



ACKNOWLEDGING HIS SUBJECTS during an appearance at Ciro's in Hollywood, Johnnie Ray was virtually mobbed every time he entered or left the Sunset Strip swankery. For the benefit of fans who couldn't afford the Ciro tariff, he's doing a concert at the Shrine auditorium Nov. 23. Fan in front of picture looks eager for autograph after long wait. (See story page 3.)

Wild Crowds, Broken Records Greet Armstrong Abroad Again

Stockholm—Jazz has been a tremendous box-office attraction for several years in Scandinavia, especially when top American names have been involved, but seldom has anything been seen like the riotous reception accorded to Louis Armstrong on his first visit since 1949.

Incredible prices were offered in a black market for tickets to Satchmo's concert at the Royal Hall in Stockholm (capacity almost 5,000). Scores of fans lined up all night outside the hall to await the opening of the box office. A dozen people were reported to have fainted in the crowds that tried to break a police cordon in Oslo, Norway. In Gothenburg police had to chase the more fervent fans off the roof of the Cirkus Hall.

In four shows at the huge KB Hall in Copenhagen, Denmark, Armstrong played to more than 18,000 frenzied customers.

Everywhere the group went, the business was as fabulous as the

audience reaction, with Velma Middleton, Arvell Shaw, Trummy Young and Cozy Cole coming in for heavy shares of the applause along with Louis.

Armstrong is already being besieged with offers of return dates here; but the troupe had to leave for other countries farther south.

In France, the two bitterly antagonistic jazz factions of Charles Delaunay and Hughes Panassie have been vying again for Armstrong's services, with Delaunay apparently triumphant at present-time and set to present Louis for at least a week in France, including a concert at the Theatre Des Champs Elysees Nov. 9.

'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 | |
|-----------------------|--|
| TONI ARDEN | Take A Chance (Columbia 39878). |
| *EILEEN BARTON | Don't Let The Stars Get In Your Eyes
Teacase Tango (Coral 60882). |
| ROSEMARY CLOONEY- | |
| HARRY JAMES | Hollywood's Best (Columbia LP CL 6224). |
| DON CORNELL | ! (Coral 60860). |
| BING CROSBY- | |
| ANDREWS SISTERS | South Rampart Street Parade (Decca 28419). |
| BILLY ECKSTINE | |
| *EYDIE GORME | Night Of Heaven
Tall Me More (Coral 60879). |
| *LES PAUL | Lady Of Spain (Capitol 2265). |
| HUGO WINTERHALTER | Blue Violins (Victor 20-4997). |
| JAZZ | |
| *DUKE ELLINGTON | This Is Duke Ellington (Victor LPT 3017). |
| RHYTHM AND BLUES | |
| BILLY WARD'S DOMINOES | I'd Be Satisfied (Federal 12105). |
- *Will be reviewed in next issue.

Dancing Campaigns Surge In Main Band Biz Centers

Hollywood—In one form or another, the campaign to revive the public's interest in dancing is now taking substantial shape in the country's three key music business centers—New York, Chicago and Los Angeles.

Under the leadership of Trianon manager Lee Davis, west coast ballroom men, platter showmen, band-leaders and agents are the latest to band together, with a big assist from automobile agency head Ted Enoch, who has put up one of his cars as the grand prize in a "Why I Like To Dance" contest to be launched at local danceries.

Bandleaders who have agreed to

take an active part in the drive include Les Brown, Lawrence Welk, Harry James, Billy May, Skinny Ennis, Sonny Burke, Freddy Martin and Spade Cooley.

In the midwest area a similar campaign is under way through the efforts of the National Ballroom Operators' Association, which has its headquarters in Chicago.

NBOA Plans

The NBOA has been planning a big promotion independently, and is also planning to work in cooperation with the institutional promotion program expected to be launched in New York by the as yet untitled organization of band agent, representatives and leaders.

The existence of the latter group was first revealed in the May 7 *Down Beat*, when such maestri as Ralph Flanagan, Buddy Morrow, Woody Herman and Ray Anthony were revealed to be interested in spurring a campaign to make the public dancing and dance band conscious.

Agent Dick Gabbe acted as chairman at a meeting held in Manhattan by this group, with Herb Hender, manager of Flanagan and Morrow, also playing an active role.

Publicity Scheme

There has been much discussion, since then, of the possibility of hiring a big public relations man to start an all-out drive, through every available publicity medium, to stimulate public interest in the terpsichorean revival.

Although these developments in the west, midwest and east have not yet fully matured or been integrated, they indicate a growing trend, among both musicians and businessmen in the field, to fight the apathy that has existed for so long and start thinking along positive lines.

For Art's Sake

New York—What's in a name?

Well, Capitol Records owned a girl named Dottie O'Brien for a year or so, gave her something of a buildup, nothing happened. So she changed her name to Cathy Ryan, got a gig on an Art Mooney record date, made a side reviving *Lazy River*—it's taking off for something of a hit.

So Art Mooney changed the tag of his band from the *Four Leaf Clover* band to the *Lazy River* band, which leads us to think—what's in a name?

2 New Woody LPs Are Set

New York—Woody Herman's first four Mars label single discs (the fourth released at press-time coupling *Perdido* and *Baby Clementine*) will be collated into an LP album for Christmas marketing.

Woody, meanwhile, will return to his old label, MGM, for a single album deal; he will cut a dance LP for the label's new band LP series.

On his return to New York, in mid-November, Woody will slice some additional Mars sides during his stay at the Cafe Rouge of the Hotel Statler.

Laine Cuts TV Series Abroad

New York—Frankie Laine, who got back from Europe on Oct. 25, made a film TV series while on the Continent. He made 13 half-hour variety shows with guests, most of them selected from the large number of American talents who have been shuttling between the States and Continent recently.

The series is currently being offered for sale, with Frankie's discery parent company, CBS, having the first refusal rights.

The music for the TV series will be tracked in in the States when the series is sold, to meet all the requirements of the AFM.

New Goodman LP Album Due

New York—Columbia Records has in preparation a second Benny Goodman "Jazz Concert" album of two 12 inch LPs to follow-up the highly successful Carnegie Hall discs of last year. The second package was collated from a series of privately made off-the-air recordings of Benny's radio shows in the 1937-38 period, when Lionel Hampton, Teddy Wilson, Gene Krupa, Ziggy Elman, Jess Stacy, Vido Musso, etc. were in the band. Helen Ward and Martha Tilton will be heard on the vocals.

The titles in the second set will not repeat any of those which appeared in the first volumes, and will include *King Porter Stomp*, *Runnin' Wild*, *Let's Dance*, *Bugle Call Rag*, *Sugar Foot Stomp*, etc.

Pearl To England: May Live There

New York—Pearl Bailey was due to leave here Oct. 22 for eight weeks of night club work at the Colony and Astor clubs in London. After that, she is expected to take the Ethel Waters part in the London production of *Cabin In The Sky*.

Pearl is reported to be seriously considering settling in London.

Ballots Pour In For 'Beat' Poll

Chicago—As this issue went to press, tabulations were yet too incomplete to warrant printing any along-the-way results in *Down Beat's* 16th annual band poll, but ballots were pouring in at the heaviest rate in years.

The categories added this year, including Records of the Year and the all-time Hall of Fame, have elicited much favorable comment from voters and have already brought a wide variety of nominees. Candidates for the latter category run from the "expected" ones like Louis Armstrong, Benny Goodman, and Glenn Miller to such diverse personalities as Norman Granz, J. S. Bach, and Enrico Caruso.

A word of caution to those who have not yet voted (a ballot is printed on page 19): please include the name of the artists with the records of the year—the name of the tune is not enough.

Also, please note this correction: the deadline date for ballots is Nov. 21 (instead of Dec. 7 as printed previously). No ballots postmarked later than that date will be counted.

Cover Story

Is Lanza Washed Up?

Is Mario Lanza washed up? Little more than a year ago Lanza was being hailed as Hollywood's golden throat, was being primed by MGM in such fashion that he could have wound up movieland's number one box office attraction in rapid fashion, was making hit records for RCA Victor, had a weekly radio show.

Today Lanza, oddly enough with a hit picture riding for him (*Because You're Mine*), seems to be at a crossroads which could cost him his career. If he loses out, Mario's will probably make the all-time rags-to-riches-to-rags story. And there would be no one to blame but Mario.

Seems that Lanza is a real temperamental guy. He thinks, or at least thought, little of showing up on time to meet movie shooting schedules. He did it so frequently that finally his studio, MGM, put an ultimatum to him, advised him he'd better change his ways, stop wasting the studio's loot, or they would throw him out, blackball him, and sue him for the damages they incurred. Mario didn't straighten, so MGM slapped him with a five million dollar damages suit.

Injunctions, Restrictions

Not only that, MGM asked for injunctions to restrict Mario, contracted to the studio for several more years, from working elsewhere and in other media, including radio and records. Before decision had been made on the injunction, Coca-Cola, Mario's radio sponsor, decided to unload the fiery singer and discontinued his show.

En route, Mario had a spat with his mentor, Sam Weiler, and they parted company, leaving Lanza alone in his battle for survival.

And en route, Mario's record contract with Victor came up for renewal. After a row with RCA, he finally signed a non-guarantee contract which gave him royalties for records made but no minimum guarantees. On several occasions, it is known that Lanza has failed to come to, or walked out on, record dates, leaving 50 to 60 musicians and singers waiting at an expense of \$2,500 to \$4,000 to the discery for each infraction.

Because You're Nat's

To boot, Mario's recording of the title song of his new flicker, *Because You're Mine*, would normally have been a big hit, certainly it would have been the leading record on the song.

Yet Nat Cole's version of the song not only is overtaking Mario's record in sales, but is actually taking a big share of the action away from Lanza's.

Sick of Him?

Could that be an indication that the public is tired of Mario's abnegations now that MGM has made his temperament a publicly available fact?

Could it be that Lanza will go down just as rapidly as he came up? Who knows, but if he does, it will be the greatest example of how show business takes care of its ingrates.

—The Editors

By Ella Mae Morse

Terrible Thing Is Happening To Singers! Everybody Shouts

By ELLA MAE MORSE

A terrible thing is happening to singers. Everybody's shouting!

For a while it even happened to me. Maybe it's because you get the feeling you're putting your whole self into a song that way—which I feel I had done any way.

Much as I liked him personally, I must admit that Johnnie Ray has done something to singers that makes them feel they have to knock their brains out to put their point across to people.

When I found myself doing this, I realized that it made me hoarse the very first night, and I couldn't keep up the pace. I think the same thing has happened to Fran Warren. Fran is a girl who had a fabulous, beautiful voice, and now suddenly she's screaming, and she's going to lose it if she doesn't watch out.

Similarly, when I first heard the Peggy Lee record of *Lover* I was shocked. I thought she must be kidding; I kept waiting for Mel Blanc to come in and start purring like a cat or quacking like a duck. Of course, the record sold; it put her back into the high brackets, which I think is wonderful. I never resent a singer's success, no matter how bad I think their record may be. If it's a hit I say great, I'm very happy for them!

Bringing Back Blues

But I know that Peggy can sing so much better than that. She was singing great way back when she was with Benny Goodman, and later on some of the fine ballads she did with Dave Barbour. My personal favorite is *Don't Smoke In Bed*.

But coming back to Johnnie Ray, I must give him credit for one thing; he is bringing back the blues, which is something I have always loved. They're reviving a lot of the old standard blues that everyone thought were too corny to do.

Johnnie himself is one of the sweetest guys in the world, and I don't think he deliberately changed the trend. He just came out with something new and everybody took it up.

But I'll be glad when singers start relaxing and singing the way they feel, instead of trying to force things, it's a shame the way they ruin their voices.

Hopeful Dean

I have heard some hopeful signs. When I was working in Wildwood, N. J., recently, I worked with a boy named Alan Dean, the boy who's over here from England; and I have never in my life heard a more terrific voice than this boy has. Actually he doesn't have to sing; all he has to do is walk up on the stage and smile at



Ella Mae Morse

the audience—he's got 'em right then; but he sings with terrific feeling and has a range from A to Z.

Girls? Ella Fitzgerald has been my idol all my life. This girl just stays the same, regardless of changes in the style of music. I'll be glad when she doesn't make quite so many pop records, because this girl is so great. I wish more people could be swayed by her and less people by the shouting trend. It would be a great thing for everybody.

Huh?

New York—Perhaps as a note that the music business may be returning to its once near-normal state of operations, Coral Records' recording boss, Milt Gabler, has had a sign put up above the discery's reception desk which baldly announces:

"Coral Records is not interested in recording unpublished or unsolicited material." But what about songs?

New Dutch Treat: 78 Microgrooves

Rotterdam, Holland—So you cats in the States think that the battle of the speeds is over, eh? Well you've got another think coming.

Philips Industries, one of the largest industrial organizations in the world, after several years of contemplation, has made its bid to become an international factor in the record business. And one of its first steps was to introduce a new two-speed player, only 33 and 78 speeds. Second step was to introduce, in this country only so far, a seven-inch 78 record featuring semi-microgrooves.

Philips, of course, beginning Jan. 1, will become affiliated with American Columbia Records, will handle that firm's merchandise throughout the world except for North America.

Copa Live Policy

New York—Live music has returned to the Copacabana Lounge in the personage of Eddie South and his trio. The Copa, the number one night spot in town, started the night club disc jockey fad with Jack Eigen about seven years ago.

Reds In British MU Blamed For 'Porgy' Permit Problems

By MIKE NEVARD

London—Communists in head-office posts at Britain's Musicians' Union HQ are being accused of conducting a strong-arm campaign against American musicians behind a smoke-screen of "Petrillo started it" propaganda.

Anglo-U.S. relations in the music field—already strained—have been dealt a crippling blow by the Union's all-out attempt to prevent *Porgy And Bess'* opening in London under its American conductor.

The show, with its all-Negro cast, is recognized as the U.S. answer to Communist propaganda that the Negro can attain no status in American society, and has been touring Europe under the direct sponsorship of the New York State.

The MU's aggressive action has already brought the matter into the sphere of international diplomacy. Blevins Davis, American sponsor of the Gershwin folk-opera, telephoned President Truman from London as the crisis reached danger point.

Permit Cancelled

The company, with Cab Calloway, William Warfield and conductor Alexander Smallens, arrived in London for its season at the Stoll unaware of the MU's behind-the-scenes intrigue. Smallens' working permit, already issued by the British Ministry of Labour, was cancelled on the advice of the MU.

Porgy officials immediately contacted the Union and were told it was the MU's policy to have American shows in Britain under a British conductor. They insisted that one be put in. The producers

argued that the scores were too intricate. Smallens had been with the show since Gershwin launched it in 1935. Rather than put in a British conductor they would cancel their opening. The MU withdrew slightly and agreed to Smallens being given a permit for three days. A British conductor would have to take over on the fourth day, they said.

Strike Threatened

Blevins Davis intimated that if this was the case the show would run for three days and close. The MU countered by saying that if this was the plan they would call the British orchestra out on strike.

Communists were known to hold top posts in the MU as long ago as two years. But their Moscow inclinations first came to public notice last April when Assistant General Secretary Ted Anstey told a *Melody Maker* reporter:

"Why are you fellows so keen to have American bands visit this country? Haven't you heard any of the bands in other countries? What about Russian bands, for instance?"

Until strong action is taken the MU will continue its policy. And British jazz and dance music, deprived of all "live" inspiration, will sink still further into the quagmire of spathy that is consuming it.

SONGS FOR SALE

•• Starring ••

STEVE ALLEN



Exactly why musicians should be more given to the practice of penetrating practical jokes than are watchmakers or milkmen is not entirely clear. Perhaps it is because music is after all nothing more than an adult form of play, a making-believe with sounds, and the men who indulge in its practice are therefore by their very natures more logically constituted to engage in other forms of folderol.

One of the more notorious cases in point involves Richard Himber, famed composer-conductor perhaps best known for his long and productive association with the old Studebaker Champions radio show. For several years Himber and his orchestra performed happily on the program and although he was respected by all his men for his musicianship and well-liked by most of them, there were still evidences of an insurrectionist spirit on the part of a few of the orchestra members who objected to his task-master approach.

One afternoon these hot-heads put into action a scheme so classic that it has since been frequently imitated by production groups assigned to other radio programs.

The Clock Comes First

As is common knowledge the clock is the yardstick of radio. The medium deals in sound but its basic commodity is time. So thoroughly ingrained in the present day radio mind is this concept that occasionally more thought is given to seeing that a particular program gets off the air on time than is devoted to seeing that it is a good program.

The men who on the afternoon in question temporarily shook Richard Himber's hold on his sanity used time as their weapon. The stocky red-haired leader had rehearsed his men until shortly before air-time and then left the studio for a few minutes of relaxation before the broadcast.

While he was out of the building every clock and watch in sight was turned exactly seven minutes fast, including Himber's own stop-watch which he had left on the conductor's stand. Thus it was that at approximately seven minutes before air-time he tapped commandingly for attention and lifted his baton, ready to lead the orchestra through the strains of the opening theme. When the producer, who was of course in on the gag, solemnly pointed an index finger in Himber's direction he confidently lowered his baton and smiled encouragingly at his string section.

Pandemonium

Two of the violinists responded thinly and Himber blanched as he saw that the other members of the section were not even playing. One man was carefully tying his shoelace. At this point the brass swept in with a blood-chilling discord, there was an uncalled-for crash of tympani, and a saxophone player was observed to be industriously tuning up. Frantic, Himber rapped his stand for order and hissed a venomous command for attention.

"What are you doing?" he whispered. "We're on the air! Take it again from the top!"

For answer a trombone player delivered a raucous razzberry and the drummer took out a cigarette. Utterly stupefied Himber looked on helplessly as another of his men strode casually to a water-cooler and two others announced in clearly audible and vulgar terms that they were heading for the men's room. Visions of angry sponsors and puzzled listeners from coast-to-coast filled Himber's sweat-beaded brow. Fortunately, just before he reached the point of collapse the announcer walked over and explained that there were still five minutes to go before air-time. It was a full two years before Himber was able to laugh at the joke.

Spinning With Web

The Story Of Layman Who Simply Loved Music

By HAL WEBMAN

A Friend of mine died a couple of weeks ago. He wasn't in the music business. In fact, he earned his living, and a healthy one, from the paint business. His name is not important, rather it's what he represents to music that counts.

All his life this man was in the paint business. He worked hard, too hard, so hard that he hurt his

heart and it killed him at the age of 52. Somehow, though, in those few hours he had to spare now and then, my friend had a patented formula to relax by. He turned to music.

This may sound like just another batch of sob stuff, and it probably is in context. But I thought it was pretty significant that my friend used music to fill his leisure moments. It was sort of a second life for this man when he went to music. He didn't do it like an average homebody; it wasn't radio or records he was particularly interested in. He wanted his music in the flesh.

Loved The Piano

He loved the piano. And, of course, had his piano favorites. He was completely enraptured by Claude Thornhill. In fact, we had a date to be at Claude's opening at the Cafe Rouge on Oct. 20. My friend wasn't around to keep it. Claude's delicate piano playing put all my friend's worries out of sight and mind. He liked Erroll Garner, and on the other hand became ex-

(Turn to Page 19)

RCA Breaks Album Rules

New York—Breaking traditional RCA Victor policies, the discery is preparing to issue a Don Cornell album and a Sauter-Finegan LP comprised of that new band's first four single releases.

It's been an unwritten rule at Victor not to issue masters it owns of artists once with the label who moved on to a second company and met success. Of course, Cornell, who bombed with Victor, hit meteorically with Coral.

Likewise it's been against Victor policy to collate single releases into album form, unless it was for historical purposes (a la *Treasury of Immortal Performances* series). The Sauter-Finegan LP will break that tradition.

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He's No Delphic Oracle: Meet Hitsmith Frank Loesser, A Guy Who Ain't A Doll



SONGSMITH AND SPOUSE made an effective recording team again when Mr. & Mrs. Frank Loesser combined their talents for a date at MCM featuring some of his material from Hans Christian Andersen. Seen with them is Leroy Holmes, who conducted for the session.

By LEONARD FEATHER

New York—Frank Loesser (pronounced lesser) is a neatly constructed man of 42, with a build like a jockey's and a voice like Gracie Allen's husband's, who in the past few years has earned public acclaim with such songs as *Slow Boat To China*, *Once In Love With Amy*, *Hoop-De-Dee*, *A Bushel And A Peck* and *If I Were A Bell*, and has earned an Academy Award for *Baby It's Cold Outside*.

A few days ago, in an office furnished like an apartment, where he has established the headquarters of his Frank Music Co. (there is, aptly, no Loesser company), we corralled him for a few carefully weighed opinions on the state of the music business.

"Who am I to comment?" was one of his first comments. "Very often you see somebody get lucky with three hits in two months, and immediately he becomes a Delphic oracle."

How He Started

Backtracking a little, we asked what had led Mr. Loesser to writing songs for a living. Did he have a compulsive drive that made this choice of career inevitable? "When the depression was at its lowest depth," said Loesser, settling back into a comfortable armchair, "people would try anything to get some kind of edge."

"If a man could find a way of canning tomatoes that was a little better than some previous way, he became a tomato-canner. I had a certain facility for writing songs; I hung around with some people in the business and found myself in it."

"What was your first contact in the music business?" "Gus Edwards. A very limited contact—I was a process server, and I served a summons on him."

Journalism, Too

"Weren't you in the trade paper business for a while?" "Yes, *Women's Wear Daily* and a few others, but that was during the very early days."

Gradually the Loesser attrition against the walls of Tin Pan Alley led to a succession of hits, some of them with such collaborators as Hoagy Carmichael and Fred Coots. His three years in the Army brought his first national recognition and identification with *Rodger Young*, the Infantry song; *First Class Private Mary Brown* (who outranked Loesser himself at the time), *What Do You Do In The Infantry?*, and most notably *Praise The Lord And Pass The Ammunition*.

By the time his songs for Army shows had established him, Loesser was ready for the topmost brackets of songwriting success. His scores for lavish Hollywood movies and Broadway shows have

Ghost Rider Meets Wheel Of Fortune

New York—RCA Victor has come up with a rather surprising new disc duo—Vaughn Monroe and Sunny Gale. Their records were cut at presstime and are anxiously being awaited by the trade to hear how the dicer was able to compromise the radically opposite singing styles.

Teen Bands In Philly Bash

Philadelphia—The Philadelphia Inquirer will stage on Dec. 5 its first annual Rhythm Dance.

Most significant aspect of the affair is that, in addition to conducting a newspaper-sponsored dance, the event will employ only teen-age bands, who will perform for a contest to select the best young band in the area. Ten bands will participate and they will be judged by Paul Whiteman, who will serve as emcee. The winning band will be recorded by RCA Victor.

Ray Will Sob At L.A. Shrine JATP Lines Up For Europe

Hollywood—Johnnie Ray's triumphal West Coast visit will be topped off by a double date, Sunday Nov. 23, at the Shrine Auditorium, with a package including Harry James' band, Big Jay McNeely and several acts.

The affair can net Johnnie 60 percent of a \$36,000 gross.

During his two weeks at Ciro's the sobber recorded daily at Columbia, with Mitch Miller out here to supervise. Sessions included duets with Jo Stafford and Doris Day.

Bernie Lang has been dickering with several movie studios for Ray. 20th-Fox had the inside track at presstime.

New York—Norman Granz's Jazz At The Philharmonic will make its second European jaunt early in February. Current plans for the tour call for eight weeks of concerts.

The personnel for the tour will be the same which currently is completing the domestic trek with an exception, that being Gene Krupa, who is not expected to take the trip. Buddy Rich will hold down the single drum chair and Ella Fitzgerald, Roy Eldridge, Charlie Shavers, Lester Young, Flip Phillips, Oscar Peterson, Barney Kessel, Ray Brown, and Willie Smith will round out the talent. This will be the first European trek for both Rich and Shavers.

Europe Dates Set For Sarah

New York—Sarah Vaughan's projected European tour will begin next February and will last about 12 weeks. Sarah will open the tour with an engagement at the London Palladium and will follow that with a trek through the British provinces.

From England, Sarah will head for the Continent and a number of concert bookings in the Lowlands, Scandinavia, France, etc.

Achtung! Hier Kommt Fisher

New York—Pfc Eddie Fisher took off for Germany Nov. 1 to entertain occupation troops on the Continent as soloist with the Army Band there. He will remain in Germany for two months and will return to the U.S. Jan. 1. He is due for his discharge from the service in April.

While in New York, on leave between his Korean jaunt and his impending stay in Germany, Fisher was feted at La Vie En Rose by the music trade. During the shindig, Fisher received his orders from Washington by wire—collect.

Strictly Ad Lib

NEW YORK

Nat Cole's postponed date at La Vie En Rose in Manhattan has now been set for a mid-December opening . . . Elliot Lawrence has added the Red Buttons show to his schedule, using a 13-piece band, mostly CBS studio men, every Tuesday at 8:30 p.m. . . . Bunty Pendleton opened at The Embers Oct. 27, playing piano, not singing, for the dinner sets . . . The Bessie Smith song catalog has been put on the block for sale . . . The John Philip Sousa flicker, *The Stars And Stripes Forever*, will break for Xmas; it will be soundtrack recorded for MGM Records . . . Cy Coleman's trio inked to MGM Records.

Columbia Records will sponsor Doris Day's CBS air show . . . Art Mooney orch and Dagmar are being sold as a package for one-nighters . . . Duke Ellington may make another European trek in the Spring . . . Joyce Bryant signed by Okeh Records . . . Woody Herman's Mars records may be made available overseas through British Decca . . . Tramitz J. J. Johnson is working in a defense plant just gigging occasionally . . . Jim Toney promoted to director of RCA Victor's consumer products division.

CHICAGO

The musical review at the Palmer House's Empire Room, headed by the veteran Joe Howard and also spotting, among others, Leo De Lyon, getting warm reaction . . . Mugsy Spanier returns to the Blue Note Friday (7), will be paired with the Johnny Allen trio from Detroit . . . Johnny Hodges broke it up at the Capitol.

Jazz at the Phil did likewise at its doubleheader concert, with the Rich-Krupa bit a real housewrecker . . . The Oscar Petersons had a seven-pound boy Oct. 1. Named him Junior . . . The National Association of Schools of Music hold their 28th annual meet at the Palmer House on Nov. 28, 29, and 30 . . . Earl Hines' combo opens at the Capitol on Nov. 14

BOSTON

Ruth Brown and Milt Buckner (with organ) finished their Hi-Hat week well. They were succeeded by the Orioles, with Stan Getz set for October 20 . . . Pete Brown is working at Wally's Paradise with a local rhythm section . . . Wilbur DeParis has started a six week stand at the Savoy . . . Big Chief Russell Moore joined the Pee Wee Russell-Ruby Braff band at Mahogany Hall. Marquis Foster, drums; Ivan Wainright, piano; and John Field, bass provide the continuo . . . Mugsy Spanier's crew will be there in early December.

SAN FRANCISCO

Downtown Theater, where Stan Kenton, Frankie Laine and other music names have played in recent years, has been torn down to make room for a parking lot . . . Georgie Auld opened at Fack's with the Cal Tjader Quartet early in October to good houses. This is GA's first date hereabouts . . . Stan Getz did a very profitable four weeks at the Black Hawk which ended the night the Herman Herd played Oakland and all the band came over to the club. Getz has agreed to record four sides with the Herd in New York next month . . . Woody broke the house records at Sacramento and San Jose during his Pacific Coast swing.

Jack Sheedy cut some radio commercials with his band using Johnny Wittwer as pianist for

the date . . . Marty Marsala back into the Hangover club leading the house band . . . Kid Ory did good business in the club for three weeks during October, his second appearance there this year . . . Reuben Mendez, Mexican composer of the Latin hit, *Panajmo*, in town with a Mexican Revue at the Marines Memorial Theater.

NEW ORLEANS

Ted Lewis follower Russ Morgan int . . . Hotel Roosevelt's Blue Room and the crowds kept coming . . . Jung Hotel's Cottillion Room not competing at this point; they're saving the big guns for November when Rosemary Clooney, Connie Boswell and a flow of record names come through. Teddy Phillips' King-recording band due into the spot in mid-November . . . Maggie Whiting into town for a three-day deejay whirl . . . Hank Williams, the leading hillbilly writer-singer, did a pair of concerts in town, capped the afternoon show off with his wedding to Miss Billie Jones . . . Wayne King's concert package played the Auditorium prior to Williams.

HOLLYWOOD

Gerry Mulligan quartet, whose platters marked an auspicious launching of Hollywood's newest record label, Pacific Jazz, heading back to San Francisco for a return date at the Blackhawk. Bibby White at the drums in place of Chico Hamilton . . . Nick Fatool, drums; Red Nichols, cornet; Ziggy Elman, trumpet; Buddy Cole, piano; spotted among ace musicians in John Scott Trotter ork backing Bing Crosby on his CBS show, back on the air for 7th year (must be 21 or 22) . . . Ciro's put a \$5 minimum on seats at the bar during Johnnie Ray's recent run at the Sunset Strippery—and some of the stool sitters cried louder than Johnnie.

Rebel Randall's CBS platter program, "America Calling" (See *Turning the Tables*, Down Beat, Oct. 22), was set for full network release starting Oct. 19. First record show to get transcontinental hook-up from here under national sponsorship.

MONTREAL

Jam sessions flourishing all over town. Besides the ones at the Latin Quarter, the Jazz Workshop is presenting a session at the Chez Paree every so often. Latest session featured Perry Carman, Art Phillips, Roland Lavallee, Joyce Hahn, and the sensational French-Canadian violinist Willy Girard . . . Two TV channels are open in Canada so far, with Toronto taking number 9 and Montreal number 2. Montreal's share is predominantly for the French-speaking audience (about 80%).

LONDON

The third committee to run the National Federation of Jazz Organizations in two weeks has resigned . . . The All-Star Show Band sponsored by the BBC and led by Cyril Stapleton has made its debut, airing 130 minutes a week. Opinion? Nothing out of the ordinary. A lot of vocals; few instrumentals . . . Blues singer Big Bill Broonzy arrives here on Oct 27 for concerts and regular appearances at London Jazz Club . . . Gospel singer Mahalia Jackson arrives Nov. 6 for a concert tour . . . American dancer-vocalist Marie Bryant, now working in England, will tour Iceland with British pianist Mike McKenzie.

May, June To Join In May

New York—Plans are now virtually completed for a European tour by Billy May's orchestra, for which May a manager, Carlos Gastel, flew to Europe to set up dates last month.

A surprise addition to the tour is the inclusion of June Christy, who will be featured along with the May outfit as an added attraction.

According to present arrangements, May will start in Scandinavia some time in May and will work his way down to southern Europe. Towns already booked include Copenhagen, Stockholm, Oslo, Brussels, Berlin, Hamburg, Munich, Amsterdam, Zurich, Bern, Geneva and Milan.

Gastel also expected to have deals set shortly for similar trips by Nat Cole and Nellie Lutcher, who have played in Europe before, and by Mel Torme, for whom it will be a first visit.

Emperor's New Clothes: Or Beethoven's And Toscanini's Dance Of The 9 Veils

BEETHOVEN: 9th & 1st Symphonies. NBC Sym. & Shaw Chorale—Toscanini. RCA VICTOR LM6609, 2-12". Performance ★★★ Recording ★★★

By ROB DARRELL

Well, Doc, I know you've been mighty worried about me crackin' up entirely after that recent serious attack, when I suddenly broke down and went all out for a Toscanini record (Brahms Fourth in Down Beat, Oct. 22). So you'll be relieved

to hear that I've made a fast, complete recovery and snapped right back to normal. I've just been listening to the Maestro's supreme (it says here) master-piece, Beethoven's Ninth, and, since my ears and tastes are in fine shape again, I find that I can take "the greatest music and performance the world has ever known," (just like the old days) leave it alone. And, thanks all the same, I'll leave it lay.

Now, maybe some of you fine folks in the listening audience here are shocked by what I consider a "recovery." "Dig that hinky Delaware square?" (do I hear you muttering?) . . . "he's combing them crazy longhairs all wrong!" And if all you know is what you read in the papers, could be I sound as if I had things turned backwards.

Q. Ain't Ludwig B. top-tops in the classical clambakes? Ain't the Big Nine super-duper among all his orch hits? And ain't Champ Arturo practically divinely appointed to read it as gospel?

A. For this poor sinner (boy-scout oath and hope to die!), they definitely ain't.

Barnum, No Bailey

Sure enough, the big drums have been beaten like mad these many years for this music . . . Toscanini's been hosannated hoarse for his "incomparable" interpretation . . . Now the ad men have worked themselves up to a nearly speechless frenzy, since at last this *crème de la crème* finally has been served up as *easy* . . . And all the yokels are falling down on their faces in fits of *ecstasy* to think that for a paltry \$10.90 (or can you get it wholesale?) they too can ride on the great men's coattails on a picnic excursion to heaven itself . . . Barnum said it first, brother!

All I ask is that you try hard to forget the hullabaloo, listen with your own ears, cross your heart, and tell the truth about what you hear and feel. (And don't be too surprised if the latter's plain boredom.) There are some hunks of really great music here, all right. But Beethoven was flying so high up to his megalomaniac cloudville that he never did get back to earth long enough to grind them into shape and organize them into an integrated work of art. There's genius here—but only in frag-

ments.

Even so, it's still possible to make something deeply moving and impressive out of these fragments. But Toscanini seems to have heard there's a fire someplace and he's sweating blood to get there. There's a dreadful sense of impatience and urgency to this performance . . . Even the broad Adagio never is allowed to sing with relaxed serenity . . . Bob Shaw's chorus copes bravely with the impossible Finale (which even if it ever could come off, and Beethoven made sure it couldn't, would be vulgarly pretentious at best), but the soloists sing more than ever like scared rabbits . . . Even the recording here, while it's far superior to anything Toscanini and the NBC's ever were given up to the recent Brahms Fourth, has touches of coldness and tubbiness—although I'm inclined to ascribe these qualities more to the performance itself than to the recording engineers.

A Gold Brick

If you must have Beethoven's Ninth (and certainly it's a document worth study, if only to discover how far wrong a powerful genius could swing music out of its natural orbit), there are other, far more reasonable ways of treating it. I'll come back to these in the next issue when I review the new Scherchen-Westminster and Kleiber-London editions. Meanwhile, think twice before you grab what might be the biggest gold-brick phonographic propaganda has ever tried to slip you. Or if you just *have* to get on the suckers' bandwagon (and there's no doubt that this will be the most sensational best-seller of this or perhaps any year)—at least keep your head going round the curves. You can fall off, you know, if you ever start thinking for yourself.

Or if, like the little boy in the fable of the Emperor's New Clothes, you're not blind to the simple truth that faces candidly honest eyes . . . you may be able to see that (no matter what "everybody" says) maybe the Great Men aren't wearing any robes at all and need blankets or barrels, but quick.

Fifty million Tosca-ninnies can't be wrong! Or is it just conceivably possible they could be?



NEW CONCERT SEASON brings Dimitri Mitropoulos, seen here, back into the forefront as conductor of the NY Philharmonic.

MOZART: Piano Sonata, Paul Badura-Skoda, on modern piano. WESTMINSTER WLS154, 12". Same as "Mozart" piano (1785). WESTMINSTER WLS153, 12". Performance ★★★ Recording ★★★★★

Westminster's bright boys have come up with many fine recording ideas (as well as consistently fine discs) in the last couple years . . . And one of their most ingenious, if hardly the most sensational, notions is to issue companion discs of the same Mozart program, played by the same artist, but one on a present-day piano, while the other is on a restored instrument of Mozart's own time.

What this gives us is a superbly vivid tonal lesson in what's happened to the old 88 in the course of over a century and a half. I dunno which is the greater surprise: the sound-quality differences—or the similarities. At least this'll demolish some of the popular illusions about "tinkly" old pianos.

Lightweight Mozart

The music itself is fairly lightweight Mozart: the Sonata, K. 533, with Rondo, K. 494, and Rondo in D, K. 485, anyway—although the gravely expressive Adagio in B minor, K. 540, and the fiery Fantasia & Fugue, K. 394, are decidedly more substantial stuff. But what a relief it all is after a bad case of aural indigestion resulting from too much over-cooked and over-spiced Beethoven and Brahms, Wagner and Richard Strauss!

Badura-Skoda probably is right in playing these unpretentious little pieces with precise neatness rather than eloquent breadth. His performances are good rather than great, although they're extremely interesting interpretatively for the subtle changes he makes in each piece to fit the keyboard he's playing it on. But it's the comparisons and contrasts in the two instruments' distinctive tone and action that make this pair of discs really notable. "Mozarts" for every Mozart specialist, they're no less "musts" for anyone deeply interested in instrumental sound qualities and in their development (and maybe degeneration!) over the years.

—dar

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 performance and technical recording quality) are ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

STANDARD WARHORSES

DISC DATA	RATINGS	COMMENTS
ENESCO: Ist Roumanian Rhapsody & Smetana, Moldau. Los Angeles Phil.—Wallenstein. DECCA DL4012, 10".	★★★★★ Performance ★★★★★ Recording	● In response to public demand (at least from a few kids in his broadcast audience), Alf Wallenstein returns to discs, but with his own modest talents overwhelmed by those of the engineers. The technical brilliance and realism here are terrifically exciting, but while the sure-fire music is hanged out with a will, it has little real grace or subtlety. By "Papa's" performance standards, this is good enough . . . and otherwise excellent.
GRIEG: Norwegian Dances & 1st Peer Gynt Suite. Philharmonia Orch.—Fitzouliari. MGM E3001, 12".	★★★★★ Performance ★★★★★ Recording	● The graceful Dances, Op. 35, at least are a welcome change from the recently over-worked Halberg Suite and Fatsoulari's most performances make a pleasant LP-1st edition of these delectably piquant tunes. But it takes more than neatness to make old Peter Glink I rise from his pauper's grave . . .
HAYDN: "Surprise" & "Clock" Symphonies. Berlin Phil.—Lehmann & RIAS Sym.—Frissey. DECCA DL9617, 12".	★★★★★ Performance ★★★★★ Recording	● Like too many surprises, this Surprise symphony isn't welcome. Lehmann is both lumberingly pedestrian and far too mawkishly sweet, if not actually stupidly klutzy at times . . . Overdue, Frissey does better with the Clock Symphony, No. 101 but his bust is only competent. Try instead Bachman, Van Bemm, or Scherchen in the former work; for the Clock, Toscanini's still probably is the best LP available, but an ideal one is yet to come along.

RARE VINTAGES

BEETHOVEN: String Trios, Op. 9, Nos. 1 in G & 2 in D. Bel Acta Trio. DECCA DL9635, 12".	★★★★★ Performance ★★★★★ Recording	● A disc-debut by a new threesome consisting of Ruth Posell, violin, Joseph de Pasquale, viola, and Samuel Mayes, cello . . . a suave little ensemble, but one that for all its earnestness can't infuse much real interest into these fluent but superficial bits of early Beethoveniana (titles revealed in labeling, by the way). The Fuchs Family trio was considerably more successful in a companion disc (DL 9574) of No. 3, Best-reviewed May 7, 1952.
DVORAK: Slavonic Rhapsodies, Op. 45, 2 & 3. Bamberg Sym.—Fritz Lehmann. DECCA DL4018, 10".	★★★★★ Performance ★★★★★ Recording	● Dvorak's finest, most characteristic short works, the Slavonic Rhapsodies (with their haunting blend of legendary balladry, warm Czechish colors, and piquant dance rhythms) are naturals for wide popularity. Lehmann's performances aren't exceptional, but they're attractively nuanced and this little ten-incher packs big value in irresistibly appealing melodrama.
HANDEL: Concerti Grossi, Op. 6, Nos. 9 in F & 10 in D min. Boyd Neel String Orch. LONDON L5335, 10".	★★★★★ Performance ★★★★★ Recording	● Two bracing, less familiar examples of Handel's superb series of concerted works for strings and harpsichord, played here with fine sense of their dramatic breadth, gracious lyricism, and indefatigable vitality. In recording, too, they are far superior to the course and rough complete set by Busch for Columbia (1947-78, 1949 LPs). Needing only one more disc for completion, this admirable Neel series (replacing a memorable 78 English Decca pre-war set) was begun with LS 2067/7 (1950), LS 396 (1951), and LS 533 (1952).
MOZART: Piano Concertos 20, K.466 & 24, K.491. Schnabel & Philharmonia Orch.—Sneskind. HMV LHM1012, 12".	★★★★★ Performance ★★★★★ Recording	● A shabby Memorial to the late, great Schnabel! One of his friends claims that Arturo, alive, never would OK these variations. At any rate, they're obviously by a tired (if still skillful) old man. Except for brief moments of genuine lucidity, they are mostly heavy-handed and even heavier-minded, and not helped by routine area, and recording. Listen to the Bakst or Kemp No. 20, or Badura-Skoda's No. 24 (Best-reviewed July '56), or remember the old Edwin Fischer 78s of both works . . . and mercifully forget this pair!
SULLIVAN: 5 Operatic Overtures. Boston Pops Orch.—Arthur Fiedler. RCA Victor LM7006, 12".	★★★★★ Performance ★★★★★ Recording	● In his strangely incoherent notes, F.P.A. asserts "this is the best record I've heard yet, and I have heard around for a long time." Yeah, but where's the OK all right, if rather heavily played and recorded with typical Fiedlerian assured vigor . . . lacking only genuine humor and delicacy. But its main appeal is to G & S fanatics, who can't get enough of their favorite, worn-shiny-smooth tunes, even in these certain-rater orchestral statements.
VAUGHAN WILLIAMS & ELGAR: Suite for Strings. New Sym. Orch.—Anthony Collins. LONDON L5353, 12".	★★★★★ Performance ★★★★★ Recording	● Within relatively few years, VW's broadly declamatory Fantasia for antiphonal string choir on a theme by Tallis has won a place in many hearts—and acherly on musical values, for most disc-editions (especially the safe previous LP, by Mitropoulos) are sadly inadequate. Here, at last, it is done with true eloquence and freedom from inflation. This alone would make the present disc an emphatic "must" . . . but for good measure Collins adds an equally enchanting "Greenleaves" Fantasia, plus Elgar's finest work, the moving Introduction & Allegro, and his less consequential Serenade, Op. 20.

NEW DIRECTIONS

DEBUSSY: Petite Suite & RAVEL: Ma Mère l'Oye. Bardetti & Robertson, pf. 4-b. MGM E161, 10".	★★★★★ Performance ★★★★★ Recording	● The well-named "little" suite is salon stuff both in the original keyboard dust and on more often heard Bowers arch. versions. B & R (and where did they come from, after all these years?), are fairly attractive if dry here, but much too pedestrian for the romantic fantasy override. R & G Casadeu did better Down Beat, June 18, but it's best for orchestra.
DUPRE: The Stations of the Cross. Clarence Watters, Tri-Capitol organ. CLASSIC CE1009, 2-12".	★★★★★ Performance ★★★★★ Recording	● I was impressed (in Down Beat, June 18) by the sensational dynamic range Classic's engineer, Harold Colt, Jr., got in Watters's French Chorale (CE1007) . . . so apparently he rolled up his sleeves to really Babberghat me. His does! This beats everything yet in organ recording, both for range and clear, deep-cellar 32-ft.-pedal lows . . . Otherwise, this is "devotional" music, effectively if ponderously played, that says nothing to me. But as wide-range, system-demonstration, sheer "sound" material, I'm gonna be hearing it constantly!
FOOTE: Night Piece & GRIF-FES: Poem. Baker, fl. with String Qt. & Orch. reg. DECCA DL4013, 10".	★★★★★ Performance ★★★★★ Recording	● A genuine jewel among the mostly rough diamonds of the 4000 series! Baker's never played more deftly and delicately, especially in the nostalgic Night Piece, which brings Arthur Foote at last into the LP repository. A quartet (Shuman, Robbins, Calzavara, Greenbaum) accompany here, Saldernberg's Chamber Orch. in the better known, less creative, but still fragrantly poetic Griffes Poem, certainly the best work of this American genius among . . . After hearing this, name me a better flute record if you dare!

Brahms & Beethoven: An Orthophonic View

By ROB DARRELL

For the edification of any hi-fi fans in the house (or indeed the benefit of every listener with more than a nominal interest in audio technology), my "rave" notices of Toscanini's Brahms Fourth and the Horowitz-Reiner "Emperor" Concerto Down Beat, Oct 22), and the quite different kind of raving about Toscanini's Ninth, might be augmented by a few notes on the series of "new orthophonic" recordings, of which they're the first big examples to catch the public's attention.

So far I lack exact official details, for I haven't yet received the "test" record (RCA Victor 12-549) and data sheets embodying "new" characteristics. But I'm assured that—essentially—all current and forthcoming RCA Victor LPs should be reproduced, for best results, with the equalization characteristics called for in the AES Standard Reproducing Curve. This is the reproducing standard that leading engineers in the field of audio agreed on nearly two years ago, which already has been officially adopted by several record manufacturers (notably Capitol

and Mercury), and towards which many of the others have been recently and unofficially at least "edging."

Careless Hands

Of course, this is double-talk to most record users, who have no equipment provisions for exact equalization, and who in any case are sure to mess up whatever fixed equalization they do have by careless handling of "tone controls" to suit their individual (and usually erratic) aural tastes. The only thing if interest to them is that current RCA Victor LPs are likely to sound as if they had more and better "bass" . . . They haven't, actually, but they seem to have, which is the important point.

Earlier characteristics called for a higher "turnover" point for the RCA Victor "low end" than that

(Turn to Page 5)

Instruments On LP—6

Let's Sound A Microgroove Fanfare For Golden Horns

By ROB DARRELL

Unfortunately, there aren't many LPs starring French horn solos, nor by any means enough in which the French horn is featured along with other woodwind and/or brass instruments. But, at that, there may be more than you'd think from a cursory glance at the catalogues.

If we only had a few LP-transfers from the famous 78-repertoire of Aubrey Brain, plus at least one or two authentic recorded examples of the old "Waldhorn" (or valveless horn), even the most avid horn player or collector shouldn't feel too dissatisfied.

(For in passing, I should note that most early music that called for a horn part had the valveless "Corno da Caccia" or hunting horn in mind. Even some later composers, like Brahms for his Op. 40 Trio specified the older instrument. But, as far as I know, all recorded

performances of this and similar works are played with modern, valved French horns . . . If I'm wrong about this, please correct me!)

Horn Concertos

Haydn's *Concerto No. 1* in D, Franz Koch with the Vienna Symphony under Heiller, Haydn Society 1038; *Concerto No. 2* in D, Alfred Brain with the Janssen Symphony, Capitol P8137 . . . Hindemith's *Concerto*, Franz Koch with the Vienna Symphony

(including a female reciter!) under Haefner, Period 515 . . . Mozart's *Concerto No. 1* in D, K. 412 (new K. 286b), Gerhard Goermier with the Stuttgart Ton-Studio Orchestra under Lund, Period 544; *No. 2* in E flat, K. 417 and *No. 3* in B flat, K. 495, both by Dennis Brain with the Philharmonia & Hallé Orchestras, respectively, under Sueskind, Columbia ML2088; and *No. 3* in E flat, K. 447, by Mason Jones (of the Philadelphians) with the National Gallery Orchestra under Bales, WCFM 8 . . . This leaves, by the way, only Mozart's *Concerto Rondo* in E flat, K. 371, unrecorded. All of these works are fine, but the combination of Nos. 2 & 4 on one ten-inch LP (containing some of Mozart's—or anybody's best music), makes it an outstanding introduction-disc to the horn repertory.

Horn(s) With Strings

Appropriately, the Brahms Trio in E flat, Op. 40, is represented in the capsule reviews elsewhere in this issue by the best LP-edition yet, that by Franz Koch, et al., in Westminster WL5146. It has been done before by Jean Devémy with violin and piano, Mercury MG15015, and by Fred Klein with violin and piano on Renaissance X13 . . . Haydn's Trio in E flat is played by Franz Koch, again, with violin and piano, Haydn Society 1044 . . . and the Mozart Quintet in E flat, K. 407, for horn and strings, stars John Barrows with the Allegro Chamber group under Arnold Black, Allegro AL62 . . .

Among the Mozart chamber-orchestral works featuring paired horns with strings only are the *Divertimento No. 10* in F, K. 247, Ton-Studio Orchestra under Lund, Period 545 (Beat-reviewed 10 September) . . . *Divertimento No. 15* in B flat, K. 287 (new K 271b), NBC Symphony under Toscanini, RCA Victor LM13 . . . *Divertimento No. 17* in D, K. 334 (new K. 320b), Vienna Octet members, London LL-235; also by the Vienna Orchestra under Fekete, Mercury MG10072 . . . and the *Musical Joke*, K. 522,

Instruments On LP

Following is a listing of all previous features in this series.

1. Flute family (including recorder), *Down Beat*, July 30.
2. Clarinet family, *Down Beat*, Aug. 13.
3. Double Reeds (oboe, English horn, bassoon), *Down Beat*, Aug. 24.
4. Woodwind ensembles (woodwinds only), *Down Beat*, Sept. 24.
5. Woodwind ensembles (including other instruments), *Down Beat*, October 8.

by J. Devémy & M. Delwarde with the René Bas Quartet, Vox PL6130 . . .

Miscellaneous

Special mention well might go to Haydn's *Symphony No. 31* in D ("Hornsignal"), starring Franz Koch with the Vienna Symphony under Sternberg, Haydn Society 1002 . . . Also to Leonard Ratner's *Serenade* for oboe, horn and quartet, by the Salgo Ensemble, Music Library 7023 . . . Schumann's *Andante and Variations, Op. 46*, for two pianos, two cellos and horn, by John Barrows with Appleton and Field, etc., Vox PL6050 . . . Villa-Lobos's *Choros No. 4* for three horns (Alfred Brain, Sinclair Lott and Richard Perissi) and trombone, by members of the Janssen Symphony, Capitol P8147 . . . and Weber's *Concerto for 9 Instruments, Op. 24* (including two horns), by an ensemble under Leibowitz, Dial 17 . . .

Then there are several more bits of Mozartiana: the *Cassations* (2 horns, 2 oboes and strings) *No. 1*, K. 63, by the Zimble Sinfonietta, Decca DL8520, and *No. 2*, K. 99, by the Salzburg Festival Orchestra under Paul Walter, Period 528 . . . *Divertimento No. 7*, K. 205 (2 horns, bassoon and strings), by the same Salzburg group, is also included on the same disc . . . *Divertimento No. 11* in D, K. 251 (2 horns, oboe and strings), by the Dumbarton Oaks Orchestra (Arthur Holmes, Jr. and Ralph Brown, horns) under Scheider, Mercury MG10002; also in a "cut" version by a Chamber Orchestra under Fendler, Remington 149-5 . . .

In addition to these, the French horn is included in many of the ensemble works listed in the previous

two installments of this series (*Beats* for 24 September and 8 October). See especially (in the former issue) the six Rossini *Quartets* on Classic 1010 (the last of which has a particularly brilliant horn part) . . . also most of the *Septets, Octets*, and the larger ensembles . . . In the latter installment, nearly all the works included feature one, two or more French Horns . . . Brahms's *1st Symphony* (introduction to the last movement) . . . Mendelssohn's *Midsummer Night's Dream (Nocturne)* . . . Richard Strauss's *Till Eulenspiegel* (introduction and coda) and *Don Juan* . . . Tchaikovsky's *5th Symphony (Andante)* and *Waltz of the Flowers* from the *Nutcracker Suite* . . . Wagner's *Siegfried's Rhine-Journey* from *Die Gotterdammerung* . . . Weber's *Oberon* (opening) and *Der Freischuetz* Overtures . . . But you'll probably think of a number of others yourself!

Beethoven And Brahms Through Orthophonic Ears

(Jumped from Page 4)

in the AES or standard (Columbia) LP curves . . . And since proper equalization for this higher turnover is lacking in most LP players, the earlier RCA Victor LPs tended to sound lacking in lows—simply because they weren't being properly reproduced.

Not Entirely New

The current RCA Victor LP characteristics are only relatively new, for they've been in use for some time—certainly in most of the 1952 releases. From an abstract engineering point of view, "New Orthophonic" is primarily an advertising catchphrase to seize the public's imagination in much the same way as "FERR," "Full-Dimensional Sound," etc., have done.

However, that doesn't belittle the results obtained or even imply that there isn't anything really new in the current RCA Victor LPs recording characteristics apart, different, if not new, mike-placement and other techniques certainly are employed here . . . The disc-surfaces are as immaculately quiet as any we've ever had on LP so far . . . The single fact that Toscanini and the NBC Symphony (in the Brahms' Fourth at least) really sound good for the first time on records surely proves that changes have been made—and all for the better.

Single-Mike Didn't Do It

Toscanini's and Rainer's releases were made in Carnegie Hall—not in Studio 8H, where even the most miraculous of new or other techniques never could or can produce attractively recorded sound! Many listeners probably will be sure that the successful results are due to the widely-acclaimed "single-mike" technique, but I'm willing to bet they're wrong . . . Fine records have been made with only one mike, but as many or more have used two or several.

But of course there is a tremendous difference in what might be called the single-mike effect, which captures the natural overall sound of music played in a large concert hall, and the multiple-mike technique of producing microscopically detailed and enlarged sound qualities that never can be directly produced or heard in any live concert in a big hall.

Perfect Example

The Brahms Fourth and Beethoven Concerto are beautiful examples (the Beethoven Ninth a less effective one) of the former effect—no matter how many mikes actually were used . . . While Stokowski's *Grainger Favorites* (RCA Victor IM1238), Beat-reviewed, July 16 exemplify the latter no less impressively. A choice between the two is merely a matter of taste. It depends, or at least it should depend, entirely on the nature of the music being played and the kind of produced performance in which you like best to hear that particular music.

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Coast R. & B. Disceries Explore For New Names

By CHARLES EMGE

Hollywood—The steady growth of numerous well established independent recording companies with principal headquarters in this territory (*Down Beat* July 16) is due in no small part to the seemingly solid and increasing market for what the trade used to call "race" items, but which have gradually become a part of the idiom now more generally accepted as "rhythm & blues."

One of the interesting aspects of the business is that though more and more companies among the independents based here are concentrating on the r. & b. market, sales interest in Los Angeles in particular and the West Coast in general never has approached that attracted by r. & b. exponents in other parts of the U.S.

R & B NG in LA

Operators here generally agree that Los Angeles, despite its huge metropolitan population (including a very large and more nearly integrated Negro population) rarely accounts for more than 5% of the total sales on a top selling r. & b. item, whereas New York and Chicago may absorb as high as 20% of the total.

Some of the "big names" in the field, such as Aladdin's Charles Brown and Amos Milburn, Modern's Roy Hawkins and Jimmy Nelson, Specialty's Percy Mayfield and Lloyd Price (latter just came in big on his first platter, *Lawdy, Miss Clawdy*), Imperial's Fats Domino, and others who ring up sales consistently in other parts of the country, are almost complete unknowns here.

The River's Flowing

Recorded-In-Hollywood, a relatively new label in the field, which had pretty tough going while in the starting stage (like all independents) has rung up a solid hit with *The River* by "Little Caesar," and appeared to have a follow-up of equal proportions in his *Goodbye Baby*. But chances are that "Little Caesar's" name was seen by many Angelenos for the first time when it appeared among *Down Beat's* Five-Star discs selected in the Sept. 10 issue.

And true to the paradoxical pattern Recorded-In-Hollywood's *The River* was recorded, not in Hollywood, but in Oakland, where "Little Caesar" (real name: Horace Caesar) resides.

Unknowns Sought

Right now r. & b. ops have one thing in common with the majors: r. & b. record buyers are inclined to pass up or show indifference to established performers in the idiom (such as T-Bone Walker, Helen Humes, Nellie Lutcher et al) and go heavily for something ("We wish we knew just what it is," say r. & b. platter men) in the offerings of an unknown.

Few, if any, of the recent big hits put out by Los Angeles firms, seem to have been recorded in local studios. The search for new names has led r. & b. men from here to delve into Texas and the Deep South, particularly New Orleans and other southern cities. The performers uncovered in this manner are frequently associated with small instrumental combos, and many are instrumentalists themselves.

This sometimes poses a problem for record companies holding an AFM "license" (the agreement to use only AFM men and to pay a royalty on sales into the AFM's trust fund).

In segregated Dixie, Negro musicians have little to gain by affiliating with AFM locals south of the Mason-Dixon line.

R. & b. platter men here who have had to meet the situation prefer not to discuss it. Reports have it that some find ways of evading the issue; that others have induced such musicians, if non-union to join the union (and have paid initiation fees out of their own pockets, deducting same from the musicians' earnings).

Complaints of fast practice are heard from both sides. The situation is pretty foggy, and is one of

of r. & b. items accept the lack of a strong West Coast market with a shrug ("Just one of those things") but have hopes that it will grow. They say that sales always jump following the local presentation of an r. & b. "jazz concert" (jazz purists refuse to accept them as such), and out-door blow-offs such as those that take place here annually at the Wrigley ball park.

Top DeeJay Aloof

They point to the fact that here (and probably everywhere) a major hit in the r. & b. field is almost never heard on a top-bracket radio platter program, but that four L.A. platter showmen who do feature or specialize in r. & b. discs are building larger audiences. They are Joe Adams (KOWL), Hunter Hancock (KVFD), Ray Robinson (KFOX—

Long Beach Calif.) and Charles Trammell (KGFJ). Latter does his show, a midnight-to-3 a.m. stint, from the window of a large retail record store in the southeast section of Los Angeles.

Despite the unquestioned sales potential in the r. & b. market, it is one which the majors seem to leave largely to independents to exploit. The reason is very simple, and lies in the fact that the discs reach their market almost entirely through very small retailers who have no interest in putting up the money for the "minimum order" required as a franchise qualification by distributors of major labels.

The typical r. & b. retail shop operator calls at a distributor's headquarters every day or so in person and buys a small quantity of records at a time—for cash. In many cases, jobbers will not even

service him on a C.O.D. basis.

A Growing Field

But r. & b. is nevertheless a profitable and steadily growing field in the record business, in which a big hit can mean a bonanza in the juke boxes alone. And though jazz critics snort at present-day r. & b. expressions, vocal and instrumental, as cheap, commercialized distortions of the authentic blues form from which r. & b. music stems, its emotional impact can not be denied—and r. & b. music must be accepted as another interesting phase in the constantly changing native American musical forms.

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CAUGHT AT CARNEGIE during her sensational successful appearance there, Mahalia Jackson chats backstage with author-poet Langston Hughes.

Gospel Singers' Progress— From Churches To Carnegie

By JOHN HAMMOND

The kind of singing that was once confined to the storefront church in Negro ghettos has now become an established institution at Carnegie Hall.

On Columbus Day a group of gospel singers headed by Mahalia Jackson packed that auditorium to overflowing. The artists were all virtually unknown to Broadway or conservative church members of all races; yet more than 3000 people paid up to \$4.80 a ticket to hear music that has always been scorned in respectable circles.

It took a very great artist to bring this music to the general public, and Mahalia Jackson is her name. Her power stems from a profound religious conviction, overwhelming rhythmic vitality, and a voice capable of projecting every emotion. If the vocal chords can withstand the tremendous strain to which they are subjected, Mahalia will be the most successful folk singer of our time.

Great Showmanship
A very bad cold forced Miss Jackson to limit herself to but four numbers. Her showmanship,

and an explanatory speech from promoter Joe Bostic, averted disaster, for her voice was in wretched condition. But the audience responded as if she were in top form.

Among the eight supporting groups were several deserving of stellar billing. The Ward Singers of Philadelphia, with Clara Ward, whose Savoy and Gotham records vie with Mahalia's in popularity, were tremendously effective in *I Need Thee Every Hour* and *Come In The Room*. A 16-voice choir from Bellville, Virginia, sang a capella with perfect intonation, discipline, and verve. The Davis Singers, five very show-wise girls from Philadelphia, sang with an abandon unusual even in the gospel field.

Individual Star
But the individual star of the evening was Norsalus McKiasick, a young man featured with the

Biografilms Getting Big Play In Hollywood Plans

By CHARLES EMGE

Hollywood — The biographical — or pseudo-biographical story, an old standby with movie makers as a handy framework on which to hang musical numbers and inject songs into screen stories—is getting the heaviest play on current and future schedules the industry has seen.

A survey of pictures planned, in production, or recently completed at major studios finds at least one or more films "based on the life" of a prominent music or show business personality at every studio. One thing certain is that the music involved will provide a wide variety, ranging from opera, to ballet, to brass band, to something approaching (but not too close) to American jazz forms.

Along the latter line, the nearest thing probably will be Universal-International's picturization of the story of the late Glenn Miller, which will go before the cameras either late this year or early in 1953. Much of the scoring will be dubbed from original Glenn Miller records.

Grace Moore Opus

At Warner Brothers, pre-recording will start soon of songs, mostly operatic excerpts, to be sung by Kathryn Grayson in the title role of *The Grace Moore Story*. The late Grace Moore, one of the first

Gospelaire. His baritone has a vibrato that would put Eckstine's to shame, and he has the same overpowering effect on a feminine audience. He was the one literal show-stopper of the evening, and could have a tremendous career as a popular singer if he chose to switch.

On October 17, Miss Jackson left for a three-month tour of Europe. Her first concerts will be in Denmark, where her record of *Silent Night* is the biggest-selling disc of the year. Just as improvised jazz first attained critical approval away from these shores, gospel singing is traveling the same route.

Aired Gripe

San Francisco—A group of Woody Herman fans in the Bay Area have accomplished something which may be a tip-off to music lovers everywhere. Angered by the refusal of KNBC, local NBC outlet, to carry the remotes from the Palladium while the Herman orchestra was there, the fans got up a series of petitions totalling almost 400 names and sent them to the station. The result was an immediate scheduling of three half hours from the Palladium a week. Maybe that's what's needed to get more music on the air.

American singers to become a major attraction in opera and concert work, was killed in a plane crash in Sweden some years ago.

Another WB project is *The Eddie Cantor Story*, in which drummer Keefe Brazelle will do Cantor to soundtracks recorded by Cantor.

The Warner studio has had a film based on the story of the late Helen Murgan in the mill off and on for several years. It was planned originally for Doris Day. Now Hollywood rumor has it that it may be re-activated as a Peggy Lee project.

Flag-Waver

At 20th Century-Fox, film editors are winding up final cutting on *The Stars and Stripes Forever*, in which Clifton Webb will enact the role of march-king John Philip Sousa, Italian-born composer and brass band leader who gave the U. S. its greatest collection of patriotic marches.

Soon to be released will be 20th's *Tonight We Sing*, a biografiilm based on the career of impresario Sol Hurok, with David Wayne portraying Hurok, and featuring Met singers Ezio Pinza, Roberta Peters and Jan Peerce (the latter as vocal double for up-and-coming young actor Byron Palmer).

Greer As Marjorie
MGM has Greer Garson sched-

uled to portray the role of opera singer Marjorie Lawrence in *Interrupted Melody*, with the actress performing the visual role to soundtracks recorded by Miss Lawrence. The singer suffered an attack of polio when she was at the peak of her career as a great Wagnerian soprano.

Columbia, which rang up notable successes in the biographical vein with *The Jolson Story*, *Jolson Sings Again*, and *A Song to Remember* (the Chopin story), and set the pattern under which screen actors perform with the aid of unseen soundtrack doubles (Artur Rubinstein did the piano solos for Cornel Wilde as Chopin; in the Jolson pictures Jolson provided his own voice for actor Larry Parks) hasn't made a formal announcement yet, but researchers there are busy digging up material on Franz Liszt for a picture which will probably make the 1953 schedule.

Musical Fantasy

Only studio with no musical biografiilm on its immediate schedule is RKO, which has been in the throes of a re-organization. However, RKO will release Selznick's *Hans Christian Andersen*, in which Danny Kaye will portray the great teller of fairy tales. The narrative is admittedly largely fictional and chief musical interest will be found in the extensive ballet sequences. The picture is described as a "musical fantasy."

Paramount's recent contribution in the field of musical biografiilm is the currently-showing *Somebody Loves Me*, the story of Blossom Seeley and Benny Field, with Betty Hutton and Ralph Meeker in the principal roles. Meeker's vocal double for the role was a young Canadian singer, Pat Morgan, completely unknown in this country, but whose ghost-singer stint won him offers from several studios here.

The Crosby Story

Paramount has one project, which has been under discussion there for years, but on which no one will talk—seriously—it is the life story of Bing Crosby.

Queries always get such replies as: "We think Bing is a bit young yet, and that we ought to wait until he is really well established before we start thinking about doing his biography in a picture. After all—you know how it is with singers. Here today, gone tomorrow."

But it's a good guess that sooner or later Paramount will make "The Bing Crosby Story," and with its wealth of musical Americana dating back to Whiteman era of *The Rhythm Boys*, Mildred Bailey, Bix Beiderbeck et al, it could be the great music picture that has been long hoped for.

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Dixie Jubilee Hits Mark As Best Production Yet

By HAL HOLLY

Hollywood—The Fifth Annual Dixieland Jubilee, presented at L.A.'s Shrine auditorium on the night of Oct. 10 by impresarios Frank Bull and Gene Norman, was the first of these jazz shows not to mark up a full sell-out, but also the first to come close to catching the real spirit of the music and musicians associated with the idiom it was supposed to represent.

This edition also represented the best achievement to date from the standpoint of pace, production and staging, well wanting hearty applause on the back for promoters Bull and Norman, and their production aide, Ralph Peters, screen actor and retired musician. (He played tuba with Pete Daily's crew on the show.)

Recordings Recreated

Climax of the production, as planned, was the appearance of Frankie Trumbauer, in musical retirement for more than 15 years, with the Bix Beiderbecke memorial presentation, which consisted of the re-creation of the recording units assembled and headed by Trumbauer on some of the recordings he did with Bix.

This portion of the Jubilee was a successful and unique accomplishment, and probably the nearest anyone has come to catching the drama and human interest that is part of the jazz story.

Blacked-Out Stage

In this portion, half the huge stage was virtually blacked out; the other was masked by a scrim curtain. After a brief chat covering some of his reminiscences of Bix, Trumbauer told the story of the session on which Bix recorded his *In a Mist*. At this point, the spotlight picked up an old upright piano at right stage with an unoccupied piano stool. From back of the curtain, Paul Mertz, pianist associated with Bix and Trumbauer from the period of "The Wolverines" through the Goldkette era, did a reproduction of *In a Mist* as Bix recorded it.

Singin' the Blues

Then the stage back of the scrim was softly illuminated and Trumbauer, backed by a group of musicians representing those the jazz world of the late '20s, did *Singin' the Blues*, *Pretty Girl* and *Clarinet Marmalade*, in the original recording arrangements, Dick Cathcart reproducing the Bix solos.

During his commentary, Trumbauer, dapper but dignified as ever, stated that he was playing the same C-melody saxophone he had played all his life.

This Is Goodbye?

Many of the old-timers present must have been moved as Trumbauer left the stage, after saying "This has probably been my last professional appearance."

The George Lewis band, brought to Los Angeles by Bull and Norman from New Orleans, may not have equalled some of their previous Jubilee importations as a

"name attraction," but their performance in the march-like authentic New Orleans jazz idiom was an education for those who have never heard this type of band in person. Here too, there was genuine emotional impact in the sight and sound of these gallant old troupers still marching on in their tradition.

It was fortunate for Bob Scobey, with his band of latter-day two-beaters (here from San Francisco as the only other import) that they preceded the Lewis band.

Other Highlights

Additional notes and highlights: Biggest individual hit on the show, to judge from the applause and cheers, was "Jack Teagarden's favorite soloist"—Mother Teagarden, the spry old lady who still rates as a lively and expert ragtime pianist, and whose talent and training gave the music world Jack, Charlie, Norman (piano) and Cubby, the latter retired from music as a profession but still working casuals here as a drummer.

Johnny Lucas, the physically handicapped trumpet player and singer who works from a wheel chair, helped to get the show off to a rousing start as special feature with Pete Daily's band, with his moving performance of *Black and Blue*.

The Best Bunch

Best collective performance, in the opinion of many schooled listeners: Rosy McHargue's combo on *Tin Roof Blues* and *That's a Plenty*.

Most fun: Blake Reynolds (taking over the Sextet from Hunger for Ed Skrivane, who failed to get back in time from trip to Korea) and his colleagues in their satire on a satire—Pee Wee Hunt's *12th Street Rag*.

N.O. Jazz Club Holds 'Almost Perfect' Bash

New Orleans—The Crescent City came alive on Sept. 28 for the city's fourth annual New Orleans Jazz Club jazz festival. The dixieland conclave took place in the local Municipal Auditorium located just off Congo Square, acknowledged birthplace of jazz.

The ingredients were just right

B[|]arney

Hollywood—Problems of publicity pluggers, during these troublesome times for those who hope to re-educate the public to the idea that dance bands also play dance music, are illustrated by this excerpt from letter sent by Palladium's Barney McDevitt to local platter showmen:

"May I ask a personal favor . . . refrain, please, from programming any of the WILDER (Barney's caps) sides by Woody . . . The present Woody Herman band is DEFINITELY A DANCE BAND."

'Incidentally, Barney's recommendations for air time were, *Laura*, *Stars Fell on Alabama*, *Happiness Is Just a Thing Called Joe*, *Tenderly*, and *Early Autumn*.

Teddy Wilson Scans Scandinavia In Week

Copenhagen—Teddy Wilson made a lightning tour of Scandinavia last month. He was only away from New York nine days, but covered several Swedish towns as well as this city and Helsinki. He drew generally good crowds and met with an excellent audience reaction everywhere.

Swedish bassist Simon Brehm as on the road with Teddy. At the conclusion of his tour he stopped off in Stockholm long enough to cut eight sides for the Metronome label, accompanied by Yngve Akberg, bass, and Jack Noren, drums.

this night and the concert was near perfect in its results. Sharkey Bonano and his Kings of Dixieland and bands led by Johnny Wiggs, George Lewis and Paul Barbarin were featured along with a singer Lizzie Miles, "Buglin' Sam" Dekemel and a dance team, Pork Chops and Kidney Stew. *Down Beat* staffer Joe Delaney and WWL program director, Ed Hoerner, emceed.

George Lewis, lead the group which the late Bunk Johnson brought to New York in 1946, opened the parade of two-beat bands and set the mood for the evening with rousing ragtime, reeling off a series of selections including *Climax Rag*, *Bugle Call Rag*, *Just A White Horse To Stay*, etc. Johnny Wiggs followed, working with a group of prominent

businessmen Jazz Club members whose musicianship turned out to be on the skilled side.

Ex-Armstrong drummer Barbarin opened the second set and satisfied the crowd with his efforts, especially his own *Bourbon Street Parade*.

Headliner Bonano's new group (the best he's had yet) broke the proceedings wide open, working out for four numbers, then was forced to play four encores. Lizzie Miles, who has been enjoying a comeback in her home town, topped the show cold with *Bill Bailey*, special Creole chorus and all, then kicked off the grand finale wherein all four bands merged to do *When The Saints Go Marching In*.

—Joe Delaney

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MEMPHIS

APR 68



LATEST DIXIE JUBILEE (reviewed this issue) brought this array of big names: Upper left shot shows Jack Teagarden standing by while his "favorite soloist" takes off. It's Mother Teagarden, still playing rag-time piano. Others in band are Charlie T., with trumpet, Jay St. John, clarinet; Ray Bauduc, drums; Morty Corb, bass. Above is Frankie Trumbauer, C Melody sax pioneer (he's now an official with Civil Aeronautical Authority) with Frank Bull, promoter Gene Norman's partner. At left are Freddy Greenleaf, Eddie Miller, Irvin Veret, Joe Rushton, Phil Stephens, Stan Wrightsman in a band headed by Nick Fatool (hidden behind drums). Pix by Gabor Ronn.



RECORD INDUSTRY ASSOCIATION of America held its first music festival in Hartford, Conn. and provided three solid evenings of entertainment for local citizens. These photos were taken during the pop concert evening. At left is Jane Froman; above are piano duo Whittmore and Lowe, Jane Froman and Leroy Anderson; at right, Andre Kostelanetz conducting. Big hit of the festival was Benny Goodman, who broke it up with a sextet. Affair was coordinated by Joe Martin.



BIGGEST JAZZ EVENT in many moons in the Crescent City was the fourth annual festival of the New Orleans Jazz Club, at the Municipal Auditorium, just off what was once Congo Square, often identified with the early antecedents of jazz. At left is the group of veterans who opened the show: George Lewis, clarinet; Lawrence Marrero, banjo; Slow Drag, bass; Percy Humphrey, trumpet, and Jim Robinson, trombone. In center shot are Joe Delaney, emcee of the show (he's Down Beat's New Orleans representative), with Sharkey Bonano, whose Kings Of Dixieland were featured. On right is Lizzie Miles who stopped the show with her recent Capitol record hit *Won't You Come Home Bill Bailey*. Others featured included Johnny Wiggs, Paul Barbarin, "Buglin' Sam" Dekamel.

DOWN BEAT

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 popular 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 (##).

Four Aces

- ★★★★ *Just Squeeze Me*
- ★★★ *My Devotion*
- ★★★ *Take Me In Your Arms*
- ★★★★ *Heaven Can Wait*
- ★★★★ *I'll Never Smile Again*
- ★★★★ *Heart And Soul*
- ★★★ *La Rosita*
- ★★★★ *Ti-Fi-Tim*

Album rating: ★★★★★

The Aces, the hottest vocal group on wax at the moment, have turned out their first album, a cleverly collated assortment of fairly familiar yet infrequently heard tunes of 10 to 12 year vintage. Any single tune has the potential for hitdom, though off performance only, one, *Just Squeeze Me* (the Duke Ellington ditty), seems likely to make it big. This particular side not only is the liveliest tune, but it also houses the best arrangement and orch work as well as the most striking vocal effort by the Aces.

The album should do right well with the large assortment of fans the boys have accumulated since *Sin*. It should certainly make a mark as one of the hottest pop packages of the season, and in very rapid fashion. (Decca A-917.)

Bill Andrews

- ★★ *Save The Last Dance For Me*
- ★★★ *Roman Guitar*

Andrews, a Columbo-ish newcomer, does verse and chorus of the old Columbo favorite, sings best on the verse, suffers vibratoitis through the chorus. On the flip side he bids for the open-throated sweepstakes with a bravura reading of the familiar Italian piece. Backgrounds were provided by multi-dub guitars played by one Jimmy Mondello, alias Mundell Lowe. (Saxon 101.)

Ray Anthony

- ★★★ *Bunny Hop*
- ★★ *Blow Man Blow*

Anthony has a dance step to go with *Bunny Hop* and his success in promoting the dance idea will go a long way toward determining the success of the discing, which is nothing more than a blues novelty in a medium tempo with a stop gimmick. Marcie Miller and Tommy Mercer duet it. Tommy's alone on the reverse, a flag-waverish idea with lyrics. (Capitol 3251.)

Toni Arden

- ★★★★ *Take A Chance*
- ★★★ *Sweet Forgiveness*

Take A Chance could easily step out to become Toni's long-awaited first major hit record. It's got the drama that the people have been buying in their records,

it's a sweeping tango, and it's strikingly executed from the Percy Faith arrangement through the rich recording to Toni's fine singing, working in lower registers than usual and with considerably more success. The coupling is a more conventional sort of effort, a ballad of no particular significance well sung and played. (Columbia 39878.)

Cliff Ayers

- ★★ *Lonely, Lonely Me*
- ★★ *In Mother's Arms*

Cliff's competent tenor winds its way through the simple song on the first side, aided by strings, spelled by low-register clarinet. The mammy song is weakened by the unnecessary delay of a verse, but it does get something of a mood. Al Lombardy conducts. (Discovery 1204.)

Eileen Barton

- ★★★★ *Some Folks Do And Some Folks Don't*
- ★★★ *Easy Easy Baby*

The *Bake-A-Cake* lass throws the pre-meditated coyness to the four winds and successfully copes with a couple of rhythm-and-blues items, *Folks* a beat novelty and *Easy* a walking medium blues. No monkey business here either—Eileen really sinks her teeth into both items and shouts them lustily.

Folks appears to have the better chance of the two, had caught on in New Orleans as a local hit, thus providing the excuse for the pop coverage. Eileen made the coupling in New Orleans with a local all-star sideman lineup brought together by date supervisor (also Tulane law student, *Down Beat* correspondent, deejay, ex-record boss for London, ex-disc sales manager for Coral) Joe Delaney. Sam Butera blows some gusty tenor on *Folks*, a tasty trumpet plays muted blues obbligato on *Easy*, and the little band rocks convincingly through both sides. A free-swinging spirit helps round out a coupling which should get plenty of spins, possibly break out for strong sales. (Coral 60833.)

Lily Ann Carol

- ★★★ *My Favorite Song*
- ★★ *It Wouldn't Be The Same Without You*

Lily Ann does well with the "sleeper" *Song*, should capture a share if the tune hits, does it with help from a male quartet and a simple studio band backing. Reverse is a standard hillbilly ballad, rendered with some light dramatics by the canary, should do some moderate business. (Victor 20-4985.)

Georgia Carr

- ★★★ *The Sun Forgot To Shine This Morning*
- ★★ *The Whispering Serenade*

Miss Carr, a Vaughan-ish type canary, continues to impress for her effort, though like on her first disc, the material fails to match the talent. *Sun* is a pleasant enough ballad, offers conductor Nelson Riddle a chance to spot a first-rate trombone solo; *Serenade* is an oldie which just didn't warrant the revival at this point. (Capitol 2223.)

Karen Chandler

- ★★★★ *Hold Me, Thrill Me, Kiss Me*
- ★★ *One Dream*

"Newcomer" Karen Chandler makes a strong impression on her Coral debut record. Fact is she's not a newcomer but an unlucky, always good singer getting a new start. Eve Young was her name and she's an ex-Goodman band thrush, has recorded for both London and Victor records.

She never quite got the quality she displays on this record into her previous work. There's a maturity and warmth to these efforts that were missing from her earlier efforts. It's best noticeable on her reading of *Hold Me*, an excellent ballad, wherein clever use is made of a dubbed-in second voice. *Dream* is a fairly conventional verse-chorus waltz done well. Eve's husband, Jack Pleis, conducted the back-grounds. (Coral 60831.)

Rosemary Clooney-Harry James

- ★★★ *You'll Never Know*
- ★★★ *On The Acheion, Topeka & Santa Fe*
- ★★★ *It Might As Well Be Spring*
- ★★★ *Over The Rainbow*
- ★★★ *Sweet Lullaby*
- ★★★ *The Continental*
- ★★★ *When You Wish Upon A Star*
- ★★★ *In The Cool, Cool, Cool Of The Evening*

Album Rating: ★★★★★

"Harry and Rosemary make a perfect pair . . . both have the ability to get the most out of a song, whether it be a sentimental ballad or a sprightly rhythm tune. Seldom have any of these award-winning songs been so effectively interpreted as they are in Harry's virtuoso trumpet playing and Rosemary's inimitable singing."

It isn't often you can quote from the liner blurb to describe your opinion of an album, but that's what we've done above to describe this collection of songs that won awards from the Academy of Motion Picture Arts and Sciences, when they were included in movies dated 1943, '46, '45, '39, '37, '34, '40 and '51 respectively.

The band swings mightily when required to; Rosemary's at her best throughout. Should be a very steady seller. (Columbia Cl. 6224.)

Roger Coleman

- ★★★★ *Everything I Have Is Yours*
- ★★★★ *Give Me The Right*

A new voice and one which should attract quite a bit of bobby-soxer attention is that of Coleman, a Lanza-sounding open-throated singer. He opens *Every-*



MUCH-TRAVELED BING waves a fond adieu en route from Hollywood to Europe, where he now is settled to make a new movie. Meanwhile back at home Crosby has one hit disc rolling, *Zing A Little Zong*, and has a new one rated five stars by *Down Beat*, a Steve Allen adaptation of *South Rampart Street Parade*, done with help from the Andrews Sisters.

thing a la Eckstine, belts it out all the way in the singing mode of the day. *Right* is a new ballad in the "big" tradition, likewise is belted out. Norman Leyden's backings are appropriately rich. (Decca 28418.)

Perry Como

- ★★★★ *To Know You*
- ★★★★ *My Lady Loves To Dance*

Perry's charming way with novelties is offered in a generous double-barrelled helping. *To Know You* is one of those counterpoint items with the Fontane Sisters lending the helping hand for the harmony role. *Dance* is a polka executed with ginger by Perry, with a lively assist from the Mitchell Ayres studio band. Either side could hit mainly on the strength of performance. (Victor 20-4959.)

Don Cornell

- ★★★★ *I*
- ★★★★ *Be Fair*

Cornell belts 'em out on both sides, both "big" songs of the type he has become noted for. *I* could easily attain hitdom if only for the familiarity of the melody (Drigo's *Serenade*) and the corn of the lyric (which was co-authored by Milton Berle). *Fair*, on the other hand, will have to stand up on the strength of performance, for the song is mediocre. (Coral 60860.)

Bing Crosby-Andrews Sisters

- ★★★★ *South Rampart Street Parade*
- ★★★★ *Cool Water*

With a spirited Dixieland assist from Matty Matlock's Bob Cat refugees, Bing delivers some of his finest recent wax singing on the Steve Allen adaptation of the now traditional Haggart-Bauduc two-beat air. The Andrews pitch in with a rock 'em-sock 'em assist to round out a real happy, free-wheeling record. Should be a hit.

Bing, the greatest cowboy singer of them all, displays his mastery of the idiom on *Cool Water*, though Matty's use of the *Blues In C Sharp Minor* rolling bass figure throughout somehow doesn't blend effectively with the song. (Decca 28419.)

Alan Dale

- ★★★ *Laugh Clown Laugh*
- ★★★ *Toddlers The Todolo*

Dale revives a fine schmaltzy oldie in *Clown*, winds the affair up with reprise of *Visti La Giubba*, should satisfy fans and the legion of kids looking for this type of bravura singing. *Todolo* is a vaude-derived oldie of the top hat-and-cane type, is surprisingly becoming to Dale doing a Jolson. The latter tune, by the way, is revived in the *Somebody Loves Me* movie. (Coral 60850.)

Vic Damone

- ★★★★ *Nina Never Knew*
- ★★★ *Johanny With The Bandy Legs*

Nina is what the trade calls a "class" ballad. It's somewhat off the beaten path, is well rendered by Vic, has an outside chance of breaking for the bigtime, but should do well with the Damone legions. *Johanny* is a spritely novelty derived from African Veld folk material by Josef Marais. Vic gives it a thorough working over with a lively assist from a chorus and orch under Joe Reisman. (Mercury 5907.)

Alan Dean

- ★★★ *Raggle Taggle Gypsies*
- ★★★ *Let's Call It A Day*

Gypsies is the excitement-designed side, intended as the *Luna Rossa* follow-up but it is a bit over-packed and too forced an effort to really take off, though disc jockeys may find it worth spinning.

Alan actually sings far better, in fact as well as he's been able to show to date, on the revival of *Day*, a first rate song. If either side is to make a noise, this should be the one. Joe Lipman's tasty small band backing provides a striking contrast to the bombast that comes out of the first side's large band. (MGM 11327.)



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AND

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GEORGIA GIBBS

SINGS

"MY FAVORITE SONG"

AND

"SINNER OR SAINT"

MERCURY 5912-5912X45

Rusty Draper

*** Sing Baby Sing
*** I Gotta Have My Baby Back
There's still enough Laine in the Draper sound to provide Rusty with a psychological handicap...

Percy Faith

**** Amorada
**** Funny Fellow
Percy comes up with a couple of additions to his Latin-American catalog. Amorada is something like Delicado backwards...

Frances Faye

*** Tweet, Tweet, Sweetheart
**** Night And Day
The veteran night club entertainer, long absent from records, returns with a strong bid for a "sleeper" hit...

Ella Fitzgerald

*** Walkin' By The River
*** My Favorite Song
Ella sings more commercially than usual, fewer tricks and hewing close to the melody on both sides...

Georgia Gibbs

**** My Favorite Song
*** Sinner Or Saint
Georgia could make a connection with Song, a "sleeper" ballad possessed of a certain infectious corn...

Gogi Grant

** Forget Me Not
** Where There's Smoke There's Fire
Miss Grant is a fair enough addition to the ranks of record canaries...

Lionel Hampton

** Eli Eli (1 & II)
It's dubious whether anyone will be entirely satisfied with this ostentatious display. Heard on a vaudeville bill...



RECORDING FOR VICTOR is the attractive young lady seen here, who calls herself Damita Jo. She had the distinction of making the first record of I Went To Your Wedding...

Dolores Hawkins

** Early Evening
* The Key Is In The Door
Dolores is strapped by a couple of innocuous tunes, Evening a ballad and Door a rhythm piece...

Harry James-Toni Harper

** Fruit Cake
** Lovelight
Harry plays some incisive muted trumpet, solo and obbligato, on Fruit Cake...

Jimmie Lunceford

*** Blues In The Night (I & II)
The decade old Lunceford gem has been reissued to counter the newly made Rosemary Clooney disc of the song...

The issuance of this disc will probably provide many a disc jockey with a cue to openly compare the Billy May band style with that of the founder of the school...

Vera Lynn

**** Yours
*** The Love Of My Life
The standard based on the Latin Quiereme Mucho is Miss Lynn's BBC radio theme and it seems to be her meat...

Wingy Manone

** Hello Out There Hello
** Just A Gigolo
Wingy's gravel throat and liquid horn are put up for display to moderate effect on Gigolo...

Maraie-Miranda-Miller

*** Zulu Warrior
*** Johnnie Goggable
Speaking of something off-the-beaten-path, you ain't heard much that's more odd or different than this coupling...

Ramon Marquez

** Jamay
* Boogie Mambo
Marquez has a reasonably sharp mambo band. They play cleanly, incisively...

Ralph Marterie

*** Of Man Moss
** Takes Two To Tango
With Lola Ameche providing saucy vocals on both sides, Marterie comes up with a satisfying twin-sided juke box buy...

Tony Martin

**** Dance Of Destiny
**** Sleepy Time Gal
Tony's in top form and, aided by skillful arrangements by Henri Rene, comes up with his strongest bets for hits in some time...

Johnny Mercer

*** The Glow Worm
** The New Ashmolean
Reissue of a pair of light-hearted Mercer vocals cue mainly by the Mills Brothers...

Guy Mitchell-Mindy Carson

*** That's A-Why
** Train Of Love
A couple of mediocre novelties are delivered spiritedly by a new disc duo...



IMPORTED FROM SWEDEN, in addition to the bulk of fine Scandinavian jazz reaching these shores lately, is singer Kai Ericson, who recently made his disc debut here on Decca...

discing also marks the Columbia debut of Mindy. (Columbia 39879.)

Vaughn Monroe

** Hound Dog
** The Man Don't Live Who Can Die Alone
Vaughn delivers a couple of rather uneventful and pretentious ditties which he sings in his latest flicker offering...

Ben Pollack

*** Beer Barrel Polka
** Oye Mambo
Ben, returned to the wax scene with a hand-picked studio Dixie band, turns in a couple of deliberately commercial tries...

Lorry Raine

*** It's Better To Have Loved A Little
* As The Stars Are My Witnesses
Loved is a fetching, sugar-coated hill-billy ballad sung rather effectively...

Jimmy Ricks

*** Love Is The Thing
*** Too Soon
The anchor man of the Ravens drops his anchor in pop waters, surrounding his deep tones with a harp and lush fiddles...

Corky Robbins & Johnny Bosworth

*** Release Me
** Conquest
Corky, the female half of this duo, seems to be possessed of quite a load of talent. She sounds like an excellent singer in those brief solo seconds she has on the coupling...

Hazel Scott

Nocturne In B Flat Minor
Valse In C Sharp Minor
Sonata In C Minor
Toccata
Fantasie Impromptu
I Guess I'll Have To Change My Plan
How High The Moon
A Rainy Night In G Idyll

Album rating: **

It is doubtful whether Chopin would be completely happy with the way Hazel handles three of his compositions here, especially the Waltz, which she "jazzes up" (oh, sorry term!); however, when she stays strictly in a jazz vein...

Jack Smith

** You're Gonna Break Somebody's Heart When You Grow Older
*** There Are Two Ps In Dixie
Happy Jack could make a dent with (Turn to Page 17)

A TENDER LOVE SONG
VIC DAMONE
SINGS
"NINA"
(NEVER KNEW)
AND
"JOHNNY WITH THE BANDY LEGS"
MERCURY 5907-5907X45

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BILLY WILLIAMS
QUARTET AND ORCHESTRA
"MAD ABOUT CHA"
AND
"I DON'T KNOW WHY"
MERCURY 70012-70012X45

CLIMBING FOR A HIT!
RICHARD HAYES
"FORGETTING YOU"
AND
"FORGIVE AND FORGET"
MERCURY 5910 - 5910X45

The Blindfold Test

Percy: No Faith In Phony Latins!

By LEONARD FEATHER

Percy Faith has become closely identified in the public mind, especially during the past few months, with Latin rhythms, Latin themes and interpretations.

Bearing this in mind, I dug out a somewhat weird mixture of records whose common bond was that they had some sort of Cuban, Spanish or South American connotation. Although Percy prefaced his interview with the remark that he has never in his life visited Brazil, Spain or Mexico, his comments certainly bore an air of authority. Here they are, as recorded on a tape machine.

Percy, of course, was given no information whatever about the records played for him, either before or during his blindfold test.

The Records

1. Chico O'Farrill. *JATAP Mambo* (Mercury).

I'm not terribly impressed. It might have been Prado, but then I thought I heard a little bit of Kenton—only there were too many tonics going on continuously for Kenton . . . He's got the rhythm up in front and he made it more important than the piece itself. The rhythm is authentic. It's not an American band, it has that nice looseness in the background that only the Latin boys have; but there's not much to it. Two stars.

2. Woody Herman. *Terrisita* (Mars). Comp. & arr. Ralph Burns. Nat Pierce. piano.

Whoever wrote this has been studying Mozart and a little Prokofiev. I don't see the mixture. The piano player sounds as if he wishes he were playing bop instead of this; and if the writer was a Cuban, then he wishes he were Stan Kenton; or is it an American boy trying to write Latin music? Well, at least they're trying. Give it two.

3. Perez Prado. *Mambo #5* (Victor).

I like the piece. It's one of the early mamboes, isn't it? But the performance is kind of bad—I noticed some clinkers, and it has a thin sound. I supervised a session of Cugat and thought this might be him at first; it sounds like the Columbia studio sound. It's not Prado, is it? . . . sounds as if it could be Machito. It's a very stiff performance, though; only one star.

4. Stan Kenton. *Cuban Carnival* (Capitol). Comp & arr. Pete Rugolo.

Was this Pete Rugolo? It sounded like a Pete Rugolo arrangement of *Lover*—did you notice the progressions? It's either Woody or Stan. I like it; there's no pretense, it's not supposed to be designed for dancing, obviously it's strictly for listening. I'd give it four . . . I take one star away only because of the refusal to become just a tiny bit commercial and let the public have some of it too.

5. Duke Ellington. *Moon Over Cuba* (Victor, 1941). Juan Tizol, comp., arr. & trombone. Ben Webster, tenor.

It's either a band from Brazil trying to play American jazz or else an old band, maybe Trumbauer and that crew, trying to play Latin music 20 years ago—I don't even know if it was around in those days.



Percy Faith

It's pretty corny . . . I've heard some of those Latin bands that don't want to sound Latin and try to play American style, trying to get what they call the American tone on the sax; but that tenor or baritone solo sounds a little too hep for them, it was obviously ad lib; so it would have to be an American band, a long time ago. It doesn't do a thing to me. One.

6. Stan Kenton. *Delicado* (Capitol).

That's Kenton. I think he could have done real well with this if he had modified it a lot. I heard the original Azevedo record, and he featured such tremendous guitar work, I couldn't find anybody to do it that well, and that was why I featured a harpsichord on my version. There were an awful lot of clams in this guitar solo; if I'd been in on the session I'd have had Stan feature himself on the piano instead. Give it three.

7. Artie Shaw. *Piece En Forme De Habanera* (Columbia). Comp. Ravel.

I like that. Really nice boudoir music. The clarinet work is beautiful! Sensitive! I don't know who wrote this—it could be Pete Rugolo, could be Dave Raksin . . . The mood is right; it's honest; it's not too pretentious. For myself, I'd give it five stars.

8. Neal Hefti. *Rhumbacito* (Mercury). From Jazz Scene album. Comp & arr. Hefti. Nine strings.

You may surprise me and say this is some famous personality, but to me it sounds like a performance piece by some guy who has big ideas that are not coming off on paper. The performance isn't good; they've got just a few fiddles, trying to make them sound like a whole symphony section, and it's not coming off, in spite of the close mike placing. The structure of the composition is very ordinary. Sounds like a little guy trying to be a big guy. One star.

9. Slim Gaillard. *Bongo Cito* (MGM). Armando Peraza, conga drum; Slim Gaillard, bongos; Cyril Haynes, piano; tenor not known. Vocal by Slim.

This sounds as if it was recorded down.

stairs at the Blue Note! The rhythm is terrific. The sax could be Ventura or one of those guys—the rest of them are obviously Latin boys. Singer sounds like a boy who's been working with Cugat, I can't think of his name. This has an authentic ring. Strictly for kicks, I'd say three stars.

10. Machito Orch. *Mambo* (from Afro-Cuban Suite) (Mercury). Comp. & arr. Chico O'Farrill. Charlie Parker, alto.

That's a fair example of the wedding of the modern with the primitive. The progressive and the rumba . . . it's a little labored—maybe because it's an early one. Might be Woody, even Stan, though I don't think so. I don't know who the sax could be, but he didn't thrill me . . . sounded stiff; he plays a few scales and arpeggios, as if he's sort of groping. I'd give this about two.

Afterthoughts by Percy

I've never felt any North American could write a Latin piece. *Carioca*, for instance, is not Latin Americana. I don't believe my own stuff is truly Latin. The charm of *Delicado* was in the piece itself, not particularly in the playing of it.

I've never even made any great study of Latin American music and don't know why the things I've done should be so successful, other than the fact that I just like it and the orchestra enjoys playing it. The only honest thing about it is the rhythm section—I use Machito's boys, and they lift the entire orchestra into the Latin American field. So the only authenticity comes from the rhythm section, and I don't even try to write for them. They just come into the studio and we run down the arrangement and they get the feel, the mood of it, right away.

I talked to some disc jockeys from Brazil who were up here, and told them I'd always wondered why they go for our Latin American music. They said it seems they go for the fantasia, the symphonic approach.

Personally, the only authentic charm I've found is in people like Azevedo, who has probably never been here and who writes very purely and sincerely. I did his *Amorada* recently, in which he tries to make with the Dixieland flavor a little, a sort of Gershwin-esque figure. Instead of destroying it I used it, and in the final analysis he sticks out more than I do. I'm only interpreting the piece. If I stuck too much of myself into it it wouldn't be right.

So it isn't me they like in these records as much as the pieces I choose. Of course I have always included Latin music in any radio show, back to when I was in Canada. It's a very colorful music and it gives you a chance to write.

But I don't want to be stuck with that Latin-American identification exclusively. I've made many records better than *Delicado*. Besides, we don't want to try to be Machito. He plays better Latin American music. All we want to do is just give our personal interpretation—and not too often, because you run out of good Latin material too quickly.

I think people like to hear this music because it takes them back to the primitive—back to the very beginning, when there was just drums. If you throw four or five Latin drummers into a piece, it's an exciting splash of primitive color. That's the only way I can explain the success I've had in this field.

No Videot He

Chicago—At the recent National Ballroom Operators Association convention here, President Doc Chinn, of Fargo, N.D., in the midst of a discussion as to whether TV has hurt ballroom attendance, observed:

"Well, I wouldn't know. Up where I come from, we're just beginning to get something on the radio."

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Chords And Discords

The Truth About Schillinger From One Who Works With It

New York City

To The Editors:

Billy Eckstine's statement (*Down Beat*, Oct. 8) that he is "not studying Schillinger because he does not want to reduce music to mathematical terms" is ill-advised, because it shows a complete lack of understanding of what the Schillinger System is.

As a simple point of fact, let it be noted that Schillinger does not reduce music to mathematics. What he does is to employ mathematical procedures to organize, classify and manipulate the resources of the

art. This is an entirely different thing and accounts for the exhaustive and modern character of the System. Whereas previous theorists had merely taught their students how to harmonize or compose as they themselves composed, Schillinger describes the components of music so that one may imitate any style or develop one's own style.

Famous Students

The practical nature of the System is readily demonstrable in the achievements of its noted students. After studying with Schillinger for

four years, George Gershwin produced *Porgy and Bess*, acknowledged by most people to be Gershwin's best work. Oscar Levant, himself a student of the late Schillinger, described his own and Gershwin's debt to their teacher, in his book *A Smattering of Ignorance*.

Glenn Miller, Benny Goodman, Mark Warnow, Van Cleve, Paul Lavalle, and many of the top names in radio and motion pictures today were personal students of Schillinger. They found the answers to their specific problems in his theories and proved its success in a field where accuracy, speed and fresh ideas count.

Injustice

While it is no longer possible to study with the master himself, Mr. B. does himself an injustice if he does not study the System as written by Joseph Schillinger. Henry Cowell says: "The Schillinger System offers possibilities, not limitation; it is a positive, not a negative approach to the choice of musical materials. Because of the universality of the esthetic concepts underlying it, the System applies equally to old and new styles in music and to 'popular' and 'serious' composition."

To try to "work out harmonic ideas by himself," as Mr. B. says, instead of availing himself of the Schillinger System, is like insisting on a horse and buggy to cross the continent instead of taking an airplane.

If any of your readers would like more information about the System, I should be glad to answer any letters sent to *Down Beat*.

Arnold Shaw, Co-editor, Schillinger System of Musical Composition.

Slaughters Finegan

Los Angeles, Cal.

To The Editors:

As angry as I have sometimes become at Nat Hentoff, I have never been moved to air my grievances in a letter to the editor. But the *Blindfold Test* (*Down Beat*, Oct. 22) taken by Eddie Sauter and Bill Finegan has left me with my mouth hanging open in amazement.

I don't understand how anyone with as much musical background as those two have could stand up and say the things they said for public consumption. The few complimentary words they were able to squeeze out of their narrow little minds were hastily covered by every detrimental thing they could possibly say about the artist, composer or arranger.

One gets the impression that the only group on the scene today with any originality is the Sauter-



ENTERTAINING HOSPITALIZED VETS at Ford Ord, California, Lionel Hampton and tenor man Gil Bernal help to speed the hours for GIs.

Finegan aggregation.

Many things could be said about the attitude these boys have taken toward their fellow union members, but I think they'll get the idea if I just quote Louis Jordan: "If You're So Smart, How Come You Ain't Rich?"

Laura Bartlett

Sinatra, Sink Or Swim

Pittsfield, Mass.

To The Editors:

I disagree with a recent writer who stated that your magazine has been trying to sink Sinatra. I always noticed only good words about Frank in *Down Beat*.

Gildo De Fazio
Tarrytown, N.Y.

To The Editors:

What's the matter with you? Are you all anti-Sinatra fans? I buy *Down Beat* every month—and to my disappointment I never read any articles on Frank Sinatra.

Betts Speno
Ed. Note: Down Beat comes out every two weeks.

Wonderful Holiday

Superior, Wis.

To The Editors:

I never said that anyone told me to "drop dead" or that I was a bum.

I'm grateful for everything Tim Gayle did; and Jim Lounsbury, Lee Egalnick, Irv Victor, Bill Gerah, Johnny Rowick, Cliff Parman, my very dear friend and

buddy Dennis Farnon, and the Mary Kaye Trio.

I would like also to report that Billy Burton is no longer handling me on his own account. When I said he was tied down to listen, I used it only as a figure of speech.

If I slighted anyone or made any enemies, I'm sorry, because I didn't intend to. I don't feel I am any better or worse than any in this business who are trying to make it.

Johnny Holiday

Herman Hermit

York, Penna.

To The Editors:

For the past two years the trade magazines have been herding the return of the big dance band—*Down Beat* in the fore. I'm still waiting; I can see no change.

The only exception I can see is the Herman Third Herd—the May's, Anthony's, etc. aren't worth mentioning.

But Woody has done it again. I've listened to the six sides on Mars and I find them exceptional. The Third Herd isn't as exciting as the first and second editions—at this time—but it plays clean and enthusiastically.

I've just played three new records of *Early Autumn*. Jo Stafford mumbles it to oblivion. Eckstine's is harsh on my ears. But Woody's...

Woody has always been underrated as a singer. Every word is pronounced cleanly and his warmth is too much. The later *Early Autumn* is a fine record and it is nearly equal with its older brother.

The only complaint I have is: why don't they print the names of the soloists on the label?

Richard Emerson Powell

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Monsieur Le Disc Jockey Looks Over NY Scene

By AUNT ENNA

New York—This town had a brief visit last month from a French disc jockey. Since we had heard a report that this gentleman (a) can't speak English, (b) does interviews on his program with visiting American musicians who can't speak French, we decided this was a story worth looking up, especially since we hadn't had a chance in months to brush up on our French.

We met Monsieur Andre Francis at a Broadway club which he might call *Le Pays Des Oiseaux*, or *The Land Of The Birds*. He was accompanied by a pretty wife who, we learned, was from Minneapolis and had met him at a Paris art gallery. Andre's interest in jazz, which is the principal commodity dished out on his disc shows, post-dates his affection for other arts, such as *la peinture non-figurative*.

"I started out doing classical programs," he told us, "then after the first Paris jazz festival in 1948 I became interested in doing jazz shows."

"Isn't disc-jockeying a pretty limited racket in France?" we inquired.

Little Competition

"Yes, there are only a few of us. In fact, there are only really three radio stations. One is Paris Inter, which operates from 6 a.m. to midnight. They broadcast news, symphonies, popular music and the largest proportion of jazz—10 hours a week. Then there's the Poste Nationale, which is more or less like your WQXR here. It is open for two and half hours in the early morning, three and a half hours in the afternoon and five hours in the evening. Thirdly, the Chaine Parisienne, which concentrates on vaudeville, French theatre, French music, also operates during these same hours."

Andre started supplementing his disc sessions with live broadcasts when he presented Erroll Garner in person some four years ago. Since then he has introduced a number of prominent native and foreign jazzmen, and has recorded (for free) many French amateurs and professionals for presentation on his show.

Not Only Jazz

"What about non-jazz?" we inquired. "Is there much interest in American popular music?"

Indeed there is, we were told. "Percy Faith is a big man on the French radio; so are Gordon Jenkins and others who present big orchestras in the symphonic-popular style."

"How about commercial radio in France? I seem to remember they had some before the war."

"Ah, yes, but no more. They still beam programs to France from Luxembourg, which does allow commercial shows. In fact, I did a series of shows for them—sponsored by a laxative."

"Since there are no French sponsors," we asked, "how do you make



Andre Francis

out financially?"

No Comparison

"It doesn't compare with the situation over here. I have to do reportage—broadcasts not connected with jazz or with music at all—to make my living; the disc jockey work is just for kicks. And the radio musicians—well, maybe the top five or six make 200,000 francs a month (\$550), but most of them average around \$35 a month; and those who only play jazz are lucky to make \$20 a year!"

Luckily for Monsieur Francis, he has other strings to his bow. He has dabbled in movies, the theatre, journalism and decoration; he wrote the book for an operetta, the music for which was written by Andre Hodeir, versatile editor of *Le Jazz Hot* magazine. He also took a stab at being a promoter, but this was not exactly a profitable venture. "I put on a concert-broadcast at the Theatre Pigalle;

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Arrangers' Corner

By SY OLIVER and DICK JACOBS

Hi! Great being back with you again. May we say hello to all our old readers and extend a cordial invitation to all of you new ones to join with us and participate in the *Arrangers' Corner of Down Beat*.

By way of an introductory column, let's talk about what we're planning to do and what you can expect to find in the *Corner*.

First of all, as before, we'll be tickled pink to answer any and all of your questions pertaining to arranging and its related subjects. We'll print the important questions and answers right here in the column but each and every one of you can count on a personal reply to your queries.

With regard to the material which we're going to talk about directly in each column—we'll try to cover each and every phase of arranging and orchestration. Some of the subjects we'll discuss will be: Theory and Harmony, Voicings, Combo Writing, Modern Harmony, Radio Writing, Motion Picture Writing, Vocal Backgrounds, Modulation, Chord Substitution, Unusual Effects, Transposition, Ear Training, Chordal Patterns and Progressions—in fact, just about everything we can think of which can help with arranging problems

we charged a nominal 10 francs (three cents) admission. We had a riot! There was so much damage done to the theatre, we could never repeat the experiment."

The Language Problem

Andre lately has been on the air three days a week over Paris Inter, and was due to return to this schedule last week.

"That reminds me," we said. "Since you don't speak English, how do you manage to do interviews on your show, as I hear you have, with people like Duke and Dizzy and other foreign visitors?"

"Very simple," said Monsieur Francis. "Boris Vian, who is also a *Jazz Hot* contributor, assists at the programs and acts as interpreter."

As we parted, an irresistible thought came to mind: was this technique ever used to include a three-way interview with Lester Young? Or Babs Gonzales?

That, we reflected, would be the interpreter's job of all time.

and give an insight to non-arrangers.

We're planning to have guest arrangers come in and plan a column from time to time. We're certain that you'd like to hear some ideas from guys such as Bill Finegan, Eddie Sauter, Johnny Warrington, Johnny Thompson, Fred Norman, etc.

So, we'll wind it up for this time. We'll be back at you soon getting

Billy Daniels Sold For TV

New York—Billy Daniels, whose star has been steadily in the ascendant for the past year or two, has hit a new peak by landing his own television show, seen from 6:30 to 6:45 EST every Sunday evening over the ABC network.

Daniels thus becomes the first Negro artist ever to net his own video program. Sponsor is the Rybutol Corp., which bought the show on a 13-week deal.

Send your questions to: Sy Oliver and Dick Jacobs, 1619 Broadway, New York 19, N.Y. Self-addressed, stamped envelope for personal reply.

right down to brass tacks with some pertinent info. See you then.

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Counterpoint

Music Can Win!

By NAT HENTOFF

Many intellectuals and near-intellectuals in the music business use one gnarled shillelagh above all others when warding off attacks from critics. Almost invariably, when someone complains about the monotonous mediocrity of pop song hits and some of the people who make them, the bright boys haul off in a contemptuous verbal arc and say, "Well, after all, we're just satisfying the public taste."

As one who used to be gulled by this clinkered chorus, I'd like to enter a protest. The protest is built on observation, reconsideration and particularly, several talks with judicious musicians.

I remember one especially with Jimmy Jones, Sarah Vaughan's accompanist before he became ill.

Jimmy refused to become alarmed or appalled at the alleged lowering of public taste. "Sure," he said, "there are crazes but they don't last very long. And look at some of the people who have made it with the public at large, not just the coteries."

Music and Money Too
"There's Ella and Sarah and Nat Cole and Billy Eckstine," and he went on listing. This set me to thinking about other performers who have over several years maintained high popularity and excess profits taxes. Most of them, it came as an initial shock, are and always have been basically sound musical-ly.

Bing Crosby, of course, like about Ben Adhem, leads all the rest. Then there's Perry Como, the perennially revived Connee Boswell, Duke Ellington, Stan Kenton (with personal reservations), Benny Goodman, Peggy Lee, Les Brown (with an assist to Bob Hope), Dinah Shore, the Mills Brothers, Jo Stafford, Kay Starr, Patti Page—and Louis Armstrong. An incomplete but fairly representative list.

Why Not Stop Half Way Up?
I'm not, I trust, being naive in this measured accolade to public taste. Almost all of those mentioned have had to compromise to a greater or less extent to perch on the pinnacle. And as Leonard Feather wrote recently, the surest way to retain most of one's musical integrity and still walk by a hockshop without nostalgia is to stop half way up.

In some cases, as with Frankie Laine, the compromise has destroyed almost all musical values. And I am waiting with glum anticipation for Gordon Jenkins to accompany Peggy Lee with an orchestra and chorus of 400 plus a squad of bagpipers in a binatural echo chamber. But I still believe that the reason these headliners have lasted so long has more to do with their musical qualities than with hyper-

thyroid gimmicks.

They Really Sing

Let's look at some more recent recipients of warm public favor. Doris Day may well be one of the most underrated jazz—yes, he said jazz—vocalists in many years and she can make all but the most retarded ballads musically meaningful. Rosemary Clooney, from what I can hear over the harpsichord, can really sing. And Teddi King with George Shearing should hit the asteroids before long.

Tony Bennett, though not my idea of musical elysium, does have a voice and seems to be acquiring some idea of the nature of tonality. Jeri Southern is increasing in popularity and though it may take one or two gerrymandered "hits" to put her over, she should be able to propel herself on her musical abilities after that.

Showmen Will Last

Of the adolescent Svengalis, the only ones that will last after the present crop of teenagers have evolved into marriage and Milton Berle will be the showmen like Johnnie Ray. His case though is doubtful if declining ratings in radio requests can be believed. The ones who are neither showmen nor musically gifted will watch dourly from the sidelines as a new generation of ecstatic young ladies mold their own Sir Lancelots.

And there is an adapted Gresham's law of American popular music I offer for free—new teenagers drive out old teenagers' coinage. Anybody seen a graph of Frank Sinatra's record sales lately?

Actually the point I am trying to buttress is that the public is a lot more hip than the bright boys in the business believe—and I especially mean the cybernetic recording directors. Mass marketing and mass communications being what they are, it is still possible to manufacture a hit like Sunny

Gale's wheezing wheel of fortune—a lonely collector's item by now, I imagine. But I don't think the Victor executives are disinclined to tote up the steady Perry Como sales.

Music Still Sells

And those steady sales could be steadier and longer-lasting if some of the adventurous executive knights of the round table would give some of their more musical performers decent material and accompaniment.

I have long been fond, for example, of Mindy Carson and much distressed at some of the primary school limericks she has recorded with Victor—though the fault may not be entirely Victor's. Mitch Miller has her now and I wonder what would happen if he gave her some good songs—even standards, if necessary—and a competent small band with a free Alec Wilder arrangement. And one other thing. Take the French horns, leave them on the stairwell and quietly but firmly close the door.

Four New TV Shows Hit LA

Hollywood—Several new music shows have appeared on local TV screens in recent weeks. Arousing most interest is the Jerry Fielding show (KNXT, 7:30-8 p.m. Fridays) with such ace sidemen as Buddy Collette, Red Callender and Jerry Wiggins. Fielding carries two singers, Ruth Oley (a Benny Carter protege) and Tony Fontane.

Sponsor, a large west coast construction company, is also backing Fielding by putting out his records on its own Aldon label.

On the same channel (8 p.m. Mondays) veteran bandman Harry Owens has returned with his Hawaiian-style orch and troupe of dancers and singers. He has emceed, written and produced his own show from the start, even managed himself, and has a big following here.

KECA recently launched a kinescoped version of the *Standard Hour*, seen Wednesdays at 8-8:50 p.m. Sponsored by Standard Oil of California, it features a 57-piece orchestra under Carmen Dragon, composed largely of men from the San Francisco Symphony.

Benny Strong, whose band registered solidly when he played the Palladium bandstand telecasts (temporarily cancelled) last summer, was set to start a new series via KECA-TV around Oct. 29, this time a full hour from the Trianon bandstand.

Brubeck Impresses In Beantown Stint

Boston—Dave Brubeck, playing a stint here at Storyville, was hailed by patrons as having by far the best modern unit to hit town since the Stan Getz quintet of late 1951.

With new drummer Lloyd Davis, who doubles with the San Francisco Symphony on occasion, Paul Desmond, Bull Rutherford and Brubeck swing mightily with a rare relaxed warmth.

Brubeck was followed at Storyville by Art Tatum Oct. 13. Art stayed on a second week to share billing with Maxine Sullivan.

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Feather's Nest

BY LEONARD FEATHER

The other day a friend of mine, a man I have admired for many years as a musician and a genuine guy, passed through town on his way overseas.

For quite a while this guy had been a little uncertain of where he was going, professionally. Now, though, he was uncertain where he was going geographically.

A couple of weeks later I received an unsigned postcard from Barcelona, with a three-word message in block letters: IT'S NICE HERE. This was the first indication. By now he may be in Madrid, listening for some authentic Spanish music, or sitting in with a band in some smoky little joint in Paris or Milan.

There would be nothing remarkable about all this, except for one very unusual circumstance. In the past few years this man has made hundreds of thousands of dollars. He has reached a stage where most successful people in show business feel they cannot afford to loosen the reins on success long enough to justify an indefinite joyride into obscurity. Yet here is a man who honestly feels he made "too much money," who felt that his love for music and his private happiness were being sacrificed in the process, and who acted accordingly by getting away from it all.

It's the Principle of the Thing

Don't get me wrong. This fellow loves a buck as much as the next guy. The creature comforts that attend sudden fame in the music game are by no means abhorrent to him. What he dislikes is all the politics and sacrifice of sincerity that so often come with it.

Here is a man who, at the height of his fame, slipped off to Cuba in 1949 and worked a job there with Woody Herman's small band of that period, along with Milt Jackson and Bill Harris and a few other fine musicians. Can you picture Les Paul joining Stan Getz for a week at Birdland?

Here is a man who, while he was coining thousands a week out of his songs and personal appearances, found time to play on a record date in New York with Duke and some of his sidemen—and hasn't to this day bothered to pick up his \$41.25 check.

Here is a guy who, after years surrounded by leeches and phonies, living in a world where your only friends can be those who are as wealthy or successful as yourself, spent his last few hours in New York hanging out with an old pal, whom he knew as a fellow-guitarist in the 1930s, and who is still neither wealthy nor famous.

No Publicity Hound

By now some of you may suspect that the character I am talking about is Dave Barbour, and you are correct. And in case you also suspect that he is making these gestures in order to create a legend as a loveable eccentric, it might interest you to know that his trip to Cuba with Woody has never been mentioned in print before; that he doesn't care two cents about publicity and press agents, and that when he and Carlos Castel went to Europe last month he hadn't the foggiest idea what he would wind up doing.

He only knew that he wanted to turn his back on what Artie Shaw has called the \$ucc33\$ story, and get some kicks out of music again. Pretty stupid feller, huh?

A Partial Success Story

Another old friend who returned to New York recently on one of his all too rare visits was Benny Carter. Benny's story is substantially different from Dave's. It is the story of a man who has enjoyed great respect in his profession in the many countries where he has worked, but has never catapulted over the border from moderate success into national fame.

It could have happened to him overnight at any time in the last decade or two; by chance, it never did. The magic hit record that did it for Shaw with *Bequine*, for Erskine Hawkins with *Tuxedo Junction* and Miller with *In The Mood*, never happened to Benny.

He has had many good bands through the years; he is still the greatest of all alto men to man. He has played some beautiful trumpet, wonderful clarinet, dabbled with trombone and tenor sax; he has had mildly successful compositions like *When Lights Are Low* (of which Shearing's record just came out), *Melancholy Lullaby* (his old band theme), and *Key Largo*.

Yet, because that one freak hit, a hit song or a hit record, never happened to happen, he has spent most of the last decade in Hollywood, fronting a combo or band once in a while, writing movie background scores on a limited scale and even occasionally appearing on the screen.

Hemingway Didn't Expect This

You can see him now, in the Paris night club sequence toward the beginning of *The Snows Of Kilimanjaro*. He plays, very beautifully, a theme called *Love Is Cynthia*, and the dialogue of Ava Gardner and Gregory Peck doesn't interrupt enough to prevent you from appreciating it. He tells me he recorded it recently for Victor.

But the beat thing that has happened to Benny in quite a while, something that may do the trick for him, is Norman Granz' decision to build him up.

First Norman used him on a record date with Charlie Parker and Johnny Hodges, and reliable authorities tell me that Benny gives his two alto colleagues a hard way to go on these sides.

Then Granz introduced Benny at Carnegie Hall, and, while they were both in New York, recorded a series of sessions, most of them with strings. Benny used an old friend, Joe Glover, to write some of the arrangements, did some of them himself, and made four sides with a rhythm section only.

Something I'm Bound to Happen

I have heard these sides and find it difficult to be objective about them, but am pretty sure they are going to enjoy wide acceptance. Benny's own version of *Key Largo*, for example, should become the definitive treatment of that exceptional tune. His melodic inventiveness has never been better set off than in the great standard songs he selected for the other sides.

Of course, these records are not Benny's only chance for a commercial hit at the moment. One of the sides he has been making for Victor's rhythm-and-blues division might turn out to make it, and then he would promptly be categorized in the Earl Bostic-Tab Smith department; and the louder he played, the more echo chamber he used, the better would be his chances of staying in the big-money brackets.

But whether he makes it with Mercury or enjoys his victory at Victor, it would be nice to be able to stop 10 men on the street and be reasonably sure that one of them would give an affirmative answer to the question: "Have you ever heard of Benny Carter?"

Frank's Story —The Loesser The Better!

(Jumped from Page 3)

new developments in the recording business?

Welcomes Novel Sounds

"I welcome them. They make use of already established electronic facts, to improve the scope of the sounds we hear.

"We're going through a period of novel values. Mary Ford sounds like she's breathing right in your ear, Frankie Laine sounds like he's yelling in a cave. It's very arresting. If you can belch in tune, it's attractive—and I don't mean that derogatorily. The range of recordable sound is much greater and I'm not criticizing it, because a lot of good music is coming out of it all.

"The surprise impact on the ear of some of these sounds is what makes them important. Menotti made use of the same principle—remember that part in *The Consul* with the throwing of the rock through the window? It was a very startling thing, with the same arresting quality.

Speaking Of Bands—

"Some things are just ahead of their time. Can you imagine what it would have sounded like to listen to Stan Kenton in 1924?"

Since a bandleader's name has been involved, we inquired about Loesser's orchestral preferences.

"I don't believe in bands as such. A composition should be played as written, not cut to fit the style of Guy Lombardo or Freddy Fisher. A band may have an established tempo or style that suits its own public but not the piece.

"There are some orchestras that are flexible, of course—Ray Noble, and the big studio outfits like Victor Young and Kostelanetz."

Doesn't Need Hits

What did he expect to be—the hit of his score from the new Danny Kaye picture?

"There's no outstanding hit emphasis. The *Hans Christian Andersen* score was designed for the story and talents involved; if other artists happen to like and use any of the songs, I regard it as a by-product. There's still a tremendous profit in the picture alone. *Guys And Dolls* only brought a few remote hits—it's a luxury I can afford, luckily, being commissioned to write

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scores."

He added that he intended to cut some of the tunes himself for MGM, for whom he made a successful record of *Bloop Bleep* a few years ago. More recently his wife, an attractive blonde who outdistances him by several inches, teamed with him on their Mercury version of *Baby It's Cold Outside*. Like any songwriter, Loesser derives a special satisfaction out of any opportunity to show the public how he feels his own songs should be interpreted.

His Special Pet

To give him an added satisfaction, we asked, as we like to ask all writers, which song he felt was his best among those that were not big commercial hits.

"I'll always have a great fondness for *Spring Will Be A Little Late This Year*, replied the composer of *Small Fry*, *Moon Of*

Manakora, *I Don't Want To Walk Without You Baby*, *In My Arms and Dolores*. "And there's a number in *Hans Christian* called *The Inchworm*. I'll always like it. Nobody else will."

How about Frank Music—was he actively interested in it?

Busy Publisher

"Right now," answered the man who penned *A Touch of Texas*, *Jingle Jangle Jingle*, *They're Either Too Young Or Too Old* and *Two Sleepy People*, "I'm more interested in other people's songs than in my own. I'm publishing some numbers by a new team of writers that will astonish the whole music business."

He might have added, but didn't, that if his proteges do one-tenth as well as their sponsor they shouldn't have a worry in the world.

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Norman Weiser, Publisher
Sworn to and subscribed before me this 1st day of October, 1952.
(Seal)

Lester A. Powell
(My Commission expires February 8, 1954.)

YOUR LAST CHANCE TO VOTE IN DOWN BEAT'S 1952 POPULARITY POLL IS ON PAGE 19!

Record Reviews

(Jumped from Page 11)

Dixie, which stacks up as one of the greatest of its cornball genre since Art Mooney gave up banjos. It's honky-tonk all the way, makes no effort at taking the thing seriously, really is a lot of fun and nonsense, should ring up juke box spins. **Heart** is the cornball opposite for the coupling, a full dose of saccharine and goo in waltz-time. (Coral 60841.)

Sylvia Syms

Down In the Depths
Love Walked In
There's Something About An Old Love
Lonely Woman
Can't You Just Picture Me
What Is There To Say
Imagination
Mountain Greenery
Album rating: **

Sylvia Syms is probably the least heralded of the good singers on the scene today. It's true that she has a tendency to slip out of tune occasionally, but still this is a deficiency which is more than readily compromised by her intelligence with a lyric and her wonderfully intimate delivery.

On this LP, Sylvia is presented in a rather sophisticated selection of material backed beautifully by the intimate modern jazz of Barbara Carroll's trio. It's unlikely that the record will meet with any great popular success, but it certainly should be investigated by those who would rather hear a song sung than cried or shouted. Certainly Sylvia is deserving a far wider following than she boasts today, and this LP should help develop her small, but loyal following, though, alas!, it's unlikely that she will ever break out of the "cultist" category. (Atlantic ALS 137.)

Marge Whaley

*** It Don't Mean A Thing**
**** Not No! No! Don't Stop Now!**
Thing begins with a phony gimmick-dialogue routine, proceeds to some singing (to raggy piano backing) compared with which Sophie Tucker would sound like a progressive. *Stop* has a slightly more authentic barroom ring; some men who call themselves the Listenaires help to smother some of Marge's red-hot growling tones. (Listen 1430.)

Hugo Winterhalter

******* Blue Violins**
******* Fandango**
Hugo's latest entry in the blossoming symphonic pop instrumental market is one of the most appealing to appear in the genre recently. *Violins* is the traditional blues orchestrated for strings, scored beautifully, recorded brilliantly, and played immaculately. The idea works out most effectively and should develop into something of hit proportions for Hugo. Certainly the deejay clan will cotton to it. *Fandango* sounds a loose page out of Bizet's *Carmen*, is dressed up with castanets and a richly scored arrangement making heavy use of a host of French horns. It has a certain amount of excitement, though it strikes as being more synthetic a try than the first side. Nevertheless could be the important commercial side. (Victor 20-4997.)

JAZZ

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

Wild Bill Davison

South
Goody Goody
Wild Bill Blues
Wolverine Blues
Everybody Stomp
When The Saints Go Marching In
I Can't Give You Anything But Love
Album Rating: ***

Wild Bill's horn has the support of Joe Barry's clary, Eph Resnick's trombone,



NEW YORK FAVORITE with the arty set is Sylvia Syms, whose first LP was released on Atlantic recently. Discovered by Benny Carter, she has been around the Gotham nighteries for several years, is currently at the Village Vanguard. (Bob Parent pic.)

Dean Dewberry's dewy-eyed piano, Charlie Traeger's agile bass and Eddie Phyfe's drums. The ideas were cut last April, not at Storyville or Stuyvesant but in a regular recording studio, the way they used to record jam sessions, remember? However, the album notes take pains to imply that nobody was feeling any pain on the date.

Performances are on the same lines as in the other versions of this all-too-familiar material. *Wild Bill* is actually *Wild Man Blues*, the old Oliver-Armstrong tune. Helen Ward, the old BG big band belle, returns to sing *Goody* and *Love*. Her distinctive vibrato hasn't changed since 1935. (Pax 6004.)

Vic Dickenson

***** Tenderly**
***** Lion's Den**

One of the few jazzmen who can sound at home whether surrounded by Dixielanders, boppers or anything in between, Vic is aided here by Bill Doggett's Hammond organ, Johnny Collins' guitar and Jo Jones' drums. Vic does *Tenderly* exactly as he has been playing it around the New York clubs for many moons. *Lion's Den* is the riff usually associated with the last chorus on a *Perdido* jam session; Collins has a good solo on this side, and both Doggett and Vic swing effectively. (Blue Note 1600.)

Erroll Garner

Overture To Dawn
I Hear A Rhapsody
You Were Born To Be Kissed
Album rating: ***

Same comments apply here that were offered on the last item in this series (*Down Beat* Sept. 24). *Dawn*, from which the series derives its title, is also the name of the piece that occupies one entire side of this latest release. (Blue Note LP 5007)

Stan Getz

***** Wildwood**
**** Penny**

The identifying sound of Stan's quintet—his tenor in unison with Jimmy Rainey's guitar—lends charm to the melody that opens *Wildwood*, an original by one Gigi Gryce. Stan, Jimmy and pianist Horace Silver all acquit themselves well. *Penny* is a Silver original (what? a Silver penny?) based in part on the *Lover* progression. Pleasant enough. (Roost 556.)

Tyree Glenn

***** Wrap Your Troubles In Dreams**
**** Sugar**

Like Vic Dickenson, trombonist Glenn is supported here by the swinging Hammond organ of Bill Doggett. Later gets some very peculiar rhythm going in the right hand toward the end of *Troubles*. Tyree

has a couple of clinkers here and there, but generally plays smoothly. (Roost 557.)

Milt Jackson

What's New
Lillie
Tahiti
Bags' Groove
On The Scene
Criss-Cross
Eronel
Willow Weep For Me

Album Rating: ****

One of the preferred vibes men is well represented here in a collation from two sessions; one with Lou Donaldson's alto and rhythm by John Lewis, Percy Heath and Kenny Clarke, the other with Sahib Shehab plus Monk, McKibbin and Blakey. The first two titles and the last are vibes solos with rhythm. Milt is very relaxed throughout. *Criss* and *Eronel* are very thelonious tunes. *Groove* is an attractive blues. (Blue Note LP 5011.)

Stan Kenton

*** Taboo**
*** Lonesome Train**

Johnny Richards' arrangement of *Taboo*, which occasionally gets down as low as a double fortissimo, is inferior to one Stan recorded for Decca in 1941. Audible in the melee are solos by Conte Candoli and Lee Konitz, the latter making it clear that the band has already flattened out his individual personality.

To those who recall an earlier and even more pretentious Kenton effort, *Train* will sound like a commercialized *Monotony*. This time there's a singer, too—Kay Brown, who seems to think that flat vibrato tones constitute a hip sound. Gene Roland, normally a good writer, was the culprit on this side. (Capitol 2250.)

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 (# #).

Ruth Brown

***** Three Letters**
**** Good-For-Nothin' Joe**

A change of pace for Ruth as she abandons the blues in favor of turning on the dramatics for a couple of oldie ballads. *Letters* comes across the more successfully of the two, still lacks the fire of her blues efforts; the song was recently revived beautifully by Kay Starr, and that shouldn't help Ruth one bit. *Joe* is a fine vehicle, but Ruth turns it on just a bit too heavily for comfort. (Atlantic 978.)

The Clovers

******* Hey Miss Fannie**
**** I Played The Fool**

The Clovers are the hottest vocal group on the market, have a sure-fire follow-up *Nugette* nugget, in the medium-rocking blues *Fannie*, to *One Mint Julep*, *Ting-A-Ling*, etc. *Fool* is just another blues ballad sung well. (Atlantic 977.)

Larry Darnell

**** Singin' My Blues**
**** No Time At All**

Darnell makes a pitch in behalf of his singing, even does a brief recitativ to put on the clincher. Reverse is a Rudy Tombs medium blues, less effective than is that writer's average material. Tenor and guitar solos spell the vocals. (Okeh 6916.)

H-Bomb Ferguson-Vareta Dillard

***** Tortured Love**
**** Give It Up**

Vareta gets the billing only because her name is prominent in the lyric and she makes a last bar entry to say bye-bye. Ferguson is a good Wynonie Harris-type shouter. *Love* is a slow blues; *Give It Up* is a rocker, is spiced with a dash of ensemble vocals. (Savoy 865.)

Les Harris

**** Ah, Sweet Mystery Of Life**
***** Whatever You Do, Don't**

The Victor Herbert standard could have made a good r & b vehicle, heretical though it might seem; but Les does less with it than could have been done. He's in more a shouting mood, aided by a swinging big band, on the Maceo Howard-Allen Hughes original overleaf. (Victor 20-4990.)

Lois Hinds

*** Loving In Vain Again**
**** A Fool**

Newcomer Hinds gets a sound like a second-hand Ruth Brown on a couple of weak tunes. *Loving* is a ballad; *A Fool* is a rhumba blues on which the small ork work is particularly adept. There's a tenor bit on the latter as well. (Okeh 6909.)

Ivory Joe Hunter

***** Tell Her For Me**
**** The Big Bounce**

Upper side, a queerly constructed song, gets a strangely effective churchy atmosphere as Joe sings it in a slow, contemplative mood. *Bounce* has a good instrumental middle featuring tenor and guitar solos, but the lyric is the tritest (MGM 11325.)

Willis Jackson

***** Estrellita**
**** Gator's Groove**

Estrellita is cut from the customary r & b cloth; very slow tempo, tenor sax belting out the melody in an echo chamber with Hammond organ et al. It should do well. *Gator* is a medium-paced rocker with heavy drums, driving tenor and the *Flying Home* finale. (Atlantic 975.)

Morris Lane

**** Stairway To The Stars**
***** It Ain't Necessarily So**

Morris' tenor conforms with what has now become a formula, hewing close to the melody on *Stars* with soft organ accompaniment, surprising only with a high-note ending. *Ain't* uses a boogie-woogie figure to link the choruses. (Coral 60853.)

Lazy Slim Jim

**** Sugaree**
**** Slo Freight Blues**

A couple of honest-to-goodness "down home" southern blues chanted a strummed on the accompanying guitar with authenticity. (Savoy 868.)

Tab Smith

******* You Belong To Me**
***** Auf Weiderseh'n Sweetheart**

With tasty small band support and in a fine dance tempo, Tab lets loose a couple of echo-chambered alto solos on a pair of Hit Paraders. Tab's method (they gave him a hit with *Because Of You*) are far more musical than most others of the gushy sax solo genre. *Belong* is a strong commercial effort, if only for the mood it creates and sustains. *Weiderseh'n* has a feeling throughout of being forced, doesn't reflect the sincerity of effort which distinguishes *Belong*. (United U-131.)

Dinah Washington

Baby Did Ya Hear
My Heart Cries For You
I Won't Cry Anymore
Don't Say You're Sorry Again
Mixed Emotions
Cold Cold Heart
Just One More Chance
I Apologize

Album rating: ***

Mercury has packaged eight previously issued Washington pop tune coverages into LP form, primarily for the benefit of her large fan following. Her distinctive sound and style makes the most of the songs. It's for Dinah alone that this album will find buyers. (Mercury 25140.)

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Albert, Abbey (Stark) NYC, nc
Anthony, Alec (Waldorf-Astoria) NYC, h
Anthony, Ray (On Tour), (Fox Theatre)
Detroit, Mich. 11/27/52, GAC
Atkinson, Tex (On Tour) JKA

Bair, Buddy (Officers Club) Fort Benning,
Ga. 11/4 nc
Baron, Blue (Statler) Buffalo, N.Y. 11/4-
16 h MCA
Basil, Count (On Tour) WA
Bemko, Tex (On Tour) MCA
Bohla, Russ (Paradise) Chicago, Ill. h
Brand, Torrie (On Tour) (Flamingo) Las
Vegas, Nev. 11/27 h
Brandwynne, Nat (Palmer House) Chicago,
out 11/21 h
Brons, Les (On Tour) ABC

Chabot, Chuck (On Tour) GAC
Calloway, Oak (On Tour) GAC
Curtis, Frankie (On Tour) MCA
Custer, Joy (Stockmens) Elko, Nev., out
11/18 h
Coffey, Bob (Van Cleve) Dayton O., out
11/8 h
Cofford, Bill (Aragon) Chicago, out 11/30
h
Coutures, Del (Mark Hopkins) San Fran-
cisco, out 11/24 h
Cugat, Javier (Statler) Los Angeles, out
11/22 h
Cummings, Bernie (New Yorker) NYC out
11/20 h
Cunningham, Tommy (Texas) Ft. Worth,
out 11/30 h

D'Pardo, Tony (Eddy's) Kansas City, Mo.,
out 11/20 h
Donahue, Al (St. Anthony) San Antonio,
Tex. out 11/21 h
Dorsey, Jimmy (On Tour) GAC
Dorsey, Tommy (On Tour)
Drake, Charles (Mayo) Tulsa, Okla. h
Duma, Michael (Coppacabana) NYC nc
Harrison, Dale (Paramount) NYC out
11/4 h

Ferguson, Deany (Plantation) Greensboro,
N.C. out 11/21 h
Fosco, O. 11/24-11/25 h
Flada, Shep (On Tour) MCA
Flora, Jack (On Tour) MCA
Flora, Mack (Flamingo) Lima, O. out
11/18 h
Flora, Charlie (Statler) Washington, D.C. h
Fluxpatrick, Eddie (Mapes) Reno, Nev. h
Flanagan, Ralph (On Tour) (Statler)
NYC, out 11/15 h
Foster, Chuck (Sobroder) Milwaukee, Wis.
11/11-10 h
Garber, Jan (Claridge) Memphis, Tenn.
11/18 h
Gibson, Dicky (High Hat) Boston, out
11/9 h
Goodman, Benay (On Tour) ABC
Gray, Jerry (CBS Radio) Los Angeles,
MCA
Gray, Tony (Bamboo) NYC nc
Hampton, Lionel (On Tour) ABC

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Ave. NYC; MG—Moe Gale, 48 West 49th St., NYC; RMA—Reg Marshall Agency, 4471 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.

Harrison, Cass (Biltmore) Dayton, Ohio, h
Hayes, Carlton (Desert Inn) Las Vegas,
Nev. h
Heckscher, Ernie (Fairmont) San Fran-
cisco, out 12/8 h
Hefli, Neal & Frances Wayne (Rustic
Cabins) Englewood Cliffs, N.J., out 11/18
Herman, Woody (On Tour) till 11/16
(Statler) NYC 11/12-14 h
Hill Tiny (On Tour) ABC
Hines, Earl (Oasis) Los Angeles, nc
Holmes, Jack (On Tour) JKA
Houston, Joe (On Tour) RMA
Howard, Eddy (Aragon) Chicago out 11/23
h
Hudson, Dean (Statler) Buffalo, N.Y.
12/30-1/20/53 h
Hunt, Pee Wee (Deshler Wallicks) Colum-
bus, Ohio, 11/13-26 h
Hutchins, Bill "88" (On Tour) MG

Jacquet, Illinois (Apollo) 11/21-27, NYC, t
James, Harry (On Tour) MCA
Jensen, Jens (Elm Grove) Kalamazoo,
Mich. h
Johnson, Buddy (On Tour) MG
Jordan, Louis (On Tour) GAC
Kanney, Jay (Palomar Gardens) San Jose,
Calif., out 11/15 h
Kenton, Stan (On Tour) GAC
Kerns, Jack (Van Orman) Ft. Wayne Ind.
out 11/15 h
King, Henry (Shamrock) Houston, Tex.
11/11-2/53 h
King, Wayne (On Tour) MCA

Lande, Jules (Ambassador) NYC, h
Larson, Herb (Military Park) Newark,
N.J., out 12/18 h, (Cresmont Country
Club) Orange, N.J., cc
Lawrence, Elliot (CBS Radio) NYC, ABC
Lewis, Ted (Roosevelt) New Orleans, La.
out 11/18 h, (Heidelberg) Jackson, Miss.
11/13-15 h, (Baker) Dallas, Tex. 11/20-
23 h
Lombardo, Guy (Roosevelt) NYC
Long, Johnny (On Tour) GAC
McCoy, Clyde (Chase) St. Louis, Mo.

11/21-12/14 h
McIntyre (On Tour) GAC
McKinley, Ray (On Tour) WA
Marterie, Ralph (On Tour) MCA
Martin, Freddy (On Tour) MCA
Masters, Frankie (Conrad Hilton) Chicago,
Ill. h
Mav, Billy (On Tour) GAC
Monroe, Vaughn (On Tour) WA
Moran, Russ (On Tour) WA
Morrow, Buddy (Peabody) Memphis, Tenn.
11/17-30 h
Neighbors, Paul (Roosevelt) New Orleans,
La. 11/13-17/53 h
O'Neal, Eddie (Chase) St. Louis, Mo. out
11/20 h
Overend, Al (The Flame) Phoenix, Ariz.

Palmer, Jimmy (On Tour) GAC
Pastor, Tony (Peabody) Memphis, Tenn.
11/18 h
Perry, King (On Tour) RMA
Petti, Emil (Versailles) NYC, nc
Phillips, Teddy (Jung) New Orleans, La.
11/26-12/31 h
Powers, Teddy (New Yorker) NYC, h
Primo, Louis (U.S. Naval Air Station)
Jacksonville, Fla. 11/11-14, (Statler)
NYC, 12/15-11/68 h
Pringle, Gene (La Salle) Chicago, Ill. h

Ranch, Harry (Colony Club) McClure, Ill.
out 11/15 h, (Iriquois Gardens) Louis-
ville, Ky., 11/17-12/14 h
Reed, Tommy (Syracuse) Syracuse, N.Y.
out 11/15 h, (Statler) Buffalo, N.Y.
11/18-30 h
Renay, George (Zebra Room) Scranton Pa.
out 11/10/53 h
Rosalie, Edgare (Palomar Gardens) San
Jose, Calif., out 11/15 h
Rudy, Ernie (On Tour) GAC
Ruhl, Warnay (Rich) Houston, Tex. out
11/30 h

Shafer, Freddy (On Tour) GAC
Spanier, Muggs (Blue Note) Chicago, Ill.
11/17-20 h
Spwak, Charlie (On Tour) MCA
Still, Jack (Glorieta Manor) Bridgeport,
Conn. out 1/2/53, nc
Strong, Benny (Trionon) South Gate,
Calif., out 11/17 h
Sudy, Joseph (Warwick) Philadelphia, Pa.
out 11/15 h
Sullivan, John (Town Lounge) Houston,
Tex. nc
Wald, Jerry (On Tour) GAC
Waples, Puddy (Saginaw Recreation Cen-
ter) Saginaw, Mich., nc
Watkins, Sammy (Statler) Cleveland, Ohio,
out 11/9 h
Weems, Ted (Schroeder) Milwaukee, Wis.
out 11/9 h
Williams, Griff (Edgewater Beach) Chi-
cago, h
Williams, Keith (On Tour) JKA

N.Y. 11/7-16 nc, (Showboat) Philadel-
phia, 11/17-29 nc
Bryant Trio, Herward (Spot) Livingston,
Mont. out 11/10/53 nc
Buckner Trio, Milt (Gleasons) Cleveland,
O. 11/10-16 nc, (Showboat) Philadelphia,
12/8-13 nc
Butterfield, Billy (Blue Note) NYC, nc
Cannon Trio, Don (Trading Post) Hous-
ton, Tex. out 12/31 h
Carle Trio, Bette (Biloxi) Biloxi, Miss. h
Carroll, Barbara (Birdland) NYC 12/4-31
land, O. 11/7-22 h
Cawley, Bob (Town House) Tulsa, Okla. r
Cloviers (Trocaveria) Columbus, O. out
11/9 h
Colella Quintette, Stan (Green Acres) Au-
burn, N.Y. nc

Dacito (China Pheasant) Seattle, Wash. nc
Dante Trio (Colonial Inn) Cleveland, O.
Md. out 11/16 nc, (Chick Club) Philadel-
phia, 11/17-30 nc
Davis Trio, Bill (Sporting) Youngstown,
O. 11/10-16 nc, (Pepi) Philadelphia,
11/24-29 nc, (Birdland) NYC 12/4-31 nc
Davis Trio, Jackie (Blue Mirror) Wash-
ington, D.C. 11/17-22 nc
Davidson, Wild Bill (Blue Mirror) Wash-
ington, D.C. 11/3-15 nc
Dev. Trio, Johnny (Hour Glass) Newark,
N.J.
Dixieland Raspickers (Vagabonds) Miami,
Fla., nc

Fulson, Lowell (Gleasons) Cleveland, O.
out 11/9 h
Four Brother's Orchestra (Plewacki Legion
Post) Buffalo, N.Y. nc
Franklin Quartet, Marty (Airport) Brook-
lyn, N.Y. nc
Gaillard, Slim (Birdland) NYC, 11/27 nc
Garner, Erroll (On Tour) MG
Gertrude-Neil Duo (Clover Leaf) Sioux
Falls, S.D. nc
Getz, Stan (Birdland) NYC out 11/19 h
Gibbs Quartette, Ralph (Stables) Bioki,
Miss. nc
Gordon, Roscoe (On Tour) SAC
Herrington, Bob (Yankee Inn) Akron, O. out
11/6 h
Greer, Big John (On Tour) MG
Griffin Brothers (On Tour) SAC

Herman, Lenny (Pelham Heath Inn)
Bronx, N.Y., out 11/27 h
Herrington, Bob (Clermont) Atlanta, Ga.
out 1/2/43 h
Herth, Milt (Peadilly) NYC, h
Hodges, Johnny (Reasoning Lounge) Den-
ver, Colo. 11/7-16 h
Hope, Lynn (Sporting) Youngstown, O.
11/17-23 nc, (Trocaveria) Columbus, O.
12/1-14 nc
Hunter, Ivory Joe (On Tour) MG

Jamal, Ahmad (Embers) NYC, nc
Kacher's Novel-Ayres Trio, Ned (Sky
Club) Roseburg, Oregon, nc
Kent Trio, Ronnie (Elk's Club) Walla

Walla, Wash. nc
Kole Quartet, Ronnie (Beno's) Lake
Charles, La. 11/11-24 nc; (On Tour) Ill.
1/1/53
Krupa, Gene (On Tour) ABC
Kubick's Rhythmaires Trio, Wally (Sam
Carlo) Yuma, Ariz. h

Lynn Trio, June (Sarnes) Hollywood,
Calif., r
McGuire, Betty (Golden Nuggett) Las
Vegas, Nev. nc
McKinley, Quartette, Red (Melody Inn)
Rosenburg, Ore. nc
McPartland, Marian (Hickory House)
NYC, r
Mann, Mickey (Kalamazoo) Kalamazoo,
Mich. out 1/1/53 cc
Marty, Marsala (Hangover Club) San
Francisco, Calif. nc
Medcoe, Foursome, Mitali (Harold's Club)
Cooz Bay Ore. out 11/16 nc; (New Vb-
lage) 11/17-30 nc
Meyers, Rickey (Famous Tap) Chicago, nc
Milburn, Amos (On Tour) SAC
Morris, Joe (On Tour) SAC
Morrison, Charles Quintette (Melody Inn)
Harrisburg, Pa. nc
Nocturnes (Statler) NYC, h

Orioles (Farm Dell) Dayton O. 11/6-9 nc;
(Riviera) St. Louis, Mo. 11/22-29 nc
Parker, Charlie (Birdland) NYC 11/20-
12/3 nc
Patterson Quartet, Pat (Air Force Club)
Moncton, N.B., Canada, nc
Paul, Les-Marj Ford (On Tour) GAC
Pavone, Tommy (Rock Gardens) William-
tic, Conn. r
Peterson Trio, Oscar (On Tour) SAC
Phillips, Flip (On Tour) SAC
Powers, Pete (Melville) Halifax, Nova
Scotia, nc; (Tona) Hubbards, Nova Sco-
tia, nc

Rhythmaires Trio (Gallagher's) Philippi-
burg, Quebec, Canada, h
Rico Sereaders (Green's Crystal Terrace
Lounge) Duluth, Minn. cl
Rist Bro Trio (Wilbur Clark's Desert
Inn) Las Vegas, Nev.
Rocco Trio, Ruddy (Syracuse) Syracuse,
N.Y. h
Rodgers Quintette, Dave (Commercial) El-
ko, Nev. h
Rodriguez Trio, Don (Eau Claire) Eau
Claire, Wis. h
Rollini Trio, Adrian (New Yorker) NYC,
h
Ronalds Bros. Trio (Cairo Supper Club)
Chicago, Ill.
Roth Trio, Don (President) Kansas City,
h

Royal Hussars (Toomey's Bar) Galesburg
Mich. cl
Schenk, Frankie (Paramount) Albany, Ga.
nc
Shawing, George (On Tour) SAC
Simmons, Del (London Chophouse) Detroit,
Mich. r
Smith's Kampout Street Ramblers, Joe
(Windermere Bar) St. Louis, Mo. cl
South, Eddy (Coppacabana) NYC, nc
Spruka, Dick Duo (Uptown Bar) Marsh-
field, Wis. cc

Terry Quartet, Jay (East End) Clevel-
land, Ohio, h
Thompson Trio, Bill (Colonial) Hagers-
town, Md. h
Three Sharps (Bogert's Harms Buffet)
Rock Island, Ill.
Tipton Trio, Billy (Elka Lodge) Great
Falls, Mont. out 11/16 h
Two Macks (Carroll Lounge) St. Louis
Mo. cl
Two Beatz and a Peep (Antlers) Colorado
Springs, Colo. out 11/12, h
Washburn Trio, Charlene & Milt (Moose
Club) Spokane, Wash. nc
Wood Trio, Mary (Old Heidelberg) Chi-
cago, F

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ARNOLD—Girl to Mr. & Mrs. Harvey
Arnold on Oct. 5th, in Cleveland Ohio.
Mother is singer Elaine Castle, father is
a musician.
BRADY—A daughter, Kelly Lee to Mr.
& Mrs. Wally Brady on Oct. 7th in Holly-
wood. Father is professional manager of
American Music, mother is Decca singer
Roberta Lee.
FOREMAN—A daughter, Catherine, to Mr.
& Mrs. Don Foreman in Chicago October
14. Father is Midwest promotion manager
for Capital Records, Inc.
FRISAURA—A son Jimmie (6 lbs. 8 oz.)
to Ruth and Jimmy Frisauro, on July 27th
in N.Y.C. Jimmie plays trumpet with Tito
Puentre.
MALL—A son to Mr. & Mrs. Huff Hall
on Sept. 5th in Columbus, Ohio. Dad is a
tax man formerly with Hal McIntyre and
Bob Astor.
WENDLE—A daughter, Casey Christine
(7 lbs. 8 oz.) to Herb and Tommie Hender-
ler. Dad is Ralph Flanagan's manager.
MARKOW—A son to Mr. & Mrs. Emil
Markow on Oct. 3rd in Philadelphia. Father
is with the Glee Club of Fred Waring's
Pennsylvanians.
MASSEY—A daughter to Mr. & Mrs. Mur-
ray Massey in New York City. Father is
publisher.
McGUIRE—A son, Robert Patrick, to Mr.
& Mrs. Mac McGuire on Oct. 6th in
Philadelphia. Father is leader of the Har-
mony Rangers, Capitol recording team.
MOON—A daughter, to Mr. & Mrs. Jack
Moon in Pittsburgh, Pa., on Oct. 8th.
Mother is former Shirley Kinder of sing-
ing Kinder Sisters.

FINAL BAR

ALLEN—Paul Hastings Allen, 68, sym-
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BROKAW—B. Sidney Brokaw, 45, musi-

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Barduhn, Art (The Grove) Seattle, Wash.
nc
Blue Noters (Blue Note) Flushing, L.I. nc
Brown, Charles (Gleasons) Cleveland, Ohio,
11/24-12/7 nc
Brubeck, Dave (Times Square) Rochester.

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GET FREE LIST band instrument closeouts. BERG LARSON mouthpieces. LOMA COOPER, 63 East Grand Avenue, Chicago.

BOOK STYLE FOR MODERN PIANISTS—revised edition, \$3.00. Karl Macek, 1242 Main St., Springfield, Mass.

ENTERTAINER'S COMEDY material collection, \$1.00. Sebastian, 5138 Cahuena, No. Hollywood, California.

WRITE SONGS? Read "Songwriters' Reviews" Magazine, 1650-DB, Broadway, New York 19. 25c copy; \$2 year.

ORCHESTRA STATIONERY: Cards, Adcards, samples. W. J. Kuterbach, P.O. Box 661, Pottstown, Pa.

SONGWRITERS—List of 100 music publishers, \$1.00. WALLY, 114 Buckley, S.E., Grand Rapids, Mich.

Spinning With Web

(Jumped from Page 2)

tremely fond of Art Lowry's keyboard, which has been on display in an out-of-the-way tavern in Long Island. He enjoyed Vladimir ("what's his name") Horowitz and certain pieces that Jose Iturbi played.

So all his life he turned to music to relax by. And through the years, the music bug grew in him until in his 50th year, my friend bought himself a piano and began to learn how to play it. He never quite succeeded in mastering the instrument, but he derived hours of great pleasure from being able to produce a sound (maybe not Claude's or Iturbi's) from his keyboard that was in the proximity of those sounds he had sought out the most.

Three Songs

And as sort of a climax, my friend brought me, several months ago, three pieces of paper with fragmentary notes on them and told me he had written three songs with the help of his piano. He had them transcribed into lead sheets and I helped him get some demonstration recordings made of the melodies. They were all waltzes; fairly well polished, too, considering his strictly amateur scrawlings. I own these demonstration records and will treasure them as

CONTEST RULES

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

In selecting your hand vocalists, vote only for singer currently working as employee 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 post-marked before midnight, November 21.



THE BIG SHOW came to Carnegie Hall, and Popsie caught two of its stars backstage entertaining the star of a previous Big Show. L. to r., it's Sarah Vaughan, Nat Cole and Patti (the Rage) Page.

a memory of a fine friend too soon departed.

That's his story. It's simple, but still it represents something significant. For it was my friend's greatest regret that he really got to know music so late in life. He found that radio and records were not enough for him to enjoy music fully. It wasn't until he investigated the mysteries of how music is made that he found his greatest happiness in it.

Millions Like Him

There are millions in this country who love music, but who, for the sake of convenience, are content with radio or records and who will never really know the mysteries or appreciate the talent that goes into making music as a result.

I can vouch for the great thrill it gave my friend to discover the inside of music. If you happen to be one of those radio and record music lovers, you have no idea how much more enjoyment you could derive out of those hours of listening to music if you knew more about it.

I know my friend would have told you about it had he lived. May he rest in peace.

Berle Brings Big Break For Bobby

New York—Bobby Sherwood, after years of waiting for a big break around town on radio or video, has finally made the grade.

TV viewers in recent weeks have seen him in an increasingly important role as actor-musician on the revised Milton Berle Tuesday evening show.

The former bandleader is featured on the program regular as singer, trumpeter, guitarist and pianist.

Bobby, who has no record affiliation at the moment, is also continuing his disc jockey program, currently aired by ABC from 5 to 5:30 p.m. EST daily.

Tiffany Goes Pop

Los Angeles—The Tiffany Club, long one of LA's last remaining modern jazz spots, seems to have passed permanently from that category following a recent stand there by Stan Getz. He was followed by the Weavers, and by the current headliner, Champ Butler.

Local 47 Will Vote On 767 Merger Plan

Hollywood—Local 47 officials have agreed to submit to their whole membership at the Dec. 15 general election the proposal to dissolve Negro Local 767 and take its men in as members of 47.

Negotiations between the two locals had come to a standstill recently owing to differences regard-

ing initiation fees and death benefits.

Leaders of the Committee for Amalgamation expressed themselves as very happy with the decision of the white union to place the merger proposal on the ballot. "Even if we lose," a spokesman said, "we shall have gained much in putting the spotlight on the undemocratic set up of racial segregation now existing in so many AFM unions."

DID YOU KNOW that Tommy Dorsey made his first record of *I'm Getting Sentimental Over You* just 20 years ago, in September 1932?

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 **L 229892**



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Lanza—Is He Washed Up?

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