

Vote In Down Beat's 16th Annual All Star Poll!



COMPARING THEIR INJURIES here are Monte (the Giant) Irvin and Nat (the King) Cole, who got together in New York some 48 hours after Nat had chipped a bone in his leg during a benefit football game in Los Angeles. Unlike Monte, Nat found his career uninterrupted by the mishap and is now touring with great success in the second annual version of the Big Show, in which his co-stars this year are Sarah Vaughan and Stan Kenton's orchestra.

Dance Band Remotes Jump On All Four Major Networks

By LEONARD FEATHER

New York—The almost-forgotten era when dance band fans enjoyed a healthy diet of live broadcasts, instead of depending on disc jockey shows for their radio vitamins, seems to be returning, with an increasingly heavy accent on jazz and modern-style dance bands.

A survey of the music now being aired, principally in the late night slots, over the four major networks, reveals a healthy increase, in quality and quantity, of shots emanating from ballrooms and clubs in several key cities.

Perhaps because of the enthusiasm and good taste of Bob Wogan of the programming department, NBC seems to have led the way in this new trend. Its network now sends a show from Birdland across the country Tuesday and Thursday nights from 12:05 to 12:30 (Eastern time). In addition there are Wednesday and Saturday shots from the Cafe Rouge around the same hour; four shows a week from the LA Palladium; and of course the Tuesdays-at-10:35 Stan Kenton concert, picked up from wherever the band happens to be.

With the exception of the Kenton airings, these shows go on the network, but not on WNBC, the New York outlet. Manhattan fans can try picking up most of the programs via WTIC in Hartford, Conn. (dial 1080).

Discriminatory Wires

Other shows have been beamed from such spots as the Tiffany in

Los Angeles, the Blue Note in Chicago, the Town Casino in Cleveland—but not indiscriminately, Wogan points out; they get the wire if the talent warrants it. Thus in the past few months the nights have been filled with music by George Shearing, Ellington, Goodman, Basie—and now there will also be the Saturday midnight Saffranski concerts from the Theatre de Lys. It all adds up to the brightest picture in years.

At CBS the melody lingers on, all the way from 4:30 p.m., when the Treasury Bandstand brings an assortment of name bands and singers, through various mid-evening shows that at least incidentally use such bands as Bob Crosby's and Jerry Gray's, winding up with three hours from 10 p.m. to 1 a.m. in which most of the time is turned over to remotes, both locally and on the network, with the Marteries McIntyre, Dorsey and other major names well represented.

Learn Your ABCs

ABC has jumped into the picture with a colorful variety of shows, including its Saturday afternoons from Roseland, a nightly half-hour (Turn to Page 19)

'Down Beat's' Five Star Discs

The following records represent the cream of the past two weeks' crop. See pages 4 and 10 for complete record reviews.

POPULAR

*NAT COLE

The Ruby And The Pearl
Faith Can Move Mountains (Capital 2230)
My Favorite Song (Mercury 5912)
River, River (Dacca 20395)
Setting The Woods On Fire
Piece A-Puddin' (Columbia 39867)

JAZZ

JOHNNY HODGES
*ILLINOIS JACQUET

Johnny Hodges Album (Mercury MGC 111)
Part Of Rico (Mercury 89001)

RHYTHM AND BLUES

*THE FOUR BLAZES

Please Send Her Back To Me (United 127)

CLASSICAL

*CLARENCE WATTERS

Dupre, The Stations Of The Cross (Classic CE 1009)

*Will be reviewed in next issue.

DOWN BEAT

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Granz Mints Money And Music With 12th JATP

By HAL WEBMAN

There is a peculiar theory apparently prevalent with a good many of the those who are supposed to be in-the-know in the jazz field. They, almost as a single man, seem to claim singularly and collectively (without actually putting it into these words) that if it's making money, it can't be any good.

The principle target for this type of argument has been Norman Granz and his *Jazz At The Philharmonic* concert package. Now Granz is certainly the most guilty of all people dealing in jazz with regard to making money. He makes mints annually.

On Sept. 13 Granz brought his package to Carnegie Hall in New York, played two concerts there, grossed \$21,000 in the one night.

And while he was in New York with his gang, we caught this latest edition of JATP. Twelve years have taught Granz an awful lot about presentation, production and showmanship—and it can be safely said that he has never put together so smooth an operating unit as is this one.

Better Music

The new JATP troupe is producing a higher level of music than many of its more recent predecessors were able to boast of. But, above all, and considering in this the improvisatory nature of the show, there was more exciting jazz packed into this edition than the money-frightened experts would care to admit.

The big "difference" was the presence this year of Barney Kessel and guitar in the JATP rhythm

section. Not only did he unite Buddy Rich, Ray Brown and Oscar Peterson into a beautifully swinging quartet, but he played a number of superlative solos. He also worked with Peterson for the latter's set on the bill and made a perfect team-mate for the wonderful pianist, helped make the most musical set of the show.

Krupa vs. Rich

The high point, a drummers' duel between Buddy Rich and Gene Krupa, proved to be little more than an audience stimulator. It brought pandemonium to Carnegie, should produce the same sort of electrifying reactions across the country. Actually the duel was hardly that, since Gene and Buddy never really did get going at each other.

Ella Fitzgerald closed the first half of the show with eight songs. And, as always, was wonderful. She was remarkable in working over a new scat arrangement of *Air Mail Special* (in collaboration with Kessel), sang *Why Don't You Do Right?* with a tremendous beat, astounded us with her interpretation of *St. Louis Blues*, had the mob eating out of her hand when she finally teamed up with the JATP stars for the set-closer, *Lester Leaps In*, on which Lester did indeed play with more sparkle than he showed the rest of the evening.

The Cadets

The JATP cadre (Flip Phillips and Lester Young on tenors, Charlie Shavers and Roy Eldridge on trumpets, and, for New York only, Benny Carter on alto, plus the rhythm) opened with a fast blues to warm up on and to whet the appetites of the honk-conscious crowd. Shavers, on his first JATP tour, and Eldridge did a chase bit on the second selection, with neither proving much, except that Shavers can hit higher notes than can Roy.

But Roy showed that there still is much eloquence in his playing (Turn to Page 19)

Fats V-Discs Sold To RCA

New York—In what is believed to be the first deal of its kind, arrangements have been completed for the release on RCA Victor of the V-Discs made shortly before his death by Fats Waller.

'Beat' Names New Publisher

Norman S. Weiser, who has been associated with the music industry for the past 16 years, becomes publisher of *Down Beat* effective with the current issue. Weiser comes to *Down Beat* after having been associated with The Billboard for the past five years in New York and Chicago. Weiser also served as an executive with Radio Guide magazine, and later was one of the founders and editors of Radio Daily.

"The policy of *Down Beat* will continue to be an aggressive one designed to maintain *Down Beat's* position as the number one music

New Additions: Disc Section & "Hall Of Fame"

New York—Once again the time has arrived for *Down Beat* readers to make their annual contribution to these pages by voting in the *Down Beat* poll. The 1952 ballot, however—our 16th annual poll—serves to introduce several important innovations that will make it more comprehensive, more interesting to readers and more valuable to the music business.

As usual, readers are asked to select their all star band, instrument by instrument. This year a separate category has been assigned.

First, we are inaugurating an additional section to the poll which we believe will rapidly acquire international importance as a yardstick of true immortality among the greats of music. This is the *Down Beat* Hall Of Fame, for which you can vote for anybody from Bach to Bing Crosby as the No. 1 music personality of all time.

Record Section

Second, we are adding a record section. With the great upsurge of records as a factor in guiding public tastes in music, it seemed logical at this time to ask you to select your favorite records of the year, in each of four categories—popular, jazz, rhythm-and-blues and classical.

As usual, readers are asked to pick their all-star band, instrument by instrument. This year a separate category has been assigned to the vibraphone (or vibraharp), since it has earned a place too important to allow its relegation to the category of miscellaneous instruments. The "miscellaneous" category will thus be confined to violin, flute and other instruments not accorded separate departments elsewhere on the ballot.

Any instrumentalist, be he leader or sideman, is entitled to be entered in the various instrumental departments of the voting, and in the "favorite instrumentalist" category any musician, regardless of (Turn to Page 19)

May May Make European Jaunt

New York—Billy May's band may take a May trip to Europe in 1953 if manager Carlos Gastel can work things out with bookers Lew and Leslie Grade, who represent May's agency, GAC, on the Continent.

One thing is sure; if May takes his May trip he will not play England, where the Musicians' Union still holds the reciprocal bars up to American musicians.

Cover Subjects

Rosemary Clooney (upper left) is the hottest thrush on wax in the country with *Half As Much, Bitch-4-Me* and *Too Old To Cut The Mustard*, with Marlene Dietrich (lower right) joining her for the last named hit disc. La Dietrich, incidentally, is being groomed by Mitch Miller as a popular wax artist.

Arturo Toscanini (upper right) has a new recording of Brahms' Fourth Symphony which introduces RCA's Orthophonic Sound, both of which are discussed at length by our Bob Darrell (see page 4).

And Louis Armstrong (lower left) is off on a lengthy European trek (see this page). Louis and his efforts of the moment are expounded upon by John Hammond beginning on page 3.

magazine," Weiser stated in assuming his new position.



THE LAWRENCE QUARTET and host: l. to r. Tiny Kahn, Buddy Jones, CBS' Jack Sterling, Mary Osborne and Elliot; all heard daily at 6:30 a.m.

By Elliot Lawrence

7 Years On Road, Nothing To Show For It—So I'm At CBS

A number of people have asked me why I gave up the opportunity to go on tour with a big band and decided to settle down in New York leading a quartet on the air at 6:30 in the morning. The answer is really very simple.

The main thing is that I would just refuse to go out on the road with a band that is the caliber of some of the so-called biggest band attractions that we have in the country today. The country's economic condition has reduced road musicianship to levels that are uncomfortable for me. When you don't or can't pay top money, you can't get top musicians.

I think the only way you can do it, in my opinion, is the way Les Brown has done it, and that is to have a radio commercial or a television show running, where he can induce the best musicians in the country to stay with him. And while I haven't been as fortunate as Les, I'm starting out, at least, by an early morning show; and I have got Tiny Kahn and Buddy Jones and Mary Osborne on the staff at CBS. Mary's singing and playing, and Tiny's written some arrangements for the group.

Maybe Television Too

It sounds a little like Shearing so far because we haven't had time to develop our own style yet. That's just a start. We expect to have an evening television show starting on Oct. 14 where I expect to have 10 or 12 of the boys with the show. In that way I can hope to hold the same musicians that we had at the Paramount.

Meanwhile, this is the first time I have ever worked with a small group. I enjoy it only because they're fine musicians. I wouldn't enjoy it, and I wouldn't have done it, if they had wanted me to come in there and use four musicians from the staff. Not that there aren't good musicians on the staff, but I wouldn't do it under those conditions.

With this show I can keep the

band together—the men will be home with their wives during the time we're making this, because it's a five-day week proposition. That's the approach that I want to have for the band business—and I'll still be able to play weekend dates near New York with top caliber men.

The Long, Hard Road

The last year I was on the road the boys in the band weren't up to snuff, and you find that after a few months of one-nighters your ear begins to get dulled to what's right and what's wrong.

(Turn to Page 8)

Europe Next For Pfc. Fisher

New York—Pfc. Eddie Fisher was on his way back to this country after completing a two-month tour of Korean military installations with an Army entertainment unit. Eddie will have a two week furlough in the States, then will resume his travels under Army supervision.

Fisher next is scheduled to make a tour of installations in Europe. The Continental trek will probably last at least two months. Fisher is not due for discharge from the service until about March, '53.

Season's Top Triple Play: Billy To Shearing To Basie

San Francisco—Will the Billy Eckstine—George Shearing—Count Basie concert tour prove to be the most exciting musical event of the year? Consensus at the concerts here was that it might be indeed.

Sparked by the cracking precision and infectious swing of Count Basie's great band, the exciting drumming of Bill Clark with the Shearing Quintet, the singing of Teddi King and, most importantly, by a new Billy Eckstine, who once again sings the blues, the concert was a tremendous musical success. Commercially, the Oakland engagement was a little under last year's record, and the advance on the San Francisco concert (Sept. 21) indicated it would be a whopper. Word of mouth following the great music in Oakland was expected to increase the San Francisco sale.

Comic Relief, Too

The Basie band opened the bill and was so exciting that the rest of the artists went out in the audience to hear them. Paul Quinette (rhymes with Lady Day, not cigarette, says Paul) and Eddie Davis broke it up. Joe Newman has developed into a great trumpet man and the comic relief of baritone sax Charlie Fowlkes was a real charge to everyone.

The Shearing Quintet has two surprises. First is the tasty drumming of Bill Clark, apparently the first drummer in some time who has been allowed to play his own way in the group, and secondly the singing of Teddi King. Although it is still questionable whether she will make the entire tour with the group, as there seems to be some disinclination on the part of the management to have so many singers (Basie has one, too), she definitely adds something worth while to the show.

Eckstine, relaxed and enjoying himself, singing before a good big band for the first time in years, sounded great and evidence of his renewed interest in things was his singing of one blues, which naturally brought down the house.

"Swing is here. We're all home again," Billy said. Amen and welcome back.

—Ralph J. Gleason

A Cute Angle

New York—What has been described literally as a "new angle" in instrumental design was disclosed publicly last month when the "angular trombone" made its bow on the *We The People* show.

Instrument, which was described as the perfect solution for trombonists with short arms, has the slide at a 45 degree angle, replacing the traditional horizontal movement. It was invented by Davis Schuman, classical trombonist and teacher at Juilliard.

Elliot Lawrence, who took part in the unveiling of the new horn on the air, promptly equipped his trombone trio with angular instruments and gave them their first in-person workout on a weekend date at the State Theatre in Hartford.

Mindy Moves To Columbia

New York—Marking the first talent switch between the two labels in more than a year, Mindy Carson moved to Columbia Records from Victor. Move apparently was stoked by her husband-manager, Eddie Joy, who also manages Guy Mitchell, a Columbia mainstay. Mindy already has cut two sessions for Columbia.

Nat Tours With Injured Leg Taped

Los Angeles—Nat Cole narrowly escaped a last-minute cancellation of his entire Big Show concert tour when he chipped a bone in his leg while taking part in an all-star football game here.

Rushed to the hospital, Nat was told that there was no serious break. The leg was taped up and he was able to go ahead with the tour as planned, along with Sarah Vaughan and the Kenton band.

Guy Mitchell To Palladium

Hollywood—Palladium manager Sterling Way, who has been mulling idea of featuring a name singer backed by a local band at the dancery, makes the move Oct. 28. Singer Guy Mitchell, backed by a local band headed by Dick Pierce, has been set to open on that date, replacing Ralph Marterie, who asked for and received release from his previously signed commitment for the Oct. 23—Nov. 16 period.

SONGS FOR SALE

•• Starring ••

STEVE ALLEN



The power of music to affect our emotions is far greater than most of us think. When *Gloomy Sunday* was first published the story, was soon spread around Europe that not less than eight suicides were attributed to the effect of the number on impressionable and despondent souls. I have always suspected that the eight were publishers who had turned the song down; but be that as it may, there are many known instances in which it has been established that music has been instrumental in arousing a melancholy acute enough to result in efforts of self-destruction.

June 22 of 1952 was the date of the most recently recognized incident of the sort. James Lee Moffatt, 25, a mill-worker, was relaxing at a lake-side resort north of Coos Bay, Oregon and, to the accompaniment of a droning juke-box, drowning his sorrows at the bar.

A Nickel Too Many

"If that song is played once more," he suddenly confided to a bystander, "I'm going to jump out the window."

The song was a mournful ballad titled *Blue Monday*. Someone promptly dropped a nickel into the coin machine and played it again. Without a word Moffatt stepped outside and threw himself twenty-feet down into the cold waters of the lake. Before rescuers could reach him he drowned.

Hollywood has so long been aware of the irresistible power of music to establish mood that nowadays no self-respecting producer will start a picture without first making sure that he has signed up a composer capable of turning out a compelling musical score. It is certain that many a screen-writer and many an actor has gotten credit for reducing an audience to tears when the real credit for turning the trick should have gone to the obscure musician who underscored the scene.

It's All in the Setting

I have long been of the opinion that the real reason for the popularity of those radio programs that feature the throaty intonations of lower-bracket philosophers and anthologists lies not in the homely pearls of wisdom or the familiar bits of verse that drop from the lips of the stars of the programs, but in the soulful and comforting organ music that invariably accompanies their readings.

So convinced am I of the truth of this fact that on my programs I occasionally call for a brief period of background music from the studio Hammond; for I have discovered that to the accompaniment of almost anything familiar and churchly I can read not only poetry or philosophy but baseball scores, stock market reports, death notices, poison-pen letters, and appeals from credit agencies. It matters not what be the message or the wordage. As long as it is softly intoned and supported by tranquil organ passages, it brings either a strange comfort or a maniacally vigorous paroxysm of laughter, depending on the emotional bent of the listener.

By Trudy Richards

I Was A "Hip" Singer—Glad I Changed My Style

The other day I walked up to a radio station here in town, one of the larger independent stations, because I have a new record out and I wanted to visit the library and a few of the disc jockeys to tell them about the new thing.

One of the disc jockeys was very belligerent. He approached me and said, "Trudy, I'm not hearing those great things that I used to hear from you any more. You're coming up with these commercial things and I admit that you're doing a real workmanlike job on them, but I'm sorry, girl, I used to dig things like *The Song Is You* and I'd like to get a copy of it—it's extinct!"

I looked at him and I said, "Frankly, I think that was one of the worst things I did. Vocally, the effort was there and I think my voice was in good shape when we recorded, but in all due respect to the arranger, of whom I'm personally fond, and who has since become very good with strings—that was one of his initial attempts, and it came out that way, and every time I listen to it I shudder. It was the most awful thing in the world."

Lots of Gas

But just because Kai Winding takes off on a tremendous trombone solo and he does a gasser of a job doesn't make this a gasser of a record, but this guy knows nothing except that Kai Winding blows a crazy solo and he digs that the most and in his opinion I'm not with it anymore. This is all hip talk—the kind of talk that I get from him.

Now how are you going to tell a man like that that most of the people who buy records—I'm talking about dealers and store owners—are just not buying that kind of thing any more?

Let's face it—I'm in business—and I think some of the things



Trudy Richards

that I have been recording recently are very nice. I don't think I'd allow myself to go into a recording studio and do an offensive number. I don't say they're the greatest musically, but they have beat and drive and popular appeal—the numbers that we've been doing. I haven't really made the big thing yet. I had a few false starts—a couple of things that looked like they might happen. But I'm sure that I'm on the right track.

Good-bye, Vibrato. Hello

There's no point in my bucking the whole world and singing in vibrato-less tones and overphrasing a la the hip period—or progressive jazz period—that's out! It's gone!

Frankly, I never enjoyed the

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By John Hammond

Louis Travels Light, BG Needs Baggage

It's 24 years since I first heard Louis Armstrong in the flesh and nearly 30 from the day I bought the first disc on which I was conscious of him as a sideman, Clarence Williams' *Mandy Make Up Your Mind*. For all those years he has been a superb showman and astonishing musician, whatever the calibre of his associates or sidemen.

Until recently it was my feeling that Louis needed the inspiration provided by musicians of equal stature; but after hearing him at the Paramount with his new and quite inferior crew, I wonder if he doesn't receive more assurance from completely dominating his associates. The fact is, that Louis was nothing less than superlative despite the ragged ensemble provided by the replacements for Earl Hines, Jack Teagarden, and Barney Bigard. Perhaps it was because of the contrast that he sounded so great, but a more likely explanation is that he feels more assured without being pushed by spectacular teammates.

Low Tension
On the stage of the Paramount, surrounded by the genuine admiration of Gordon Jenkins and his squarish stage crew, Louis was almost as dazzling as he was in the late '20s. He exuded confidence in every phrase, and the tenseness which has been increasing through the years seemed to have vanished. It's quite possible that his success on records with current pop hits has given him a new feeling of security. Whatever the reason, Louis' magnetism has increased, and so have his potential audiences.

Looking back over Louis' spectacular career, there seem to be only two musicians who provided him with a continuous flow of inspiration: Earl Hines (in the 20s) and Beasie Smith. Because of his role as accompanist, Louis tailored his playing to her personality in the days before his ascent to the big time. In the first "Hot Five" records with Earl Hines, the listener is immediately aware of the impact of the pianist's technique and sophistication upon the still impressionable Armstrong.

No Life With Father
When Joe Glaser reunited the two after a separation of more than twenty years, the results were less than happy. Each had been in the limelight as leader and soloist for so many years that he was incapable of absorbing the other's ideas. But one would be unfair to blame Louis for this state of affairs, since he retained his mastery almost intact, while Father Hines had grown sloppy and indifferent. There were times when the latter would toss off a good solo, but he rarely made any effort in backing other instrumentalists or working with a rhythm section.

From the Armstrong show at the Paramount I have learned never again to expect to hear him with a group of musical equals. He obviously doesn't need to poach on

the ideas of other men, and he sounds just wonderful in the dominant role.

Benny Is Different
With Benny Goodman it is different. He has retained all the perceptive qualities of the ensemble musician and thrives not only on competing with his associates but embellishing upon their ideas. Whether he is playing with a jazz sextet, string quartet, or symphony orchestra, he is keenly sensitive to the moods and capabilities of his

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AFM Unbends On Video Snag

Hollywood—Jimmy Petrillo was about to settle at this writing with the Independent Motion Picture Producers, who have been asking for a better deal on clearance of pictures for the video market.

According to information received at the Hollywood office of the IMPP, Petrillo, who has been demanding that pictures made by independents since the AFM's no-TV edict went into effect (1946) must "re-score" such films in entirety, has agreed to a plan under which the films can be cleared with original soundtracks on payment of 50% of original recording fee to the same musicians who recorded the soundtrack.

Spokesman for IMPP said that the AFM's 5% royalty did not enter this matter, adding: "Since the royalty collection is from rentals to TV stations, that will be up to the distributing firms, not the producer, to worry about."

'Big Brass Band' Is On Its Way

Hollywood—Jesse L. Lasky, who has spent the better part of the past year combing high school and college bands for ideas and talent for his next picture (Lasky did *The Great Caruso* for MGM last year), *The Big Brass Band*, has set up offices at California Studios.

He expects to have the picture before the cameras within the next month or so. One musical feature will be a large (around 100 pieces) symphonic band made up of ace high school and college musicians picked from various cities all over the U.S.



STAN KENTON'S STINT at the Chicago Blue Note a few weeks ago brought visiting celebrities by the Cadillac-load. Seen above are Marilyn Ray, her husband (whose name we forget for the moment), Rosemary Clooney, Stan, and Jeri Southern. Jeri has since visited New York for a date at Cafe Society.

band (whose name we forget for the moment), Rosemary Clooney, Stan, and Jeri Southern. Jeri has since visited New York for a date at Cafe Society.

Strictly Ad Lib

NEW YORK

Pearl Bailey recovering from an unprovoked beating-up by unidentified hoodlums who cornered her during a visit to Bill Miller's Rivera . . . Savoy Records has filed suit against Mercury Records seeking \$100,000 damages over the signing of singer Mel Walker by the latter discery . . . Savoy, normally a rhythm and blues and modern jazz outfit with a low-priced longhair LP subsidiary, is taking a fling at two-beat with eight sides (six available on LP) recently sliced by Ben Pollack with Jack and Charlie Teagarden featured along with Ted Vesely and Moe Schneider, tbn.; Matty Matlock, cl; Morty Corb, p; and others . . . Bob McLuskey has been promoted to sales manager of the RCA Victor country and r & b departments from promotion; he replaces Al Miller, who was previously moved to the Coast recording job for RCA.

Teddy Wilson was due to leave last week for seven days of concerts in Sweden—first overseas trip for him . . . Prestige Records signed pianists George Wallington and Thelonius Monk to three-year contracts . . . Carlos Castel to Europe to set deals for Nellie Lutcher and Billy May . . . Singer Burt Taylor recently was redubbed Blackie Jordan . . . As predicted in these columns, Otto Harbach was reelected president of ASCAP . . . WNEW deejay Art Ford threw an on-the-air shindig in honor of Marlene Dietrich—for her work as a recording artist, natch! . . . The new Broadway legit season is bound to provide a rich harvest of new tunes. No less than 29 musicals are pencilled in for the season, with entries due from all the top writers—Berlin, Rodgers-Hammerstein, Porter, Harburg, Loewe, Loesser, Revel, Hilliard, Duke, Ogdan Nash, and many others . . . Tommy Dorsey informed us that the rumor regarding the shuttering of his agency is untrue. And, as for returning to MCA, a thousand times no!

NEW ORLEANS

Ex-Seranton Siren sideman Russ Morgan, in town packing them in at the Roosevelt Hotel's Blue Room, took time out to sit in as a special guest at the local Jazz Club Festival . . . Classical scene: this opera-happy town heavily supported a performance of La Traviata presented by non-names on Sept. 25 and 27 . . . Yehudi Menuhin, James Melton, Rudolf Serkin, Lily Pons, the Daninah, St. Louis and Boston Pops Orchestras will be featured on the nine concert schedule of the New Orleans Opera Guild Series . . . Local Xavier University is the latest entry in the record business; the school is marketing an LP of selections cut by the school's choir . . . Tenorist Brew Moore out of the Continental and out of work.

CHICAGO

Ralph Marterie's band back at the Melody Mill ballroom, from whence originates WGN-TV's weekly half-hour TV remote . . . The Barbara Carroll trio opens at the Blue Note on Oct. 10 for a brace, with the Trenier Twins and the Gene Gilbeaux combo also skedded. They'll be followed by Wild Bill Davis and Nellie Lutcher . . . Herbie Fields, with a biting new band that includes a fine unheralded trumpeter in Lee Katzman, trombonist Eddie Bert, Phil Arabia, Dante Martucci, and Rudy Cafarro, begins a three-weeker at St. Paul's Flame niteroy Oct. 10 . . . Bill at the Streamliner remains the same—Lurlean Hunter, Ernie Harper, and piano-bass duo Claude Jones and Johnnie Pate.

Jazz at the Phil does its first local doubleheader on Oct. 12, with concerts at 7:15 and 10 p.m. Advance sale very heavy . . . The Cole-Vaughan-Kenton "Biggest Show" package hits a week later. Also two shows.

HOLLYWOOD

Bing Crosby off for France, where he will make Little Boy Lost, doing his first straight dramatic role since *Bells of St. Mary's* . . . Peggy Lee, queried

regarding report in trade mag that she would do a series of 15 minute telefilms, told us she was calling her lawyer if firm didn't stop planting unfounded reports . . . Donald O'Connor gets lead in *Universal-International's* Nothing but the Blues, U-I's first big musical in years. Role originally was slated for Frank Sinatra.

Zutty Singleton, headlining in France and Belgium, writes "Enjoying trip . . . but looking forward to being back in good old L.A. in November" . . . Though "Bob Crosby and his orchestra" are announced as having replaced Phil Harris on the Jack Benny Show this season, ork is actually same (minus some men due to budget cut) as last season, with Mahlon Merrick as music director and Phil's pop, Harry Harris, as contractor.

SAN FRANCISCO

Tex Bencke's opening at the St. Francis was reasonably successful. Band hit the spot early in September and might build with the returning collegians, though the opening week attendance was light . . . Sammy Davis and the Will Mastin Trio play three weeks at the Fairmont's Venetian Room starting late in October. That's quite a jump from being just another act on the bill at the Golden Gate . . . Red Norvo Trio did very well at the Black Hawk in September . . . Teddy Edward's replaced Jerome Richardson in the Vernon Alley Quartet . . . Cal Tjader formed a quartet with Jack Weeks, bass; Cedric Heywood, piano, and George Walker, drums, to work with Mary Ann McCall at Fack's during September.

Dave Brubeck cut several sides for Fantasy just before leaving on his swing back East . . . The Black Hawk has Stan Getz opening Sept. 22 for three weeks, followed by Eddie Heywood . . . KRON-TV dropped the Gloria Craig show which featured her and the Buddy Motzinger trio, despite the favorable reviews.

BOSTON

The Hi-Hat inaugurated its official season with Slim Gaillard Sept. 18. The Cecil Young quartet joined Slim on the 29th, and Ruth Brown and Milt Buckner are scheduled for Oct. 6. The Orioles, Stan Getz and Dizzy Gillespie have been lined up for the rest of October . . . Billie Holiday had a good week—musically and business-wise—at Storyville . . . Slam Stewart, who had been accompanying her, stayed over to work with the relief band during Lennie Tristano's week . . . Tristano's really swinging quartet included Roy Haynes, drums; Peter Ind, bass; Warne Marsh, tenor.

MONTREAL

Nina Grey, the gal who broke it up at the first jazz Workshop concert earlier this year, has been given the nod by local nitery ops who think the young lady bears watching . . . Wally Aspell, formerly with the old Johnny Holmes band and now of night club fame, is heading a contest to discover a young Canadian singing m.c. The winner stands to pocket a total of \$2,500 starting off with four weeks at the Chen Pares here and then on to Boston in the company of Johnny Howard.

LONDON

Kenny Baker, Britain's No. 1 jazz trumpeter and former Ted Heath wizard, has opened in vaudeville, billed as "Europe's Greatest Trumpeter" . . . Ernie Bragg, first pianist with Norman Burns' Shearings-style quintet, is accompanying U.S. singer Jane Morgan at the London Palladium . . . Ronnie Scott, cool British tenor man, has returned to town after a concert tour of cool Iceland . . . Harold Fielding, the concert promoter, has complained he can't afford to run his star concerts if he has to pay the present rates demanded by the Musicians' Union.



FIRST CHORAL RECORDINGS were recently recorded by Norman Luboff for the Columbia label. Looking over Norman's left shoulder is Columbia's West Coast musical director, Paul Weston, lending a supervisory ear. Luboff's choir has been doing most of Columbia's Coast vocal backgrounds.



BEETHOVEN'S "EMPEROR" CONCERTO, with Vladimir Horowitz and Fritz Reiner (above) at the dual controls, is reviewed below. Picture shows them making the recording for RCA Victor in Carnegie Hall.

Orthophonic Proves To Be A Tonic For Toscanini

By ROB DARRELL

Great power, as the philosophers have reminded us throughout history, is dangerously double-edged . . . and "power when wielded by abnormal energy," as Henry Adams dryly notes in his *Education*, "is the most serious of facts."

Such thoughts often have run through my mind as I've followed the "abnormally energetic" career of Arturo Toscanini, particularly in its pornographic association with probably the most powerful of recording companies. Toscanini's musical temperament has never been one I've found personally congenial, and I never could belittle his great—indeed incomparable—talents, and I've always felt it a supreme tragedy that his RCA Victor records, for all the combined efforts expended in their making, never have measured up to the best standards both conductor and manufacturer have set for themselves.

Never Sounded Good

Many of them have been sensational best-sellers, to be sure . . . many of them have been performances of tremendous stature . . . but not one of them, to my ears, ever has really sounded good—that is, ever has been characterized by genuinely warm, rich, and attractively colored tonal qualities.

Indeed, if we didn't have a few old British recordings for disproof, no listener could be blamed for concluding that Toscanini himself believes in concentrating all his powers on phrasing and rhythmic precision, disdaining any effort at all to clothe his magnificent structures in pleasing sound.

Something Happened

Happily, however, the revolutionary changes that have taken place in the world of recorded music in just the last few years eventually have come to affect even such lofty powers as those of Toscanini and RCA Victor. Perhaps the Maestro has been listening closely to some of the best contemporary tape and LP records (not his own!) and at last been imaginatively fired by the beauty and spaciousness of truly wide-range reproduced sound . . . Perhaps the manufacturer's engineers at last have emerged from the paralysis of awe that formerly prevented a true two-way cooperation in record-making.

At any rate, Toscanini's new Brahms *Fourth Symphony*, in one of the first of the so-called "new orthophonic" recordings (RCA Victor LM 1713) signalizes a milestone in both the musician's and company's careers. This is not only one of the superb performances Toscanini always has been able to produce at his best—it's also (*Deo gratias!*) a superbly recorded example of clean, solid, spacious, and richly colored orchestral sound . . . and for full measure, of immaculately quiet disc surfaces!

A Grand Conception

Nothing is perfect. There are sunnier, more ingratiatingly gracious aspects to this finest of all the Brahms symphonies (aspects better stressed in what was previously the best phono-edition, by Krips on London LL 208) . . . But if such aspects are subordinated in the present version, it is only because they have no proper place in the Toscanini conception of the work as a tonal cathedral, in which the strength and lucidity of overall outline are paramount. His is a bold, truly grand conception . . . and he, a revitalized NBC Symphony, and RCA Victor's re-inspired engineers have worked harmoniously together to realize it in a recorded performance that surely long will be one of the outstanding phono-monuments of our times.

Salute To Fritz And Horowitz

In the very same release that includes what undoubtedly is the emphatically "worst" celebrity or Red Seal record ever made (no small feat, but the "Great Combinations" on LM 1703 achieves it!), we also have two of the finest. Toscanini's reformed genius is quite incomparable, of course, but in their own ways his son-in-law Vladimir Horowitz and that reliable old baton-pro, Fritz Reiner, also stretch their great talents to the utmost in Beethoven's "Emperor" Concerto, RCA Victor LM 1718, another of the "new orthophonic" series.

At the very first symphony concert I ever attended, I was bowled over by this music as played by Josef Hofmann and Monteux, but in later years I found little that was appealing and much that was pretentious in the "Emperor,"

whose immense popularity I came to attribute mainly to its regal title. But in hearing this latest and unquestionably best available edition (since Schnabel's third and finest version never has appeared on LP, or even on American 78's), I can understand better why this work commands such wide public favor.

Personally, I'd still rather hear
(Turn to Page 16)

CLASSICS IN CAPSULE

Current disc album releases with ratings and once-over-lightly commentary by classic specialist, R. D. Darrell. LP's only are listed. The ratings (separate for musical performances and technical recording quality) are ***** Excellent, **** Very Good, *** Good, ** Fair, * Poor.

NEW DIRECTIONS

DISC DATA	RATINGS	COMMENTS
BARBER: 1st Sym. Stockholm Sym.—Lohmann. Songs. Paul King, bar., qt. & piano. CLASSIC CE1011, 12".	★ Performance ★★★ Recording	● Sam Barber's been successful enough to lose no sleep over my inability to bear anything significant and little of interest in his music. To me, he just founders (like a porpoise in a baby's bath) in this first Symphony, but it may not be as bad as it sounds in one Nils Lohmann's strenuous performance . . . Overdue, the recording may be less tubby, but King's spastic singing in <i>Dover Beach</i> and three James Joyce settings is worse than an atrocity.
CHABRIER: España, Habanera, Marche Joyeuse, etc. Colonna Orch.—Louis Feuillard. VOX PL7650, 12".	★★★★ Performance ★★★★ Recording	● A tray of guaranteed-to-pick-you-up tonal cocktails! Feuillard's a new baton-winger for me, but he's got a deft hand for shaking up those effervescent works . . . and his orchestra plays and is recorded with authentic verve and glitter. But the music's the prime attraction: from the popular España, Marche Joyeuse, and Bourrée fantasque . . . through the poetic Habanera . . . to the lush Wagnerian <i>Grandiose Overture</i> and a hitherto-unrecorded <i>Ode to Music</i> , which has much of the captivating flow of Faure's Pavane and, like that work's original score, employs floating feminine voices (soprano and chorus).

STANDARD WARHORSES

BEETHOVEN: Egmont, Coriolan & Leonora No. 3 Overtures. Bamberg Sym. & Berlin Phil.—Joseph Keilberth. CAPITOL PD164, 12".	★★ Performance ★★★★ Recording	● The familiar Big Three Beethoven concert overtures, sounding almost unfamiliar in Keilberth's eccentric readings, which combine limp sentimentality with heavily labored energy. But apart from the curiously unfocused interpretations, his capable orchestras play and are recorded quite well.
BRAMHS: "Haydn" Vari. & MOZART: Sym. No. 40, K.350. Vienna Phil.—Furtwaengler. HMV (US) LHMV1010, 12".	★★★★ Performance ★★★ Recording	● The four performance-stars apply to the Mozart only; three are plenty for the Brahms-Haydn Variations, which are over- lovingly played, sluggish and "precious" for all their lavish warmth. The great G minor Symphony, however, despite its strong Germanic rather than Italian slant, is a vital, almost heroic reading . . . lacking Beethoven's old 78 magic, of course, but undoubtedly the finest all-around LP edition yet. Both recordings are transfers from British 78's c. 1949, but admirably rich in spontaneity and coloring.

RARE VINTAGES

BRAMHS: Horn & Clarinet Trio. Koch-Baryll-Holtecshek & Wlach-Kwarda-Holtecshek. WESTMINSTER WL5146, 12".	★★★★ Performance ★★★★ Recording	● Franz Koch is more modestly restrained than Brain (of the famous 78 edition of the Horn Trio) and Siddle Baryll maybe too much to the fore, but they and pianist Holtecshek play beautifully in a richly romantic version that Brahmsians should find nearly ideal. The Op. 114 Clarinet Trio is much duller, but Leopold Wlach, et al., do it nearly as well . . . certainly less superficially than Kell, et al., on Decca DL7524 (<i>Down Beat</i> , May 7).
DYORAK: Piano Concerto, Op. 33. Friedrich Wuehrer & Vienna Sym.—R. Moralt. VOX PL7630, 12".	★★★ Performance ★★★★ Recording	● Flanny-players usually duck this like poison, for the solo part is awkward and thankless. But Wuehrer gives no evidence that it troubles him and with Moralt turns in a warmly expressive and deft reading. The music itself (new to LP) is pretty old-fashioned, lacking the best Dyorakian vigor and rustic piquancy, and boasting only touches of quasi-Schubertian sentiment.
J. STRAUSS: Blue Danube & Emperor Waltzes, Leonard Pennario, piano solo. CAPITOL HB167, 10".	★★★ Performance ★★★★ Recording	● Just last issue I was in effect mourning the near-peace of the super-situated and here along comes young Lonny Pennario to demonstrate that while he isn't yet in the Sperion-Godovsky superman class, he's rapidly learning something of the dazzling bravura of the oldtime keyboard giant. Here he blazes through the Schuls-Evler arabesques on the Blue Danube and his own florid but more effective melodically Emperor setting . . . neither adding up to much musically, but all good showy pianistic fun.
RUBINSTEIN: 4th Piano Concerto. Levant & N. Y. Phil. Sym.—Mitropoulos. COLUMBIA ML4599, 12".	★★★ Performance ★★★★ Recording	● Wuehrer and Moralt (Vox PL7780) also have LP'd this equally old-fashioned show-piece, but I haven't yet heard their undoubtedly sympathetic edition. Ours, of course, accentuates the positive—Rubinstein's greater ambition, if not pretentiousness . . . the sweetened sentimentality of the slow movement . . . the hold if rather hollow bravura of the finale . . . It all leaves me rather cold, but I gotta admit it's banged out and recorded very effectively.

Classicadenzas

By Rob Darrell

SOUNDS-FIT-TO-RAISE-THE-ROOF RECOMMENDATIONS: Even since I first prepared a list of outstanding "demonstration" records for the Audio Engineering Society around a year ago, I've found wide interest both in the list itself and in the selection of more recent releases in the same category . . . I've been meaning to make up a revised list for a long time now, but recently I've been prodded sharply by a custom-made sound-system designer who wants some truly exceptional LP's with which to display his equipments at the forthcoming Audio Fair in New York around the end of October . . . So, for his benefit and that of any other audio-fan (the scientific plural of fan, of course) among *Down Beat* readers, here goes with a batch of LP's guaranteed to raise the roof with a good sound system and also to provide the sternest possible program material for testing any sound system . . .

Falla's Three-Cornered Hat, mentioned above, of course is a red-hot new item, but so are three other five-star-recordings reviewed in recent issues of *Down Beat* (dates in parentheses): Ilona Kabos playing Liszt's *Weinen, Klagen* on Bartok BRS 910 (August 27), the best piano recording yet . . . Stokowski's high-jinks with Grainger Favorites on RCA Victor LM 1238 (July 16) . . . and Scherchen's Tchaikovsky Fourth Symphony on Westminster WL 5096 (May 21) . . .

But there are also several others, which, while I may have given them only four stars, are either worth more or at least have some notable feature that makes them sound-demonstration fare: the Strauss *New Year's Concert* by Krauss on London LL 484 (May 21) . . . Franck's *Chorales* by Watters in Classic CE 1007 (June 18), the best organ recording I've come across so far . . . Rimsky-Korsakov's *Trombone Concerto* by Davis on Circle L51-103 (June 4) . . . Borodin's *Second Symphony* by Dorati on Mercury MG 50004 (May 21), if only for its mammoth bass-drum near the end . . . and perhaps Colin's Sibelius *First Symphony* on London, if only for its powerful kettle-drumming . . .

A few others that might be added, some from earlier releases and so unreviewed in the *Down Beat's* relatively new "classical" pages might be: Beethoven *Quartet, Op. 59, No. 3*, by the New Music Quartet on Bartok RBS 909 . . . Rachmaninoff

Second Symphony, by Ormandy on Columbia ML 4433 . . . Tchaikovsky *1812 Overture* by Boult on London LL 582 (August 27) . . . Ravel *String Quartet* by the Stuyvesant Four on Philharmonia PH 104 . . . The sensational *Rail Dynamics* and *Christmas Music Box* (chock-full of "transients") on Emery Cook's "Sounds of Our Times" 1070 and 1011 respectively . . . Plus, of course, the older four I plugged in my first "Classicadenzas" back in the *May 7 Down Beat*: Janseon's *Tati Tati* on Columbia ML 4480 . . . Varese's *Ionisation* on Elaine EMS 401 . . . Scherchen's Haydn "Military" Symphony on Westminster WL 5045 . . . and Krauss's Strauss *Also Sprach Zarathustra* on London LL 232 . . .

FAME (?) IN YOUR OWN TIME DEPT. (You can't keep ahead of your past division): Just in case you ever pick up the recently published *World's Encyclopedia of Recorded Music* by Clough and Cuming (and I warn you that you'll need your Wheaties to lift it, for it's the size and weight of a young telephone book), you may be almost as surprised as I was to read the very first lines in the Introduction:

"The principles and procedures of discography were laid down by R. D. Darrell in his *Gramophone Shop Encyclopedia of Recorded Music* (New York, 1936), and have been followed by subsequent compilers; the present work is planned on similar lines, and we must acknowledge, what is indeed obvious, the inspiration and instruction we have derived from Darrell's work."

For once I'm almost speechless and the old gray beard begins to curl a bit from the heat of my blushes . . . But the funny thing is that, while the name certainly is familiar, that Darrell is a very distant relation to the me of my own mind today . . . and it's with surprisingly objective feelings that I accept praise for a kind of 1936 ancestor . . . Then, too, my swelled noggin is sharply reduced when I remember that the "principles and procedures" my 1936 self "laid down" (honest, fellas, I didn't know I was doing that!) were so downright obvious that anyone with a grain of common sense would have used them . . . and it was just by luck that the 1936 *Encyclopedia* happened to be the first of its kind . . .

Anyway, there's a recipe for "success" (of a sort) for you: write a book on some subject no one's ever tackled comprehensively before . . . and then sit back and wait to be recognized as a "pioneer" . . . There's no money in it, for sure, but at least we all should live so long!

Turning The Tables—XII

AFRS DeeJay Sweetheart Spreads Network Cheer

By AUNT ENNA

Hollywood—Rebel Randall, the gal whose Armed Forces Radio Service platter program, *Jukebox U.S.A.*, was said to have had the largest listening audience in radio, is getting acquainted with the homefolks, and the homefolks are getting acquainted with Rebel, whose recently launched CBS Sunday series (Coast network at 5-5:30 p.m.) is the only record show accorded a network release from here under a national sponsor. (With the ex-

ception of the Doris Day show, which is not publicized as a record show.)

The reasons why Rebel's AFRS show was discontinued are veiled

in the deepest military secrecy, and there is speculation to the effect that some straight-laced Congressional investigators, or others who like to pot-shot at military morale and educational projects, thought that the intimate chatter she inserted between discs played for her distant G.I. admirers sounded at times too much like an invitation to an off-limits adventure.

She's A Northern Rebel
Rebel (born Alaine Charlotte Dorothy Brandes in Chicago on Jan. 22) has nothing but wide-eyed amusement for those who even speculate along such lines. "Ridiculous," she says, but not unhappily. "If I conveyed the loneliness of a wife for her husband, a sweetheart for her boyfriend, it was always completely impersonal. And I was especially careful to make it clear that my love for the

boys in our Armed Forces was distributed equally among the major branches—Army, Navy, Marines and Air Force."

It's certain that her CBS show, *America Calling*, is strictly family fare—aimed primarily at the families who have sons, brothers, husbands and fathers now on duty with overseas military units. Rebel, who prefers not to be regarded as a "disc jockey," plays records requested by her listeners, with the supplementary request that the record be played "especially for the guy who is in military service in some far-off land."

It sounds pretty gooey, but it's one of the most effective platter show gimmicks anyone has come up with around here in a long time—to judge by the heavy mail response CBS is getting on Rebel's show.

Only stunt on the show is the establishment, on each program, of a long distance telephone hook-up for a service man in some distant spot with one of his intimates here in the U.S. The audience gets to hear the opening portion of the conversation, and Rebel has to be handy with the ad libs. When some kid, for example, in North Africa, discovers he has been called to the telephone by his girlfriend in Hollywood, he is apt to become tongue-tied with amazement.

Rebel has done some singing, dancing, plays piano well enough to understand all she needs to know about music, has done some screen and stage work, but did better as a professional model than in show business prior to taking on.



Rebel Randall

two years ago, the AFRS disc spinning stint that led to her present program.

Rebel on Music and Records
"Music is the greatest connecting link between the soldier and his home," says Rebel. "My No. 1 request right now is Eddie Fisher's *Wish You Were Here*, with the Dave Rose recording of Meredith Willson's *May the Good Lord Bless and Keep You a Close Second*. The favorite with the mothers who want a record played for their sons is Victor Marchese's *You'll Never Walk Alone*. I get no requests for jazz records on this show—on my AFRS show I received many—the typical G.I. audience is really sharp on music.

"Sentimental ballads draw the heaviest requests on *America Calling*—but they know the difference between a good sentimental ballad and a song that is just cheap and maudlin. And I always insert at least one number that jumps. Jeanne Gayle's *Bim Bam Baby* was a natural for my program.

She Shares Their Views
"What do I like? Just say I like the same songs and singers my listeners like, because I really do. Como, Fisher, Cornell, Eckstine among the men. Rosemary Clooney, Patti Page, Doris Day among the girls. Frankie Laine? The greatest musician among present day singers. When Frankie re-phrases a melody he re-phrases it the way it should have been written in the first place."

Dixie Jubilee Personnel Set

Hollywood—Line up of feature attractions set for the Frank Bull-Gene Norman Fifth Annual Dixie-Land Jubilee, to take place at L.A.'s Shrine auditorium Oct. 10, was virtually complete at this writing with inclusion of two out-of-town combos.

George Lewis, veteran New Orleans jazzman, will bring his crew of regulars, made up of old-timers like himself, all the way from the Crescent City. Bob Scobey, will bring his full complement of Bay City two-beaters.

Frankie Trumbauer will fly out for the "Tribute to Bix Beiderbecke."

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WORLD'S LARGEST MANUFACTURER OF BAND INSTRUMENTS

By Alan Dean

England's Much Simpler— But Don't Get Me Wrong, I Love U.S. Music Biz!

After exactly a year in the music business in this country I've found some interesting contrasts between working conditions and living conditions in England and in the U.S.

Very early in my career over here I found out that versatility was of paramount importance, because there are so many different types of jobs.

For instance, one week you play a theatre where your audience is basically teen-agers who want to hear pop songs and maybe a couple of standards. The next week you may work a floor show at a hotel, where you find older, upper-income people who don't care much for pop but are interested in old and new show tunes. The following week you may play a club where you find the average, middle-income businessman who wants a mixture of both kinds of show; or you may play a sophisticated club where they like unfamiliar, exclusive material, perhaps a song or two in French.

Complete Contrast

In England most of this doesn't exist! Night clubs are a negligible source of income for singers; movie theatres don't use vaudeville and vaudeville theatres don't show movies. Most of the work is in variety houses that are the equivalent of the old "two-a-day" over here. So, instead of having to change your show constantly, you find a very similar audience everywhere. What's popular in Scotland or Wales is usually popular in London or Liverpool or Newcastle. America being so vast, aside from the differences between clubs and theatres, you have to contend with the fact that a song which is a tremendous hit in one section of the country can be completely unheard of in another.

What, Where, When

What this all boils down to is the fact that over here it's of vital importance to know what to sing where and when. To become an established performer like, say, Tony Martin or Lena Horne, you must spend years developing the instinct that enables you to sing the right songs for the right people.

I think that's one reason why the English public gets such a big kick out of seeing the top American stars at the London Palladium, because they've had so many years of this kind of experience behind them. No kind of audience throws them—somewhere along the way they've hit something similar, so they're bound to do a good job.

Record Differences

The record business, of course, is another factor that was completely different in the two countries until not long ago. Records are to all intents the key to success for any singer in the United States. In England, a good record was always something that would help you, but it wasn't necessary—a good radio series was what it really took to do the job for you. But nowadays in England it's becoming very similar to the situation over here—an unknown can become a tremendous name overnight as Johnnie Ray, Al Martino and so many others were here.

The disc jockeys, of course, are so much more numerous in this country that you'll find more of them in any one town than there are in the whole of Great Britain. This means, however, that the few jockeys you do find in England exercise an enormous amount of power; because the government-controlled radio only has two or three programs operating at any given time, a jockey plugging a record practically monopolize the audience throughout the entire country.

No Juke Boxes

The average artist over here spends a great deal of his spare time visiting disc jockeys, attending special events such as juke box operators' conventions, and

generally maintaining contacts with the various forces that are involved in keeping his records active. In England, this, too, is a non-existent phase of the music business, since there are virtually no juke boxes, and there is no apparent indication of any imminent change in this situation. There are probably many other



WITH PATTI PAGE on her TV show, Alan sang MGM disc hit *Luna Rossa*. He rejoins her Oct. 18 for date at State Theater in Hartford.

differences that I still have to find out about, but these are the principal contrasts between the two show-business worlds I've lived in. In the course of learning about

these differences, I've made a lot of friends. It was very impressive to me to find how many people were willing to go out of their way to help me when they found

I was a stranger in this country. I'm absolutely delighted with the way things have gone for me so far.

Didn't Expect to Stay

I came over here a year ago not intending to stay more than a couple of months—just to look around, see what these differences were, and make enough contacts to enable me to come back a year later and do some work.

As it turned out, I met some very wonderful people who helped me so much that I started working right away, and have been working ever since. Incidentally, one thing I did find very similar in both countries was the fan club situation. Now that some fan clubs have been formed for me over here, I can truthfully say that the people who run these clubs are just as enthusiastic and just as helpful as my fans in England.

I am grateful to these fans for the help they've given me, and I realize how much it meant, since the fourth record I made in this country, *Luna Rossa*, reached the best-seller lists. That's something I was willing to wait five years for.

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Liberace Leads All Among L.A.'s Video Music Favorites As Fall Season Commences

By CHARLES EMGE

Hollywood—The fall TV season is swinging into high gear here with little indication that it will offer anything of more interest musically than in the past. A survey of the successful, established (sponsorwise) shows originating here and featuring music, or musical personalities, proves nothing except that today's video audience is not particularly interested in music for its intrinsic value as entertainment.

The biggest single musical attraction to come to the front directly as a result of video is undoubtedly KLAC-TV's Walter Liberace (his press agent insists it is illegal to refer to him by his first name), a former nitery entertainer whose huge TV following made his Hollywood Bowl concert—some would call it an "act" rather than a "concert"—the biggest box-office attraction of the 1952 season.

More Good Than Harm

Critics contend that Liberace plays everything bad—from Bach to barrelhouse—which may be, but the secret of his success is his knack for reducing music to small, easily swallowed capsules, coated with commentaries that range from what sounds like bona fide tributes to the old masters whose music he manhandles to titillatingly risqué remarks and asides from his old nitery routines.

Nevertheless, Liberace makes his fans feel that he is helping them to enjoy "good" music, treating them to a cultural and uplifting experience, and he never lets them forget that he, himself, is just a boy from Milwaukee ("where the beer comes from"). It's a safe bet that Liberace, pioneering in a field in which the great bulk of listener-watchers are not sensitive to musical values, is doing more good than harm.

Wonder-Boy Welk

Then there is Lawrence Welk, who came to the coast an "unknown" (though a leading territory bandleader in the mid-west for years) with his "Champagne Music," a carefully devalitized style of dance music, from which, according to those who prefer the strong modern jazz influence in their dance music, there is about as much sparkle as in a glass of stale beer.

Welk's weekly telecasts from the Aragon not only put the faltering old beach dancery back on its feet as a full-time operation, but boosted the Welk band into one of the few big one-nighter attractions left in the business. The Aragon, which was good for one profitable night (Saturday) a week when Welk opened there a little over a

year ago, could now run on a full schedule of six nights a week but Welk, who is there Wednesday-through-Friday, finds it more profitable to keep the Tuesday night open for one-nighters.

Noteworthy in Welk's case is that his TV shows are just about the same material he does on his regular dance program. Viewers probably like his relaxed, un-officious and unpretentious manner as an emcee, his accordions (the instrument is undoubtedly the TV fan's favorite) and his singer, attractive Roberta Linn, who can have her own show here any time she wants.

Ina's Eye-Appeal

Ina Ray Hutton, who recently signed a new, two-year contract (at a nice raise) with KTLA, was held to be pretty close to the end of her long career as a girl bandleader when she launched her present organization here some three years ago for a series of telecasts from the Aragon (she now does her shows from a theater in Hollywood). Today Ina is probably a bigger attraction as a personality than at any time in her long career in various branches of show business, which she entered at 15.

Videoglers love to watch her as she "conducts" her all-girl orchestra with her sinuous stick-waving and body-weaving, predicting that she's going to fall out of her tight-fitting gown sooner or later and guessing at her age. ("Say, I heard that gal was a grandmother. Boy! What a grandmother!") Ina is probably not more than 35 or 36. Whatever Ina is—she's unique. Maybe that's it.

Korla—"Mystic Charming"

Among TV's instrumental stars, only rival to Liberace from the standpoint of numerical following is KTTV's Korla Pandit. Before television, Korla was Juano Rotundo, who played piano with Latin-American combos hereabouts and, though it was known to only a few, was the Korla Pandit who supplied "mystical music of the East" with his electric organ and native rhythm instruments on the old radio series, *Chandu, the Magician*.

Korla entered TV invisibly, doing the background music on *Time for Beany* (now done by Buddy Cole). Then, because KTLA's headman Klaus Landsberg likes to experiment with new ideas in TV, (Turn to Page 14)



MEETING AT CBS during one of Mel Torme's television stints, the Velvet Fog and Harry Belafonte swap gossip. Harry recently returned east after completing the lead role in his first movie, *See How They Run*. Pic by David B. Hecht.

Counterpoint

Circling The Squares

By NAT HENTOFF

The opening of the Boston jazz season has arrived with its attendant clamor by club owners, publicists and local musicians looking for gigs. Beneath the surface activity, two events have occurred with more than regional significance.

There is, first of all, the Wild Bill Davison band bivouacked at the Savoy for several weeks. This could be a good band but, as happens with more bands than you would think, it's prevented from playing at its best by its clientele.

The band, for example, has a large book containing a number of excellent, rarely heard showtunes of the past few decades as well as the Dixieland standards. It became apparent soon after opening night that the only opportunity the men would have to play most of the book would be at rehearsals or early in the evening when the audience consisted primarily of bartenders and waitresses.

Know-Nothings

The annual blight of what I can call the average Dixieland listener has settled on the stand. These are the people who like only what they know, and feel put upon if a band plays a set without including at least four of their pet anthems—tunes they've been told are the only true jazz. These are listeners who do not listen; jazz fans who know nothing about jazz, and care to learn no more than what they know; and above all, people devoid of any empathy with the musicians on the stand and their aspirations.

As a result, the relentless repetition of eight or 10 numbers all night long dulls the band's spirit and inevitably corrodes the work of even the most gifted musicians. Many even have to make sure they're not playing, as clubowners put it, "too modern."

Has to Unlearn a Lot

A Boston pianist and teacher,

Charlie Burdett, was watching Wild Bill's pianist, a modernist by taste, work his way through a set. "The guy's under pressure all the time," said Charlie, "He has to keep remembering what not to play." That this is true of many musicians on many stands throughout the country is at least a partial explanation of the frustration that invades many jazzmen and occasionally leads to a resigned contempt for the audience and a not too fond opinion of themselves. Fortunately not all clubs and not all audiences are that unhip, but it is true of almost all the Dixieland centers. I know that a number of young musicians are joining Dixieland units because it's the only way to keep working steadily; I hope they'll have the stamina to resist the dead weight of audience infatuation with *Muskrat Ramble*—preferably played with washboard ostinato.

It Wasn't Lady's Day

Another index of imperfect performer-audience relations was Billie Holiday's opening night at Storyville. Lady Day seems to have chronic opening night jitters, a not uncommon phenomenon in show business as the veteran Helen Hayes has attested. That night Billie was less than perfect music-

(Modulate to Page 18)

"You never saw such an expression on a man's face in all your life!"

"His horn had more snap, more power, more tone-color, and a livelier response than he'd ever gotten... the very first time he tried one of my reeds!"

My friend, who runs a music store here in Hollywood, was tickled pink. Seems that one of his customers, a sax star with one of the well-known bands out here on the coast, had been complaining about not being able to find a good reed any more. Finally, one day my friend persuaded him to try one of my Roy J. Maier SIGNATURE Reeds. Well, sir, you'd have thought someone had whisked him a million dollars, he was so pleased with it! He came back, grinning from ear to ear, to tell my friend about it. Claimed his sax had a livelier tone and a snappier response from the first moment he slipped one on his mouthpiece. Of course, he doesn't know why my SIGNATURE reeds are better... he just knows they are! Actually, the difference is in the fine, selected cane I use—and the special way I cut them... ever so gently... so that the virgin vitality and flexibility of the cane isn't squeezed out... but remains to give you more power, ideal tone color and live, snappy response."



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Movie Music

MGM Films Sufferings Of Poor Private Lanza

Because You're Mine (Mario Lanza, Doretta Morrow, James Whitmore).

MGM's latest Lanza offering deals with the problems of a famous opera star (Lanza) doing his turn, as per Selective Service regulations, as a rank and filer in the Army. He's depicted as something of a victim, under these circumstances, in two respects. One—he is bullied by minor officers out to show that in the Army he can expect no special privileges; two—he has no escape from his civilian identity and those who offer him special privileges in hope of making use of his prestige and private-life contacts for their own ends.

Among the latter is a well-meaning top sergeant (Whitmore) who thinks his sister (Doretta Morrow), a TV singer, has a future in grand opera, if Private Lanza will use his influence in her behalf.

All aspects of this situation, comic to serious, are thoroughly explored, unto the usual misunderstanding in which the young lady faces the heart-breaking thought that Private Lanza might be less interested in her and her voice than in keeping in the good graces of his sergeant. Audiences, after one look at Miss Morrow, will never be in doubt on this point.

This Is The Army?

Meantime, the Army is depicted as well supplied with kindly, understanding top brass, who (when pushed by a wife here and there) can be counted on to help our boys in uniform solve any problems that become serious enough to reach the higher echelons; and Lanza and Miss Morrow take turns in a series of 13 song sequences stretching from Cole Porter (*You Do Something to Me*) to Verdi, Mascagni, Meyerbeer and others introduced via the usual operatic excerpts.

Also part of the pattern that has proved effective in previous Lanza films is a new song, *Because You're Mine*, by Nicholas Brodsky and Sammy Cahn, whose *Be My Love*, written for Lanza a couple of years ago, was one of the few film songs of recent years to attain real hit proportions. The song *Because You're Mine*, may not equal that earlier effort, but it's certain to get a heavy play. And MGM music man Irving Aaronson, whose adaptation, *Loveliest Night of the Year* (from *Over the Waves*) clicked in *The Great Caruso*, comes up with another one in *The Song the Angels Sing*, borrowed from a familiar melody by Brahms and set to lyrics by Paul Francis Webster.

Is He That Great?

Mario Lanza is not as great a singer as Mario Lanza thinks he is (away from the firm guidance of MGM Music Director Johnny Green he can be downright terrible) and there are far too many close-ups of the lad pouring visual emotion into his songs, but those who can barely endure Lanza will find a compensating factor here in the screen debut of Doretta Morrow. Miss Morrow has something Hollywood needs badly—a refreshingly honest, unpretentious vocal talent and a screen personality to go with it. All in all, *Because You're Mine* adds up to another effective Pasternak package of good tunes and mass entertainment in technicolor. —gem

Betty Blossoms Forth In A Nostalgic New Musical

Somebody Loves Me (Betty Hutton, Ralph Meeker, (vocals by Pat Morgan) Robert Keith, Adele Jergens).

Another in Hollywood's endless list of films "based" on the careers of showfolk, this one purports to be the story of Blossom Seeley and husband Benny Fields.

As story opens Blossom (Betty Hutton) is trying, with no success, to establish herself as a vocal stylist in a noisy San Francisco waterfront bistro of the earthquake (1906) era. She finally gets her start in vaudeville, supposedly the first to introduce the sexy, intimate to pop song delivery.

Convenient Marriage

Fields (Meeker) enters the picture as pianist-entertainer in a novelty trio. He marries Blossom, already a star, to advance his own career and joins her act. After marriage, he discovers that to regain his self-respect he has to make good "on his own." He leaves Blossom and her act, makes a try as a single, fails, but finally makes it with the help of Blossom's coaching. (The weakest sequence in the picture, which at this point—and only this point—slips into the trite, musical-comedy formula.)

Production as a whole shapes up as above average by stock film-musical standards, but doesn't ring the



BETTY HUTTON DANCES in the costume seen here in *Somebody Loves Me*, new MGM musical reviewed on this page.

doesn't come off as Benny Fields. Small wonder that average moviegoers have been paying more attention to the soundtrack voice of ghost-singer Pat Morgan than to Meeker's visual interpretation.

On the music side, the film has much to offer, particularly in the still strong nostalgic trend, with a string of great hits of the past neatly (for the most part) threaded into the script. Some samples: *Smiles, Way Down Yonder* in *New Orleans*, *Rose Room, I Cried for You, Jealous*, and the title number, with latter two most likely to catch real revival impetus on the song sheets.

There are also three new songs by Livingston and Evans—*Love Him, Thanks to You*, and *Honey Oh My Honey*. First named looked like best bet to draw attention on its own merit. —gem

DID YOU KNOW that famed songwriter Jimmy McHugh was once an office boy at the Boston Opera house?

Swingin' The Golden Gate

Mr. Mulligan Has A Real Crazy Gerry-Built Crew

By RALPH J. GLEASON

San Francisco—For the first week of September, San Francisco was the modern musical center of the country. The Gerry Mulligan Quartet, certainly the freshest and most interesting sound to come out of jazz in some time, was hold-

ing forth at the Black Hawk and the joint was loaded night after night with every musician in town digging the group and shaking his head in wonder.

When Chico Hamilton took a drum solo it was probably the first time in history that a jazz drummer's solo was so soft you had to whisper or be conspicuous. Then again, it was a surprise to hear a group that made the Dave Bru-

beck Quartet the commercial act on the bill.

Brubeck Cool

Mulligan's presence, by the way, took the heat off Brubeck (the musicians were all in the house to dig the new sound) and the result was that the Brubeckians sounded better than ever, swingier, looser and much more pleasant.

But the main event was the Mulligan crew. They have worked out a book of originals, ballads, and sundry other numbers, given them a fantastic, fugue-ish, funky, swinging and contrapuntal sound that is simply wonderful. Chet Baker, a young trumpeter recently out of the Army who played a bit with Parker on the coast, turns out to be one of the most impressive young musicians in years. As soon as he learns to project his personality to the audience and not rely on the music completely, he should be sensational.

Digital Drumming

Chico Hamilton, one of my favorite drummers from way back in the Floyd Ray days, plays drum solos with his fingers, gives the band a terrific kick and is their best selling asset.

Mulligan, whose original mind must be credited with the group's musical personality, plays baritone, swings like mad and will be a good front for the group with a little more experience. The bass man, Carson Smith, handled his intricate chores with ability and finesse. All in all the group is a musical sensation, something of a musical luxury, too, as I think they will be hard to sell without more showmanship.

At that, their Black Hawk date was successful enough for them to be booked back for a month starting late in October and while they were in San Francisco they recorded four sides for Fantasy and look out! These records, if they reproduce as well on wax as they sound on the tape, will set you on your ear. The sound of the group has been captured magnificently.

Elliot Writes:

(Jumped From Page 2)

It's amazing to me how some guys can stand in front of the kind of bands they have to use when they go on the road. Most of the bands are now paying a lot less than the \$125 a week that's the barest minimum a man needs on the road to live on. Several bandleaders I know made fine records in New York with the best studio musicians, then went on the road trying to get the same sounds and with a bunch of cheap musicians. It's rough!

Where's The Loot

I can't think of any other business where you spend seven of the best formative years of your life, when your talent is at its highest point, and work from 16 to 20 hours a day, traveling and working hard, and you have nothing to show for it as far as money is concerned. I have built up a fine reputation, but that's all. If I had spent that time in any other form of music, I'd have something to show for it.

Some of our other band leaders have been working for even more years than I have, and some of them are in debt and owe money to the government besides. I read in the papers about Hal McIntyre's bankruptcy—\$85,000 owed to agencies and all kinds of creditors. It's a terrible thing for such a good guy and fine musician.

No, I'm sorry—life on the road is not for me!

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NO TWO PEOPLE have ever been more successful as a debuting disc team, it would seem, than Doria Day and Donald O'Connor, who bowed as a vocal twosome with their Columbia platter by that name.



FORT WORTH, TEXAS had one of its biggest shows in years a few weeks ago when Pfc. Vir Damone and the 54-piece Fourth Army Band headlined at the local ball park, La Grave Field, in a presentation called Radio DJ Appreciation Night, produced by disc jockey Jerry Crocker of KCU, in cooperation with the U.S. Army and Air Force Recruiting Service. Vic looks happy and healthy as he belts out *Temptation* to a thunderous ovation.



MITCH, MARLENE, MILKMAN huddled at all-star party thrown at WNEW recently when deejay Art Ford, profiled in the Sept. 24 *Down Beat*, hosted Marlene Dietrich to salute her recent emergence as a Columbia recording star.



VOICE OF AMERICA studio is the scene of this recording session at which veteran maestro Paul Whiteman adds another chapter to his series of personal reminiscences, *A History Of Popular Music In America*. Series is being transcribed for shipment to VOA transmitters all over the world.



CUP MUTE CLARINET seems to be the latest fashion, judging by this scene which Bob Parent shot recently at Lon Terrasi's. Pee-Wee Russell looks as though he's having trouble with the new gimmick, while Jimmy McPartland, in whose band he works, and Dickie Wells, trombonist with the group, find their mutes fit fine.



"THE JAZZ SINGER" has something to sing about here as he holds Warner Brothers' new bundle of charms in his arms. The pair are, of course, Danny Thomas and Peggy Lee, to be seen soon in the new version of the famed picture first made by Al Jolson.



NO TWO PEOPLE other than Danny Kaye and Jane Wyman can be seen in the above picture. Their Decca duet of this song from Danny's new starring vehicle, *Hans Christian Andersen*, is vying with the Doris Day-Donald O'Connor version for sales honors.



SENSATIONAL SAXOPHONIC SESSION was staged in Newark recently when Arnett Cobb and James Moody, seen above, were among the principal protagonists in one of the most successful one-night dates staged in any Eastern territory in recent months.

DOWN BEAT

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RECORD REVIEWS

Records in the popular and rhythm-and-blues sections are reviewed and rated in terms of broad general appeal. Records in the jazz section are reviewed and rated in terms of their musical merit.

Records in the popular and rhythm-and-blues sections of interest from the musical standpoint are marked with a sharp (#), or, if exceptionally interesting, a double sharp (##).

Ratings

★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

POPULAR

Records in this section are reviewed and rated in terms of broad general appeal. If they are of interest from the musical standpoint, they are marked with sharp (#), or, if exceptionally interesting a double sharp (##).

Andrew Sisters-Alfred Apaka

- ★★ Nalani
- ★★ My Ida Of Golden Dreams

The Sisters help to introduce Apaka to records on a coupling drawn from an album they made together. Apaka is a first rate crooner; could develop into a contender with proper material and handling. He sings best on *Nalani* and shares the standard *Dreams* with the Sisters. The girls are more comfortable on these sides than they have been on their own recent single efforts. (Decca 28794.)

Harry Belafonte

- ★★★ Man Smart
- ★★ Jerry

With an effective little instrumental group and male chorus accompanying him, Harry adopts a West Indian accent on *Man Smart* (subtitled *Woman Smarter*) and you'd swear he'd been in Trinidad all his life. It's a cute piece of material, ingeniously treated, combining humor with musical authenticity. Backing, subtitled *This Timber Got To Roll*, is more on a Josh White kick, and also is competently done. (Victor 20-4892.)

Tony Bennett

- ★★★★ Anywhere I Wander
- ★★★★ Stay Where You Are

Wander is a Frank Loesser tune from his score for *Hans Christian Anderson*, a forthcoming Danny Kaye movie. It's close to *Home Sweet Home*, is sung in forthright fashion by Bennett in a production setting featuring a sizeable chorus and orch under Percy Faith. If the song catches, Tony's version should be in with the leaders.

Stay Where You Are is a pleasant enough new ballad rendered in Bennett's expressive style. (Columbia 39866.)

Bobby Brooks

- ★ Aglow
- ★★ Lies

George Howe and Lew Quading wrote *Aglow*, sung with a slightly Vaughn Monroish pompousness by Mr. Brooks. *Lies* is slightly more convincing, but mainly because of the big sounds of Biggs' big band. (Victor 20-4934.)

Camarata

- ★★★★ Veradero
- ★★★ Brief Interlude

Both of these instrumentals are written by Bernie Wayne, who found a formula with his *Vanessa*. *Veradero* is a twist on the *Vanessa* idea, opening with a crisp samba theme, segueing to a sensuous tango and winding up with the opening theme restated. Lots of spirit in Camarata's conducting of the piece, and that teamed with the catchy samba strain could make this an important pop entry.

Interlude is a slow piece, not quite as striking as the topside either in idea or melodic strains. (Decca 28376.)

Frankie Carle

- ★★ Mademoiselle
- ★★ The Agnes Waltz

Billed as "his orchestra," the accompanying band for these Carle piano solos actually is a studio band heavy on the strings. Those who think the touch is

golden will find these pleasant readings of a couple of current tunes. (Victor 20-4928.)

Rosemary Clooney

- ★★★★ Blues In The Night
- ★★★★ Who Kissed Me Last Night?

Rosemary, who's been blazing hot on records with *Botcha-Me* and *Half As Much*, should do well with her newest one, if only on the strength of her previous successes. The Mercer-Arlen standard doesn't seem ready for major revival, though it's done sumptuously with a large Percy Faith orch-chorus accompaniment.

Last Night is a simple ballad, rendered with considerable warmth by Rosie. (Columbia 39813.)

Nat "King" Cole

- ★★★★ Because You're Mine
- ★★★★ I'm Never Satisfied

Nat stands a fine chance of clipping Lanza's wings on *Mine*, the title tune of Mario's new picture and a song which Mario has recorded and has already enjoyed much success with. But Nat was in top ballad form for this record date and he sings the fine song with tremendous feeling and understanding. It's one of his best singing jobs ever, thus the sharp. Nelson Riddle's arrangement couldn't have been more appropriate; it features a piano solo.

Reverse is a racehorse-paced novelty which is as infectious as all get-out. Makes for an awfully strong commercial coupling for Nat. (Capitol 2212.)

Don Cornell-Teresa Brewer

- ★★★★ You'll Never Get Away
- ★★★ The Hokey Song

A new disc duo looks like it will have a winner the first time out in *Get Away*, a silly novelty out of the kid song school which has a tremendous amount of contrived infectiousness. *Hokey* is a polka dolled up with lots of meaningless chatter; it's the beat that will get the money here, mainly in those midwestern tavern juke boxes. (Coral 60829.)

Vic Damone

- Just Say I Love Her
- Take Me In Your Arms
- My Heart Cries For You
- The Night Is Young
- My Truly, Truly Fair
- Calla, Calla
- Mama
- If

Album Rating: ★★★

Take Me In Your Arms is the title of this Mercury LP; all of the titles were originally released as singles. *Mama* and *If* are handled tenderly and with pleasing enough technique, while Vic catches just the right spirit on *Calla Calla* and *Truly, Truly Fair*. The reprise shows Vic sang well on these records and deserved better luck with them than they originally managed to achieve. (Mercury.)

Doris Day-Donald O'Connor

- ★★★★ No Two People
- ★★★ You Can't Lose Me

O'Connor proves to be an ideal disc mate for Doris as they wheel out an awfully infectious new Frank Loesser ditty, *No Two People*, written for the movie *Hans Christian Anderson*. The song sounds like a sure-fire hit, and this version sounds like the hit version. Paul Weston sets a perfect tempo for the amusing item.

Reverse is a lightweight novelty bouncer that will be along for the ride if the topside clicks. (Columbia 39863.)

Eddie Fisher

- ★★★★ Lady Of Spain
- ★★★★ Outside Of Heaven

Fisher, now on an entertainment tour

of the Korean battlefronts, should continue as a hot record entity with this coupling. *Heaven* is an appropriately schmaltzy ballad follow-up to his current hit recording of *Wish You Were Here*. Hugo Winterhalter's background is rich, features a guitar for the musical interlude.

The standard tune on the back is treated for excitement and succeeds in transmitting a good deal of it to the listener. Eddie doesn't seem to be as much at home with this up tempo treatment as he is with ballads, but he does well enough on the change of pace for his fans to dig him. Hugo's backing is lush, helps to sell the recording. (Victor 20-4953.)

Jane Froman

- ★★ No
- ★★ My Love, My Life

A couple of fair ballads are rendered throatily by Miss Froman. (Capitol 2219.)

Martha Lou Harp

- ★★★ Fall Into Somebody's Arms
- ★★★★ Then You've Never Been Blue

Martha Lou, after a couple of tries, emerges as an eminent disc potential. She has a sound all her own, set in the low registers, husky tones, jazz suggestion in style. It all comes across most impressively on the standard *Blue* with Dick Maltby providing a perfect background for showcasing the girl's able talents. She's going to have a hit one of these days. Fact is, this side could easily be it.

Reverse is a haunting minor waltz that could have been a thing were it not for an inferior lyric, a surprising weakness considering that so eminent a clefter as Jack Lawrence wrote it. However, Martha Lou, singing a multi-taped duet most of the way, creates a deep mood and partially saves the song. (Decca 28396.)

Ted Heath

- ★★★ Early Autumn
- ★★★ Vanessa

Lita Roza sings the fine Johnny Mercer lyric set to the lovely Ralph Burns melody quite capably, if rather uneventfully. The Heath band provides a simple, tasty dance background.

Reverse is the first dance band treatment of the Bernie Wayne instrumental, pushed into the hit class via Hugo Winterhalter's glittering strings. Heath's reading jumps nicely at the beginning and ending, but doesn't jell in middle for the tempo change. (London 1256.)

Lisa Kirk

- ★★★ How Come You Do Me Like You Do
- ★★ If Your Heart Is Breaking

The Dixieland standard makes ideal fare for Lisa. In fact, it turns out to be her best performance on wax to date. She's helped by a standout arrangement and accompanying band performance, both unbilled. Flip side is more conventional, still Lisa gets more out of the material than it is actually worth. (Victor 20-4869.)

Frankie Laine

- ★★★★ The Mermaid
- ★★★★ The Ruby And The Pearl

Mermaid is a rousing novelty item decorated with rowdy chorus and orchestra



YOUNG DICK LEE is attracting more than a few favorable comments since the high-powered campaign behind his Essex records debut got under way. Initial sides were *In/Amation* and *Eternally*. Photo by Popsie.

work and sung forcefully by Laine. Sounds like a quick hit. It's a clever item, has quite a few pleasantly humorous touches. *Ruby* is an exotic sort of movie-derived tune, from a flicker called *Thunder In The East*. It fits perfectly into Laine's ballad groove and the recording could emerge as the big one on the coupling. Paul Weston's backing on both sides is expert. (Columbia 39862.)

Tony Martin

- ★★★★ Don't Tempt Me
- ★★★ Forgive And Forget

Martin should get his femme fans afutter with his reading of *Tempt Me*, wherein he reassures one and all that "when I love, I love." Should do well for Tony. *Forgive* is a schmaltzy waltz with a touch of melancholia, rendered not too convincingly by the singer. (Victor 20-4944.)

Johnny Mercer-Billy May

- ★★★★ Hello Out There, Hello
- ★★★★ Memphis In June

Mercer, long absent from records, returns to make a couple of slick dance sides with the Billy May band and a vocal quartet. *Hello* is Johnny's own tune, penned with Wingy Manone; it quite cleverly addresses the cats who are riding the flying saucers. It's an amusing tidbit, doesn't figure to be much more than that commercially, though jockeys should ride it well.

Memphis, of course, is the lovely Hoagy Carmichael oldie, revived affectionately by Mercer. May's crew provides crack backing on both sides, with Willie Smith busting through for a couple of bars on *Hello*. (Capitol 2218.)

Mills Brothers-Hal McIntyre

- ★★★★ The Glow-Worm
- ★★★★ After All

The years have not dimmed the wonderful harmony of the Mills Brothers. They've rarely been more effective than they are with the new Johnny Mercer lyrics for *Glow-Worm*. Typical Mercer-ism: "—when you gotta glow, you gotta glow—so glow, little Glow-Worm, glow!"

After All is more routine fare, a sentimental ballad, done in two tempos. Hal McIntyre, long absent from wax, returns to provide the Mills' with excellent support. Hal gets a chance to blow some alto on both sides, Dick Stable-ish on *Glow-Worm*, more warmly on the reverse as he leads the section. (Decca 28384.)

Lorry Raino

- ★★★ Pudgy
- ★★ Won'tcha Stay?

James "Snooky" Mathews' *Pudgy* is about a small boy, "no bigger than a flea," who is the apple of Lorry's misty eye. She sings it well, is given soothing assistance by Cliff Parman's orch. The other song is, uh, a song. (Universal 5620.)

Dinah Shore

- ★★★★ Blues In Advance
- ★★★ Bella Musica

Blues is not quite what you'd expect from the title. It's a hillbillyish waltz along the lines of *Tennessee Waltz*, treated in multi-taped duet style by Dinah. The only blues suggestion is made by Mannie Klein's trumpet in the background. Good effort on a fair song, but items of this genre must suffer comparison with the original Patti Page smash hit and must thereby lose considerable of its commercial impetus.

Musica is a gasty Italian-derived novelty done in real happy style by Dinah with a large chorus and orchestra conducted by Henri Rene. (Victor 20-4926.)

Lu Ann Simms

- ★★ Puppy Love
- ★★ When It's Just About September

Lu Ann, who earned her record contract by winning Arthur Godfrey's Talent Scouts while Mitch Miller happened to be listening, has pleasant vocal qualities, doesn't get a fair shake with a couple of ordinary ballads. Percy Faith furnishes the tasteful string backgrounds. (Columbia 39841.)

Kay Starr

- ★★★★ Comes A-Long A-Long
- ★★★★ Three Letters

Comes A-Long is a forced sort of romping novelty which sounds like an adaptation. It's only Kay's slam-bang delivery which makes it a strong commercial contender, thus makes it worth five stars. Harold Mooney's studio orch furnishes spirited support.

Three Letters opens with a brief narrative by Kay and segues into the song itself. It's an odd sort of tune for the modern market, a story song with plot, development and ending. Again it's Kay's magnificent reading of the tune that lends the recording its significance. If this side hits, it will hit very big. (Capitol 2213.)

Lee Wiley Sings Irving Berlin

Soft Lights And Sweet Music
How Deep Is The Ocean
Some Sunny Day
I Got Lost In His Arms
Heat Wave
Fools Fall In Love
How Many Times
Supporting

Album Rating: ***

Lee Wiley Sings Vincent Youmans

Tea For Two
Sometimes I'm Happy
Time On My Hands
Rise And Shine
More Than You Know
Should I Be Sweet
Keepin' Myself For You
Why Oh Why

Album Rating: ***

Lee Wiley has always had what could be considered a jazz quality in her voice, and has often been associated with jazz groups on her records. Remembering this, we were a little uneasy to hear her on these two albums aided by the slightly chi-chi piano team of Stan Freeman and Cy Walter. They failed to give her the beautiful combination of smoothness and jazz beat that characterized her great *Night In Manhattan* album last year with Bobby Hackett, Joe Bushkin and strings.

Nevertheless, because of the beautiful warmth of her voice, intelligent selection of her material and the relative dearth of such tasteful music on major labels nowadays, it is to be hoped that these two LPs will sell in proportion to their merits—not suddenly or in enormous quantities, but slowly and surely through the years. (Columbia CL 6216, 6215.)



MARTHA LOU HARP, familiar to many radio fans for her strolls down Lower Basin Street, is seen here with Decca artist-and-repertoire man Jimmy Hilliard at one of her recent recording sessions. Martha Lou is the wife of noted booking agent Tim Gale.

Rock, which in retrospect remains by far the best version of his own tune. (Mercury MGC-111.)

Illinois Jacquet

All Of Me
Pastel
Speedliner
Later For The Happenin'
Groovin'
Wrap Your Troubles In Dreams
Cottontail
Weary Blues

Album Rating: ***

Illinois certainly blows more good than bad horn on these sides, the tasteless honking giving way to pleasant melodic wanderings on the slower tunes and carefully built excitement on the jumpers.

Several other soloists can be heard, but nobody is identified. Could be Adrian Acea on piano, Cecil Payne on baritone, Lamar Wright, Jr. on trumpet, and, for all we know, Alvino Rey on guitar. (Mercury MGC-112.)

Stan Kenton

*** Stardust
** Bee Hive

Stardust starts out pleasantly, featuring Stan at the piano, builds up too busily but features a spot of good tenor toward the end. *Bee Hive* is a fairish Gene Roland original with unimpressive solos. (Capitol 2214.)

Marian McPartland

*** It Might As Well Be Spring
** The Gypsy In My Soul

Marian sounds very pleasant on *Spring* and has a swinging bass player and drummer with her on the coupling. She still hasn't developed a strong individual personality—a tough thing for a pianist to do nowadays. (Savoy 856.)

Gil Mellé

*** Four Moons
** The Gear

Gil's sextette has Joe Manning on vibes, Eddie Bert on trombone plus George Wallington, Max Roach and Red Mitchell. *Moons* is a Kentonish original by Gil, the theme introduced by ex-Kentonite Bert followed by good vibes and tenor solos. *Gears* starts off like the Ventura group of 1948, girl bop singer and all, but it doesn't develop from there.

Mellé is obviously a tenorman of promise with a modern sound and fluent ideas. (Triumph 1001.)

Flip Phillips

Cake
Cool
Znarg Blues
My Old Flame
Cheek To Cheek
Cookie
This Can't Be Love
By The Lazy River

Album Rating: ****

Some of the swiftest and most tasteful things Flip has done in recent years can be heard on this LP. In addition to his own fine work, there are excellent contributions by Howard McGhee, Benny Green, Hank Jones, Ray Brown and others; but no individual personels are mentioned, and Bill Harris, who has the solo on *Cheek to Cheek*, isn't even listed.

Cool and Cake are McGhee originals; Flip is credited with *Cookie* and *Znarg*.

There is none of the frantic atmosphere of *Perfidio* here, but to compensate (and more) there's a lot of genuinely good music. (Mercury MGC-109.)

Snoozer Quinn

**** You Took Advantage Of Me
** Singin' The Blues
** Melancholy Baby
*** Snoozer's Telephone Blues

For documentary students of jazz, a valuable discovery: some old private waxings by the late guitarist, a contemporary of Eddie Lang who never achieved Eddie's fame but, judging by these sides, deserved to. Unaided by multi-taping, electric guitars or echo chambers, Snoozer provides his own melodic line and his own rhythm section—something we'd forgotten was possible. Modern one-line guitar soloists might find these sides provocative, even instructive.

Second and third titles also feature cornet by Johnny Wiggs, strictly an amateur talent to today's ears and an ersatz Bix at best. (Wiggs Inc. 2101, 2100.)

Charlie Ventura

Hugle Call Rag
That Old Feeling
Avalon
Confession
Old Man River
O. H. Blues
After You've Gone
Love Is Just Around The Corner

Album Rating: **

One side of this LP features Charlie with Conte Candoli and a rhythm section. The other side stems from the late lamented "Big Four" era, with Marty Napoleon, Chubby Jackson and Buddy Rich. Charlie sports himself on tenor, baritone and bass saxes, often in dubious taste. Buddy Rich has a good vocal on *Corner*. (Mercury MGC-117.)

RHYTHM & BLUES

Records in this section are reviewed and rated in terms of broad general appeal. If they are of interest from the musical standpoint, they are marked with a sharp (#), or, if exceptionally interesting, a double sharp (##).

Joe Houston

*** Trouble, Trouble, Trouble
** Earthquake

Despite the label billing, *Trouble* is a trio vocal throughout, a la Big Three, with a strong southern sound. *Earthquake* is a one-note tenor solo. (Imperial 5201.)

Buddy Johnson

*** This New Situation
** Be Reasonable

New opens as a vocal duet, sung in open fifths of all things, by Ella Johnson and the band's replacement for Arthur Prysock, one Noland Lewis. Second chorus, a good muted trumpet solo, has an oddly rickety-tick rhythm background suggestive more of a mickey mouse than an r & b band. Lewis sings solo on *Be*, displaying potent pipes on an unworthy song. (Decca 28378.)



THE RABBIT JUMPS on Mercury record—in many mellower moments, he produces such beautiful records as *Rouanne*, five-starred in a recent *Beat*. The Rabbit, of course, is also known as Johnny Hodges, New England's permanent peer of the alto sax.

Jimmy Lewis

** Dark And Lonely Room
*** Cherry Wine

Lewis, who used to be known as "Baby Face" Lewis, gets back into the record racket with one fair side and one that's up to his best standards. *Dark* is too "good" a tune and arrangement to be commercial. *Wine*, another Lewis original, is a jump affair on which he sings with a good beat and plays a spot of guitar. (Victor 20-4899.)

Roy Milton

*** Night And Day
** Am I Wasting My Time

Night And Day has not the least resemblance to the Cole Porter standard save for the title. To complete the disguise for the otherwise routine blues, the title bears *I Miss You So* as a second thought. There's a good growl tenor and some fine honk piano in the background. *Wasting* is a fairly well forgotten standard that would make a good pop revival. Milton doesn't do much with it, nor does his band. (Specialty 438.)

Chris Powell

** Blue Boy
** I Come From Jamaica

A pair of fair sides from the Five Blue Flames—*Blue Boy* a ballad spotting Vance Wilson's tenor sax and falsetto vocal by Johnnie Echo, *Jamaica* a calypso-ish affair with Powell on the solo vocal and a fair trumpet solo to round things out. (Okeh 6900.)

Lloyd Price

**** Oooh-Oooh-Oooh
**** Restless Heart

Price, whose *Loudy Miss Clowdy* still is going strong, has a strong follow-up bid in *Oooh*, a thumping medium blues in a honky setting spotting a routine tenor solo between the hitmaker's gusty shouts. *Heart* is another blues, just a shade slower in tempo, could just as easily be the hit side off of Price's potent blues singing style. (Specialty 440.)

Mr. Sad Head

** Mumbles Blues
** Butcher Boy

Bob Astor, ex-bandleader who's now a booking agent with Billy Shaw, wrote two blues, the second being a 16-bar affair a la *Good Morning Judge, Brother Bill*, etc. Mr. Sad Head is accompanied by Billy Ford's jumping combo. (Victor 20-4938.)

Titus Turner

*** Jambalaya
*** Please Baby

Titus turns the New Orleans gumbo into a veritable fricassee. Rhythm and band vary a little too much between Latin and jazz to establish any firm mood, and balance could have been better, but it's an adequate coverage of the Stafford-touted opus. *Please* is a blues on which Titus turns on the tears (remember, this was label that started Johnnie Ray). Solid tenor work. (Okeh 6907.)

Lester Williams

*** Lost Gal
*** Sweet Lovin' Daddy

Williams is an expert blues shouter with an uncanny sense of interpretation of conventional blues lines. He does much to give *Daddy* some added values, though his support does build a drive at the slow tempo. *Gal* is a rocking medium blues which allows a tenor a couple of rousing choruses while a wide-open guitar provides amplified rhythm figures. (Specialty 437.)

Micki Williams

*** How Do You Feel About Me
** One Hundred Years From Today

How is a good blending of a fairly commercial lyric and an easy melody, sung and played with a good beat. Micki no longer sounds like a road-show Dinah Washington. The standard is well handled, with Howard Biggs' backing again coming in for a share of the credit. (Victor 20-4939.)

Chuck Willis

* Caldonia
*** My Story

Chuck adds nothing, except a few unimpressive new lines of lyrics, to the old Louis Jordan hit. He's more at ease when he lapses into the slow blues, *Story*, a cleanly performed vocal-and-combo job, with a good brief guitar bit. (Okeh 6905.)

JAZZ

Records in this section are reviewed and rated in terms of their musical merit.

Louis Armstrong-Velma Middleton

**** Baby, It's Cold Outside
*** That's My Desire

Sliced out of two LPs from the Gene Norman concert in Pasadena, and the Ernie Anderson one in Boston, these vocal duets will seem like bad taste to a few, but will be highly amusing to the majority. *Cold* has been effectively cut down from its original length to two and one-half minutes without losing any of its value. (Decca 28372.)

Roy Eldridge

Sweet Lorraine
Yard Dog
Baby What's The Matter With You
Jumbo The Elephant
Easter Parade
I Remember Harlem
Basin Street
I See Everybody's Baby

Album Rating: **

This is one of a series of collations (or, as Mercury puts it in defiance of Mr. Webster, "Collates") released recently featuring various Norman Granz sessions previously issued on 78 singles. Roy plays half these numbers with strings, half with a small combo. (Mercury MGC-113.)

Coleman Hawkins

*** If I Could Be With You
*** I Can't Get Started

Perhaps Bean has given up his attempt to capture the rhythm and blues market. Accompanied by vibes and rhythm, these sides sound more like the Hawk who has been respected as a great tenor sax pioneer, even though the tone is a little forced at times. (Decca 28386.)

Johnny Hodges

Castle Rock
Globetrotter
A Pound Of Blues
Who's Excited
Blue Fantasia
Sweepin' The Blues Away
Sideways
You Blew Out The Flame In My Heart

Album Rating: ****

With the exception of *Blue Fantasia*, which we don't remember hearing on 78, this is a bunch of impressive re-issues showing a few of Johnny's ventures during his first 18 months as a band leader.

The other soloists—Emmett Berry, Lawrence Brown, Sonny Greer, et al—are all first class men, of course; but it's virtually a one-man triumph, with Johnny's alto as exciting on the jump numbers as it is pretty on the slower items. Sears, of course, has his day on the best selling *Castle*

The Blindfold Test

No Raves From Sauter & Finegan

By LEONARD FEATHER

The partnership between Bill Finegan and Eddie Sauter has not only produced one of the most talked-about new bands of the year, but has also affected a unique meeting of two mature musical minds.

The fact that Eddie and Bill have as much in common in their thinking and listening as in their writing became evident in the course of their Blindfold Test. As closely as any of the married couples subjected to joint interviews in this series, they reacted similarly to the selection of records, all of which were items featuring orchestration in one form or another. Their tape-recorded reactions follow.

Eddie and Bill were given no information whatever, either before or during the test, about the identity of the records.

THE RECORDS

1. Billy May, Gin And Tonic (Capitol).

FINEGAN: That was Billy May, wasn't it? It probably was Billy, but it could have been a copy. **SAUTER:** Good forceful rhythm and forceful playing. I don't like the gimmick of the sliding saxophones and the arbitrary sliding tones. I'd give it three stars. **F:** I dislike to separate, as is done so much, jazz from a commercial thing. This is obviously a commercial thing—but well done—so if a thing is well done, it's okay with me. I don't think it's objectionable at all. I'd say three stars too.

2. Dan Terry Orch. Wail Tail (Vita). Bob Enocoldson, valve tbn; Dan Terry, trumpet.

F: The only thing I liked on there was the trombone. **S:** I liked the feeling of the rhythm, but I missed the sense of shape in the whole. **F:** The thing I liked about the trombone was that he wasn't one of the "miss-every-other-note" school. He played every note and he sounded good. **S:** The arrangement lacked a sense of shape. **F:** I liked the first part with the saxophones, before the trombone. But from the time the trombone stopped, the thing finished as far as I was concerned. I don't know who it was or even care. The guy played like Dizzy but a little cleaner than Dizzy—without the fire of Diz. . . so maybe it was Diz and maybe it wasn't. **S:** Overall, I'd rate it two. **F:** I agree—two.

3. Duke Ellington. Deep Night (Columbia). Juan Tizol, Britt Woodman, Quindia Jackson, trombones; Ray Nance, trumpet.

S: It's either the Duke or a very good copy. Well, I got pleasure from it. **F:** I liked it because it was humorous. I thought I recognized Ray Nance, but I'm not much of a bug about distinguishing people. A few years ago Ed and I would be acutely aware of who played what, as the styles evolved, and one guy would be a splinter of somebody else, but it just got to be too much trouble to identify styles and I don't care anymore: a guy plays good or he doesn't. **S:** Yes, the end result is what's important. I enjoyed this side; it could be the Duke but somehow it doesn't seem authentic. **F:** The rhythmic feeling behind the trombone was good. **S:** Yes, the front line of the thing was almost corny but the background was good. The repetition makes me feel like it's a copy of Duke—he doesn't repeat that way. The rating is hard; it doesn't knock me out. I'd give it two. **F:** Two.

4. Mitch Miller. Horn Belt Boogie (Columbia), featuring four French



Eddie Sauter and Bill Finegan

horns; Jim Buffington, solo French horn; Stan Freeman, harpsichord. Comp. & arr. Alec Wilder.

S: I like Alec Wilder—he does some nice things. **F:** I would give three stars to the horn player and the bass player and I have nothing to say about the rest—just nothing! I haven't heard it before—it just annoys me. That's the kind of thing that I have to run from one end of the house to the other to turn the damn thing off. **S:** I haven't heard it before either. I just happen to know that Alec has done some things of this nature.

F: I don't think that was Alec though. If he did, somebody suggested that he do something like this—that it would be commercial. If Alec did it he did it strictly to pay the grocery bill. **S:** For my pleasure I'd give it a one. **F:** As I say, the thing itself I wouldn't give anything, but for the performance of the solo horn player I'd give it three; and one for the thing as a whole.

5. Tommy Dorsey. Your Daddy's Got The Greeks (Decca). Charlie Shavers, trumpet and vocal.

S: Musically, I don't think much of it, but as entertainment it's a lot of fun. **F:** Charlie Shavers I recognize. I don't know . . . as far as blues is concerned, my personal opinion is that if I never heard another blues as long as I live I'd be happy. I never liked blues as far back as I can remember and I still don't. But Charlie in the first place is a great entertainer when he sings, so I recognize what Charlie does and I appreciate it. As far as a trumpet player, Charlie's a bit of an enigma to me. He clown's around a lot and he plays exactly how he feels at the moment. He doesn't give a damn where he is—in what recording studio

or anything—he's kind of a pixie the way he plays. If he's feeling right he plays great—if he gets a little serious about it. He does a lot of clowning, which is the general impression of Charlie's playing that people have, but I've heard him play real well . . . An arrangement that features anybody like that can't be much more than adequate for the purpose. It does it very well.

S: It would have to be three. **F:** For what's intended—I'd say three.

6. Ralph Flanagan. On My Way Now (Victor). Vocal by the Cincinnati Shouters and theatre audience.

S: Not thinking commercially, but making for esthetic pleasure—that gets a one. **F:** Could it be Tiny Bradshaw? I don't know who the people are but I'm taken in by the exuberance of the kids—that I enjoyed. But as far as the performance of the band or anything—nothing! **S:** What is the purpose of it? It's show business! **F:** The odd thing is that there was more sincerity in the action of the kids than anything that was put to them there. I think. That I appreciate—that enthusiasm for a beat, or whatever it is that excites them. **S:** It did have excitement—so that's one. **F:** Well, from an excitement standpoint—I'd say two. And this is mainly for the reaction of the kids—not for the band.

7. Bill Russo. Vignette (Dee Gee). Russo, comp., arr. and tbn.

F: It might have been this Hollywood guy who wrote the things for Barbara Nelson. What's his name now? He did a lot of things for Raeburn's band. It might have been Johnny Richards—if it was, it sounded good for (Modulate to Page 14)

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Bass-ically Speaking

By CHUBBY JACKSON

Being an intuitive (off the platform) lazy type individual, from the early age of three months, I felt when it came time, biographically speaking, for me to select an instrument, I would seek the one with apparently the least amount of effort

attached to it! I watched bass player after bass player play a minimum of sound (two beats to a bar) and with a fascinating minimum of effort! "Ah," I mused, "I will purchase one of those bigger violins, and with a relative minimum of study (one lesson—on just how to hold it), I would dash out into the world and enjoy a minimum income of about \$50,000 a year!"

But, what an overly rude awakening!!! Before long, I found myself in a furious tug of war. My fingers versus the strings, and the strings versus my fingers. I soon discovered that my bass, "Lady Bessie," had an animate personality all her own. One night, she'd sing out with the brilliance of a female Feodor Chaliapin, whereas the next night she'd sound some-

thing like Popeye, the Sailor Man — Strange enough with me, that problem has never changed. I've made up my mind that she has her own mind, and that I was just going to have to adjust myself to her innoards. There were times when she'd get salty and upset with me.

What Happen?

Why?—a series of reasons: 1) not buying her a new winter overcoat, 2) not keeping her nicely groomed at all times, 3) not taking her to the doctor for an examination if she professed sickness, 4) leaving her alone too much, 5) playing sequences of wrong notes from her and hurting her natural ear.

Now!!! Where she starts to react to these misgivings, she too has her own little bag of tricks—'n I ain't kiddin'!

1) She tightens up the strings so that they feel like iron balloons—and every note played under separate fingers, you can be assured can only be heard by the naked eye. Oh yeh! I should mention the tiny fractures of the bones in the finger tips of the helpless left hand.

String-itis

2) Then at a crucial time, a string long on the bass suddenly becomes real old and either breaks or goes false in every department—you quickly change to a new string—within three numbers, the new string starts to unravel and looks to be retired at an early age.

3) Then the bridge without anybody's knowledge, slyly sneaks out of position, and that's just about when the sound post decides to take a vacation.

4) An off season crack that comes from out of nowhere—why? When there's been no climate change or any long trip in a truck—why then a crack???

When all this starts to happen, you begin to seriously contemplate switching to trombone and playing like Bill Harris! Strange as it may seem however, just when I'm about ready to give up, the little ole girl

Tips To Trumpeters

By CHARLES COLIN

If you trumpeters want to bang away at those high notes with a certain amount of abandon, if not merriment, cultivate the habit of playing towards your mouthpiece instead of pressing it against your lips. After all, your longevity as an active

disciple in the field of music may depend on whether you allow the embouchure to vibrate against the mouthpiece to dig out hunks of your lip, piecemeal, in which case your days are numbered.

Edging away from the mouthpiece has a threefold purpose. First, it relieves the pressure on the embouchure. Second, it puckers the embouchure for a better attack. Third, a timely descent upon the mouthpiece produces a more spontaneous attack.

Remains Stationary

Further, when the lips vibrate against the mouthpiece it remains stationary, thus giving the lips an opportunity to relax momentarily,

has decided I've had enough grief, and becomes as naively as, let's say, a vice president of any Junior High School!!!

Every band of men from three upward find it necessary to use the lil' girl, because she is the obvious pulse in any musical message. You are unconsciously conscious of that constant toom, toom, toom—it takes hold of the melody and walks it through its paces, and it also punctuates the melodies with a comma comma here and a comma comma there—everywhere a comma comma dere!!!

All told, the instrument I had earlier chosen to be the easiest, turned out to be the toughest open field blocker on the team! Open up the holes and let the star half-backs score their touchdowns!!! But may I add, it is an extreme pleasure to do the blocking for some of the ball carriers that I have been lucky enough to be associated with.

every time a breath is taken. These recesses, even though of split-second duration, rest the embouchure which takes quite a beating, especially in these days when a high F above high C is commonplace.

My formula for edging away from the mouthpiece consists of the following exercise: Upon an intake of breath, lock the air stream within the mouth in readiness for each attack. Foreclose the tongue by having the air forcefully push behind it (you may recall where I have referred to the tongue as a valve to lock the air stream) and as this takes place, the embouchure will have sufficient time to release itself away from the mouthpiece.

Resists Pressure

Get that air pocket in the embouchure for it resists the pressure of the mouthpiece against the teeth by pushing the lips outward away from the molars. Not only that, but the embouchure is drawn closer together for a better contact, all of which results in a more responsive embouchure with plenty of vibration thrown in for good measure.

Now we come to the question of puffed cheeks. I'm not going to argue the pros or cons, but I will say I'm "agin" it. However, since no two embouchures are alike and should a player obtain the desired results by air pockets in the cheeks, it's okay with Colin.

There's A Difference


However, I would like to point out that there's a vast difference between air pockets and puffed cheeks. In the first place, chums, air pockets resist the air stream and mouthpiece pressure and stimulating better contact within the embouchure.

There are plenty of guys who play with puffed cheeks and they play good, too. But to imitate them ignorantly is extremely dangerous, for it will undo any, or possibly all the muscles which have already been formed and set.

Moreover, any good taste in playing will suffer and it's not beyond the realm of possibility that the embouchure may become so distorted that it might give up the ghost, prematurely, or become paralyzed to the point of no return.

(Ed. Note: Send questions to Charles Colin, 111 W. 48th street, New York. Enclose self-addressed, stamped envelope for personal reply.)

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The Blindfold Test

(Jumped From Page 12)

S: I thought it was Alec, but there were some clichés that Alec wouldn't have thrown in. It has a Hindemith sound to it. The players didn't seem, however, to grasp what was written; but I liked it. **F:** Well, give it four. **S:** Four.

8. Stan Kenton. Round Robin (Capitol). Shorty Rogers, comp., arr. and rpt. Art Pepper, alto.

S: I liked the way they played it—I don't like what they played. The material is pretty empty. Again it's a sense of shape that isn't there . . . little chunks that stop and go.

F: I'm pretty much along with that. I liked the saxophone—that's all. Who it is isn't important to me, because, as I said, these guys have all moulded into a thing. That could

have been Charlie Parker as far as I'm concerned—it still could have been if I heard it again. **S:** I liked what he did. I liked the soloists but I suppose I don't like that one-strain emotional content. It's not in a very well, it's not a very deep record. **F:** I'll tell you one thing I don't like in general about that. In any of these large bands that play this style, it's an angry sound that the brass gets. I don't find that exciting—it's just ugly. Brass can sparkle and have an exuberant sound that seems to be intended without sounding like everybody's frowning and mad.

S: There's that never-ending procession of things that aren't modern, that have no meaning to the whole. It's simply there for somebody to exercise his technique on. **F:** Instead of basing these tunes on *Indiana* and *Georgia Brown* and a half a dozen others that are the repertoire of all these things—they might as well start with the cycle of fifths and just go through the cycle and make the tune, because

that seems to be the picture anyway—they always pick tunes which sound somewhat the same after a while to me. So the differences between one band or another or one guy or another becomes so fine that there is just too much to bother with—it's too close. I'd give this three. **S:** Three.

9. Benny Goodman With Strings. Embraceable You (Columbia).

S: I get the effect of a dowdy, over-aged street walker disporting herself in a Park Avenue shop. **F:** The thing left me kind of neutral. Benny's the only guy that ever played anything like that and made it sound good. Disregarding the strings, playing that style of melody, noodling around it but staying with it—for me the clarinetist had a heavy, forced kind of a sound that I didn't like. He sounded at ease when he played a little jazz there. **S:** The overall incongruity of the strings with this type of sound is what I think Bill means.

F: From a color standpoint I didn't mind the strings with the clarinet. I thought as far as sound is concerned they go together quite well. **S:** As far as sound, yes, but they were certainly played on two different veins . . . I suppose this is worth two. **F:** That's what I was thinking. Two.

10. Woody Herman. Stomping At The Savoy (Mars).

F: That might be Woody Her-

man. **S:** I'm bored again with the shape of the thing, but the excitement is wonderful. I like the solos in it, and the feeling.

F: One thing that should be taken into consideration, I think, is that Ed and I both got up to our ears many years ago, with ad lib solos—improvised solos. I've heard some that I like, but very few. The solos never fit the piece or something. If it's going to be in a big band I think that if a guy plays an ad lib solo it ought to fit into the spot where he's playing, so that it adds to the shape of the piece . . . becomes part of it. **S:** This thing, for example: it tickled me the way it started out, and then guys come in and play the same old hackneyed clichés, and as little playing I've done in the past years, it still sounds as if I've heard and played the same thing half a million times. **S:** Bill Harris always comes up with the right thing. I'll give it three and a half. It's not as good as those other ones we've heard, but I don't want it to go down too far. For what it is, it's real good. **F:** On account of the beginning of the piece, I'm rating the writing and the way they played it, and I'm disregarding the ad libs, which I didn't like at all; I'd give it four.

Runners-Up, Inc.

Hollywood—A group of top leaders here, riled by what they consider unfair promotion by another maestro as the country's No. 1 band, have formed their own special country club. Members include Billy May, Les Brown, Harry James, and Stan Kenton. It's called the "No-The-No. - J - Band - In - The - Country" club.

L.A.'s Video

(Jumped from Page 7)

Korla donned his turban, without which he is now never seen in public (no one has been able to prove that he is not a Hindu by birth and that Korla Pandit is not his real name), went before the cameras with his organ, piano and his own show. Almost overnight he amassed the largest feminine following in local TV. An excellent musician, Pandit plays particularly on the emotions of his special following with romantic melodies and heavy emphasis on what passes with his fans for the exotic in music. On his Sunday show (he now has three a week) he plays many tasteful interpretations of the sacred music of all faiths.

Barnyard Bounce Still Big

The top exponents of rustic rhythm, who came on strong in the early days of TV here, are still solid video attractions, but none seems to have reached the "star" class, as an individual personality, as have those mentioned in the foregoing. TV's top-rank "Western" band frontiers or singers, such as Cliffie Stone (KLAC-TV, from the El Monte Ballroom), Dude Martin (KTTV), Jimmy Wakely (KNXT) and Spade Cooley (KTLA, from the Santa Monica Ballroom) seem to be following a pattern set by Cooley—that of developing a standard variety program backed by a band composed at least in part of top-rank studio and radio musicians whose association with the wide-open spaces is limited to donning a cowboy suit for the show.

Many of the musicians working with "western bands" in TV here are the solo stars who made headlines in *Down Beat* during the heyday of the band business. You'll find Cappy Lewis and Pinky Savitt (trumpets) with Spade Cooley, George Bruns (trombone) and Roy Harte (drums) with Cliffie Stone; Ziggy Elman (trumpet) with Jimmy Wakely, Dick Shanahan (drums) with Dude Martin.

In every case where TV performers are placing emphasis on music of any kind and getting away with it, they are sticking carefully to homespun patterns

By Sauter & Finegan

Down With Ad Libbing! With Exceptions, That Is

The way we look at it, the roll of ad lib solos in modern popular music has been greatly overemphasized.

We're not against ad lib solos as such, but it seems to us that when a man takes an ad lib solo somewhere in the course of a performance, he has a responsibility to the piece as a whole.

If his solo comes in the middle of the piece, it should be something that fits perfectly into the middle—not just a bunch of stops and starts, as is usually the case; and not just a display of technique, but a solo that says something.

Of course, soloists are often placed at a disadvantage because they're not provided with the framework to do this. Even framework itself isn't enough; there has to be a poetic whole to the performance, and the people who are ad libbing have to realize this.

Too Extrovert

Very often you find the soloist trying to hit a home run, stomping up and down and acting heroic. Instead of submerging himself to the music, he's trying to rise above

it, even though he's probably playing the same thing he played on the last ten tunes. We resent this.

Of course, there are a few soloists who manage to conform with what we believe to be the essential requirements. Bill Harris, for instance, has a quality that you don't even perceive in a quick hearing of a piece. He does so little, but it's so right for the whole. The way he did on our *Azure-Te*, which was a perfect example of the right solo for the right spot.

Exception To The Rule

Then again, take a record like Miles Davis' *Move*. There is a performance on which everyone played well; everybody had the right feeling and seemed to fit into the pattern—except for Miles himself. When the overall comes off as well as that did, we can tolerate some of the clichés that are involved in compiling it.

There are other examples of this kind of thing, especially with Duke Ellington. Duke manages so often to come up with the right ad lib, because, as he's said so often himself, he thinks in terms of building a performance around the soloist's individual character.

But generally speaking, as we said—when that ad lib solo comes around, we can take it or leave it!

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The Hot Box

The Strange Double Life Of Prof. Knocky Parker

By GEORGE HOEFER

Professor John Parker, the well-behaved and even staid Chairman of the English Department at Kentucky Wesleyan College, harbors in his make-up what might be termed a "vice" by some of the members of his small college community. The Professor plays low-down blues and barrelhouse jazz on the piano after midnight, behind closed doors and drawn blinds. It is wondered if his students and faculty cohorts know who their quiet academic fellow-teacher really is.

To the world outside Kentucky Wesleyan, and especially to the jazz adherents, he is known as Knocky Parker, jazz pianist, recording artist, and concert giver. His talent for playing piano by ear had made his education and the attainment of a professorship possible. But at the same time the playing of jazz music became such an integral part of his life that he became a dual personality. Knocky is always running into Professor John either going or coming.

Too-Limited Edition This year he got together with

another English teacher, John Lucas of Carleton College, Northfield, Minn., and in order to relieve his guilt towards Knocky and Knocky's many followers the two of them dreamed up a concert of jazz piano filling two 10" LP's. The concert closely follows the piano repertoire Knocky has given in personal appearances at the University of Virginia and at Washington & Lee. The bad feature of the whole business is that they vastly underestimated the number of Parker fans. Only 150 sets were pressed up on the Carleton Jazz Club label.

The set is called Professor's Progress and follows the development of jazz piano up through the years to the mid-thirties. The first record is classed as Ragtime and the second as Blues.

Parker's Progress Parker's progress starts with St. Louis-Sedalia where early ragtime playing was inaugurated by Scott Joplin. Four Joplin compositions are played in the following order: Maple Leaf Rag, Pleasant Moments, Solace, and Pineapple. Especially rare listening are the middle two numbers. Knocky obtained the music for Pleasant Moments (A Ragtime waltz) and Solace (A Mexican Serenade) from Scott Joplin's widow Lottie. They were written in 1909 and have never been heard in recent years. Knocky here produces a sincere accurate picture of ragtime style yet embellishing the work with his own unique methods derived from learning to play piano originally by copying piano rolls and records.

The next step takes us to New Orleans and Jelly Roll Morton.

Knocky runs through three of Jelly's most famous compositions, The Pearls, Grampa's Spells, The Crave, and as a fourth offering the Miserere from Verdi's Il Trovatore is ably reproduced in the best Morton manner. Up to this point the music has notably derived from European sources. The marches, tangos, quadrilles and waltzes brought from Europe contributed a good deal to early American jazz.

The Harlem Scene

To complete the Ragtime portion of his concert Parker moves on to New York City and the Harlem scene. James P. Johnson and Fats Waller are his models for the depiction of this school of jazz piano. Two of the former's tunes Snowy Morning and Charleston are played with Waller's Squeeze Me and Honeysuckle Kiss to finish off the first record.

The second record gets into the Blues piano seriously with the Chicago school. The first number is Will Eszell's Barrelhouse Woman, an early blues using a defined "walking" bass frequently used in Boogie Woogie. Knocky renders a vivid demonstration here. Next he changes the mood and goes into Jess Stacy's number Complainin' offering a direct contrast in blues piano and setting the stage for Joe Sullivan's famed Gin Mill Blues.

Authentic Sullivan

This number is one of the great classics of blues piano and is done here with an authentic understanding of the Sullivan artistry.

Next we come to one of the very early blues numbers using boogie figures to good advantage.

Hersal Thomas' Suitcase Blues is here played showing the influence of the player piano, the treble figures of the boogie, and a highly original use of the left hand. This first Chicago period is termed Barrelhouse in the album while the second forthcoming Chicago group highlights the Boogie as played by the early house rent party piano artists of the Windy City's South Side.

First we hear Yancey Special, then a Pinetop Smith reproduction of his great Jump Steady Blues, done in this interpretation adequately but not inspiringly. Coming up next is one of the most celebrated of boogie woogie renditions, the ever-loved Honky Tonk Train Blues, played in the descriptive manner which Meade Lux Lewis used in making the tune a classic.

Self-Trained

To round off the Chicago boogie set, Parker improvises on his own, using Train as a base of operations. In this instance Knocky demonstrates the ability to use his own original ideas along with his eclectic treatment of jazz piano. There is a spot in the above where he drifts off into Casey Jones in a manner similar to the way Tatum frequently falls into known standards during improvisation.

The last four renditions amount to a recapitulation set titled Jam For Jelly. First comes Joplin's New Rag, followed by Morton's Tiger, Wayne King's Josephine played as Frank Melrose used to beat it out, and finally Darktown Strutters Ball. The latter is a trio number featuring Doc Evans on cornet and Jax Lucas on drums along with Knocky. Here again we hear Parker as Parker on Darktown, while he ably demonstrates his talent for playing like others in emulating Jelly's Library of Congress Tiger Rag and a precisely read Joplin rag.

Added Attractions

Of passing interest but little consequence is the frequent presence of Lucas and Evans at the drums on some of the above numbers. On Suitcase the suitcase is played by Doc Evans.

Professor John can now go back to Kentucky Wesleyan knowing he has done all right by Knocky.

Billie Headlines Chicago Concert

Chicago—Billie Holiday will headline a 8 p.m. concert on Oct. 19 at the Civic Opera House. Show will also have several other jazz names, including swing harpist Olivette Miller.

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Feather's Nest

By LEONARD FEATHER

Mailbag Dept.—The invitation to send in contributions for my Utopian Gazette brought a surprising reaction. High in quality and quantity, the mail revealed that our various readers' concepts of Utopia have about as much in common as those of the *New York Times* and the *Daily Worker*.

Some readers requested anonymity; others to whom thanks are hereby tendered for their contributions, were Sam Rowe, Sol Weinstein, Irv Cohen, Jim Mayer and Midshipman 2/c J. H. Anders.

The following are excerpts from their personal dream worlds.

Band in Boston

Boston—The public relations department of the Boston Symphony Orchestra has announced the following guest conductors for the '53-'54 season: Stan Kenton, Phil Moore, David Rose, Bernarr Hermann, Chico O'Farrill, Ralph Burns, Eddie Sauter, Pete Rugolo and Johnny Richards.

Johnnie's Ray Fades

New York—Johnnie Ray, sob brother, is reported to have been kidnapped by a group of his admirers at a local night club. Police authorities have given up all hope of finding Ray.

The Met Gets The Message

New York—Helen Traubel and Jan Pierce thrilled a crowd of brass socialites at the Metropolitan Opera House last night with their renditions in vocalises of Tadd Dameron's new Germanic opera *Fräulein Vogel* (*Lady Bird*). The two sang a fantastic line. Pierce humming the *Hal-Nelson* transposition, while Miss Traubel scatted around the theme.

Sound Off!

Washington—With the cooperation of Al Martino, Richard Hayes, Eddie Fisher and Don Cornell, the Navy Department has announced that a distress signal has been designed that can be heard for 69 miles.

Record Dealers Please Note!

Milwaukee, Wis.—At a national convention of record distributors here, it was announced last night that, effective immediately, distributors will offer 100% return privileges to all record dealers throughout the country.

Record Distributors Please Note!

Chicago, Ill.—At a national convention of record dealers here last night it was announced that effective immediately, all dealers will voluntarily pay COD for every shipment of records received.

Traveling Bandsman Get A Break

New York—President James C. Petrillo has announced a plan to help traveling musicians. From now on, leaders will have to pay the 10% traveling tax that supports dozens of small locals, thus saving members who work steadily on the road almost \$500 a year.

The only dues a member will have to pay while traveling will be those in his own local. Previously, a member had to pay three months' dues for any engagement over eight days in another local. In addition, traveling members will receive a minimum of \$130 per week on location. For one-nighters the scale will be \$30 per night, plus \$10 a day for layoffs.

Monroe Indoctrinated

Hollywood—As a result of the sensational success of her recent Capitol records debut as a singer, Marilyn Monroe has been signed to appear as featured vocalist with the Ray Anthony orchestra on his forthcoming tour.

An Oscar For Peterson

New York—Oscar Peterson has signed for a series of guest appearances with the NBC Symphony Orchestra, conducted by David Rose. First concert will feature a new piano concerto, written by Alfred Newman.

Department Of Complete Gullibility

For the payoff, the most delightful item in the entire bunch of letters produced by the Utopia column, I am indebted to Mr. Jess De Vittorio of Ridgway, Pa. Mr. Vittorio is one of those lucky people who can dream and make the dream seem real, and never need to awaken. Reading the item about Duke Ellington's imaginary TV series for Gulf Oil, with LP discs of the shows sold by Uncle Sam at 99c apiece, he maintained a dignified calm, perused the column carefully and, doubtless with a straight face and solemn pen, wrote this masterly missive:—
Dear Sir,

Would you please tell me when the Ellington Caravan starts on NBC-TV? Also please give me the address of the Government Record Co. so that I can get the LP discs of each show.

My dear Mr. De Vittorio, I wish, I would, I pray I could. Write me again next Feb. 30 and I'll have the answer to you by the 31st.

Lexicon Prove Its Uselessness

Another repercussion: the same day the issue of *Down Beat* containing my Real Gone Lexicon came off the press, I attended the Bobby Hackett opening at Childs. As I sat down, Bobby was at the next table, being interviewed by a guileless young lady from one of the metropolitan what's-going-on-around-town weeklies.

"Now about these jive expressions, Mr. Hackett," she was saying. "I know, of course, that a hickory stick is a clarinet. What other expressions are there?"

Quickly sizing up the situation, I whispered into Bobby's ear and slipped him a copy of the Real Gone Lexicon, which he passed along to the young lady. She studied it silently for several minutes. Her brows knitted deeper and deeper. Finally she turned the satirical glossary back to Bobby and, with a pained expression, said, "I'm sorry, I'm afraid this isn't helping me at all."

Lady, that was precisely what I had in mind.

Trudy Richards

(Jumped from Page 2)

kind of singing I used to do—I never felt it. But it was a la modish and I followed suit.

I used to sing like Billie Holiday. Now, she's the greatest stylist and I should never have copied or emulated or tried because it came off never like Trudy Richards. And I think I'm singing a little bit more like myself now than I ever have in the past. And when disc jockeys remember *Gloomy Sunday* and *Easy Living* and *Ill Wind* and *The Song Is You*, come over and say well, girl, whatever happened to Trudy Richards—it's unfair, it's just unfair to look at it that way.

They're still in that era, I think; they haven't progressed or gone along with the times. It's a peculiar thing. It's a business. I don't propose to sing really bad things—I hope not anyway. But I'm trying to combine musical integrity with commercialism—are you going to blame me?

Mellowed Vladimir

(Jumped from Page 4)

the delightful *First Concerto*, or the poetically dramatic *Fourth*, anyway... but the lordly brilliance and expansive pageantry of this Horowitz-Reiner "Emperor" are mightily impressive, even to my skeptical ears. In addition, Horowitz himself has mellowed and grown markedly with the years. His dazzling bravura now is enriched by qualities of relaxed assurance and lyricism so sadly lacking previously. And best of all, both the bold sonority and warm expressiveness of this performance are caught to perfection in recording that's every bit as fine as that of Toscanini's Brahms Fourth.

—dar

Chico Cuts Again

New York—Arranger Chico O'Farrill, back from extended trips to California and Florida, has embarked on his most ambitious venture yet.

He has completed a new work, 25 minutes long, entitled *Panorama*, and orchestrated it for a big band.

O'Farrill was due to record it last week for Mercury, under Norman Granz' auspices.

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Alhart, Abbey (Stork) NYC, ne
 Alstone, Alice (Waldorf-Astoria) NYC, h
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 Atchison, Tex (On Tour) JKA

Barron, Blue (Stattler) Buffalo, 11/4-16, h
 Basie, Count (On Tour) WA
 Beneke, Tex (On Tour) MCA
 Bothie, Russ (Paradise) Chicago, h
 Brandwynne, Nat (Palmer House) Chicago, Out 12/31, h
 Brown, Les (On Tour) ABC

Cabot, Chuck (Casa Loma) St. Louis, 10/14-26, h
 Carle, Frankie (On Tour) MCA
 Cayler, Joy (Stockmens) Elko, Nev., 10/8-11/18, h
 Clifford, Bill (Aragon) Chicago, 10/21-11/30, h
 Courtney, Del (Mark Hopkins) San Francisco, 10/21-11/24, h
 Cross, Bob (Jung) New Orleans, Out 10/14, h
 Cugat, Xavier (Stattler) Los Angeles, h
 Cunningham, Tommy (Texas) For Worth, 10/10-12/30, h

Di Pardo, Tony (Eddy's) Kansas City, Mo., r
 Donahue, Al (Rice) Houston, Out 10/29, h; (St. Anthony) San Antonio, 11/4-30, h; (Sheppard Air Base) Wichita Falls, Tex., 12/1-6
 Drake, Charles (Mayo) Tulsa, Okla., h
 Dursio, Michael (Cocopabana) NYC, ne

Ferguson, Danny (Pt. Benning) Columbia, Ga., 10/11-17; (On Tour) MCA, 10/20-11/22; (Commodore Perry) Toledo, Ohio, 11/24-1/31/53, h
 Fina, Jack (St. Francis) San Francisco, h
 Finch, Mack (Flamingo) Lima, Ohio, Out 1/1/53, ne
 Fink, Charlie (Stattler) Washington, D. C., h
 Fitzpatrick, Eddie (Mapes) Reno, Nev., h
 Flanagan, Ralph (On Tour) GAC
 Foster, Sidney (Elbow Beach Surf) Paget, Bermuda, h

Garber, Jan (On Tour) GAC
 Gillespie, Dizzy (Colonial) Toronto, ne
 Graye, Tony (Bambino) NYC, ne

Hampton, Lionel (On Tour) ABC
 Harrison, Cass (Biltmore) Dayton, Ohio, h
 Hawkins, Erakine (On Tour) MG
 Hayes, Carlton (Desert Inn) Las Vegas, Nev., h
 Hayes, Sherman (Muehlbach) Kansas City, Mo., h
 Heckacher, Ernie (Fairmont) San Francisco, Out 12/8, h
 Heitz, Neal & Frances Wayne (On Tour) MCA
 Herman, Woody (On Tour) GAC
 Hill, Tiny (On Tour) ABC
 Hines, Earl (Oasin) Los Angeles, ne
 Holmes, Jack (On Tour) JKA
 Houston, Joe (On Tour) RMA
 Howard, Eddy (On Tour) MCA
 Hudson, Deana (Syracuse) Syracuse, N. Y., Out 10/20, h; (On Tour) MCA, 10/21-11/9
 Hutchins, Bill "58" (On Tour) MG

Jaquet, Illinois (Birdland) NYC, Out 10/22, ne
 Jensen, Jens (Elm Grove) Kalamazoo, Mich., h
 Jordan, Louis (On Tour) GAC

Kanney, Jay (Palomar Gardens) San Jose, Calif., h
 Keene, Bob (Palladium) Hollywood, h
 Kelly, Claude (Riverside) Green Bay, Wis., h

Kenton, Stan (On Tour) GAC
 Kerns, Jack (Van Orman) Ft. Wayne, Ind., 10/6-1/81/53
 King, Wayne (On Tour) MCA

Lande, Jules (Ambassador) NYC, h
 Lewis, Ted (Roosevelt) New Orleans, 10/16-11/13, h
 Long, Johnny (On Tour) GAC; (Stattler) Buffalo, In 10/21, h

McCoey, Clyde (On Tour) GAC
 McIntyre, Hal (On Tour) GAC
 McKinley, Ray (An Tour) WA

EXPLANATION OF SYMBOLS: h—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club. NYC—New York City; Hwd—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Avenue, NYC; AP—Allbrook-Pumphrey, Richmond, Va.; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; McC—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 578 Madison Ave., NYC; MG—Moe Gale, 48 West 6th St., NYC; RMA—Reg Marshall Agency, 6671 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 545 Fifth Ave., NYC; UA—Universal Attractions, 347 Madison Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC.

Martie, Ralph (On Tour) GAC
 Martin, Freddy (Ambassador) Los Angeles, Out 10/29, h
 Masters, Frankie (Conrad Hilton) Chicago, h
 May, Billy (Palladium) Hollywood, Out 10/27, h; (On Tour) GAC
 Minnie, Bob (On Tour) JKA
 Monroe, Vaughn (On Tour) WA
 Morehead, Frank (On Tour) JKA
 Moran, Russ (Roosevelt) New Orleans, Out 10/15, h; (On Tour) WA
 Morrow, Buddy (On Tour) GAC

Neighbors, Paul (Shamrock) Houston, Tex., Out 11/9, h; (Roosevelt) New Orleans, 11/12-1/7/53, h

O'Neal, Eddy (Chase) St. Louis, 10/10-11/6, h

Palmer, Jimmy (On Tour) GAC
 Pastor, Tony (On Tour) GAC
 Perry, King (On Tour) RMA
 Pettit, Emil (Versailles) NYC, ne
 Phillips, Teddy (Jung) New Orleans, 11/28-12/31, h
 Prima, Louis (Stattler) NYC, 12/15-1/11/53, h

Reed, Tommy (Syracuse, N. Y., 10/28-11/17, h; (Stattler) Buffalo, N. Y., 11/28-12/2, h; (Jung) New Orleans, In 12/31, h

Reyn, George (Zebra Room) Scranton, Pa., 10/6-1/10/53, ne
 Rosales, Edgar (Palomar Gardens) San Jose, Calif., h
 Rude, Ernie (On Tour) GAC
 Ruhl, Warnay (Rice) Houston, In 10/30, h

Shafer, Freddy (On Tour) GAC
 Spanier, Muggsy (Rendezvous) Philadelphia, 10/15-28
 Spivak, Charlie (Stattler) Buffalo, Out 10/19, h; (Syracuse) Syracuse, N. Y., 10/21-25, h
 Still, Jack (Gloria Manor) Bridgeport, Conn., ne
 Stronk, Benny (Mark Hopkins) San Francisco, Out 10/19, h
 Sullivan, John (Town Lounge) Houston, Tex., ne

Wald, Jerry (On Tour) GAC
 Waples, Buddy (Recreation Center) Saginaw, Mich., ne
 Watkins, Sammy (Stattler) Cleveland, h
 Williams, Keith (On Tour) JKA
 Williams, Sherman (On Tour) RMA
 Winburn, Anna Mae (On Tour) RMA

Notice

Any musical unit may be listed on this page. To have your organization included, send us notice of location jobs (no one-nighters) at least three weeks in advance of the starting or closing date. Include the name and size of the unit, name, location and type of spot, and opening and closing dates. If no closing date is given, the listing will be carried in two issues only, unless further notice is received. Send information to Down Beat, 122 East 42nd Street, Suite 1720, New York 17, N.Y.

Bryant Trio, Heyward (Spot) Livingston, Mont., ne
 Butterfield, Billy (Blue Note) NYC, ne

Cannon Trio, Don (Trading Post) Houston, Tex., ne
 Carle, Trin, Bette (Biloxi) Biloxi, Miss., h
 Carroll, Barbara (Blue Note) Chicago, 10/10-23, ne
 Cawley, Bob (Town House) Tulsa, Okla., r
 Coella Quintette, Stan (Green Acres) Auburn, N. Y., ne

Dacito (China Pheasant) Seattle, Wash., ne
 Davis, Trio, Bill (Blue Note) Chicago, 10/24-11/6, ne
 Davis, Trio, Jackie (Showboat) Philadelphia, 10/6-18, ne
 Davison, Wild Bill (Club Savoy) Boston, ne
 Dee, Trio, Johnny (Hour Glass) Newark, N. J., ne
 Dixieland Razzlekeys (Vagabond) Miami, Fla., ne
 Dominoes (On Tour) ABC

Four Brother's Orch. (Plewacki Legion Post) Buffalo, N. Y., ne
 Franklin Quartet, Marty (Airport) Brooklyn, N. Y., ne
 Fulson, Lowell (Orchid Room) Kansas City, 10/17-23, ne; (Trocaeria) Columbus, O., 10/27-11/2, ne

Gaillard, Slim (Birdland) NYC, 10/23-11/28, ne
 Garner, Erroll (Ebony) Cleveland, 10/20-26, ne
 Gertrude-Neil Duo (Clover Leaf) Sioux Falls, S. D., ne
 Getz, Stan (Black Hawk) San Francisco, Out 10/14, ne
 Gibbs Quartette, Ralph (Stables) Biloxi, Miss., ne
 Gordon, Roscoe (On Tour) SAC
 Greco, Buddy (Times Square) Rochester, N. Y., 10/14-19, ne
 Greer, Big John (On Tour) MG
 Griffin Brothers (On Tour) SAC
 Grimes, Tiny (Gleason's) Cleveland, 10/13-26, ne
 Groner Trio, Duke (Bar Ritz) Chicago, Out 11/2, cl

Combos

Ammons, Gene (Showboat) Philadelphia, 10/29-25, ne
 Armstrong, Louis (On Tour) ABC

Blue Notes (Blue Note) Flushing, L. I., cl
 Blue Notes Trio (Tara Hall) Briarcliff Manor, N. Y., h
 Brown, Charles (On Tour) SAC
 Brubeck, Dave (Birdland) NYC, 10/23-11/5, ne

Herrington, Bob (Clermont) Atlanta, Ga., h
 Herth, Milt (Picadilly) NYC, h
 Heywood Trio, Eddy (Black Hawk) San Francisco, In 10/15, ne
 Hines Trio, Freddie (Chamberlain) Fort Monroe, Va., h
 Hodges, Johnny (Blue Note) Chicago, Out 11/2, ne
 Holiday, Joe (Times Square) Rochester, N. Y., Out 10/13, ne
 Hope, Lynn (Gleason's) Cleveland, Out 10/26, ne
 Hunter, Ivory Joe (Farie) Philadelphia, Out 10/16, h; (Howard) Washington, D. C., 10/24-30, t

Jackson, Bull Moose (Apollo) NYC, 10/10-16, t
 Jamal, Ahmad (Embers) NYC, In 10/15, ne

Kacher's Novel-Ayres Trio, Ned (Sky Club) Roseburg, Ore., ne
 Kent Trio, Ronnie (Elk's Club) Walla Walla, Wash.
 Kole Quartet, Ronnie (Ben's) Lake Charles, La., Out 10/27, ne; (Air Force Base) Lake Charles, La., 10/28-11/10, ne; (Ben's) Lake Charles, La., 11/11-24, ne
 Kruza Trio, Gene (On Tour) ABC
 Kubiak's Rhythmaires Trio, Wally (San Carlos) Yuma, Ariz., h

Lynn Trio, June (Sarnes) Hollywood, r

McGuire, Betty (Golden Nuggett) Las Vegas, In 10/19, ne
 McKinley Quartette, Red (Melody Inn) Roseburg, Ore., ne
 McPartland, Marian (Embers) NYC, ne
 Mann, Mickey (Kalamazoo) Kalamazoo, Mich., ne
 McRie, Mickey (Famous Tap) Chicago, ne
 Milburn, Amos, Columbus, Ohio, 10/18-19
 Morris, Joe (Orchid Room) Kansas City, 10/17-23, ne; (Trocaeria) Columbus, 10/27-11/2, ne

Nocturnes (Stattler) NYC, h

Orioles (On Tour) SAC

Palmer's Dixieland Six, Singleton (Play-dium Centerfield Lounge) E. St. Louis, Ill., cl
 Patterson Quartet, Pat (Air Force Club) Moncton, N. B., Canada, ne
 Pavone, Tommy (Rock Garden) Williamstic, Conn., ne
 Powers, Pete (Melville) Hallfax, Nova Scotia, ne; (Tona) Hubbards, Nova Scotia, ne

Rhythmaires Trio (Gallagher) Philadelphia, Quebec, Canada, h
 Rico Serranders (Green's Crystal Terrace) Duluth, Minn., cl
 Rist Bros. Trio (Wilbur Clark's Desert Inn) Las Vegas
 Rocco Trio, Buddy (Syracuse) Syracuse, N. Y., h
 Rodgers Quintette, Dave (Commercial) Elko, Nev., h
 Rodrigo Trio, Don (Eau Claire) Eau Claire, Wis., h
 Rollin Trio, Adrian (New Yorker) NYC, h
 Roth Trio, Don (President) Kansas City, h
 Royal Humans (Toomey's Bar) Galesburg, Mich., cl

Schenk, Frankie (Paramount) Albany, Ga., ne
 Shearing, George (On Tour) BA
 Simmons, Del (London Chophouse) Detroit
 Smith's Rampart Street Ramblers, Joe (Windmere Bar) St. Louis, Mo., cl
 Stanton, Bill (Chi Chi) Catalina, Calif., Out 10/15, ne
 Startones (Sherman) San Diego, h

Terry Quartet, Jay (East End) Cleveland, Ohio, h
 Thompson Trio, Bill (Colonial) Hagerstown, Md., h
 Tipton Trio, Billy (Tram) Sun Valley, Idaho, cl
 Two Beaus and a Peep (On Tour) MCA
 Two Marks (Carasal Lounge) St. Louis, Mo., cl

Washburn Trio, Charlene & Milt (Moore Club) Spokane, Wash., ne
 Wood Trio, Mary (Old Heidelberg) Chicago, In 10/14, r

Singles

Belafonte, Harry (Thunderbird) Las Vegas, Out 10/15, h
 Bennett, Tony (Copacabana) NYC, 10/23-29, ne
 Bold, Davey (Tony's Club Venetian) Des Moines, Iowa
 Cole, Nat (On Tour) GAC
 Collins, Jack (Gus Heints Bar) Trenton, N. J., Out 10/1, cl
 Damone, Vic (U.S. Army)
 Daniels, Billy (Ches Patee) Montreal, In 10/14
 Darnell, Larry (Earle) Philadelphia, 10/16-15, t; (Top Hat) Dayton, O., 10/20-28, ne
 Dillard, Varetta (On Tour) MG
 Eckstine, Billy (On Tour) WMA
 Fitzgerald, Ella (On Tour) MG
 Gomez, Vicente, (La Zambra) NYC, ne
 Hamilton, Sam (Byline) NYC, ne
 Harris, Peppermint (On Tour) MG
 Hug, Armand (Wohl) New Orleans, h
 LaDor, Claire (Melbourne) St. Louis, Mo., h
 McLaurin, Betty (Opera House) Newark, N. J., 10/10-16
 Mercer, Mabel (Byline) NYC, ne
 Prysok, Arthur (On Tour) MG; (Birdland) NYC, In 10/23, ne
 Read, Kemp (Henry's Club) New Bedford, Mass., Out 12/6/52, ne
 Robie, Chet (Sherman) Chicago, h
 Shaw, Joan (On Tour) MG
 Sutton, Ralph (Condon's) NYC, ne
 Vaughan, Sarah (On Tour) MG
 Walter, Cy (Little Club) NYC, ne

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New York—RCA Victor paid out \$26,800 to 100 musicians employed on the Arturo Toscanini 1947 broadcast of Verdi's opera, *Otello*, after the Maestro had approved the radio-made tapes to be converted into record masters. The broadcast was put on tape, as were many other of Toscanini's radio efforts, while the Maestro refused to record in a Victor studio, with the idea in mind to make future disc releases of the efforts.

Igoe Out As Art Goes In

Los Angeles—Sonny Igoe, popular drummer who has been one of the sparkplugs of the Woody Herman Herd, is out of the band. He has been replaced by Art Mardigan, who was with Herman briefly some years ago.

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Counterpoint

(Jumped from Page 7)
cally, besides being hampered by a rather disorganized rhythm section.

A widely read Boston columnist caught the show, and his column the next day was hardly a eulogy. It was actually a puzzled essay, as he tried to explain to himself and his readers why Billie was so highly regarded by other sources.

Rapid Recovery
The next night, and all succeeding nights, Billie was superb, and, at the Sunday afternoon session, provided this listener with a major musical experience. But the columnist had not returned, and both he and those of his listeners who had not found out for themselves will long associate Billie with inadequacy.

Not only columnists and critics, however, too often make up their minds on a one-performance basis. I've seen many listeners walk out of a club when a performer is having a difficult night and avoid loudly, "Well, I know what he sounds like now. That's the last time I'll play to hear him."

It seems rarely to occur to some listeners that the law of averages applies to jazz performers as well as other mortals. If a singer or instrumentalist has to project six or seven nights a week for often weeks on end, it's inevitable that a night will come when the larynx or embouchure is willing but the spirit just isn't there.

He Made Allowances
It's also possible that a negative reaction from a listener may have more to do with the listener than the artist. I remember when the able Louis Kronenberger was a drama critic for a New York newspaper and began one of his reviews by saying (I'm paraphrasing from memory): "I was bilious last night, and so this review cannot but be affected by the poor state of my digestion while at the theater. I'll return tomorrow night."

He did, and the play still seemed chastly; but at least he had shown the judiciousness of temper to realize that a headache, or a hassle with one's wife, can make even Wanda Landowska sound like Larry Green.

So, in fairness to performers in any field, it would be well never to judge with finality on the basis

RAGTIME MARCHES ON

NEW NUMBERS

DEMISON—A daughter to Mr. and Mrs. Bob Demison, August 21 in Philadelphia. Dad is a night club pianist.

FINKS—A daughter, Janice Marie (8 lbs. 4 oz.) to Mr. and Mrs. Dick Fink, September 9 in Little Rock, Ark. Dad is orchestra leader, now appearing at Westwood in Little Rock.

FORD—A son to Mr. and Mrs. Ernie Ford, September 8 in San Gabriel, Calif. Dad is singer Tennessee Ernie.

FRANKLIN—A son to Mr. and Mrs. Jack Franklin, August 29 in Pittsburgh. Dad is drummer, formerly with Luis Morales, now in service playing with air base band at Sampson, N. Y.

MICHAEL—A son to Mr. and Mrs. Jay Michael, August 30 in Pittsburgh. Dad is a disc jockey at WCAE there.

MORGAN—A son, Richard Michael (8 lbs. 9 oz.) to Mr. and Mrs. Michael Morgan, September 18 in New York. Dad plays alto and is bandleader at 802 Club, Brooklyn, N. Y.

PRETSCH—A son, Donald Charles, Jr. (10 lbs.) to Mr. and Mrs. Donald C. Pretsch, June 25 in New York. Dad is former drummer with Bill Bechtel combo.

ROCHLIN—A son to Mr. and Mrs. Irving Rochlin, September 6 in Chicago. Mom is Lila Leeds, night club singer; Dad is her piano accompanist.

RUSO—A son, Santo Anthony (6 lbs. 14 oz.) to Mr. and Mrs. Sonny Ruso, July 17 in Brooklyn, N. Y. Dad plays trombone with Art Mooney.

SHEDOSKY—A son, Richard (7 lbs. 4 oz.) to Mr. and Mrs. Ed Shedosky, July 19 in New York. Dad plays trumpet with Vaughn Monroe.

STEWART—A son, James Erwin, to Mr. and Mrs. James Stewart, September 2 in Columbus, Ga. Dad is disc jockey at Station WRBL in Columbus.

SHARPSTEEN—A daughter, Gail, to Mr. and Mrs. Tom Sharpsteen, August 14. Dad plays clarinet with Fire House Five Plus Two.

WINTERS—A daughter to Mr. and Mrs. Melvin Winters, August 31 in San Antonio. Dad is conductor of the WOAI and WOAI-TV studio orchestras.

of one or even two or three hearings. This is especially true of jazz, where the creative impetus is based on improvisation. And meaningful improvisation, unlike the faucet that Billie Holiday sings about, is not something one can turn on and off at will.

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FINAL BAR

BATES-BATCHELIER—Mrs. Tryphosa Bates-Batchelder, 76, author, and singer, September 9 in Goshen, N. Y.

CASTE—Dan A. Caste, 49, music film editor of Columbia Pictures, September 6 in Hollywood.

CLARK—Paul Clark, 47, blind musician, September 7 in Canton, Ohio.

COLAHAN—Dr. Arthur N. W. Colahan, 67, composer of *Galway Bay*, September 10 in Loreet, Th. England.

COOPER—Mrs. Esther Horowitz Cooper, 71, former mezzo-soprano, known professionally as Estelle Karenina, September 2 in New York.

DAILEY—Vincent F. X. Dailey, 44, manager of the Meadowbrook Club, Cedar Grove, N. J., September 2 in Bloomfield, N. J.

DONAMUS—Jack Donabus, 48, former Akron, Ohio musician, September 4 in Miami.

DRACHA—Mrs. Susanna Jane Dracha, 39, singer, formerly with Jack Healy's band and with the Hormel Caravan of all-girl entertainers, September 8 in Reading, Pa.

FORNIS—Jose Fornis, 56, composer and playwright, recently in Geneva, Switzerland.

HAINES—Eugene P. Haines, 66, former RCA Victor executive, August 30 in Merchantsville, N. J.

JOHNSON—Mrs. Elizabeth Johnson, 81, former concert singer and widow of George Johnson, orchestra leader, August 22 in Abington, Pa.

KENNEDY—Pat Kennedy, singer with Ben Bernie's band in the '20's, September 2 in Pittsburgh, Pa.

LAUCELLA—Nicholas Laucella, 70, composer and musician, September 2 in Queens, N. Y.

TIED NOTES

BELLEROS-O'CONNOR—Dick Bellerose, trombonist with Blue Barron, and Pat O'Connor, singer with Blue Barron, September 30 in Montclair, N. J.

LEONE-KUSHNETZ—Larry Leone, singer with the Three Baritones, and Ruth Kusnets, September 7 in Brooklyn, N. Y.

LOPINTO-RAPETTI—Frank LoPinto, trumpeter with Tito Puente, and Marie Rapetti, September 1 in Brooklyn, N. Y.

PEALS-PIA—Jacques Peas, singer currently at the Versailles, and Edith Piaf, singer currently at La Vie En Rose, September 7 in New York.

TRIVIZO-CAMPBELL—Salvatore Triviso and Mary Campbell, members of the chorus of the Melody Fair Theater musical company, Danbury, Conn., recently in that city.

VANCE-GALLAGHER—Frank Vance, pianist with Les Elgart's band, and Martha Gallagher, September 7 in Albany, N. Y.

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ARRANGEMENTS

COMBO SPECIALS Written to order for any 2, 3 or 4-front line. Reasonable. Arranging Service, 334 Monroe Ave., Rochester, N.Y.

COMPLETE PIANOSCORE ARRANGED, \$6.00. Malcolm Lee, 344 Primrose, Syracuse, N.Y.

DIXIELAND ARRANGEMENTS—75c per arrangement. Zep Meisner, 5016 Biloxi, North Hollywood, California.

JAZZ CHORUSES—4 for \$1.00. All horns, your tunes. Rick Shorey, Tamiami Trailer Park, Sarasota, Florida.

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SPECIALS—Playable with 1, 2 or 3 tenors. Not mimeographed. Box A-673, Down Beat, Chicago.

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FREE! 100 page Jazz long playing catalog. Lists artist, tunes, prices on each L.P. Send 25c to cover mailing. Save 30% or more when buying LP's from us. **SEYMOUR**, 489 So. Wabash, Chicago, Illinois.

Hammond

(Jumped from Page 3)
fellow musicians. He is just beginning to acquire anything like confidence in serious music. His first associates in chamber music, the Budapest String Quartet, had him so scared that there was no basis of musical communication between them. But his most recent cohorts, the New Music Quartet, are musicians who know their way around the jazz world, and the increase in Benny's confidence is electrifying.

Diet of Sidemen
In the big and small bands of the 30s and 40s Benny was constantly feeding upon his sidemen, which was one of the reasons for the large turnover in his orchestra. Only disaster could have separated him from a genius like Charlie Christian, who, along with Teddy Wilson, gave him the greatest stimulus. The quality of the Goodman clarinet is directly in proportion to his associates. With the talented but tired studio men of New York his playing is mechanically competent. But if there is a creative spark anywhere around he will absorb it and make it his own.

While Louis Armstrong is wonderful and unique as a soloist and showman, it is to men like Benny we must look for the great bands. **One of the stranger places in spotted.**

Don't worry if you have to leave some of the spaces blank. Just fill in whatever you can and send in your vote right now!

CONTEST RULES

Send only **ONE** ballot. All duplicate votes will be eliminated.

In selecting your band vocalist, vote only for singers currently working as employees of a bandleader. In selecting your singers in the second ("Favorites") section, vote only for singers who are not employed by a bandleader now, but are working as singles.

Every living artist is eligible. Do not vote for artists who are deceased except in the "Hall Of Fame" category, where you may select any artist, living or dead.

Mail your ballot to **Down Beat** Poll Editor, 2001 Calumet Avenue, Chicago 16, Ill., to be postmarked before midnight, December 7.

New York to hear good music is the sprawling cellar of the Paramount building, otherwise known as Childs' Paramount. Wilbur and Sidney De Paris had a fine band there for three years, but the acoustics and atmosphere were anything but conducive to listening.

The Childs restaurant chain has undergone several changes of management, and it wasn't until this year that someone had the idea of treating the room acoustically to eliminate the echo and give it some degree of intimacy. Some months ago Maxie Kaminaky took a five piece Dixieland into the place and it started to perk up. Sunday concerts were then added, with enormous success.

Vicksieland Jazz
Now finally the purse strings have been loosened, and Bobby Hackett's magnificent band, with Vic Dickenson, Dick Carey, a subdued Buzzy Drootin, and Gene Sedric are rocking the joint. Vic's trombone has always been one of music's greater thrills in itself, but it is performing the additional feat of providing Bobby with the added punch he needed. It's true that the music might be called Dixieland, but the talents of Bobby and Vic are far beyond the limits of that genre.

Childs is probably the cheapest place in town to hear good jazz. You can have a tolerable dinner for 99 cents, and there's no admission charge.

JATP Review

(Jumped from Page 1)
when he stays in the middle registers as he did on a chorus of *Wrap Your Troubles In Dreams* on the ballad medley, which allows each of the JATP troupe to blow a chorus of any tune that comes to mind. Some of the best jazz of the evening was spawned in this medley: Lester did a soulful *I Cover The Waterfront*, Shavers did some ridiculous pyrotechnics on *Summertime*, Flip blew a soft and tender *What's New*, Carter wrapped up with a well-blended *Cocktails For Two*.

Low Point

Low point of the evening's proceedings was the Krupa Trio bit. Perhaps it was because altoist Willie Smith had just jumped out of the Billy May reed section into the JATP unit overnight, nevertheless Willie played loud and icily through the mechanics of the Krupa Trio warhorses, *Dark Eyes* and *Drumboogie*. Of course, on the latter Krupa did his big solo of the evening, and surprised with his dexterity and speed. He had to follow a Buddy Rich solo, turned on in the first half of the show and a fantastic display of Buddy's speed it was too, and pretty well succeeded.

Biggest letdown of the night was a surprise guest Granz had saved especially for the New York crowd, Billie Holiday. In her first appearance in New York in several years, Billie sang half-heartedly, nervously.

Now that we've said our say, about the show, what'll happen? Granz and JATP will go on through the country, say more to more people about jazz, and make another mint.

There's only one thing Norman has left to do. And that is to teach his audiences that only hyenas and Johnnie Ray idolators are supposed to scream.

merous others have been adding their two cents' worth during the seven nights a week when Mutual offers dance music from 11:30 until 1 o'clock.

When you add this all up, the remarkable fact emerges that you can now hear all that is best, both in big band and small combo music from coast to coast, without buying a single record or listening to a single disc jockey show.

Sure, television's great but don't throw that radio away!

Another H'wd Unit Set For TV Show

Hollywood—Jerry Fielding, music director on the Groucho Marx radio and TV shows, who has been heading a dance ork on one-niters during the past year, makes his debut on his own TV show Sept. 26. Show will be a weekly series, sponsored by a home building firm, released by KNXT, local CBS TV outlet. It's expected to go national after the first 13 weeks.

Fielding, who promises "something new and different in the way of television musical shows," will use the same unit he heads on his dance dates. Personnel:

Joe Triscari, Morrie Harris, Mickey Mangano, Ralph Fera, trumpets; Joe Howard, Marshall Cram, trombones; Heinie Gunkler, Buddy Colette, Don Lodice, Chuck Gentry, saxes; Gerald Wiggins, piano; Red Callender, bass; Tom Romersa, drums. Vocals by the Four Morgan Sisters, soloists Ruth Olay and Felice Shaw.

Band Poll

(Jumped from Page 1)
what instrument he plays, is eligible.

In selecting singers, please consider those who were working with bands at the time of voting to be "band vocalists," and vote for them in these roles while reserving the other two vocal selections for singers who work alone, as an act, not as employees of a bandleader.

Closing Date

The polls will close at midnight on Sunday, Dec. 7, and all ballots bearing a postmark prior to that hour and date will be accepted and tabulated. The winners will be announced in the Dec. 31 issue of *Down Beat*.

DO NOT ATTEMPT TO STUFF THE POLL! Ballots are being screened carefully by trained inspectors to insure that any attempt to force the results by block-voting methods will be observed and the ballots thrown out. As a further precautionary measure, each ballot is being individually numbered so that forged forms can be instantly

Airshots

(Jumped from Page 1)
at 11:30 from such places as the Latin Quarter, the Aragon, the Palmer House and the Warwick. Locally, but not on the network, WJZ presents a live hour from Birdland every Friday at midnight.

Big news for out-of-towners is a newly-signed deal for New York's smartest jazz spot, the Embers, to go on the air. Starting Oct. 2, the 54th St. emporium will transmit the Joe Bushkin Quartet via ABC every Tuesday and Thursday from 10:35 to 11 p.m.

Mutual, long identified with good band remotes, is very much in the act with most of its shows heard both locally on WOR and across the country. Ralph Flanagan was picked up specially at a VFW dance in Minnesota recently; Marian McPartland has several shots a week from the Hickory House, as does Phil Napoleon from Nick's. Vaughn Monroe, Henry Jerome, Jan Garber, Johnny Long and nu-

DOWN BEAT'S 16TH ANNUAL POLL

All-Star Band

- Trumpet.....
- Trombone.....
- Alto Sax.....
- Tenor Sax.....
- Baritone Sax.....
- Clarinet.....
- Piano.....
- Guitar.....
- Drums.....
- Bass.....
- Vibes.....
- Miscellaneous Instruments.....
- Band Vocalist (Male).....
- Band Vocalist (Female).....
- Arranger.....



First Annual Music Hall Of Fame

(Name the personality—instrumentalist, composer, vocalist or bandleader, past or present, living or dead—whom you consider the most important musical figure of all time.)

Records Of The Year

(Name only records released Oct. 1951 through Sept. 1952. List artist and title.)

- Popular.....
- Jazz.....
- Rhythm-And-Blues.....
- Classical.....

Please Write Clearly

Favorites Of The Year

- Best Band.....
- Male Singer.....
(NOT working as a band vocalist)
- Female Singer.....
(NOT working as a band vocalist)
- Instrumental Combo.....
(3 to 8 pieces)
- Vocal Group.....
- Favorite Soloist.....
(Best instrumentalist, leader or sideman, regardless of what instrument he plays.)

Mail ballot to: **Down Beat** Poll Editor, 2001 Calumet Ave. Chicago, Ill.

Your Name.....
Address.....
City..... State.....
Professional Musician?
Yes No **H 66276**



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* 1:30 to 2 P.M. Mon. thru Fri., (EDST) . . . "Shake the Maracas" . . . WJZ (ABC network) Sat. 1:30 to 2 P.M. (EDST).

Voting Opens In 1952 Poll

October 22, 1952

DOWN BEAT



JATP Sets Marks

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Articles By:

Alan Dean
Trudy Richards
Elliot Lawrence
Chubby Jackson
Steve Allen

Hammond On Louis, BG

(See Page 3)

On The Cover

Clooney
Toscanini
Armstrong
Dietrich

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FOREIGN 35c

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