



# Frankie's European Diary

## The Exclusive Story Of The Laines' Tour Through Britain, France & Italy

By FRANKIE LAINE

August 6, 1952: Left California for New York via American Airlines—smooth and uneventful journey. Stayed in Big Town for five days on business, dinners, etc. Saw *Point of No Return*.

August 12: Left hotel for airport at 2 p.m. Cress Courtney and Tim Gale throw going away party at airport. We were given presents. Whole thing was touching. Left New York at 5:32 p.m. and arrived in England 12½ hours later. First sight of England awe-inspiring, inexplicable thrill. Tradition, or what have you . . . I don't know . . . But it was great!

August 13: Lew Grade met us at London airport, got us through customs, and drove us to the Savoy Hotel. London is magnificent and thrilling—what a sight to see! Age, tradition, history, so many things that make you humble. Nan and I both felt it in a strange and undefined way. We checked in and cleaned up from the trip. The press was very cordial and met us in the room. Later, we went on to a wonderful reception that Val (Parnell) and Lew (Grade) gave for us at the Prince of Wales Theatre. It was quite a thing: we talked and talked and talked for two solid hours, but everybody seemed to think that we did a lot of good. The press bears it out, for our coverage surpassed all other guest stars, or so they tell us. At any rate, it was a wonderful feeling, and we had a fine time doing it. Dinner at the Ward Room—food good—everything quite up to expectations in every way. Home to bed—too excited to sleep.

### The Tower of London

August 14: We visited Westminster Abbey, one of the truly exciting and breathtaking events of our trip, so much that the place just defies description. Then on to St. Margaret's, all so much beyond anything we knew that magnificent becomes a puny adjective. Had a charming lunch at Prunier's and then to the Tower of London. Spent the entire afternoon there, but it was insufficient—there is too much to grasp in only one visit: the towers, the bridge, the armories, the stories of each of them, all were amazing. Unfortunately, we missed the crown jewels because of the length of the line and the scarcity of time. Hope we can return; we should. Went to Grenaro's for dinner, afterwards to Clink Street and Old Pub in South London. Saw and felt Whipping Post. On to Club Panama. It's really just a joint, so we left soon after arriving and walked home through Piccadilly Circus and Trafalgar Square. Strange feeling. A strange and different place at that hour of the night.

### Wolfe Is Great

August 15: Started rehearsal. Wolfe Phillips is great. Band is fine. Twelve songs well done in three hours time. Really made us feel wonderful. Got home at 5:30 p.m. and napped before dinner. Dined at the Albany Club, which is located in what was once Lady



Frankie Laine

Hamilton's residence. Frank Little, the proprietor, is a very nice guy. We all had a grand time.

August 16: Nan and I went to Portobello and Winfield Markets. Was recognized once in a while by autograph seekers, but all was well until we got to Brady's Antique Shop, where a huge crowd gathered and we had to be escorted out by police. Nothing serious happened, only lost a handkerchief, but it was close! Lunched with U.S. Air Force at Winfield House. The nice American prices almost threw us. BBC broadcast at 6:45, then to the Palladium to see Dolores Gray headline a great show. We were seated in the Royal Box and introduced to the audience. Sure felt great.

### The Opening

August 17: Wonderful day. Drive through country. Visit to Windsor Castle. Saw Nell Gwynn's house, Christopher Wren's crooked house. Wonderful sight-seeing, that peculiar feeling that you are walking in the steps of a tradition that is and was greatness itself.

August 18: Well, today is it—the opening. Rehearsals went smoothly. Wolfe did an excellent job . . . Fanfare from *Desire* is to be my entrance music. At night I stood in the wings of the Palladium while Wolfe introduced me. What an audience! Great! From the moment I went on I knew I had nothing

(Turn to Page 19)

# DOWN BEAT

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VOL. 19—No. 25 CHICAGO, DECEMBER 17, 1952  
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## Yankee Jazzmen, Look Out—European Jam Is Easing In!

New York—Foreign jazz records, which a couple of years ago were a virtual unknown quantity on the American scene are rapidly assuming the proportions of a trend as more and more labels here bid for this specialized but fast-increasing market.

Latest and most significant development is the entry of a major label into the picture. RCA Victor, it was disclosed recently, has completed plans for the release of a series of European masters from its affiliate companies, to appear here on LP and EP in the spring.

## Cavallaro To Brazil, Prepaid

Hollywood—Carmen Cavallaro, who has been making his headquarters here, was preparing at writing to hop off via plane for a four-week stay in Brazil, where he will play dates of two weeks each in Rio's Night and Day Club and Sao Paulo's Boite Lord Club.

Due to some difficulties experienced on South American jaunts by U.S. bandmen Cavallaro demanded, and got, payment in advance in American money, his associates said. He planned to take three musicians with him, guitar, drums and bass.

## Fisher Does DJ Stint In Germany

London—Pfc. Eddie Fisher took part in an all-night disc jockey marathon from Nuremberg on election night, and was heard throughout Europe playing records, interspersed with news flashes from Washington.

For over an hour, Eddie sat in with the radio boys of the American Forces' Network, playing his part in their Presidential Platter Parade.

Pfc. Fisher is expected to continue his tour of U.S. camps with a visit to Britain early in December.

## Basie Sweden Bound April 10

New York—Count Basie will make his first European trip in the early spring. Though his trip has been postponed several times previously, it now is a certainty that Basie will open somewhere in Sweden about April 10 and will tour the Continent for at least four weeks. He will go over with his big band.

Meanwhile, Basie currently is holding forth at the Rustic Cabin in Englewood Cliffs, N.J., and will be there thru Dec. 15. He goes into Birdland Jan. 1 for two weeks and is scheduled to make a southern tour with Billy Eckstine and Ruth Brown beginning Jan. 20.

Included in this set will be a British collection, featuring the recording groups of Harry Hayes and Buddy Featherstonhaugh from the HMV label; a Swedish set, featuring Arne Domnerus and various all-star groups; and an Italian jazz compilation.

In addition, Blue Note has taken over four sides each by the Swedish *Entrad* and British *Melody Maker* poll winners to be combined into an LP for January release.

Discovery's International Jazz Series, launched last month with three single discs, already has four LPs planned featuring English, German and Swedish masters; and Prestige, which pioneered in the field with its *New Sounds From Sweden* volume in 1951, now has four Swedish LPs and is planning numerous others

(Turn to Page 23)

## Spring Tour For Eddie, Bill

New York—The Sauter-Finegan band will take to the road in the spring, if the plans of their agent, Willard Alexander, work out according to schedule.

Until that time the duo will continue to record and promote their records to pave the way for the organized band fling.

## Dixie Fortune Left To Family

Hollywood—Dixie Crosby, who under California's community property law was half owner of the huge Crosby fortune, and could have willed her share to whomever she chose, left the greater portion of her estate to Crosby himself, and, via trust funds, to their four sons. Sizeable shares also were left to her parents and to her mother-in-law. (Bing's father died last year).

## 'Down Beat's' Five Star Discs

The following records represent the cream of the past two weeks' crop. See pages 4 and 12 for complete record reviews.

### POPULAR

- JIMMY BOYD *I Saw Mommy Kissing Santa Claus* (Columbia 39871).
- PERRY COMO *Don't Let The Stars Get In Your Eyes* (Victor 20-5064).
- BILLY ECKSTINE *Rodgers-Hammerstein Album* (MGM E 153).
- GEORGIA GIBBS *A Muth And A Flame* (Mercury 70034).
- JOHNNIE RAY-DORIS DAY *Ma Says, Pa Says* *A Full Time Job* (Columbia 39898).

### JAZZ

- COUNT BASIE *Paradise Squat* (Mercury 89014).

### RHYTHM AND BLUES

- HADDA BROOKS *Jump Back Honey* (Okeh 6924).
- THE CHECKERS *Let Me Come Back* *Night's Curtain* (King 4818).
- LITTLE CAESAR *Lying Womas* (Recorded in Hollywood 236).
- BILLY WRIGHT *If I Didn't Love You* *Going Down Slow* (Savoy 876).

### CLASSICAL

- EASTMAN ROCHESTER CHORUS & ORCH. *Thompson: Testament Of Freedom, and Hanson: Drum Taps* (Mercury MG 40000).
- NEW MUSIC QUARTET *Scarlatini: Tartini, and Boccherini: Quartets* (Barok BR5 911).

## Weeper Signs With 20th-Fox

Hollywood—Following what was said to be the most elaborate series of screen tests in the history of the movie business (including use of full orchestra) 20th Century-Fox has announced that Johnnie Ray has been signed to a long term contract and that his first picture will go before cameras "early in 1953."

The studio said the singer would be given "full star billing" in his first picture, tentatively titled *All of Me* and based on incidents from Johnnie's life.

Ray will do a four-night stand at Honolulu's Civic auditorium Dec. 10-13.

## Cover Subject—Patti Page

Two years ago Patti Page lost her fella while she was doing the *Tennessee Waltz* to the tune of over 2,500,000 Mercury records. A couple of months ago Patti went to a wedding and since has cried "too" on 1,500,000 phonographs, with the possibility existing that she will "cry" at least as much as she "waltzed."

Between the two, Patti has had a succession of hits which have established her as the number one female disc seller in the land. This past summer, Patti turned her hand toward television and conquered that medium too. She currently is starred on the bi-weekly *Scott Music Hall*, seen alternate Wednesdays via NBC-TV.

Between TV shots, Patti still is making the rounds of the nation's theaters and night clubs. Her next date is in Providence, where she opens on Dec. 4 for one week at the Ranch House.

Her manager and associate, Jack Rael, also is her musical director. He is a former tenor man, has been with Patti since he "discovered" her over five years ago.

## Next Issue: 1952 POLL RESULTS

By Fran Warren

# A Rebuttal To Ella Mae's Morse Code For Singers

I recently read the Nov. 19 *Down Beat* in which Ella Mae Morse had a few comments to make about present day singers. I should like to add a few words in answer to her remarks.

First of all, in order to sing loud, which I do, you don't have to lose the voice. If Miss Morse would like to learn to sing loud without straining or screaming, I would suggest that she find a teacher to show her the correct way. You know there are such teachers—people who teach correct voice placement.

Having done two seasons of summer stock and having sung without the aid of a microphone, I have learned how to project my voice without straining. I didn't have any trouble with my throat, and am sure I won't lose my voice although I sing loud, because I am not shouting as Ella thinks I am.

### Defense for Peggy

As for Peggy Lee's record of *Lover*, I am sure this is confusing Ella. Peggy isn't really singing loud, but her background by Gordon Jenkins was overwhelming, and whether we like it or not, exciting to a lot of people. At least Peggy sang in tune, and that's a darned important thing—to me, anyway.

In reference to Johnnie Ray—he isn't a singer, he's a stylist. He has no voice and the worst intonation. Being the nice person that he is has nothing whatsoever to do with his talents, which are showmanship and a likeable personality.

Ella also says her favorite singer is Ella Fitzgerald, which is great—but Ella is the most progressive singer of our time, because she keeps with the modern sounds. To



Fran Warren

me this isn't standing still; Ella Mae says that Ella Fitzgerald stays the same, and I disagree.

### I Dig Music

I have one of Ella's old records and one of her most recent to prove how much Ella has changed—and always for the greater.

I'm sure that most of the younger singers are very much aware of the great Fitzgerald, but I wish some of the older singers wouldn't worry so much about the styles of the younger kids in the music world, but instead would listen to the way they themselves sound; I think that would help everybody. Me—I dig music!

## Sarah, Jacquet To Paramount

New York—Sarah Vaughan, Illinois Jacquet and a big band will headline the Christmas-New Year's show at the Paramount Theater here, opening Dec. 24. Sarah replaced Johnnie Ray as the seasonal attraction when The Weeper shifted to the N.Y. Capitol theater in a last minute booking switch.

Jacquet will form a big band especially for the Paramount date, his first there. Picture will be Doris Day's newest, *April in Paris*.

Sarah sails for England on Jan. 14, the day after her Paramount closing. She will remain abroad for three to four months, and will work the London Palladium in February and a concert series on the Continent.

## Suber Joins 'Down Beat'

With this issue, Charles (Chuck) Suber, comptroller at GAC's Chicago office for the last seven years, takes over as advertising manager of *Down Beat*.

Suber, son of Sam Suber, president of New York's Local 802, will work out of the *Beat's* Chicago office.

## Spinning With Web

# A Pitch To Mitch Miller: Help The Band Business!

New York City

Mitch Miller, Director of Popular Recordings, Columbia Records.  
Hiya Mitch—

I have a proposal, or rather a suggestion, that I think could immeasurably help the band business. I spoke to you about this idea several months ago, and am addressing you again only as a reminder. You've piled up the most impressive record, as a pop hit-maker, in the disc business this year, but conspicuously absent from your list of hits were dance band discs. I know that you'll argue that dance bands are dead issues and that dance bands no longer are capable of making hits on records. Based on the facts, I would be foolish to argue at great length with you.

BUT, I am convinced that dance bands can pay their way, and profitably, on records if they are given the same crack at important material that you give to Frankie Laine or Johnnie Ray or Doris Day or Jo Stafford. Possibly the bands couldn't have made the hits that these artists have made with

## Dear Mr. Prexy...

Portland, Oregon—The American Federation of Musicians has something more to moan about than the Taft-Hartley Act. The election of Dwight Eisenhower carried with it a stand evidently more firm than implied on certain matters dear to the heart of Mr. Petrillo.

Petrillo wrote a letter to all known possible nominees, prior to the Chicago conventions, asking: "if you will recommend to the Congress the creation of . . . (a musical) . . . cabinet portfolio if you are nominated and elected to the Presidency."

Eisenhower's answer, dated August 23, stated: "It does not seem to me that the proposal you suggest is either necessary or helpful . . ." For that matter, Adlai Stevenson answered: ". . . the proposal is one I could not, in the present state of my information, endorse."

## Air Force May Stop Band Planes

Hollywood—Local agency men and personal managers of bandsmen are worked up over reports, still unofficial, that the U.S. Air Force bosses in Washington are about to withdraw the use of military planes to fly bands to bases for dates to play for troops.

Bookers have been making deals whereby name bands, such as Les Brown, Stan Kenton, Ralph Flanagan and others, have made gratis appearances at training centers in return for transportation that enabled them to slip in a one-nighter or other engagements in the same territory.

One booker told *Down Beat*: "This will mean no more name bands for the boys at out-of-the-way bases. We just couldn't make enough in those territories to come out ahead without this saving in transportation costs."

## Swing And Sway With Danny Kaye

Portland, Oregon—The tremendous stage success of Danny Kaye's review troupe at the Paramount theatre here has opened the eyes of buck-hungry promoters and the courage ducts of bookers to bring in bigger and more expensive names. Kaye grossed \$50,000 in a four-day run, in a motion picture theatre that hasn't had a legitimate stage show in 20 years.

Paramount manager Russ Brown is thinking about Betty Hutton or Judy Garland for forthcoming dates.

## SONGS FOR SALE

♦♦ Starring ♦♦

# STEVE ALLEN



We've kicked quite a few questions around this space over the past several months. Of them all the one that seems to arouse the greatest amount of popular interest is: *How can an amateur break into the song-writing field?*

I read an article in the Sunday supplement the other day. It was written by Guy Lombardo. Guy seems to feel, in print at least, that there's plenty of opportunity for the tyro tunesmith. To prove his point he tells several success stories. He tells about Bob Merrill, currently Tin Pan Alley's hottest writer. He tells the story of little Marjorie Kurts, the 9-year-old girl who appeared on *Songs For Sale* last season, was named a winner, and walked off with a Lombardo-Evelyn Knight recording of her song *Snowflakes* as first prize. He tells a few other happy stories about beginners who succeeded in scaling the seemingly impregnable walls of the Brill Building fortress. He forgets something pretty important.

He concentrates on the handful of lucky amateurs who made the grade and forgets to mention the hundreds and hundreds of thousands of unfortunates who will go on year after year writing songs for which there is no hope, simply because the market cannot absorb the supply.

Basically that's what it boils down to, this problem of the amateur writer. It's a matter of supply and demand. It's a matter of simple arithmetic. If there are one million people in this country who can write a fair song (and remember that most of them write 10 or 20 songs) and if there's only a market for about 200 songs a year, well . . . figure it out for yourself. Even if every one of these beginners could write as well as Cole Porter (and not one in a million can) there just wouldn't be a demand for their total output.

I could give you the names of dozens of established writers, composers of big hit songs, who today pound the pavements trying to get publishers to take on their latest brain-children.

Heck, let's get personal. I've had songs of mine recorded by Dinah, by Nat, by Bing, the Andrews Sisters, Margaret Whiting, Jimmy Wakely, Perry Como. You think publishers are calling me up, begging to be allowed to handle my latest? Not on your life. It's as tough for me to place a number today as it was the first day I started. Like I say, it's not just a question of the value of the material. It's just that darned arithmetic again.

Amateurs, don't give up if you really love to write. Keep trying, but underplay the scene. Don't plan on writing songs for a living. Look at it as a hobby. If you make it, great. If you don't, don't eat your heart out. Facts are facts, and you can't get anywhere by refusing to face them. Good luck.

## From The Publisher

# A Cool Sophie Tucker Is Still Red Hot Mama

Just 20 years ago, on Chicago's near north side, a converted warehouse threw open its doors, called itself the *Chez Pierre*, and, in spite of the depression, a swing from Republican to Democratic government, and approaching international discord, started the long road which was to culminate in worldwide fame as one of the finest night clubs in existence.

To open the club, now known as the *Chez Paree*, the then owners booked in one of the Windy City's favorite entertainers, a red-headed, bombastic singer who had been literally laying them in the aisles for more than 25 years, one Sophie Tucker.

Now 20 years is a long time in most calendars, but the other evening when Sophie stepped out on the floor of the *Chez* to begin the spot's 21st year of continuous operation, the pages of those calendars seemed to stand still. Sure, Miss Tucker has added some mileage, and the red hair is now a poodle-cut golden blonde. The curves which made her so famous back in 1904 are still in evidence, with some added emphasis, and the voice, which was so powerful, still has enough voltage to keep a noisy room, jammed to capacity, in complete silence.

As Miss Tucker unveiled her 1952 "Red Hot Mama" routine, one factor became obvious—this is one gal that any cat can dig, for unlike many of the old time greats, she has kept thoroughly abreast of the times, and when she takes off on one of her oldies, or brings back a tune which she introduced and which is once again riding the crest, she's the coolest.

Actually it is not the risqué songs, the dynamic delivery, or the Tucker gowns which impress the most—it's the showmanship which so few entertainers can equal that sets Sophie up on her particular pedestal. For she is always working at her job, and because she gives each person in the room 100 pennies worth of entertainment for the spending dollar, everyone feels he's enjoyed a bargain when he pays off at the end of the evening.

In the next issue of *Down Beat* you readers are going to select the winners in our annual poll. And, for the first time, you are going to select those all-time music greats who will be the initial entries in the "Music Hall of Fame." At this writing, I don't know who you have named to this honor, but I am sure of one thing:

In the years to come, when *Down Beat* readers add to this list, one of those who is a cinch to join the ranks is "the last of the Red Hot Mamas."

Sophie Tucker



Cordially,  
Norman Weiser



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(Turn to Page 23)



By Mel Torme

# How To Revive Band Biz: Use A Little Imagination!



TWO VOCALIST-DRUMMERS: M. Torme and Mr. Rich.

By MEL TORME

It seems as though a guy can't innocently pick up a copy of a trade paper or a magazine without getting hit in the face with the phrase "Bring back the Bands." Now, surprisingly, I am in complete accord with the sentiment and I say surprisingly because most people believe that singers would have nothing to gain if the band business once again boomed.

I disagree: because for one thing it's obvious to anyone interested in good music that the standards of the popular song were higher and brighter during the late 30's and early 40's when good arranging and thoughtful tune selection was the prime object of every good band leader.

It's my humble contention that the advent of the singer has been largely responsible for the deterioration of the kind of song the bands played, and band vocalists sang, in the golden era of Swing and the later (yet not wholly unproductive) World War Two period.

### What's the Reason?

So you sit down at the breakfast table in the morning, turn on your radio and some disc jockey who is interested in pervading you with a small slice of nostalgia talks a little about the good old days and winds up by playing Shaw's *I'm In Love With The Honorable Mr. So And So*, with the great Helen Forrest vocal, or T. Dorsey's *I'll Never Smile Again* with the Pipera and Sinatra, or the late Glenn Miller's record of *Serenade In Blue*. You think to yourself, "I don't get it. These records sound as good

and tasty right now as they did when they were first issued. Why can't the original interest in bands, the original excitement about bands be successfully revived?"

Well, in the honest opinion of a guy who could never wait to get out of school and over to the record shop, I believe a lot of the lack of enthusiasm on the public's part can be credited to many present day musicians and their living and playing habits.

Perhaps if you are a musician you feel that your personal life is your own affair, as well as your personal conduct on a bandstand. I must respectfully disagree. Being both a musician and a singer, it's painfully clear to me that in order to succeed in either field of endeavor, a guy has got to give of himself to his audience. Yes, and I mean on those occasions when the so called "squares" request a rumba, a waltz, or ask a singer

(Turn to Page 17)

### Whatsit?

New York—Hugo Winterhalter arranged and conducted his first recording sessions with Perry Como a few weeks ago, marking the first date the singer has made with anyone but his musical director, Mitch Ayres, in about four years.

On the first disc to be released from the session, *Don't Let The Stars Get In Your Eyes*, Hugo employed a small combination—four trombones, baritone sax and rhythm in lieu of his usual semi-symphonic studio band. And when the record came out, there was no billing for Hugo on the label. "They told me," Hugo explains, "that I didn't get the billing because this wasn't my style."

## Will Dixieland Reopen Iceland, Next To Birdland?

New York—Iceland, the large basement restaurant which folded some months ago, may reopen shortly under a new management with Bill Levine of the Rustic Cabin in the driver's seat.

Plans had not been decided at prestime, but a strong possibility was a New Orleans motif and Dixieland music. Iceland is located right next door to Birdland, on Broadway near 52nd. street.

## Band Tour, New Film For Vaughn

New York—Vaughn Monroe, who has been working weekends (and his Camel show) in this area, will hit the road again for four to six weeks of one-nighters in January.

Following his tour, Vaughn will again report to the movie mines at the Republic studios to make his third picture, another cowboy flicker. His most recent effort, *Toughest Man In Tombstone*, is currently making the rounds.

## Fans Asked To Help Select Songs For Miller Biofilm

Hollywood—Universal-International Pictures, preparatory to moving into actual production of the movie of Glenn Miller's life, is now in the throes of attempting to determine which songs and which actors should be included in the ultimate production. The studio intends leaving at least a segment of the choice up to the public and feels that a survey of *Down Beat* readers should produce the best results for U-I.

Al Horwita, U-I production liaison on the Miller picture (which is tentatively titled *Moonlight Serenade*), feels that the selection of Miller tunes should be made from the band's recordings. He also cautions that the suggestion of an actor for the role of Miller will be treated seriously, but that contractual commitments of certain actors to other studios would prevent U-I's acquisition of some actors who may be recommended. Letters or postcards with tune and actor suggestions should be addressed to: Charles Emge, *Down Beat*, 6124 Santa Monica Boulevard, Hollywood, Calif.

### It's Still A Live Project

The Miller picture, which is still in the projected stage on the second leg of a six month option, still is very much on the U-I itinerary. Of course, it's not unheard of for a studio to announce with great fanfare a movie "scheduled for early production" and then quietly drop or shelve the entire affair without fanfare a few weeks or months later. However, thus far, this is not the case with the Miller picture.

Don Haynes, the late band leader's friend and manager, who is furnishing much of the factual material to screen writer Oscar Brodney, has been holding regular meetings with Brodney. It is reported that the screen play is taking shape, but a bit slower than usual because it must be submitted scene by scene to Mrs. Helen Miller, the musician's widow, for her final approval.

(Ed. note: *Down Beat's* choice for the Miller role would be Dan Dailey. Not only could he give the part dignity, but as a former trombone player [he still carries his AFM card] he could give an entirely authentic performance.)

## Strictly Ad Lib

NEW YORK

Vince Carbone replaced Jim Tyson in Tommy Dorsey's Tom-Dor Enterprises; TD pulled Vince off the road to take over the booking post... Jackie Paris and Tamara Hayes are a new RCA Victor recording duo... A group of eminent local music businessmen are in the throes of forming a fraternal organization a la The Friars... Paul Weston recently cut his 1,000th disc, most of them as an accompanying maestro, of course... Terry Southard was appointed national sales manager for Columbia Records... Richard Tucker signed a 10 year renewal contract with the Columbia discery... Atlantic Records is issuing the first commercial binaural recording, an LP of two-beat produced by Wilbur DeParis and a band featuring brother Sidney (tpt.); Omer Simeon (cl.); Don Kirkpatrick (p.); Fred Moore (dr.); Eddie Gibbs (banjo); and Harold Jackson (b.):

Savoy Records will issue a new series of jazz LPs including a "Jazz At Storyville" series which will feature Marion McPartland, PeeWee Russell, and other stars. Same discery signed vibes-mello-phon-trumpet star Don Elliott to a contract and has already recorded him with a sextet... The Mesner Brothers, who run the Aladdin discery, are opening a second r & b label, 7-11, in conjunction with songwriter Rudy Toombs... Lil Green returned to RCA Victor under a new contract... Perry Como's recording of *One Little Candle* is the keynote for this year's Christmas seal drive... Lee Castle forming another band to open at the Meadowbrook early in December... Sammy Kaye's band will play the Statler in Washington, D.C. for two weeks opening Jan. 12, Eisenhower inauguration time... Tune Pan Alleyites will be surprised to learn that songwriter-Broadway (*Pal Joey* & *Hazel Flagg*) producer Jule Styne signed the musical scores for his next three shows to Chappell Music.

Al Martino, who closed abruptly after his second show at Blinstrub's in Boston and then disappeared for a week, showed up in a Hoboken hospital after a 10-state alarm had gone out. Martino is a war nerves victim; he was cited for heroism at Iwo Jima... Minton's Playhouse in Harlem's Cecil Hotel on 118th street, often called the birthplace of bop, revived its music policy in a redecorated room. Coleman Hawkins played two weeks, to be followed by Erroll Garner, Gene Ammons and other top jazz names... Ralph Flanagan caused a sensation in band booking circles by playing a one-nighter in Levittown, Long Island, for a 50-cent admission, "to demonstrate how the high cost of living can be defeated in the entertainment field."

CHICAGO

The Blue Note's holiday season should be a swinging one. Sarah Vaughan closes Dec. 4, to be followed by Terry Gibbs' combo and the Delta Rhythm Boys. On Dec. 19 it's the Duke of Ellington for a pair, trailed on Jan. 2 by Dave Brubeck's and Buddy DeFranco's combos... Johnny Long through town briefly to record for Mercury... Ralph Marterie returns to Melody Mill on Dec. 17 for a four-week stay

Busy days coming up at two other ballrooms, also. Billy Bishop works the Aragon Dec. 9 through 21, then shifts to the Trianon for the holidays. Clyde McCoy works the Aragon Dec. 23 through 28, then Eddy Howard on Dec. 31 for at least four weeks. Stan Kenton plays a one-nighter there on Dec. 10... The Harmonicats open at the Preview on Dec. 5, with Chuy Reyes' swinging Latin crew remaining upstairs in the Omar Room... Ex-band vocalist Billy Usher now doing deejay promotion for Mercury here.

HOLLYWOOD

Dance spotlight on the Palladium again as Freddy Martin came in for a seven-weeks' stretch starting Nov. 18. On deck to follow: Stan Kenton, Jan. 6; Ralph Flanagan, Feb. 4; Jan Garber, March 4... New Hotel Statler, which was opened by Xavier Cugat, shifted to solo performers as headliners with opening Nov. 25 of Dorothy Shay, backed by an orchestra headed by Dorothy's pianist, Eddie O'Neal... Tiffany Club back on the jazz beat again with Ella Fitzgerald set for a late November (Turn to Page 23)



THE BUNNY HOP is undoubtedly what Tony Curtis, Janet Leigh and Ray Anthony are performing at the Hollywood party at which this informal action picture was taken. Tie-in is that all three, except for Tony and Janet, made a Capitol record of a tune named for this new dance craze (or a tune for which this new dance craze was named).



"A musical documentary of America's greatest modern Orchestra"

SEE PAGE 15

# Nielsen Has Edge Among Off-Track Symphonies

By ROB DARRELL

Bruno Walter makes a couple of modest bids for extra-musical fame here. This disc completes his list of the Beethoven Big Nine on LP's . . . and with the aid of "variable-groove-pitch" engineering techniques, it achieves a new high (or long) in playing time—the two 12-inch sides add up to nearly 65 minutes . . . Throw that changer in the ash-can, brother—it's as obsolete as 78 shellacs! . . .

As to what goes on in that hour plus, well, it's partly less familiar Beethoven at his most ingratiating best . . . but mostly Bruno himself, more warm-hearted and *gesuehlich* than ever, but still lacking the spice of humor in his sweetness and dramatic impact in his sturdy vigor. Montoux and Beecham got

much warmth, and if anything even less humor and sparkle. Even the recording sounds a bit inferior, both to Columbia's and to London's own lofty standards. I won't go out on a limb here, though, for it's quite possible that the touches of tonal hardness and coarseness actually are the responsibility of the orchestra rather than of the engineers.

With the Mahler Fourth, London is back in top-notch form. Between its rich, yet clean, recording and the superb tonal qualities of the Dutch orchestra, one's ears get a real treat here. Mahlerian specialists probably won't let all this seduce them away from the older Columbia edition by Walter—far inferior in sound, but also far more lucid in the ripest of Mahlerianism. I'll grant that Van Beinum's isn't as understanding and sympathetic a reading, but it's an effective one . . . And for once it's a pleasure to hear Mahler treated more objectively than ever is possible for one of his rapt idolators. The music, too, is infinitely easier to take than Gustav's "bigger" (i.e., insanely grandiose) works. If you're ever thinking of tackling Mahler for the first time, this disc would provide a fine introduction . . . that is, of course, unless you have an incurable taste-prejudice against post-Straussian symphonic schmaltz even at its best!

**BEETHOVEN:** End 4th Symphony, N. Y. Philharmonic-Symphony—Walter. COLUMBIA ML4596, 12". Performance ★★; Recording ★★.  
**BEETHOVEN:** 2nd Symphony, Vienna Philharmonic—Schuricht. LONDON LL629, 12". Performance ★★; Recording ★★.  
**MAHLER:** 4th Symphony, Amsterdam Concertgebouw—Van Beinum. LONDON LL610, 12". Performance ★★; Recording ★★.  
**NIELSEN:** 1st Symphony, Danish State Radio Sym.—Thomas Jensen. LONDON LL655, 12". Performance ★★; Recording ★★.

more real ring and zest into these works, but even so, Bruno's friends (or anyone with a taste for the best of Germanic sentiment) is sure to get great pleasure from the present performances—that of the singing Fourth in particular.

### Schuricht's Inferior

Schuricht had a fine chance to shine in the Second, but he fluffs it completely. He has more energy than Walter, but nowhere near as

## Meisterwerks?

Humor of any kind, let alone the resounding belly-laff variety, is rare in all music . . . and perhaps only the pre-war Frenchman, Bêlove, ever mastered it where "classical" or "art" music is concerned. However, Ben Lillie and Alec Templeton had their moments . . . and now they have a worthy competitor in Anna Russell, who Sings? (with a question mark, as the label has it) on Columbia ML4594.

La Russell does a bang-up job in burlesquing coloratura, British and American just-folks balladeers, and of course the Wagnerian soprano—heard here in that dramatic *Meisterwerk*, "Schreiechenouf." But if you get a kick out of this kind of fun (and who doesn't?), run, don't walk, to hop on the bandwagon . . . For this disc is sure to be so over-worked by the deejays, as well as all your collector friends, that all too soon it's likely to become as tiresome as it was hilarious on first acquaintance.

—dar

There's a goodly schmearing of schmaltz too in the Danish Carl Nielsen's *First Symphony*, but it's more piquantly seasoned and much more innocently naive. Objectively considered, I suppose it's even rather simple-minded in a nice way . . . Certainly it's as Brahmsian as you can get without being Brahms. But since Nielsen wasn't, he also has a graciousness and unpretentiousness, which his compatriots catch to perfection in their admirable performance and which make what undoubtedly is a quite "minor" symphony a wholly delightful, if somewhat sedative, experience to hear.

# Darrell Swallows A Pill: He Digs Some String 4's

Every since I grabbed the long-desired opportunity of venting my spleen on the subject of chamber music in general and string quartets in particular (in my early *Beating* around on this page, last May 21), I've been almost kindly disposed toward my old enemy. Indeed, I've been close to the point of trading in my somewhat battered-up *bête noire* for a classy new operatic model . . .

But now I'm beginning to wonder whether my catharsis (oh, well, purification of the emotions, if your dictionary isn't handy) was either complete or lasting. Unfortunately, I can't quite tell from the present trial by stringing-up, for most of the present discs are too good to infuriate me, yet not really good enough to reform my heretical beliefs.

Take the complete Beethoven quartet series by the Budapests, for example . . . It's a slick job in every sense of the word and few ensembles could bring it off as successfully. Yet on the basis of the samples I've heard (the collection also is available on singles, of which only a representative batch has been sent me), the current Budapests, while they play far more smoothly, stylishly, and accurately than the old group ever did, never seem to strike as deeply

beneath the music's surface.

### Well Recorded Schubert

Certainly, many of the individual works have been played far better (e.g., Op. 69, No. 3 by the

**BEETHOVEN:** 16 String Quartet, Budapest Quartet. COLUMBIA SL172/3/4, 12-12". Performance ★★; Recording ★★.  
**SCHUBERT:** Quartet, A minor, Op. 29, Vogh Quartet. LONDON LL587, 12". Performance ★★; Recording ★★.  
**SCHMIDT:** Quintet in G, Georg Demus, piano & Berryli Quartet. WESTMINSTER WL518, 12". Performance ★★; Recording ★★.

New Music Four on Bartok BRS-909) . . . Anyway, most of the performances here leave me respectful, but lukewarm, although the recording itself (made in the Library of Congress auditorium, where the players can use the fabulous Stradivari instruments of the Whittall collection) is impeccably clean, transparent, and beautifully balanced.

The lovely Schubert Op. 29 (Turn to Page 16)

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## CLASSICS IN CAPSULE

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

### RARE VINTAGES

DISC DATA	RATINGS	COMMENTS
BACH: Cantata 109, B♭ & 300, Ludwig, ten.; Harnack, alto; with Chamber Ovl. DECCA DL9619, 12".	★★★ Performance ★★★ Recording	• Even Walt Ludwig's fine, if weighty, staging in the eloquently caustic "Wanna Soak" is surpassed by Fritz Lehmann's delicious accompaniment, starting spicy above & reverber obligato. Overriders, "Singing dark" and "Beholden will ich," for solo alto, are LP "Arise" . . . but not as delightful musically, and quite pedestrian both in staging and Wandinger's conducting.
BEETHOVEN: Archduke Trio, B flat major, Op. 97. Trio of Triests. LONDON LL690, 12".	★★★ Performance ★★★★ Recording	• As constant readers know, I'm almost complete anatheist to the factious trio this work seems to have for so many listeners. But to my undoubted prejudice, the Triests Three give a good, if over-cautious performance, and they're excellently recorded. Unfortunately, however, Faurier, Janiger, & Radars Sheds were there instead with the most in atmospheric poetry (Westminster WL5131, Best-reviewed July 2).
BRAMMS: Liebesheller, Op. 52 & 10 German Folk Songs, Reg. & Wagner Chorus. CAPITOL PD176, 12".	★★★ Performance ★★★ Recording	• If you're willing to wallow in soft-boiled sentimentality, these vocal waltzes and airs can fill you into ecstasy. They're beautifully sung, although ultra-conventionally so, and in English rather than German—which is likely to alienate many of the rock-connoisseurs who just love (but Love!) this kind of quasi-devotional Tontonic musical sop.
LISZT: 2nd Concerto & WEBER: Konzertstück, Canadian & Cleveland, Ohio. COLUMBIA ML4588, 12".	★★★★ Performance ★★★★ Recording	• Two ancient Romantic-Era warhorses, brought back to surprising life in richly recorded performances that capture just the right blend of atmospheric lyricism and heroic balladry. If you're fed up with Liszt's First ("triumph") Concerto, be sure to try his melting yet dashing "Adventure of a Melody" instead . . . Both it and the Weber are pure cream—of ripe, golden occasions!
BEETHOVEN: "Kreutzer" Sonata, Op. 47. Busoni, violin & Haischewitz, piano. RCA VICTOR LM1199, 12".	★★★ Performance ★★★★ Recording	• Best-reviewed (Aug. 10) the Boston-Columbia Kreutzer for London, I guessed that the announced but delayed Heifetz version might be more "polished" . . . And indeed it is, although "lick" is perhaps a better word. Jacobs fiddles more sweetly than ever and even Busoni seems oddly subdued. In short, a nicely recorded but dull performance of duller-than-dull music.

### NEW DIRECTIONS

DEBUSSY: Danse & RAVEL: Intro. & Allegro, Amsterdam Chamber Soc.—Van Blomm. LONDON LLS621, 10".	★★★★ Performance ★★★★ Recording	• This Berghout's harp stars in both these appealing little Impressionistic works, yet their true chamber-music atmosphere is achieved here better than in any earlier LP edition. For Min Berghout is deftly supported by Baruchor (flute), De Wilde (clarinet), and a fine Dutch string quartet—all sensitive and poetic artists, whose delicate colors are beautifully recorded.
BOUSSET: Quartet in B major, Op. 45. The Loovanguth String Quartet. DECCA DL6026, 10".	★★★ Performance ★★★ Recording	• For the regally vivid (Cello division) only . . . I'm a great admirer of Bousset, but even I find it hard to enjoy this far from ingratiating manifestation of his delicate but rather cold strength. Or can I throw the blame on the Loovanguth's Impassioned, but somewhat frantic reading?

### OLD WARHORSES

RIMSKY-KORSAKOV: Scheherazade, Minneapolis Orchestra—Antal Dorati. MERCURY MC50000, 12".	★★★ Performance ★★★★ Recording	• This is engineer Bob Fine's show . . . just as well, too, for Dorati, no matter how earnestly he works, just hasn't got the ease, color-sense and virtuosity that this Russian fairy-tale in ten-pictures demands. The recording itself is a fine assay in "Living Presence," but while it's above criticism in clarity of detail and raw power, it still misses something of the roundness and warmth of his orchestral sonorities at their very best.
SCHUBERT: 9th Symphony in C, Amsterdam Concertgebouw Orchestra—Josef Krips. LONDON LL619, 12".	★★★ Performance ★★★★ Recording	• Like Beethoven's Ninth, Schubert's probably never will have an "ideal" phono-edition . . . But unlike Mr. B., Mr. S. is a joy even when he isn't heard ideally. Krips gives a warm, earnest, even loving reading, and the overall effort is delightful to the ear. But where, oh where, in the gathering momentum and transcendent power-dimensions of this mighty work?
TCHAIKOVSKY: 1st Piano Concerto, Bruchilleris & Vienna Philharmonic—Hofsch. VOX PL7730, 12".	★★★ Performance ★★★ Recording	• Doc Sam Johnson once crushed that "a woman preaching is like a dog's walking on his hind legs" . . . It is not done well, but you are surprised to find it done at all! Hofschon de la Bruchilleris plays the Tchaikovsky Concerto as well as perhaps any woman can, but her genuine talents deserve a more fitting outlet. There's no place for Olympic female weight-throws in music!



# In The Opera Houses: Some Cozy, Some Drafty

By ROB DARRELL

After some weeks of crouching incommunicado in my specially built tornado and A-bomb shelter, I poked my nose out today to see how the threatened LP-operatic blitz was progressing topside. Not too much damage yet, but I still fear the worst is to come, for a whole flock of RCA Victor buzz bombs, among others, hasn't yet been heard from.

One fair hit, a near-miss, and a couple of duds is the actual score so far . . . And my main hope for the next month or so is that the big strategists may think the *Beat's* discriminating clientele (and reviewer) worthy of no more than some covering fire. Cheer up, men, we may pull out alive yet!

The one hit must've left me a bit shell-shocked and slap-happy, for I gotta admit that *Don Pasquale*, starring Melchiorre Colombo

in the title rôle, still can delight me with its piquant freshness and unflaggingly high spirits. Although none of the cast or the conductor is famous, they all do a surprisingly vivacious and skillful job, happily free from the usual Italianate excesses—which in humor are even harder to take than they are in tragic emotionalism. Best of all, the accompanying orchestra and recording are notably fine, in the big ensemble scenes as well as in the solos and duets.

Despite all the magic of Mozart's incomparably more vivacious

and litting music, *Così Fan Tutte* is a near-miss as far as I'm concerned. I can understand why this brilliantly staged English version was a big hit at the Met last season and well may be equally successful with many phonographic listeners. Certainly this is one of the most effective examples of

**BONIZETTI:** Don Pasquale. Vienna Soloists, Chorus & State Opera Orch.—Quadr. WESTMINSTER WAL206, 2-12". Performance ★★; Recording ★★.

**MOZART:** Women Are Like That (Così Fan Tutte). Met. Opera Soloists, Chorus & Orch.—Sireny. COLUMBIA SL172, 3-12". Performance ★★; Recording ★★.

**VERDI:** Aida. Soloists, Rome Opera Chorus & Orch.—Pirelli. CAPITOL PCB-8179, 3-12". Performance ★; Recording ★★.

**VERDI:** Il Trovatore. Soloists, Rome Opera Chorus & Orch.—Risol. CAPITOL PBR1180, 3-12". Performance ★; Recording ★★.

foreign opera in English . . . Practically every word of the bright new Martin translation can be clearly heard and the whole "story," such as it is, can be followed only too well . . . Steber, Thebom, Peters and Tucker sing with fine zest and fair tone quality. (Modulate to Page 18)

# Tonal Zest Supplied By Messrs. Boyce & Strauss

Had your tonal Wheaties today? If not, step up and lay in a supply of the kind of musical vitamins guaranteed to dispel the winter of your discontent and make you feel like a frisky youngster in springtime!

The first shot comes from an unfamiliar bottle, but after you've once tried Doc Boyce's cure-for-what-ails-you, you'll never do without it again. The old Doc once was thought to be a well buried 18th-century church-music composer . . . that is, until the late Constant Lambert dug up eight wonderful little "symphonies." And these reveal him as rightly ranking with Purcell (and the imported "ringer" Handel) as a rare bright light in the dark ages of British music between the Elizabethans and the contemporary school of Vaughan Williams, Benny Britten, et al.

Zimblér Vs. Haas

Nearly two years ago we had a

magnificent LP-album of all eight works (in Lambert's edition) from the Zimblér Sinfonietta (Decca DX105) . . . and later Nos. 1, 4, 6 & 8 came along from Karl Haas (Westminster WL5073), who now completes his set with the present disc. I had thought nobody could beat Zimblér's fine performances and as a matter of fact, even Haas can't. But if he isn't quite as precise and pointed as Zimblér, nor boasts as skillful players, he's got other advantages that make his set no less exciting. For he goes back to the original scores (which, surprisingly enough, call for larger forces than the modern edition) and plays them in broader and surely more characteristically Baroque fashion.

**BOYCE:** "Symphonies" Nos. 2, 3, 5 & 7. London Baroque Ensemble—Haas. WESTMINSTER WL5139, 12". Performance ★★; Recording ★★.

**MUSIC BY THE STRAUSSSES.** Philadelphia Orchestra—Ormandy. COLUMBIA ML-1581, 12". Performance ★★; Recording ★★.

I started to compare the two versions in detail, but promptly said nertz to that . . . For in whichever version you hear it, it's the music itself that drives everything else clean out of your mind (including most all other music, except maybe the best of Bach and Handel). Listen, say, to the Second and Fifth Symphonies on the present Haas disc and you'll know for yourself why Doc Boyce's cure-all sets me jumpin' . . . And if you hear Zimblér's too, you'll realize why I'm all set to shoot the guy who tries to borrow or swipe either set from my special shelf of ultra-favorites!

**Strauss Pick-Me-Up**  
The Strauss pick-me-up is more familiar stuff: Ed's *Race-Track Galop*, Josef's *Fireworks Polka*, along with King Johann's *Night in Venice Overture*, *Perpetual Motion*, and *Acceleration, Emperor, and Wine, Women and Song Waltzes*. But if this isn't quite as potent as Doc Boyce's musical super-stimulants, it's no aspirin in water either . . .

But I just can't prescribe it as unreservedly. For while orchestra and recording are Philadelphian-Columbia tops (and that's really (Turn to Page 18))

# CBS Club 15 A Video Victim

Hollywood—Another of radio's major music shows, *Club 15*, with Gisele MacKenzie, the Modernaires and Bob Crosby with the Jerry Gray band, a thrice-weekly CBS shot, looks like a casualty to TV.

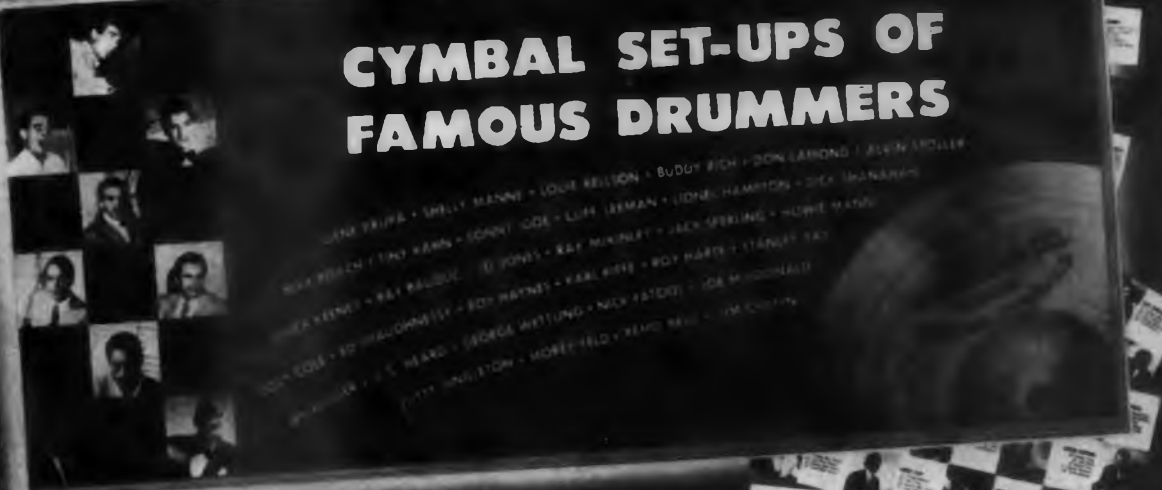
The soup company sponsoring the show withdraws its sponsorship effective Jan. 16, giving the usual explanation: "A good show, but too costly."

**Next!**  
Roy Eldridge still chuckles over the time he had a recording session with Artie Shaw at Victor. The first tune was *Someone To Watch Over Me*, and they tried take after take without satisfying Artie. After they had gone through it 58 times (Roy swears he made a check mark for each take on his music) someone suggested they go on to something else and come back to *Someone* later. Shaw looked up coldly and said, "Anybody who doesn't like it can leave." Roy picked up his horn and stood up. Shaw glanced up at him and shouted: "I didn't mean you."

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## Counterpoint

# On The Record And Off

By MAT HENTOFF

Those of us who have been collecting jazz records over the years in the bitter-sweet comfortable feeling that we were courageous individualists—neglected by record companies and sometimes wives—are finding that times have indeed changed.

The volubly august *New York Times* recently printed a special Sunday record supplement that included a long and fairly exhaustive Basic Repertoire Of Jazz Records. In the '30s the prospect of this visitation would have seemed as unlikely as that our State Department would institute a worldwide broadcast of a jazz program. Yet both have happened.

As a result of the growing strength of our disputatious ranks, that sedulous divining rod of public taste, the record industry, is treating us with unaccustomed courtesy and occasionally with even overattention, as strained budgets will attest.

### High Availability

So the time has come, as John Hammond observed in that same issue of the *Times*, when "for the first time in the 60 years of the record industry it is possible to buy any type of jazz disk, old or new . . . and the future of recorded jazz has never been so bright."

It is to the chain-smoking architects of that bright future that I would like to offer a few gratuitous suggestions. First of all, it would seem to be about time that it was generally realized that jazz can best be recorded outside the traditional recording studio.

Jazzmen, being spontaneous souls, with marked reluctance to conform to superfluous strictures, congenitally freeze in a recording studio. The oncoming red light, the vacuous stare of the engineer, the remarkable directions that come from the square lips of the recording director, and above all, that three-minute time limit, combine to make the jazzman wish he had yielded to his wiser instincts and stayed home.

### Defrosting Possible

It is true, as Teddy Wilson points out, that the freeze often wears off after a while and it is true that some wondrous and, I believe, relatively timeless results have somehow confounded the confines of the cold studios. Yet I wonder seriously whether even greater records might not be warming our veins if it had been possible to record Louis and King Oliver on the stand of the Royal Garden Cafe, if it had been arranged to record the Count Basie and Duke Ellington bands on dance dates, if Billie Holiday had been caught in the midst of an actual set with that vital audience-performer electricity you can never get in a studio.

I think the answer is yes, and I have air shots and tape recordings to prove it by other comparisons. So I hope the major as well as the minor companies will tape record their jazz artists on the job from now on, as a few already have done, and leave the studios

music business.

If, in special cases, a studio has to be used for jazzmen then, as Prestige, Columbia and Mercury have sometimes done, forget the time limit. Now that we have those languorous LP time allowances, don't cut off a session until the musicians feel like cutting it off.

Another suggestion, and this applies to classical as well as jazz releases, has to do with more intelligent album notes. As a past offender, I write of this while wearing a metaphorical hairshirt. I think we've had all the sunset-and-water-lilies prose we can stand.

I have rarely felt as refreshed and grateful as when I read the London notes for the Rainier Quartet No. 1. The annotator wrote only of essentials like key relationships, chord progressions, the "octave figures in the 2d, 3rd

and 4th movements," etc. I know this is not enough; that for the general buyer, biographical material is essential. But why those gaudy tone-poems which have no more relation to the music than Harry Wismer's reporting of a football game has to any sport whatsoever?

And to cross briefly again into the classical field, when will the companies (especially Columbia) realize that those of us who buy lieder and other song recordings do not necessarily know six or seven languages? It's just as inexpensive to print the complete texts and translations on the envelopes as to print those elephantine paragraphs apparently written by lineal descendants of Mrs. Malaprop.

Getting back to jazz, one final suggestion. A few companies don't seem yet to have realized not only

the large active buying public for jazz but also the huge potential. As a result, they dutifully supply the disc jockies with all the pops but have to be mournfully cajoled to come up with a few jazz LPs.

I don't know how it is in the rest of the country, but in New England, while all the small companies and Victor, Columbia and Mercury are extremely cooperative, Decca and Capitol distributors act as if their jazz releases are top secret FBI material and can't be declassified for at least a decade.

Anyway, we jazz collectors have never had it so good in terms of the availability of our desires. The only problem that hasn't changed since the '30s with many of us, though, is: should I go hear Art Tatum and pay a cover charge, or should I buy that new album? And so the clubowners still howl!

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SEE PAGE 15

WORLD'S LARGEST MANUFACTURER OF BAND INSTRUMENTS

# Mary Lou Still Learning, Teaching & Progressing

Boston—An amateur pundit, listening to Mary Lou Williams during her week at Storyville, intoned, "The trouble with Mary Lou is she hasn't got a definite style."

The incredibly ageless Miss Williams laughed when she heard the quote. "I consider that a compliment, although I think anyone with ears can identify me without any difficulty. But it is true that I'm always experimenting, always changing, always finding new things. Why, back in Kansas City, I found chords they're just using now. "What happens to many good pianists is that they become so stylized they can't break out of the prison of their styles and ab-

orb new ideas, new techniques. Some of them play the same things the same way, night after night—something I just couldn't do."

Mary Lou, whose honest appraisal of her own worth is far from egotism, pointed out further, "Actually I'm the only pianist who can play with anybody." The truth of the statement is easily documented by reviewing Mary's long and important part in the evolu-

tion of jazz from the days when she extended boogie-woogie as far as it could go to the contemporary era, when she has worked closely with Thelonious Monk and Bud Powell.

Accordingly, her comments on present-day piano are especially valuable. "Tatum plays more piano than anybody," Mary Lou asserts flatly, and goes on to laud Thelonious Monk, Bud Powell and Al Haig. She is also much impressed by Dave Brubeck. "He brought something fresh into jazz."

Lennie Tristano, says Mary, is fine as a soloist, "but when I hear him with his pupils on other instruments, the general effect is monotonous."

### Rotten Apple

Asked if she could think of any relatively unpublicized young pianists of promise, Mary answered, "I'm not likely to hear people like that in New York. Somehow, after a while in New York, most people seem to play alike. I'd be more likely to hear new talent in other parts of the country."

This brought Mary Lou to a general survey of the young modern jazz musicians. "It's really too bad," she said, "that many are so inadequate. I've played with several poll winners who really didn't know what they were doing. One bass player, a poll winner, had to be told the chords and keys as we went along."

Another role in which Mary Lou is universally respected is that of composition and arranging. After recent painful experiences, however, she's restricting the number of her originals that get on the market.

### The Morning Glory Story

Mary says she received \$300 after she demonstrated that *Black Coffee* was actually her own *What's Your Story, Morning Glory?* with a release added. "And if you'd like to hear where *Blues In The Night* began, listen to the clarinet section part in *Big Time Crip*."

With regard to other arrangers



Studs Terkel, Win Stracke, Chet Roble, Larry Lane, and Big Bill Broonzy.

# Voice Of The Terkel Makes 'Come For To Sing' Top Fare

By JACK TRACY

Studs Terkel is a short, stocky, dark-jowled man happily enamored of conversation, folk music, the theater, baseball, and boiler-makers. With equal fervor he will discuss the merits of the Weavers, the Lunas, the White Sox, and the Schlitzes.

He will discuss them at any time, any place, and at any moment, propitiously or otherwise.

He happens to have several propitious moments every Monday night (three shows' worth) at the Blue Note, and he uses them to telling effect. He heads a completely unique and warming package there once a week that's called "We Come for to Sing," and we'd like to suggest that you catch it the

and writers, Mary expresses particular admiration for the work of Eddie Sauter and Thelonious Monk.

next time you'd like a diverting evening and you're in Chicago.

### Components

Said package consists of Studs, who narrates all the goings-on, Big Bill Broonzy, who sings work songs and blues, Chet Roble, who sings the big city blues, Win Stracke, who handles all the songs from the plains and camps, and Larry Lane, a tenor who, unaccompanied, sings Elizabethan tales. Studs' narration weaves through it all, sometimes wryly, sometimes pithily, sometimes earthily, but always informatively. Each show is a complete little production revolving about a theme, be it Heroes, True Love, Fiddle Love, Nonsense Songs, etc. The singers alternate, doing three or four tunes apiece, then get together at the end for a rousing finale.

A lot of the tunes are very familiar, like *Bill Bailey Won't You Please Come Home* (from Big Bill, a wonderful blues singer), or *Big Rock Candy Mountain* (from Win), or *Acc In The Hole* (from Chet) or *Blow The Man Down* (from Lane), but occasionally they work in a little-heard ballad or work song that's completely charming and unspoiled.

### Different

We've never seen anything quite like this, and recommend it unreservedly to anyone who wants to enjoy some fine American folklore or just wants to hear something unique and friendly.

And it would also seem that some record company is missing a bet by not taking a set or two, complete with narration, and placing it on an LP. Moe Asch, please note.

# King, Mars In English Deals

London—Britain's record combines are building up their catalog for a disc war in the New Year when Philips encroaches into their hitherto restricted field.

British Decca is taking over world-wide distribution of sides from Woody Herman's Mars label, and EMI is clinching a deal with King.

Two of Britain's leading modern units have also been signed to EMI's Parlophone label—the Johnny Dankworth Seven and Jack Parnell and his Music Makers.

The Dankworth group, top small combo here for two years, has hitherto been shunned by the big labels and has had to be content with sessions for the independent companies.

The Parnell band, which is rearing with Ted Heath for top swing band honors, has never before been recorded.

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Swingin' The Golden Gate

J. Q. Square'll Accept Any Band If It's Truly Great

By RALPH J. GLEASON

San Francisco—Some time ago we were discussing the standard question—"what's wrong with the music business?"—with Gerry Mulligan, the young bandleader who is face to face with the eternal problem of adjusting his musical standards to economic realities.

"The so-called musicians' bands," Gerry pointed out, "the ones the guys are crazy about, are always the ones the public goes for too." Now this may not be true in every instance of every group of guys blowing something of interest to other musicians. But apply it to the big band scene and see what happens. The Basie band, the several Goodman bands, the Miller band, the First Herd, the Lunceford band, Ellington, Artie Shaw and even Tommy Dorsey are good examples. All these bands were exciting to work in, all of them were exciting to other musicians, and all have been commercially successful.

What they had—and really only Duke and Goodman have had it more than once—was a tremendous group spirit that welded the individual units of the band into a whole. The resultant organism was so alive itself that it brought life to whatever it played. This was true art—true in any field. Whatever tune they played got off the ground; whatever they blew came alive.

The proof is simple. Listen to the records if your memory fails. Those bands could take the drabest ballad and put blood in it. Did you ever hear Lunceford play *Ti-pi Tin*? Or any of the several examples in the Goodman Concert Vol. II, or Herman? Goodman had more than one band that could do this. Lunceford lost it at the end; Duke has had it longer than anyone; Basie lost it when the draft decimated the band; and is getting it back. Woody's First Herd had it so much it didn't matter what or where they played. The Second Herd had it, but limited it in operation so it could be enjoyed and felt by few. The Third Herd is getting it.

It doesn't need stars or names. It makes them. It doesn't have to be sold to the public; the public

ing. It isn't a process that can be aided much, either. It just has to happen. What night was it that the First Herd caught fire?

With a couple of bands of that caliber blowing around the country, a sick business will get well in a hurry. Right now every band I've heard this year in person or on the air is mechanical with the exception of Herman and Basie. James and Brown are good, more for what they don't do than for what they do, but Herman and Basie are the current hopes. If the Basie band can keep working, it should do it. Twice this year the thing has almost happened to the Herman band and it can happen any night. Some new guy can come on the band, some happy accident can occur and suddenly there will be a lion in the streets again.

There isn't a musician in the country who doesn't want to blow on a band like that. And there isn't anyone with any music in him anywhere who doesn't want to hear it. The world is waiting for this particular sunrise and when it happens, John Q. Square will know it. He's a lot hipper than he's been given credit for.

Caught In The Act

Frankie Laine, Jeri Southern, Chicago Theater, Chicago



Frankie and Jeri

Jeri Southern, a girl *Down Beat* is happy to claim as one of its discoveries and whose career we have been following with great interest, returned to this town in her biggest booking yet, second spot on the Chicago theater bill that fea-

tured Frankie Laine.

She did a great job, singing beautifully and displaying the polish and ease she has gained in the last year or so of intensive work around the country. Gowned simply and in excellent taste, she coasted confidently through *Let's Fall In Love*, then become properly sad and tortured in turn for her record hits, *You Better Go Now* and *Something I Dreamed Last Night*. Jeri is beginning to work away from the piano more and more, is just as effective standing up.

And it's a distinct treat to report that here is further proof that good musicianship need not be sacrificed to achieve public acceptance.

Laine? What need be said? The guy broke it up again, just as he does everywhere he plays. Just one comment: success couldn't have happened to a nicer guy.

—Jack



"A musical documentary of America's greatest modern Orchestra"

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—CHARLIE SPIVAK

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### Turning The Tables—XIV

# Peter Potter Pitches Orks As Music Biz Backbone

By AUNT ENNA

Hollywood—"A while back one of my listeners wrote to me and wanted to know why I didn't 'rave', as he put it, over new singers the way I had 'raved over the new Sauter-Finegan band'.

"Well, I never 'rave' over anything. But if I seemed enthusiastic about the new Sauter-Finegan band, it's because I consider the launching of a great new dance band, such as this one, a real musical event. Good dance bands are the backbone of our business—the music business. It's time the ballroom operators, recording men, bandleaders, arrangers and disc jockeys stopped just talking about it and really got together on an all-out drive to re-educate the public, particularly the generation now between 20 and 30 years of age, few of whom have any conception of how exciting the dance music world was back there in the great days of Benny Goodman, Krupa, the Dorseys, Harry James and others, when bands and the musicians in them got the attention to which they were entitled.

#### Place For Singers

"Singers are alright. There's a place for them—the good ones. But this gimmick business has been carried to a point where it's ridiculous—and even the public knows it. It's going to reach a point where to do an encore a singer is going to have to cut his throat and let the folks hear the blood gurgle on the record."

That's Peter Potter on the stump—"good old Pete" to a following on the Coast that includes many a listener to whom the very word "disc jockey" is downright obnoxious. (Pete doesn't like the

word either, but after spending some of his own money last year in an unsuccessful contest to find a new name, he decided to give up and make the best of it).

#### One Of The First

Pete was not only one of the Coast's first radio record showmen to create a solid niche for himself in the field (he started on KNX in 1934, abandoning his ambition to become a movie actor after doing minor roles in some 38 pictures) but also the first in this territory to make a successful transition to television without discarding the basic function of the disc jockey—that of playing records, interspersed with lively, informative comment and selling merchandise for his sponsors.

Pete made several shots at TV when the medium was relatively new. He had a *Saturday Night Dance Party* (on which he induced his audience to get up on the stage and dance to records), then his *Search for a Song*, remembered chiefly because it was there that California's Bell Sisters got the break that led the kids to a hit record (*Bermuda*) on RCA-Victor, and now has his most successful to date in *Juke Box Jury*, a regular Saturday night feature on KNXT, local CBS TV outlet.

#### Format Variation

*Juke Box Jury* is just a variation of a format used in radio and TV by others—a roundtable discussion of new releases and a vote on "hit or miss". It's a bit



SUCCESSFUL VIDEO JOCKEY Peter Potter (right) is seen here on one of his *Juke Box Jury* TV shows on KNXT with Nelson Riddle, June Vincent and Fred Clark.

hard to figure why it has attracted an unusually large TV audience, so it must be because Pete himself has a happy faculty for keeping the conversation in a bright, interesting vein, and—more important—rounding up interesting personalities for his "cross section" guest panel. Typical line-up: Andy and Della Russell, Johnny Mercer, Julie Dorsey (teen-age daughter of Jimmy), Art (ring-domin's "Golden Boy") Aragon.

Pete on disc jockeys and TV: "Disc jockeys—good ones—are not entertainers, and shouldn't try to be when they make the plunge into television. To make it in TV a disc jockey has to use whatever he had that enabled him to make it in radio—and that, of course, is the ability to select and properly present the kind of records that will earn him a loyal and attentive following.

#### No Big Money

"To do this in TV he has to evolve a show with a TV format—

and it's not easy. I have been fortunate, but I had to do a lot of experimentation and planning before hitting the right one for me. It probably wouldn't be the right one for anybody else. However, TV costs are so high that it's likely there will never be any big money in it for any of us. But it's worth while if only to become acquainted with the TV audience—and vice versa.

"Anyway, most of us are going to keep right on spinning records for the daytime radio audience. Daytime radio has become increasingly effective as TV took over a large portion of the night time audience."

#### Honest Merchandise

Pete himself, now limits his TV time to the *Juke Box Jury* show (he dropped his others to concentrate on this one) which goes from 10:30 p.m. Saturday nights "until exhausted." His radio time (KLAC) calls for 9:30 a.m. to 12:30 p.m. daily except Sunday,

# Joe Mooney Sings As Sauter-Finegan Record First Pops

New York—Joe Mooney, whose quartet in 1946-47 rose to national prominence on the wings of a *Down Beat* campaign in his behalf, returned to the forefront of the pop music scene a couple of weeks ago when he became the vocalist for the first Sauter-Finegan band recordings of current pop tunes.

Mooney, currently working in Miami as an organist-singer, was flown in for the session and recorded three tunes, one of them *Nina Never Knew*.

# Archey Ueber Alles

Berlin—Latest American jazz group to arrive in this country is the Jimmy Archey combo, now touring Germany.

Group comprises Archey on trombone; Henry Goodwin, trumpet; Benny Waters, clarinet; Dick Wellatood, piano, Pops Foster, bass and Tommy Benford, drums.

when he adds an hour and runs to 1:30 p.m.

Pete's trademark consists of a friendly manner and his Oklahoma—a mixture of Western and Southern—accent. He's a college graduate (New Mexico U.) but doesn't let it interfere with his work. Despite his more than 18 years as a radio record showman he's in his young forties, leads a relatively quiet home life with Mrs. Potter (the former Beryl Davis) and their three-year-old son, Bill. His success is probably founded on his honest approach to his job. "I like to feel that I am going into homes as a friend, with nothing to sell except good popular music—and I believe good popular music is good in every sense—and good, honest merchandise."

Season's Greetings

"HAVE A GOOD TIME"

Tony Bennett



# Hamp's Digging New Sounds: 'Bi-Noral', Girl Tenorist, Etc.

By TED HALLOCK

Portland, Oregon—Lionel Hampton continues his quest for the new and the different.

During a one-nighter here Hampton angered promoter Sam Amato and a couple of hundred customers by demanding that the floor immediately in front of the Jantzen Beach bandstand be cleared for the equipment of Bert Porter, a Seattle electronics enthusiast.

Porter recorded the entire Hampton performance by using a process he calls "Bi-Noral." The invention is his, built "strictly for kicks," and produces a three-dimensional sound when played back. There are no loud speakers. You listen with head sets.

Porter says: "Playing a regular tape back or listening to live music is normal . . . you hear with one ear or the other and through a delayed action mechanism in your head you can ascertain the direction of the music."

### Two Of Everything

"With the head set on you're listening Bi-Noral . . . in the center of your head." Wherever we were listening, the sound was amazing. Like being in the center of every instrument in the band, yet without hearing anything unnaturally. Bert let us listen to one of the 11 reels he had cut for Duke Ellington. They were tremendous. You could feel the tattoos on the bride.

The principle seems to call for two of everything, including the final sound. Two microphones are used everywhere where one normally would suffice. Dynamic control is terrific, so fine that almost a single instrument can be controlled volume-wise. On the tape a double-track is cut, unlike the normal single-track. Yet the process is not

like using a Revere or Web-Cor twin-track machine. No other tape gear we know of acts as the Bi-Noral does (and we don't own even a small piece of the firm).

### Hamp's Exotica

The Hampton band had the usual batch of exotic new things to offer—a girl tenorman, three drummers, and a refreshing girl vocalist.

The singer, Ernestine Anderson, signed on in Seattle. She's cut from the Christy cloth.

The gal tenorman is Elsie Smith, "reads like lightning," says Lionel, is pretty and lives it up on the stand. She's a recent graduate



SAXOPHONIST ELSIE SMITH with Hamp and part of company. (Carl Henniger photo.)

of UCLA. Other innovations: Monk West's using a trumpet mute designed to make his horn sound like a saxophone. Why we don't know.

### Movie Music

## An April Day: Doris In Paris

April in Paris (Doris Day, Ray Bolger, Claude Dauphin).

With a fresher story line than most film musicals, April in Paris finds Doris Day as a Broadway chorus girl accidentally tagged by a U.S. state department underling (Ray Bolger) to represent the U.S. theatre world at the International Festival of the Arts in Paris.

The emphasis is on farce comedy (some of which gets more bed-roomy than usual in pictures) rather than music. New songs, by Vernon (Can't Get Started) Duke and lyricist Sammy Cahn, are smart and neatly tailored to the situations, but none is apt to ring the bell for a hit, nor register as satisfactorily in the ears as does the revival (by Duke and E. Y. Harburg) that serves so well as a title song.

—ANGE

## Benny Carter For President

Hollywood—Local 767 has nominated Benny Carter to run for the Local 767 presidency in opposition to incumbent Leo Davis.

Davis has taken no part in the campaign to eliminate the racially segregated AFM union here: Carter has been an active leader of the amalgamationists and was elected to Local 767's board of directors last year on a ticket backed by the anti-Jim Crow faction in the Negro union.

Others on the "Carter ticket" are Irving Ashby (guitarist on the Norman Granz JATP European junket) for recording secretary; Marj Young, Buddy Collette, John Anderson and Percy McDavid, for board positions.

The Carter-headed group is backing Paul Howard, incumbent, for the position of financial secretary; and songwriter Harvey (Little Bird Told Me) Brooks for a board position.



"A musical documentary of America's greatest modern Orchestra"

SEE PAGE 15



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ELLINGTON JUBILEE TRIBUTE brought a flock of celebrities to the WNEW studios, where Milkman Art Ford introduced many of them to his radio audience. Among those who paid homage to the Duke on the 25th anniversary of his original Cotton Club opening were his own former vocalists Rosita Davis and Joya Sherrill, seen with him at left above. Center picture shows the Duke with Dave Brubeck, left, and Buddy De Franco. At right are producer Perry Watkins, singer Tamara Hayes, Duke, Juanita (Bloody Mary) Hall of South Pacific, and Art Ford. (Bob Parent pictures.) An imminent Ellington booking is his date at Chicago's Blue Note on Dec. 19.



THE HAPPY ENDING, i.e. the last day of shooting, on Doris Day's latest starring vehicle *April In Paris*, led to this picture in which co-star Ray Bolger, left, and Doris' husband-manager offer simultaneous osculations by way of congratulations.



SHORTY ROGERS' GIANTS blew up a storm at a recent Gene Norman Just Jazz concert at the Pasadena Civic Auditorium. Seen here are Wardell Gray, Shorty, and Art Pepper. Headlining the bash were Woody Herman's Third Herd and Dinah Washington.

ENTERTAINING SOME GUESTS during the Gene Norman concert at Pasadena Civic Auditorium—left to right, Gene; Babs Gonzales; Dinah Washington and Woody, stars of the show; James Moody, and, at the piano, Beryl Booker.



"LET IT SNOW; let there be clouds, a heat wave, rain, blue skies, an ill wind or stormy weather; let me be lost in a fog—I'll still have an album," smiles Les Brown, happy that in this brief statement he managed to convey all eight titles from his new Coral LP, *Musical Weather* Vane.



BECAUSE OF YOU, title of Tony Bennett's big Columbia hit, recently became the title of a Universal picture starring Loretta Young and Jeff Chandler. Seen at left with Tony inspecting preview program is popular deejay Paul Brenner of WAAT, Newark, N.J.

APPROPRIATELY, "LOVE SONG" was the title of a new picture in which Jane Wyman was featured recently. When she reported for work she found an old friend, pianist Fred Karger, in charge of recordings. Result: they were married Nov. 1 in Santa Barbara.



# DOWN BEAT

(Trademark. Registered U. S. Patent Office)

## RECORD REVIEWS

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

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

**Ratings**

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

### POPULAR

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

**# Laurindo Almeida**

\*\*\* *Veradero*  
\*\* *Samba Sud*  
Laurindo weaves his way plectrally through *Veradero*, with some rather thin bongo effects backing up the slow middle movement. The *Samba*, penned by Briton Sidney Torch, has stronger rhythm backing and Laurindo's guitar gets in some fast, ingenious and attractive finger work. Musically, this is far the more successful side. (Coral 60883.)

**Joyce Bryant**

\*\*\* *Love For Sale*  
\*\* *A Shoulder To Weep On*  
Joyce, a first rate night club entertainer, puts on the hambone for her disc debut with the Cole Porter standard. Echo chambers and other gimmicks go into the slicing, which will be limited on the market because the lyrics are verboten on the air. Not much happens on the overleaf. (Okeh 6927.)

**Champ Butler**

\*\*\* *I'm Not Afraid*  
\*\*\* *Cakewalk Rag*  
Champ reels off a pair of rousing ragtime novelties with enthusiasm to a spirited gaait backdrop provided by pianist Buddy Cole and quintet. Tavern juke box stuff. (Columbia 39899.)

**Mindy Carson**

\*\*\*\*\* *Barrels 'N Barrels Of Roses*  
\*\*\* *All The Time And Everywhere*  
Mindy, on her first solo date for Columbia, seems to have struck disc gold for the first time. *Barrels* is a simple bounce novelty with a huge amount of infectiousness, delivered with real vigor by the canary to a matching bright Percy Faith backing. Sounds like a hit. Reverse is a new ballad of no particular appeal. Both songs were penned by Bob Merrill. (Columbia 39889.)

**Don Cherry**

\*\*\* *I Don't Want To See The World On Fire*  
\*\*\* *From Your Lips Only*  
Cherry's revival of *Fire*, with a hand from Sy Oliver's small band and the Ray Charles vocal group, is pleasant pop fare. *Lips*, done with a large string combination and voices, seems to be the likelier effort; it's a good Tin Pan Alley ballad, sung simply and well by Cherry. (Decca 28452.)

**Dorothy Collins-Snoopy Lanson**

\*\*\* *Jump Back Honey*  
\*\*\* *I Will Still Love You*  
The Lucky Strike pair do an exceedingly short (1 min. 52 sec.) and snappy job on Hadda Brooks' jump novelty, sing-

ing mostly in unison. Guitar obbligato and interlude are doubtless by George Barnes. Johnny Parker's *Love* is in a similar vein with its countryish melody. (Decca 28461.)

**Alan Dean**

\*\*\* *Give Me Your Lips*  
\*\*\* *Half A Heart*  
Alan continues to pour forth old-fashioned good singing, no tricks or affectation. *Lips* is a lovely Vernon Duke melody mated with a lyric which doesn't do ample justice to the tune; still Dean makes an impressive demonstration of the movie tune and could score heavy returns for his effort. Reverse is a solid, straightforward reading of an attractive new Gordon Jenkins ballad. (MGM 11365.)

**## Buddy De Franco**

\*\*\* *Kamasutra*  
\*\*\* *Street Scene*  
This attempt to launch Buddy in the pop field, aided by conductor-arranger Dick Maltby, his strings etc., comes off nicely. *Kamasutra*, which we understand means something unprintable in some Oriental tongue, is a minor piece of considerable charm. Both Buddy and his background recall similar records by Artie Shaw's later string groups. Art Blakey and a tympanist lend an exotic rhythmic touch. The Newman theme, though over-familiar, will be the more commercial side and is also a fine showcase for Maltby's ideas, and Buddy's technique. (MGM 11358.)

**# Jimmy Dorsey**

\*\*\* *Jump Back Honey*  
\*\*\* *Love Came Out Of The Night*  
JD comes up with the best and swiftest record of the *Jump Back* ditty. His band bites hard into a live arrangement of the piece and Claire Hogan, who rejoined Jimmy for this disc date, sings the novelty effectively with help from the Satisfiers. There's a small bit of good tenor, but it's the band ensemble that rocks the side. *Night* is a fine, neglected old ballad delivered for the dancers with a good Sandy Evans vocal, some JD alto, and more fine band playing. Exploitation could make a hit of *Jump Back* for the elder Dorsey. (Columbia 39896.)

**Tommy Dorsey-Gordon Jenkins**

\*\*\* *This Love Of Mine*  
\*\*\* *Yours Is My Heart Alone*  
Good taste and simplicity dominate this coupling of a pair of remakes of old TD hits. Both sides are handled similarly—TD's trombone showing the way, choral vocals, touches of Jenkins' piano. *Mine* is a worthwhile ballad revival; *Lehar's Heart* is handled as a beguine. (Decca 28451.)

**Billy Eckstine**

*People Will Say We're In Love*  
*Reli He's*  
*That's For Me*  
*We Kiss In A Shadow*  
*So Far*  
*Some Enchanted Evening*  
*Younger Than Springtime*  
*If I Loved You*  
Album rating: ★★★★★  
Some of Billy's best recent wax singing

is pressed into this representative collection of love songs from the shows and the one movie turned out by Rodgers and Hammerstein. Nelson Riddle provides Mr. B. with tasty, effectively simple backgrounds.

The particularly impressive efforts include *That's For Me*, *So Far* and *Younger Than Springtime*. It's the first (to our knowledge) vocal collection of Rodgers-Hammerstein songs and as such should amount to a strong selling set, particularly in the catalog. (MGM E153.)

**# Herbie Fields**

\*\*\* *Dardanella*  
\*\*\* *Everything I Have Is Yours*  
Fields returns to wax with a pair of tricked-up instrumentals. *Dardanella*, which he did once for Victor with his small group, returns as a big band boogie with Fields himself showing the way with a multi-taped soprano duet. It's well-executed, has a synthetic excitement, could make some money, draw spins. *Everything* is an alto solo by Herbie, operating in the soprano horn's registers, and making at times like a rough-edged Freddie Gardner. Both efforts have a worthwhile musical moment or two. (Coral 60867.)

**# Woody Herman**

\*\*\* *I Cried For You*  
\*\* *Lips On Love*  
Accompanied by Leon Kellner's local group in New Orleans, Woody achieves a fine mood, takes one of his best pretty alto solos and one of his best vocals to date on *Cried*. Reverse is a fair novelty. (MGM 11347.)

**Bob Houston**

\*\* *It's Christmas Every Day*  
\*\* *This Is The Real Thing Now*  
The Christmas opus has a rather contrived lyric and the other tune follows the



FIRST CIVILIAN SESSION for Leroy Anderson since his recent separation from the Army brought him to the Decca studios for a two-sided item entitled *Christmas Festival*. Leroy is now engaged in the writing of a score for the stage musical production of *My Sister Eileen*.

same lines as several that have expressed similar lyrical ideas. Houston is a competent singer. The label says Johnny Smith and Eddie Safranski are featured, but they are not. Bobby Hackett, Sanford Gold and Kai Winding have short and effective solos. (Wheeler P-100.)

**Eddy Howard**

\*\*\*\* *Kentucky Babe*  
\*\*\*\*\* *It's Worth Any Price You Pay*  
Howard's sugar-coated tenor is blended handsomely and to solid commercial effect with a chorus for a brace of money-tinged slicings. *Babe*, of course, is a traditional air; *Price* is a simple, sentimental ballad, and, obviously, you pay the price for that old Tune Pan Alley monster, love. (Mercury 70015.)

**Gordon Jenkins**

\*\* *Leave Me Just A Little Bit Of You*  
\*\*\* *I'll Know My Love*  
Jenkins, his single finger low register

### Popular Albums

The following group of thumbnail reviews represents a collation of albums recently issued whose content is of a popular nature, dance and vocal:

**VOCAL:** Edith Piaf: *Encores Parisiennes* (Album rating: ★★) The petite chanteuse offers a new batch of eight to further fill out the recorded picture of the Piaf way with a song. Included is an unusual production treatment of *Jesabel*; the remainder are French songs, only one of which (*Padam, Padam*) may be familiar. (Columbia CL6223.) . . . *Romance In The Air* (Album rating: ★★★) Walter Schumann's skillfully arranged voices run through eight top grade standards to well-turned musical support. It was pleasant to hear Marie Greene as the female soloist; Bobby Doyle does the male honors. *Taking A Chance On Love* and *When Your Lover Has Gone* are the most striking sides. (Capitol L347.) . . . *South African Folk Songs* (Album rating: ★★) Josef Marais and Miranda cut through eight of their adaptations of Afrikaan Veld folk tunes. Novel material, pleasantly delivered. *Sugarbush and Ma Says, Pa Says* have become familiar via pop treatment. (Columbia CL 6226.) . . . *Joe Hanson-The Stranger From The Sea* (Album rating: ★★) Folk singer Hanson shows a pleasant quality in rendering a selection of folk songs from the British Isles, accompanying himself on the 37-string auto-harp. (Tempo TT2218.) . . . *Eight Top Pops* (Album rating: ★★★★★) A collation of Nat Cole's most recent recordings, most of which have become major or minor hits, packaged together on a single LP. There are eight songs including *Somewhere Along The Way*, *Boo-Boo*, *You're Mine, Faith Can Move Mountains*, etc. . . . *Tony Martin: Dreamland Rendezvous* (Album rating: ★★) A group of Martin slicings made in his Mercury days, some four or so years back. Eight tunes from that day including *Sonata*, *Rumors Are Flying*, *Without You*, etc. (Mercury MG25122.)

**DANCE:** *Johnny Long Favorites* (Album rating: ★★) Eight Signature Masters reissued, featuring representative Long including *Poor Butterfly Coquette*, *Hone*, *Paradise*, etc. with Frances Lane, The Beachcombers, and the ensemble vocalizing. (Coral CRL56054.) . . . *Everybody Dance to Russ Morgan* (Album rating: ★★) Morgan's tasty mickey-inclined band turns out representative dance sets covering the fox trot, waltz, rumba and tango. *Limehouse Blues*, *The Moon Was Yellow* and *Tidal Wave* (the original Morgan did for Fletcher Henderson in the mid-30s) are representative of the songs. (Decca DL5406.) . . . *Ragtime Favorites by Jack Fina* (Album rating: ★★) Fina's lacy ragtime piano style dominates in these dance treatments of standard rag- and two-beat favorites. A collation of previously released singles. (MGM E162.) . . . *Dancing With Zig* (Album rating: ★★) Previously released Ziggy Elman band discs are packaged to represent a dance album, and succeed. Good dancing, tasty music, six standards and two originals, lots of Ziggy's horn, mostly dipped in schmaltz. (MGM E163.)

piano, and string-heavy band provide a pair of slick dance sides with Blackie Jordan (formerly known as Burt Taylor) handling the vocals pleasantly. *Love* is a reincarnation of the traditional *Green-sleeves*; *Leave Me* is a slight ballad. (Decca 28450.)

**Frankie Laine-Jo Stafford**

\*\*\* *Chou, Willy*  
\*\*\* *Christmas Roses*  
*Willy* is another Josef Marais Veld-ditty, like most of them built around a catch-jingle. Well executed by Frank and Jo, but it doesn't have the big hit ingredi-

 <p><b>PATTI PAGE</b> "WHY DON'T YOU BELIEVE ME" AND "CONQUEST" MERCURY 70025 • 70025X45</p>	 <p><b>EDDY HOWARD</b> "KENTUCKY BABE" AND "IT'S WORTH ANY PRICE YOU PAY" MERCURY 70115 • 70115X45</p>	 <p><b>VIC DAMONE AND RALPH MARTHIE</b> "GREYHOUND" AND "I DON'T CARE" MERCURY 70031 • 70031X45</p>	 <p><b>RICHARD HAYNES</b> "FORGETTING YOU" AND "FORGIVE AND FORGET" MERCURY 5910 • 5910X45</p>	 <p><b>BOBBY WAYNE</b> "I'm Not Blaming You" AND "SOMEONE LOVES SOMEONE" MERCURY 70035 • 70035X45</p>
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ents. On the other hand, the *Rosses* item stacks up as novel Christmas fare, a wordy folk-flavored seasonal novelty underplayed beautifully by the magic box office discouple. If there's to be a hit out of the coupling, this is the likelier item. (Columbia 39893.)

**Guy Lombardo**

\*\*\* *Because You're Mine*  
 \*\*\* *Why Don't You Believe Me*  
 Lombardo coverage of a brace of proven songs is bound to mean a flock of sales for him. Kenny Gardner handles *Believe* vocally; Kenny Martin sings *Mine* icily. (Decca 28476.)

**Vaughn Monroe & Sunny Gale**

\*\*\* *Jump Back Honey*  
 \*\* *So-So*  
 The unlikely talent blending of the season turns out to be just that. Vaughn and Sunny just weren't meant for one another and the results justify the *So-So* title to the hilt. (Victor 20-5028.)

**Ella Mae Morse**

\*\*\* *Greyhound*  
 \*\*\* *Jump Back Honey*  
 Joe Lipman furnishes Ella Mae with a couple of intentionally raw-edged backgrounds for a pair of jump novelties, with *Greyhound*, a geographic Rudy Tombs blues, the likelier of the two. (Capitol 2276.)

**Patti Page**

\*\*\*\*\* *Why Don't You Believe Me?*  
 \*\*\*\*\* *Conquest*  
 Patti seems to improve with the passing months. She achieves wonderful warmth and projection of it on *Believe*, a rather ordinary but pleasant ballad which is scoring hit-wise via a Joni James record. Patti's name power should help her cut heavily into the James' winner. *Conquest* is a pseudo-exciting production piece a la *Bernuda* with Patti multi-taping her way into a Bell Sisters type of frenzy. It's well done, though, and should grab off large chunks of disc jockey time, at the least. (Mercury 70025.)

**Johnnie Ray-Doris Day**

\*\*\*\*\* *Ma Says, Pa Says*  
 \*\*\*\*\* *A Full Time Job*  
 A new disc duo, and Johnnie's first with a wax partner, should hit for big returns with persuasive performances of a couple of offbeat novelties. *Ma Says* is an infectious tidbit from the Josef Marais collection; *Job* is a hillbilly. Paul Weston provides simple rhythm backgrounds for both sides, both of them most heavily flavored by Doris' buoyant personality, while Ray tones down his exaggerated style to meet her half-way. *Ma Says* seems to have a little edge for hitdom, but either or both sides could do it. (Columbia 39898.)

**Barbara Ruick & Debbie Reynolds**

\*\*\*\*\* *Over The Rainbow*  
 \*\* *No Deposit, No Return*  
*Rainbow* is the funniest thing of its type since Jo Stafford's massacre of *Temptation* a few years ago. The Movieland duo (billed as Iffie and Miffie) work out the country satire on *Rainbow* in a completely delightful and musically exacting manner. Could crop up a sleeper. Reverse is a flimsy bit of material. (MGM 11364.)

**Dinah Shore**

\*\*\*\*\* *Keep It A Secret*  
 \*\* *Hi-Lili, Hi-Lo*  
 Dinah turns in some of her most effective singing in some time on *Secret*, the Jessie Mae Robinson ballad which seems to be a sure-shot hit on the strength of this and Jo Stafford's disc. Incidentally, there's a strong similarity in treatment of the song between both records; both employ simple backings and feature muted trumpet intro and obbligato. *Hi-Lili* is a movie scrap that will be along for the ride. Frank DeVol did the backgrounds. (Victor 20-4992.)

**Art and Dotty Todd**

\*\*\*\*\* *Heavenly, Heavenly*  
 \*\* *Broken Wings*  
 The Todds multi-tape themselves into a

**Show, Movie LPs**

The following group of thumbnail reviews represents a collation of those albums recently issued whose content is directly or indirectly associated with shows or motion pictures:

*Wish You Were Here* (Album rating: \*\*\*\*) 16 numbers, the overture and finale of the current Broadway hit musical as performed by the original cast. The Harold Rome score is tuneful, clever but hardly masterful. Well recorded. (Victor LOC1007.) . . . *New Faces Of 1952* (Album rating: \*\*\*\*) 14 musical bits from another Broadway hit, this one a revue, some of them clever, the bulk mediocre. Alice Ghostley's *Boston Beguine* is the standout effort. Remainder of the original cast does the album including Ronnie Graham, Robert Clary and Eartha Kitt. (Victor.)

*The Merry Widow and The Student Prince* (Album ratings: \*\*\*\*) Two classic operettas, by Lehár and Romberg respectively, are handed glossy disc production by Goddard Lieberson to synthesize an off-the-boards recording. Dorothy Kirsten and tenor Robert Rounseville head both casts, with all the singers turning in crack jobs with the familiar material. Lehman Engel conducted both in spirited fashion. Both recordings are excellent for sound. (Columbia ML4666 & 4592.) . . . *The Merry Widow* (Album rating: \*\*\*\*) Gordon MacRae and Lucille Norman, with an orch and chorus led by George Greeley, recreate the familiar Lehár melodies to cash in on the movie-provoked revival of them. Tasty, unpretentious treatment of them. (Capitol 1335.) . . . *The Merry Widow* (Album rating: \*\*\*\*) The movie "soundtrack" version of the Lehár classic features Fernando Lamas in the poorest recorded version of the *Widow* tunes, but because of the tie-in with the Lana Turner movie it should sell best of the three. (MGM.)

*Because You're Mine* (Album rating: \*\*\*\*\*) This is a natural for topflight sales. It's Lanza doing the eight songs he does in his newest movie, whose title graces the album. And Mario really tees off on his material, fortissimo all the way. (Victor LM7015.) . . . *The Quiet Man* (Album rating: \*\*\*) *Isle Of Innisfree* and *Galway Bay* are sung by Bing Crosby and six other Irish airs are played by Victor Young and orch to round out in the album all the musical themes employed by him in scoring the picture. (Decca DL 5411.) . . . *Love Themes From Motion Pictures* (Album rating: \*\*\*) The most syrupy of Hollywood's soundtrack scores have been collated here for matching sweet treatment by Victor Young and a large orch. *Spellbound*, *A Place In The Sun* and *My Foolish Heart*, the latter a Young composition, are among them. The top Hollywood music men (Rossa, Alfred Newman, Waxman, Korngold, Steiner, Young, Kaper, and Friedhofer) are represented. (Decca DL 5413.)

**Mel Torme**

\*\*\*\* *Casually*  
 \*\*\*\* *Anywhere I Wander*  
 Finally Capitol has caught Torme in a proper balance to give his small voice forthright projection, and finally Mel has been assigned a pair of reasonably marketable songs. *Wander* is a Frank Loesser movie opus, treated in a simple orch-chorus production by Mel's conductor, Al Pellegrini. *Casually* is a handsome new ballad sung straight and well by Mel. Either side could break out for Torme, whose talent

is certainly deserving of better treatment than he has been getting on records. (Capitol 2263.)

**Jane Turzy**

\*\* *Ain't It A Cryin' Shame*  
 \*\* *Be My Baby*  
 Miss Turzy turns her hand to a pair of synthesized bluesy novelties, neither of them particularly effective as material. Remo Biondi's crisp small band backing sets up a revivalist feeling; good tenor and trumpet on the *Shame* side. (Decca 28436.)

**Paul Weston**

\*\* *The Commandments Of Love*  
 \*\* *The Things I Might Have Been*  
*Commandments* is a clever ballad idea, employing biblical phrases as applied to the traditional terms of amour. But vocalist Charles Nelson, on both sides, fails to deliver a convincing performance and cuts down the effectiveness of the material. Weston's orch work is simple, tasty and danceable. (Columbia 39897.)

**JAZZ**

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

**Ronnie Ball Quartet**

\*\*\* *Cu-Ba*  
 \*\*\* *Spike's Delight*  
 Ball, the British pianist now working over here with Chuck Wayne, cut these sides in England. The first, Walter Fuller's piece, features Harry Klein, a most effective baritone man, in an oddly rocking little performance. Coupling is mostly a solo by Spike Robinson, who plays some wonderfully swinging alto. Ronnie has good boppish solos on both sides. (Discovery 1751.)



DALE'S DOUBLE DATE: a recent session brought Alan into microphonic setting with Judy Lynn for some Coral sides.

**Count Basie**

\*\*\*\* *Paradise Squat*  
 \*\*\* *Hobnail Boogie*  
 After making hits for Quinichette and Jacquet by waxing for them as a sideman, Count may finally have a Mercury hit for himself this time. Buster Harding's arrangement, Basie's organ and Eddie Davis' tenor make a powerful team of blues squatters. The backing, also Harding's, is the identical arrangement Count cut for Columbia some six years ago, though his piano solo is different. Good typical Basie, but definitely the B side. (Mercury 89014.)

**Arne Domnerus**

*Love Walked In*  
*All the Things You Are*  
*Don't Be That Way*  
*Blue Mood*  
*I've Got My Love To Keep Me Warm*  
*Night And Day*  
*Body And Soul*  
*I Surrender Dear*  
 Album Rating: \*\*\*  
 Though he's best known as an alto man, Domnerus plays clarinet on these sides,

which features him with vibes, rhythm, and an occasional trumpet. Theselius, one of Sweden's best tenor men, switched to piano for these dates and makes out equally well.

Domnerus hasn't the facility of a De Franco, but he has ideas aplenty. Also commendable are the vibes work of Ulf Linde, and the typically solid Swedish rhythm section. This is Vol. 4 in Prestige's "New Sounds From Sweden" series. (Prestige LP 134.)

**Nick Esposito**

\*\*\* *Love Is Just Around The Corner*  
 \*\* *Empty Ballroom Blues*  
 Norman Granz surrounded guitarist Esposito with some acres from the Granz team on this trip; but both sides are mainly Nick. He gets an odd sound, almost like an electric banjo, has a simple style, and plays well, within his limitations. *Love* sets the extra star for its moments of Oscar Peterson and Flip. (Mercury 89010.)

**Hans Koller**

\*\*\* *Hans Is Hip*  
 \*\*\* *I Cover The Waterfront*  
 After hearing Hans, you'll realize why, on a Blindfold Test broadcast, the entire panel thought this was Stan Getz. For a lad who's never left Germany this is an amazing performance. Even more remarkable is Jutta Hipp's piano. Sounds as if she studied with Tristano, then came up with a Hipp style of her own. Shorty Roder's bass and Karl Sanner's drums complete a quartet that lends a glamorous Teutonic touch to this label's International Jazz collection. (Discovery 1741.)

**Johnny Mehegan**

\*\*\*\* *From Barrohouse To Bop*  
 (A History Of Jazz Piano)  
 Mr. Mehegan, who has served on the faculty at Juilliard since 1947, is a serious young student and exponent of jazz piano. On this LP, aided by Charles Mingus on bass, he narrates (playing pretty blues piano during the narrative parts) and illustrates his history by playing samples in the styles of Jelly Roll Morton, Scott Joplin, Pinetop Smith, Earl Hines, Bob Zurke, Fats Waller, Cy Walter (how did he get in here?) Teddy Wilson, Art Tatum and George Shearing.

All these impressions are commendably authentic except the last two, which seemed a little beyond him. The story that goes with it is intelligently constructed and elegantly told. On the back cover is something described as a "genealogy of jazz piano" (do they mean genealogy?) which, as we read it, made Beanie Smith Earl Hines' aunt, Leopold Godowsky George Gershwin's grandpa and Erroll Garner a third cousin of Joe Sullivan. Synthetic family trees aside, this disc is a smart idea that might well be extended to the other instruments. (Perspective PR 1.)

**Gerry Mulligan**

\*\*\*\* *Line For Lyons*  
 \*\*\* *Carioca*  
 Trumpet, baritone, drums, and bass in some more modern sounds. *Line*, toward the end, has some interesting effects and what sounds like ad lib counterpoint. Looks as though this is growing into the modern counterpart of Dixieland's revered collective improvisation. (Fantasy 522.)

**Oscar Peterson**

*Sweet Georgia Brown*  
*China Boy*  
*Humoresque*  
*Poor Butterfly*  
*Honeydripper*  
*The Sheik Of Araby*  
*I Got Rhythm*  
*My Blue Heaven*  
 Album Rating: \*\*\*  
 "This Is Oscar Peterson" is the title of this LP, though "This Was Oscar Peterson" would be apter; for these Montreal cuttings from the late 1940s, before Oscar and America discovered each other, show the astonishing change in his style since those days. Here you find a surfeit of boogie-woogie, a mixture of influences such as Wilson and Tatum, and accom- (Turn to Page 16)

BY  
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 You"  
 LOVES  
 NE"  
 70035  
 X45



**GEORGIA GIBBS**  
 "A Moth And A Flame"  
 AND  
 "THE PHOTOGRAPH ON THE PIANO"  
 MERCURY 70034  
 • 70034X45



**RAY CURA**  
 "YOURS"  
 AND  
 "HOW AM I TO KNOW"  
 MERCURY 70021  
 • 70021X45



**TINY HILL**  
 "Move It On Over"  
 AND  
 "FIVE FOOT TWO EYES OF BLUE"  
 MERCURY 70024  
 • 70024X45



**RUSTY DRAPER**  
 "ANGRY"  
 AND  
 "BLUE TEARS"  
 MERCURY 70004  
 • 70004X45



**LOLA AMECHE**  
 "Don't Let The Stars Get In Your Eyes"  
 AND  
 "ROCK THE JOINT"  
 MERCURY 70023  
 • 70023X45

The Blindfold Test

Blindfold Day For Skitch & Faye

By LEONARD FEATHER

With the exception of the switchboard operators, Skitch Henderson and Faye Emerson are probably the busiest people at NBC.

One day last month they finally found an hour when both of them could sit down in their office (an establishment that makes Grand Central Station seem like a morgue) to listen to some music. Here's the way it turned out.

(The Hendersons were given no information whatever about the records played for them, either before or during the blindfold test.)

THE RECORDS

1. Stan Kenton. *Mirage* (Capitol). Comp. & arr. Pete Rugolo.

FAYE: I loved it. I think it's very unusual... it has a beginning and a middle and an end, and although it's very modern music it has a certain lyric quality.

F: That's exactly what I was waiting for you to say, because this is the kind of thing you wrote for my show several times!

S: Never! F: Just put on your ballet—put on your New Year's Eve Resolutions ballet!

S: Well, that was descriptive music written for a specific purpose, which this is not. This was written with an idea to just sit down and compose.

2. Cy Walter. *Isn't It Romantic* (Columbia). Rec. 1951.

F: I have an idea it might be Cy Walter. S: Well, I don't think it is; it's too carefully played for Cy. Might be Cy of quite a few years ago.

S: Who's the boy that accompanied Ella Fitzgerald on that wonderful Gershwin album? Ellis Larkins... but it's a little too flamboyant, maybe, for Larkins.

3. David Rose. *Magic Music Box* (MGM).

F: I liked it—it sounded like an awful lot of things we've heard lately. Like Percy Faith or Leroy Anderson... very cheery, but it doesn't stop you cold.

S: I was a little confused at first—I thought it might be David Rose, but the first eight bars of the ensemble, the cello doesn't play the lead line with the violins.



The Hendersons

of using the oboe and flute in unison with the strings in the background... I'll take a wild guess and say it was David. F: Did it sound rich enough for Davey?

4. Woody Herman. *Perdido* (Mars). Carl Fontana, trombone; Arno Marsh, tenor; Sonny Igoe, drums.

F: Darling, I'd rather you spoke about that one first because I know nothing about that kind of music. S: You know as much about it as I do.

S: With me it's the usual thing of not having the talent to pick guys apart. I thought maybe it was Kai Winding playing trombone; at least it's the style I associate with him.

5. Dave Brubeck Quartet. *At A Perfume Counter* (Fantasy). Brubeck, piano; Paul Desmond, alto.

S: Is that the same band that was at Birdland a long time ago? With two saxophones? I seemed to recognize the sound of the alto. I liked it, with reservations.

F: It's very nice to go into the Embers once in a while and listen to this kind of music but it's a little advanced for me—it's not my cup of tea.

a lot of things that went into it; it wasn't just slapped together.

6. Ahmad Jamal. *Aki & Ukthay* (Okeh). Jamal, piano.

F: Well, I'm not nearly as well versed in pianists as Skitch is, but I'd make a wild guess and say Alec Templeton. It's very interesting—very modern.

7. Johnnie Ray. *See But I'm Lonesome* (Columbia).

F: I love it. I don't know who it is; I would say it was Sarah Vaughan or somebody like that. For a minute I thought it was Johnnie Ray, but it couldn't be.

Afterthoughts By The Hendersons

FAYE: My musical ideas have changed tremendously since I've known Skitch. Not because I see what Skitch thinks, but just because I've learned so much more about music.

SKITCH: I still cling to the so-called antique school of the Benny Goodman band. That's my favorite band of them all. That was real, exciting swing played by men who played both for business and for enjoyment.

ARTIE SHAW'S "The Trouble With Cinderella" Begins In The Next Issue Of DOWN BEAT On The Stands December 17

'Limited Edition' Is Latest Label

New York—Dixon Gayer, New York publicist, is the man behind a new record label started here under the name of Limited Edition Records.

Object of the outfit is to release a series of LPs devoted mainly to experimental groups. First release will feature a woodwind ninet under the direction of tenor-and-bassoon man Stewie McKay.

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Chords And Discords

Marie's Just Wild About Mario, With Reservations

To The Editors:

Rochester, N.Y.

In the Nov. 19 Down Beat you carried one of the most malicious stories I have ever read (Is Lanza Washed Up?).

How anyone could have the gall to tear apart the most magnificent voice this world has heard since Caruso is beyond me. I am more than sure that in the face of such difficulties which he faced recently (namely, the loss of a sizeable fortune in investments) he could hardly be expected to throw his cares to the four winds.

I have the greatest respect for your magazine, but I see no reason for putting a man of his great talent in the same class with jazz singers, which your editorial undoubtedly did.

I must concede the fact, though that Mario Lanza is by far the most temperamental star Hollywood has ever seen.

Marie Mancuso

Duke's Down Beat

New York City

To The Editors:

If I had a top hat, I'd throw it up in the air! I haven't yet completed my reading of your wonderful 25-gun salute to the Duke but already I've read enough to say most sincerely, "Take a bow fellows!" (Can't you hear the applause? It's deafening!)

Of course, the Duke is the "star" of the show. But, it's your show; the production, the cast, the direction, the issue (which, I assure you will be long remembered), all this is yours, Down Beat's.

Mitch Miller said that the Duke is "timeless". (Leave it to the Beard to be so correct, so definitively perfect.) I believe you've created just such an edition, a collector's item in the true sense... i.e., a timeless issue.

The Duke is the Duke. You've said it and I'm glad.

Viva Mr. Ellington... and... the Best!

Elliot Horne

To The Editors:

Minneapolis, Minn.

Your Ellington Jubilee issue of November 5 is the most interesting, well-planned Down Beat in years and everyone who participated is to be congratulated.

Don Swenson

To The Editors:

Korea

Have just finished reading your Ellington's Silver Jubilee issue. We enjoyed reading it very much as we used to before coming to Korea. We wish through your magazine that you would encourage more musicians to come to Korea.

Would appreciate very much seeing an issue of your magazine dedicated to Stan Kenton the same as the one we have just finished reading.

Our company joins us in extending our praise to you on your wonderful magazine.

Pfc. James K. Bernstein  
Cpl. R. W. Southern

Spokane, Wash.

To The Editors:

Ellington issue is the greatest. It ranks right along at the top with a couple of your other issues, the Glenn Miller Issue, and the Louis Armstrong Issue.

Your magazine was the direct cause of over an hour long show of the Duke's best records by one of the more erudite DJ's in this town, fellow by the name of Bill Campbell.

Don't shudder now, but I find only one thing not in your Ellington issue that I would have liked to have seen. That was a complete listing of all the songs that the Duke had a hand in composing.

Thanks for a great issue.

Leslie W. Harris

Block Vs. Art?

Fort Hood, Texas

To The Editors:

On picking up the Oct. 8 Beat I couldn't help but notice the headline, Music Combats Joe Stalin.

The fact that the Russians criticize American music as "unhealthy art" isn't surprising or shocking. Let's face it, some of our music is what might be termed unhealthy and I think the Russians were liberal with the word "art."

One of the things you cite as an example of our combatting the Russians' criticism is Martin Block's 30 minute program over VOA. I'm all for the Russians hearing our music, but pushing the noise that Block often plays as an indication of our culture—I'd be ashamed.

Pfc. Rick Edelstein

Alan's Got A Fan

New York City

To The Editors:

I want to thank you for that wonderful story as told by Alan Dean in your recent issue of Down Beat. I can honestly say after watching Alan work at the Town and Country Club in Brooklyn that he is one of the greatest talents to come to the attention of the American public in years. It was thrilling to see him walk off to such thunderous applause, and I am particularly proud as I have been raving about him for nine months now.

Dick Haymes still rates as my favorite singer, but Alan certainly runs second in line. I know that Dick is a great favorite of Alan's, and no doubt it would give Dick a great feeling if he were able to see Alan in action. They both work very much the same, with warmth and a tremendous amount of charm.

Harriet Wasser

Digs Brown's Sounds

Los Angeles, Cal.

To The Editors:

As a regular subscriber, let me congratulate and bestow huzzahs on Down Beat and in particular your record reviewer for the long overdue recognition accorded Les Brown through his new LP, Musical Weather Vane.

We on the West Coast have long been aware of the fact that Les' crew was tops in the country as an all around dance band. Always in tune, great precision, yet a rhythmic looseness and lift plus a pack of swell arrangements and soloists such as Pell, Simma, Zito, Clarkson, etc.

In any type of situation, this writer would bet even money on the "Band of Renown" against any of the other top bands including the great "Third Herd", Kenton, May, etc.

It's great to have somebody else also give Les a pat on the back for the Brown sound.

L. A. Witherill

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Stan Kenton

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# Record Reviews

(Jumped from Page 13)  
 pianiment by a Montreal drummer and bassist. As a collectors' item, this is an intriguing novelty; as typical Peterson, it just ain't. (Victor LPT 3006.)

## Red Rodney

\*\*\* *Honeysuckle Rose*  
 \*\*\* *Buckle My Shoe*  
 Red's sextet continues to attempt to bridge the market between bop and pop. On both sides he blows some good trumpet, shares vocals with Morty Perry, lets Buddy Savitt's tenor and somebody's piano get in a lick or two. (Okeh 6922.)

## Sharkey

\*\*\* *Bill Bailey Won't You Please Come Home?*  
 \*\* *Famous Door Boogie*  
 Sharkey's Kings of Dixieland, the hottest two beat combo in New Orleans, have a new entry that is most notable for the return to the wax scene of Lizzie Miles. She does the singing on *Bill Bailey* and gets a tremendous old-fashioned sound that's a throwback to Bessie Smith for sound and power. Following her opening chorus, Lizzie injects a Creole patter that's effective before she rides out the last half-chorus. It's an old sound that will sound "new" to the younger generations and could possibly break out as a pop item on the strength of it.  
 The reverse is dedicated to the New Orleans nitery where Sharkey holds forth, features Bonano vocally as well as on his horn. It's well played two beat in the traditional style. (Capitol 2243.)

## George Shearing

*I Hear Music*  
*Easy Living*  
*Over The Rainbow*  
*Lonely Moments*  
*Ghost Of A Chance*  
*Wait Till You See Her*  
*So This Is Cuba?*  
*How High The Moon*  
 Album Rating: \*\*\*  
 \*\* *When Lights Are Low*  
 \* *Lullaby Of Birdland*  
 The new Shearing album is all quite pleasantly innocuous, or innocuously pleasant. There are three sides that are well above the Shearing average: *Easy*

*Living*, done as a piano solo, is the best of the lot. *Cuba* (which, like *Moon*, was cut some time ago during the Don Elliott-Denzil Best era) is a neat interpretation of the question-marked title, and *Moments*, the Mary Lou Williams tune, is ingeniously handled with some of George's best recent work.

Benny Carter's *Light* and Shearing's own *Lullaby* are typical of the present-day Shearing output, with the same old routine: theme, then short dull solos by Garcia's guitar and Roland's vibes, then long disinterested solo by George's piano, then back to theme. (MGM E 155, 11354.)



INTERNATIONAL JAZZ SERIES recently launched by Discovery records brought Swedish trumpet and alto stars Rolf Ericson and Arne Domnerus to the American jazz fans in some sharp sides. Rolf, now back in the U.S., played with Woody, Barnet and Ventura on a previous sojourn here.

## Ralph Sutton

*Fascination*  
*"A Flat" Dream*  
*Drop Me Off In Harlem*  
*Love Me Or Leave*  
*African Ripples*  
*I'm Coming Virginia*  
*Sugar Rose*  
*Bee's Knees*  
 Album rating: \*\*\*\*  
 With George Wettling providing the rhythm at the drums, Sutton serves up

a most palatable menu of streamlined neoragtime piano. Beginning with ingredients which are choice cuts of rare meats culled from the stocks of Fats Waller, James P. Johnson and Ellington, Sutton manages to inject into each individual and distinctive incarnation of the ragtime style.

The outstanding feature of Sutton's playing in his tremendous command of technique. He possesses a potent left hand, makes strategic use of rhythms and tempi to color his interpretations of tunes which would normally be difficult to make attractive these days. Indeed it's a tribute to Sutton that he is able to have accomplished just that.

Jazz traditionalists will find this album to be one of the best of its type produced in recent months. (Circle 1-413.)

## 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 (##).

## Gene Ammons

\*\*\* *Tenor Sax Favorites*  
 This LP presents Gene with his band in *Jug, Sirocco, Blue and Sentimental, Wow, Ammons Boogie, Echo Chamber Blues* and the double-length battle of tenors with Sonny Stitt, *New Blues Up & Down*. The fans Gene has acquired since he moved over from jazz to r & b circles will leap at this collation. (Prestige LP 127.)

## Cliff Bivins

\*\* *Make Love To Me*  
 \*\* *Please Don't Leave Me*  
 Bivins is a good blues shouter; he shares honors on both sides with a gusty tenor. Both sides are slow, *Love* on the honky side with an underlying after hours piano obbligato and *Leave* a rocker built on groundwork of sax riffing building to squeaks in the solo. (Modern 890.)

## Hadda Brooks

\*\*\*\*\* *Jump Back Honey*  
 \*\*\* *Somewhere In That Direction*  
 Hadda, who wrote *Jump Back*, has her-

self cut the most successful treatment of it. Baritone sax, unison shouting, guitar and a sort of hesitating two-beat rhythm make an attractive setting for her straightforward chanting of the simple song. Backing is a Benjamin Weiss ballad—not one of their greatest. (Okeh 6924.)

## Piney Brown

\*\*\* *Oh, I Want My Baby*  
 \*\*\* *My Heart Is Achin' Baby*  
 Piney combines a good blues voice with a humorous personality that should sell these sides. Tenor, guitar and piano are featured in good rhythm backing. (Par 1305.)

## Savannah Churchill

\*\*\*\* *Walkin' By The River*  
 \*\*\* *If I Didn't Love You So*  
 Sounding like a male Bill Kenny, Savannah does a good job on the revived *Una Mae Carlisle* ballad, with effective assistance from a vocal group and Benny Carter's lead-alto sound. The reverse starts pleasantly with a trombone intro, goes into an average r & b ballad melody. (Victor 20-5031.)

## # Danny Cobb

\*\* *Don't Mess With My Woman*  
 \*\* *Farewell Blues*  
 Cobb's a wailer, sticks strictly to fortissimo for *Woman*. A good tenor holds together an unorthodox second string Rudy Tombs tune on the reverse. (Savoy 869.)

## Larry Darnell

\*\*\* *I'll Get Along Somehow (I & II)*  
 Remake of Darnell's hit for Regal. First side is sung; turn it over and you have the recitatif that has become a sine qua non of this song in r & b circles. (Okeh 6919.)

## Slim Gaillard

\*\*\* *Oh Lady Be Good*  
 \*\*\* *For You*  
 "Slim Gaillard & His Olympic Trackmen" is the latest group name. *Lady* must be a multi-tape job, for all the members of the vocal group that predominates sound like Slim. *For You* starts with Slim's funny imitation of Billy Eckstine; later there are Hibbler and Bill Kenny touches. Also a solo by a trackman who has to be Bill Harris. (Mercury 89013.)

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## String Quartets

(Jumped from Page 4)  
 (much more congenial music to me than most of the far more famous Beethoven quartets) is brightly recorded too, but with less translucence and poorer tonal equilibrium . . . and the Veghs, as befits the music itself, are more openly romantic in feeling. They play very nicely indeed, but just a shade too self-consciously for the most characteristic frankness and serenity of Schubertian lyricism . . .

## Attractive Novelty

I got the most kick out of the novelty of the group, a piano quintet by one Franz Schmidt—as common a name in music as Joe Smith

in the telephone book . . . This one is an Austrian with 1874-1939 chisled on what probably is a small and obscure tombstone. The piece was commissioned by the famous one-armed pianist, Paul Wittgenstein, but it is played here in the two-hand keyboard-part revision by Wuehrer . . . And although performance and recording are a bit rough, there is communicative fervor both in the playing and the music itself.



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## Sideman Switches

Ralph Flanagan—Gail Curtis, ten. for Eddie Socher; Charlie Henry, tro. for Jim Georgopolis; George Guggisberg, tpt. for Artie Schindelbeck (to Neal Hefti for George Guggisberg); Angelo Basagas, lead alto for Joe Adamek; Buddy Carlin, drums for Joe Shear; Al Thomson, alto for Angelo Basagas; Teddy Rosen, ten. for Gail Curtis . . . Mimi Warren Trio (Mermaid Room, Park Sheraton, N.Y.C.)—Phil Leshin, bass for Tom O'Neill.

Jimmy Dorsey—Andy Roberts, voc. for Sandy Evans; Fran Carroll, voc. for Ellye Russell; Bill Anthony, bass for Bill Lolatti; Nick Travis, lead tpt. for Riley Norris . . . Claude Thornhill—Lee Katsman, lead tpt. for Nick Travis (to J.D.); Phil Sunkle, jazz tpt. for Rusty Dedrick (to Bernie Madrick, Domino Birm., E. 86th St., N.Y.C.) . . . Woody Herman—Doug Mettome, tpt. in for Staller, N.Y.C.; Phil Cook, tpt. for Don Fagerquist; Chubby Jackson, bas. in for Staller, N.Y.C. . . . Vincent Lopez (Taft H., N.Y.C.)—Frank Martinez, bass for Lou Ott (to Charley Fiske).

Freddie Martin—Dick Arent, tro. for Mervyn Gold . . . Johnny Long-Ken Revell, lead alto for Morty Geist; Johnny Grasso, alto, in . . . The Nocturnes (Statler H., N.Y.C.)—Eddie Brumo, bass for Rudy Viola (to become TV actor).

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Jackson Brothers

★★★★ We're Gonna Rock This Joint
★★★★ I'm The Biggest Fool

Shouter Billy Henderson shows a Wynonie Harris influence in his wail of Rock, a romping opus livened by a rowdy band effort. Fool, a slow blues, is well recorded, shows off the band well in ensemble, has a few amusing lines. Both sides stack up as promising commercial items. (Victor 20-5004.)

Sonny Jones

★★ Do You Really Love Me
★★ Is Everything All Right

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Fairly routine blues efforts, spotting the usual tenor and guitar. (Coral 65101.)

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Steve Gibson

\*\*\* Why Don't You Love Me
\*\*\* Truthfully
Gibson takes the vocal lead on both sides with his baka-bary moan; group harmonizing fills out the remainder of the efforts, with unbilled Damita Jo filling gaps with wordless obligato to good effect on both sides. Love Me rocks, Truthfully is a fair enough ballad treated with a beat and is a well-produced vocal arrangement. The latter would qualify easily for the pop market. (Victor 20-5013.)

John Greer

\*\*\* Since You Went Away From Me
\*\*\* I'm The Fat Man
Since is a bluesy duet in thirds, a formula discing for Greer to follow-up his Got You On My Mind hit. Fat Man steps up the tempo, rocks slightly, spots a bit of gutty tenor, and Greer shouts some cliched lyrics. (Victor 20-5037.)

Browley Guy

\*\*\* You Ain't Gonna Worry Me
\*\*\* Blues Train
Guy has a city-blues voice, but his backing on Worry, especially the burlesque soloist and the vocal group, put him in the alley. Train has shuffle rhythm, is well arranged and recorded, with an interlude by the big-sounding band. (States 107.)

Al Hibbler

\*\*\* Believe It Beloved
\*\*\* Please
These may not be the biggest-selling sides Hibbler will ever make, but they are certainly among the best musically. He sings almost without tricks, and is aided by Johnny Hodges' orchestra. There's a pleasant eight-bar interlude by Hodges on Please; the band is slightly sloppy on Believe. (Mercury 89011.)

Louis Jordan

\*\*\* You're Much Too Fat
\*\*\* Friendship
Jordan turns in a couple of real old-fashioned novelties, neither up to par with some of his older efforts. Friendship is a twist on You Rascal You; Fat is a striding novelty which allows for a lengthy (and good) tenor solo and some Jordan alto set to Louis' always tasty, driving rhythm section. (Decca 28444.)

Little Sylvia

\*\*\*\*\* A Million Tears
\*\*\* I Found Somebody To Love
Sylvia Vanderpool is a teen-aged lass with a bashful sweetness in her voice that lends itself beautifully to the Tears Waltz, quietly backed by discreet Buddy Lucas orch work. This is one of those rare r & b items that might command attention without pretention. (Jubilee 5100.)

Jackson Brothers

\*\*\*\* We're Gonna Rock This Joint
\*\*\*\* I'm The Biggest Fool
Shouter Billy Henderson shows a Wynonie Harris influence in his wail of Rock, a romping opus livened by a rowdy band effort. Fool, a slow blues, is well recorded, shows off the band well in ensemble, has a few amusing lines. Both sides stack up as promising commercial items. (Victor 20-5004.)

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Dr. Tormé's Prescription

(Jumped from Page 3)
to perform My Wild Irish Rose or Melancholy Baby.
Not Smart to Smirk
When I was in high school and looked up to a small clique of young musicians whose sneering insults to the dancers defeated their own long range purposes, I thought it was pretty clever to smirk at a guy and a gal who would come up to the bandstand and ask for anything other than One O'Clock Jump or Bugle Call Rag.
But as Mr. Carmichael's song aptly puts it, that was long ago and now my consolation is simply that when anyone asks me to sing any song and I honestly try to do it to the best of my ability without putting them on, I have the pleasure of seeing sincere gratitude in their faces.
Also, an immense portion of the popularity of bands in their heyday should be credited to the interest on the fan's part, in the sidemen.

and/or the state of music as it evolved and/or the frighteningly clear handwriting on the wall when F. Sinatra started to make history and Haynes, Como and other band singers started to follow suit.
It's not hopeless, however. Certainly, with the proper stimulus, bands could and should come back bigger than ever, and the individuals in the band could regain their rightful places in the business as well-known personalities.
How? Well, first of all, a few more prospective leaders are going to have to pull a Billy May and become a little more adventurous, orchestrally speaking.
It was never too difficult to guess whose band was blowing when a Sy Oliver manuscript came at you in the warm capable hands of Jimmy Crawford, Joe Thomas, Paul Webster, et al. Duke's original manner of strangely integrated voicings betwixt reeds and brass became as florid a John Hancock as one could wish for.
Glenn Miller's penchant for a clarinet-led sax section put him out in front of the dance bands, and now, years after his untimely

death, a host of leaders have run his brainchild into the ground. And who can deny the signature of the great Basie rhythm section, with Jo Jones, unquestionably the forerunner of today's bop skin beaters, laying down a loose hi-hat beat, and the Count's delicate one-fingered ramblings?
Billy May has seen fit to give the band world a taste of some thing new, sticking to a formula that is simple yet effective. Eddie Sauter and Bill Finegan have combined their efforts to produce some very interesting impressions on wax. A few more leaders who would like to live dangerously are sorely needed.
Leaders Were Glamorous
Incidentally, the glamor seems to have worn off the leaders slightly as well. Guys like Shaw, Benny, Barnett, T. Dorsey, to name a few, created a mystery about themselves that transmitted itself to the younger set. And, as hokey as it sounds, that's what pays off, and not just in dough. Artie's perennial escapades got into print and the public wanted to see him in person. Tommy's reputation for enjoying a scrap, his so called

"feud" with his brother, and the little scrapes between Rich and Sinatra while they were in his employ, were news; and the record-buying, theatre-going public ate it up. Benny's "death ray" was the talk of every young musician, and speculation was high as to which member of the then current Goodman organization would get the axe next.
Corn? Hell, yes. But good box office. And when you get right down to essentials, a leader can't support 17 men and a couple of vocalists on hip talk and an apathetic attitude.
Lastly, I would like, as one who loves bands, to see some kind of inter-band organization or club which the leaders could form, possibly on the order of Screen Actors' Guild. Such a group could discuss and plan a unified campaign for the general return of the bands to prosperity, a plan which would benefit every band leader and sideman and vocalist if executed wisely and well.
Get the general idea? I'm all for the slogan, "Bring back the Bands." But the right way. And to stay O.K.?



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### Bopped

Rochester, N.Y.—Relax tellers. When you hear about big hands being cut down to combs, it doesn't have to be the state of the band biz; it might just be careless drivers.

Filing a \$25,000 damage suit here against a motorist, Dixie Gillespie claimed that he has been "forced to reduce the size of his hand from 14 to five persons because of injuries sustained when, while riding a bicycle last August in Geneva, N.Y., Dix was run down by the defendant's car.

Furthermore, Dixie's lachrymose lawyer reports, "he can no longer reach above trumpet master Louis Armstrong's high C, and blacks out when trying to reach high notes."

### Writer Sues Johnnie Ray

Portland, Oregon—So Johnnie came marching home for a return visit and was greeted with the keys to the city and a \$40,000 suit for punitive damages. The plaintiff, polio victim James W. Johnson, claims John "took away and converted . . . to his own use . . . several" musical manuscripts. Even though Rose City sympathy is pretty squarely on Johnson's side, he seems to have nixed the case with his admission that Ray had not actually used any of his songs in public appearances.

Now a veteran (or speaking like one), Johnnie replies that such charges were old stuff. "I'm highly amused. I think the man has been ill-advised." At any rate, lawsuits were far from predominant in the weeper's mind on the occasion of this one-nighter.

It is obvious and honest deduction to assume that scoring in Portland, the scene of his beginning as a radio amateur, would be the tour de force supreme for Ray. Unfortunately he bombed. To an auditorium holding 4,500 he drew 1,500.

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### Slick Opera

(Jumped from page 5)  
ties . . . Stiedry makes the Met orchestra sound at least somewhat better than it really is . . . And the recording is bright, well-balanced, and spacious. Yet—for me—the whole business has the smell of a slick Broadway musical-comedy travesty. It's good entertainment, all right, but it's got practically nothing of genuinely Mozartian luminous grace and moving eloquence.

**Mercy For Sale**  
As for the duds, let's be merciful for once and not shame Stella Roman, Gino Sarri, and Sylvia Sawyer (featured in both works) any more than they already are disgraced by these atrocious per-

formances. The recording is big and bold, if pretty coarse—which makes matters all the worse, for you can't escape hearing every loathsome detail of the singing itself. Whatever sins there may be on poor old Verdi's soul, he never deserved posthumous punishment like this!

### Boyce Strauss

(Jumped from page 5)  
something in sound!), Gene himself, try as he may, can't fully relax into the echt-Wiener glide.

The Duke exaggerated a bit when he asserted long ago, "It don't mean a thing, if it ain't got that swing" . . . Here it definitely means a whole lot less than the glorious music, orchestra, and recording all call for.

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# Laines & Fischers Meet The British & The French

(Jumped from Page 1) to worry about. The program was: 1. *So Now We're in London*; 2. *Georgia On My Mind*; 3. *Cry Of The Wild Goose*; 4. *That's My Desire*; 5. *Jezebel*. Bows and Carl's introduction. 6. *Sunnyside Of The Street*; 7. *When You're in Love*; 8. *Mule Train*; 9. *Lucky Old Sun*; 10. *Shine*; 11. *High Noon*; 12. *Jalousie*. Thanks and God Save The Queen.

They tell me the reception was greater than Danny Kaye's. I'm glad, but Carl and I both know there were greater receptions in American cities. The phenomenon is that British audiences are traditionally more reserved and for them to let loose hysterically as they did makes the whole thing seem more than it was, but I'm still grateful. Great ovation in dressing room after show—just wonderful and moving. Second show even better than the first. Usual first night luck held with unlooked-for accident. In bringing out piano, whole pedal section and one caeter came off. If the critics run true to form, we should get panned to death. Hope so almost. Will mean that we are a success with the people, and that's what counts. After show, climbed up stage entrance ladder and sang eight bars of *Rock*, which pleased the fans immensely and got me off the hook with them. Val Parnell threw a big party at the Café de Paris for us. What wonderful people the Parnells and Grades are!

### Advance Sellout

August 19: Notices were as anticipated: by our standards, awful, but according to Val, the Grades, and the other British people, we were an absolute smash, the biggest attraction to ever play the Palladium... Hope they're right!... Sold out two weeks in advance, SRO lines forming early in morning, so I guess they are right. Anyway, audiences are wonderful, and that's what counts. Went to Albany for supper and met Jose Ferrer who said he was coming to see the show tomorrow.

August 20: Up early to see the Horse Guard change at Whitehall. Truly a gorgeous sight. Went to St. Paul's. Most magnificent. View from the top is worth the trip to London. Performance in evening like opening all over again. Made me feel wonderful. Jose Ferrer and Zsa Zsa Gabor came back after show and congratulated me. We all had a drink at Les Ambassadeurs



NAN AND FRANKIE at a London party.

afterwards. Wonderful place. Used to be Baron Rothschild's home. Zsa Zsa is just wild about *Jezebel*, and the band played it for us. Had a long talk with Joe. Wonderful man, truly a genius. I should love to work with him some day.

August 22: More sightseeings, a few good restaurants. Who said the food was rotten in England? Another great audience.

### To Blackpool

August 23: Three shows again today. There was very little time to eat so we had to go to a nearby place. The crowd found out where we were and nearly mobbed the place, dashing in the front and tradesmen's entrances. We tried to run for a cab but were spotted, and people leapt in with us. Almost got hurt. It's worse than home, or, should I say, better? Left for Blackpool right after show with Leslie Grade, who is certainly not the world's best driver. We had a few scares. Arrived at the Clifton Hotel at 4:10 a.m. We've got a nice room with a fine view of the sea.

August 24: Met Katherine Williams, who runs a group of buildings down here. A very nice girl, who showed us around. There seems to be high interest in the show here, and we should do well.

After lunch went to rehearsal—a good orchestra, lovely theatre, a little bigger than the Palladium. The show went very well. The people were as kind as they had been at the Palladium. Carl (Fischer) worked in the pit with the orchestra leader to help the orchestra coordinate the tempos, or should I say, tempi? Second show even better than the first, and I worked up quite a sweat. Left right away through a secret exit, but the crowd found us. We managed to get away though and were back in London by 6 a.m.

### Visiting Ferrer

August 25: Nan spent the day shopping in Brighton, and I just relaxed, recuperating from the trip. Got to the theatre early and signed some pictures. Ray Sonin of *Musical Express* came to see me. He had given me the best review of my entire career. In the first show, I blew the lines of *Goose*, but it turned out funny, so it was all right. Second show went better. Took the Sonins to the Albany Club. Very nice people. He had been editor of *Melody Maker* for 25 years before retiring and coming back to start the year-old *Musical Express*, which is building up quite a following.

August 26: Guests of Jose Ferrer for lunch at the studio, where we watched some shooting on *Moulin Rouge*. Jose is magnificent. I think he ought to win a special award, if for nothing else, just for walking on those artificial limbs. His beard gives him a startling resemblance to Toulouse Lautrec. Met John Huston, brilliant director, who, incidentally, is crazy about *Goose*. Joe took us for a spin in his new Jaguar. It's a beauty. Evening shows were great. I love playing the Palladium more each time I go out on that stage. Went to Val's (Parnell) for dinner after shows. Grand time. Wonderful people.

### Closing Day

August 27: Three shows today, but an absolute pleasure at this wonderful theatre, and for these tremendously responsive houses. I'll have to see it end. Took the Sam Marx's to dinner at Les Ambassadeurs. When we got home there was a wonderful gift from Jose Ferrer waiting for us.

August 28: Went to Silver Vault. Fantastic place. Did some shopping and went to theatre. Excitement still at fever pitch.

August 30: Final performances, but will be back next year. Everything went beautifully. Blew part of tradition by not introducing the next act—Bob Hope. He hadn't arrived yet, but I read his wire. Val gave me a book, *Top of the Bill at the Palladium*, in which he inscribed that had the book been written today, Carl and I would certainly have a prominent place in it. This was worth the trip in itself. Frank Little gave us a farewell party at the Albany Club. Great time!

### One-Nighter

August 31: Leslie drove us to Leicester. Crowd went wild in spite of bad lighting and only fair orchestra. About 300 people were seated on stage behind me, stomping their feet for applause. Scared hell out of me. I thought the build-



MITCH MILLER LISTENS to playbacks with Frankie on Laine's first recording date on his return from his Continental trek.

ing was coming down. After second show, back to London, but couldn't sleep. Paris on my mind.

Sept. 1: Left London for Paris. That first view of the city from air is one of the most thrilling sights in the world: the Eiffel Tower, Arc de Triomphe— indescribable. Have a wonderful driver, George, who took us sight-seeing before dinner. We're like a couple of kids. Dinner wonderful. Went out on the town afterwards and had great fun.

Sept. 2: More sightseeing. This is the most beautiful city, and the food and wine, wonderful!

Sept. 3: Shopping, sightseeing, dinner with Edith Piaf. Wonderful time. That seems to be all I can say about this trip.

Sept. 4: Finally got to the Louvre. What an overwhelming experience to be surrounded by such a wealth of art and opulence. We were humbled by it.

### Not Much Talent

Sept. 5: Took Nan to Jacques Fath showing. I was bored, but she loved it. Jean Auerbach and I left before the end. The girls stuck it out. To the Folies... at night. Spectacular production, but not much talent. It was like one of our flops at home. An extravaganza with no backbone. Afterwards, to Maxim's. Again disappointed. The music was blaring.

Sept. 6: Notre Dame Tour D'Argent, Napoleon's Tomb: these awesome European monuments, works of designing and engineering genius—tributes to man and God. Off to rehearsal broadcast. Used two guitars, clarinet, bass, drums. The broadcast, my first in France, went extremely well. The program included *Sunnyside Of The Street*, *That's My Desire*, and *Jezebel*. Went to Mme. Salabert's for cocktails and met Franz Waxman, the musical director and composer from Hollywood. Dinner at Tour D'Argent.

### To Glasgow

Sept. 7: Flew to Glasgow. It was pouring when we approached it, but the Scottish looked lovely. Pilot

made a pass at field but couldn't make it because he had forgotten to let his wheels down. When he did land, a huge crowd broke through the lines and onto the field, and we couldn't get off the plane without police help. When we got to the hotel, all hell broke loose. There must have been 5,000 people waiting, and we couldn't get out of the car without circling the block a few times and dashing in through the station entrance. With so many people turning out to greet me, I had to do something, so I climbed out on the marquee and sang *Rock* and *Jezebel*. Later, there was a party for the press.

Sept. 8: Took some publicity shots and went to rehearsal. Everything looks as though it will be a wonderful week. The Empire was sold out weeks in advance. The shows went splendidly, even better, if possible, than the Palladium. Harry Lauder's niece, Greta, came back and invited us to tea with the family.

### Lauder A Legend

Sept. 9: Tea with Greta was very nice. The family was wonderfully cordial. What a mark Lauder made on these people! He is almost a legend. Shows went well. Again, crowd stopped traffic. It's always heartwarming to see them.

Sept. 10: Nan arrived in Paris today, and it was wonderful, having her with me again. We wanted to go out for some sight-seeing, but it is impossible to get through the crowds in the lobby. Matinee today, and it was the same beautiful enthusiastic audience.

Sept. 11: Drove into country for lunch and stopped at Loch Lomond. It was as lovely as we had been told it would be. Back to theatre for show. Another fine house. *When You're In Love* keeps going better and better. Went to 101 Club for dinner. Owner, Ricci, is a nice guy. His daughter is Adrienne Corri, the girl who was in the film *The River*, and in *Jane on Broadway*.

### On The Road Again

Sept. 12: Carl and I had lunch at Screen Stars and Cinema Club, where we presented a scroll to the secretary who had given 30 years of meritorious service. The girls went shopping at Edinburgh, so we'll probably wind up owning the castle. After show, we went to dinner at a private Stage and Screen Actors' Club. It turned out to be a "sing for your supper" deal, but they wanted to hear us, so, God (Turn to Page 21)



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**EXPLANATION OF SYMBOLS:** b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club. NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp.; (Joe Glaser), 745 Fifth Avenue, NYC; AP—Allsbrook-Pumphrey, Richmond, Va.; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtze Agency, 214 N. Canon Dr., Beverly Hills, Calif.; McC—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 578 Madison Ave., NYC; MG—Moe Gale, 49 West 48th St., NYC; RMA—Reg Marshall Agency, 6471 Sunset Blvd., Wnd.; SAC—Shaw Artists Corp., 545 5th Ave., NYC; UA—Universal Attractions, 347 Madison Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1780 Broadway, NYC.

Herman, Woody (On Tour) GAC  
 Hill, Tiny (On Tour) ABC  
 Hines, Earl (Capitol Lounge) Chicago, Ill.  
 Hudson, Dean (Statler) Buffalo, N.Y.,  
 12/30-1/20/53, h  
 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 1/1/53, h  
 Kelly, Claude (Riverside) Green Bay, Wis.  
 Kanton, Stan (On Tour) GAC  
 Kerna, Jack (Van Orman) Ft. Wayne,  
 Ind., out 1/31/53  
 King, Henry (Shamrock) Houston, Tex.,  
 out 2/2/53, h  
 King, Wayne (On Tour) MCA

Lande, Jules (Ambassador) NYC, h  
 Larson, Herb (Crescent Country Club)  
 Orange, N.J., 12/29-1/20  
 La Salle, Dick (Persian Room, Plaza Ho-  
 tel) NYC  
 Lombardo, Guy (Roosevelt) NYC, h  
 Long, Johnny (On Tour) GAC  
 McCown, Mac (Jesse's Supper Club) Pine  
 Bluff, Ark., nc  
 McCoy, Clyde (Aragon) Chicago, Ill.,  
 12/22-23, h  
 McIntyre, Hal (Pabody) Memphis, Tenn.,  
 12/18, h  
 McKinley, Ray (On Tour) WA  
 Marterle, Ralph (On Tour) GAC  
 Masters, Frankie (Coard Hilton) Chi-  
 cago, h

Max, Billy (On Tour) GAC  
 Monroe, Vaughan (On Tour) WA  
 Morgan, Russ (On Tour) WA  
 Morrow, Buddy (On Tour) GAC  
 Neighbors, Paul (Roosevelt) New Orleans,  
 La., out 1/1/53, h  
 O'Neal, Eddie (Statler) Los Angeles,  
 Calif., out 1/24/53, h  
 Otis, Hal (Gotham) Chicago, Ill.  
 Overend, Al (The Flam) Phoenix, Ariz., nc  
 Palmer, Jimmy (On Tour) GAC

Pastor, Tony (On Tour) GAC  
 Patti, Emil (Versailles) NYC, nc  
 Phillips, Teddy (Jung) New Orleans, La.,  
 out 12/31, h  
 Prima, Louis (On Tour) MCA  
 Pringle, Gene (La Salle) Chicago, Ill., h  
 Ranch, Harry (Colony Club) McClure, Ill.,  
 nc  
 Reed, Tommy (Sheppard AFB) Wichita  
 Falls, Tex., out 12/23; (Jung) New  
 Orleans, 12/31-1/22/53, h  
 Reynolds, Tommy (Roseland) NYC, h  
 Rosales, Edgar (Palomar Gardens) San  
 Jose, Calif., out 1/1/53, h  
 Rudy, Ernie (On Tour) GAC

Shafer, Freddy (On Tour) GAC  
 Smith, Jesse (King Philip) Wrentham,  
 Mass., h  
 Spivak, Charlie (Statler) NYC, 12/18-  
 19, h  
 Spanier, Muggsy (Mahogany Hall) Bos-  
 ton, Mass., out 12/21  
 Stevens, Roy (Rustic Cabins) Englewood  
 Cliffs, N.J., out 1/4/53, nc  
 Still, Jack (Champs Shorehouse) Bride-  
 port, Conn., out 5/1/53, r  
 Sody, Joseph (Warwick) Philadelphia, Pa.,  
 nc

Sullivan, John (Tow Lounge) Houston,  
 Tex., nc  
 Waples, Buddy (Saginaw Recreation Cen-  
 ter) Saginaw, Mich., nc  
 Watkins, Sammy (Statler) Cleveland, Ohio,  
 8/7/53, h  
 Weems, Ted (Martinez) Chicago, Ill.,  
 out 12/21, nc  
 Williams, Griff (Edgewater Beach) Chi-  
 cago, Ill., h

Adams, Jig (Dixieland Inn) Corpus  
 Christi, Tex., nc  
 Armstrong, Louis (On Tour) ABC  
 Barduha, Art (The Grove) Seattle, Wash.,  
 nc

Betty & Jim Duo (Pere Marquette) Peor-  
 ia, Ill., h  
 Blue Noters (Blue Note) Flushing, N.Y.,  
 cl  
 Brown, Charles (On Tour) SAC  
 Brown, Hillard (Crown Propeller Lounge)  
 Chicago, Ill., nc  
 Bryant, Heyward Trio (Spot) Livingston,  
 Mont., out 1/10/53, nc  
 Buckner, Milt Trio (Hi Hat) Boston,  
 Mass., 12/22-1/3/53, nc

Cannon, Don Trio (Trading Post) Hous-  
 ton, Tex., out 12/31, pc  
 Carlo, Bette Trio (Biloxi) Biloxi, Miss., h  
 Carroll, Barbara (Embers) NYC  
 Cayler, Bob (Tow House) Tulsa, Okla., r  
 Clovers (On Tour) SAC  
 Colella, Stan (Green Acres) Auburn, N.Y.,  
 nc  
 Conia, Al (Sheraton Lounge) St. Louis,  
 Mo., h

Dacito (China Phasant) Seattle, Wash.,  
 nc  
 Davis, Bill Trio (Birdland) NYC, out  
 12/31, nc  
 Des, Johnny Trio (Hour Glass) Newark,  
 N.J., nc  
 Dixieland Ragpickers (Vagabonds) Miami,  
 Fla., nc  
 Dominoes (On Tour) ABC  
 Four Brothers (Pierwin Legion Post)  
 Buffalo, N.Y., nc  
 Franklin, Mary Quartet (Airport) Brook-  
 lyn, N.Y., nc  
 Fulson, Lowell (On Tour) SAC  
 Farnise Bro. (Bandevous Room) Phila-  
 delphia, Pa., out 1/1/53, nc

Gibbs, Ralph (Stables) Biloxi, Miss., nc  
 Gordon, Roscoe (On Tour) SAC  
 Gruber, Big John (On Tour) MG  
 Griffin Brothers (Fops) Philadelphia,  
 12/22-27, nc; (Trocaeria) Columbus,  
 Ohio 1/2-11, nc  
 Harlan, Lee (Arlie's Lounge) Wenora,  
 Minn., nc  
 Harpe, Daryl (Claridge) Memphis, Tenn.,  
 nc  
 Herrington, Bob (Clermont) Atlanta, Ga.,  
 out 1/2/53, h  
 Herb, Milt (Picadilly) NYC, h

Hines, Freddie (Gay-lety Bar) Sheboygan,  
 Mich., nc  
 Jackson, Bullmoons (On Tour) MG  
 Jackson, Dewey (Playdium Center Lounge)  
 East St. Louis, Mo., nc  
 Jamal, Ahmad (Embers) NYC, nc  
 Jacob, Stan (Lena's) Santa Rosa, Calif.,  
 out 1/11/53, nc

Kacher's Novel-Ayres, Ned Trio (Sky  
 Club) Roseburg, Oreg., nc  
 Kent, Ronnie Trio (Elk's Club) Wala  
 Walls, Wash., nc  
 Kole, Ronnie (On Tour)  
 Kubiak's (San Carlos) Yuma, Ariz., h

Lee, Vicky (Florence Country Club) Flo-  
 rence, S.C., nc  
 Lynn, June (Sarnes) Hollywood, Calif., nc  
 McGuire, Betty (Golden Nugget) Las Ve-  
 gas, Nev., nc  
 McKinley, Red (Melody Inn) Roseburg,  
 Oreg., nc  
 McParland Marian (Hickory House)  
 NYC, nc  
 Mann, Mickey (Kalamazoo) Kalamazoo,  
 Mich., out 1/1/53, cc  
 Marsala, Mary (Hangover) San Fran-  
 cisco, Calif., nc  
 Masters Dream-Aires, Visk (Flamingo  
 Club) San Bernardino, Calif., nc  
 Meyer, Ricky (Famous Tap) Chicago, Ill.,  
 nc

Mid-Knights (Clary Club) Claryville,  
 Mo., nc  
 Milburn, Ames (On Tour) SAC  
 Morris, Joe (On Tour) SAC  
 Morrison, Charlie (Melody Inn) Harris-  
 burg, Pa., nc  
 Nocturnas (Statler) NYC, h  
 Orioles (Trocaeria Club) Columbus, Ohio  
 1/15-18

Palmer's Dixieland Six, Singleton (Play-  
 dium Centerfield Lounge) E. St. Louis,  
 Ill., cl  
 Parker, Charlie (Birdland) NYC, nc  
 Parker, Howard Trio (Navajo Hogan)  
 Colorado Springs, Colo., nc  
 Favone, Tommy (Back Garden) William-  
 sville, Conn., r  
 Playboys (Preview Lounge) Chicago, Ill., cl  
 Powers, Pete (Melville) Halifax, Nova  
 Scotia, nc

Rico Servadores (Green's Crystal Terrace  
 Lounge) Duluth, Minn., nc  
 Rick, Brea Trio (Wilbur Clark's Desert  
 Inn) Las Vegas, Nev., nc  
 Rocco Trio, Buddy (Syracuse) Syracuse,  
 N.Y., h  
 Rodgers, Dave (Commercial) Elko, Nev., h  
 Rodrigo, Don (Eau Claire) Eau Claire,  
 Wis., h  
 Rollini, Adrian (New Yorker) NYC, h  
 Ronalds Bros. Trio (Cairo Supper Club)  
 Chicago, nc  
 Roth, Don (Maxwell Field) Montgomery,  
 Ala., in 1/4/53 pc  
 Royal Homers (Toomey's Bar) Galesburg,  
 Mich., cl  
 (Turn to Page 21)

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# An American In Italy—Windup Of Laine's Tour

(Jumped from Page 19)

Sept. 13: Our last day in Glasgow. Nothing very exciting hap-



THE EIFFEL TOWER forms Paris background for the Carl Fischers and the Frankie Laine's.

pened. We gave three shows and were escorted to the train by police who have certainly been helpful in getting us through the crowds without anybody getting hurt.

Sept. 14: Arrived in Manchester and went to hotel without much trouble, but when we tried to get to the theatre, the car was badly mobbed. The audiences at both shows were great, with SRO sold above capacity. After the show, we left for London directly, with Italy looming very imminently in the future.

### In Italy

Sept. 15: We're off at last! Italy! We arrived at the airport in plenty of time. Stopped at Geneva, an indescribably beautiful spot. Finally, we arrived at Milano Airport. I can't tell you how I felt. A few years ago, I never would have dreamt that I might be able to visit Italy. The drive from the airport to the city is a long one, but the road was good. Our accommodations seemed small but very adequate to our needs. We went out to dinner at the most magnificent of restaurants, Giannino's. Now, we let Pop



AT THE COLOSSEUM in Rome are Frankie Laine, Carl Fischer, Terry Fischer, Paul Baron and Papa Lo Vecchio, Frankie's dad.

take over. He's the chairman of the Italian tour, and he's in his glory.

Sept. 16: Pio is our guide, a very nice and amusing little fellow. We went to Santa Maria della Grazie to see Leonardo's Last Supper. Really a great picture; then on to the Breda Gallery. The Louvre had nothing on this! Met Paul Baron's friend, Piero Leonard. We had dinner with him and his charming wife at their lovely apartment. They have a Giorgioni that knocked us for a loop. Later, we took them out for a drink. The orchestra leader recognized Nan, Carl and me and began to play Jezebel. It seems we cannot escape that song.

### On To Venice

Sept. 17: First stop was LaScala and the musical museum. Quite a wonderful feeling being in the famous opera house. Then Pio took us through the Cathedral Duomo on the Piazza. In the crypt, they have the coffin of San Carlo with his skull in plain view. It gave us a bit of a shock. More sightseeing at the Castello Sforza, also a magnificent museum with a gorgeous Leonardo al fresco on the ceiling. Picked up the Leonardis and took them to dinner.

Sept. 18: Left for Venice by car. The trip through the countryside was really exciting and lovely. When you think about the history of this country and of the people who traveled this same route through the centuries, it leaves you speechless with wonder. Venice is everything we expected and more. Our rooms at the Lido Isle

Hotel are great and give a gorgeous view of the Adriatic.

Sept. 21: Left Venice for Florence. Luncheon in Ferrara. Finally, Florence.

Sept. 22: Off to Bellini's Silver place, then to the Ponte Vecchio. Visited Danny Quinn's leather establishment. Went to Piero's for dinner with Danny. They insisted that I sing Jezebel. Crowd seemed to know it and like it.

Sept. 28: Left Rome via the Appian Way for Naples.

Sept. 30: Flew to Palermo. It's everything Pop has always said it was. Lovely beyond compare. The city Pop was born in.

### Not Frank!

Oct. 1: The heat is unbearable. We would adore this journey if it weren't for the terrible heat. We did some sightseeing and visited the Cathedral. Retired early. Too hot to sleep. Funny, that after all of these years and all of the talk that we've all indulged in about revisiting Pop's birthplace, we should all get ill here. Records show that my great-grandfather, Philip LoVecchio, was married to a woman named Salena Sinatra. My great-grandmother . . . Sinatra!

Oct. 2: Took boat to Naples. Nan still sick. Met Ella Logan in the lobby. Pop leaving Saturday on Independence. Saying good-bye to him was difficult, but we'll soon be seeing him again.

Oct. 5: Back in London. Never thought it would look so good to me. Fine night for concert at Tooting. Big theatre, but both shows sold out.

Oct. 27: Well, goodbye to Europe, at least for the time being. We fly home today. It'll be great to be home again. Next stop, Earle Theatre, Philadelphia.

## Chubby, Woody Together Again

New York—Chubby Jackson re-joined Woody Herman for the umpteenth time when the band opened at the Hotel Statler's Cafe Rouge here. He expected to stay for several weeks while the band is in the East.

## RAGTIME MARCHES ON

### NEW NUMBERS

**CARDILLO**—A son, on October 29th in Pittsburgh. Pa. to Mr. & Mrs. Bobby Cardillo. Father has the band at the Monte Carlo in Pittsburgh.

**GOLD**—A son, Neal Leonard 16 lbs. 13 oz., on October 6th in Washington, D.C. to Selma and Mitty Gold. Mitty played trombone with Claude Thornhill.

**LYON**—A daughter (7 lbs. 15 oz.) on October 29th in New York City, to Christine and Jimmy Lyon. Christine sang under the name of Robin Roberts with Gene Williams Orchestra, and Jimmy plays piano on club and record dates.

**ROSS**—A son, on October 28th in Hollywood, Calif. to Mr. & Mrs. Nathan Ross. Father is a musician at Columbia Pictures.

### FINAL BAR

**CROSBY**—Dixie Lee Crosby, 46, former vocalist and movie actress, also wife of singer Bing Crosby on November 1st, in Hollywood, Calif.

**FABRIZIO**—Enrico Eduardo Fabrizio, 60, first cellist with the Boston Symphony Orchestra on October 26, in Boston, Mass.

**FITZGERALD**—Harry Fitzgerald, 60, formerly Rudy Vallee's accompanist, on November 1, in Los Angeles, Calif.

**HARRIS**—Paul Harris Jr., 41, former bass violinist at the Palace Theatre, Dallas, on November 3, in Dallas, Tex.

**LONG**—Dick Long, 66, band leader, on November 2, in Minneapolis, Minn.

**MCLAUGHLIN**—Richard McLaughlin, 60, former member of the Paul Whiteman Orchestra, on November 7, in Hollywood, Calif.

**MEYERHOFF**—David Meyerhoff, 63, former dance orchestra leader, on Oct. 5th, in Buffalo, N.Y.

**MORRIS**—Lily Morris, 68, old time music ball star, in London, England.

**PANOLE**—Robert K. Panole, 46, musician, on Sept. 30th in Chicago, Ill.

**PEARL**—Warren H. Pearl, 46, personal manager to Frankie Carle, on Oct. 10th in West Ghent, N.Y.

**PINGITORE**—Michael, 64, banjo virtuoso and only remaining member of the original Paul Whiteman band, on October 26, in Hollywood, Calif.

**WATTS**—James W. Watts, 75, former orchestra and choir director, on November 5, in Poughkeepsie, N.Y.

### TIED NOTES

**JACKSON-MARTIN**—Milt Jackson to Virginia Martin on Oct. 18th, in Hoboken, N.J. Milt plays vibes and piano in his own quartet.

**KARGER-WYMAN**—Fred Karger to Jane Wyman on Nov. 1st, in El Monte, Calif. Fred is composer and film orchestra leader. Jane is film actress.

**MITCHELL-LOUGHERTY**—Guy Mitchell to Jackie Lougherly on Oct. 27th, in Van Nuys, Calif. Guy is well known vocalist. Jackie was Miss United States in recent Miss Universe contest.

**WOODMAN-BROOME**—Britt Woodman to Clara Broome, recently in New York City. Britt plays lead trombone with Duke Ellington.

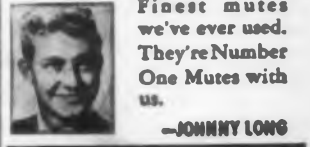
## Band Routes

(Jumped from Page 20)

- Schenik, Frankie (Paramount) Albany, Ga.
- Scott's, Stewart (President) Kansas City, Mo.
- Shearing, George (Birdland) NYC, Oct. 12/24, no
- Simmons, Del (London Chop House) Detroit, Mich.
- Sirtoli, Al (El Patio) Orlando, Fla.
- Smith's Rampart Street Ramblers, Joe (Windsor Bar) St. Louis, Mo.
- South, Eddie (Cocobana) NYC, no
- Sparks, Dick (Uptown Bar) Marshfield, Wis.
- Stanton, Bill (Zebra Room) NYC
- Stylista (Eddie's Bistro) San Diego, Calif.
- Teagarden, Jack (Royal Room) Los Angeles, Calif.
- Terry Jay (Richmond Country Club) Cleveland, Ohio
- Thompson, Bill (Colonial) Hagerstown, Md.
- Three Sharps (Bognert's Harms Buffet) Rock Island, Ill.
- Trenier Twins (Blum Note) Chicago, no
- Victor, Bob (Post Time) Chicago, no
- Washburn, Charlene & Milt (Moons Club) Spokane, Wash.
- Windy City Six (Pin-Up Room) St. Louis, Mo.
- Wood, Mary Trio (Old Heidelberg) Chicago, Ill. out 1/10/53 r

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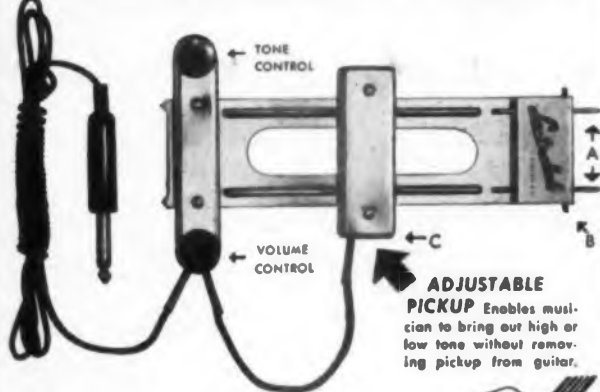


—JOHNNY LONG

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Movie Music

Advent Of Sound Recalled By 'Jazz Singer' Musician

By CHARLES EMGE

Hollywood—Out at Warner Brothers, where they are at work on a modern version of The Jazz Singer, the picture that just 25 years ago this month turned the movie business inside out and hit the music world with an impact that is yet to be fully measured, there aren't many musicians still around who can give first-hand reminiscences of the occasion. One is composer-pianist Paul Lamkoff, who is doing almost exactly the same assignment on the new version, starring Danny Thomas and Peggy Lee, that he did on the first, which starred the late Al Jolson.

For the 1927 Jazz Singer, Lamkoff, who in addition to being a composer (and graduate of what was then Russia's Petrograd Conservatory of Music) is a cantor by profession, coached Jolson for the sequence in which he sang the Hebrew sacred song Kol Nidre. Lamkoff also supervised the choral backgrounds. In the 1952 version (to be released in 1953) he has an identical assignment, except that the singer is now Danny Thomas, and he has been given more opportunity to make use of Hebrew sacred music, on which he is an authority, in portions of the scoring.

Memories

Recalling his first Jazz Singer assignment, Lamkoff says:

"Jolson wasn't as easy to work with as Thomas, even though he was Jewish, the son of a cantor, and familiar with the idiom. Thomas is a Syrian, but he grew up in a Jewish environment, loves the Hebrew music and is a really great actor. Maybe not the singer that Al was, but he puts a sincerity into this sequence that will make it thrilling to persons of every religious faith. Of course, when I was working with Al on the first Jazz Singer, recording techniques were in their infancy. Everything was an experiment."

Touch Of History

For the benefit of the many who can not recall what happened in that early-day Jazz Singer, a brief bit of history may be of interest: Warner Brothers, a relatively new producing firm, was on the brink of financial collapse. Warners turned to the Vitaphone (as the early method of synchronizing sound with film—using disc recordings—was called) as a last resort—and because the idea of sound films had been turned down by every other Hollywood film company. They used the idea first only for background music and recorded sound effects. Nothing happened. Then, with the very last of their financial resources they brought Al Jolson to Hollywood to star in The Jazz Singer and inserted two vocal sequences and a bit of spoken dialogue in what was otherwise an all-silent film.

Mad Panic

In one sequence Jolson sang a truly great rendition of Kol Nidre; in the other he sang April Showers, which he had popularized a few years before on the stage. (Maybe we should point out that the word "jazz" as it is used in The Jazz Singer has no relation to the word as it is currently used, at least in Down Beat.)

Audiences and critics, up to that time completely cold to the idea of sound films, went into raptures over the picture—and in Hollywood the entire film industry went into a mad panic with the hysterical rush to convert to "talking pictures" as rapidly as possible. Careers crumbled and heads fell right and left.

Profitable Period

Lamkoff, who had worked with movie makers since his arrival in Hollywood in 1924, preparing and adapting the music with which orchestras in the larger film theaters accompanied feature pictures, recalls the advent of sound pictures as a hectic but highly profitable period for the handful of Holly-

wood musicians, mostly members of the Los Angeles Philharmonic orchestra, the only ones who were then considered capable of doing recording work. He recalls:

"It was not unusual for a recording orchestra to be on the job at eight in the morning, and still be there at midnight, drawing overtime scale, with most of the time spent sitting around while the technicians experimented with mike set-ups and that sort of thing. Most of them didn't know what they were doing, but they got away with it because the producers and directors knew even less."

First Score

Lamkoff, who is believed to have done the first original score for a U.S.-made sound film, relates the matter like this:

"I asked if I would get screen credit. The head of the music department said, 'I'm sorry, Paul, but the main title, with all of the credits, already has been completed. We didn't know then who would do the music—so they just put my name on it as the composer.'"

Another Lamkoff story:

"The late Fred Fisher was signed to write some songs for a picture in which there was a sequence calling for an original symphonic work. Fisher told the producer that for him writing symphonic music was just like writing songs—only easier because he didn't have to have any words.

Dictated His Symphony

"So I sat with Fred Fisher, who didn't know one note from another, while he dictated his symphony to me by punching it out on one finger at the piano."

Lamkoff feels that for musicians—composers, arrangers and instrumentalists—conditions have improved much in recent years in the film studios.

"In those early days the heads of music departments were often fast-talking phonies. Nowadays the trend is to place a bona fide musician in charge of the music and to give him real authority. An example is Ray Heindorf, who started here at Warner Brothers years

SEMPER HI-FIDELIS

By Rob Darrell

The old segregation bars between music's longhairs and crew-cuts are being knocked down fast these days . . . and high time, too! But there's still no better place for the harmonious getting together of all kinds of musicians and listeners (of every variety of tonal experience, tastes, and philosophies) than the Brave New World of Golden Sound.

Call it High-Fidelity, Wide-Range Audio, or what you will . . . everyone at all interested in reproduced music—whether from records, broadcasts, or p.a. systems—has got a big personal stake in this promised land, which just now is really being opened up for full colonization. And right here, in the first of what I hope will be a long and useful series of col-

ago as an arranger—he was, and still is, an excellent pianist, also—and worked his way up to head of the music department. Other examples are Alfred Newman at 20th Century-Fox and Johnny Green at MGM."

Who Listens?

To Lamkoff, doing music for pictures is just a job—a job he performs as a skilled craftsman. His real efforts as a composer go into works on religious themes, works which he hopes will someday be performed by major symphony orchestras. We mentioned to Lamkoff that one prominent composer of films scores had told us that to him the important thing about writing for pictures was that he was assured of what every composer wants most—not only one performance of his works, but many.

Lamkoff's comment, with a quiet grin:

"The film composer is sure of performances, all right—but who listens?"

McLaughlin Dead

Hollywood—Everett (Mac) McLaughlin, former reed man and for many years widely known in the profession as a musical instrument repairman, died Nov. 6 following an operation.

His son, Everett Jr. (tenor with Jerry Gray's touring band last summer) took over his father's shop. Other survivors were McLaughlin's widow and two daughters.

Down Beat covers the music news from coast to coast.

umns, the Beat establishes its own beachhead.

Although it started out with only a little band of fanatical cultists, Better Sound now enlists a whole army of enthusiastic supporters. They're currently buying (according to trade estimates) something between 80 and 100 million bucks worth of hi-fi equipment yearly . . . And the recent fourth annual Audio Fair in New York was not only the biggest and best yet, but proved conclusively (with over 100 exhibitors and over 15 thousand registered visitors in four days) that the erstwhile cult has grown up into a Big Business.

Getting Big

Like last year, "binaural" (or "stereophonic") sound pricked up the most ears. But this year there were not only several tape-recorder setups for "hearing with both ears," but also the fabulous Emory Cook's demonstrations of a first practical (which doesn't say that it's entire practicable) binaural disc system . . . plus some actual binaural broadcasts via WQXR-FM and AM . . . And of course the home sound-systems and individual components for same were more varied and more attractive (in appearance if not always in sound itself) than ever . . . With, as usual, loudspeakers of every conceivable shape and size dominating the listener-visitors' attention . . .

Second L.A. Fair

But for most (including me),

the big two-way or multiple speaker systems using a Kilpschorn or Klipsch-type folded-horn woofer put out the closest to a real McCoy in wide-range sound. There were, however, some interesting developments in smaller enclosures . . . Two that struck me as more promising than the highly touted R-J were the Baruch-Lang baby corner-speaker and a new Lang "Kelton" system, capable of handling more power, which I hope soon to have a chance to check more thoroughly at home . . .

More later on all these and other current hi-fi news: the new turnover model of my favorite pickup boy, Norm Pickering . . . Weiler's new book, High Fidelity Simplified . . . the surprisingly inexpensive pro-type, Tape-Sonic recorder . . . etc. Meanwhile, if you're to be on the West Coast next Feb. 5-7, don't miss the second western Audio Fair at Los Angeles.

Connie Russell Set For First Movie

Hollywood—Connie Russell, brunette singing star best known for her numerous radio and television appearances with Dave Garroway, has been set for her first movie role.

She will appear in Columbia's Technicolor musical Here Comes The Showboat, with Dick Haymes, Billy Daniels and the Bell Sisters.

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# Strictly Ad Lib

(Jumped from Page 3)  
her opening, and to be followed by Oscar Peterson, Nat Cole, Dinah Washington and George Shearing... Mel Henke Trio, which has never played a spot closer to Hollywood than Beverly Hills' Encore Room, set for Sardi's, heretofore a Dixiecats' hangout.

Vocal groups coming in strong with Modernaires drawing feature stint at the Biltmore Bowl (floor shows backed by Hal Derwin's house ork) and the Skylarks recently in England with Betty Hutton set for new nitery package opening Nov. 27 at Flamingo in Las Vegas... Matty Malneck ork set to back Jimmy McHugh nitery unit *Cavalcade of Songs* (with Jimmy himself emceeing and sitting in at piano) which open at Reno's Riverside Hotel Dec. 11... Earl Vollmer former manager of the Palladium now in insurance business in Hollywood with onetime Glenn Miller manager Don Haynes and bandleader Paul Martin... Pete Daily unconcerned with "Dixie-dying" rumors bigger than ever at Astor's in North Hollywood. And Pete's combo will draw the spot in the Pasadena Rose Parade this New Year's Day held last year by the Firehouse Five Plus Two.

## SAN FRANCISCO

Jimmy Lyons switched from KNBC to KGO with approximately the same time and hour... Wally King celebrating ten years as a local deejay with taped greetings from record artists... Don Cornell in town en route to Reno hit almost every disc show on the air... Vernon Alley's TV show switching from KPIX to KGO-TV and the Alley Trio returned to the Black Hawk November 11... Marty Marsala has taken over the house band at the Hang Over; Louis Armstrong hits there toward the end of the year... Harry James booked for a one-nighter at the Avalon Ballroom in San Francisco December 8... JATP's Richmond date was cancelled out but the group played San Jose, Sacramento, Oakland and San Francisco.

## BOSTON

Dizzy Gillespie's two weeks at the Hi-Hat were among the most successful of the Boston jazz season... Illinois Jacquet started there for 10 days Nov. 28 and the Bird will alight Dec. 8... Storyville has been struggling: brilliant music but minute business. Nellie Lutcher was expected to help starting Nov. 10 with Georgia Carr a week later. The Terry Gibbs Goodmanless Sextet begins a week on the 21st and Dinah Washington comes with the Pilgrims on the 28th... George Wein is trying to give Mahogany Hall adrenalin by importing Bobby Hackett the last two weeks of November and Muggsy Spanier Dec. 1... The Savoy goes rolling along; Wilbur and Sidney DeParis seem set there until the New Year.

## NEW ORLEANS

Mary Small headlining big new Blue Room show at the Roosevelt with Paul Neighbors band backing, vice Ted Lewis and company... Connie Boswell and Teddy Phillip's King-recorded band will follow Toni Arden into the Jung Hotel Cottillon Room... Whole town is awaiting the return of Rosemary Clooney during the Christmas season... Gene Autry due for a pair of concerts in the Municipal Auditorium in December... Spike Jones likewise slated for a one-night concert in January... Heaviest lineup of classical music "names" in history is scheduled for this town with Lily Pons a recent and successful visitor.

## LONDON

Joe Muddel, Britain's top bassist, is forming his own All-Star Sextet with ex-Heath trumpet-vocalist Dave Wilkins prominently featured... The Tito Burns Sextet has lost four of its six men—pianist Ronnie Price, 18-year-old tenorman Tubby Hayes, trumpeter Johnny Oldfield and drummer Pete Bray... Latest American victim of the MU's "No Americans" policy is trumpeter Peanut Holland, who has been refused permission to play here... Trumpet-vocalist Leslie "Jiver" Hutchinson is leaving Ceraldo to tour as a solo act. One of his first engagements will be to accompany Mary Lou Williams with the Jimmy Walker Quintet in December... Bob Busby, conductor of the BBC Revue Orchestra, has died. He was 51. He is likely to be succeeded by George Melachrino... The BBC Show Band may soon add strings.

## Foreign Jazz

(Jumped from Page 1)  
from the voluminous Swedish Metronome catalog.

The London label, though it has not placed any strong accent on jazz, has released a flock of British cuttings by George Shearing, Ted Heath, Jack Parnell and others.

Coral has just entered the field, setting an LP by Svend Asmusen, Danish violinist often praised in *Down Beat*.

Reason To Wonder

The acceptance of these overseas cuttings, and the increasing fan interest here in such imported stars as Shearing, Marian McPartland, Rolf Ericson and Ronnie Ball, has been the source of much wonderment in the native lands of these musicians.

Many British and Swedish fans, and musicians too, find it hard

to realize that their local products, who originally made such an assiduous study of American jazz styles, are themselves being studied and even imitated today by instrumentalists who born and raised here in the native land of jazz.

Until the advent of Shearing and the recent Swedish cult, the only foreign jazzman to make an appreciable dent in the U.S. market was Django Reinhardt, many of whose French cuttings were released here some years ago on Victor, Decca and other labels.

## Sid To Boston

Boston—Symphony Sid Torin moved to Boston Nov. 24, when he took over the 3-4 afternoon segment on WBMS seven days a week. Torin's last show was in 1951 on WINS in New York.

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# A Pitch To Mitch

(Jumped from Page 2)  
Okeh is supervised by Danny Kresler, still it's in the family).

It is my belief that you would be doing yourself and your bands the greatest amount of justice if you were to move them from the Columbia label to the Okeh label, where the bands, operating under separate supervision could get a crack at top material or could cover on top pop songs. I understand that something like that has already taken place with Duke Ellington, but you also have such bands as Harry James, Jimmy Dorsey, Benny Goodman, Art Lowry, Louis Prima, and Sammy Kaye at Columbia.

The hub of my suggestion could be wrapped up in one question: Don't you think Harry James (for instance) could have made a profitable recording of *You Belong To Me* without hurting Jo Stafford's sales, or couldn't Harry have made a profitable sipping of *I Went To Your Wedding*?

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Hal Webman  
Editor-In-Chief

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**Mel Torme's  
Band-Aid**

(See Page 3)

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**A Pitch To  
Mitch Miller**

(See Page 2)

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**Semper  
Hi-Fidelis**

(See Page 22)

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**Skitch-Faye  
Blindfold**

(See Page 14)

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On The Cover  
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AND JOY  
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