dahlander, drums. The second has Gerald Gustin on piano also with Bond and Dahlander. The records are to be released by the Vogue label in Europe and by Pacific in this country.

Teeners Riot In Massachusetts And Cause Rock And Roll Ban

Cambridge, Mass.—Record hops by disc jockeys featuring "rock and roll" tunes were banned by Mayor Edward J. Sullivan and the city council following a riot at Massachusetts Institute of Technology in which a student suffered critical head injuries.

The disturbance, which involved nearly 3,000 students and teenagers, stemmed from an apparent misunderstanding of the nature of the M.I.T. function. The affair was the school's annual Charity Carnival, the proceeds going to various college funds throughout the world. It was held in Rockwell Cage at M.I.T., where booths crowded the dirt floor.

Hundreds of teenagers, under the impression that the appearance of WCOP disc jockey Bill Marlowe meant the affair was a record hop, paid the 99 cents admission charge, then discovered they couldn't dance.

Cambridge police said more than 20 officers summoned to the scene were unable to cope with the surging mob of teenagers who overturned booths, smashed records, and battled M.I.T. students who attempted to keep order.

Upshot of the entire affair was that nearly everyone in a position to do so chimed in with observations on modern music.

"Some of that music is crazy," said Chairman Mary E. Driscoll of the Boston licensing board. "Teenagers have no business listening to disc jockeys at 12 o'clock at night. The way they're going, they'll have high blood pressure before they're 20."

Miss Driscoll said some rock and roll "is very acceptable to me," but she added "its exciting tempos could endanger the morals of our youth."

Mayor Sullivan explained that the order banning rock and roll record hops would not ban all record hops. "There are some organizations which are doing a decent job, keeping the children off the street," Sullivan said he felt the rock and roll concerts "incite something that causes a lot of trouble with kids."

"These rock and roll affairs are always trouble makers," said Cambridge police sergeant Nicholas J. Fratto. "Modern music apparently has an unwholesome effect on teenagers. They crowd around the bandstand and stir up trouble instead of dancing."

Coral Waxes Satire Songs

New York—Coral Records will record the *Salute to Forgotten Songs* portion of the Feb. 25 Max Liebman NBC-TV spectacular. That segment of the show was devoted to tunes that never became big sellers. Featured singers were Eileen Barton, Alan Dale, Johnny Desmond, and Bill Hayes.

All the artists except Hayes are under contract to Coral, but the company received special permission from Cadence (for whom Hayes records) to use him in the package.

'55 Best Year For Disc Biz

New York—According to the excise tax report recently released by the United States treasury department, 1955 appears to have been the biggest year for the record industry in its history.

Tax collections reflecting domestic sales to consumers for the first 10 months of 1955 show that total sales for the year will approach \$220,000,000 or more. The previous high year was 1947, when sales reached approximately \$204,000,000. Sales for 1954 were approximately \$183,000,000.

Prestige Signs Tadd Dameron

New York—Tadd Dameron has been signed by Prestige Records for a series of recording dates that will feature his own arrangements. Tadd established his reputation with his writing for the Eckstine and Gillespie bands of the '40s, as well as his backgrounds for Sarah Vaughan during the same period. Currently, the books of the Dorsey Brothers, Woody Herman, and Dizzy Gillespie contain Dameron arrangements.

Prestige's Bob Weinstock announced that Tadd will use five horns on his first date and introduce two relatively new jazzmen: Johnny Coles, trumpet and Joe Alexander, tenor sax. Alexander is currently with Charlie Mingus. Among the originals scheduled for the first 12" LP is Dameron's three part *Fontainebleau*, with feature roles for trumpet and alto sax (Gigi Gryce).

Dizzy Gillespie Tour To Wind Up In Athens

New York—Dizzy Gillespie's middle and near east tour under the auspices of the state department will end in Athens May 21. It was originally expected that the band would play several Egyptian dates after Athens, but these engagements have not materialized.

When the band plays Beirut, Lebanon, April 14, incidentally, the jazzmen will be feted at a special dinner ball under the sponsorship of the American University of Beirut alumni association. The president of the Lebanese Republic has given up several other invitations, it is reported, to attend the ball for Dizzy and his men.



Maltby Tells Problems Facing New Leader

One Of Toughest Jobs Is In Finding Young Musicians With Ambition, Ability

(Ed. Note: The following transcript is from portions of three interviews with bandleader Richard Maltby conducted on the Mutual radio network last December by disc jockey Jean Shepard. They contain some interesting views on the dance band business as seen through the eyes of a new leader.)

Jean: The primary thing we want to ask you this morning, Dick, is what happened to the band business?

Dick: Well, I don't know if I can answer what has happened to the band business because I've not been in it too long. I'm trying to figure out what we can do to bring things back to the very exciting level that it was 8 or 10 years ago.

J: You've worked in Chicago for years, haven't you?

D: Yes, my Career goes back to the middle '30s, which is just about the time I started in the band business. Actually, I've been on both ends of it. I was a playing musician back around 1935 to '40.

J: What was your instrument?

D: Trumpet, and I did my share of the one-nighters and stints around the country.

J: Who did you work with?

D: Oh, Bill Hogan and Tweet Hogan.

J: Frank Hogan, I know him. He man-

aged Al Morgan, Nancy Wright, and lots of other people.

D: And lots of local bands. I saw the swing era come in. I was very much a part of it at that time. And then around 1940, I quit playing trumpet, I got out of the playing end of the business and became a white collar worker. I did arrangements for a couple of networks for about 10 years or so.

J: I remember you did some fine work for Goodman, too.

D: Back around 1940.

J: I remember one thing in particular. Wasn't it *Six Flats Unfurnished*?

D: Yes, that was an original of mine.

J: That was one of the bigger things Benny made back in the 1930s. Then you pretty well covered the field as far as working in the band business is concerned. I want to say one thing right now. To you who listen regularly to our program you know that we are not a record plugger show but quite often we bring people in who have something to say who might clear up some areas of haziness on the part of we, the layman, the guys outside the industry. A couple of weeks ago we had an actress in our studio to tell us what you have to do to crack into the acting business, and I'm going to ask pretty much the same questions about

the band business. Today, is it much more difficult to form a band and make it successful than it was back say in 1940?

D: Well, I think we have to approach the band business from a different angle. At that time, 1940 and before, a fellow starting a band would probably step out of a local band, especially if he was a pretty good instrumentalist, and become a leader and just start plugging away. He would get a bunch of fellows together, rehearse them, and start playing a few dates, get the band heard in person. Then, finally, if the band got big enough, finally got a big reputation, they were able to go to a record company, and perhaps get some company to stick their necks out and record them.

Now, it's just done the opposite way, a completely different approach, where they take arrangers, any good arranger, get a studio band together, the best available men, and make a few records and see what happens to the records.

J: Oh, I see. In other words, the band is heard on records long before it gets out. In fact, in many instances it never gets out.

D: Very often it never is the intention of the leader to go out with a band at all. This is the story of the Ralph Flanagan band. He was a very good, well-known arranger, and the record company just took him, gave him a studio band, and invested in some records, including *Hot Toddy*, which gave him an early big hit, while he actually had no band. When the records began

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to be big, then Ralph got a band together, and he's been going very successfully ever since.

J: Well, isn't that pretty much the same with the Sauter-Finegan band?
D: Exactly.

J: That's a very interesting twist. It also shows the growth of the record business. I can remember very clearly before the war, when I was just getting started in the radio field, I was working as a musician myself in those days, and I was going to school at the same time. I can recall that the record business in those days was almost moribund, compared to the way it is now.

D: Well, the record business or industry is certainly doing a big part in bringing that band movement back now, I think.

J: Now there's a question I want to ask you about. Do you think this is just a false thing? Do you think that people enjoy listening to these bands on their hi-fi sets and enjoy that, but are not necessarily interested in going out to see that band like they used to?

D: Well, this is something we're trying to find out. We're hearing a lot of talk about the ballrooms and band business in general being on the upswing. If it is, it is very gradual. I hope it's happening, and I think it is. I'm sure though that people are buying records for the listening because the reproduction end is so much higher and better than it was. And, I really believe that because of their interest in the records they hear, people are beginning to go out and see the bands as well as dance to them, actually dancing again.

J: I read a thing it might be interesting for the music business to consider. It was a survey by a sociologist. Now he was not particularly interested in music, nor in the field of entertainment. He was trying to graph the changing social structure that people follow in their after working hours, or recreation. In other words, we have more time for recreation than we had, say, 25 years ago, due to shorter working hours, etc. He was interested in finding out what's happening with all that spare time, what are people doing with it.

And, he found that over the last 10 years there has been a great change in the use of spare time. People are spending more of their spare time in or about the home than they ever did before. He is of the opinion that the world of entertainment as we know of it today, will gradually become a thing of the past, that everything will come into home, very little will be gone out after. I just wonder though if all this isn't going to end up in a complete change as far as the entertainment field is concerned, as we know it.

D: It certainly is. This is a very big on it, and I frankly . . . I really don't know how it will turn out. I wonder myself.

J: Do you think that the economics of the band business has changed, too? In other words, it is pretty difficult to get topflight men to go on the road, isn't it?

D: It certainly is. This is a very big problem in starting any band, because it is hard to get men to travel, it takes a good caliber of man to play in these bands. You can't take just anybody, you've got to have good musicians, consequently it is a big payroll, transportation

is higher, and it is definitely big business to take a band out on the road.

J: Well, the books are more involved, that is, actually playing the music when more difficult. I can remember when Benny Goodman used to come to town. He'd have such people as Ziggy Elman, Gene Krupa, Harry James, and all the top instrumentalists playing in his band. You couldn't do that.

D: Well, those men were the nucleus of the band. All those men now are the stars or the basic studio men in New York and the coast, too.

J: Well, do you see any new stars coming up these days?

D: Frankly, this is what I'm disappointed in, Jean, that those stars are not happening, those men are not coming up out of the high schools, etc.

J: Why is that?

D: I don't know, except perhaps because the kids don't seem to be learning their instruments as well.

J: Right as we went off the air the other day, Dick mentioned that one of the biggest problems today is getting good sidemen, guys who play in bands. What do you think is the cause of this?

D: Well, Jean, it's that age-old problem of traveling. It is a problem all over the country, but particularly here in the east, because New York is the area where most musicians would like to end up. I suppose it is not so hard to get the musicians to travel in the areas around the midwest, but the fellows who are settled in New York, who belong to the local union and are pretty well established, they just do not want to leave New York. So, it is a great problem, and it takes somewhat of an incentive to get them to go.

J: Well, has this always been true? In other words, back in the days of bands like Goodman's or Shaw's, Glenn Miller, etc. did they have that trouble?
D: I don't know. I suppose there has always been that trouble, perhaps not as acute as it is now, because the tours the bands made were more solidly booked than they are now. You had theater dates and more hotel jobs than are now available, and there was more excitement along with it.

J: Well, it seems to me that so many young musicians today instead of traveling with bands seem to fall into the small combos. Isn't that small combination business larger today than it was in say 1937?

D: Yes, very definitely. This is the era of the small combo, I think. And, again, it's given the musician a chance to stay home or at least stay in their particular area. And, they're very happy to be with a small group. For example, take the group that is at the Statler right now. Cal Guilford Quartet has been there 10 years. They are very happy, and I guess would like to stay another 10 years.

J: Well, look, isn't that a new trend though? I read in *Down Beat* just this past week that Jonah Jones, who has a small group, just signed a 10-year contract at the Embers. Isn't that amazing?

D: It is, and it seems to be typical. They are undoubtedly happy about it, I presume, for their homelife can be planned with a degree of certainty.

J: Another thing, Dick, how is the quality of the young musician coming into your band today compared with the

average musician a few years ago?

D: I don't know quite what to say as I was more or less part of it at that time, and how we compared is difficult to say. I know this that the fellows that came out of those bands are now the nucleus of the studio and recording men here in town. I would like to believe that the caliber of the men is as good. Certainly, some great men came out of that time, really great instrumentalist. Of course your young fellows today are being influenced by the small combo, modern jazz movement.

J: It's a different type of player then.

D: Yes, it is very definitely a different type of player.

J: Which means that it makes it more difficult for you to get people to play in a band.

D: That's right. It's more difficult to find thorough musicians who are able to play solidly on the instrument. I mean thoroughly well-rounded individuals who are able to sit in a big band and play the book. They come out of school, they listen to records of the small jazz groups, etc. I'm a little disappointed really in the fact that they are not so well versed on their instruments that they can sit down and play anything. One big problem now, especially as regards the reed men, the saxophone players, is that more and more they are having to double on instruments. It is no longer practical for a man just to play saxophone. He has to play flute or oboe, bass clarinet or bassoon. This is almost the number one requisite of the studio or recording man in New York, and that is what the young men don't realize.

J: Do you remember when every vocalist in the band had to play guitar?

D: That's right, they came right out of the band. Just stood up and sang.

J: And the reason for that is because all the band men used to get pretty sore. This guy would sit out three numbers and then sing one lyric and eventually he would up playing guitar so as to be kept busy. But, we don't have too much time here and there's so much I want to ask you. One more question though. If a young man, say, a young kid living in Shamokin, Pa., or Sheridan, Wyoming, or Columbus, Ohio, would like to play with a big band, but the big bands never seem to hit into his territory. How does he get a chance to play with these bands or at least audition for you?

D: Of course I'm fairly new in this band on the road business, but I've been advised by other leaders to keep my eyes and ears open all the time when I'm traveling. If anybody comes up to me and says I'd like to play for you or have you listen to me play, these are the people we want to hear and they sit in with the band for a bit, and this is where you might find that genius of a trumpet or saxophone player. You say if the big bands don't come into their territory how are they going to be heard? Perhaps the tape recording idea of sending in a sample of their work to the leader might be the answer.

J: Would you listen to a recording sent to you?

D: I most certainly would listen to any tape or any record sent to me by anyone because this is just the way to call attention to their abilities. They of

(Turn to Page 66)

How Pallad'm Became One Of Nation's Top Ballrooms

By Charles Emge

"A RETURN to the 'swing style,' or whatever it was that gave those bands that combination of dance beat and musical excitement—with melodies people could recognize and remember—plus personality appeal, is the one thing that could do more than anything else to put the dance business back on its feet. But right now we want bands that can play good honest dance music, plus providing some entertainment within the band itself. It's the television influence.

"Good examples are bands like Ray Anthony—he made his first real hit here—and Les Brown. We've played Brown 19 times—and he made money for us every time."

That summary of the dance band scene as of the present was made by a spokesman for the Hollywood Palladium, California's leading popular priced dine & dance establishment, now in its 16th year of operation.

When the Hollywood Palladium was opened on Halloween night of 1940, with a jam-packed eight-week stand by Tommy Dorsey, the idea was to provide a dancing spot with the atmosphere of a "class" Hollywood supper club, but at prices within the means of the general public. That meant that the big ballroom and/or supper club, a big investment on valuable property on Sunset Boulevard between the Hollywood NBC and CBS studios had to do plenty of volume.

From the start, and during the war years, when it was a "must" visit and rendezvous for money-free service men stationed near, or passing through Los

Angeles, that kind of volume was no problem.

WITH THE END of the war boom, and the passing of the "Swing Era," which was the period of glory for the name bands that had grown with it—i.e. Goodman, James, the Dorseys, Krupa, et al—the Palladium felt the slump that swept the dance business everywhere.

Even now, with all other business activities at peak prosperity levels, here, a "big" Saturday night gross is around \$3,500, whereas it used to be \$5,500. The schedule of operation is now on a Tuesday-through-Sunday basis.

This doesn't mean that the Palladium has fallen on hard times. Sterling Way, present manager, who is also vice president of the operating corporation (and band-buyer), has found the answer in private parties and banquets from small, family affairs to big blowouts in which the Palladium is frequently taken over for the night on an exclusive basis by one of Southern California's now numerous industrial and manufacturing companies.

For the last several years the Palladium has been sold out solidly for such large-scale company parties from Dec. 1 up to Christmas Eve. Eighty-six such events were scheduled for coming months at this writing. For the Palladium that's the equivalent of some three months of solid sellouts.

THIS EXPANDED operation has been made possible by flexibilities in the Palladium's modus operandi. It is no trick for its staff to quickly place



The Palladium is a favorite spot with many Hollywood celebrities. This photo shows Mickey Rooney and Ava Gardner in their happily married days.

comfortable but easily-moved loge-type chairs that provide a thousand or more seats on the dance floor. (This has been done on more than one occasion for concerts, as in the case of the last appearance here of the Sauter-Finegan band.) Likewise the same plan can be used to turn the entire place into a huge banquet hall on occasions when dancing and entertainment is not paramount, such as political rallies, etc.

But basically the Palladium is, and always has been geared to the band business. Barney McDevitt, longtime publicity director and "Dean of Dance Band Press Agents," says:

"We've tried everything here, from launching new bands, home-grown in Hollywood, to the house band tie-in with a television show, the pattern that worked out so well for Lawrence Welk at the Aragon (Ocean Park beach ballroom). We know that the only thing that will go at the Palladium is a bona-fide name band, the kind that can draw 'em from all over, and not just for the opening week.

"I won't mention any names, but there are bands that have become so well known that their names are by-words in the business—but I don't mean 'buy-words.' We've had 'em. They usually have huge opening nights—maybe even a big first week, because they've made a lot of headlines playing concerts or something. They come in here in a big blaze of excitement—and die!"

BARNEY, entrusted with local exploitation for every band that plays the Palladium, is sold on the power of the disc jockey—and makes no bones about it. He says:

"Give me a band—dance band, I mean, not a concert attraction—that has some records going when they come in here, and we know we're going to do business. We don't tell the boys what to play. That's their department. But just look at what Perez Prado did here last year (record-breaking business), and mainly on one big recording, *Cherry Pink*. We hardly had to do anything for Prado except open the doors."



The Famous Palladium Marquee

President Les Brown Explains DOLA

Just a few months more than a year ago, 20 or so west coast bandleaders got together at the Hollywood Palladium to discuss the band business in general. This meeting proved interesting and enlightening so more meetings were planned and held. Approximately a year ago it was decided that we should organize and call ourselves DOLA (Dance Orchestra Leaders of America).

Approximately seven or eight more meetings were held in the ensuing months, at which many of the current ills of the band business were discussed. In July, 1955, I called a similar meeting in New York City and this was met with much enthusiasm. In August we had a similar meeting in Chicago with the same results. Finally we had a joint convention in Chicago in September with the National Ballroom Operators of America at which more than 80 bandleaders, bookers, agents, and dance band managers attended. At this time new officers were nominated and many things discussed with the ballroom operators in person.

At the suggestion of the retiring president of NBOA, Tom Archer, it was decided that in order to raise money so that DOLA could afford to hire an executive manager, a national dance festival would be promoted at which 30 or 40 ballroom operators would offer their ballrooms free if the bandleaders would give this night of the year free—all monies coming in at the door to go to DOLA.

This festival has been discussed pro and con since then at meetings in Los Angeles and New York, and at present all name bandleaders and some territorial bands will be asked to cooperate in this venture. We are also asking pledges from the ones who are fairly well "heeled" of from \$50 to \$500 as a loan against the net income of this festival so that we can hire a good man to run the whole promotion and coordinate with the booking offices and bandleaders.

By putting multiple names in one ballroom in various parts of the country, we feel that anywhere from \$50,000 to \$100,000 can be raised, and then we will be in a position to consider various applicants for the job of executive manager of DOLA. It is obvious that no bandleader or any present member of DOLA that we know of has the time to run this organization because it is a fulltime job.

As we see it, the job of executive manager would be to cooperate fully with the ballroom operators; to have under his supervision secretaries and pub-

licity men; to promote dancing; to talk with television executives—both local and national—all over the country in order to interest them in band shows; to speak to the record companies so that they might put more emphasis on bands and give them better tunes to record; to contact and cooperate with disc jockeys so that more band records will be played; in short, to do anything to further the interest of bandleaders in general and the dance band business. DOLA is not a union—it is a mutual aid society.

We think that people in general love to dance, and anything we can do to promote dancing and new dance bands, new sounds, new ways of publicity—in short, new *anything*, will prove beneficial to everyone concerned. We would like to hear from bandleaders who have not been contacted. DOLA dues are \$10 a quarter or \$40 a year, and if this dance festival is a success we will ask you to give up one night a year and play for free so that DOLA will have enough money to carry out the program outlined above.

At present our officers are: Les Brown, president; Tommy Dorsey, vice-president; Freddy Martin, secretary; Lawrence Welk, treasurer; Willard Alexander, 2nd vice-president. The board of directors includes Vince Carbone, Don Kramer, Fred Benson, Willard Alexander, Mal Dunn, Mart Kenny, Sam Donahue, Ralph Flanagan and Count Basie.

Anyone interested in joining DOLA, and we certainly want you—big or small—please write Jean Barry, c/o DOLA, 1467 North Vine, Hollywood 28, Calif.

We would like everyone to know that DOLA is not an organization for name bandleaders only. Contrarily, the so-called big names do not need the help nearly as much as the little-known bandleaders. We believe that if the dance business is helped at all in any way through DOLA, everyone will benefit.

The members will be informed of more meetings to be held in the future in New York, Los Angeles, and Chicago and we will probably meet again in Chicago for our second annual convention in conjunction with the NBOA in the fall. Please try to attend, and look for further notification of all meetings in *Down Beat*.

Sincerely,
Les Brown



Les Brown



Tommy Dorsey



Freddy Martin



Lawrence Welk



Willard Alexander

Business Gets Better & Better For Latin Leader Tito Puente

By Edith Schonberg

"BUSINESS IS BETTER than ever, and it's getting bigger and bigger," remarked Tito Puente recently, "we're now playing in theaters, ballrooms, and doing one-niters, but not too many college dates."

Puente, one of the precursors of the mambo, pioneered even further by adding jazz overtones to his music without losing the authenticity of the Latin rhythm. This difference, Tito explained, helps get him bookings in rooms where jazz bands play, since "the combining of both the jazz idiom and Latin rhythm is very successful."

And Tito adds that the demands of the audience whether east or west, north or south, is equalled in its intensity for good mambo. "Mambo is very popular and very well accepted," he said.

In the past five years since its inception, this dance has spread its tentacles over the entire nation, encompassing an estimated 5,000,000 addicts. The record companies, bowing to public taste and buying power, are constantly churning out mambo albums and adding new performers of Latin American music to their roster. And this form of terpsichorean activity has returned a large segment of the populace to the dance studios and ballrooms in many sections of the country.

THE SHRINE of the mambo-worshiper in New York City is undoubtedly the Palladium on Broadway and 53rd St., and the high priest in charge of rituals there is Puente. Six months out of the year (for the last five years) Tito moves into his throne room and holds court with his loyal flocks.

Around 1950, when dance bands were generally staggering around from a heavy body blow dealt them through public disinterest in their art, Tito and his associates in the Latin American idiom brought up a dance popular in Cuba. Its infection spread rapidly and mambo became a *must* in the repertoire of the dancing set. Dance studios immediately added courses on the subject and while in its primitive period the mambo beat itself was a storm center among the teachers and there was a wide divergence of opinion about the correct way of doing the dance, pupils were happily twisting their bodies and unfettering inhibitions to which they had clung tenaciously for years.

But time doesn't stand still, and neither did the mambo. The pattern wove its way from the original simple steps through the more complicated double and triple varieties. And then once again the dispensers of Latin music dipped into the recesses of Cuba and this time triumphantly regaled their clan with the now widely enjoyed cha-cha-cha.

ALTHOUGH the popularity of that has added new impetus to the already widening circle of interest mambo had aroused. Puente feels that "we haven't come into our own yet. We will though,



Tito Puente

in another three to five years." Tito went on to explain that conductors like Les Baxter and Nelson Riddle have been instrumental in reaching the public through their interesting arrangements in the popular field. "Their influence is expanding music because they reach the public and arouse an interest in listening to bands including the Latin bands." There are, however, some problems to overcome before the Latin bands reach their majority.

"For one thing," reported Tito, "there's the lyrics and music which the American people don't understand. Then there's the dance itself, which the general public doesn't understand and can't dance well—they don't do well in the Latin idiom. We also need more dance studios throughout the country where people can be taught to dance Latin American music." Tito also pointed out that people will only buy what they really like.

Tito feels that if he plays exciting mambo music, he's giving the public what it wants. When he travels the country he presumes he's known through his records before he arrives. Therefore the audience wants Puente and they get Puente with his exciting polyrhythms, his timbales, vibes, bongos, and conga drums. For those who know how to dance the beat, Puente's rhythm acts like a magnet, and for those who enjoy listening to music the mambo as Tito plays it is a fusion of mambo and jazz and it is challenging to the ear. As a matter of fact, some of the more stellar artists in the jazz world can be found at the Palladium seriously absorbing Puente's music.

WHEN THE OCCASION arises (especially when they appear at mountain resorts) Tito and his boys will play American music and even Viennese music. Ninety percent if his book is Latin and the other 10 American. Basically, says Tito, the band uses good pop standards. No band should be stereotyped, he insists, because then its value as music making organization

Perspectives

By Ralph J. Gleason

There have been relatively few groups in recent years which have achieved the submersion of the individual talents into a group sound, feeling, and existence which is actually more than the sum of the parts themselves.

The early Count Basie bands, some of the Goodman small groups, Ellington at various periods, the First Herman Herd, the Erroll Garner trio when Fats Heard was first with him, Gerry Mulligan's Quartet, and the current Oscar Peterson trio. These are all groups which have had and have a particularly happy amalgamation of individual talents stewed, brewed, and cooked together long enough to emerge as a single organism. And yet the individual was never lost in them. He was made greater by his contribution to the whole.

It is exactly that kind of a group—a unit—that the Modern Jazz Quartet has become. It is indicative of their oneness today that they are able to dispense with the use of loudspeakers and microphones in night clubs except for the purpose of making announcements. Their balance is so good they do not need the help of electronics to make them heard.

February of this year marked the third time the Modern Jazz Quartet had played San Francisco. It was, actually, the first time that the current group had been here. Their previous appearances had been models of musical magic, but this was nothing compared to what they were able to show us this time. Despite the switch in drummers—which has been hailed as unfortunate in some corners—the group actually sounded better as a group than it had before. Now the MJQ has a unity of purpose and feeling that is almost unique today.

Of course, their strong point still is the expression of the power or restraint. Their strength is in discipline, their statements are never underlined, and they do not shout. But their whisper is all the more effective for this, and, for instance, when Milt Jackson plays a blues, it has all the earthiness of a Basie yet it remains the kind of music you can play for anyone.

The music if the MJQ is fragile, to be sure; it is delicate, too, but it is never dull. There is humor in it and sadness. The blues they have are the bluest and when they are happy they jump for joy.

In its own special way, the MJQ has the excitement of a big band—its propulsion and its universal beat. And to those who will listen, there are moments when the sound these four men make has the same shattering effect as a line by Donne or a sketch by Picasso. They have so successfully explored the possibilities of the small group that whatever comes next will have to be radically different indeed.

depreciates. If the bands are going to stay in business, Tito feels that the public has to be given music that is blended for both good listening and good dancing.

Disc Sales Could Put Auld Back On Road

By John Tynan

WHEN IT COMES to pumping life back into the dance band business, the tired old saying, "Let George do it!" may be taking on an entirely new meaning where Georgie Auld is concerned. For Georgie, at the present writing, seems to be in the most unusual position of having a dance band take off right from under him solely on the basis of an instrumental album that's selling like popsicles in Hades, and one of the most exciting books in years.

The record is, of course, EmArcy's *In the Land of Hi Fi with Georgie Auld and his orchestra*; the book consists of 100 numbers arranged with an amazing feel for the old Lunceford-type beat, yet with modern voicing.

It was no problem drawing out denim-clad Georgie as we relaxed in the living room of his comfortable San Fernando Valley home. He seemed still a little dazed by the momentum with which the record is selling and the almost 100 percent favorable critical reception.

"MARTERIE flipped when he heard it," Georgie said laughing. "He told me

he's heard sides from the album, like *Tippin' In* on jukes out in the desert. I guess even the lizards dig it!"

But will the bookers dig it? we wanted to know.

"Well," said Georgie reflectively, "that's mainly up to the kids. Kids have always wanted to dance. It's part of being young. They're dancing their shoes off to this r&b, and I think it's because the r&b beat gives them the emotional lift necessary to make 'em get up and start jivin'. Then too, the time isn't too fast. They like to get that groovy feel when they dance."

Did he think the Auld band would give them that feel and would stimulate their interest with its sound—make them come out to dance to it?

IN ANSWER, Georgie moved across to the phonograph and placed the stylus in one of the tracks. "Judge for yourself," he shrugged.

It was *Dinah*, and as the easy swing of the number pervaded the room we found ourselves going with it, digging the biting brass punctuations and the free-feeling solos.

After the track ended, George turned off the player and said, "Well?"

"We're with you," we said.

"That's good," he grinned, "let's hope the kids are with us, too. See, we thought we'd kick off tunes like that they can dance to, yet with arrangements that would be a pleasure for the musicians to play."

He sat down and said seriously, "Personally, I feel that this is the freshest thing in dance bands to come along in many, many years. Naturally we're indebted to the old Lunceford style. That was the music that provided the dancing kicks in the late '30s, and yet it swung like mad. The musicians had a ball; the dancers had a ball—everyone was happy. Well, while we think we've captured this basic feeling on the record we also wanted to give the band an unmistakably modern sound. You can't copy, you know. You can't go back. We feel we're contributing to the progress of the music while keeping that happy, warm feeling I think any good dance band must have."

So what about the public's reaction to the album?

"IF WHAT one local dealer told me is in any way typical, then it's a very bright picture indeed," he said. "This guy reported 400 sold in one day and then ordered 1,800 more." He put his feet up on the coffee table. "The distributor tells me they're selling the album like it was a single record. If it keeps up and the demand to hear and dance to the band becomes great enough, then we'll have to go on the road."

We wondered aloud where such a tour would kick off and what locations would be viewed as most desirable.

"Now that's entirely up to the booker," Georgie said. "If the situation warrants it, I'll go back to New York and head out from there; or I may begin right here on the west coast. Of course, at this point I don't want to get too excited about this. I've been around too long in this game to go off half cocked."

"But I will say this: if this band takes off, if the kids like and want to dance to it, then this is the outfit that could very well bring back the band business. Just cross your fingers for me, will you?"

Berkshire To Feature Bows Of 4 New Works

Boston—Four new works will be premiered at this year's Berkshire Festival at Tanglewood in Lenox during six weekends from July 4 to Aug. 12.

The Boston Symphony orchestra, directed by Charles Munch, will present new compositions by Aaron Copland, Walter Piston, Howard Hanson, and Heitor Villa-Lobos. In addition, two all-Wagner programs are scheduled.

Guest conductors for the concert series include Pierre Monteux, Leonard Bernstein, Lukas Foss, Eleazar de Carvalho, and Richard Burgin. Bernstein will conduct a program in memory of the orchestra's late conductor, Serge Koussevitzky.

Following the Festival, the orchestra will tour Europe as part of its 75th anniversary celebration.



Georgie Auld

Here's A Survey Of Dance Business

The East

"THERE ARE definite signs of an increase in interest in dance bands," says one of the most oriented men in the business, Howard Sinnott, head of General Artists Corp.'s New York band department for the last 10 years.

"I was a little pessimistic even three and four months ago," Sinnott went on, "but I see a lot more interest these days. We have been contacted by more schools than we had before and among them are smaller schools that never had any proms up to now. The prom, then, is still an important part of college life, and is becoming more important again.

"Part of this increased activity for dance bands in the schools," Sinnott theorized, "is due to the fact that college enrollments are getting larger, a rise that's caused in part by a lot of the GIs being back. I think too *The Benny Goodman Story* is helping. To give you an idea of how well that picture is doing, George Hamid Jr., who runs the Steel Pier and theaters in Atlantic City, booked the picture against several people's advice. Yet it's attracting such good audiences that it's made them optimistic concerning the chances of the band business coming back."

Asked what particular kinds of bands were in most demand in the east currently, Sinnott answered, "They want a danceable band, not a real jazz band. Ralph Marterie, for example, is very much in demand. They'll usually request Ralph Flanagan or Marterie first, and then Buddy Morrow, Billy May, or Ray Anthony. Art Mooney is very popular, too. You know, we have a regular form that we ask the promoters of each dance our bands play to fill out after the dance is over. That form tells us how successful the dance was and also rates the band in several categories. The form is our way of telling what the band did that was most appreciated and what, if any, complaints there were. Well, we've gotten some great reports on Mooney. They say, for instance, 'He makes the dance a great big house party.' That's an important asset if a band can do it.

"THESE REPORTS really help us and the leaders," Sinnott went on. "It enables us to point out to them some of their mistakes and also what favorable parts of their approach they should concentrate on even more. Among the more common complaints are those concerning the appearance of the band. That's an important factor with women. If one sideman has red socks, another brown, and another argyles with black uniform trousers, there may be a complaint. And you'd be surprised how women notice and are pleased by good grooming and well-designed uniforms.

"Some of the other complaints," Sinnott looked through a recent file of reports, "might comment on the dance music being too slow, the tempos dragging, and also they may mention a certain band doesn't have enough showmanship. They like showmanship, and they like a leader who can create an

atmosphere of informality. A great band with no showmanship in front of it is not going to be as good as a band not as good musically but more aware of showmanship values. It's also important for the leader to make a little conversation with the people, and to be polite about answering their requests and asking for them a substitute if the request they want isn't in the book.

"I keep emphasizing these reports," said Sinnott, "because too many times a band is booked by an office, the contract is signed, and that's the end of it. Nobody finds out whether the band did well or not. We don't operate that way here. Here's another example of how helpful the reports can be. There's a complaint that the vocalist used off-color material. Now, I wouldn't have known about that if it hadn't been for the report.

"GETTING BACK to what's in demand bandwise in the east," Sinnott thought for a few moments, "I'd say the east wants more of a good solid musical organization as contrasted, let's say, with the midwest which seems to prefer more of a hotel-type band. The east seems to like its music more solid. One interesting thing about the dance band field seems to be that a band starting in the east can become a real topnotch band in the middle west, but not often does that happen in reverse. I don't know why that is.

"Here in the east," Sinnott pointed out, "our big season for college proms and weekends is in February, March, April, and May. Practically all of our bands are on college dates during these months with the balance of their dates during that period mostly consisting of private parties like the Elks, the Junior Chamber of Commerce, Kiwanis, etc., plus army camps (special services, non-commissioned officers clubs and officers clubs). The ballroom picture during the winter isn't too active here as contrasted with the midwest.

"The summer is the big time for ballrooms in the east. Then we have a lot of band bookings at the ballrooms and at amusement parks like Hampton Beach Casino, Old Orchard, Canobie Lake, and similar locations. In the fall and early winter, we have to depend mostly on private parties and a little scattering of ballrooms. There again in that part of the year, ballrooms aren't as big a factor here as in the middle west.

"WHEN BUYING a band," Sinnott went on to another facet of the business, "people tend to go by name. But we do find also that a girls school, for example, may buy a band because a lot of the girls heard it at a boys school dance where they'd been guests.

"My general advice to bands," said Sinnott, "is that they should have more showmanship—by the leader and from within the band. They also should watch their dance tempos. As for whether they should play jazz and how much they should play, that's entirely up to the leader. He should be smart enough to size up his audience as to when to give it to them and for how long. Appearance, as I mentioned before, is also important. Packaging in general is so important. It's as if I went to the five and ten cents store and bought a pound of candy in a paper bag. If I then put that candy in a beautiful box, the value of the product increases although its basic quality remains the same.

"As for the bands' books," Sinnott said, "we rarely get any complaints. Once in a while someone may say that the band didn't have any Latin tunes. But usually, if a band is playing for an organization around New York or Atlanta or any metropolitan area for a largely middle-aged crowd, we tell the leader in front to be prepared and have some Latin material.

"I do think there is one important operating difference between the band



Ralph Marterie



Ralph Flanagan

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Across The Whole Country Today

business now and when it was in its hey-day," Sinnott declared. Some operators at that time, knowing how much money could be made, would buy a top name band but weren't interested in building a long-term business. They were only interested in the quick buck and didn't give the band the type of promotion and advertising they should have in view of the value of the band's name.

"More and more, however, around this section we can now depend on regular operators who are interested in building and sustaining a regular business, and who know how to promote. Many, for instance, use direct mail based on a list of their regulars. It's a lot cheaper in the long run because they're hitting exactly the people they want to reach instead of battling for attention in the amusement pages.

"THE RIGHT KIND OF PROMOTION," Sinnott concluded, "is basic. If you operate every week and you have a band coming in in a month, you can announce each week to your regular clientele that the band is coming; you can place placards around the ballroom and run some ads in the papers; and that way a lot of interest and word-of-mouth can be created. That's the advantage a promoter has who runs dances regularly.

"Now, if there's a promoter who doesn't run regularly," Sinnott continued, "he should, on the face of it, spend a great deal more on promotion and advertising than the regular operator, but he generally spends less. Some of them think they're doing a great job if they spend \$75 to \$100 to promote a band they're paying \$1,500 against 60 percent of the gross. This kind of promoter often thinks that 100 window cards and a one or two inch ad in the newspaper is enough and that the leader's name itself will bring in the people automatically. Then if the date isn't a financial success, he blames the bandleader."

The key answer, Sinnott's observations implied, to a rise of interest in the band business, involves a continuous attempt on the part of band leader, booking office and promoter to improve their levels of performance while cooperating in their mutual overall aim of getting more people to dance more often again.

—nat

The Midwest

A RECENT cross-country ballroom tour by Stan Kenton caused many a band booking agent to tingle with optimism. Many of Kenton's dancery dates yielded a fancy percentage, and overall his tour was almost as prosperous as an earlier one by Lawrence Welk. Kenton's success prompted the impulsive agents to chortle, "It's back. The band business is back!"

A few weeks later their heads were back in their hands. Bands were still hard items to sell. It was another false alarm.

On the whole, the midwest dance band picture today is not markedly

different from what it was a year or two ago. The promoters still bellow about the high prices of bands, the bandleaders holler back that the cost of maintaining a one-night band is always rising, and the agents continue to complain that the promoters are not spending enough for promotion.

If anything, the tendency seems to lean on the negative side. Old ballrooms close with greater frequency than new ballrooms open, and the shortage of prestige locations grows shorter year by year. The Claridge Hotel in Memphis and the Schroeder in Milwaukee, once important residences for the name bands, now no longer showcase even the semi-names. They're down to local units, if they use any band at all.

SOME BALLROOMS have cut down their size, attempting intimacy after the belief that the capacious mausoleums are no longer inviting to romantic couples. The effect of this loss of capacity, of course, is to preclude the use of expensive bands.

In view of these conditions, the fortitude of the booking agent is re-



Moreno

Belloc

markable, if not downright naive. He earnestly believes that the lush band days of the Thirties and Forties will return, and he cites Lawrence Welk as the man who is doing most today to make it happen. Welk's very successful television show is credited with stimulating a new interest in dance music.

Three conclusions may be drawn from the success of Welk and Kenton in their most recent ballroom tours:

- That TV exposure is unmistakably a boon;
- That it helps to keep one's band scarce from personal appearances;
- That the name's the thing, still, and more than ever before.

In connection with the latter, it is worth noting that few band names are as important to the high school crowd as hot record names. Therefore, the trend continues that name bands must not only compete for ballroom bookings with other name bands but with record singers and vocal groups besides. Vocal groups like the Crew-Cuts, Four Aces, Four Lads, the Hilltoppers, and the Four Coins are especially favored ballroom attractions.

The trend may well have been started by the Casa Loma ballroom in St. Louis, another whilom name band site. If it were not actually started there, the trend at least was spearheaded in the midwest by the Casa Loma, one of the few ballrooms in the country to

maintain a consistent policy of record acts. To go with the marquee lure, the ballroom keeps a house band for the dancers.

THE POLICY has been paying off well enough, but the redoubtable aspect—and the management is well aware of it—is that the ballroom is becoming more a showcase and less a place to dance. The cause of dance music takes a setback here, because the house band is made up of flat scale musicians who are minimized on the program.

On the other hand, record acts have been known to help build new bands, when they are co-billed on one-night packages. The band goes out in the package once and then is brought back by itself several months later to test a reaction. The bands of Dan Belloc, Buddy Moreno, Buddy Morrow, and Jerry Mercer all have profited from this plan in the midwest. It is on location, opposite a record act, that a band is hurt most.

Agents might be blamed for bringing this situation about, but their obligation is to keep the promoter in business as well as the bandleader.

—les

The West

WHETHER IT'S the geography, the time of year, or the tastes of the dancing public (whatever that is,) it's painfully evident that as of right now the west coast is a never-never land for the majority of dance bands.

A recent survey by *Down Beat* of the major booking agencies here has uncovered the following opinion and comment by the men who have their fingertips on the pulse of the band business—the bookers.

"If you don't have a TV show you're dead!" seems to sum up opinion of chances for the average local band to make it. With the box-office public staying home more and more, it is felt that the only chance for a local band to sell itself is on the cyclopan eye in John Citizen's living room. If the band is good enough; i.e., has enough public appeal, then maybe the home folks will come out to hear and dance to it.

One booker said he depended on his name bands to do what business there is in the ballrooms. He felt that in this area one of the main problems is the geographical layout of the territory—there's too much of it and it's too spread out. His feeling was that this makes it practically impossible for a local band to survive.

Type of music played was conceded important, but it is not felt that a fundamental change in dance programming or music selection is indicated. Despite this, it is the opinion of many informed observers of the scene here that a 45-minute set of tunes varying from slow waltzes to up-tempo jumpers, with emphasis placed on the orchestration rather than on the dance tempos is hardly conducive to encouraging dancer enthusiasm.

Some agency men here feel that the small, progressive jazz group is definitely taking hold on the young crowd,

(Turn to Page 64)

Caught In The Act

Bud Shank; The Haig, Los Angeles

Backed by a superbly swinging, happy sounding rhythm section comprising Claude Williamson, Chuck Flores, and Don Prell, saxman-flutist Bud Shank is blowing more freely and excitingly now in what at last appears to be a most suitable showcase.

Bulwarked by Williamson's cogent arrangements, which accent straight, healthy blowing sound rather than the "experimental," the quartet adheres pretty closely to the format followed by another new coast-born combo, that of DeFranco-Jolly, in that solo space is divided more or less equally between Bud and Claude. As the two have worked together since 1947, at Hermosa's Lighthouse primarily, their rapport is gratifyingly evident.

Claude's hard, rocking piano style offsets admirably Bud's alto and flute. His sensitive comping for Shank on mood pieces for flute, like the brilliantly conceived stately Ravel *Pavane for a Dead Princess* intro to the swinging *Lamp Is Low* adaptation, is eloquent testimony to his musicianship.

Bud's exploitation of his talent as flutist is programmatically wise as well as artistically stimulating. For example, the unison bass and flute intro to the 12-bar *Fluted Columns* carries a wonderfully light feeling setting off freshly the blues base.

Flores and Prell work together cohesively in driving teamwork. Chuck's four-bar breaks are tasteful if a little too dependent at times on the straight roll which, however, he executes skillfully, building to crashing crescendo. Prell's solos are inventive and facile and his section work a dependable foundation.

—tynan

4 Below; The Downstairs, New York

Fortunately for New York clubgoers who prefer fresh, non-conformist entertainment, Julius Monk has returned from San Francisco to take charge of the Downstairs on Sixth Ave. in midtown. The room is almost literally a cellar and physically has some of the rough-hewn charm of Left Bank Parisian "caves." The show, *4 Below*, is in cabaret form, consisting of a complete, two-act review that lasts about an hour and a quarter and is performed three times each night.

The incredibly busy cast of four are vocalist June Ericson, comedienne Dody Goodman, singer Gerry Matthews, and high style comedian Jack Fletcher. Murray Grand and Stan Keen are the two-piano orchestra, and Keen also did the arrangements. John Heawood is to be commended for several marvels of staging on a platform that isn't too much larger than a table top. The show itself is built on largely new and often piercingly satiric material by Murray Grand, Michael Brown, Fletcher, Albert Selden, Herb Hartig, Tom Jones and Harvey Schmidt, and others. There is, for one example, an attack on *Glad Rag Doll* by Miss Goodman (as a woman of air-conditioned charms) and Mr. Fletcher (as a jumping revivalist) that is brilliantly hilarious.

Chief delight in the cast is Dody
(Turn to Page 66)

Ex-Pitchman Finds Polkas Pay Off Well In Video Field

THROUGHOUT the midwest Ron Terry is noted as one of Chicago's most famous "pitchmen," the fellow who shows the old, old movies on the late, late TV shows . . . and spiels for what seems to be endless moments about refrigerators, washing machines, and television sets.

The basic difference is that while most commercial spielerers are the unhappy black sheep of the video lanes, Ron enjoyed the reputation for 3½ years as being about the only such personality actually liked by thousands of late night viewers.

And every day of every week of every month for all these years, much of Chicago and surrounding communities huddled around their TV sets nightly to visit with their friend who came calling. He laughed at his own mistakes right with the audience, confided in them all the things brothers tell other brothers and sisters, and cuddled the kiddies for them; all from his TV studio den.

When his baby was born to his wife, all the viewers were in on it, receiving nightly reports of progress, and they bombarded the studio with wires and gifts for the new baby.

SUDDENLY Ron disappeared from the night owl perch. He was bounced. Normally, when this occurs, you expect that soon the ball bounces back and fired friend would return in another similar role. Not Terry—he used his hiatus to come back to television in a different—completely different role. Now his pitch is a musical one.

First he decided Chicago ought to have a *live* variety musical show—so he built one. It took practically every dime of the Terry nest egg, and for a full year he nursed his little show through rough, unsponsored weeks of production. The audiences liked the show, but sponsors weren't eager to provide the budget for live talent. Another bounce—another pitch—Ron got an idea. He went to a wedding reception, and during the evening's festivities, when the three-piece orchestra played a polka, he noticed that *only* when people danced to polka music would they constantly smile, or grin. Actually, here was the only chance to notice the dancers having fun.

Why not a polka party on TV?? Why not, indeed! Ron had nothing to lose. In a few weeks the show would fold anyway, so he completely revamped the music style of the show—put his cast in costume similar to general folk-type garb, and introduced *Polka Party*. The next morning Ron had three sponsors to choose from. Three weeks later he had organized a band; Maurie Jackson and Shay Torrent, his arrangers, worked seven days a week scoring arrangements, and the rest of the cast—wives, husbands, boyfriends—copied music parts. Then the band was launched on the TV show . . . the show was moved to Saturdays at noon . . . and in 30 days came up with



Ron Terry

the highest ratings of that time period in local TV history. Mercury Records came along with a contract to record the band, and the band and show started making personal appearances in nearby cities, like, Kenosha, Wis., Joliet and Elgin, Ill., etc.

ON FEB. 25 Terry's *Polka Party* broke a 22-year records at WGN-TV. The audience filled every seat in the house; ushers brought in 40 extra folding chairs, and nearly 100 persons had to be turned away.

The success of Ron's first venture into the band business stems from a lifelong yearning to be a bandleader. When he chose the style of music his band would play, he decided that polka music was happy music; therefore it should not really have to be as authentic as it should full and bright. The Lombardo-Garber-Kaye-Tucker sounds all put together make just such a sound. This is what you hear in the Terry arrangements.

Torrent provides the sweet fills and harmony blends on the Hammond organ. Jackson lends variety in rhythm by doubling on guitar and banjo. Marie Renaldo contributes authenticity with a specially doctored accordion and a knack for chiming in with unorthodox but pleasant phrasing. Loys Johnson and Jim Morash wrap it all up melodically between saxes, clarinets, flutes, and piccolo. Bob Borrell bows and plucks his bass fiddle, supplying depth of tone with rhythm, and Al Bartlett travels between beat and brush and blocks on the drums. Then for difference Ron solos on his new instrument, the "special effect" chord organ; a new and versatile instrument that can be either a violin, flute, brass, or percussion supplement, as Ron directs by setting of stops.

And thus Ron Terry is still pitching. But this time it's in tune.

—al portch

Down Beat



Dorseys Find TV Isn't That Easy

By Tommy and Jimmy Dorsey

WHEN WE FIRST went on television several years ago, we thought we were just entering another phase of showbusiness. We'd been pretty successful in the music world, the recording business, radio, and motion pictures for 25 years, and we thought television would be just another entertainment medium to tackle.

How wrong could we get? Doing a weekly television show brings you right into the public's home and in much closer personal contact with your public than any other medium that the entertainment world has ever seen. If you're a hit, it's more like being their friend than being someone who's entertaining them.

After we finished our very first television appearance with Jackie Gleason at 9 p.m. on a Saturday evening, we continued on to the Meadowbrook in New Jersey for a dance engagement. When we got there about 10, the place was jam packed. The people all said they had seen us on television, got that old dancing itch, and there they were.

Now that we have our own show, it's the same way all over the country. Dance hall operators tell us they're seeing faces they haven't seen for years. The college kids, who have always turned out for us on great numbers, are doing more dancing nowadays, whereas they had been mostly listening a few years back. The big presentation theaters are playing big name bands again, and we were very proud when the operators attributed the big new boom for bands and in dancing directly to us and our television show.

The impact of our television appearances have been most impressive on the road. For 25 years now we've been hitting the road, playing dance engagements, college proms, army, navy, and marine posts, theaters, and concerts in town after town from coast-to-coast, often playing as many as 60 different towns in 60 different days.

After the big band boom in the late '30s and early '40s, the dancing business slowed down a whole lot. The kids weren't dancing anymore and the older folks were going in for a lot of trick musical fads. The dance halls were almost deserted and theaters were just not booking big bands anymore. Now we're turning 'em away at almost every dance date we play, our records are selling better than ever, and not only are our old movie hits (including our film biography, *The Fabulous Dorseys*) being played all over the country, but we also have a desk full of Hollywood offers that we'll never have time for.

On the social side, we can't go into a restaurant without a mob scene, and lately we've even been getting good service from small town waitresses. To top it off, Tommy, who has had a huge showplace estate in Connecticut for several years now, has had the hardest time imaginable getting competent help. Just recently a dour old gardener, the best in the area, knocked on Tommy's door and told him he'd like to go to work for him. The gardener explained that he's a big television fan and now that he's in demand and can pick his jobs, he likes to work only for big television stars.

And, if that isn't arriving on the video scene in a big way, we don't know what is.

Television Places Unique Burden On Bands: Welk

By Lawrence Welk

THE LONG junkets from town to town that once was show business—the month-after-month journeying from one city to another—are virtually things of the past. Television, with its unbelievable magical ability to transport entertainers into the very homes of the nation, has wrought this wonder, enabling us in the entertainment world to electronically enter the living rooms of millions of families, helping us to make new friends, affording us new fans by the millions, and securing us in our chosen business of entertaining.

There will never be a complete substitute for the sound of applause from a "live" audience, or for the pleasure (so necessary to an entertainer) as the sight of pleased faces looking up at you as you court their favor. Applause and direct appreciation of entertainment efforts always has been, and always will be, the life blood of show business; and high-ratings recorded by a program format never will replace the warmth of clapping hands or enthusiastic cheering of fans.

Nevertheless, television is here mightily. Its coverage is vast, its influence great, and applause is now substituted by a tiny dial: whether the dial remains in place as you perform for public favor, or whether it is flicked by a reaching hand whose owner you have failed to please, is entirely up to you.

TELEVISION, for all its new convenience to entertainers, has placed a heavy burden—a burden of proof—upon us all. And it is an obligation which cannot be looked upon lightly.

Good taste, wholesomeness in our choice of entertainment, decency, and a constant awareness of what it takes to please the average person, are the elements which must guide us. To achieve this fine balance we must be

familiar with the mind and thinking processes of a family, and its likes and dislikes.

We can enjoy this great insight only if we are wholesome and decent ourselves. And possession of these traits is only too self-evident through the medium of the television screen, which depicts our true character and tastes with a cold clarity that the ordinary bandstand of yesterday never divulged to our audiences.

The experiences of our Champagne Music orchestra on television have been thrilling to us beyond description. Prior to our entry into television nationally, on our coast-to-coast weekly hour-long program for Dodge on the ABC television network, we had enjoyed a modicum of success locally. Our ratings locally were pleasantly high—even, flatteringly high—and our fans trooped in to see us at the Aragon ballroom at Lick Pier in Ocean Park, to tell us how much they enjoyed our shows. Our local dealer sponsors were pleased with the results, and all was well; but the thought of extending our entertainment on a nationwide scale was a frightening one, albeit a pleasant prospect to us all.

OUR LOCAL SHOW was an informal presentation, with little effort made to change from the simple straight format of our ballroom presentation. It was this latter type entertainment, we felt, which had made so many friends for us in our years in the business; and that was precisely what we believed would make new friends for us, regardless of the medium.

Many of our friends counseled us to expand our presentation. "Give it more production. Make it more sophisticated in appeal. Build it up into the proportions of a revue," they said. But we held to our original ideas, perhaps stubbornly. After all was said and

(Turn to Page 71)

Waxeries Cashing In On Resurgence Of Goodman

THE PLETHORA OF Benny Goodman recordings, released to coincide with the first showings of his film biography, continues.

From that film comes the only set of the actual soundtrack, *The Benny Goodman Story, Vol. 1 and 2* (Decca 12" LPs D: 8252). The first volume is all band numbers except for an octet performance of *Slipped Disc*. The second LP contains two trio and two quartet tracks along with band sides and two guest shots by Harry James on *Shine* and the omnipresent *Sing, Sing, Sing*.

Among those present throughout are Gene Krupa, Teddy Wilson, Allen Reuss, George Duvivier, a rather listless Stan Getz (who looks aloofly bored throughout most of his appearances on screen), Urbie Green, Hymie Schertzer, Babe Russin, Lionel Hampton, etc. Buck Clayton's name is shockingly omitted from all credits.

REGARDLESS OF whatever dispute may have been going on between Decca and Columbia at the time the jackets were printed, Decca had no ethical right to deprive a man of just credit. Recorded sound is very good. If you like the music in the film, you'll want this, particularly as it's uninterrupted by dialog and each number is uncut. Leonard Feather's notes to Vol. 2 are helpful. Louis Untermyer merely recaps the marshmallowy screen play for Vol. 1.

Capitol's contribution to the Goodman Year is *Mr. Benny Goodman* (Capitol 12" LP S706), a very well recorded series of sessions made last December by various groups including four quintet sides with Benny, Hampton, Mel Powell, Duvivier, and Bobby Donaldson.

On the crisp band numbers are such stalwarts here and there as Green, Will Bradley, Schertzer, Al Klink, Milt Hinton, Dick Hyman, Chris Griffin, Billy Butterfield, Lou McGarity, etc. George Simon's notes provide full personnel. James appears on four tracks (his chorus on *And the Angel's Sing* is mechanical). Ruby Braff, who is better, glows on two numbers.

AGAIN BUCK CLAYTON gets no name credit, and all his credits are given to a fictional John Durante. Musically, this is a good set with the band kicking hard in several places as in the rocking closing of *One O'clock Jump*.

Columbia has entered the Goodman scene with several packages, repackages and general all-around fanfares. *The Great Benny Goodman* (Columbia 12" LP CL 820) is Columbia's version of the originals that the film's "original soundtrack tried to reproduce.

Victor reacted similarly with *The Benny Goodman Story* (reviewed in *Down Beat*, Feb. 22), but whereas Victor's are all 1935-39 studio recordings, the Columbia album—with two exceptions—is made up of "live" per-

formances of the expected numbers, taken either from the 1938 Carnegie hall concert recordings or from that label's collection of 1937-38 airchecks. Avakian provides full personnel and recording dates.

COLUMBIA HAS repackaged its 1938 *Carnegie Hall Jazz Concert*, originally issued on two 12" LPs, into a set of three 12" LPs (Columbia CL 814, 815, 816).

This set has been considerably overrated musically. The classical and most perceptive review of these Carnegie hall memorabilia was written by Mike Levin (*Down Beat*, Jan. 12, 1951). As Levin pointed out, the set contains "large energetic chunk" of enthusiasm.

"As a historical index," he continued, "this album is a valuable possession. There are a few moments in it of genuine jazz interest. But by and large its freneticisms have a valid part only in the frame of reference in which they were created: the big-money aping of the great middle-30s Negro swing bands by Goodman, Shaw, Miller, and all the rest."

High points are provided by guest artists Johnny Hodges, Harry Carney, and Cootie Williams in *Blue Reverie* and the piano of Count Basie in his one track with Lester Young, Hodges, Clayton, Carney, Goodman, etc. Columbia has spread this one number, an extended *Honeysuckle Rose*, over one whole LP side in the repackaging.

THROUGHOUT THE rest of the concert, to quote Levin again, "Time and time again, Krupa's drumming is revealed as loud, wobbly, and too often completely out of sympathy with what the band or soloist is doing."

Some of the other Goodman men had good moments, as did Benny himself. Stacy is notable on *One O'clock Jump* and his now-famous solo on *Sing, Sing, Sing*. Ziggy Elman plays a definitive frellach on *Bei Mir Bist Du Schon*. Irving Kolodin's notes oversell the music.

Much more stimulating and important musically than the Carnegie hall 1938 record were the albums of 1937-38 airchecks salvaged by Bill Savory, now head of jazz for Angel Records. Again Columbia has repackaged an originally two 12" LP set into three 12" records. The title now is *The King of Swing* (CL 817, 818, 819). Together with Victor's new large package, *Benny Goodman: The Golden Age of Swing*—reviewed in *Down Beat*, Feb. 22, 1956—these airchecks are the best examples of the Goodman band at its height.

EXCEPT FOR THE fact that the Victor package is larger in scale and contains the original historical recordings, the airchecks, since they're "live" performances, are preferable in terms of spontaneity and crackling incisiveness. There's a fiery *St. Louis Blues* and a rousing *Roll 'Em*, for example, with very good James and Stacey. And the quartet with Benny, Teddy, Hampton and Krupa really wails (especially Benny) on *Benny Sent Me, Everybody Loves Me*, and *Killer Diller*. These last three are all on CL 819.

Avakian's notes, while often of considerable help, also lapse into advertising patter more often than is necessary. There is this extraordinary description, for instance, of *Sometimes I'm Happy*: "Harry James (more than filling the shoes of Bunny Berigan)

Columbia's most interesting contribution for collectors is *The Vintage Goodman* (Columbia 12" LP CL 821), a collection of 1931-34 dates with such as Jack and Charlie Teagarden, Krupa, Joe Sullivan, Claude Thornhill, etc. Jack T. also has three vocals. Included are Billie Holiday's first two appearances on record—the 1933 *Your Mother's Son-In-Law* and *Riffin' the Scotch*—and Wilson's debut—*Moon-glow*.

AVAKIAN'S NOTES supply ample background detail but surprisingly omit any mention of Hammond's important part in Benny's early New York recording history.

Indefatigable Columbia also has two 10" LPs entered in Goodman sweetstakes. *Benny at the Ballroom* (CL 2533) consists of six full-band reissues for the label's Houseparty Series. There are no details on the envelope.

—nat hentoff



Benny Goodman's current band includes Irv Manning, bass; Steve Jordan, guitar; Mousey Alexander, drums; Mel Davis, Jimmy Maxwell, and Fern Caron, trumpets; Urbie Green and Rex Peer, trombones; Budd Johnson, Wali Levinsky, Al Block, and Sol Schlinger, reeds.

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Like any art form, Jazz requires space and the opportunity to grow and search for new avenues of expression. It either finds these avenues and goes forward — or it stands still and dies. There is need today in Jazz for just such space and opportunity. And to meet this need, RCA Victor has undertaken a program bold and unique in modern music. A Jazz Workshop has been established where artists can enjoy the widest latitude in composition, arrangement and performance . . . where new sounds can be tried . . . where different directions can be explored — and all without the necessity of conforming to established modes or patterns. Below are the first recordings made under these exciting, stimulating conditions — forerunners of a new, unhampered kind of music from the RCA Victor Jazz Workshop. Your record dealer invites you to hear them today!

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Both Albums Recorded In "New Orthophonic" High Fidelity. Liner notes by Leonard Feather, author of The Encyclopedia of Jazz and feature writer for Down Beat.



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

Five-Star Discs

Tony Bennett—**Can You Find It in Your Heart?**/Forget Her (Columbia 49862)
 Dick Contino—**Infatuation**/Poinciana (Mercury 70830)
 Percy Faith—**We All Need Love**/Carmelita (Columbia 4-40644)
 Eddie Fisher—**Without You**/No Other One (Victor 47-6470)
 Anita O'Day—**Getaway and the Chase**/Honey-suckle Rose (Verve 2001)

Four-Star Discs

Buddy Bregman—**Picnic/Riviera** (Victor 47-6471)
 Champs Butler—**The Joshua Tree**/Down in Mexico (Coral 9-61612)
 Vic Damone—**We All Need Love**/On the Street Where You Live (Columbia 4-40654)
 The Hammonds—**Church Bells May Ring**/Little Girl of Mine (Mercury 70835)
 Len Drossart—**Rock Island Line**/Real Live Doll (Mercury 70831)
 Les Elgart—**Main Title**—Golden Arm/D. J. Jamboree (Columbia 4-40664)
 Eydie Gorme—**Too Close for Comfort**/That's How (ABC Paramount 45-9683)
 Ken Griffin—**We All Need Love**/You're My Love Song (Columbia 4-40646)
 Sammy Kaye—**We All Need Love**/Try Another Cherry Tree (Columbia 4-40645)
 Peggy Lee—**The Come Back**/You Got To See Mama Every Night (Decca 9-29837)
 Liberace—**We All Need Love**/Dancing Skeletons (Columbia 4-40647)
 Milt Brothers—**In a Mellow Tone**/Dream of You (Decca 9-29853)

Perez Prado—**Story of Love**/Tomorrow I Will Live (Victor 47-6477)
 Bobby Scott—**I Had a Lover**/I Don't Have to Worry (ABC Paramount 45-9683)
 Dinah Shore—**What a Heavenly Night!**/Could Have Danced All Night (Victor 47-6469)
 Sam (The Man) Taylor—**Ou Wee**/Look Out (MGM K12186)
 Frank Verna—**The Conqueror**/Midnight in Paris (Decca 9-29855)

Packaged Goods

GENE AUSTIN—THE HAPPINESS BOYS

Label "X" (now Vic) has issued two more sets in their series of musical nostalgia that also functions in part as social history. The Gene Austin collection, recorded from 1927-34, reveals that Austin, falsetto and all, remains oddly appealing with, as annotators Arrin Keepnews and Bill Grauer, Jr., point out, "a feeling for the right beat that is not too far removed from the rhythmic qualities associated with jazz musicians and singers." The standards include such surprises, in a way, as *Mood Indigo*, *Ain't Misbehavin'* and *St. James Infirmary* as well as *If I Could Be with You* and *When Your Lover Has Gone*.

The Happiness Boys, Billy Jones and Ernie Hare, sing "topical songs of the '20's" and are more absorbing as reflectors of several of the social currents of that era than they are as musical contributors. The sides were cut from 1926-29. The veiled anti-Semitic line in *I Can't Sleep in the Movies Any More* should have been edited out (Label "X" 12" LPs LVA-1007, LVA-1008).

VICKI BENET

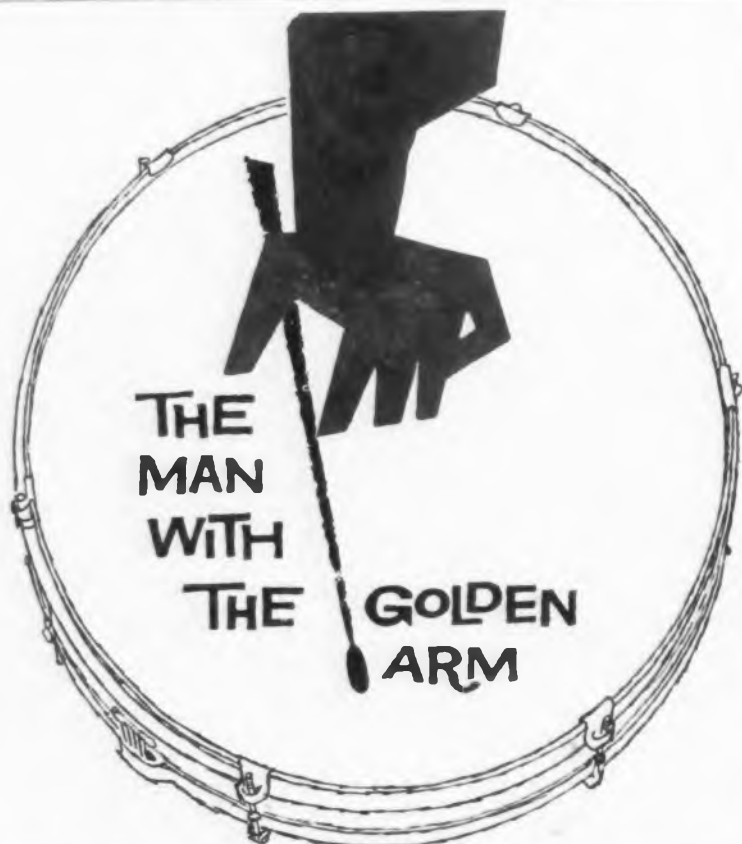
Paris-born Vicki Benet sings in both French and unaccented English in *Woman of Paris*. Her repertoire includes such familiar aperitifs as *Autumn Leaves*, *La Seine*, *Tenderly* and *Mon Homme*. She tends toward overdramatization and is more overtly commercial than Piaf, Patachou, or Jacqueline Francois, but she's pleasant in a heavy-breathing way. Her version of *Mademoiselle de Paris*, however, is inferior to that of Miss Francois (Decca 12" LP DL 8233).

"PROFESSOR" IRWIN COREY

The World's Foremost Authority (Jubilee 12" LP-2018) has finally been recorded at one of his most frequent places of employment, New York supper club, Le Ruban Bleu. Corey, unlike most night club comedians, has created a particular, logically illogical character in the tradition of Buster Keaton, Chaplin, and W. C. Fields, though he is not of their stature. He is, however, often very funny in his staccato manipulations of ingenious non-sequiturs. Part of his appeal is in the visual manner in which he sustains his character, but nonetheless, a flavorful portion of Professor Corey's unique achievement has been successfully captured on this recording.

ETHEL ENNIS

The 23-year-old jazz-influenced singer from Baltimore makes a warmly impressive debut in *Lullabies for Lovers*



The Decca Sound Track Album from "**The Man With The Golden Arm**" explodes through the Jazz World with the impact of an H-Bomb! Here is the vitality and drama of progressive jazz, thundering from Shelly Manne's* drums, blasting out of Shorty Rogers's** startling arrangements, bursting from the inspired pen of composer-director Elmer Bernstein. Literally a Who's Who of modern jazz, this Decca High Fidelity Sound Track Album showcases the talents of Bob Cooper, Bud Shank, Milt Bernhart*** and many, many more. No collection of modern jazz is complete without "**The Man With The Golden Arm.**" A great example of Decca's New World of Jazz!

*Shelly Manne appears courtesy Contemporary Records.
 **Shorty Rogers appears courtesy Atlantic Records.
 ***Milt Bernhart appears courtesy RCA Victor Records.

(Anniversary 12" LP-1021). Her tasteful backing is provided by pianist Hank Jones, bassist Abie Baker, guitarist Eddie Biggs, and drummer Kenny Clarke. The set, as the title indicates, is devoted to slow mood setters. A change of tempo would have been helpful. Miss Ennis sings with commendable avoidance of tricks. She communicates with emotional directness and with an intelligent care for what the lyrics are actually saying. Her sound fits the paradox ascribed to in the liner notes: it's "at once cool and warm." It's also musical, as is her phrasing. Best track, because it cuts deepest, is *Love for Sale*.

TONI HARPER

Toni (Verve 12" LP MG V-2001) is the first "adult" album by Toni Harper, who won brief fame starting at the age of 8 with her Columbia Record of *Candy Store Blues*. Now almost 19, Toni has evolved into a young singer of far better than average potential and considerable present ability. On this program of a dozen well-selected standards, she is lightly and swingingly accompanied by Oscar Peterson, Herb Ellis, Ray Brown, and Alvin Stoller.

Toni has a full sound tinged with huskiness, a good beat, a musician's sense of phrasing, good taste, and a respect for lyrics. She is at ease in both ballads and jumpers and altogether is one of the singing finds of the year. Her success should come in increasingly varied media, and should be durable. The songs include *Love for Sale*, *Just a Sittin' and A-Rockin'*, *Be- witched*, and a fresh spring-like *Singin' in the Rain*.

THE MAN WITH THE GOLDEN ARM

Music from the soundtrack of the harrowing film about dope addiction starring Frank Sinatra, based on the Nelson Algren novel, and produced by Otto Preminger. Elmer Bernstein's tension-and-release music is whipingly apt and is performed superbly by a combination of studio men and jazz musicians. The latter consist of Pete Candoli, Milt Bernhart, Bud Shank, Bob Cooper, Ralph Pena, and Shelly Manne (whose work was of prime importance to the music and who also coached Sinatra in the drum sequences of the film). Fred Steiner did the orchestrations while the jazz arrangements are by Shorty Rogers. Bernstein conducts the orchestra.

Bernstein, Leith Stevens, and Alex North (*Streetcar Named Desire*) have thus far been among the most successful Hollywood writers in using jazz tellingly in film underscoring. This set is recommended, and is practically a must for those who see and are moved by the film (Decca 12" LP DL 8237).

NORO MORALES

Merenge A La Noro is a rhythmically stimulating program of 12 Dominican merenges—a dance with a rhythmic structure somewhat akin to the samba. The orchestra is crisply disciplined, and the material ranges from *They Married Him to I Drink and Drink and Drink*. Good background notes on the history and nature of the merenge by Richard Joseph of *Esquire* (Victor 12" LPM-1163).

OSCAR PETERSON

In a Romantic Mood: Oscar Peterson with Strings (Verve 12" LP MG V-

2002) is just what it says it is, even unto the Gleason-like picture of a reflective young lady on the cover. The strings (and French horn) are conducted by Russ Garcia, who also did the conventionally ripe arrangements. Judged for what it is, this is a pleasant enough set and may introduce Oscar to a larger audience. Even on its own terms, however, a fault of the album is too little Oscar and too much strings. (Verve 12" LP MG V-2002).

LOU STEIN

The veteran professional pianist, Lou Stein, who is at ease in various media from jazz to studio work, here makes like a cocktail pianist on the New York City's east side in *From Broadway to Paris*. Each half has Stein strewing

arpeggios through eight standards apiece concerning New York on the one hand and Paris on the other. Good background music for persons nostalgic for places they've never been (Epic 12" LP LN 3186).

MAX STEINER

Great Love Themes from Motion Pictures (Victor 12" LPM 1170) are played by an orchestra conducted by Hollywood composer Max Steiner. Steiner, winner of three Academy Awards, has included excerpts from 12 of his film scores from 1932 to 1955. Among the memories reorchestrated here are those attached to *A Star Is Born*, *Life of Emile Zola*, *Johnny Belinda*, and *One Wish* from the current *Helen of Troy*.

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

Steve Allen

S'Posin'; Chicken Wire Blues; Body and Soul; I Thought About You; Limehouse Blues; Tea for Two; Lover Man; Poor Butterfly

Rating: ★★★

Jazz for Tonight is an amiable conversation held one early morning at Rudy Van Gelder's New Jersey home-and-recording-studio. The participants, besides pianist Allen, were Urbie Green, Charlie Shavers, Hank D'Amico, George Barnes, Milt Hinton, and NBC drummer Bobby Rosengarden.

Best man on the date was Hinton, who is superb in section and solo. Urbie is very good as always, but is somewhat phlegmatic (tired?) in places. Shavers blows hot, clean and clear but suffers his characteristic lapses of taste. D'Amico is pleasant and on *Chicken Wire Blues* is unusually eloquent. The latter is one of his best solos on record. Barnes' mars his solos, as he almost always does, with excess ornamentation. Rosengarden is steady.

Allen is particularly good on the blues, but elsewhere, he's really just an average, agreeable pianist with little originality and pretty fair beat and taste. All in all, a relaxed clambake, but nothing to expend a somersault on. The "magnificently architectural" bass solo announced by the notes as being part of 'S' *Posin* ain't there. (Decca 12" LP CRL 57018)

Betty Carter-Ray Bryant

Sneaking Around; Moonlight in Vermont; What Is This Thing Called Love?; Thou Swell; Willow Weep for Me; I Could Write a Book; Threesome; Gone with the Wind; Old Devil Moon; The Way You Look Tonight; No Moon At All; Can't We Be Friends?

Rating: ★★

The basic unit in *Meet Betty Carter and Ray Bryant* is Philadelphia pianist Bryant, bassist Wendell Marshall, and drummer Philly Joe Jones. On six largely unfortunate tracks, the trio is joined by singer Betty Carter; on three of these last six, flutist Jerome Richardson is also present.

Chief reason for the low rating is Miss Carter. Her singing frequently lacks taste. Her style is so affected that it often comes close to sounding like a caricature. Her phrasing is sometimes grotesque; she has little consistency of line and often does somersaults instead of flowing. Miss Carter is the reductio ad trauma of the use of the voice in jazz as an instrument. A jazz voice has to be instrumentalized but not to the extent that the essential nature and capacity of the voice itself is overlooked and becomes instead a contorted gimmick.

Throughout, the rhythm section is a fine one, and flutist Richardson is capable also. As for Bryant on the trio tracks, he has considerable potential.

He plays with strength, emotion, and a beat that indicates he's one of the most swinging pianists in jazz. His conception, however, needs broadening, freshening and a more mature sense of structure. But he has a fine basic jazz quality to build on. Miss Carter, however, must learn the values of simplicity and naturalness if she is to build a durable career in jazz singing. Bryant alone would get four. (Epic 12" LP LN 3202)

Cool Jazz from Holland

All God's Chillun; Souvenir; Jean; Stido's Extract; First Date; You Hi My Ho

Rating: ★★★

This, so far as I know, is the first collection available in this country of Dutch modern jazz. Epic carelessly and irritatingly omits personnels, recording dates, and all background information. Tracks one and five are played by pianist Rob Madna, bassist Dick Bezemer, and Holland's best known drummer, Wes Icken. Tracks two and six feature the country's leading altoist, Tony Vos, with pianist Henk Vos, drummer Fred Gilhuys, and the excellent Danish bassist, Borge Ring. Tracks three and four are by pianist Stido Alstrom, bassist Hans Weelink, and drummer Jan Goedkoop.

When George Avakian returned from a recent month in Europe, he said he was most surprised at the quality of Dutch jazz, particularly since nothing had been written on the subject here and no records had been made available. This LP should lead to many others sharing in Avakian's surprise. While modern Dutch jazz is still derivative, several musicians there have achieved considerable fluency in the idiom, judging from this album. Madna tends to be heavy while Alstrom is more liquid. Both have potential. Vos blows with taste and some degree of pulsation. When he develops his own voice, he could be quite eloquent.

The slenderly attractive *Souvenir* is by Danish pianist Leo Mathisen, while the beguiling *Jean* is by Stido Alstrom. When Phillips, Columbia's European affiliate, released this set in Britain and Ireland as a 10" LP, they included two more tracks, including a charming vocal by Holland's best singer, Rita Reys, wife of drummer Icken. How come Epic was stingy? Recommended as a further indication of the internalization of jazz. (Epic 10" LP LN 1126)

Roy Eldridge

A Foggy Day; Blue Moon; Stormy Weather; Sweethearts on Parade; If I Had You; I Only Have Eyes for You; Sweet Georgia Brown; The Song Is Ended

Rating: ★★★★★

About all that need be said about this set, *Little Jazz*, is that Roy, one of the undeniable greats in the history of jazz trumpet, remains a voice of thrilling, explosive power with a lashing ability to communicate basic, full-grown emotion that is paralleled by very few jazzmen of whatever styles. Roy received excellent accompaniment from Oscar Peterson (who also has several warm, functional solos), Ray Brown, Herb Ellis, and Buddy Rich. One of this year's indispensable LPs. (Clef 12" LP MG C-683)

Urbie Green

Reminiscent Blues; Thou Swell; You Are Too Beautiful; Paradise; Warm Valley; Frankie and Johnny; One for Dee; Limehouse Blues; Am I Blue; Dirty Dan; It's Too Late Now

Rating: ★★★★★

This is trombonist Green's best LP because it is his freest and because his support is superb all the way down the line. It misses the full five, however, because of the oversketchiness of several of the too short tracks. The rhythm section of Jimmy Raney, Dave McKenna, Percy Heath, and Kenny Clarke is a gas, and there are also excellent solos by McKenna, Heath, and Raney.

Green, the most versatile of all top-ranking trombonists, plays here relaxed, modern mainstream jazz with strong roots in the blues. His tone is full, his ideas personal and imaginative, and his beat equal to that of his rhythm section. Two tracks—*Warm Valley* and *Limehouse Blues*—are all McKenna. The set is a durable example of major league informality and is a most encouraging jazz debut for this new label. Title is *Blues and Other Shades of Green*. (ABC-Paramount 12" LP ABC-101)

Milt Jackson

Conglomeration; Bruz; You Go To My Head; Roll 'Em Bags; Faultless; Hey, Frenchy; Come Rain or Come Shine; Fred's Mood; Wild Man

Rating: ★★★★★

They Can't Take That Away from Me; Soulful; Flamingo; Telefunken Blues-Take #2; I've Lost Your Love; Hearing Bells; Junior; Bubù; Bluesology

Rating: ★★★★★

There are several facts about these two valuable LPs that the consumer should know but which Savoy avoids mentioning on the liner. On the first LP, *Roll 'Em Bags*, the first six tracks (the first side) are not new recordings and are certainly not hi-fi though they've been well remastered. They were cut in 1949 for the now defunct Century label. Very few copies were distributed then so Savoy does a service in making them available again, but Savoy should have made clear they're not new. Personnel includes Milt, Kenny Clarke, Kenny Dorham, Julius Watkins, Detroit tenor Billy Mitchell, Curly Russell, and Joe Harris on timbales and conga drum.

Nothing extraordinary happens on these first six but there are very good Bags' vibes (*Head* is all his) and highly competent work by all the others. This must have been, incidentally, one of the first extended jazz workouts for French horn, and Watkins fits in well. (He has all of the slow, sensoriously reflective *Faultless* and most of *Frenchy*). Milt plays good piano on a couple of tracks. The last three titles (the second side) are new and include *Bags, Lucky Thompson, Wade Legge, Wendell Marshall, and Kenny Clarke*. It's a relaxed, swinging session with all five in excellent form, and these three tracks are especially recommended. (Savoy 12" LP MG 12061)

On *Meet Milt*, the first three numbers (the first side) again have Jackson, Thompson, Clarke, Marshall, and Legge. The results are as satisfying as on

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the previous three. All six tracks with Lucky indicate strongly how underappreciated this master of the tenor is. *Telefunken* is the second take of the same title on a previous Kenny Clarke LP (Savoy 15053). Milt on piano, Henry Coker, Eddie Jones, Frank Wess on tenor and flute, Charlie Fowlkes, and Kenny Clarke fuse in one of the funkier tracks on record. *I've Lost Your Love* is a lyrical Jackson ballad with Walter Benton, Percy Heath, Frank Morgan, Gerald Wiggins, and Kenny Clarke.

Most of the space on *Love* however, is taken by a rare Jackson vocal. Milt sings with very much the same kind of vibrato with which he blows vibes. His sound and style is like that of a more restrained Al Hibbler with more taste. Milt is not likely ever to make a major mark as singer, but it's kind of fun to hear him here. The lyrics are banal.

The last four, and Savoy gives no indication of this on the liner, are reissues with Julius Watkins, Billy Mitchell, Nelson Boyd, trumpeter Bill Massey, Walter Bishop, and drummer Joe Hanes (Haynes?). They were cut in 1947, and are durable largely for Bag's vibes, though the others also blow generally well. These are two good LPs, but consumers would have been better served by having all the new tracks on one LP, the reissues on the other, and the latter labeled for what they are. Rudy Van Gelder's remastering on all the older tracks, by the way, is excellent. What has happened to Billy Mitchell? (Savoy 12" LP 12061)

Jimmy Hamilton

I Get a Kick Out of You; Blues in My Music Room; I Can't Give You Anything But Love; Chuckles; Bohemia After Dark; Blues for Clarinet; Solitude; What Am I Here For?

Rating: ★★ ★

Ellington clarinetist Hamilton is in charge (on five tracks) of a unit called The New York Jazz Quintet. Its members are Clark Terry, Oscar Pettiford, Barry Galbraith on solo electric guitar, Sidney Gross on rhythm guitar, and drummer Osie Johnson. On the remaining three numbers, Terry is absent. Jimmy wrote the two *Blues* and arranged all the numbers. *Chuckles* is by Terry, and *Bohemia* is the recent Oscar Pettiford theme that may well become a jazz standard.

Hamilton's clarinet, as meticulous as ever, rarely plunges into emotional depths, but it's always musical and sometimes moving as in *Blues in My Music Room*. Pettiford is valuable in the rhythm section and by virtue of his solos. Terry isn't heard enough, but what he does play is warm and personal. Galbraith is good but I would rather have heard him solo on unamplified guitar. The rhythm section is effective. Some of the arrangements are too bland although the voicing on Duke's *What Am I Here For?* is interesting. A highly professional set that could, however, have had more guts. The cover, a watercolor of New York skyscrapers, is also attractive and pretty much on the surface. (Urania 12" UJLP 1204)

The Jazz Messengers

Soft Winds; Theme; Minor's Holiday; Alone Together; Prince Albert

Rating: ★★ ★

This is the Messengers' first LP under their own name, their first 12" set, and their first recording in a club. The room was New York's Cafe Bohemia, and a second volume recorded the same night will also be released. Personnel of this co-op unit is Kenny Dorham (since replaced by Donald Byrd), tenor Hank Mobley, Art Blakey, Horace Silver, and bassist Doug Watkins. This LP while generally stimulating, is not as satisfying as the same unit's recent 10" set under Horace Silver's name (Blue Note LP 5062).

One chief reason for this not making the full five is too much Mobley. On *Winds*, he plays too long for what he has to say and his work on his ballad vehicle, *Alone Together*, is competent but undistinguished. He lacks the imaginativeness and individuality of conception of Kenny Dorham, the other and much better hornman on the date.

Dorham, far too unrecognized for too long a time, is in drivingly incisive and sometimes dazzling form (*Minor's Holiday*). The rhythm section has the strength of 10, and Horace Silver's solos are about as "down" as is possible, short of actual excavation. Also somewhat lacking here, however, as contrasted with the previous 10"er is a degree of cohesiveness in programming. *Winds* is too long in any case and the LP would have been further strengthened had a more collective number

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been substituted for *Alone*. But it's still a session worth hearing. The Messengers continue to have more explosive vitality than most other modern small combos. (Blue Note 12" LP 1507)

Dave McKenna

Why Was I Born?; Smoke Gets in Your Eyes; Blues Up; Walking By the River; S'Posin'; If I Had My Way; 'S Wonderful; My Shining Hour; 'Deed I Do; Like Someone in Love; Let's Get Away from It All; I'm Glad I Waited for You; For All We Know

Rating: ★★★★★

Pianist McKenna's first LP is a remarkably refreshing solo debut for the former Herman and Ventura sideman. Playing without a rhythm section, a key challenge for a jazz pianist, McKenna has accomplished a recital that should be of lasting value and pleasure. He plays with strength, individuality, fine beat and technique, and constant taste in all tempos. He is wonderfully co-ordinated two-handed pianist. As Creed Taylor says in the notes, Dave "might be classified as a *Modern traditionalist*." His roots are deep and striding but his harmonic vocabulary is modern as is his general feel." Categories, however, are even less important than usual in describing Dave's work. The man should be heard, and often. He should especially be heard by many of his modern colleagues for the lesson of that left hand as well as for several other of his attainments. (ABC-Paramount 12" LP ABC-104)

Duke Jordan

Forecast; Sultry Eve; They Can't Take That Away From Me; Night in Tunisia; Summertime; Flight to Jordan; Two Loves; Cu-ba; Yesterdays; Scotch Blues

Rating: ★★★★★

Pianist Jordan, who played with Charlie Parker for nearly three years and later worked with Stan Getz, is one of the most unjustly unheralded figures in modern jazz. Signal deserves gratitude for having given him this extended opportunity. On the first and

better side, Duke is strongly accompanied by Percy Heath and Art Blakey. Here is a pianist of mature imagination, individual conception, excellent beat, and authority. These are some of the better piano performances in recent modern recorded jazz. Jordan is unaccompanied on a beautifully and movingly realized *Summertime*. Dig Blakey, incidentally, in *Tunisia* on the first side and *Cu-Ba* on the other.

The last five have Jordan, Heath and Blakey augmented by former Gillespie baritonist Cecil Payne and trombonist Eddie Bert. Here some of the material isn't entirely up to the trio side though the first track is chargingly convincing, particularly Bert's solo, one of his best on record. Eddie is rather perfunctory on his part of *Two Loves* but blows well on the rest of the date. Payne plays with more control on these tracks than I can recall having heard before, and he also blows with much emotional force. Best and most consistent soloist, however, is Jordan. Had this been wholly a trio session, the rating would be higher. All but one of the originals are by Jordan. *Cu-ba*, previously recorded by Charlie Barnet and James Moody, is Payne's. Very well recorded with good notes by Ira Gitler. Recommended. (Signal 12" LP S1202)

Joe Newman

Sidewalks of New York; Careless Love; Jumpin' at the Woodside; Casey Jones; The Midgets; Alone in the Night; A. M. Romp; Annie Laurie

Rating: ★★★★★

The Count's Men, as this is called, was recorded in September, 1955, with Joe, Frank Wess, Frank Foster, Benny Powell, Shadow Wilson, and Ed Jones. All but Thompson and Wilson are now with Basie. The loose arrangements are by Ernie Wilkins. As usual, Jazztone has no composer credits but I think the jumping *Midgets* (one of the best tracks in the set) is a collaboration by Joe and Wess (who plays flute on the number). The pleasant though not individual ballad that follows is by Judy Spencer (Judith Dvorkin), and *A. M.* is probably a collective "head." Jazztone's penchant for using a lot of pub-

lic domain material to avoid paying too much song royalties is getting pretty ridiculous as witnessed by some of the grab-bag starting material here.

Anyway, it's a good session notwithstanding. The still underestimated Newman is the best soloist. Sir Charles is excellently functional as is his wont and trombonist Powell has some of his best work yet on record, though he occasionally could blow with more forthright assurance. The two Franks swing but lack for the most part, marked individuality of ideas and tone. The notes should have identified each of the tenors on the various numbers. (Jazztone 12" LP J1220)

Anita O'Day

You're the Top; Honeysuckle Rose; A Nightingale Sang in Berkeley Square; Who Cares; I Can't Get Started; Fine and Dandy; As Long As I Live; No Moon At All; Time After Time; I'll See You in My Dreams; I Fall in Love Too Easily; Beautiful Love

Rating: ★★★★★

Although Verve is Norman Granz's new pop label and this, I suppose, is intended as a pop package, the reenergized Anita is so welcome amid the present scarcity of major female jazz singers that her new album is reviewed here. The rhythm section on all tracks is composed of Paul Smith, Barney Kessel, Joe Mondragon, and Alvin Stoller, and it's superb. Anita sings with just rhythm section on four. On four others, she's backed by rhythm plus the crisp trombones of Milt Bernhart, Cy Zentner, Joe Howard, and Lloyd Elliott. On the four remaining, she's accompanied by a discreet string unit plus harpist Corky Hale. Smith plays celeste on the string sides. Buddy Bregman, Verve's a&r head, conducted the session and deserves credit for the "artful simplicity" of the arrangements. Although the strings don't swing, they hardly ever get in the way of Anita, who always does.

Together with her hotly wailing beat, Anita at her best—and she has rarely sounded as consistently superior as on these sides—has an intensely personal, thoroughly jazz-driven way of phrasing

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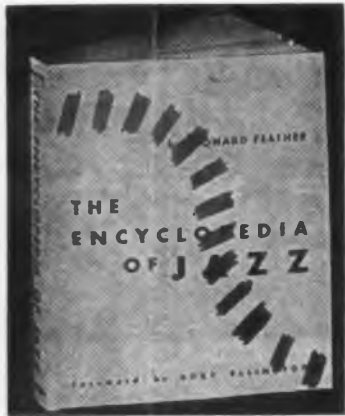
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that is an exciting delight. (A few times, as toward the end of *Started*, she tends to over-exaggerate.) Above all, there is the warm, husky O'Day sound, a happiness, a sensual zest in the pleasures of blowing with the voice that combine into one of the most infectious pleasures of jazz listening for me. Her selection of tunes is first-rate; she sings verses, too; and she is just as convincing on this date on ballads as on up-tempo. (Dig her own set of lyrics in the second chorus of *You're the Top*). If Anita can sustain the quality she shows here, she is again one of the few great jazz vocalists. (Verve 12" LP MG V-2000)

Bud Powell

Un Poco Loco (three different takes): *Dance of the Infidels*; *52nd St. Theme*; *It Could Happen to You*; *A Night in Tunisia* (two versions); *Wail*; *Ornithology*; *Bouncing with Bud*; *Parisian Thoroughfare*

Rating: ★★★★★

In view of the importance of this album historically, and the fact that four of its tracks have never been released previously, this part-reissue set gets listed here. *Loco*, one of Bud's most striking performances, is shown here in genesis. *Infidels*, never released on LP before, has Fats Navarro, Sonny Rollins, Tommy Potter, and Roy Haynes. Like *Theme*, *Wail*, and *Bouncing with Bud* (which have the same personnel and were previously on 10" LPs), *Infidels* was recorded in 1949.

It Could Happen is a hitherto unreleased alternate master as is the first *Tunisia*. Both, like *Loco* and *Parisian Thoroughfare*, were cut in 1951 with Curly Russell and Max Roach. *Ornithology* with Potter and Haynes dates back to 1949. *Thoroughfare*, never released before, is an earlier version of the original Bud recorded for Clef. This is the first volume of two Blue Note 12" Powell LPs. Blue Note has also repackaged in 12" form albums by Sidney Bechet (BLP 1201), Jay Jay Johnson (BLP 1605) and Miles Davis (BLP 1501). All are recommended. Remastering has been done by Rudy Van Gelder. (Blue Note 12" BLP 1503)

Seldon Powell

Go First Class; *Why Was I Born?*; *Love Is Just Around the Corner*; *Someone to Watch Over Me*; *Count Fleet*; *Autumn Nocturne*; *Swingsville, Ohio*; *Summertime*

Rating: ★★★

This is the first LP as a leader for the young, Juilliard-trained tenor. The annoying ad agency notes do not provide full personnel or composer credits or any biographical information. The sidemen are Don Lamond, Billy Bauer, Arnold Fishkin, Tony Aless, trumpeter Jimmy Nottingham, trombonist Bob Alexander, baritone Heywood Henry, and tenor Pete Mondello. Seldon Powell and Tony Aless arranged four tracks apiece. *Go* and *Count Fleet* are by Powell while Aless wrote *Swingsville*. There are short, too few but quite effective solos by Nottingham, Alexander and Aless. Roost, as in its previous Sonny Stitt dates, makes a mistake in pre-empting almost all solo space for the leader on a date. It doesn't happen in a club; why should it happen in a recording studio, es-

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pecially when the supporting musicians are so capable?

Powell is not especially an adventurer in either conception or sound. He is a solid, consolidating musician of modern taste with a big, full tone, a superb beat, and largely interesting, logically structured ideas. His best track is the strong, searching *Summer-time*. Low points are the leaden opening and close to *Autumn Nocturne*. In between, Powell plays with invigorating straightforwardness. On ballads, he combines lyricism with guts, and on the up tempos, he really digs in. Arrangements are apt and the originals are appropriately loose and unpretentious though I'd like to hear him on some material that is more challenging. Recommended. (Rost 12" LP 2205)

Bobby Scott

Two Tons; What's New?; Between the Devil and the Deep Blue Sea; Summer Night; Over the Rainbow; Squaw Rock; Potatoe Zalud; These Foolish Things; Milt Shake; Skyline; Richard the Lion-hearted

Rating: ★★★

Now that Bobby Scott has several LPs out, his work has to be judged more rigidly than heretofore. He is no longer, despite his youth (he's not yet 20) a newcomer, and in fact, has had a surprising amount and variety of experience. Title of this set is *Scott Free*. First, the assets: strong beat and technique, directly expressive emotion, a better and more active left hand than many, and considerable—if often insufficiently disciplined—imagination.

Scott's liabilities comprise a style that is still basically eclectic and not yet unmistakably personal and a conception that is often immature. On such tracks as *Rainbow* (played without rhythm section) and *Skyline*, he becomes almost schmaltzy in places as he over-romanticizes. In several choruses on these two, he comes on like a quasi-hip cocktail pianist playing MacDowell. Another sign of doubtful taste is *Squaw Rock*, a quasi-Indian takeoff that is musically banal and is not especially funny if meant as a parody.

Scott also plays vibes, incidentally, on several of the numbers, and indicates good potential on the instrument. Also to be cited in his favor is the strong feeling for the blues that runs nourishingly through most of his work, and his ability—when not carried away by effects—to be quite touching in a ballad, as in his own tender *Summer Night*. Scott eventually can be an important jazzman if he wants to be. (ABC-Paramount 12" LP ABC-102)

Hal Schaefer

Dancing in the Dark; Imagination; This One's for Jack; A Song of Love; Isn't It Romantic; New Sound for the Blues; Let's Have a Celebration; Of Things Gone By; Blue Skies; I'm Gonna Sit Right Down and Write Myself a Letter; Spring Is Here; Real Lee

Rating: ★★★

On this RCA Victor Jazz Workshop production, pianist-writer Schaefer heads three different units. On one, the band was made up of altoist Hal McKusick, Sam Marowitz, and Fudd Gumjaw (Phil Woods), with Schaefer, Milt Hinton, and Osie Johnson. The second had trombonists Billy Byers, Urbie

Green, Freddie Ohms, Chauncey Welsh, and bass trombonist Tommy Mitchell with the same rhythm section. The last combined trumpeters Jimmy Nottingham and Nick Travis; drummers Don Lamond and Ed Shaughnessy; Hinton on bass; Schaefer on harpsichord, an instrument he plays with unattractive heaviness.

There are several stimulating as well as humorous moments in the writing, largely involving the freshly changing textures, with the ballads especially charming. But too much of the scoring is static, and it would have been better to have developed some of the ideas further rather than squeezing 12 tunes into one set (especially a workshop project).

Ingenuity of instrumentation and

cleverness of ideas aren't enough to make for successful, breathing experimentation. A man also must have much to say that is emotionally convincing, and so far Schaefer hasn't. The musicianship of all involved is excellent. (Victor 12" LP 1199)

Ralph Sharon

Don't Be That Way; Give Me the Simple Life; I Didn't Know What Time It Was; I'm Glad There Is You; I'm Beginning to See the Light; They Can't Take That Away from Me; Steeple-Chase; Angel Eyes; You Stepped Out of a Dream; Blue for Sus

Rating: ★★★

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able collection, his best yet. Sharon's work is rather inaccurately described in Joe Quinn's notes as "politely swinging." Ralph actually digs in considerably harder than that phrase would indicate. His style is still quite eclectic, and according to the notes, he himself "expects that changes in his style will continue to occur for some time." Sharon has taste, and his work is quite enjoyable though rarely as yet deeply penetrating. Some of his opening, closing, and interlude figures tend toward stolidity, but his improvising is fleet. A good but not exceptional set. Very close to four. (Bethlehem 12" LP BCP-41)

George Shearing

Stranger in Paradise; Point and Counterpoint; Spring Is Here; Halle-lujah; Get Off My Back; Ill Wind; A Sinner Kissed an Angel; Basso Profundo; Love Is Just Around the Corner; Body and Soul; Minor Trouble; Drume Negreta

Rating: ★★★

Shearing's quintet on these non-recent sides, according to the notes, includes Al McKibbin, Cal Tjader, Jean Thielemans, and Bill Clark. Most of what happens here is in the familiar, controlled Shearing formula. Once in a while, however, there are swinging bits by McKibbin, Tjader, and Thielemans; less often, the leader relaxes a little. The record points up the fact that McKibbin is one of the best bassists in jazz, with unfailing time and a wonderfully full and firm tone. Thielemans, better known these days as a harmonica soloist (he has *Body and Soul* here) also is a better-than-average guitarist as he indicates on several tracks in this set. Armando Peraza joins in on *Negrita* but not on *Ill Wind*, as the notes announce.

There are pleasant originals by Margie Hyams, Shearing, John Levy, and Ray Bryant that would sound better if not so tightly corseted. (MGM 12" LP E3293)

Jess Stacy

Let's Dance; King Porter Stomp; Where or When; Gee Baby Ain't I Good to You; When Buddha Smiles; I Must Have That Man; Roll 'Em; Don't Be That Way; Blues for Otis Ferguson; Sometimes I'm Happy; Sing Sing Sing; You Turned the Tables On Me; Down South Camp Meeting; Goodbye

Rating: ★★★★

Although this is the one record of the Goodman Year that doesn't have Benny, it's one of the best. Titled *Tribute to Benny Goodman*, it was cut before the picture was made. Having Jess as leader here later turned into irony, since he walked of the set, having discovered he was to play only one number. On three tracks and the two theme fragments, Jess' fellow Goodman alumni are Heinie Beau, Vido Musso, Charlie Gentry, Ziggy Elman, Murray McEachern, Allen Reuss, Artie Shapiro, and Nick Fatool. On four more, Babe Russin, Joe Koch, Ted Vesely, Al Hendrickson and Morty Corb replace respectively Musso, Gentry, McEachern, Reuss, and Shapiro. On the best four, Stacy is heard with just Shapiro and Fatool. Listen, es-

pecially, to the rich yet sinewy *Blues for Otis Ferguson*. Ferguson, killed in the war, was one of the best writers on jazz ever. It's worth going through back issues of the *New Republic* to find him.

On the band sides, the instrumentation of three reeds, one trombone, and one trumpet sometimes sounds thin for these arrangements, but there are moments when collective vitality and expansiveness makes this nonet sound indeed like a big band. Tenors Musso and Russin contribute gutty bits, and the alternating trombones are competent. But the big hornman here is Elman, who has never blown so sustainably well before on record. The notes say his lips began bleeding during the session, but he insisted on blowing all the way through. His warm, full-throated trumpet on these sides is quite an experience to hear. Stacy throughout is superb, and it is a mystery why he has been recorded so seldom in recent years. Together with a style that is maturely personal, Jess plays with rhythmic depth, relaxation, fullness of sound and ideas, and what Commodore George Frazier calls here "a soaring lyricism." The cover is the most lissome introduction to a Goodman album I ever did see. (Atlantic 12" LP 1225)

Cal Tjader

Misten Soing; I've Never Been in Love Before; There Will Never Be Another You; How About You?; Jeppers Creepers; A Minor Goof; My One and Only Love; Imagination; I'll Know; Brew's Blues

Rating: ★★★

Tjader Plays Tjazz (these Fantasy boys are real cards!) consists of six quintet and four quartet sides. The quartet session with Cal on drums, bassist Al McKibbin, guitarist Eddie Duran, and trombonist Bob Collins (Dick's brother) was cut in December, 1954, at the Marines Memorial theater in San Francisco. The others were made in June, 1955, at the Berkeley, Calif., Little theater with Cal on vibes, tenor Brew Moore, drummer Bobby White, pianist Sonny Clark, and bassist Gene Wright (then the rhythm section of the Buddy DeFranco quartet).

Except for a steady rhythm section and good Durand guitar the quartet sides are less than valuable since Collins, who lacks a good deal of emotional and creative fire, does indeed play "somewhat lugubrious trombone" as Ralph Gleason's notes indicate. The quintet tracks are better because of the warm Moore; Clark's hard, swinging piano solos, and a strong rhythm section. Moore, however, is still too Pres-derivative and has yet to achieve his own distinctive musical personality. Best track is *Brew's Blues*.

Tjader's vibes are quite competent, but they move me little. Recorded sound and balance could be much better. (Fantasy 12" LP 3-211)

Lennie Tristano

Line Up; Requiem; Turkish Mambo; East Thirty-Second; These Foolish Things; You Go to My Head; If I Had You; Ghost of a Chance; All the Things You Are

Rating: ★★★★★

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years is an absorbing one. The first four tracks were recorded by Lennie at his own private recording studio. On the first, he superimposed his piano over a previous tape of bassist Peter Ind and drummer Jeff Morton after he adjusted to his satisfaction what they had done. The second has paired piano lines. On the third he taped three lines, one on top of the other. On the fourth he did what he had in the first. The last five tracks were recorded at the Sing Song room of the Confucius restaurant last summer with Lee Konitz, Gene Ramey, and Arthur Taylor.

Throughout there is every evidence of a Tristano who has continued to grow and deepen. He is still very much his own man, a man who is driven to continue searching to find and challenge more of himself in his music. He plays authoritatively with a propulsive, intensely alive forcefulness (see tracks one and four, for example). Anyone still suspecting his ability to communicate emotion should hear the naked power in the *Requiem* blues he plays for Charlie Parker. On the ballad sides with Lee, there is a richer, deeper though never ornamental lyricism than Lennie has shown on records before. And always, there is his imaginative resourcefulness, an imagination, however, that works organically, for there is never the touch of patchwork in any Tristano performance. It all comes from inside the development of the music—and the man. Konitz is lucid, logical, unflinchingly interesting, and increasingly emotional.

Two footnotes: dig the further possibilities of multirhythms as explored by Tristano in *Turkish Mambo*. Secondly, Barry Ulanov states in connection with Lennie's adjusting the bass and drum tape before superimposing his piano on it: "The great day for jazz will be when rhythm sections—one or two or three musicians large—will be able to think and play and beat that steadily, with such regularity and rapidity and imagination, that it will be possible to record alongside them instead of over them." It's true Lennie has problems finding the exactly right rhythm section for him, but that's no reason to maintain that there aren't rhythm sections for others that can very successfully be recorded *alongside* instead of *over*. The situation rhythm-section-wise in jazz is far from that bad. There's always a need for more first-rate rhythm men, but let's not put down the strong nucleus of them we have.

The recorded sound Lennie gets in his studio is excellent. Confucius sound is good but could have been better. (Atlantic 12" LP 1224)

Johnny Wiggs

- ★★★★ *If Ever I Cease to Love*
- ★★★★ *King Zulu Parade*

The first side is the theme of the Mardi Gras while the second is a complementary composition by Johnny Wiggs. Both sides are chiefly collective improvisation by cornetist Wiggs, trombonist Emile Christian, clarinetist Raymond Burke, drummer Paul Barbarin, tubaist Sherwood Mangiapane, pianist Jeff Riddick, and guitar-banjoist Dr. Edmond Suchon. The jazz-struck surgeon also supplies a gutty vocal on *Love*. The rhythm section would not have been so heavy-laden if Mangiapane had played bass instead of tuba. (Southland 9006)



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By Robert Oakes Jordan

THE TREND in the quality of recording and reproducing equipment is steadily on the upgrade. The competition has become much greater between the various manufacturers. Out of this competition has grown better systems and components, with the ultimate buyer getting the break. The general quality of tuners, amplifiers, speakers, enclosures, and other units is so good that the main problem confronting the prospective buyer is making a decision, between all excellent devices.

When the *Down Beat Buyer's Aid* first began to test the multitude of hi-fi equipment, we returned on the average of 50 percent of the units as not maintaining the standards set forth in their own advertising copy. In each succeeding year this percentage has dropped until we find that only about 20 percent now are returned for this reason. In some cases the manufacturer has modified his advertisements, and in still more cases the new model of the "failing" unit has shown a marked improvement.

But in all cases but a very few these changes have shown that the manufacturers want to improve both their product and their relationship with the buying public. The tests conducted by my laboratory have increased to a point where we can not devote sufficient time in order to keep up to date, but the increase in interest on the part of the manufacturer and the reader is most gratifying.

Looking back during the period of the last five or six years I find that all types of components have enjoyed improved external and internal design. The changes have been significant in each type of component.

Tuners: In comparing the few AM-FM tuners that were produced some years ago with the many brands now marketed, I find all but the very inexpensive ones have greater sensitivity, better noise rejection characteristics, less tendency to drift due to better circuit design and the addition of automatic frequency control (afc), and their audio output is of higher fidelity with less distortion.

The over-all design concept of most of the better tuners has kept abreast of the new industrial methods which include printed circuits, noise free resistors and controls, hum-free transformers, and space/material saving chassis layouts. The esthetic design of tuners has progressed from the old-time radio concept to the new look, with simplified clean lines, new metallic finishes, and a maximum of in-use facility.

There is still the trend, however, caused for the most part by the buying public, that pushes component design toward what the public thinks is "broadcast studio design." With all these design and circuit advancements accompanied by better performance the general price structure for tuners is lower than the same type tuner was in years past.

Amplifiers: Of all the individual components, the amplifier has shown the

most interesting strides. Whether you consider the amplifier as just the power amplifier or whether you include the control or preamplifier with it, the rate of improvement holds true. Before World War II, with the exception of a few pioneers in high fidelity, the amplifiers were non-standardized versions of today's inexpensive public address unit. As long as the record and broadcast material was of limited frequency range these units were adequate.

After the war and the advent of the LP record and FM broadcasting, the demands for high fidelity audio reproduction were made and the high fidelity amplifier was brought into popularity. The first "hi-fi" amplifiers, with their only variation from the old pre-war unit lying in fancy tone controls and power blasting output have evolved into the present -day -distortion-free unique output circuits, with standardized equalization, wide dynamic range of frequency response and listening power, and fine, up-to-date internal and external design.

The prospective buyer has his choice of a wide selection of specialized con-

trol and preamplifiers. Each is designed to do a certain job, and in most cases it performs as advertised. The advent of the Williamson circuit and its quality producing methods of inter-stage vacuum tube coupling and final output stage, along with the Ultra-Linear output transformer and circuit are among the major steps in the improvement of high fidelity reproduction. The invention of new component parts and modern manufacturing methods have also helped the boost in quality of the amplifier and aided in dropping its cost to the consumer.

Loudspeakers and Enclosures: The one portion of the high fidelity field in which there has always been "something" for everyone, now more than ever provides "something of good quality" for everyone. In speakers the greatest changes have resulted from the discovery of better magnetic materials, new methods of producing a moving coil and cone of much lower mass and weight, and, of course, totally new manufacturing methods.

Improvements have been made in the frequency range, the transient response, spatial distribution, and in decreasing

High Fidelity Buyers' Aid

No. 86, 87

SUPPLEMENTAL BUYERS AID
Down Beat Magazine

WINTER 1956

File: Splicer
Type: Magnetic Tape

UNIT: Gibson Girl Semi-Automatic Splicer
Manufacturer: Robins Industries Corp.
Address: 41-08 Bell Blvd. Bayside 61, N.Y.

Size: 2"x6"x3"high(open)
Weight: 6 ounces

TEST DATA

The application of any device is the test of whether it is worth its money or not. The Robins Gibson Girl (so named because of its indented cut in the sides of the tape after splicing has taken place.) is the only other splicer which has found any use in our laboratory (the other having been reviewed earlier). But it is almost a matter of personal choice unless the tapes you are splicing have some function in specialized magnetic recording. For our work the indented cut cannot be used but in most cases the splice made by the Gibson-Girl semiautomatic splicer is excellent. Its main point is the fact that you can make a splice in two or three simple moves. It has its own cutters and tape supply. It makes a strong splice if correctly used.

Signed as fairly tested in my company laboratory.

Robert Oakes Jordan



GIBSON GIRL TAPE SPLICER

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine

WINTER 1955

File: Recorder/Playback
Type: Dictation(Disc)

UNIT: Gray Audograph Dictation Machine
Manufacturer: The Gray Manufacturing Co.
Address: 16 Arbor St. Hartford, Conn.

Size: 9 1/2"x9"x6"high
Weight: 14 pounds

TEST DATA

Laboratory Note: This unit was not submitted for test and evaluation by the manufacturer. However, in the past year we have had quite a few letters from professional musicians, teachers, business men and etc.; concerning dictation equipment.

The Gray AUDOGRAPH we tested was purchased by our laboratory and has now become a very useful member in good standing. No claims other than those covering the function of the Gray machine were made in the national advertising by its company. These claims are well covered by the Gray AUDOGRAPH.

Method of Recording: Embossed disc; **Operation Controls:** Hand, Foot; **Frequency Range:** Covers voice range with easy to listen to playback tone; **Operation Facilities:** Easily located record sections through automatic spacer and tabulation strip (of paper for removable permanent tabulation.).



Robert Oakes Jordan

intermodulation and harmonic distortion all of which directly affect the subjective performance quality. The manufacturers of both speakers and enclosures have worked together to produce matching units of competent performance in every price range. Some perform better than others largely depending up the amount of money put into their manufacture.

Mechanical and acoustic design in speaker systems and enclosures within the same price range produce differences which are for the most part subjective qualifications. Here these qualifications are the sum total of the entire system: tuner, or recording playback device; amplifier, and finally its acoustic application and balance . . . to be accepted or rejected by the subjective analysis of the consumer.

Record players, tone arms, taperecorders and playback devices, microphones and other allied devices have all shown remarkable improvements. Better and more stable drive systems; better weight balance and tracking ability; higher quality at slower tape speeds with less speed variations; improved frequency ranges with less distortion, and a wider dynamic range, are chief among the strides taken in this group.

However, looking back over all of the time included in the age of electro-mechanical reproduction of audible sounds, I think the most marked improvement has been in the desire of the listener for an ever increasing quality of those reproduced sounds. Audio fidelity will one day match the quality of the actual performance through the facility of vastly simplified high fidelity systems: its natural stereophonic effect will be assumed by all, and the words hi-fi and stereophonic will fade from disuse.

Audio Fair Already 40 Percent Booked

New York—Unofficial sources indicate that this year's annual Audio Fair, scheduled for October 4-7 at the Hotel New Yorker, is already booked to about 40 percent of capacity. In addition to manufacturers of hi-fi packages, it's reported that several component parts firms have also signed to participate. The Audio Fair is under the direction of Harry Reizes.

J. C. Higginbotham Waxes With Clayton

New York—J. C. Higginbotham, absent from recording studios for several years, recently participated in a Buck Clayton Columbia jam session. The all-star personnel included Buck, Ruby Braff, Billy Butterfield, Tyree Glenn, Julian Dash, Coleman Hawkins, Steve Jordan, Bobby Donaldson, Walter Page, and Kenny Kersey.

Jimmy Rushing, also present, sang on *Don't You Miss Your Baby*. The other extended tunes were *All the Cats Join In* and *After Hours*. Higginbotham, after a number of years in Boston, is now living in New York and has been working weekends in Jack Crystal's concerts at Central Plaza.

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MOZART DIED in such obscurity that no one bothered to mark his grave. In the years since, his spiritual grave has been abundantly wreathed; and now, during his natal bicentenary, it is flowing over with tribute.

It is one of the happy, if artificial, effects of his anniversary that Mozart this year is having a renaissance on wax. He has never been a big record seller, so to speak, probably because his is such well-adjusted, un-anxious music. Recording companies, in their desire to package as much Mozart as possible, have been turning to his rarely performed works, and this is another positive outcome of the jubilee year. Before the year runs out, it should be possible to find almost the complete library of the classicist in the catalogs.

One of the most worthy LP sets in the current yield is that issued by RCA Victor of four symphonies, the famous *Symphonies No. 39, 40, and 41* and the more rare *Symphony No. 36* ("Linz") (Victor LM-6035). Fritz Reiner guides the Chicago Symphony orchestra through all of them with profound incisiveness and restraint, his clean orchestral textures subtly picking up the soulful nuances of the slow movements, notably in the G Minor work (40th), which is marvelously underplayed. The spirited finale of the 41st ("Jupiter"), one of Mozart's monumental movements, is carried off gallantly; and the other two works are similarly marked with excellence.

BRUNO WALTER'S approach to Mozart is more vibrant and aggressive, less explorative for innuendo, than Reiner's. But this is not to gainsay its sensitivity and depth. To the contrary, his execution of the *Symphony No. 25 in G Minor* and the *No. 28 in C Major* (Columbia ML 5002) probes fervidly and is characterized by graceful virility. The works are both very fine, not often performed, and the engineering on the recording is as commendable as the reading.

Epic has issued four piano works (three of them major ones) on two separate LP's, with Clara Haskil soloing before Bernard Paumgartner and the Vienna Symphony orchestra. On one LP she performs Mozart's *Concerto No. 23 in A Major* and his *Concerto No. 20 in D Minor* (Epic LC 3163); the other disc contains the *Concerto No. 9 in E-Flat Major* and the *Rondo in A Major* (Epic LC 3162).

Miss Haskil's fingering is brilliant, her touch and feeling both gentle, and her reading emotional without being sentimental. But her piano style inclines to be feminine, like a lacework, and there is a tendency to grow flowery. Through four long-play sides there is a need for more salt, more heft, some punctuation. Paumgartner's orchestra, in key with the soloist, is also soft-spoken. Incidentally, he is the man responsible for the distinguished Epic performance of four delightful Mozart divertimenti (Nos. 12, 16, 13, and 14), with a wind ensemble (Epic LC 3081).

THE GARDENS of the Schloss Mirabell, located in Salzburg where Mozart was born, is where concerts are fre-

The Devil's Advocate

By Mason Sargent

A Diversity of Voices and Accents: One of the chief functions of this column is to bring to your attention recordings you might otherwise not hear of unless you're a constant searcher through the sideroads of LP catalogs and record stores. There is Olga Souline, for example, in a rare and richly sung collection of *Russian Popular Songs* (Period 12" LP SPL 725). English paraphrases are provided . . . Even rarer in the LP catalog is Ladda Bolger's recital of *Celtic Songs* (ABC Recording Corp. 10" LP 141) which includes the likes of *Taras Halls* and *I Know Where I'm Going* . . . Carmen Amaya, the gypsy who dances as if she were a flame, is vividly captured in *Queen of the Gypsies* (Decca 12" LP DL 9816).

Also worth hearing from Spain are *Songs of the Basques* (Decca 12" LP DL 9808), proudly and beautifully sung by the Maitea Choir, San Sebastian. Complete Spanish and English texts on the liner. A third collection recorded in Spain is a program by the dramatic soprano, Consuelo Rubio, in *The Song of Spain* (Decca 12" LP DL 9817). Again complete texts in both languages. Non-vocal but valuably characteristic of another aspect of Spanish music is pianist Leonard Pennario's recording of Lecuona's *Andalucia* (Suite Espagnol) coupled with Albeniz' *Songs of Spain* (Capitol 12" LP P8319).

Another Grand Prix du Disque folk music winner has been made available here in the fascinating *Musique of the Princes of Dahomey* (Esoteric 12" LP ES 537). There are also ample explanatory notes for these ceremonies of offerings to the Tohossu kings of Dahomey in Africa . . . As enticing as the first volume is the second set of *Greek Island and Mountain Songs* (Esoteric 12" LP ES-531) with the Royal Greek Festival Company. This is music that should be much better known and enjoyed . . . A powerful American folk voice in the lineage of Leadbelly is Jesse Fuller: excellently recorded in *Frisco Bound!* (Cavalier 10" LP CAV 5006, San Francisco). This is one of the gutter folk recordings of the year . . . Two skilled Josh White sets are *Josh White Comes A-Vistin'* (Period 10" LP SPL 1115) and *Josh at Midnight* with Sam Gary and bassist Al Hall (Elektra 12" LP 102). The first happily includes Mary

quently held in honor of the composer and where he himself had performed. The Columbia album *In the Gardens of Mirabell* is a sample concert, as it were, a potpourri of short Mozart compositions.

Contained in the anthology are *Eine Kleine Nachtmusik*, the overtures to *The Magic Flute*, *Marriage of Figaro*, and *Così Fan Tutte*, and assorted smaller pieces, mostly dances and minuets (Columbia ML 5004). Bruno Walter again conducts the Columbia Symphony orchestra, and the results are quite appetizing.

—lea brown

Lou Williams' *You Know Baby* while the second travels from *One Meat Ball to Jelly, Jelly*.

Riverside, the jazz label, begins its folk series with excellently produced and annotated (in separate booklets) collections of *Australian Bush Songs* with A. L. Lloyd (12" RLP 12-606); *Songs of an Irish Tinker Lady: Street Songs and Ballads* with Margaret Barry (12" RLP 12-602); and *Irish Drinking Songs* sung by Patrick Galvin (12" RLP 12-604).

Correction: In the last *Devil's Advocate*, in a review of the soundtrack of Laurence Olivier's *Richard III*, I wrote: "the score is as extraordinary an emotional experience as any major composition by Bach, Beethoven, or Bartok." I meant not William Walton's musical score, but the language of Shakespeare which is always as musical a major "score" as anything in English literature and/or western music.

Caruso: Victor has assembled 46 Caruso recordings in *An Anthology of His Art on Records* (Victor three 12" LPs, LM-6127) that is also handsomely packaged. The sound has been, so far as possible, rehabilitated. An indispensable package for operaphiles.

From Concert Bands to Caucasian Sketches: Those of you who play in concert bands should find of listening and repertoire interest a new set by Frederick Fennell and the Eastman Symphonic Wind Ensemble, *American Concert Masterpieces* (Mercury 12" LP MG 40006) contains works by Persichetti, Gould, William Schuman, Robert Russell Bennett, Piston, and Barber . . . One of the most successfully realized recordings of 17th century English music is John Blow's *An Ode on the Death of Henry Purcell*, performed by the New York Pro Musica Antiqua. The set also contains several vocal and instrumental works by Purcell, and it is thoroughly recommended. (Esoteric 12" LP ES-519).

The Hollywood String Quartet combines Smetana's *From My Life* Quartet and Glazounov's *Five Nocturnes* in a charming LP of romantic chamber music (Capitol 12" P8331) . . . An energetic meeting of violin virtuosos David Oistrakh and Isaac Stern results in a strong performance of Vivaldi's *Concerto in A Minor for Two Violins*. Stern and Oistrakh are heard separately on the same LP in Bach's Violin Concertos No. 1 and 2, respectively. Eugene Ormandy conducts the Philadelphia Orchestra. (Columbia 12" LP ML 5087) . . . And Felix Slatkin conducts the Hollywood Bowl Symphony Orchestra in a crisply recorded performance of Ippolitoff-Ivanoff's *Caucasian Sketches* and Grieg's *Peer Gynt Suites, Nos. 1 and 2*. Program music that has remained durable. (Capitol 12" LP P8329) . . . The novelties of the month are Anton Karas' zither ride in *Viennese Bonbons* (Period 10" LP SPL 1016) and Period's divertingly sophisticated party game, *Musiquiz: 100 Operatic Arias* (Period 12" SPL 1601).

Khach Can Be Caught

Hollywood—Leading Soviet composer Aram Khachaturian will attend the 10th anniversary of the Los Angeles Music Festival in June, which is to feature an all-Khachaturian program. It was learned here.



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

Toshiko Tries Out On Alien Sounds

By Leonard Feather

Like most jazz musicians from overseas, Toshiko Akiyoshi has made an assiduous study of the principal American figures, notably in her own field of modern piano.

But that didn't help on her *Blindfold Test*, because I played a mean, unchivalrous trick. The pianists featured were an international assortment from eight different countries, most of whom she could hardly be expected to recognize.

Because her English is limited, I abandoned the customary procedure of transcribing the tape-recorded comments almost verbatim. Instead, I took the liberty of expanding her remarks here and there to bring out the full meaning, without ever changing the basic purport of what she had to say. Toshiko was given no information whatever, either before or during the test, about the records played.

The Records

1. **Ralph Sharon. *Bluz for Suz* (Bethlehem). Jay Cave, bass.**

I don't think I know the piano player . . . Very wonderful; he had the same rhythm feeling as Erroll Garner, very behind-the-beat. But he plays everything in eighths and sixteenths; I have the same habit and I try to fix it myself. The bass player is wonderful. Three stars.

2. **Dave Brubeck (piano solo). *My Romance* (Fantasy).**

I don't know who it is . . . doesn't sound like Brubeck, but . . . I don't know. Just a piano, no rhythm; no swing, and nothing too fantastic in the harmony. Nice enough to listen to, but I don't think anything is happening there. Two stars.

3. **Bernard Peiffer. *Sometimes I'm Happy* (Norgran).**

Sounds a little like Erroll Garner. He swings, I'm sure of that, but sometimes he plays things that don't mean too much. The rhythm section is all right for that kind of piano player, I guess. Fair; two stars.

4. **Villegas. *Sometimes I'm Happy* (Columbia).**

I don't know the piano player; he has good timing on the chords during the faster part, but when he plays the single note and octave things on the beat, I don't like it. Kind of a rushed feeling, don't you think? His ideas? I don't know—maybe he's just making fun or something . . . I liked the first part, but on the whole I'd give it two.

5. **Jutta Hipp. *Don't Worry 'Bout Me* (Blue Note).**

He has a nice technique, he has a good rhythm section, but he has no variety in his rhythm; just so-so-so-so all the time. He makes no syncopation between phrases; just plays one phrase, then pauses, then starts another phrase. Always on beat, no variety of expression. Two stars.



Toshiko

6. **Winifred Atwell. *Stardust* (London).**

Well, I've heard some beautiful pianists, Horowitz and many others in the concert field, and I've even heard Japanese concert pianists who can play *Stardust* much better than he can . . . Am I giving too many records two stars? If I give this one star, then I must change the second version of *Sometimes I'm Happy* to one star, because the first one had swing, the second had no swing. And I'll give one star to this one.

7. **Bengt Hallberg. *Zig Zag* (Prestige). Nygve Akerberg, bass.**

He has nice time, sound very relaxed; but not too much personality. I liked the bass player. I'd give this three stars.

8. **Art Tatum. *The Can't Take That Away from Me* (Clef).**

He plays, huh?! . . . I've heard other tunes that he has played better than this one, but I don't want to say anything about him anyway—I could break my fingers trying to play like Art Tatum. I have no business criticizing him; he is the very greatest piano player. Nowadays there are a million piano players, aiming in all different directions and all different styles, but everything really stems back to Tatum. I would like to give this five stars, but I'd rather save that for some other Tatum records and give this one four.

9. **Don Shirley. *They Can't Take That Away from Me* (Cadence).**

I don't know the piano player. While I was listening to this I thought of the *Saber Dance*, and around the middle part I thought of a Hungarian dance . . . I think even he himself got tired of playing like this. I don't like his timing, his rhythm feeling. Give it one star.

10. **Oscar Peterson. *Lullabye of the Leaves* (Clef). (Note: first chorus features Peterson deliberately imitating Garner.)**

Sounds like Erroll Garner, but I don't think he can play this much . . . I don't know; I wish I knew. I like the rhythm feeling, and I like what he does when he is playing single note passages; I don't care for him too much when he plays block chords . . . I like the way he swings, and the tasty choice of notes, but somehow I have a feeling I am missing something. I hate to give four stars, yet I hate to give three; make it three and a half.

11. **Bud Powell. *Glass Enclosure* (Blue Note).**

This is the first time I've heard the record since I came to this country. I heard it when I was in Japan. *Glass Enclosure* . . . the first time I heard it I got a wonderful feeling, just as if I was sitting right inside Bud's mind. It's so hard to judge him by one tune, but I like him so much, I feel so much sympathy with what he is doing, that I feel he is sometimes trying so hard to express himself, and some of what he did in this album made it hard for me to listen, because I was so conscious that he was trying so hard, and I felt as though I was making the effort right along with him. To me Bud has never sounded bad, except for that last 12" LP on Norgran, the one with *Old Black Magic*, when he was so sick he couldn't make it. And he has a good rhythm section here; George Duvivier and Arthur Taylor. Five stars!

Afterthoughts by Toshiko

After Bud, and after Art Tatum, there is one pianist who really plays with some originality, and that's Horace Silver . . . Oscar? A very wonderful person, a wonderful technician, plays beautifully—but I'd rather listen to Art Tatum!

RCA Sued By Helen Forrest

Hollywood — Charging RCA Victor with unauthorized use of her voice in an album, singer Helen Forrest has slapped the label with a \$650,000 damage suit. Action was filed in federal court here March 9 by attorney Jack Rosenthal.

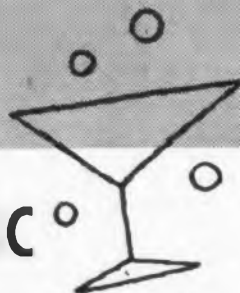
Suit is based on Victor's Artie Shaw package released about two years ago which consisted of air checks made by the band in the late 1930s from the Hotel Pennsylvania and the Hotel Lincoln in New York. Miss Forrest's voice is heard on three sides of the package. She was at that time vocalist with the Shaw ork.

In addition, suit seeks to halt further distribution of the records.

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Agency Directory

Here is a list of the major booking agencies in the country that book dance bands and the addresses of their offices.

WILLARD ALEXANDER, INC.
Willard Alexander, President
30 Rockefeller Plaza
New York, N.Y.

ASSOCIATED BOOKING CORP.
Joseph Glaser, President
745 Fifth Avenue
New York, N.Y.
203 N. Wabash Avenue
Chicago, Ill.
9619 Sunset Boulevard
Hollywood, Calif.

GALE AGENCY, INC.
Tim Gale, President
48 W. 48th Street
New York, N.Y.

GENERAL ARTISTS CORP.
Tom Rockwell, President
1270 Sixth Avenue
New York, N.Y.
8 S. Michigan Avenue
Chicago, Ill.

Carew Tower
Cincinnati, Ohio
2105 Commerce
Dallas, Texas
9650 Santa Monica Boulevard
Beverly Hills, Calif.

JOE KAYSER
185 N. Wabash Ave.
Chicago 1, Ill.

MERCURY ARTISTS CORP.
Leonard Green, President
Room 903
254 W. 54th Street
New York, N.Y.

MUSIC CORP. OF AMERICA
Julius Stein, Chairman of the Board
598 Madison Avenue
New York, N.Y.
430 N. Michigan Avenue
Chicago, Ill.

9370 Santa Monica Boulevard
Beverly Hills, Calif.
105 Montgomery Street
San Francisco, Calif.
Union Commerce Building
Cleveland, Ohio
2102 N. Akard Street
Dallas, Texas
837 Book Tower
Detroit, Mich.
Nine Newberry Street
Boston, Mass.
Northwestern Bank Building
Minneapolis, Minn.

NATIONAL ORCHESTRA SERVICE
Sarl Hutton, President
1611 City National Bank Building
Omaha, Neb.

ORCHESTRAS, INC.
Bill Blask, President
332 S. Michigan Avenue
Chicago, Ill.

REN PAUL AGENCY
3205 W. Cermak Road
Chicago 23, Ill.

SHAW ARTISTS CORP.
Billy Shaw, President
565 Fifth Avenue
New York, N.Y.
203 N. Wabash Avenue
Chicago, Ill.
8923 Sunset Boulevard
Hollywood, Calif.

TOMDOR ENTERPRISES, INC.
Thomas F. Dorsey Jr., President
1619 Broadway
New York, N.Y.

ABE TURCHEN
Abe Turchen, President
309 W. 57th St.
New York, N.Y.

UNIVERSAL ATTRACTIONS
Ben Bart, President
Two Park Avenue
New York, N.Y.

Want To Buy A Band?

Are you looking for a band? Whether you are a ballroom operator, hotel man, night club owner, member of the prom committee, this Down Beat band directory will help you select the band you want.

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TOMMY ALEXANDER

Record Company: MGM
Booking Office: GAC

Alexander is the young trombonist who formerly was with Billy May, now heads up his own organization—one that is meeting with enthusiasm from all who have heard it in its first year-and-a-half of operation. Band is like so many being formed these days, in that it is looking back to the standards set by the Goodman and Dorsey of other years. Although it doesn't copy them, it attempts to get the light swing feel they achieved on up-tempo, and pretty harmonies and arrangements of musical interest, too, on ballads. Band's sound is different, in the sense that it often uses trombones as lead voices instead of the customary saxes.

HAL ALOMA

Record Company: None
Booking Office: MCA

Real Hawaiian music played by real Hawaiians, led by a man who, though a native islander, knows a swing chorus from a garden of leis. A onetime Tommy Dorsey and Hal McIntyre sideman, Hal Aloma plays steel guitar and serves as maestro-emcee-show producer for this versatile unit which has several years' residency at the Hotel Lexington, N.Y., to its credit. Unit carries entertainers and has also played theaters and supper clubs.

RAY ANTHONY

Record Company: Capitol
Booking Office: GAC

As recently as 1955, Ray was one of the real drawing powers in the business. Since then, however, he has cut down on his one-night and traveling schedule with subsequent loss of prestige. Still has same excellent look, however, and always leads a good band. Instrumentals feature Ray's big-voiced trumpet, vocal efforts are carried by both boy and girl singers, with occasional aid from Anthony Choir.

BUDDY BAIR

Record Company: None
Booking Office: GAC

Buddy started in the midwest when he took the nucleus of the campus band he had at the U. of South Dakota and headed for the road. Band arrangements are lightly smooth (many of the scores are contributed by Lawrence Welk scriptor Gus Donahue), turn often to the novelty side. Also featured is a Dixieland band within a band, plus the leader, who plays trumpet and trombone and does most of the vocals.

BLUE BARRON

Record Company: MGM
Booking Office: MCA

Barron's "Music of Yesterday and Today" is a combination of sweetness, smoothness, and showmanship in equal portions. An entertaining unit, long on nostalgia and comedy, the Barron band dishes up musical stylings that are bouncy and unpretentious, have been heavily recorded, and are familiar around the ballroom and hotel circuit. Band has played over major radio networks, features much singing by male and female soloists, the Three Blue Notes and the Glee club.

RONNIE BARTLEY

Record Company:
Booking Office: National Orchestra Service

Sweet stylings for dancing, with the Bartley's Dorsey-influenced trombone to the fore—that's the dish here. Vocalist-leader was a sideman with Blue Barron, Sammy Kaye, Jimmy Dorsey, Bobby Byrne and Bob Chester, now fronts unit of nine musicians (three brass, three reeds, three rhythm) plus girl vocalist.

DENNY BECKNER

Record Company: None
Booking Office: MCA

An entertainment band with a Kay Kyser-ish appeal. Clowning maestro is a long-limbed ex-vaudeville comedy hooper who also used to play bass but gave it up some time back and now concentrates on keeping the crowd in good spirits with his antics. A wild and woolly crew this, putting showmanship more than just on a par with playing dance music. Hotels and ballrooms are the Beckner meat.

COUNT BASIE

Record Company: Clef
Booking Office: Willard Alexander

Basie has grown into one of the hottest attractions in the country on strength of recent record surge and the dynamic vocals of Joe Williams. Always noted for its swingability, there is the added assurance and confidence in the group that success always brings about, and it is one of the most desired bands around for proms and college dates, also does remarkable on locations. Discs have made his versions of "April in Paris," "Every Day," etc., much-requested fare, and stand-out soloists well please that portion of audience that hangs near the bandstand.

LES BAXTER

Record Company: Capitol
Booking Office: GAC

One of the few bandleaders consistently making hit records today, Baxter specializes in musical innovations. It was he who introduced the now familiar sound of a choir against lush strings and muted trumpets. He also works extensively in scoring and conducting for motion pictures, and he has conducted orchestras and choruses for such radio shows as "Halls of Ivy," Bob Hope, and Abbott & Costello. Once a singer in Mel Torme's Mel-Tones, he developed a preference for Latin rhythms and tempos in his later work with Yma Sumac and in his studies in Cuba. Too busy in his studio work to tour often with an outside orchestra, he has on a few occasions appeared at such places as the Paramount theater in New York and the Coconut Grove in Los Angeles.

LITTLE JOHN BEECHER

Record Company: None
Booking Office: National Orchestra Service

Three trumpets (one doubling trombone), three sax (all doubling clarinet), piano, drums, and bass (doubling tuba)—that's the instrumentation of this versatile show-dance unit, sparked by the comic shenanigans of his jovial frontman, 300-lb. Little John. When occasion demands, ark puts on complete floor show, utilizing talents of all sidemen.

DAN BELLOC

Record Company: Fraternity
Booking Office: GAC

Belle headquarters in Chicago and heads and unusual band in the sense that it isn't the typical sweet band most often heard in the midwest. Leader features a big book of original arrangements geared chiefly to a younger audience. As a consequence a typical evening is well-flavored with jump tunes as well as warmly-performed ballads. Showmanship also plays a large part in band's success, with several novelties and visual gimmicks utilized. Crew has worked a lot of shows as well, supplying backing for some of the country's top singers.

TEX BENEKE

Record Company: Corn
Booking Office: MCA

One of several bands suggestive of Glenn Miller, this aggregation successfully courts the cocked ear, the couple on the floor and the cash register, alike. Musicianship is high, pop figures are used sparingly to give a modern touch, but band never evades the dance beat or offends the sensitive ear. Fronted by tenor man-vocalist alumnus of the Miller men,

outfit is a favorite with the prom crowd, specializes in instrumental numbers, has enjoyed big disc sales.

ARCHIE BLEYER

Record Company: Cadence
Booking Office: GAC

The current work of Archie Bleyer shows up mainly in the musical backgrounds of all Cadence records, which he owns and for which he arranges and conducts. During his career of almost 30 years he has been, in this order, an arranger, a dance band leader, a freelance nightclub conductor, a pit conductor on Broadway, a CBS staff conductor, musical director for Arthur Godfrey, and owner of Cadence records. Proficient on most of the standard instruments, he frequently performs on rare instruments for novelty effects on his records.

NAT BRANDWYNNE

Record Company: Decca
Booking Office: MCA

A society-style dance ork. Brandwynne plays lots of show tunes and bright tempos. Onetime Leo Reisman sideman also makes his own arrangements which are invariably built around his keyboarding, with strings often blending in as background. Regular feature of a Brandwynne evening is a piano medley, with light rhythm accompaniment, of all-time favorite tunes, for the nostalgic touch.

LOU BREESE

Record Company: Bally
Booking Office: Independent

Backing a show is a particular specialty with Breese, who has six years at Chicago's Chez Paree, four at the Chicago theater to his credit. Genial, personable leader can cue an act or provide steadily-beautiful dance tempos with equal aplomb. A respecter of melody, Breese always keeps it simple and relaxed.

LES BROWN

Record Company: Capitol
Booking Office: ABC

The Band of Renown finds no difficulty in lining up a full schedule whenever it wants to make a road tour; it's just about the best-known dance band in the country, what with its continuing radio and TV appearances and steady succession of record releases. Its personnel represent the elite of dance band musicianship, and some outstanding instrumental soloists are used often to brighten the always-melodic arrangements. Butch Stone sells comedy vocals ingratiatingly, Jo Ann Greer is the noted singer, and there isn't a much better buy in the country for any type of job.

BILLY BUTTERFIELD

Record Company: Westminster
Booking Office: MCA

Noted trumpeter, who has been playing chiefly college proms and ballrooms in the east for the last several years, now is booking dates cross-country. Butterfield's big horn is liberally featured, along with the singing of Dottie Dare. Billy Maxted's arrangements are bright and danceable, while the Jive for Five quintet out of the big band provides the jazz fare.

VERNE BYERS

Record Company: None
Booking Office: National Orchestra Service

"One for the music and two for the show" is tag of this 10-piece ork, whose leader was bandlead with Teddy Powell, Tommy Tucker, Ted Flo Rito, Jan Garber, Don Reid and Herb Miller. Unit is long on showmanship, has plenty of novelties in book, and which is otherwise pretty evenly balanced between current hits and memory tunes. Verne has dance biz savvy, having operated Denver Rainbow ballroom with his father.

CHUCK CABOT

Record Company: Cardinal
Booking Office: MCA

The four saxons and three brasses which comprises the body of the Chuck Cabot orchestra deliver in a rhythmic, sometimes tick-tock, style that has been found suitable for society dances as well as general ballroom dates. The 10-piece dance unit is deep in the vocal department with soloists, glee club ensembles, and comedy vocal groups. Schooled by Kay Kyser, Cabot has a great deal of showmanship knowhow and lately has been helped by radio and television exposure.

BOB CALAME

Record Company: None
Booking Office: National Orchestra Service

Polkas, Dixie special, waltzes, rhumbas and tango mix in with the standard bits in the Calame book for a widely-varied evening of dancing. Ork carries three brass, three reed, three rhythm, features vocalist Joel Bratton and pantomime routines by leader, who used to arrange for Lawrence Welk and wrote latter's theme, "Bubbles in the Wine." Instrumental specialties are featured (with Calame's soprano sax heard frequently), also glee club, quartet, trio work and novelties.

FRANKIE CARLE

Record Company: Victor
Booking Office: MCA

A sweet band for dancing, Carle crew avoids heavy, complex arrangements, never deviates from melody, sticks strictly to the beat, yet keeps book filled with swing stylings for youngsters, ballads and standards for their elders. Leader-composer's keyboarding gets the spotlight, and over-all effect is neither too involved nor too syrupy. Carle's trio work has sold widely on discs; band, itself, is eminently suited to hotels and ballrooms.

RUSS CARLYLE

Record Company: Vik
Booking Office: Orchestras, Inc.

Carlyle once featured vocalist with Blue Barron, formed own ork under Barron's guidance, purveys similarly-styled music, with versatility the keynote of the proceedings. A typical Carlyle evening is replete with danceable stylings, from the slowly romantic to the semi-classical, to the up-tempo. Comedy interludes are interspersed, and a capsule revue is served up, built around frontman's talents as impressionist and comic. Nostalgic fare is included, too.

JOY CAYLER

Record Company: None
Booking Office: GAC

This all-feminine unit features the leader's trumpet and the vocals of Geri Dowell. There is a heavy accent on the show side of this show-dance ork, and an expected emphasis on visual appeal of sharply-garbed girls. Band was built during World War II, on UNO circuit, has since traveled extensively throughout the Orient, including stops in Korea, China and Japan. Recent U. S. dates include Martinique, Chicago; Claridge hotel, Memphis; ballrooms and hotels cross-country.

GAY CLARIDGE

Record Company: None
Booking Office: MCA

Soft, sweet ballads, styled à la the late Hal Kemp, who was his mentor account for the popularity of Claridge, who keeps it commercial enough for the average dancer, cares not a fig for the esoteric few. Backing a show is a specialty here, and the front gets definite accent from sharp-appearing, personable leader. Library is well-stocked with original arrangements, and appeal is biggest for hotels and certain clubs.

DEL CLAYTON

Record Company:
Booking Office: National Orchestra Service

Midwest territory band developed in 1948 spotlight Clayton's sax (played in Wayne King fashion); songs by Sue Morris and Dean Hess, a vocal trio—The Three Deas. Music ranges from sweet to bounce; waltzes, polkas.

BILL CLIFFORD

Record Company: None
Booking Office: MCA

Versatile leader, a comparative newcomer, plays violin and trombone, serves as singer-vocalist, does song-and-dance duets with girl vocalist. Entertainment is not prime commodity with Clifford, who concentrates on danceability; uses a trick "after-bent" effect on drums and piano, a la Anson Weeks, for distinguishing characteristic.

EMIL COLEMAN

Record Company: None
Booking Office: MCA

The no plus ultra in society bands for some 35 years, Coleman is the debutante's delight, plays polite dance music, mildly jazz-flavored, with the proper touch of intimacy for private parties, swank hotels. Suave, gentlemanly bandleader uses the personal approach with customers, remembers favorite tunes, plays frequent requests. A master in his field.

KIDDIE GRADY and THE COMMANDERS

Record Company: Decca
Booking Office: Willard Alexander

The Commanders originated in the studios of Decca, where Tutti Camarata assembled them for their first recording dates. Popularity of discs called for road appearances, and drummer Grady was named. Band has an interesting and unusual sound, with trombones heavily featured and a lively beat usually in evidence. Has done well in ballrooms and college dates, and is a good buy for spots where younger listeners and record buyers show up.

SPADE COOLEY

Record Company: Decca
Booking Office: Independent

"The King of Western Swing" is Spade's handle, and for a long time he has led one of the big-grossing bands on the west coast. It's no longer strictly a western band—the musicianship and instrumentation is such that it can and does play all types of dance music. Cooley's frequent TV spots and personal appearances keep the organization just as busy as it wants to be.

BOB CROSS

Record Company: None
Booking Office: MCA

The Cross library is comprehensive, includes everything from current pops to dance arrangements of things like "Warsaw Concerto" and "Clair de Lune." Novelties are sprinkled heavily on the musical bill of fare and "memory melodies" are inserted for the nostalgic-minded. Seven-piece unit is sparked by versatile leader who arranges, also plays viola, trombone, trumpet and bass in course of evening. Connie Kane is featured on vocals, and ubiquitous frontman often joins in. Hotels and ballrooms, chiefly in the middle west, constitute the bulk of the Cross bookings to date.

XAVIER CUGAT

Record Company: Mercury
Booking Office: MCA

Top in the Latin-American field, Cugat is not known as the "Rhumba King" for nothing, concentrates on smooth dance music, balancing book between bongo-flavored items and native American tunes. Colorful, 17-piece band, long on showmanship, is sparked by suave, affable leader, who is an expert emcee, has a famed comic flair, and is no mean shakes on viola. Popular with both youngsters and older crowd for dancing, unit also has had great success in theater and concert dates, is especially strong on records and radio.

BERNIE CUMMINS

Record Company: None
Booking Office: GAC

A "moonlight-and-roses" mood is what the Cummins crew is out to create when it plays dance dates. Mixing new and nostalgic melodies, the unit achieves a mellow effect and a simple, clearly-defined beat calculated to entice the nimble and encourage the leaden-footed with equal finesse. Leader has a strong personal following, gained by mingling with dancers, dancing among them, chatting informally, as well as by creating natty appearance onstand. A long list of hotel, ballroom and supper club engagements is behind the Cummins ork.

FRANK DEVOI

Record Company: Capitol
Booking Office: MCA

Known for use of dynamics, voicing of woodwinds and strings, and general technical finesse, composer-arranger DeVoI leans toward jazz style and feeling in dance orchestrations, turns out original novelty tunes at frequent intervals. Primarily a recording band, outfit has done much airshow work, both radio and TV, plays an occasional ballroom dance date. Leader also does modern concert scoring.

AL DONAHUE

Record Company: None
Booking Office: MCA

Little need be said about the work of this vet leader whose band has long been a hotel and location favorite. Ork is smooth and quiet, with a lot of the arrangements built about the Donahue violin, but occasionally the full brasses and reeds open up and swing. Band is experienced and versatile and a good bet for almost any spotting.

TOMMY DORSEY featuring **JIMMY DORSEY**
Record Company: Bell
Booking Office: Tomdor Enterprises

Here's one of the handful of bands that can make money for any operator while doing exactly the job he wants done. Not only does the band possess the drawing power of both Dorseys' names, and live up to the standards of musicianship that Tommy has established over the years, it also has the tremendous promotional push of its own TV show behind it. Both leaders are masters at anticipating dancers' reactions, and Tommy is also perhaps the most skilled emcee of any leader. Consistently one of the great dance bands.

LES ELGART

Record Company: Columbia
Booking Office: MCA

Still moving steadily ahead is the Elgart orchestra, which has been building nicely in the little more than two years it has been under way. It already has racked up some good dates, including the Astor roof, New York, and the Palladium, Hollywood. Style is a highly pleasing amalgam of simple-to-follow two-beat and musically interesting arrangements that never go off the deep end, but vary in flavor and content enough to provide kicks for listeners, too. Brother Larry Elgart is featured on sax, and vocalist is Don Forbes, about whom enthusiastic predictions are being made by deejays and trade-folk.

DUKE ELLINGTON

Record Company: Bethlehem
Booking Office: ABC

S suave, polished, and internationally-known, Ellington continues to draw well, particularly on college dates and one-night locations where people still come out to hear music as well as dance to it. The sounds and the arrangements have varied little over the years, and the Ellington personality continues to win admirers.

RAY EBERLE

Record Company: None
Booking Office: MCA

Head of his own band for the last two years, the ex-Glenn Miller vocalist has a dance unit which has been going over well with college audiences. The band's book is by

Ed Gerlach, who has arranged for Tex Beneke, Hal McIntyre, and other units. Eberle's initial fame was achieved through his six years with Miller, whose concepts of how a dance band should sound obviously have influenced the Eberle crew.

ELLIOTT BROTHERS

Record Company: MGM
Booking Office: MCA

Bill (sax) and Lloyd Elliott (Ukulele), long rated as among Hollywood's top bracket film studio, radio and recording musicians, head a band comprised of men of equally high caliber recruited from the same field. Format: three trumpets, four trombones, five saxophones.

SKINNAY ENNIS

Record Company: None
Booking Office: MCA

Skinnay's been around a long time and knows exactly what to do in any surroundings, especially in location stands at hotels and dinner rooms, where his Hal-Kemp-styled orchestra provides the pleasantest of dance music. The muted, staccato trumpets and low-voiced clarinets are equally listenable on both ballads and fox trots, and Skinnay's intimate, whispered singing gives distinction to the vocal department.

JIMMY FEATHERSTONE

Record Company: None
Booking Office: Orchestras, Inc.

An erstwhile Art Kassel vocalist, Featherstone fronts a strictly-for-dancing ork that got its start in and around his native Chicago, is a staple at the Winds City's Arson, Oh Henry, Melody Hill, and Martinique Terraces. Band has played around the country, including Roseland ballroom, New York, features Jimmy's pipes and pleasant mid-tempo outpourings that are never out in left field.

DANNY FERGUSON

Record Company: None
Booking Office: MCA

Well-known on the Statler-Hilton hotel chain and other hotels is this band, led by piano playing maestro, Library is made up entirely of specials running from sweet to swing. Along with piano are featured the

three violins, three trumpets, three saxs, rhythm, and a girl vocalist.

JERRY FIELDING

Record Company: Decca
Booking Office: ABC

Fielding, former arranger for the Groucho Marx radio and TV shows, has been leading this band of crack west coast studio musicians on dates around Los Angeles for quite awhile. It's a jazz band that can play melodic ballads in good tempo, but can also rip out some of Fielding's specials with finesse and skill. Soloists are all top men who have had much experience in dance bands.

JACK FINA

Record Company: None
Booking Office: MCA

Sonped-up classics are the lion's suit with Finna, an erstwhile Benny Meroff and Clyde McCoy sideman who once helped Freddy Martin commune with Tchaikowsky. Handsome, genial maestro is both pianist and composer. Features his own flashy keyboarding, frequently on originals, tackles Hammond organ with equal finesse, and in general turns musical output of his unit into a show of its own.

CHARLIE FISK

Record Company: None
Booking Office: MCA

Sedate rhythms for the older crowd, crisper tempos for the kids, have helped trumpeter-arranger Fisk branch out from the middle west, where he got his start. Leader's sweet, mellow horn is front and center in orchestrations, book includes plenty of standards and hit parade items, keeping over-all appeal reasonably broad.

RALPH FLANAGAN

Record Company: Victor
Booking Office: GAC

Still riding strong after some four years of working steadily through the greatest drought dance bands ever have seen, Flanagan cashes in handsomely on a Glenn Miller-styled band that offers music of interest to every age. The ballads are dreamy and lush, usually sung by Johnny Annonso and/or the Sincing Wind, and the instrumentals ret incomes from both Ralph's arrangements and the band's crisp performances. Flanagan continues to be a steady record seller, is a solid bet for any ballroom or prom, and hang up an impressive number of attendance records during an era when bands just weren't selling.

CHUCK FOSTER

Record Company: None
Booking Office: MCA

The slogan "Music in the Foster Fashion" has come to mean a soothing sound, an easy dance beat, and the showmanly antics of the maestro who is well-known for his impressions, notably of Ted Lewis. One of the staples on the ballroom circuit, Foster's emphasis since the beginning has been on smooth dance arrangements balanced with visual entertainment. With a catalog of prewar and postwar sweet scores, the band appeals to both old and young. Vocalists are Delores Marshall and Lee Shearin.

JAN GARBER

Record Company: Capitol
Booking Office: GAC

Garber's name is a venerable one in the dance band business. Long known as the "Idol of the Arianes," Jan, with his familiar fiddle, has remained onstand through various fads in music, always fronting a sweet, danceable ork. Lately the Garber offerings have taken on a new tab—"Sweet with a Beat." Hotels, ballrooms, radio-TV, records, films—this band has played 'em all.

DON GLASSER

Record Company: None
Booking Office: Orchestras, Inc.

Glasser and his "Mule Smooth as Glass" are well-known on the ballroom circuit. Band plays a Lombardo-Kaye blend of businessman's bounce stylings, featuring a sweet sax section and muted brasses. Leader writes many of the ork's arrangements, also is heard on both alto sax and clarinet in course of an evening. Stress is definitely on the dance beat, stylings are unjarring and unobtrusive.

BENNY GOODMAN

Record Company: None
Booking Office: MCA

Success of the Benny Goodman motion picture biography brought BG back with a dance

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Tenor

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When it comes to collecting laurels, the Fabulous Welk band has earned a generous share. In ballrooms, over radio—and now over network TV—the dance-able Welk music seems to be just what the public wants.

A good share of the sparkling, distinctive music that is a Welk hallmark comes from this top-notch sax section . . . all playing Buescher instruments, exclusively. Each man has chosen Buescher out of his own considerable experience . . . knowing that the tonal accuracy, playing ease, and endurance of a Buescher helps a good man play better.

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band, one that uses exactly the same arrangements and stylings it did in its heyday. Name is tremendous draw, and leader retains all his old mastery of selecting just the right tempos for mood of crowd. Band contains several top-drawer soloists, but it is still the magic of the Goodman clarinet and familiarity of the band's sound that pulls 'em in.

CLAUDE GORDON

Record Company: Accent
Booking Office: GAC

This top Hollywood studio trumpeter has been enjoying much success on tours of the west coast and northwest with record names such as Duke Christy, Nat Cole, Joni James. A highly danceable 13-piece band that can swing on the jazz numbers as well as deliver the smoother tunes. Arrangements by Sammy Furman, Lovell Martin, and Bob Willis that recent good dance beat. Attractive and talented Vicki Kay supplies the vocals. New Accent disks such as "Who's Sorry Now?" selling well.

LEO GRECO

Record Company: Mercury
Booking Office: Independent (Station WMT, Cedar Rapids, Iowa)

Leo and his Pioneers have steadily been growing into one of the top attractions in the midwest circuit with their slickly presented brand of western swing and entertainment. It's a seven-piece band led by Greco on accordion which has the versatility to also offer standard dance music. Billed as "That Friendly Man with a Friendly Band," Greco receives added impetus from his appearance on WMT and WMT-TV in Cedar Rapids, Iowa. It's a territory band to watch.

LIONEL HAMPTON

Record Company: Norgren
Booking Office: ABC

Big, bruiser, rough and exciting, the Hampton band offers showmanship galore to go along with its driving arrangements and the uninhibited antics of Lionel on vibes and drums. Hamp has no trouble landing bookings, as he is in constant demand for repeat dates in this country, and also has begun to play several months of each year in Europe, where huge crowds have been turning out to

hear him. It's an exciting band, and one that especially breaks it up on theater and concert affairs.

DARYL HARPA

Record Company: None
Booking Office: ABC

A complete entertainment package, this show-dance band has a string of recent club engagements to its credit. Music, song and its own contingent of dancers—the Elle Johnson group—make up the package whose adaptability to a variety of situations is implicit in its format.

KEN HARRIN

Record Company: None
Booking Office: MCA

Ken features himself on piano and celeste, which combined with the orchestra's violins and French horn produce some interesting tonal effects. They play mostly the old standards, all with a lilt.

SHERMAN HAYES

Record Company: None
Booking Office: MCA

Smooth-styled music, sweet and sans clutter, is purveyed by this handsome, personable leader, who plays a variety of saxes in the course of an evening, backs a show effectively, and concerns himself generally with providing romantic background music for dancers. Onetime Del Courtney and George Olsen sideman, Hayes handles vocals, serves as show emcee, gains appeal of his 12-piece ork to hotels and certain clubs.

LENNY HERMAN

Record Company: Coral
Booking Office: GAC

Though just a quintet, this band has been playing hotels and other dance locations for the last several years with remarkable success. All the men double on other instruments, with a resultant flexibility in tonal color, and the repertoire is a big one—more than 500 tunes, all played sans written arrangements. It's a small group, but a good bet for any club with a dance floor.

WOODY HERMAN

Record Company: Capitol
Booking Office: Abe Turchen (309 W. 57th St., New York)

One of the most adaptable bands Woody ever has fronted. It retains the excitement and drive that makes it a favorite with the record buyers, but plays with a smoothness and blend that will please even the most avid businessman bouncer. Woody showed again in his last New York hotel stand that his friendly vocals and the medleys and slow tunes in the book fit well into the dinner mood, and that his up-tempo can still bring the cheerers around the stand later in the evening. Identifying sound of the group still is the three tenors and a baritone sax section, with trumpets playing brightly both in muted and open.

TINY HILL

Record Company: Mercury
Booking Office: ABC

Showmanship to the fore with this rickety quintet that features many a novelty, an occasional Dixie session, plenty of comedy vocalizing, offers lots of oldies. Adaptability is the trump card here.

EDDY HOWARD

Record Company: Mercury
Booking Office: MCA

Eddy Howard has been around for years, and his popularity seems only to grow stronger. He has the somewhat unique distinction of being a favorite with two generations and of being a two-way attraction, bandleader and singing star. Howard has vocalized on countless records and made hits of most of them. At least five of his discs sold over a million copies, and "To Each His Own" topped 2,000,000. His trademark songs and current hits are served up at his ballroom dates, making him worth his salt as a single, while his orchestra deftly plays a sweet dance library. A male trio splits the vocal sets with him.

DEAN HUDNON

Record Company: None
Booking Office: Independent (P.O. Box 2255, Richmond, Va.)

Good-looking leader fronts an 11-piece band

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and the Boys
and Joe Williams**

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CHUCK STEVENS, Vocals

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Meet Some Of The Orks & Sidemen



Andy Kirk's Clouds of Joy from Kansas City featured also singer Pha Terrell (center) and pianist Mary Lou Williams.



Will Bradley's band had Will on trombone; Joe Wiedman, trumpet; Jo-Jo Huffman, clarinet; Peanuts Hucko, sax; Ray McKinley, drums.



Three noted members of Glen Gray's Casa Loma orchestra were singer Kenny Sargent, left, and trombonist Pee Wee Hunt, right.



Two singing stars that helped build the Jimmy Dorsey band were Helen O'Connell and Bob Eberly, shown with the leader.



The young, serious-looking leader of "The Band That Played the Blues" was clarinetist Woody Herman.



One of the swingiest bands of all was that of drummer Chick Webb, whose sessions at the Savoy ballroom are still remembered with awe.



Jimmie Lunceford set dance band styles that still are being copied today. That's Jimmie and tenor saxist Joe Thomas above, at a record date.

Men Who Made Up Golden 'Swing Era'



Noted leader and arranger Larry Clinton is shown here with guitarist George Rose.



Duke Ellington provided not only great music but great tunes of the era. With him here is guitarist Freddy Guy.



A name that will always be remembered—Glenn Miller. With him here is vocalist Marion Hutton.



Bob Crosby's Bob Cats: Joe Sullivan, piano; Irving Fazola, Gil Rodin, Bob Haggart, Nappy Lamare, Crosby, Eddie Miller Ray Bauduc.



Part of a great rhythm section: Jo Jones, drums; Count Basie, pianist; Walter Page, bass.



Two swing era greats shake hands backstage at the Paramount theater—Tommy Dorsey and Cab Calloway.



Former Benny Goodmanites Helen Forrest and Harry James combined to provide top ballroom wax fare.

BILLY BUTTERFIELD

AND HIS ORCHESTRA
featuring **DOTTY DARE**



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Stardust
Jealousy
My Ideal

Princeton
Rutgers

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Butterfield Bounce
LATEST RELEASES
(ESSEX)
Sugar Blues Mamba
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ESSEX

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Band Directory

(Jumped from Page 50)

that not only plays appealing, excellent dance music, but also offers a musical floor show as part of the package. In it are featured singer Ann Loran, pianist Lennie Love, trumpeter Don Enfield, drummer Bill Joyce, the Hudson Glee Club, and the Dixieland Six. Dates have included many of the smart rooms in the country, and leader's long experience and ork's versatility makes this one of best buys around for almost any type of location.

PEE WEE HUNT

Record Company: Capitol
Booking Office: GAC

Though Pee Wee has just a quintet, it has proven to be as big a draw in dancehalls as full bands. Not only does he have in back of him two huge record hits ("12th Street Boogie" and "Oh") but he has with him a group that plays eminently danceable music. His big-voiced trombone and occasional vocals are chief assets, along with the band's always-easy-to-follow Dixieland beat.

HARRY JAMES

Record Company: Capitol
Booking Office: MCA

Still one of the great names in the band business, James has shifted to a 10-piece group that is billed as the Jazz All-Stars. It enables him to better be utilized on location dates while still retaining enough personnel to play in the larger ballrooms. Still featured, of course, is the famous James trumpet on the many arrangements that have made him so noted. Band has an easy-to-dance-to beat and can open up with the flagwaver material when required. Good soloists and sturdy ensemble work make this group versatile enough to play anywhere, and James' name continues to carry great marquee value.

JOE JARON

Record Company: None
Booking Office: Independent (14398 Holden Ct., Los Gatos, Calif.)

This is a show-dance outfit that has done considerable TV work, both locally in the northwest and network over CBS. Band is composed of 18 sidemen, plus female vocalist Del Frisco. Jaron's unit presents rounded offerings, with equal complements of dance tempos, production work and comedy routines.

HENRY JEROME

Record Company: MGM
Booking Office: MCA

The Jerome band first hit New York in 1936, which should be 'nuff said about its staying power. Leader injected a Hal Kemp sound to the unit in its early days, giving melody first consideration, against the Kemp-ish backing of staccato brass. Distinctive features are its soft woodwind section and its flute and technical sax choruses, plus the lush sound of the recently-added trombone choir. Vocally the band offers a brace of soloists, plus the Three J's and the glee club. Leaders "Hello, Nice People" (a familiar to network radio listeners, and band through the years has scored with such Jerome originals as "Daddy's Little Girl," "Oh, How I Miss You, Joe," "Night Is Gone" and band's sub-theme, "Nice People."

BUDDY JOHNSON

Record Company: Mercury
Booking Office: Mercury

Here's a band that's not too well known up north, yet works practically every night of the year, almost all one-ners. He travels mostly in the south, playing, rhythm and blues spots. It's a big excitingly rough blues band that features Buddy's sister Ella on vocals.

DICK JURGENS

Record Company: None
Booking Office: MCA

A ballroom mainstay, Jurgens dishes up music that is good for dancing, pleasant and uncomplicated of arrangement. Although basically a sweet band, this 13-piece unit is versatile, performs many novelties, boasts a sizeable contingent of sideman vocalists. Leader is handsome, friendly, uses the personal approach with crowd. Group is young, lively, flexible. Appeal is largely to young dancers at ballrooms and in many hotels.

JOHNNIE KAYE

Record Company: None
Booking Office: Independent (1828 Rock St., Peru, Ill.)

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as the Indiana Roof, the Dutch Mill ballroom, the Archer chain, and works only in the mid-west area. Kaye uses two male vocalists and a band glee club, spots trumpeter Art White as chief soloist.

SAMMY KAYE

Record Company: Columbia
Booking Office: MCA

A purveyor of sweet and novelty tunes, Kaye's 14-piece orchestra stresses melodic orchestrations built around the sax section. Showmanship value is high, through audience-participation gimmick, "So you Want to Lead a Band," and through personality of leader, a genial emcee who is fast with an ad-lib. Strong appeal to all.

STAN KENTON

Record Company: Capitol
Booking Office: GAC

Kenton added some new instrumental voices and personnel for his 1956 band, which set out early in spring for a tour of Europe. Group is still typically Kentonesque, how-

ever, with the familiar biting brass and big-sounding saxes much in evidence, as are his "progressive" arrangements. A good bet for colleges and locations, o.k., too, for ballrooms where younger crowds predominate. Leader is among the most skilled and personable in the business, goes all-out in helping operators promote dates.

PEE WEE KING

Record Company: Victor
Booking Office: ABC

One of the most successful of the western dance bands, Pee Wee is almost a cinch to do well in any ballroom where this music appeals. Leader is also one of the best-known country and western composers, having written "Slow Poke," "Tennessee Waltz" and others. Has a big band, with fiddles, brass and all.

WAYNE KING

Record Company: RCA Victor
Booking Office: MCA

A longtime radio favorite and more-recent TV click, this band has built its name on

waltzes, sentimental and subdued. No agitated music, no drive, even the strings are muted here. Outfit is long on nostalgia, mixes today an old-timer with current tunes. Leader, long billed as "The Waltz King," plays sax, sings a bit, clown a bit, too. Outfit is strong with the older crowd at hotels and has family appeal on concert dates.

BOB KIRK

Record Company: None
Booking Office: MCA

This is the old Griff Williams orchestra under the direction of former saxist and vocalist with Griff, Bob Kirk. He has retained the same, easy-to-dance-to arrangements Williams carried, plays novelties in the same tradition, and uses tunes and rhythms from all dance styles. It's an excellent hotel band.

STEVE KISLEY

Record Company: None
Booking Office: MCA

Soft, sweet, danceable music, in tempo from waltz to samba, is purveyed by this society-styled orchestra which features the Kisley violin. Leader, a onetime sideman with Dick Gaspare, Emilie Pettit, and Roman Itanus, has freelance radio work at CBS and NBC to his credit and dates with own orchestra at such locations as Biltmore Hotel, New York; Edgewater Beach Hotel, Chicago; and Statler Hotel, Washington, D. C.

BUDDY LAINE

Record Company: Decca
Booking Office: Midway Artists

Smooth, rhythmic arrangements, played in a simple, down-to-earth manner, are the stock-in-trade of Buddy Laine, who is one of those band-leading rarities who have never played in anyone else's orchestra. Laine picked up the baton in high school, turned pro after graduation and has been leading ever since. Band's look is strongly Sammy Kaye-influenced, the swing-and-swayer having helped compile the Laine library originally, and style is what Buddy calls "whispering rhythm," an unpretentious, non-raucous brand of informal, easy-going dance tempo. Unit consists of 11 musicians and a girl vocalist.

DICK LaSALLE

Record Company: None
Booking Office: MCA

LaSalle's is a hotel band that features a string section of three violins, three reeds, trumpet, bass, drums, and the slick piano of the leader. LaSalle also does all the arrangements, which are styled for the dinner trade and feature numerous medleys. He carries no vocalists, and all arrangements are tailored specifically for the dancer—"all but the jitterbugs," says LaSalle.

ELLIOT LAWRENCE

Record Company: Fantasy
Booking Office: ABC

A full-sounding, throaty band styled roughly along Claude Thornhill lines, featuring the piano of the leader in arrangements that explore music's pretty facets as well as jazz possibilities. Occupied chiefly with radio and TV work in the east the last few years, Lawrence still takes band out for successful dates. A fine college bet.

TED LEWIS

Record Company: None
Booking Office: MCA

Still very operative and symbolizing the earliest days of American jazz, when it was still a part of vaudeville, tireless Ted Lewis continues to answer ballroom and hotel engagements with essentially the same style of music and showmanship he had coined in the Twenties. Now after 45 years, the "tragedian of song" is an American institution with his clarinet, his battered tophat and cane, and his cry, "Is Everybody Happy?" His orchestra is only part of a troupe which is capable of putting on a complete flourish. Elroy Peace is Lewis' fourth and current "shadow."

GUY LOMBARDO

Record Company: Capitol
Booking Office: MCA

Perennially the No. 1 band for businessmen's bounce, simple, ultra-sweet arrangements, stressing the sax section and the tinkling, twin pianos, plus the omnipresent vocal trio, have kept Lombardo on top of the heap since, probably, before the Flood. Very popular on records and radio and a prime hotel favorite with the older crowd. Now also has own TV show.

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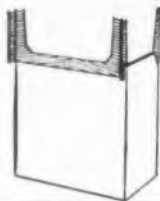
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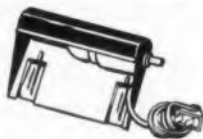
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JOHNNY LONG

Record Company: Coral
Booking Office: MCA

The southpaw violinist and his onetime college crew have been offering Hal Kemp-ish music since 1935 and have never lost their hold on the campus crowd. Band's "Shanty in Old Shanty-town" disc is a classic of sorts and a perfect example of unit's penchant for the gang vocal. Crisp, precise arrangements, definitely keyed to the times, gives the ork its pronounced note of modernity, yet the enduring appeal characterized by "Shanty-town" is maintained. Musicianship is high here, and band has a distinct appeal for the young crowd.

PRENTON LOVE

Record Company: Federal
Booking Office: National Orchestra Service

Leader, ex-saxist with Count Basie, features own horn at head of unit now heard on the Federal Label. Billed as "The Happy Boy with the Horn," Love is the big attraction here. Music is uptempo but not exclusively, and there are blues to burn. Also featured is a sax choir.

RICHARD MALTBY

Record Company: Vik
Booking Office: ABC

Maltby's initial push was engendered by his Label "X" (now Vik) recordings, which showed sufficient action to warrant the band hitting the road. Instrumentation comprises five reeds, four trumpets, three trombones, and rhythm, plus singer Frank Crockett. Maltby's arrangements explore well the many tonal colors that are available, but band never loses sight of the dance beat. Added benefit of TV appearances enhances boxoffice appeal. A well-disciplined, all-around band with good future.

RALPH MARGERIE

Record Company: Mercury
Booking Office: GAC

In three years of almost solid road work, Margerie has developed one of the best and most prosperous orks in the business. With considerable help from some record hits, but also due to the leader's work and initiative, it has become a major attraction. Emphasis always is on easy tempos, with harmonically rich arrangements and Margerie's solo trumpet providing listening pleasure. Also spotted occasionally is the guitar-over-orchestra sound that made Ralph's "Caravan" a smash record hit. Band is built to work anywhere and do well.

FREDDY MARTIN

Record Company: Victor
Booking Office: MCA

Martin has been going strong since 1932 with his unerring dance tempos, his skillful, precise batoning and his tightly-knit show-dance unit. Leader's familiar tenor sax blends with the following voicings: five trumpets, four saxes, two violins, bass, drums and piano, and there is abundant vocalizing by four male soloists and by the Martin Men. Freddy's biggest fame grew out of his dalliance with Tchaikovsky in the early '40's, and he is still the man to bend the classics to his will, without forsaking ballads, rhythm tunes and novelties. Flexible, danceable, and with a solid reputation built through a long career, the Martin crew is a cinch for just about every situation.

FRANKIE MASTERS

Record Company: None
Booking Office: MCA

Frankie, a national favorite for a number of years, has for the last five years been ensconced at the Conrad Hilton hotel in Chicago, where his personable style and easy rhythms have kept dancers eminently content. Also a good show band, Masters' men are called on to play for the year-round live show at the Hilton's Boulevard room.

BILLY MAY-SAM DONAHUE

Record Company: Capitol
Booking Office: GAC

The combination of the Billy May name and arrangements and the leadership of tenor saxist Sam Donahue has proved to be most operable in the two years it has been in effect. Still the most readily-recognized and best-known feature of the band is the "sawing saxes"—the gimmick that won it so much record popularity before it ever went on the road. Band also features a number of capable soloists, singer Marcie Miller, and shows best when it can play before a younger

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audience that likes to move around the floor. Tempos are mostly in the Jimmie Lunceford two-beat groove, with the glissing saxes and powerful brasses providing both danceable and stirring music.

BILL McCUNE

Record Company: None
Booking Office: MCA

Once fronted by a well-known full orchestra, McCune works today with a dance quintet. His instruments blend with a fullness that belies a mere five pieces, and the unit's library is sufficiently diversified and tasteful to merit choice bookings. Smart, danceable music that aims at being what its audience wants to hear has kept the quintet active, mostly in the east. McCune himself plays sax and sings the novelty numbers.

DON McGRANE

Record Company: None
Booking Office: MCA

McGrane and his "Singing Strings" have played lengthy dates at some important clubs, including the Latin Quarter and the Diamond Horseshoe in New York. Music is mostly classics and light classics, played in subdued style and always spotting the strings. Don at one time worked with Paul Whiteman.

HAL McINTYRE

Record Company: MGM
Booking Office: GAC

McIntyre, a personable leader with a band that always has been noted for its graceful sounds and excellent musicianship, is a Glenn Miller alumnus whose alto sax work continues to be hailed by both musicians and dancers. Band uses subdued voicings, bright brasses, and a book that meets all types of requests, in that it can be persuasively moody one moment, neatly swinging the next. Leader is canny and experienced in all types of jobs. Vocals come from Jeanne McManis and a group from the band, the McIntots.

RAY McKINLEY

Record Company: Decca
Booking Office: GAC

The drumming leader with the infectious bandstand personality leads a versatile band that can switch from smooth ballads to happy jazz to novelty fare with equal ease. Band still features some of the Eddie Sauter and Deane Kincaid arrangements that made it noted, and the vocal department is sparkled by the ebullient McKinley and singer April Ames.

THE MILLER BROTHERS

Record Company: 4 Star
Booking Office: Independent

A country and western entertaining unit that also provides sturdy dance fare, The Miller Brothers have been organized since 1940, working almost exclusively one-niters. The eight-piece group (two violins, trumpet, steel guitar, guitar, piano, bass, and drums) also has its own daily radio show, which is taped while they are on the road. Package is loaded with visual and entertainment appeal, and puts on a half-hour show in addition to playing for dancing.

ART MOONEY

Record Company: MGM
Booking Office: GAC

This bouncy band, which records prolifically on MGM and gets its share of the record clicks that are racked up by bands, is a good mixture of entertainment and sweet, danceable music. Has the versatility and name to go over well in ballrooms and hotels alike. Novelty tunes long have been one of the fortes of the Mooney band ("Four-Leaf Clover," "Honey Babe," etc.), and much use is made of choral and vocal presentations. A solid draw.

BUDDY MORENO

Record Company: None
Booking Office: Orchestras, Inc.

After several years of radio and TV studio work and only part-time bandleading, Moreno recently has been spending most of his time on the bandstand again. The former Dick Jurgens and Harry James vocalist always led a pleasing and danceable crew after going out on his own, and this current band is no exception. The tunes are all simply arranged, the beat is right there to be danced to, and Moreno's vocals and ingratiating personality head it all up neatly. Excellent unit for hotel rooms, where Buddy has worked often, and ballrooms of the more sedate variety.

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Record Company: Decca
Booking Office: Russ Morgan Enterprises

"Music in the Morgan Manner" on a marquee is almost a guarantee that business will be good. Over the years, Morgan has established himself solidly as one of the most pleasing dance bands around. His muted trombone style is a familiar trademark, as is his light, lulling dance music, and own vocals. Juanita Crowley handles the femme singer chores.

BUDDY MORROW

Record Company: Wing
Booking Office: GAC

With the current upsurge in the popularity of rhythm and blues, "The Big Beat" of Buddy Morrow is an even better bet than it has been in the past. It's an exciting band, and ideal for college dates and ballrooms where people enjoy some action. The leader's brilliant trombone work takes a lot of the solo spotlight, and on hand is Carol Collier to handle the vocals. Though the biggest record action and crowd reaction comes from the r&b material, band can work well on any sort of date and has highly adaptable book.

ROGER KING MOZIAN

Record Company: Norgran
Booking Office: GAC

Visual color is the gimmick with Mozian, whose "Music in Colorama" blends musical shadings with brightly-hued jackets of bandmen, and illuminated music stands, unites and drums. Production is the thing here, and the beat is Latin. Book includes Mozian originals, and over-all effect is one of show-dance, particularly well-suited to clubs and theaters.

PAUL NEIGHBORN

Record Company: None
Booking Office: MCA

Energetic, ubiquitous leader, known for his peripatetic onstand antics, casual chattering with dancers, and familiar "Hey Hey and Ho Ho" outbursts, sparks this danceable crew which is a ballroom and hotel mainstay around the country, and a recording familiar, to boot. A leader since 1942, Neighbors is the arch-type of the master-of-ceremonies leader, makes a point of soliciting audience requests, and attempts to gear band's offerings to dancers' preferences.

LEIGHTON NOBLE

Record Company: None
Booking Office: MCA

This versatile unit, featuring vocal and pianistic talents of leader, has been around since 1936, attributes staying power to precision and constant updating of arrangements. Leader strives to please the ear as well as move the feet of the crowd. Strong as a hotel room attraction, unit also is a regular at ballrooms like Aragon, Los Angeles; is no stranger to radio-TV.

JIMMY PALMER

Record Company: Wing
Booking Office: ABC

The year of '58 marks a big change in the Palmer band. Many persons are watching with interest the addition of some crisp and up-to-date jazz arrangements to the Kay Kyser-styled book of "Dancing Shoes" Palmer. Leader figures he'll get to both older and younger crowds with his mixture of nostalgic shuffle-rhythm and swinging four-beat efforts like his records of "Air Mail Special" and "It's All Right with Me." Leader has ingratiating bandstand manner, sells well.

TONY PASTOR

Record Company: Coral
Booking Office: GAC

Tony's been a well-known and well-liked figure on the country's bandstands for many years. His rough, distinctive singing style—the one that made popular records like "Indian Love Call" and "Paradiddle Joe"—is still the band's distinguishing feature, along with Tony's tenor sax and brother Stubby's trumpet. The book features a lot of danceable instrumentals and band vocals, with additional songs coming from Nancy Lee.

RAY PEARL

Record Company: None
Booking Office: Orchestras, Inc.

Plenty of visual entertainment to accompany smooth, melodious dance sets is the design of the Ray Pearl band, one reason why the unit is seldom inactive. Pearl has

been desirable fare for hotels, ballrooms and one-night dates where sweet music and a kind of floorshow display are in order. Band features a male and a female singer, a vocal trio, and the "Saxophone with the Golden Tone" of Ted Lega.

LEO PEEPER

Record Company: Dot
Booking Office: GAC

The reputation of the 10-year old Peeper band is growing as the band continues to make the ballroom circuit. Limited to 11 instrumentalists, the band manages a good variety of dance arrangements and has an economic advantage besides. The band counts its arrangements to 1,200, and 10 of the sidemen double on the accordion to form a unique accordion band. The regular band employs two pianos, one of them played by the maestro, who also sings the novelty standards. Nikl Stevens is the gal vocalist.

TEDDY PHILLIPS

Record Company: Decca
Booking Office: MCA

Phillips is well known around the country's ballrooms for the party-type stunt he has instituted called "Join the Band," a game wherein members of the audience compete with each other on toy instruments. This and the band's extensive dance-novelty library has made it solid commercial fare for location dates. Dick Mack is the featured vocalist, while the sidemen double for duet, trio and even glee club arrangements. Phillips' work is characterized by his alto sax, played sweet style.

PEREZ PRADO

Record Company: Victor
Booking Office: MCA

Possibly the most exciting Latin-American band ever to hit the states, and the one which introduced the mambo to this country, Prado seems assured of much work here now that he has obtained permission to stay in the country. Band can be raw and frenetic one moment, as it blasts away at familiar songs done in mambo tempo, then turn around and play some quiet, slow stuff. Band is a big, colorful one that gains impetus from the unique personality and drive of its leader.

HAL PRUDEN

Record Company: None
Booking Office: MCA

A smooth dance band featuring large outpourings from the leader's piano, the Pruden work also has impressive credits for cutting shows. Unit backed everyone from Sinatra to Joe E. Lewis in a year's stand at Flamingo Las Vegas, and has played many hotels and clubs throughout the West, in Boston and in Pittsburgh. Hal, a lightning-speed technician at the ivories, features a 25-minute "concert in miniature" between dance sets, or as part of floor show, has also recorded numbers like "Glow Worm," and "Kitten on the Keys," and is composer of such tunes as "Busy Body," "Powder Blue," "Rio Concerto," and "Ivory Mischief."

TITO PUENTE

Record Company: Victor
Booking Office:

Among the most popular and dynamic of the Latin-styled bands, Puente's crew gets much of its drive from the flashing percussion and vibraharp work of the talented leader. Band explores all the tempos and dances of the Latin field, with particular emphasis on the mambo and cha-cha-cha. Crew is also high in visual appeal and is a solid bet for any location where South American rhythms are favored.

GEORGE RANK

Record Company: Killick
Booking Office: GAC

Whilom arranger for the George Olsen and Del Courtney bands, Rank has been in business with his own unit since 1950 and has been steadily gaining stature. The band has had four location dates in two years and runs in sweet, swing and Latin arrangements, with an extensive library of the latter. Accenting melody, the band utilizes 12 musicians, one of them Rank himself featured on the trumpet. Rank divides vocal chores with a female chirper.

TOMMY REED

Record Company: MGM
Booking Office: MCA

A slick commercial band on the sweet side, Reed's work goes in heavily for showmanship and also throws in some Dixie-styled enter-



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tainment, in which saxist-leader joins in on clarinet. Unit, originally made up of Reed's Marine buddies during World War II, stresses danceable rhythms, but avoids mickyness, intersperses top tempos with gag routines, features leader on alto and tenor, plus vocals. Has played plenty hotels, country clubs and ballrooms and is strong on college dates.

BILLY REGIS

Record Company: None
Booking Office: MCA

The sweet dance music of Billy Regis has made a strong west coast impression, and that is where most of its activity has centered to this date. Billy has also trumpeted in a number of films, the most prominent being "Underwater." His vocalist Charlita likewise has made films and a number of TV appearances, and she both sings and dances in her role with the Regis band.

JOE REICHMAN

Record Company: None
Booking Office: MCA

"The Pagliacci of the Piano" sells mainly because of his comedy antics at the piano and complete willingness to fill any and all requests. He marked his 20th year as a band-leader in 1954, and undoubtedly continue for many more, what with popularity built up over the years. Band has never really varied. Melody is always present, Reichman is usually playing it.

DON REID

Record Company: None
Booking Office: Orchestras, Inc.

Trombonist-leader writes own arrangements, and ork boasts huge library including waltzes, rhumbas, tangos and foxtrots, plays rhythms from a "slow away" to brisk uptempos. Reid has played many hotels and ballrooms and has been heard extensively on network radio pickups. Book is geared to audience preferences, numbers being either added or discarded according to dancers' reactions. Crew is high on versatility, and even leader's penchant for Stephen Foster melodies is translated in terms of dance patterns.

BERNIE RICHARDS

Record Company: None
Booking Office: MCA

Affable maestro Richards both sings and plays accordion with this band that for several years has been playing the leading hotels in the Los Angeles area (the Roosevelt, Hilton, Ambassador, etc.). Group offers a varied musical program, though most of it is designed strictly for the dinner dancers.

DICK RICHARDS

Record Company: None
Booking Office: Independent

This band dubbed The Ohicans, is a territory outfit styled along "middle-of-the-road" lines, and playing in the Dick Jurgens manner. Ten-piece ork, organized in 1952, plays ballrooms, resorts, and private dates within a 200-mile radius of Canton, Ohio. Book written chiefly by Lew Quading, an alumnus of the Jurgens, Lawrence Welk and Eddy Howard orks, is reportedly worth \$3,000.

ERNIE RUDY

Record Company: MGM
Booking Office: GAC

One time Sammy Kaye sideman, who took to the baton a few years ago with a nucleus of erstwhile Kaye-men, fronts a danceable outfit that is also strong in the show department, featuring ace Rudy Jr., drums, and much vocalizing, solo and unison. Entertainment value is high, each sideman also doubling in the ahemianans department, and dance rhythms are bouncy and uncomplicated. Appeal is varied, bookings ranging from hotel rooms to college dates, to ballrooms, with an occasional date thrown in.

CARL SANDS

Record Company: None
Booking Office: MCA

Originally a college band in the Chicago area, where leader was a Northwestern university music student, this ork has hefty experience in hotel and theater work, features a widely-varied book ranging from rhythm tunes for the kids to Viennese waltzes for just about everybody. Show-backing is a specialty, and on dance dates, leader, a personable crowd feeler-outer, solicits request

numbers. The Sands piano is heard extensively during each set and a goodly portion of vocal work is offered, by Charmaine and George Cool and the Sandmen.

FREDDIE SATERIALE

Record Company: MGM
Booking Office: New England Orchestras Service

Reputation of the Freddie Sateriale unit is growing in the New England states, where the band has concentrated since it was organized in 1947. The 12-man orchestra, with Joe Sheehan on the vocal, has laid down its sophisticated and unimitative dance beat in nearly every major ballroom in its territory, and is in high demand at college dances besides. Its five saxes and four brasses blend mellowly, and the steady two-beat rhythm invites dancing. Leader's name rhymes with "material."

NAUTER-FINEGAN

Record Company: Victor
Booking Office: Willard Alexander

Unusual sounds and effects through unusual instrumentation and arrangements, plus steady record sales, makes this group a good draw in certain locations. Best on concert promotions or colleges, where percentage of listening audience is high. Visual appeal is very strong due to two-man, non-instrumental leadership and odd-appearing instruments seldom seen with dance bands. Has scored exceptionally well on locations.

SONNY SAYLOR

Record Company: None
Booking Office: Independent

Saylor ork features shuffle rhythm, a la the late Jan Savitt. Arrangements are intended strictly for dancing, and ork maintains a large library of tunes, into which leader regularly delves for memory melodies to lace into current faves. Beat is bouncy and uncomplicated, appeal is broad and decidedly commercial lines.

JIMMY SEDLAR

Record Company: None
Booking Office: MCA

A new band from the east (in operation six months) that already has worked spots like the Hotel Syracuse, numerous colleges, and military installations. Sedlar, who for the two years previous to going out on own was featured trumpeter and vocalist with Johnny Long, has a 12-piece group that also breaks down into two small bands-within-a-band, the Dixie Footwarmers and the Rib-Rockers. Vocalist is Donna Purcy.

SIX FAT DUTCHMEN

Record Company: Victor
Booking Office: Independent

Practically unheard of outside of the mid-west, this group does a powerful job in areas where polkas, schottisches, etc., are popular. A booming tuba and a precise, insistent beat mark the music, colorful apparel and happy looks distinguish the band.

CARL SMITH

Record Company: Columbia
Booking Agency: WSM, Nashville

Carl Smith, country & western singer, has formed his own western style dance orchestra. A seven piece outfit, with Carl playing guitar, it features two guitars in addition, plus a steel guitar; drums, bass, and a violin.

LARRY SONN

Record Company: Coral
Booking Office: GAC

Trumpeter Sonn comes from Mexico, where he led one of the country's top bands until 1955, when he decided to become a part of the American musical scene. With his keen knowledge of Latin tempos and sounds, and with an eye out, too, for the jazz audience, he has shaped a modern, exciting crew. Arrangements are done by himself and jazzmen Al Cohn and Manny Albam. The band is relaxed, adaptable, and one which easily could go all the way on this side of the Rio Grande, also.

CHARLIE SPIVAK

Record Company: None
Booking Office: MCA

The clear, controlled, and melodic horn of "The Man Who Plays the Sweetest Trumpet in the World" forms the come-on for the crowd on Spivak dance dates. But the ork,

Itself, backing Charlie's innumerable solos or pairing the dancers, has proven its enduring qualities. Instrumentation consists of five saxes, four trombones, four trumpets (plus Spivak), drums, bass, guitar, and piano. Book is varied, with a lacing of a tempo and plenty of ballads heard in the course of an evening, and the pure, unmuted Spivak horn is almost always in evidence.

RAY STOLZENBERG

Record Company: Soma, Polkaand
Booking Office: Independent

"Old Time Music At Its Best" is the tag of the Stolzenberg crew, known as the Northern Playboys. Band has been going strong since 1933 with its book of old-time polkas, waltzes, and schottisches, in ballrooms bookings along these lines and over the air as well. Bohemian, German, and Scandinavian tunes blend with the old-style American ditties, and attraction is for the "over 30" crowd.

TED STRAETER

Record Company: Decca
Booking Office: MCA

Pianist Straeter, once a child wonder, fronts a tasteful band that has been playing some of the finer hotels in the country. Its manner is mellow, its library sparked with a number of international tunes, and always the "stardust" piano of Straeter is featured. Once in the employ of Paul Whiteman, Straeter has also been arranger, vocal coach, and accompanist for a number of important singers. Among them was Kate Smith, for whom he wrote the famous arrangement to "God Bless America." Straeter's sweet piano is rated high in its idiom.

DAN TERRY

Record Company: Columbia
Booking Office: GAC

Young, trumpet-playing leader has a swing band that plays modern, boogie arrangements, seasoned liberally with Latin and ballad tempo. Geared to the teenage and college set, crew plays the slow stuff with variations in color and mood.

PIERSON THAL

Record Company: None
Booking Office: MCA

The blending of sweet swing and the classics is the forte of Pierson Thal, an engaging young bandleader who began his career as a student of serious music. During his army tour during World War II, he was featured soloist on many radio programs including Tommy Dorsey's "Khaki Serenade." His recently reorganized band has been featured in key hotels, supper clubs and country clubs throughout the country. During intermissions, Thal pleases the customers with renditions of piano classics.

HANK THOMPSON

Record Company: Capitol
Booking Office: Independent

Hank's had a money-making (for both him and promoters) band for a good while now, and the sales records hung up by some of his recent Capitol records haven't hurt one whit. It's an authentic western band that gets a good swing, puts on a happy show, and is equipped to handle almost any sort of job. Lender's voice and personality the big selling point.

CLAUDE THORNHILL

Record Company:
Booking Office: Willard Alexander

Back on a rigorous schedule this year, after confining his efforts chiefly to the east for some time, is Thornhill, whose distinctive piano and lush orchestral sounds were big national favorites for years. Band still is essentially "pretty," and its swing fare is done with a subdued pulse. Full, lovely sounds and personally-styled arrangements make the one of the most listenable of groups. A good buy for locations as well as dancers.

LEE VINCENT

Record Company: Collectors Club
Booking Office: William Honney Agency

A favorite among the Eastern colleges, this territory band is also heard on Collectors Club records and has been featured at the Steel Pier, Atlantic City, for the last five years. Leader, in addition, does two disc-jockey shows over Wiles-Barre's WHWL. Band is strictly a dance outfit, pacing its rhythms to the young crowd.
(Continued)

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BUDDY WAPLES

Record Company: None
 Booking Office: Independent

Danceable tempos and a strong spicing of Latin rhythms are part and parcel of the Waples output. Leader's piano is featured, along with songs by Chace, the ark's femme vocalist. Hotels and clubs are the Waples meat.

TED WEEMS

Record Company: None
 Booking Office: MCA

The familiar Weems voicing of four brass, four sax, and three rhythm has done right by this ace "businessman's bounce" leader for a quarter-century. With this instrumenta-

tion Weems plays what he describes as "sweet and hot without too much sugar on one side or wild swing on the other." Featured are smooth dance arrangements and, on the showmanship side, the individual talents of the bandmen, including comedian Red Ingle. The lasting quality of the Weems combination of bounce rhythms and showmanship is perhaps best illustrated by his biggest record, "Heartaches," which was a hit in 1931 and an even bigger one when re-pressed from the original master in 1947.

LAWRENCE WELK

Recording Company: Coral
 Booking Office: MCA

Bubbly, bouncy dance stylings are uncorked

by the "Champagne Music" maestro, who specializes in medium-tempos, utilizing such violinist, considerable organ, a touch of accordion, and a soft background of sax. Strings are called forth on slow, sentimental ballads, and overall effect is one of decidedly melodic sweetness calculated to draw both kid- and older crowd onto the floor, without baffling either. A tremendous draw on TV, and with the ballroom set, as well.

"WHOOPEE JOHN" WILFAHRT

Record Company: Decca
 Booking Office: Independent
 (374 Wabasha St., St. Paul, Minn.)

One of the best-known and most well-established oldtime bands in the country. Has been working for many years out of the Twin Cities and never lacks for dates. Was second artist ever to sign with Decca, and continues to wax regularly for them. A big favorite who knows all the tricks and tempos.

BILLY WILLIAMS

Record Company: Coral
 Booking Office: MCA

A former Sammy Kaye vocalist, Williams fronts a band that features danceable, popular music. The Williams aggregation concentrates on the south and southwest having appeared at the Rice Hotel in Houston, the Jefferson in St. Louis, the Jang and Monteleone in New Orleans, and the Southern Mansion and Eddies in Kansas City.

FRANK YANKOVIC

Record Company: Columbia
 Booking Office: MCA

Just five pieces strong, but one of the most sought-after bands anywhere. Band makes it a habit of filling ballrooms, usually draws a tremendous response. It's a polka band, of course, and the most popular around. They often outdraw top name bands, and have set attendance records at some big ballrooms. Started a TV show in Chicago this spring.

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BERKLEE NEWS ITEMS

Former Berklee student Quincy Jones, with over 300 jazz sides to his credit, an assignment to re-write the entire book for the Dizzy Gillespie band, and a new position as staff arranger for ABC-Paramount Records, is probably the country's busiest arranger. . . . Berklee student Bill Courtney, vocalist-arranger, and the Four Esquires recently signed to a long term contract by Cadence Records. . . . Charlie Mariano, one of Berklee's outstanding alumni, being featured with his own group on Bethlehem Records. Charlie's fine jazz alto work may also be heard with the Stan Kenton band. . . . Toshiko Akiyoshi, sensational young Japanese pianist, is showing wonderful progress in her first few weeks at Berklee School. Look for Toshiko to be turning out some great arrangements in the near future. . . . April 28 date definitely set for this year's Berklee School concert, which promises to be one of the greatest yet. Concert will highlight diversified phases of music from classical saxophone quartets under Joe Viola, to modern big band jazz under the direction of Herb Pomeroy. . . .

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Dance Picture Across Nation

(Jumped from Page 21)

and that increased package deals coupling the jazz combo with the more orthodox big band could go far toward improving business.

One such example cited by Associated's Bob Phillips is the highly successful New Year's Eve booking at the Hollywood Palladium of the Dave Brubeck quartet and Les Brown's orchestra. Counter comment to that, however, validly holds that New Year's Eve is not exactly any old weekend.

In the so-called busy season, June through Labor Day, bands doing best on promotion engagements are understandably the record names—Elgart, Brown, Herman, Ellington, Lombardo, Welk, etc. Aside from the disc name bands, however, it was learned that 99 percent of dates booked consist of non-promotion engagements, i.e., private parties and servicemen's gigs.

It is interesting to note, however, that the agencies have been reporting favorable results from new bands they put on the road to play college dances, etc., throughout the west.

Band bookers here state that r&b as a competitive attraction is on the way out and was never great competition anyway, as rock 'n' roll groups come cheaper as a rule.

Summing up, it would appear that there is no one remedy for the illness, and that short of a vaguely stated complete overhauling of band presentation the solution continues elusive for getting John Doe out of the parlor and into the ballroom.

—Lynn

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Caught In The Act

(Jumped from Page 22)

Goodman who, in her few moments of repose, looks like Lautrec's sketch of Yvette Guilbert. She is a magnificently mobile comic artist with a particular skill at excavating between the spaces that are in between the lines of the material she has. Mr. Fletcher, whose craggy, patrician features constantly bear the mark of perfectly mannered outrage, is the man Billy DeWolfe would like to be.

June Ericson, an attractive girl with the look of a newly graduated Mount Holyoke girl who has just been hired as a *Time* researcher, has a superior ability to dramatize the lyrics of a superior song without being melodramatic or over her head. She has a strong lyric feeling and in numbers like Jerome Kern's seldom heard *Up With the Lark* and Murray Grand's achingly gentle *Paris*, she is someone to remember quite fondly. She might do well, however, to pitch her voice lower. Hers currently is a musical comedy voice and I suspect her relaxed, natural vocal habitat may be an octave lower. Young Gerry Matthews is competent but not yet sufficiently individualized.

In summary, this is an imaginative, unexpected and infectious two-act romp performed with bracing collective exuberance and wit. Someday perhaps we may yet have political satire in a cabaret review of this quality, for in this respect—night club newspapers that live on topical political satire—our offbeat rooms, even the Downstairs, are still far behind Paris.

—nat

Nick Noble; Chez Paree, Chicago

When Louis Armstrong had to cancel his Lenten Chez date because of a minor ailment, the nightclub elected to gamble on a replacement act. Unseasoned, untested Nick Noble, who less than a year ago was a second act in one of the tertiary clubs on the outskirts of town, was brought in to headline. Conceivably, the three-week booking could have been comedown for a club whose clientele has come to expect the highest in showmanship. But it was not.

Noble's only distinction to this point had been a couple of near-hit records and an Ed Sullivan TV shot—pretty insignificant accomplishments to the Chez' spenders. So it is greatly to the young singer's credit that he drew a sizeable crowd, held them attentive, and came off as the actual, applaudable high point of the show without having a real nightclub act.

Nick is a baritone pop crooner of no mean talent, he is handsome, and he is prepossessing; these are his assets, and on these alone did he sell. His selection of songs was not especially potent (Chez patrons don't dig *Funny Valentine* or that type song, normally), he used no special material or choreography, and he had no big guns to pull out for impact at his getaway. He'll play this room again, next time perhaps with those adjuncts and with more seasoning. But this time he proved he is a pro.

—les

Dick Maltby

(Jumped from Page 15)

course would have to prove their worth in a large aggregation.

J: That's very interesting. In other words any of our young musicians who would like to get a crack at the band business don't hesitate to step up and ask.

D: And by the same token, we're constantly on the alert in listening to other bands or recordings on small labels for unexpected talent.

J: Dick, is the road business as big as it used to be, say in 1939 and '40?

D: I don't think there is any question but that the road business has dropped off considerably. I would say since the war it has come way down. There doesn't seem to be as many spots for the bands to go, partly I suppose, because of that trend away from dancing. We're hoping this will come back again soon, and we're all working toward that. But there certainly is not the big field there was in 1939.

J: Do you find that bands are being booked into smaller cities over the larger ones today, or is it the other way around?

D: No, I would say the other way around. Only the spots big enough to take a big band, or a territory I should say, because they are not necessarily located in the city. Out in Pennsylvania the ballrooms are on a crossroad in a county where they can draw from a big area. But they are usually placed in an area that can support a ballroom—with easy accessibility.

Berklee School Concert April 28

Boston—Some 400 students of the Berklee School of Music will participate in the institution's recital concert scheduled for April 28 at John Hancock Hall here.

New jazz compositions for orchestra and groups will be played by student musicians. A symphonic band and a 40-voice chorus will present a tribute to George Gershwin. The history of the saxophone will be outlined by a student sax section, and a demonstration of brass will be presented by a group of 70 trumpets and trombones.

Trumpeter and bandleader Herb Pomeroy will direct a student Jazz band playing original scores and transcriptions of pieces by name bands.

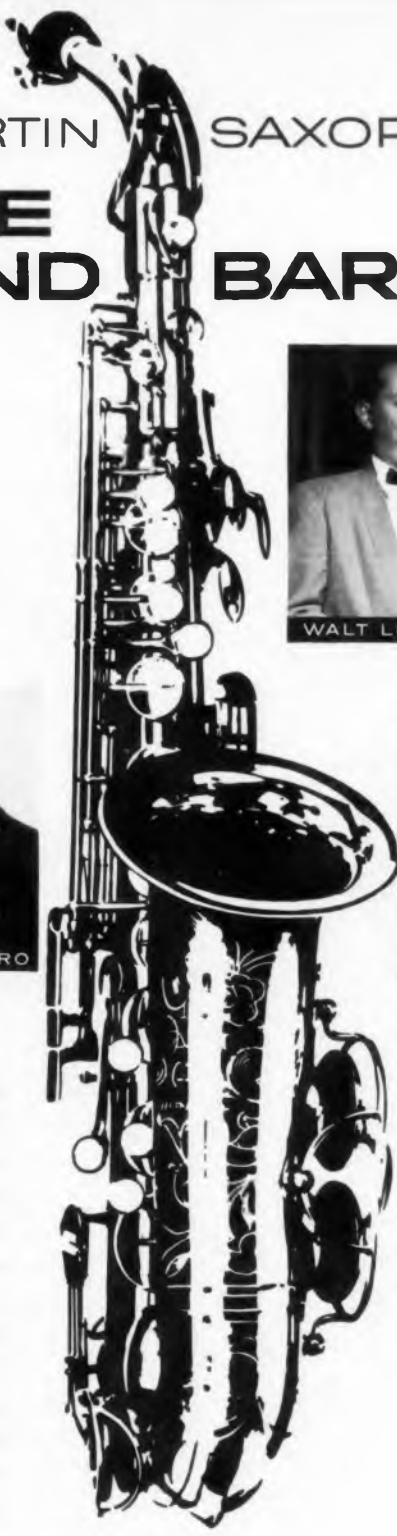
South American Tour Likely For Armstrong

New York—Louis Armstrong may tour South America under the auspices of the international exchange program of the state department this fall. Plans actually were set for this summer, but the South American promoter who was interested in booking the tour delayed his all-confirmed signal too long.

In the meantime, Joe Glaser's Associated Booking Corp. had filled in all of Louis' summer dates that had been available.

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Barry Ulanov

DETROIT is still a swinging city. In that curious town, bounded on four sides by fog and overhung most of the time with rain clouds, they have always been warmly, widely, wisely receptive to jazz of quality. They still are.

The other night I spent several hours listening to some of the best music it's been my pleasure to hear in recent months, Alvin Jackson's band at the Bluebird and Willie Jackson at Lavert's. All of it swung; much of it was distinguished in the manner of the major figures of jazz. What other city can say as much of as many local sons today?

What an amazing thing it is, really—what a mysterious one—the way Detroiters accept jazz. They take it for granted, but don't avoid it as a result. They keep a warmth alive for the best of the old, but don't reject any of the new in consequence.

SYMPTOMATIC OF the Detroit ap-

proach to jazz is the atmosphere, the look and the feel and the sound, of the Bluebird. Over the door hangs what seems to be an oil painting. No masterpiece, but a recognizable quartet of jazzmen: Illinois Jacquet, Oscar Peterson, Nat Cole, Charlie Parker. That's about the shape and size of Detroit tastes—nearly everything that's around or has been. And on the stage—if that's what we should call the platform to the left of the door—a quintet of blowing musicians as up-to-date in their thinking and their playing as wise and sensitive youngsters should be.

Maybe "youngsters" isn't the word. At least not the word to describe the elder statesman of Alvin's group, the veteran tenorman Yusef Lateef, who boasts a big tone and a melodic gift that is best described as tender and mature. His colleagues aren't babies either, but neither are they bowed down with age. They're a pert, perky group of musicians who deserve every sort of support, at home in Detroit, and abroad in the rest of the country, for the simple, swinging modernity of their music.

Barry Harris, the pianist in the band, is a notably articulate fingerer, articulate in the precise sense of that word: his fingers are superlatively well-jointed, and every note in his fleet solos comes out clean and clear and incisively defined. It's been a long time since I've heard a modern pianist with such old-fashioned elegance of style and new-fashioned length of line. How he holds the interest!

APART FROM Yusef and Barry, the choruses are Bernard McKinney's, on euphonium, and he makes the most of them, or as much as anybody could make of them on his billowy horn. The euphonium fits handsomely into the ensemble, especially with Yusef's large sound to bolster its comparatively hushed accents; I suspect that Bernard's first instrument, the trombone, would make more sense as a solo voice, or at least in alternation with the dwarf tuba.

The beat is in everybody's hands, but in particular it is entrusted to the leader's bass and Fred Gant's drums, and both men show themselves worthy of the trust, though I could do without drum solos, from Fred or just about anyone else.

I shouldn't like to finish this notice of a notable band without putting in a word for and about Curtis Fuller, a remarkably facile trombonist, who sat in the night I was at the Bluebird and made the evening considerably richer for his presence.

FINALLY, THEN over to the bowling alley *cum* bar *cum* club that is Lavert's, and to hear Willie Anderson again, after many, many years. I had forgotten what a wit Willie is, forgotten how much mirth he manufactures on the piano keyboard, until I—and everybody else who came in at the same time—bounced into the place to the wild and fancy and altogether delightful thing he was making of *Billy Boy*.

Willie is a wit: he's a Count Basie with 10 fingers, filling in with more notes and ideas than you or I ever thought could be sandwiched in-between the familiar measures of a *Billy* or *Caravan* or anything else his trio's bass-playing leader, Paul Foster, can name. Not streams of meaningless notes, mind you, but delicate little phrases, counter-melodies in miniature, notes that are more like comments—if you know what I mean.

And Willie's right hand—it's a limp marvel, as it hovers over the keys, descending now and then, like a kingfisher, to nab a note. In this appendage, Willie Anderson has a looseness which only the great concert pianists usually possess or an Art Tatum may have. And with it, always, the steady beat, not pounded but insistently propelled by his left hand. Quite a musician.

Quite a musicians' town. Maybe it's because of the curious weather—one Detroit I know swears there are as many as 27 days on which the sun shines bright on the automobile factories—maybe that's why they don't mind spending so much time indoors listening. Maybe it's because of the long history of good musicians and responsible ballroom and bar owners and responsive audiences which Detroit has. Whatever the explanation, it comes out very good jazz. Those I listened to the other night were some of the very best.

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Things To Come

MEI TORME-MARTY PAICH "DEK-TETE" (Bethlehem, 1/30/56). Marty Paich, leader and piano; trumpets—Pete Candoli, Don Fagerquist; trombone—Bob Enevoldsen; saxes—Bud Shank, Bob Cooper and Jack Montrose alternating on tenor, and Jack DuLong; French horn—Vince DeRose; and John Cave, alternating; tuba—Albert Pollan; rhythm—Red Mitchell, bass, and Mel Lewis, drums. Mel Torme, vocals.

The Blues (Black, Brown, and Beige); *The Carnival*; *Fascinating Rhythm*; *I Like to Recognize the Tune*; *I Love to Watch the Moonlight*; *Keeping Myself for You*; *The Lady Is a Tramp*; *Lulu's Back in Town*; *Lullaby of Birdland*; *Sing for Your Supper*; *When April Comes Again*; *When the Sun Comes Out*.

BILLY TAYLOR TRIO (ABC-Paramount, 1/1, 1/2, & 1/28/56). Billy Taylor, piano; Carl May, bass; Percy Brice, drums.

All the Things You Are; *Between the Devil and the Deep Blue Sea*; *But Not for Me*; *Check to Check*; *I Only Have Eyes for You*; *It's Lon Late Now*; *More Than You Know*; *Satin Doll*; *Then I'll Be Tired of You*; *You Don't Know What Love Is*.

SONNY ROLLINS QUARTET (Prestige, 12/2, 55). Sonny Rollins, tenor sax; Ray Bryant, piano; George Murrow, bass; Max Roach, drums. *It's All Right with Me*; *Paradox*; *Romantic*; *There Are Such Things*; *There's No Business Like Show Business*.

JAMES MOODY (Prestige, 12/12/55). Dave Kern, trumpet; William Shepherd, trombone; James Moody, alto & tenor; Pee Wee Mora, baritone; Jimmy Boyd, piano; John Latham, bass; Clarence Johnson, drums.

The Donkey Serenade; *The Golden Touch*; *Moody's Blue Again*; *The Nearness of You*; *A Sinner Kissed an Angel*; *The Strut*; *Wail, Moody, Wail*.

JOE EARDLEY SEVEN (Prestige 1/13/56). Joe Eardley, trumpet; Milt Gold, trombone; Phil Woods, alto;oot Sims, tenor; George Swan, piano; Teddy Kotick, bass; Nick Stabulas, drums.

Eard's Word; *Koo Koo*; *Ladders*; *Leapyear*; *On the Minute*; *There's No You*.

GEORGE WALLINGTON QUINTET (Prestige, 1/20/56). Donald Byrd, trumpet; Phil Woods, alto; George Wallington, piano; Teddy Kotick, bass; Art Taylor, drums.

But George; *Foster Dulles*; *Our Delight*; *Our Love Is Here To Stay*; *Together We Wail*; *What's New?*

JACKIE MCGLEAN (Prestige, 1/27/56). Donald Byrd, trumpet; Jackie McGlean, alto; Elmo Hope, piano; Doug Watkins, bass; Art Taylor, drums.

A Foggy Day; *Indiana*; *Keopfunk*; *Lights Out*; *Lorraine*; *Up*.

AL CAIOLA (Savoy, 12/14/55, *Serenade In Blue*). Al Caiola, guitar; Romeo Pengul, alto flute, English horn and bass clarinet; Hank Jones, piano; Clyde Lombardi, bass; Kenny Clarke, drums. (12/8/56).

Don't Worry; *'Bout Me*; *Drum-bait*; *Indian Summer*; *Moments Like This*.

Al Caiola, guitar; Bernie Previn, trumpet; Ronnie Ball, piano; Clyde Lombardi, bass; Kenny Clarke, drums. (12/27/55).

Black and Blue; *Blue the Night*; *Early Autumn*; *Serenade in Blue*.

KENNY CLARKE (Savoy, 1/30/56). Donald Byrd, trumpet; John LaPorta, alto; Horace Silver, piano; Wendell Marshall, bass; Kenny Clarke, drums.

Bud's; *I Married an Angel*; *The Jazz Message*; Donald Byrd, trumpet; Hank Mobley, tenor; Ronnie Ball, piano; Doug Watkins, bass; Kenny Clarke drums. (2/8/56).

Cattin'; *Madeline*; *There'll Never Be Another You*; *When I Fall in Love*.

KENNY CLARKE (Savoy, 2/6/56). Donald Byrd, trumpet; John LaPorta, alto; Ronnie Ball, piano; Wendell Marshall, bass; Kenny Clarke, drums.

I Hope a Rhapsody; *LaPorta-Tharitis*; *Play Fiddle*; *Play*; *Volcano*; *Will Wail*; *Yesterdays*.

JOE WILDER (Savoy, 1/19/56). Joe Wilder, trumpet; Hank Jones, piano; Wendell Marshall, bass; Kenny Clarke, drums.

Cherokee; *Darn That Dream*; *Mad About the Bass*; *My Heart Stood Still*; *Prelude to a Kiss*; *Six Six Blues*.

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Jazz Reissues

Battle of the Big Bands (Capitol 12" LP T667) is a well recorded collection of one side apiece by Stan Kenton, Woody Herman, Benny Goodman (*Undercurrent Blues*), Maynard Ferguson, Duke Ellington (the unfortunate Duke version of *Flying Home*), Ray Anthony, Dizzy Gillespie (*Carambola*), Bobby Sherwood, Billy May, Charlie Barnet, and Sam Donahue. There's not much outstanding jazz but it's a good set for big band aficionados.

Battle of the Saxes (EmArcy 12" LP MG36023) is a largely valuable set of sides by Coleman Hawkins and his sax ensemble including Don Byas, Tab Smith, and Harry Carney; Charlie Ventura; Gene Sedic; Jonah Jones with Joe Thomas; Cory Corcoran; Babe Russin; Ben Webster, and Ted Nash.

Most were originally issued on Keynote with one or more first released on Black and White. Three tracks are previously unreleased. The notes give both full personnel and recording dates.

The Brothers is another valuable remastered set in the series of reissues Bob Weinstock has been compiling (Prestige 12" LP 7022). Included are four sides by Getz, Zoot Sims, Al Cohn, Allen Eager, and Brew Moore, and four more with Zoot Sims, Al Cohn, Kai Winding, George Wallington, Percy Heath, and Art Blakey. The first four are from 1949 and the rest from 1952. Good notes, including the order of tenor solos, are by Ira Gitler. Gitler's envelope notes are correct concerning title sequence on the first four and the label is wrong. Strongly recommended.

Admirers of the Mr. B of the mid-'40s ought to try *Blues for Sale* (EmArcy 12" LP MG36029), a collection of vigorous Billy Eckstine blues and blues-tinged material. Also from the mid-'40s are *The Love Songs of Mr. B*

(EmArcy 12" LP MG36030). The blues package is of more jazz interest.

Eight 1945 sides by Irving Fazola's unit and four led by trumpeter George Hartman in 1944, all originally released on Keynote, have been joined in *New Orleans Express* (EmArcy 12" LP MG 36022). Of particular value are the solos of the late Fazola, one of the great New Orleans jazz clarinetists, whose roundness of tone and lyrical fluidity have rarely been matched. Also meritorious are Hartman's clarinetist, Bujie Centobie and Hartman's own brash trumpet.

More good back number Garner is available in *Garnering* (EmArcy 12" LP MG 36026). There are no dates or personnel information on the label, but the LP is made up of sides recorded for Three Deuces in 1949 with Charlie Smith and Leonard Gaskin, and a session for Roost in 1950 with Harold Wing and John Simmons. The titles include *No Moon, Lazy River, The Quaker*, and Fats Waller's rarely recorded *Jitterbug Waltz*.

Thelonious Monk (Prestige 12" LP 7027) is a combination of a remastered 1952 date with Art Blakey and Gary Mapp, another remastered 1952 session with Mapp and Art Blakey, and half of a 1954 event with Percy Heath and Art Blakey (LP 189). There is almost always considerable stimulation in anything Monk does, and this collection of his percussive angularity is recommended.

Additions and Expansions: By adding *The Bite, Poor Butterfly*, and *St. Louis Blues*, EmArcy has expanded its previous 10" *The Moody Story* (MG-26004) to a 12" set (MG 36031) . . . The earlier 10" set of Paul Quinette reissues in *The Vice Pres* (EmArcy MG-26022) has been expanded into a 12" LP with the addition of *Cross Fire, Sandstone, Prevue*, and *No Time* (EmArcy MG 36027) . . . Similarly filled out has been *Dimensions:Featuring Maynard Ferguson* (EmArcy MG 26024) to which have been grafted *Egad, Martha, Breakfast Dance, Slow Stroll*, and *Wonder Why*. The new four have Conte Candoli, Milt Bernhart, Herb Geller, Nino Tempo, the late Bob Gordon in his last session, Lorraine Geller, Gary Frommer, and Red Mitchell (EmArcy 12" LP MG 36044) . . . *Herb Geller Plays* (EmArcy MG 26045) is now a 12" set (MG-36046) with the inclusion of *Love Is Like a Turtle, Sweet Vinegar, Days I Never Knew*, and *Domestic Harmony*. The new four retain Lorraine Geller on piano but the bassist is Leroy Vinegar and the drummer is Eldridge Freeman.

Also worth noting is Prestige's repackaging of volumes one and two of the Billy Taylor trio with Earl May and Charlie Smith into one 12" LP (Prestige PRLP 7015). EmArcy has taken parts of two 10" reissue volumes of Phil Napoleon *Dixieland Classics* and combined them into one 12" package (EmArcy MG 36033). Phil's associates were Lou McGarity, Chuck Wayne, Tony Spargo, Frank Signorelli, Joe Dixon, and Felix Globe. All of MG 26008 is included but left out of MG 26009 are *Livery Stable Blues, That's a Plenty, Satanic Blues* and *Bugle Call Rag* . . . Maynard Ferguson's *Hollywood Party* (EmArcy 10" LP MG 26017) is now a 12" LP (MG 36046). Same music.

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Welk Talks TV

(Jumped from Page 23)

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ments in jazz still are being created here by American musicians, but, increasingly, jazz musicians in many other countries are creating valid, vital jazz out of their own experiences and dreams.

RECENTLY, FOR example, John Hammond played for me a set of tapes recorded at a concert in Vienna by a group of European jazzmen headed by Friedrich Gulda. The arrangements and most of the originals were also by Gulda. The scores represent, in a sense, a personal consolidation by Gulda of several of the basic aspects of the last decade and a half of modern jazz development.

The music, however, is melodically fresh, wonderfully relaxed, flowing and mainstream in its emotional directness and unpretentiousness. The writing is in excellent taste throughout, and Gulda's use of flexible, imaginative, and continually sustained contrapuntal lines could be a valuable lesson to many American jazz musician-writers. He also leaves large spaces for improvised blowing.

Gulda's scores for this particular concert were written for trumpet, bass trumpet, tenor, alto, bass, drums, and piano. Particularly extraordinary are tenor Karl Drevo and alto Hans Salomon. Drevo cuts any leading European tenor I've heard on records—Don Rendell, Hans Koller, or Bobby Jaspar—and he is close to almost any modernist of top stature here, at least on the basis of these records.

GULDA HIMSELF is an excellent jazz pianist. He is also, as I expect most of you know, the same Friedrich Gulda who is regarded as one of the leading classical piano virtuosi in the western world, whose interpretations of Beethoven, Mozart, etc., are released in this country on London frrr, and whose most recent Carnegie hall concert occurred March 16. Gulda incidentally, is usually to be found at Birdland after he finishes his gig at Carnegie hall.

I hope these Gulda jazz recordings will be released here soon. Along with the refreshing quality of the music itself, these tracks—more than any I've yet heard from Europe—should underline firmly that jazz has become an international language from the participating as well as appreciating ends. Its roots are still here, but its seeds have also begun to bear important fruit elsewhere.

RECOMMENDED: For discographically minded collectors, the mimeographed bimonthly, *Record Research*, 144 Tapscott St., Brooklyn 12, New York, is worth looking into. The last issue, for instance, contained an article and detailed discography on Jimmy Yancey; a piano-rollography of James Blythe; some of the correspondence of Fred Gennett—one of the first recorders of jazz—a profile of Bill Perkins, and other features . . . A lucid, easily assimilable primer on opera history is *How Opera Grew (From Ancient Greece to the Present Day)* by Ethel Peyser and Marion Bauer (G. P. Putnam's Sons, 485 pp., \$6) . . . David Ewen's *A Journey to Greatness: The Life and Music of George Gershwin* (Henry Holt & Company, Inc., 384 pp., \$5). The book is illustrated with photographs; there is an index and a series of appendices useful as reference material.



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(Jumped from Page 9)

The Buddies and the Lassies (Decca) . . . Coral re-signed Bob Crosby . . . Jose Iturbi is leaving Victor to sign with Pathe Marconi, EMI's French affiliate . . . Woody Herman is being considered for an NBC-TV program to be called Road Band . . . Dave Garroway has signed a new Longterm contract with NBC . . . Leonard Bernstein is now a panelist every other week on Down You Go . . . Dean Martin, the Skylarks, the Champions, and Stubby Kaye will appear on Dinah Shore's hour-long April 10 NBC-TV show . . . The Voice of Firestone included jazz for the first time in its 27-year history March 19. The iconoclasts were Bobby Hackett, Vernon Brown, Peanut Hucko, Morey Feld, and pianist Harry Merker.

Chicago

ONSTAGE: Tony Martin is at the Chez Paree, with Danny Thomas set to follow later this month . . . Jose Greco making his annual stop at the Palmer House currently, with Betty Madigan coming up April 19 . . . Lucy Reed and Hadda Brooks are providing some swinging singing evenings at the Black Orchid's Jr. room . . . Oldtimer Gus Van holds on at the Club Alabam, and the Starlight room spotlights the mambo tempo of El Diablo . . . New Mercury artist Jean Swan headlines at

Birdland Books Concert Pianist

New York—For the first time in the history of jazz and/or classical music, a world-renowned classical virtuoso is about to be booked into a jazz club. The artist is pianist Friedrich Gulda, who concertizes regularly in Europe, South America, and the United States. His annual Carnegie Hall concerts are under the auspices of S. Hurok, and his widely respected performances of Beethoven, Mozart, etc. have been released here on London.

Gulda will head a jazz unit, as of present plans, on a two-week bill at Birdland with Johnny Smith and Jeri Southern that would begin June 23. Gulda has sat in at Birdland in the past, most notably with the Modern Jazz Quartet last year, and he has headed a jazz group in a Vienna concert, but this will be his first regular club date as a jazzman. Gulda and his Birdland unit will also probably participate in this year's Newport Festival, and may record for an independent American label.

New-Old McKinley

New York—Camden Records has just released an unusual Ray McKinley album titled *One Band—Two Styles*, consisting of Eddie Sauter originals like *Caesar* and *Cleopatra* and McKinley for *President*. Sides were cut in 1947 and are being released for the first time in this collection.

the Club DeLisa . . . Singer Shelly Gray, once with Dan Terry's band, has been added to station WBBM's staff and also is in midst of waxing first LP for Deed.

JAZZ, CHICAGO STYLE: The Gate of Horn is experimenting with an early evening jazz show, beginning at the cocktail hour. The Fred Kaz trio is featured . . . Joe Marsala and Adele Girard, with probably Jimmy McArtland and Bud Freeman, open the Blue Note on April 11, to be followed on the 25th by Shorty Rogers' Giants and the Modern Jazz Quartet. Recent date there had Johnny Hamlin's sparkling quintet, a group to watch, and the Tony Scott . . . Joe King's Zaniacs, who played the Preview previous to current occupant Shelly Manne, showed topnotch pianist and drummer in Fran Colucca and Alex Lazaroff. Whole group is from Toronto. Pee Wee Erwin's Dixielanders follow Manne.

New show on WBKB, ABC-TV affiliate, is called Chicago Open House and features a band led by Chubby Jackson and Don Jacoby. In the crew are Cy Touff, former Woody Herman bass trumpeter, and Margie Hyams, ex-Shearing vibist. It's on from 11:15 p.m. to midnight . . . Lester Young comes into the Beehive April 20 . . . Calvin Jackson current at the London House . . . The benefit for Del Lincoln held in March at the Glenbard fire house in Lombard raised \$1,000 for the stricken trumpeter.

Turk Murphy brings his band to town for a concert at the Riverside high school April 13. Funds go to the Infant Welfare League . . . Socialite-playboy Freddy Wacker and some local sidemen making occasional appearances as a Dixieland band at Easy Street . . . Metronome's Bill Cox in town for a week looking over the city.

Hollywood

THE JAZZ BEAT: Philly Joe Jones, who made the coast scene with Miles Davis, has joined Shorty Rogers' Giants and at presstime was skedded to return east with the group . . . Dave Pell octet is first local group in some time to get Jazz City booking. They open April 6 . . . Same eve Earl Bostic bows in at Zardi's Jazzland, whose grosses have shown considerable increase since recent TV programs from the spot . . . Lighthouse All-Stars currently recuperating from recent Easter jazz festival, greatest in history of the beach club . . . Concert at Pasadena Civic with Satchmo and Teddy Buckner, who is now signed to term contract at Happy Koomer's 400 club, was recorded and is due for early release on "Gene Norman Presents" label . . . Cornet of Jake Porter (the bearded one) lifts the shingles of Glendale's Mel-o-dee every night, particularly during Monday jam sessions.

KPOP's (dial 1020) Sunday noon record program, West Coast Jazz, is attracting a growing following throughout Southern Cal. . . . New Jack Millman quintet, featuring recently discovered talents of Lin Halliday, tenor, and Don Friedman, piano, along with Don Payne, bass, and Ray Teidel, drums, debuted March 16 at Johnny Caldwell's Moroccan.

ADDED NOTES: Huayno is title of Moises Vivanco's new Latin ditty pub-

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HARRY CARNEY, above, right, great baritone sax with Duke Ellington band, national poll winner many years. Plays Conn 12M baritone exclusively.



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bed by Yma Sumac's firm, Amy Camus Music . . . Page Cavanaugh fans can dig the trio at the Castle restaurant in BevHills . . . New tenor man with the Claude Gordon band is Lennie Murphy from Philly . . . On basis of his new quintet album for Liberty, trumpet man Buddy Childers now qualifies for ASCAP with no less than seven originals in the disc . . . Paul Nero is contributing two originals to Decca's newest Johnny Graas album, Jazzlab.

Excellent piano of Bill Duane is worth digging on Sunday a.m. Dress Blues at 11:15 on KHJ-TV . . . Joe Liggins, whose group seems a fixture

at the Valley's Sirocco, is now a car salesman on the side . . . "Nation's No. 1 Dance Band" returned last week to its Aragon ballroom stand after eastern dates, with Lawrence Welk at helm.

DOTTED NOTES: Connie Moore leaving 'em breathless at Statler's room show . . . Charlie Barnet makes a big jump June 20 when he opens at the Hollywood Palladium, (where Perez Prado now holds forth) with 15-piece ork plus thrush, after recent stand at Peacock Lane with quintet . . . Randy Brooks, after five years recuping from serious accident, is working overtime now on his harp before heading east to

re-form band . . . Vicente Gomez fans will want to pick up on his new Decca guitar album.

TAILGATE: DeeJay Al Cooper gleefully relates story of the happiest hypochondriac in town who's flipping over his hi-fi stethoscope.

—Lynn

San Francisco

Joe Burnett, ex-Woody Herman trumpeter who has been leading a small group in Texas in recent years, is currently living and working in San Francisco, where he has just taken a group into the Zanziree consisting of Gil



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Barios, piano; Jerry Dodgion, alto; Harold Wiley, baritone; Gus Gustavson, drums; Jerry Goode, bass . . . Les Brown did a brace of one-ners in the Bay Area at mid-March . . . Johnny Maddox played his first club date in this area with a date at the Black Hawk in March.

Les Koenig recorded the Bay City Jazz Band, Bob Scobey, and Don Ewell at Jenny Lind hall in Oakland during March . . . Turk Murphy, back after six months on the road, took a quartet into the Fallen Angel with Bob Helm, clarinet; Dick Lammi, bass; Don Ewell, piano . . . Cal Tjader will play 10 days at the new Birdland in Seattle after his concert appearances in early April in that area . . . Irving Granz bringing in a concert package with Sarah Vaughan, the Hi-Los, Shorty Rogers, and others to the Oakland auditorium on April 14.

Count Basie played the Easter Sunday Oakland auditorium dance and then opened at the Macumba April 3 . . . Rudy Salvini's big band now playing regularly, Sunday nights at the Sands in Oakland . . . Nellie Lutcher opened at Pack's in mid-March . . . Meade Lux Lewis took over for Joe Sullivan at the Hangover club . . . Helen Forrest was followed by Rusty Draper at Bimbo's in March . . . Allan Jones laid a bomb at the Fairmont.

—ralph j. gleason

Miami

Billy Eckstine at the Monte Carlo hotel and making the DJ rounds to promote his first Victor release, *Bitter with the Sweet*, written by localites Stanley Kahan and Eddie Snyder . . . Arthur Lee Simpkins topping the closing bill at the Latin Quarter, one of the first clubs to close its doors this season . . . Cab Calloway at the Sans Souci's Blue Sails room . . . The Novelties and Margarita Sierra share the stage of the Driftwood room of the Nautilus hotel . . . Dorothy Dandridge, the Treniers, and Charlie Carlisle at Ciro's. The Lane Brothers—Frank, Art, and Pete—at the Vanity Fair for six weeks, have journeyed north to Palm Beach for a fortnight, then are off to Cuba for three weeks of TV appearances in Havana . . . Singer Eddie Norman is the newest face at the Vanity Fair.

—bob marshall

Montreal

Benny Green brought a combo to the Esquire Showbar in March . . . The Rhythmaires blew up a storm at the Venus de Milo room . . . The Montmartre's Sunday afternoon jam sessions are continuing to feature a cross section of Montreal's hot and cool fraternities . . . Joyce Hahn's first Sparton records are now on the market.

The news that the Stratford Festival will be featuring a number of jazz concerts this summer is being welcomed here with open arms . . . Maurice Chevalier at the St. Denis theater for eight days until April 6 . . . Rosita Davis singing at the Montmartre . . . Rusty Bryant's r&b combo played in town recently . . . Florian Zabach was at the New Orleans cafe in March. The Deep River Boys were inked for an April appearance.

—henry f. whiston

MUSICIANS

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Radio And Video

By Jack Mabley

GUY LOMBARDO AND LAWRENCE WELK are two bandleaders who seem to have made it on television. Both of them are awfully nice fellows, at least that's the way they seem on the screen. Mr. Lombardo has his three brothers still playing in the orchestra, and it must be a really fine organization to stick together like that. Mr. Welk has as clean-cut a group of musicians as you could ever hope to see, fellows from South Dakota and places like that.

We have hoped for years that some dance bands would get their own shows on television. A few have made stabs at it. Kenton had some success last summer, but strictly as a summer replacement. Lombardo and Welk have made it on a permanent basis. Why does it have to be Lombardo and Welk? With a good pianists around why did it have to be Liberaçe?

Well, it's a rhetorical question and we really know the answer. We should be constructive instead of bitter. Take Guy, Carmen, Lebert, and Victor, for instance. They have a steady beat, and if you like reeds—and lots of people do like reeds—they have them in abundance.

The Twin Pianos doing *Raindrop Serenade* is the best thing of this kind I've heard since Vincent Lopez stopped broadcasting from the Taft hotel. Kenny Gardner and the trio sing the *Coconut Song* like nobody could sing the *Coconut Song*. Except maybe Bert Lahr. Guy Lombardo has the trait I admire most in bandleaders. He doesn't yak much. He just says we're going to play this or that song, and Kenny's going to sing it, and that's that. Welk is equally economical, except that he starts the band with "ah won ah two" boom boom.

I GET MY TELEVISION in one of the provinces west of the Hudson river. The live stuff arrives only a second or two after they see it in New York, but the filmed shows sometimes lag a couple of years. Lombardo is filmed, and on the show I got a couple of weeks ago he and Betty Madigan were gurgling over Betty's record of *Joey*, which was soaring to the top of the Hit Parade. By the calendar Joey and his girl probably have a couple of kids by now.

But the lapse of time never has been a factor in the Lombardo library. Maybe I'm not exactly proper timber for the Guy Lombardo fan club, but I must admit he has found a market for one particular type of music, it pleases dancers, he sticks to the music, and shuns window dressing, and he has grown rich enough on it to ignore occasional outbursts such as this one.

Things could be worse. Remember Sammy Kaye.

We have previously paid tribute in this column to Lawrence Welk's showmanship, if not his arrangements. He crams the maximum amount of music into his 60 minutes a week, it is fairly clean music, and in its way is far more varied than Lombardo's.

WELK HAS BUILT some substantial ratings on Saturday nights by sticking to this simple music and by picturing his musicians as likeable human beings with mothers and homes in Kansas and things like that not generally associated with musicians. Quite a gimmick.

Mother love is a wonderful thing. Ozzie Nelson used to lead a popular band and he married his singer, Harriet Hilliard, I think was her last name. They had a baby and began making more money talking about David than they did playing dance dates.

Now they have a television show about their home life, and the music is forgotten. It is a half-hour with a great deal of charm and gentle humor, contributing considerably more to the general culture, I think, than did Ozzie's rumbling saxophone.

And as long as I'm rambling away from Lombardo and Welk I'd like to pay respects to Stan Freberg and Jonathon Winters, two heroes of the *Comedy Hour* whose tremendous humor is enough to offset even the atrocity perpetrated by NBC in palming off one Gale Storm as a master of ceremonies.



Mabley

Filmland Up Beat



By Hal Holly

Herewith a little summary on movies of more or less jazz interest, now in the production or planning stages.

HIGH SOCIETY (Bing Crosby, Frank Sinatra, Grace Kelly, Celeste Holm, Louis Armstrong and band). Jazz sequences are tied in with scenes supposedly taking place in the Newport Jazz Festival. Picture is in editing stage, with release probable in late summer. Capitol is dickering for rights to soundtrack album, which means getting clearance from Decca on Crosby and Armstrong, but is not expected to have any great difficulty.

Nightmare (Edward G. Robinson, Connie Russell, Kelvin McCarthy). Suspense-thriller story in which McCarthy plays role of jazz clarinet man who thinks he has committed a murder. His solos were recorded by Skeets Herfurt. Billy May plays role of bandleader and jazz trumpet player (sound by Jack Webb's Pete Kelly's Blues ghost, Dick Cathcart). Other jazz groups are featured in portions of action supposed to take place in New Orleans hotspots. Picture is completed and due for release within next two or three months, possibly sooner.

Step Down to Terror (Anthony Quinn, Carol Ohmart, et al). Another "violent action" yarn in which one of the gals is a jazz-hungry teenager (Kathy Grant). Much of action takes place in jazz clubs in and around Los Angeles, with one of the chief characters a jazz pianist (sound by Pete Jolly). The Buddy DeFranco-Pete Jolly quartet is featured, visually and musically, in key sequences. Picture in editing stage at this writing.

The Red Nichols Story, with Danny Kaye in the title role and soundtrack by Nichols and many of the veteran jazzmen who were associated with him during his long career. Mel Shavelson and Jack Rose sharing production and direction assignment, from screen play by Rose (from story treatment by Robert Smith). Shooting schedule to start "in early spring" at Paramount.

Solo, from the Stanford Whitmore novel of rivalry between two ace jazz pianists. Screenplay, by Sidney Boehm, is completed and awaiting approval by 20th Century-Fox production chief Buddy Adler, who will also produce. Nothing definite yet as to castings or starting date, and Dave Brubeck and Hamp Hawes still lead as favorite choices of our Down Beat readers for the soundtrack solo assignments. Correspondents plugging their candidates for the role of Virgil Jones are about evenly divided between Marlon Brando and Frank Sinatra, if that's of interest.

That's the story as far as the "definite" or in-production list is concerned. A number of other jazz-slanted films are in the talk or rumor stage, and some of them probably will be made, but we'll wait for something tangible on them.

ON AND OFF THE BEAT: Composer-conductor Franz Waxman (*A Place in the Sun*) features a group of jazz names in his underscore to the forthcoming Allied Artists release *Crime in the Streets*, a story of "teenage violence in New York's tenement section," which will star James Whitmore and TV's John Cassavetes. The soundtrack stars are Georgie Auld, Shelly Manne, Bob Cooper, Milt Bernhart, Pete Candoli and Bud Shank, all of whom will be heard in featured solo passages. . . . Julie London attracted little attention from filmoguls until she rocked the record business with her *Cry Me a River* disc. Now they're all after her, with likelihood Universal-International will have her signed for something by the time this appears.

Andre Previn drew the music director's spot for the Academy's March 21 scar derby. . . . Joe Pasternak and Jimmy Durante are confabbing on a Durante Biofilm. . . . Eddie Calvert, the Harry James of England, makes his first film appearance in *Beyond Mombasa* (Cornel Wilde, Donna Reed, et al). He plays an adaptation of a traditional African melody in a night club sequence.

Claude Gordon Hits Pessimism In Band Biz

By Claude Gordon

THERE IS ONE phrase that I have heard over and over again since I was old enough to remember, and this is a phrase for which I have nothing but contempt: "There's no future in the music business."

This pessimism seems to be a general attitude today and has hurt and is still hurting the business. As a young boy just learning my horn, this statement was pounded into my head again and again. When I organized my orchestra several years ago I received the same treatment: "Why do you want to start an orchestra now? Bands are through."

I ignored these remarks and went ahead anyway. If everyone was quitting that would probably be just the opening I needed. Of course it was a struggle to get started; but what business isn't, especially where national advertising is involved? A new name must be built and that naturally takes time—and a lot of hard work.

Capitol Records is a good example of building something with new names. From a small independent it grew into the major label it is today, and new traveling bands played a major role in this growth.

THE BACKING that I did not have when I started out was compensated for by hard work in an effort to show we had something worthy of backing.

Eventually we found some wonderful people who realized the value of something new in dance bands. Ken Nelson at that time was a&T man for the Capitol Electrical Transcription library and became interested in our efforts. As a result of his interest we recorded some 80 tunes for him.

General Artists Corp. took notice of the band and packaged it with record names on different occasions. And thanks to farsighted men like George Burke and Henry Miller of GAC who are interested in traveling bands, we went on our first road tour. This only shows that, contrary to popular opinion, the agencies do like to see bands move!

Once again I heard the same old pessimism: "Where are you going to get men to go on the road?" It might be wise to remember at this point that the great road bands of the past were not built with "stars" but with young, eager, ambitious, optimistic musicians. So again, without fear of this pessimism and with this idea of a young band in mind, I went to work. The freshness and fire of this band bore me out.

RECORD COVERAGE was of utmost importance and fortunately our new releases on Accent such as *Mexicali Rose* and *Who's Sorry Now?* had been getting a lot of spins. We met a lot of co-operative deejays and I certainly thank them for their help, because they all seemed anxious to push big bands.

Our first northwest tour was highly successful, and it is notable that the

'Give Me A Happy Ending Every Time'—Pasternak

By Charles Emge

Easy the Hard Way, by Joe Pasternak, as told to David Chandler (G. P. Putnam's Sons)

The autobiography of Joe Pasternak, with its self-contained portrait of the man who, more than any other, established the pattern of latter-day film musicals, is not that of a typical Hollywood producer.

Pasternak is, in fact, at least outwardly, a gentle fellow who gets what he wants by placating, even pleading, where others for the most part are, of effect to be, brisk, hardboiled and, on occasion, stormy.

For him, as he tells it, the hardway was not so easy. As a teenage immigrant from Hungary, he went to work in a Philadelphia belt factory for \$12.85 a week, then tried his hand as a wholesale peddler of toothpaste, next became a come-on man for some charity racesters (he didn't know it was a racket, at least wasn't arrested when cops caught the headmen), then fell into a job as dishwasher at a Catskill resort.

Destiny was taking its course, for later, when he presented himself at the old Paramount studios (silent era) on Long Island with a "diploma" stating he had completed a course of instruction (it cost him \$200) as a "Movie Star," the gate guard gently shunted him to the studio commissary, where there just happened to be an opening for a dishwasher. He made good in a hurry, was soon a table waiter to such stars as Gloria Swanson, Thomas Meighan, Rudolph Valentino, but quickly perceiving who the really important people were, concentrated on getting himself into the good graces of producers and directors (Gregory La-Cava, Allan Dwan, Herbert Brenon, et al).

Soon he was a Third Assistant Director (keeping proper chairs ready for the director), then a Second Assistant ("Joe, order \$500 worth of flowers for the wedding scene"). He was doing a

dancers remarked repeatedly on the evident enjoyment and enthusiasm of the fellows in the band.

These are the things I have learned about the band business since that first tour:

People are definitely beginning to dance again. They do want dance tempos. Attitude of the band is very important. There seems to be a general excitement about big bands once more. This dance trend is especially evident in the colleges. On some of these dates we played to the dancin'est crowds I've seen since the Goodman days of the '30s.

I BELIEVE that DOLA is a real move in the right direction, as I think that all the bands should be interested in one another. Especially should the established names interest themselves in up-and-coming bands. DOLA is making that possible.

Big bands have started to move again. Let's keep the optimistic attitude alive by spending as much time trying to improve the business as we have been spending talking about how bad it is.



Joe Pasternak receives his *Down Beat* Film Composers poll award from Johnny Green (right) in his Hollywood office.

fine job, everybody liked him, but he was suddenly fired. (He probably knows now that somebody's relative needed a job).

By 1926 he was a U. S. citizen—an unemployed citizen—and made his next try in the new and growing center of the film industry—Hollywood. He faked his way into a director's job on a two-reeler, made a mess of it, but impressed enough people with his promise to get himself a job as assistant at Universal. Mostly because he spoke several languages, Universal, with funds tied up in Germany, sent him there to make movies. He was there when sound swept the industry, which may be why, when he returned, with war clouds looming, in 1936, he had a fresher approach to the use of music in films than most U. S. movie makers. His first assignment was a film calling for a 12-year-old girl singer (*Three Smart Girls*). Looking at tests he spotted an unknown kid called Deanna Durbin. The rest is now history.

As waiter Joe Pasternak sensed, stars fade (Deanna made millions and retired some years ago), but producer Joe Pasternak, during the past year, hit new heights of success with pictures like *Love Me or Leave Me* (an off-beat picture for Pasternak because it was not all gayety), and the currently showing *Meet Me in Las Vegas*. Committed 100 percent to the "happy ending," Pasternak puts it this way:

"There is no such thing as a happy ending, for a happy story goes on and on. In *Hamlet* the stage is littered with corpses, and that is the end of it. In my stories everybody is around for another day . . . and life is not over yet."

Band Routes

DOWN
BEAT

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; l—lounge; cc—country club; rh—roadhouse; pc—private club; NYC—New York City; ABC—Associated Booking Corp. (Joe Glazer), 745 Fifth Ave., NYC; AP—Allsbrook-Pumphrey, Richmond, Va.; AT—Abe Turchen, 305 W. 57th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; MC—McConkey Agency, 1780 Broadway, NYC; MCA—Music Corp. of America, 578 Madison Ave., NYC; GG—Gale-Gale Agency, 48 W. 48th St., NYC; OI—Orchestra, Inc., c/o Bill Black, 132 S. Michigan Ave., Chicago 4, Ill.; RMA—Rag Marshall Agency, 6471 Sunset Blvd., Hollywood, Calif.; 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, 1740 Broadway, NYC; NOS—National Orchestra Service, 1611 City National Bank Building, Omaha, Neb.

Alexander, Tommy (On Tour—West Coast) GAC
Aultry, Bill (Ali Baba) Oakland, Calif. h
Barron, Blue (On Tour—Chicago Territory) MCA
Bassie, Count (On Tour—West Coast) WA; (Zwerf) Los Angeles 4/20-5/3; (On Tour—East)
Borr, Misha (Waldorf-Astoria) NYC, indef.
Brandwynne, Nat (Waldorf-Astoria) NYC, indef.
Brown, Les (On Tour—Midwest) ABC
Butterfield, Billy (On Tour—NY Territory) MCA
Cabel, Chuck (Roosevelt) NYC, out 4/11, h
Carlie, Russ (On Tour—South) through 4/25, (Roosevelt) New Orleans, 4/26-5/3, h
Carter, Tony (Stardust Ballroom) Bronx, NY, indef. h
Carle, Frankie (Hotel Syracuse) Syracuse, out 4/7, h
Chevalas, Los (Shamrock) Houston, out 4/11, h
Commanders, The (Ed Grady) (On Tour—Midwest) WA
Cross, Bob (Stattler) Dallas, indef. h
Cummins, Bernie (On Tour—Midwest) GAC
Cugat, Xavier (On Tour—South) MCA
Davis, Johnny (Officers Club) Chateau La-mothie, France, p
DeHannis, Al (Plantation Supper Club) Greens-boro, N. C., indef., nc
Dorsey, Tommy & Jimmy (Hotel Stattler) NYC, indef.
Eberle, Ray (On Tour—NY State) MCA
Ellington, Duke (On Tour—South) ABC, (Basin Street) NYC 4/10-15 (On Tour—East Coast) ABC
Eunis, Dave (Alpine Village) Cleveland, indef., nc
Fifth, Larry (New Horizon Room) Pittsburgh, indef., nc
Featherstone, Jimmy (On Tour—Midwest) indef. cl
Ferguson, Danny (Dallas Athletic Club) Dal-las, indef., cl
Fields, Shep (On Tour—Southwest) GAC
Fisk, Charlie (Palmer House) Chicago, Ill., h
Fitzpatrick, Eddie (Majest Reno, indef., h
Flanagan, Ralph (On Tour—East Coast) GAC
Foster, Chuck (Aracyn) Chicago, through 4/17, h
Glasser, Don (Peabody) Memphis, out 4/14, h
Hampton, Lionel (On Tour—Europe) ABC
Herman, Woody (On Tour—South) ABC
Howard, Eddy (On Tour—Chicago Territory) MCA
Hunt, Pee Wee (Campbell's Tavern) Toronto, out 4/23; (Blue's Point Officers Club) Nor-folk, Va. 4/24-29, p
James, Harry (On Tour—West Coast) MCA
Jerome, Henry (Edison) NYC, indef. h
Jones, Spike (On Tour—West Coast) MCA
Kaye, Sammy (On Tour—East) MCA
Kenton, Stan (On Tour—England & Scandi-na-vian Countries) GAC
King, Pee Wee (On Tour—Midwest) GAC
King, Wayne (On Tour—Chicago Territory) MCA
Kisley, Steve (Stattler) Washington, D. C., indef. h
LaSalle, Dick (On Tour—West) MCA
Lewis, Ted (Roosevelt) New Orleans, La., out 4/11, h; Wichita, Kansas, 4/13-19, MCA
Lombardo, Guy (Roosevelt) NYC, h
Lone, Johnny (On Tour—Chicago & Texas) MCA
Lurie, Dick (Pin-Wheel) Cleveland, Ohio, indef. cl
McGrane, Don (Radison) Minneapolis, indef., h
McIntyre, Hal (On Tour South & Midwest) GAC
Mathis, Richard (On Tour—East) ABC
Marteric, Ralph (On Tour—Midwest) GAC
Martin, Freddy (New Frontier) Las Vegas, 4/23-5/13, h
Masters, Frankie (Conrad Hilton) Chicago, indef. h

May Band, Billy, Sam Donahue Dir., (On Tour—East, South & West) GAC
Melba, Stanley (Pierre) NYC, h
Mooney, Art (On Tour—Texas & Southwest) GAC
Morjan, Russ (On Tour—Midwest) GAC
Morrow, Buddy (On Tour—Midwest) GAC
Mozlan, Roger King (On Tour—East) GAC
Munro, Hal (Milford) Chicago, h
Murphy, Turk (Colonial Tavern) Toronto out 4/23, nc; (Brass Rail) London, Ontario 4/24-25, nc
Neighbors, Paul (On Tour—West Coast) MCA
Newborn, Phineas (Flamingo Room) Memphis, indef., nc
Noble, Ray (England) MCA
Pastor, Tony (On Tour—Southwest) GAC
Pepper, Leo (On Tour—Midwest) GAC
Prado, Perez (On Tour—West Coast) MCA
Ranch, Harry (Harrah's) Lake Tahoe, Ne-vada, 4/20-5/20
Rank, George (On Tour—Southwest) GAC; (Peabody) Memphis, 4/16-5/6, h
Reed, Tommy (Muehlebach) Kansas City, Mo., h
Regis, Billy (On Tour—West Coast) MCA
Reichman, Joe (On Tour—Southwest) GAC
Rudy, Ernie (Shamrock Hilton) out 5/23, Houston, h
Sauter-Pineaux (On Tour—Midwest) WA
Sedlar, Jimmy (On Tour—East) MCA
Sonn, Larry (On Tour—East) GAC
Spivak, Charlie (On Tour—Chicago Territory) MCA
Straeter, Ted (Plaza) NYC, h
Sudy, Joseph (Pierre) NYC, indef. h
Terry, Dan (On Tour—East) GAC
Wagner, Buddy (St. Anthony) San Antonio, Texas, indef. h
Watkins, Sammy (Stattler) Cleveland, indef., h
Weem, Ted (On Tour—Chicago Territory) MCA

Combos

Alderley, Julian (Cannonball) (Bee Hive) Chicago, out 4/13, nc
Arden, Ren (Stattler) Detroit, 3/26-5/27, h
Alberti, Bob Trio (Tony Pastor's) NYC, indef., nc
Alfred, Chuz, Quintet (Terrace Club) East St. Louis, Mo., indef.
Allen, Henry "Red" (Metropole) NYC, indef., cl
Armstrong, Louis (On Tour—Australia) ABC
August, Jon (Park Sheraton) NYC, h
Australian Jazz Quartet (Town Tavern) Tor-onto, out 4/7, nc; (Birdland) NYC, 4/19-5/2, nc
Baker, Chet (On Tour—Europe) ABC
Belletto, Al, Sextet (Birdland) NYC, out 4/19, nc
Berry, Chuck (Orchid Room) Kansas City, Mo., nc, out 4/11
Brobeck, Dave (On Tour—West) ABC
Buckner, Mill (Cotton Club) Rochester, N. Y., out 4/15; (Elk Lodge) Wilmington, Del-ware, 4/16-28, cl
Caddillars, The (Rhythm & Blues Show—On Tour) SAC
Carrroll, Barbara (Madison) NYC, 4/2-5/27, h
Cavallaro, Carmen (Embers) NYC, out 4/28, nc
Clark, Billy (On Tour—South) SAC
Clovers (Rhythm & Blues Show—On Tour) SAC
Cole, Cozy (Metropole) NYC, indef., cl
Condon Eddie (Condon's) NYC, nc
Davis, Bill (Pepp's) Philadelphia, out 4/7, nc; (Cotton Club) Cleveland, 4/8-19, nc; (Zanzibar) Buffalo, 4/24-29, nc
Davis, Miles (Oyster Barrel) Quebec, out 4/15, nc
DeFrance, Buddy (On Tour—West Coast) ABC

Notice

Because of the large amount of space devoted to dance bands in this issue of *Down Beat*, part two of Nat Hentoff's story on tenor saxist Lucky Thompson will appear in the May 2 issue, on sale April 18.

Diddle, Bo (Apollo) NYC, out 4/5, t
Doggett, Bill (On Tour—Calif.) SAC
Domino, Fats (On Tour—Rhythm & Blues Show) SAC
Duke, Billy and the Dukes (Riviera) Las Vegas, 4/11-5/8, h
Five Keys (On Tour—East) SAC; (Gleasons) Cleveland 4/16-22, cl
Gardner, Don (Mandy's) Buffalo, out 4/15, nc; (Storyville) Boston, out 4/14, nc; (Basin Street) NYC, 4/26-5/9, nc
Gillespie, Dizzy (On Tour—Near East) SAC
Griffin, Ruddy (Apollo) NYC, out 4/14
Guitar, Slim (On Tour—South) SAC
Hamilton, Chico (Basin Street) NYC, 4/26-5/9, nc
Hawes, Hampton (Blue Note) Phila., out 4/11, nc; (Storyville) Boston, 1/23-29, nc
Hawkins, Erskine (Oyster Barrel) Quebec, 4/16-23, nc
Herman, Lenny (On Tour—Midwest & East) ABC
Holmes, Alan (Village Bar) NYC, indef.
Jackson, Calvin Quartet (London House) Chi-cago, out 5/1, nc
Jaguars, The (Esquire Red Room) Dayton, out 4/10, nc
Jaquet, Illinois (Apollo) NYC, 4/20-27, h
Jazz Messengers, The (Stage Lounge) Chicago, out 4/30, cl
Johnson, J. J. and Kai Windlin (Basin Street) NYC, out 4/8, nc; (Showboat) Phila., 4/9-14, nc; (Jazz City) Los Angeles, 4/9-5-6, nc
Jordan, Louis (Howard) Washington, D. C., out 4/5, t; (Apollo) NYC, 4/6-12, h; (Royal) Baltimore, 4/13-19, t; (Apollo) Phila., Dayton, 4/23-28, nc
Lane, Dick Quartet (Tops) Lafayette, La., out 4/14, nc
Lewis, Shirley (On Tour—South) SAC
Little Walkin' Willie (Teddy Lounge) Boston, out 4/23 (Mandy's) Buffalo, 4/24-5/5, nc
Lou Betty & Zoe Quartet (Prince George) Toronto, out 4/29, h
McDune, Bill (Ivanhoe) Miami Beach, indef., h
McLawler, Sarah Trio (Flamingo) Pitts., 4/2-4, h
McPartland, Marlan (Theatrical Lounge) Cleveland, out 4/28, cl
McPhatter, Clyde (Rhythm & Blues Show) Gale
Manne, Shelly (Storyville) Boston, out 4/22, nc
Milton, Roy (On Tour—Coast) SAC
Modern Jazz Quartet (Basin Street) NYC, out 4/8; (On Tour—Concerts) SAC
Monte, Mark (Plaza) NYC, indef. h
Mulligan, Gerry (On Tour—Europe) ABC
Peterson, Oscar (Basin St) NYC, out 4/8, nc (Observers) Washington, D. C. 4/16-29, nc
Powell, Bud Trio (Stage Chicago) out 4/15, nc; (Cotton Club) Cleveland, 4/20-29, nc
Powell, Chris (Oyster Barrel) Quebec, out 4/8, nc; (Zanzibar) Buffalo, 4/10-15, nc
Price, Lloyd (On Tour—West Coast)
Powell, Jesse (On Tour—East) SAC
Prysock, Red (Tippin Inn) Berlin, N. J., 4/10-12, cl; (Rhythm & Blues Show) Gale
Rico, George Trio (Apple Valley Inn) Apple Valley, Calif., h
Roach, Max Clifford Brown (Colonial Tavern) Toronto, out 4/7, nc
Rocco, Buddy 3 (Neptune Room) Washington, D. C., indef.
Rogers, Shorty (Blue Note) Chicago, 4/23-5/6, nc
Salt City Five (Caparella's) Buffalo, NY, out 4/15, nc
Shelburne, George (Congress) St. Louis, Mo., out 4/25, h
Shirley & Lee (On Tour—South) Gale
Smith, Johnny (Hurricane) Pitts., out 4/11, cl; (Tia Juana) Baltimore, 4/24-29
Smith, Somethin' & The Redheads (On Tour—South) GAC
Snyder, Benny (Andy Semick's Home Place) cl
Still, Sonny (Basin St) NYC, out 4/8, nc; (Tia Juana) Baltimore, 4/24-29, nc
Three Jacks (Wheel Bar) Colmar Manor, Md., indef., cl
Three Suns (Henry Hudson) NYC, h
Tyron & His Royal Romantics (Surf Lounge) Baltimore, out 4/22, cl
Little Walter (On Tour—South) SAC
Walker, Cy (On Tour) NYC
Yaged, Sid Trio (Metropole) NYC, indef.
Young, Lester (Bee Hive) Chicago, 4/20-5/4, nc

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