

'Down Beat' Inaugurates Huge Dance Campaign



Jon Tilmans and Shearing

DOWN BEAT

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Anthony Shakes Up Band; Hits 'Complacent Attitude'

New York—Retaining only his rhythm section, vocal duo and four sideman incumbents, Ray Anthony has "cleaned house" in his band because of a "complacent attitude" prevalent among the band's members. Nine new faces will break in with the band for its Capitol theater date here opening Dec. 24.

Anthony hired an entire new trumpet section—Ray Triscari, Darryl Campbell, Dale Tanner, and Bernard Bruckert; three new trombonists—Vince Forchetti, Sy Berger, and Kenny Schröder; and two new tenor sax men—Bobby Trask and Tom Loggia.

Remaining with the band are alto Earl Bergman and Jimmy Schneider, baritone Leo Anthony, trombone Dick Reynolds, and rhythm men Archie Freeman, drums, Buddy Savarese, piano, and Billy Cronk, bass.

Tommy Mercer and Marcie Miller remain the vocalists, both having recently signed new term papers to stay with the band.

Oberstein Buys Musicraft Sides

New York—Eli Oberstein, record executive who controls the low-priced Varsity and Royale labels here, has completed a deal to take over the catalog of the defunct Musicraft Corp.

Musicraft masters belonged to MGM on a lease arrangement until a few months ago, when the latter company voluntarily gave up its rights to the sides.

Included in the catalog are many items by Sarah Vaughan, Kitty Kallen, Mel Torme, Dizzy Gillespie, Teddy Wilson, Artie Shaw and other big names.

B. Carter Loses 767 Election; Blue Ticket Defeated In 802

Hollywood—Benny Carter, a candidate for the presidency of AFM's Local 767 (Negro musicians' union here) on a ticket advocating the merger of 767 with Local 47, the AFM's white local, was narrowly defeated at the recent election by incumbent Leo Davis. The vote was 209 to 193.

However, the merger proponents did elect four officials who have taken an active part in the amalgamation campaign in vice president Bill Douglas and directors Buddy Collette, Marl Young, and John Anderson.

Other incumbents reelected were secretary Florence Cadrez and financial secretary Paul Howard.

Laine, Woody Head 'Big Show Of '53'

Hollywood—"The Biggest Show of '53" will kick off from the west coast in April this year. Topping the package will be Frankie Laine, with Woody Herman's band also set. Big Jay McNeely's combo may also be added.

Show will be booked again this year by Tim Gale and Cress Courtney, will probably open in San Francisco.

New York—The "time for a change" psychology that seemed to dominate the national elections in November must have overlapped in Local 802. On Dec. 4, exactly a month after the Democrats were swept out of power after 20 years, the Blue Ticket of Local 802 was overturned after a similarly long tenure.

Presidency of the local went to Al Manuti, who defeated Sam Suber by 4,961 to 4,414 votes. Similarly Al Knopf, a prominent figure in the recent political shake-up within the 802 ranks, won by a 500 plurality over the incumbent Jack Downey.

The office of treasurer went to Hy Jaffe. Only prominent Blue Ticket man who retained his post was secretary Charlie Iucci.

Most of the important executive board and trial board positions were retained by Blue Ticket candidates.

Marterie Band To Spark Nationwide Promotion

By JACK TRACY

With this issue, *Down Beat* touches off the most intensive campaign it has ever undertaken—one that will attempt to bring dancing at the college and high school level back to the heights it once knew. For it is in the schools that we believe lies the answer to the question which has been plaguing the entire dance industry for the last few years—where are today's dancers?

Thus, all the resources of the *Beat* are hereby pledged as our contribution to what we most sincerely hope will be a huge revival of the dance band business. Every issue will contain news, pictures, and features on dance bands. Every issue will contain pages of news on the entire industry—what the bands are doing, who is playing where, where the big dates are being played and by whom, and what the entire industry is doing to promote dancing.

On the Beat

Down Beat correspondents will be assigned to school proms, homecomings, and the like to take pictures, gather material, interview dancers, and report reactions to various bands.

And we have, after making a survey of major schools throughout the country, selected a band which, because of its already-great popularity in these schools, will be used as one of the chief instruments in the campaign. The band is the Ralph Marterie orchestra, to be known henceforth as Ralph Marterie and his *Down Beat* orchestra.

On its Mercury record labels, on bandstands, in theaters, in ballrooms—anywhere it plays—it will be advertised as the *Down Beat* dance band. And in just one month the largest school promotion ever attempted in the music industry will be launched by *Down Beat*, in which the band will play a prominent part.

Looks Ahead

Just last spring we reviewed the Marterie band and predicted then that by the end of 1952 it would emerge as one of the outstanding new crews of the year.

(Turn to Page 13)

Chi Celebrates Duke's Jubilee

Chicago—This city finally got its chance to celebrate Duke Ellington's Silver Jubilee as a bandleader when he came to the Blue Note for two weeks on Dec. 19.

A luncheon for him was held on Dec. 24 at the Johnson Publishing company, publishers of *Ebony*, *Tan*, and *Jet* magazines where he was given 25-year subscriptions to all three publications.

A jubilee party was held for him at the Paris club on Dec. 23, another is scheduled at Riccardo's today (Dec. 31) where he will receive a scroll of merit from the National University of Music. A Duke Ellington piano scholarship will be announced.

And, of course, disc jockeys and columnists have been having a field day playing Ellington discs and interviewing the ducal one.

Ferguson Joining Band In Britain?

Chicago—Maynard Ferguson, who has been offered a job as lead trumpet with Jack Parnell's British band, is still undecided as to whether he'll accept. Deal would include wife Kay Brown going along to join Parnell as vocalist.

Ferguson told *Down Beat* the offer was "tempting" but that he believes he will probably stay on this side of the pond.

Johnnie Ray Lays An Egg In Frisco

San Francisco—Johnnie Ray's one-week engagement at the Fox theater over Thanksgiving laid the biggest bomb to hit this city since the earthquake of 1906.

Although the gross has been guarded like a state secret, it has been estimated as low as \$32,000 and as high as \$38,000. In either case it is very disappointing compared to Martin and Lewis, who did nearly three times that at the same house earlier this year.

Ray's poor business, in a show that was hyped by the addition of Georgia Gibbs and the Four Lads, was considered just another indication that this city is nowhere for live stage shows these days. With the exception of Martin and Lewis, every stage show to play here this year has been a disappointment, and that includes such hot names as Patti Page and Les Paul. The Andrews Sisters and the Xavier Cugat show laid eggs of their own, though not in a class with the Raybomb.

Anthony, Benson To Manage Mary Mayo

New York—For the first time since they've been in business, Ray Anthony and manager Fred Benson have mutually agreed to add new talent to their office for personal management. The first addition to the stable will be through Mary Mayo and her husband-arranger-accompanist Al Ham. Mary still is contracted to Capitol.

Belgian Guitarist Joins Shearing 5

New York—George Shearing unveiled a surprise when his quintet opened a three-week stand at Birdland recently.

In place of Richard Garcia, guitarist who had just been drafted into the army, Shearing had Jon Tilmans (better known as Toots Thielemans), the Belgian guitar and jazz harmonica wizard.

Tilmans, who gave up his own trio to join Shearing, toured Europe with the Benny Goodman sextet and came to this country a year ago.

Brunswick Cuts Jazz, R & B Wax

New York—The Brunswick label, hitherto confined to reissues in recent years as a Coral affiliate, has jumped back into live recording for rhythm and blues and jazz material.

The *Jazztime USA* series, prematurely reviewed in *Down Beat* as a Coral record, is being issued Jan. 5 on Brunswick. Other sessions for both Brunswick and Coral will be cut, many of them under the a & r direction of Phil Rose. Latter recently came over to Coral along with his singing discovery, Bette McLaurin.

'Down Beat's' Five Star Discs

The following records represent the cream of the past two weeks' crop. See Page 14 for complete record reviews.

POPULAR

- *NAT COLE _____ *Strange* (Capitol 2309).
- *DORIS DAY _____ *Mr. Tap Toe* (Columbia 39906).
- FRANKIE LAINE _____ *I'm Just a Poor Bachelor* (Columbia 39903).

JAZZ

- BILLIE HOLIDAY _____ *Mercury Album* (Mercury MGC 118).
- ANNIE ROSS _____ *Twisted* (Prostige 794).

RHYTHM AND BLUES

- B. B. KING _____ *Story from My Heart and Soul* (RPM 374).
- *THE TILTERS _____ *Ee-Til-Ya-Dee* (Atlantic 790).

*To Be Reviewed in Next Issue



"IT WAS GREAT," Count Basie and Billy Eckstine tell Billie Holiday of their recent cross-country tour with George Shearing. The interested onlooker is Lady Day's Chihuahua.

I'll Need More Than Publicity Gimmicks To Succeed: Arcesi

By Charles Emge

If singer John Arcesi (pronounced R-C-C) isn't the vocalist of the year in 1953 it won't be for lack of press agency. Arcesi, who should be remembered by many *Down Beat* readers as the Don Darcy who some years back sang with Barnett, Bothwell, Raeburn, et al, has been the object of some of the most startling space-grabbing stunts since P. T. Barnum.

The payoff plugs, of course, stemmed from the Las Vegas nitery "incident" in which model (and aspiring actress) Ariel Ames obligingly fell into a "hypnotic trance" when Arcesi sang his *Lost in Your Love*.

That Did It

With that story making headlines in the daily papers and national magazines, Arcesi was signed for his present French Casino New York date, his other Capitol recordings started to move, and film studio moguls got ready to talk terms on a project to star him in a film based on the story of the late Russ Columbo, rights to which are owned by Arcesi's principal backers, agent Bert Richman and publicity man Ed Schofield.

But if this proves to be a real big-time break for Arcesi, he will still be able to say that he made it the hard way. As a kid of 14 he



WIDELY PRESS-AGENTED John Arcesi, who as Don Darcy sang with several name bands a few years ago, here talks to model Ariel Ames, who put Arcesi—and herself—in headlines by "falling into a trance" when he sang *Lost in My Love*.

After he finally got his start, he managed to do fairly well until the bottom dropped out of his career with the postwar collapse of the band business. Beset with financial and matrimonial difficul-

"After you've been through what I have, you just keep your fingers crossed and hope for the best—without counting on too much. We know it takes more than publicity stunts to get to the top and stay there long enough to make something of it. I have to be able to put something into a song that leaves a lasting emotional impression on the listener. You can't do it with gimmicks and trick sound effects.

"Certainly my style is derived from that of Russ—he was my inspiration—but I don't consciously try to imitate him. Russ sang with simplicity, and deep, honest sincerity. That's the way I want to be known—or not at all."

Arcesi Would Back Band

Says John Arcesi: "If this break turns out to be as big as it looks right now, I'm going to put some of the money back into the band business where I got my start.

"Good dance bands are the only real training ground for singers in our field. It takes money to launch a new band and no one wants to gamble on a new band anymore. I'd spend some.

"My boy is George Williams, who has been writing great arrangements for 15 years. He's with Ray Anthony now, and I think he's the guy who can organize and produce that great new band we've been waiting for. I hope to back him to that hand—the limit—because I know it will pay off, not only for us but for the entire business."

was so obsessed with ambition to become a band singer he ran away from his home in Sayre, Pa., also the home town of Columbo ("He was my idol," says Arcesi, "I fainted when I heard of his death"), and before he connected with Barnett in 1939 he did many a date as dishwasher, bellhop, elevator operator, and such, and spent many a night sleeping on park benches, hotel roofs, and in subways.

ties, he worked his way to Honolulu, but kept on singing anytime and anywhere he got a chance. In Honolulu, he was heard, while singing at a house party, by agent Richman, who decided then and there that Arcesi's voice was a worthy investment, or at least a good gamble. That was the end of "Don Darcy" and the beginning for John Arcesi—his real name. John, still in his early 30s, is taking it calmly, says:

Frisco Hotels Drop Names

San Francisco—Entering 1953 San Francisco will have only one hotel with a name talent policy for the first time in years.

The Mark Hopkins has closed the Peacock Court permanently, and the St. Francis has announced its intention of dropping the name bands from its Mural Room. This will leave the Fairmont as the only local hotel with a name policy.



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Charles Suber, Advertising Mgr.
Walter Nohstadt, Jr.,
Circulation Mgr.

NEW YORK OFFICE
122 East 42nd Street
New York 17, N. Y.
Lexington 2-4562
Leonard Feather, Associate Editor
Mel Mandel, Advertising
Hannah Altbush, Editorial

WEST COAST OFFICE
6124 Santa Monica Blvd.
Los Angeles, Calif. Granite 5002
Charles Emge, Manager

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Dan Dailey 5 To 1 Choice Of Our Readers For Miller Role

Hollywood—The request from Universal-International studios that readers of *Down Beat* assist the producers of the studio's contemplated Glenn Miller biofilm to select an actor to play the Miller role and to

Odd Reunion

New York—Back in 1937 Benny Carter formed a unique international and interracial band which played a summer season in the Netherlands. Among the personnel was a young Welsh jazz trumpet player, Cliff Wooldridge.

Last month, Benny Carter arrived in New York to cut a series of sessions for Norman Granz, including two dates with strings. Benny needed a harpist for the first date. He sent for a New York musician who had written him a year ago asking for help in his harping career.

That's right—the harpist was Cliff Wooldridge, who played jazz trumpet with Benny 15 years ago and has been trying for years to get a break in New York.

name their favorite Miller records for reproduction on the soundtrack, has aroused plenty of interest.

Dan Dailey, who was nominated by *Down Beat* as its editors' choice for the role of Miller, is leading all others by about five to one in letters received to date. The studio reminds, however, that it's an "unofficial poll," pointing out that contractual commitments might preclude signing of the actor, or actors, representing the readers' choice.

Among the records getting the most votes are:

Tuxedo Junction (the heaviest demand so far), *In the Mood*, *Anvil Chorus*, *American Patrol*, *String of Pearls*, *Moonlight Cocktails*, *At Last*, *Little Brown Jug*, and *Perfidia*.

(Editor's Note: letters from *Down Beat* readers expressing their choices should be addressed to *Down Beat*, 6124 Santa Monica boulevard, Los Angeles 38, Calif.)

SONGS FOR SALE

•• Starring ••

STEVE ALLEN



I have a letter in hand from a reader in Canton, Ohio. "I've just dug your Columbia LP album *Steve Allen at the Piano*," he says, "and it wasn't too bad, but there's one thing I don't understand. In print and on your radio show you do all you can for jazz. You present the biggest names in the business and talk up a storm about your interest in music that swings. On the air you often sit down at the piano yourself and play a fairly creditable chorus of something or other that moves along. So how come when you make records you play parlor piano?"

As they used to say in the army, that's a good question. It's an easy one to answer, though. You see, in a sense I'm not really a piano player at all. I'm just an entertainer who plays a little piano on the side. As a comedian I play fine piano. If I was a pianist and nothing more I'd be out of work. Back in the days when I was making a living as a piano man I played cocktail lounges in spots like Phoenix, and Des Moines, Iowa.

That gives you a fair idea of my stature as a musician. Technically, I'm very limited. I only play in seven keys and my technique is atrocious. I'm sorry now I didn't practice when I was a kid. I don't read music. But I get a lot of fun out of playing. That's why when I'm on the air I'll take a gamble and tear into a chorus of anything at all, fast or slow. The people know I'm playing jazz almost with tongue in cheek, a little like Godfrey plays the ukulele.

The one kind of music I can play passably well is relaxed, moody (or as you put it, *parlor*) stuff. I guess my style is somewhere in between Eddy Duchin and Erroll Garner, if you can imagine such a thing. It's pretty, it's commercial, and it seems to fool the people.

Consequently, when the chips are down and Mitch Miller is in the control room and I know I'm playing something that Columbia is going to try to sell over the counters, I do what I can do best. I play sentimental, informal cocktail-lounge piano.

Mitch prefers it that way, and the people seem to buy it. But when I go to a record-shop myself I don't buy Frankie Carle or Carmen Cavallaro. I'm a Tatum-Shearing-Garner-Powell-Wilson man.

I like to watch Notre Dame on television, but when I go to Central Park with the boys for a little workout, we play touch.

Editorial

Several times during the last year we at *Down Beat* have used these columns to tell you about our plans for the future. And in recent months many of you have written us to comment on these open letters.

Now, as we enter a new year, *Down Beat* would like to tell you about the coming year, some of the plans we have made, and to acquaint you with the family which will be serving you in the future.

Jack Tracy, editor, works side by side with Chuck Suber, advertising manager, and Walter Nohstadt, Jr., circulation manager. They, together with their staffs, are always at the service of you at any time you desire to call on them.

In New York, Len Feather heads the editorial operation with the assistance of Hannah Altbush, while Mel Mandel serves that area advertising-wise.

And on the west coast, Charlie Emge acts as manager of that division with headquarters in Los Angeles, handling both editorial and advertising.

Of course we will continue to bring you all your favorite writers and features during the coming years, but there will be many new additions to your *Beat* in 1953—additions which we are sure you will find not only interesting reading, but valuable information no matter what your interests in music may be.

This issue of *Down Beat* is one of the largest ever produced, and as you read through your copy, you will find several new features which were promised you in previous "open letters." For example, Del Ward has started her Country and Western column, which appears on page 28. And just across the way there is another new column, *Off The Floor*, which will be devoted to the dancing America.

We'd like to start off our New Year by thanking each and every one of you for your faith in *Down Beat* in the past and to tell you we will do everything we can to make your copy of the *Beat* bigger and better with each succeeding issue.

A happy New Year to you all.

Okeh Signs Freddy Cole

New York—Okeh records, the Columbia subsidiary which made a big-scale return to the scene last year by presenting Johnnie Ray's disc debut, has again made an apparent bid for the pop market.

Previously confined mainly to rhythm-and-blues material, Okeh last month signed Freddy Cole, Nat Cole's brother, as a pop artist, and brought him to New York to make an initial session with a string orchestra and the Ray Charles Singers.

Cole, whose only previous disc was a pair of sides for the independent Topper label on which he sang and played piano, will work as a single, and confine himself to singing only, on all future bookings. He recently signed a booking deal with MCA.

Cocoanut Grove Signs James Band

Hollywood—Another sign that the name band business, long in the doldrums, is on the upbeat at last, is seen in the signing of Harry James for his first stand at L.A.'s Cocoanut Grove for a four-week run that started Dec. 24.

The Grove, the Ambassador hotel's famous old supper-dance spot, has been featuring floor show attractions backed by a house band under Eddie Bergman for the greater part of the past two years.

Bud Powell On Mend

New York—Bud Powell, pianist who has been ailing for several months, at writing was scheduled to be released from the hospital soon and expected to be playing again around New York.



THE CHICAGO SUN-TIMES' Harvest Moon Festival, an annual event always headlined by top stars from both the music and movie world, had plenty of each this year. Some 24,000 persons jammed Chicago Stadium to watch

the show, at which local vocal and dance champions are picked, and saw some big talent. Among those who appeared were Van Johnson and Jeri Southern (above left) and Nat Cole and Rhonda Fleming (center). Nat isn't as

happy at right, as he learns there is no piano onstage for him and that he must sing all his tunes at the mike. Consolees are press agent Dick LaPalm and Billy May, whose band worked the event. Jack Benny emceed.

The Trouble With Cinderella

By Arrangement With Farrar, Straus And Young Inc.

(Editor's Note: Here is the second installment of Artie Shaw's absorbing *The Trouble With Cinderella*. Readers may obtain an unabridged, personally-autographed copy of the book by sending \$3.75 in check or money order to *Down Beat*, Box AS, 2001 Calumet avenue, Chicago 16, Ill.)

By ARTIE SHAW

There are almost as many rocky ideas extant about the saxophone, and the ease with which one of these gadgets can be mastered, as there are about psychoanalysis or the music business. The saxophone is just as difficult to handle as any other instrument, if a man wants to learn to play it well. Maybe even more so, since it is a relatively new member of the family of musical instruments and therefore still in a sort of probationary period, so far as so-called legitimate music is concerned; with the result that in order for it to be accepted at all it almost follows that the average performer on the saxophone ought to be even better, if anything, than the average performer on one of the more standard, traditionally acceptable instruments.

Another important factor is that,

with the saxophone—particularly at the time when I first got together with mine—there have been almost as many methods of teaching as there are teachers. And last, but not at all least, since the instrument itself is a sort of

bastard composite, being made of brass but played by means of a reed, it has never been quite settled, outside of jazz bands, whether it is, properly speaking, a brass or a reed instrument; although where it has been used by such composers as Prokofiev, Ibert, Vaughn Williams, Milhaud, or, for that matter, even as far back as Verdi, the tendency has been to classify it as a member of the reed, or woodwind, family.

Opu. No. 1

None of this was of the slightest concern to me, however, at the time when I first tackled the only problem that really interested me about this new toy of mine. I had only one real mission for the moment, and that was to figure out somehow what I had to do to play a tune called *Dreamy Melody*.

My first day at home with the instrument was spent in this effort—to the sullen despair of my father who was home out of work, the usual state of affairs during that period.

After several days of unremitting toil and trouble, while it is true that I had learned to produce certain eerie and at times astonishingly unexpected sounds on this new gadget of mine, even I had to admit to myself that these noises bore at best only a wishful resemblance to anything that could be called *Dreamy Melody*, or, for that matter, any other kind of melody. Only someone with an even more vivid imagination than my own could have possibly accused these noises of being music. So next day I went back to Mr. Wrozina's musical emporium with a strong beef.

Fortunately, Mr. Wrozina was a patient man with a mild disposition. We had no difficulty in arriving at what seemed to me a fair enough arrangement. I was to get five free lessons from Mr. Wrozina's head salesman, after which I would be on my own.

Two of those five lessons were all I ever took, for I was now fourteen years old and in far too great a hurry to bother my head with anything other than learning which keys to press down to make which noises. Having learned that much, I was ready to get on to more pressing matters. My teacher, a fellow named Henry Hill, was peculiarly insistent on my having to learn to walk slowly up and down various scales before embarking upon any sudden ambitious musical hundred-yard dashes. Under the circumstances, given my already well-developed hatred for scales of any kind (remember my brush with that Czerny guy?), there was nothing for me to do but to quit my formal musical training and go on back to my original idea of working out for myself any remaining problems of how to make this possession of mine behave so as to sound remotely like some kind of a musical instrument.

However, *Labor omnia vincit improbus*, as the old boy said, and as time went on I began to overcome

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Strictly Ad Lib

NEW YORK

Ella Fitzgerald will cut an album with the Red Norvo trio and some singles with Jerry Gray's band on a special recording junket she will make to Los Angeles . . . Frankie Laine is set for the French Casino here for two weeks opening Feb. 20. After Frank Sinatra's big hit in the room, the Casino management has gone on an all-out big name policy . . . Billy Eckstine is slated for a date in Miami this winter; at presstime he was due to work at Ciro's.

Mimi Warren followed Eddie South into the Copa Lounge . . . Monica Lewis, on a long vacation from Hollywood, goes into the Persian room Jan. 8 . . . Sugar Ray Robinson and Lionel Hampton are mulling plans to team up for some European dates . . . Jack Leonard, who had been working with Tommy Dorsey as a promotion man and was his pre-Sinatra singer, left TD to return to California as a night club manager.

CHICAGO

Stan Kenton gave everyone in the band two weeks off for the holidays, also paid their transportation home and back to California, where he'll regroup . . . Earl Hines still at the Capitol, with Benny Green on trombone; Jonah Jones, trumpet; Aaron Sachs, clarinet; Tommy Potter, bass, and O. C. Jonsson, drums . . . Clarinetist Johnny Lane's band now at the Famous Tap on the northwest side . . . Correction on statement in last issue; Danny Alvin at the Town Casino, not Hel-sing's.

Ira Sullivan's quartet swinging at the Spotlite . . . Terry Gibbs had a "night" at the Blue Note. Was presented with his *Beat* plaque. Buddy DeFranco's and Dave Brubeck's chamber groups open there on Jan. 2 . . . Ralph Marterie opens at the Casa Loma ballroom, St. Louis, on Jan. 13. He's at Melody Mill now.

SAN FRANCISCO

Georgia Gibbs stole the show at the Johnnie Ray week at the Fox. Her Nibs, added at the last minute, was in great form and got a good hand from the audience every show . . . One of Ray's upcoming releases will be a religious number—a real shout, he says . . . San Francisco *Chronicle* has instituted a new Record of the Week gimmick, with a disc being selected each Sunday by the *Beat's* Ralph Gleason and displayed during the week on special counter cards in record stores . . . Harry James did good business in his one-nighters in this territory in early December . . . George Auld returned to Pack's December 11 as a single with the Cal Tjader Trio.

HOLLYWOOD

Jimmy McHugh now starring in his own nitery package, a show featuring a "cavalcade" of Jimmy's songs and backed by an ork under Matty Malneck, was set to usher in 1953 at Ciro's and to hold over into January . . . Ike Carpenter disbanded temporarily to back Penny Singleton with his piano at the Chi Chi in Palm Springs for the holiday period, re-organizing here for a mid-January opening at Reno's Mapes Hotel . . . Wingy Manone back from Phoenix and set for a stint at one of Hollywood's remaining Dixie dens—Cardi's. (The others: Royal Room with Teagarden, Hangover with Rosy McHargue.)

Looks like Frank Sinatra, still waiting for news from Columbia Pictures on his test for a straight dramatic role in *From Here to Eternity*, will be back at MGM for something tagged *St. Louis Woman* . . . Hollywood gossippedlers have it that Billy Gray's ex-wife, who got all that loot with her divorce decree, will marry Billy's manager, Carlos Castel—and that the ex-Mrs. Joan Castel may become the wife of the band-leader . . . The pop musician gag will be incorporated in Columbia's forthcoming Jane Wyman-Ray Milland starrer, *Love Song*, with musicians Frank Kemley (guitar with Phil Harris), Don Rice (bass with same), and actor Jack Gargan portraying the alleged bopsters.

BOSTON

The week of Dec. 8 was the most active in Boston jazz history. Charlie Parker opened at the Hi-Hat; Louis Armstrong at Storyville; Muggsy Spanier continued at Mahogany Hall; Red Allen with Sonny Greer at the Savoy; and that avocational drummer, Sugar Ray Robinson at the Latin Quarter . . . Louis was followed at Storyville by Erroll Garner for a week and George Shearing over New Year's Eve . . . Mahogany Hall, thanks to Bobby Hackett and Spanier, is a going concern . . . Vic Dickenson will be the mainstay of the new band after Muggsy leaves . . . Muggsy's longtime pianist, Floyd Bean, returns to Chicago after the Boston gig and his place will be taken by Dick Cary. Floyd's weary of the road.

NEW ORLEANS

Tommy Dorsey band in Roosevelt Blue Room over the holidays . . . Teddy Phillips and large ork at the Jung . . . Leon Kelner, longtime occupant of the Roosevelt Fountain lounge, who backed Woody Herman on *I Cried for You* (MGM), cut four sides with his own crew sans Woody . . . Rash of recording activity in December, with Dave Dexter doing three for Capitol featuring Sharkey Bonano, Lizzie Miles, and Buglin' Sam Dekemel . . . Danny Kessler (Okeh) in for two with Dukes of Dixieland plus several R. and B. efforts.

How Come 'Happy Day' Is A Hit? Who Knows

Unfortunately you have probably heard at least once already today a melancholy, adolescent voice chanting out from a radio or jukebox something about "Oh Happy Day." It has been overwhelmingly rated by most listeners as one of the most miserable pieces of music ever played. In fact, the kindest remark the owner of the record company which released it will make is that it's "absolutely an electronic monstrosity."

Yet Don Howard's record of *Happy Day* seems destined to be one of the few discs in a year that can honestly be called a hit.

Why?
Who knows.
How?
That we can answer somewhat.

Guitarist

Seems that Howard (real name is Don Koplow) is a 17-year-old student at Cleveland Heights high school in that city. He knows nothing whatsoever about music. But he owns a guitar; strums on it a lot.

One day a friend suggested that Koplow make a recording of himself just for fun. Koplow did—went to a studio, spent eight bucks, and came away with a piece of tape on which was indelibly impressed a tune he'd made up himself—*Happy Day*.

Then he took it to a Cleveland disc jockey named Jack McLain. Jack played it on the air one night more as a gag than anything else, was all set to forget about it, when the switchboard began lighting up like the Wrigley building. People wanted to know what, who, why, etc. So McLain kept playing it on subsequent days.

Took Over

Then Dave Miller, who first waxed the Four Aces, Al Martino, Dick Lee, among others, passed through town. He heard about the



Don Howard

reaction to the thing in Cleveland, had a hunch, worked a deal with Koplow for the tape, got him into a studio to do another side, and they were in business.

Miller then called Howard Miller, top Chicago deejay, got off the crack about "electronic monstrosity," but asked Howard if he'd like to introduce it in Chicago. Miller did. Bang! I was the reaction, and now the thing (we keep referring to it as a "thing" for want of a better word) is selling like gum. Might hit a million copies if a few more people feel like throwing away 89 cents.

Moral? That cat Barnum sure knew whereof he spoke.

—jack

88 Divided By Four Gives Four Different Answers

CHOPIN: 14 Waltzes, Leonard Pennario, piano, CAPITOL PB172, 12". Performance ★★; Recording ★★.
 DEBUSSY: *Rosalie* and CHOPIN: Sonata, Op. 35, Arter Rubinstein, piano, RCA VICTOR LM9008, 12". Performance ★★; Recording ★★.
 FRANCK: *Prelude Chorale* and *Fugue*, and *Prelude Aria* and *Finale*, Joerg Demus, piano, WESTMINSTER WL5163, 12". Performance ★★; Recording ★★.
 SCHUMANN: *Carnaval* and *Papillons*, Guisomar Novaes, piano, VOX PL7830, 12". Performance ★★; Recording ★★.

If I had a pack of musical bloodhounds trained to sniff out different kinds of pianny players, I might have beat the bushes for years before I could have tracked down four more completely heterogeneous characters than those that disc-release chances have just brought in. But among them they provide a remarkable cross-section of diversified keyboard techniques.

Young Pennario fares worst of the lot, for he's as badly miscast in the elegant Chopin waltzes as he is naturally suited to flashier and harder-grained modern works. After a wretched start in the opening *Grand Valse* in E flat, he settles down to some attractively fluent and brightly polished performances, but little is captured here except the gleaming surface attractions of these old-fashioned but still captivating little pieces. For their deeper graciousness and romantic warmth, you'll have to go back to the unmatched Lipatti edition (Columbia ML4522, *Beat*-reviewed July 2).

Walking On Water
 Rubinstein also touches only the surfaces too, but with such magisterial and pontifical assurance that you're almost convinced he's performing the miracle of walking on water! He plays the *Funeral March* Chopin Sonata with grand aplomb and is no less sublimely detached in Debussy's *Cathedral engloutie*, *Poissons d'Or*, *Fille aux Cheveux du Lin*, etc. Such restraint! Such beautifully round and solid, perfectly recorded piano tone! And such a complete misconception of this tone-poetry's essential character!

The soberer, sincerer talents of Demus are well suited to the rich

chromatic textures and broadly expressive sonorities of Franck's major piano works—of which I, like most listeners, much prefer the eloquent *Prelude Chorale* and *Fugue*. Perhaps he's rather heavy-handed at times, but at least he gives these pieces characteristic breadth and vigor as well as poetic expressiveness, and he is notably aided by the sureness and spaciousness with which his tonal architecture is realized in Westminster's fine recording.

Finally, we have the quintessence of ultra-romanticism both in two of Schumann's most representative piano works and in Mme. Novae's richly emotional yet always sensitively controlled readings. Her's are the first completely satisfactory up-to-date versions both of the often recorded *Carnaval* and the less hackneyed, but even more gracious *Papillons*. These replace her earlier editions on Vox PL6710 and PL6900 respectively, which were far less effective technically, and must be awarded a top place in every piano-disc collection as examples of the Schumannesque tradition at its very best.

—dar

(More Classical News on Page 24)

CLASSICS IN CAPSULE

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

RARE VINTAGES

DISC DATA	RATINGS	COMMENTS
BEETHOVEN: Sonatas 10, 22, & 24; and 23 & 28, Wilhelm Harhaus, piano. LONDON L6603 & 597.	★★★ Performance ★★★ Recording	• His Will begins another complete Beethoven Sonata series with robust vigor, but also with some heavy-handedness and perhaps undue sobriety. The <i>Appassionata</i> and the <i>Clair de Lune</i> (LL597) demand more enthusiasm than we get here . . . The less frequently played (Opp. 11, No. 2, 31, and 78 are more successful, but without matching Kempff's lucidities and insights.
BEETHOVEN: 4th Symphony & SCHUMANN: 1st Sym., San Francisco Sym.—Monteux. RCA VICTOR LM7114, 12".	★★★★ Performance ★★★★ Recording	• Dried-in-the-wood subscribers to the "Viennese tradition" never can admit that a Frenchman might be able to cast new illumination on these characteristically Austrian & German works . . . But if Montoux is not entirely "orthodox," for me he captures the essential warmth and vitality of these delightful symphonies far better than most of their more familiar interpreters.
LALO: <i>Namouna</i> Ballet Suites 1 & 2, Paris Conservatory Orch.—Sebastian. URANIA 7068, 12".	★★★ Performance ★★★ Recording	• Except in the eternally vivacious <i>Symphonic Espagnole</i> , Ed. Lalo pursued the ghost of Wagner too constantly for his own good. Sebastian does his best here, but the ghost of French ballet music suffocates in Germanic and Czechish trappings of Lalo's own. The <i>Killer piece</i> , <i>Ballet's 2nd Arlesienne Intermezzo</i> , just points up <i>Namouna's</i> lack of authentic character.
MOZART: Piano Concerto 22, K.482, Norkin & Festival Orch.—Casal. COLUMBIA ML1569, 12".	★★★★ Performance ★★★★ Recording	• This prize sample from the <i>Periphan</i> series Vol. 2 reinforces the impression of Vol. 1 (<i>Bourgeois</i> Dec. 31) as exceptionally informal and gracious music-making. This 22nd Concerto is particularly well suited to Norkin and Casal's unpretentious yet glowing treatment, for it is music of pure gallantry and (in its poignant slow movement) heart-wrenching tenderness.
SCHUMANN: Quartet, Op. 41, No. 1 & 3, Curtis String Quartet. WESTMINSTER WL5166, 12".	★★★★ Performance ★★★★ Recording	• The Curtis Quart continues its notable series (begun with Brahms on WL5152, <i>Head-revised</i> Oct. 8) with two more examples of beautifully played and recorded romantic works . . . This time the less familiar Schumann A minor (1st LP) and A Major (1st) really satisfactory LPs. But even more than the Brahms Q's, this latter, sweet, but ineffectual music is for specialists only.

STANDARD WARHORSES

BISET: <i>Arlesienne</i> Suites 1 & 2, and Symphony in C, Leopold Stokowski Orch. RCA VICTOR LM706, 12".	★★★★ Performance ★★★★ Recording	• Anyone who really knows these sparkling Suites and the tender miniature Symphonies (especially a Frenchman) will have kittens over some of Stok's dragged-out tempo and super-rich sentiment! But I could forgive even worse than this in ecstatic relish of the superbly precise, excellent playing here and the fluids of purely recorded gold-frosted orchestral tone coloring.
SUPPE: 1 Overtures, Bavarian Symphony Orch.—Kurt Graunke. DECCA DL 6020/1, 2-10"	★★★ Performance ★★★ Recording	• Heavily hopped-up version of <i>Past & Present</i> , <i>Light Cavalry</i> , <i>Beautiful Galathea</i> , and <i>Jolly Rubbers</i> , as you've never heard 'em from your local bandstand. But while they're more than good enough for Suppe's Music, they're course-gained in comparison with Solti's set on London LL352 . . .

NEW DIRECTIONS

HINSON: 2nd Violin Sonata & Indian Diary, Hk. 1, R. Burgin & Ed. Weiss, piano. CIRCLE 51-104, 12".	★★★ Performance ★★★★ Recording	• It's good to get some samples of the seldom heard compositions of that fabulous pianist and arranger, Burgin . . . even if it's only to prove that his creative impulses lagged a long way behind his grand theories. Richard Burgin (of the Boston Sym.) and Edward Weiss play earnestly but unconvincingly in the sonata, as does Weiss alone in the quite inconsequential <i>Indian pieces</i> .
PISTON: <i>Concertino</i> , Alex. Jenner, piano, & Vienna State Academy Orch.—Strickland. VOX PL7750, 12".	★★★ Performance ★★★ Recording	• The Piston piece, which curiously blends vivacity and nostalgia, is the most substantial item in an American Music program performed in Austria last spring. The others are choral works by Copland, Barber, Thompson, and Thomson . . . all nicely sung under Grossmann's direction, but neither "modern" nor particularly exciting, and certainly by no means distinctively "American."

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RALPH MARTERIE recently played a two-day date at Iowa State college, sold out completely both nights. Above and to the right are some shots of the date, including the photo taken while the band played a concert in the football stadium in near freezing weather. Scraped gentleman in the trumpet section is **Corny Panico**, visible saxists are **Jack Gaylo**, **Larry Ragen**, **Charlie Spero**. Trombones are **Bobby Speer**, **Paul Severson**, **Larry Runson**; other trumpets: **Larry Brooks** and **Ron Walters**; **Hank Poston**, bass, **Henry Riggs** drums. At left, **Ralph** and **Vic Damone** kid around during the recent **Mercury** date that produced *Greyhound*.



RED ROCK CANYON in Colorado was the scene this summer of a recording date for the **Marterie** crew. Band, surrounded by nothing but space, waxes at left; **Marterie** takes five at right.

Caught In The Act

Georgia Carr, Storyville, Boston

Young, California-born Georgia Carr indicated on her first eastern swing that in two or three years she may well be in the Lena Horne category—in terms of monetary yield and intimacy of achievement.

Her assets include a smouldering kind of beauty, a pleasant though not Ella-startling voice, and a great sensitivity with lyrics. On stand she is able to project most of her natural offstage sincerity along with a genuine charm.

Georgia's present liabilities have to do mainly with material and a superfluous use of gestures on up-tempo tunes. As a matter of fact, she is most at ease in ballads and needs work on rhythm numbers.

Eddie Beale, her able accompanist-manager, has compiled some special material for Georgia and most of it is good. Eventually she will probably devote a large part of each set to special lyrics and prologues because of her ability to make words meaningful.

Because of what she's already accomplished and because of her constant self-critical perspective, it's relatively safe to predict a long and lucrative show business career for the former Mary Louise Thomas—rechristened by Stan Kenton, Georgia Carr.

—nat

Art Tatum, Black Hawk, San Francisco

Bar none, the old master is still the old master. Art Tatum proved that everything his admirers have said about him in the past is still true during his engagement at the Black Hawk. The Tatum trio, with Slam Stewart on bass and Everett Barksdale on guitar, proved to be a very entertaining musical group. Customers ranging from the hipsters to the mink coat set were charmed by his piano playing. The whole date went off without any temperament, and with considerable class.

Tatum's tendency to quote liberally from everything in music can be kicks or a drag depending on how you're feeling, but his musicianship is unquestioned. Stewart is as entertaining as ever on the bass, doing his bow-with-humming solos in the best of high comedy tradition. Barksdale, while a competent guitarist, seemed to be the least inspired of the group.

The arrangements and numbers, varying from reasonably simple renditions of show tunes to the most intricate variations on *Indiana* were all turned out with the sort of indifferent superiority seldom seen today.

—ralph

Like Old Times; Records For 35¢

New York—A new seven-inch, 78-speed semi-microgroove record that plays a full three minutes of music is being sold here on the new Bell label at a record low price of 35¢.

Label, distributed by the Pocket Books Inc. outfit that handles the Golden Records children's discs, plans to cut a flock of pops and standards using Jimmy Carroll's orchestra and vocals by Anne Lloyd.

Meanwhile, Victor, Columbia, Capitol and Decca have assured the record trade that with production costs still rising, they have no intention of reducing their record prices.

MGM Skeds Etting Story

Hollywood—Ruth Etting is the most recent of the long, long list of musical personalities up for biographical film treatment. The project, tentatively titled *The Ruth Etting Story*, has been assigned to producer Joe Pasternak at MGM.



Georgia Carr

Freberg Wants No More Of Multi-Tape Trickery

By HAL HOLLY

Hollywood—Stan Freberg wants it known that his recently released Les Paul-Mary Ford take-off on *World is Waiting for the Sunrise* was his first and positively last—endeavor along that line.

"It looks like I might have my first real hit record in this thing, but nothing could tempt me to get tangled up in tape that way again," says Stan, the son of a Baptist minister who is still trying to explain to some members of his Pasadena congregation just why radio stations barred his offspring's *John and Marcia* record from the air.

"I still have nightmares," Stan groaned, "in which I dream someone is about to strangle me with recording tape."

(There are rumors from the East, where the Paul-Ford duo was playing when Freberg's *Sunrise* was issued, that Mary Ford

is going to do just that when they meet.)

Started With Sumac

Asked why he did it, Stan replies, somewhat apologetically: "I started out to do a re-creation of Yma Sumac's *Virgin of the Sun* God, but Capitol wouldn't let me. So then I got on this *Sunrise* idea, and decided that to do *Sunrise* right you have to have a banjo. I don't play banjo, so I called in Red Roundtree of 'The Banjo King,' and Red brought along his partner, Dick Roberts. When we tried to work up the multi-taping of two banjos and my

guitar, with some parts doubled up so they could come out on the final tape twice as fast and still in the same key (an octave higher) we got so mixed up I finally had to get help from George Bruns, who plays a flock of instruments and arranges scores for animated pictures. He also majored in mathematics in college, so he came over with his slide-rule, and also played string bass. We put in so many hours of recording time that the scale came to \$1028. It would have cost less to hire a 20-piece band for one three-hour session.

"Musicians have nothing to fear from this multitaping trickery. No one but a musical and engineering genius such as Les Paul, with his own recording studio—and his wife to do the singing—will ever be able to make anything out of it."

Getz Gets Date

New York—Stan Getz and his combo open at the Rhythm room for six weeks on Jan. 6, following the successful run of the Billy Taylor trio.

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Disc Is Working

Annie Doesn't Live Here Anymore, But She Should

New York—The most unusual new thrush on the American scene has just made her record debut here, and she's not around to cash in on it. Annie Ross (nee Annabelle Short) has been in Europe for the last three months, playing the Mars club in Paris and the Embassy in London as an act with pianist-singer Blossom Dearie.

Annie's *Twisted* on Prestige is the first major feminine contribution to the lyricized-bop or *Moody Mood* school of vocalizing, and may yet be voted the Neurotic Record of the Year.

A product of Surrey, England, Annie came here in 1933 (she was 3) with her mother, Ella Logan of musical comedy fame, and at the



Annie Ross

age of 5 approached Paul Whiteman, without her ma's knowledge, and sold him on the idea of a radio guest shot.

Raised in California, she appeared in several *Our Gang* comedies and played Judy Garland's sister in *Presenting Lily Mars* when she was 12. Five years later, after a year's study of dramatics in New York, she left for England, landed the lead in *Burlesque*, met songwriter Hugh Martin, and teamed up briefly with him in a vocal trio in Paris.

She toured Europe with Bernard Hilda's French orchestra, worked with Emil Stern, Jack Dieval, and assorted Gallic combos, reached the top in the *Jazz Hot* girl singer poll, and crossed the Atlantic westward in August, 1950. The year after that was spent mostly studying with Luther Henderson. Billie Henry, now with Prestige, heard her and sold Bob Weinstock on signing her for the label.

Annie is one of those people who loves to sing at the drop of a hint. In Paris she used to go to Jean Parks' *Intrigue* club after finishing her regular job, and would sing with the combo there until all hours.

Her mother doesn't like her association with jazz (even though she was once considered a jazz singer herself). Maybe Annie's imminent major acceptance will heal the rift that's arisen between them.

Oddly enough, Blossom Dearie, who's been Annie's partner in her recent French and British dates, is the girl who made a brief appearance on *Moody's Mood for Love*; but she'd probably be the first to admit that Annie has taken the technique a step further than any of her predecessors. And, more important, she's clearly a singer who's not limited to bop. Perhaps by the time Prestige puts out her second release she'll be here in person to prove it.

—len

New NYC Deejay

New York—Jack Walker, who for the last two years has been the a and r man here for Atlantic records, is skedded to become a disc jockey soon. The former librarian for Willie Bryant on WHOM will start on station WOV.

Freddy Martin Gets TV Show

Hollywood—Freddy Martin, who recently completed a seven-week run at the Palladium here, has signed a contract with KLAC-TV to do a one-hour weekly video series staged in the station studios starting Jan. 2.

A sponsor was close to the signing stage at this deadline. In the event that the deal fails to jell, KLAC-TV will start the Martin show anyway as a sustainer.

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will be as happy and
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Patti Page & Jack Rael

I Think I'm Starting To Sound Like Miles, Muses Hackett

By NAT HENTOFF

Affable Bobby Hackett is an unusual phenomenon in the music business. He has economic security because of a plump weekly ABC paycheck, yet several times a year he has to get out and blow some jazz. He is respected both by the Dixielanders and the devotees of Miles Davis. He is regarded as a master of certain aspects of the jazz horn, and he still takes lessons.

All of this would indicate—and rightly—that Bobby is a mature personality who takes his music seriously but keeps his ego in humorous check.

Security Fine

About studio work, Bobby admits it's a good feeling to have security after the years of scuffling. And he appreciates the chance to gain the experience necessitated by the variety of shows for which he has to play. "Every once in a while though," says Hackett, "I get a need to play before an audience again, to play some jazz so I won't get into a rut."

"And thanks to ABC's very generous contractor, Frank Vagoni, I'm able to cut out a few weeks a year. Once though I left for two weeks and stayed away on tour for a year. I kept writing Frank anxiously every two weeks and he kept answering, 'Stay as long as you like.'" Bobby's most recent playing vacation was a three-week stand at Boston's Mahogany Hall which resulted in a revitalization of the room, which had been considering closing.

Bobby speedily dismisses the Conrad Janis-Turk Murphy kind of music by saying, "It's certainly funny to hear those youngsters trying to play like old men." His own favorites on his instrument are Muggsy for rhythm, Miles Davis, Dizzy, Billy Butterfield, and Charlie Teagarden.

Digs Modern Jazz

He appreciates much of modern jazz. "I heard a Tristano record on the radio—*Ju-Ju*, I think—man, I was amazed." His own style remains pure Hackett but, as he puts it, "the other night I started to think I was sounding a little like Miles Davis and I liked it."

"One thing young musicians—both Dixieland and modern—often forget," Bobby points out, "is that a jazzman should be able to play almost anything. I never like to think in terms of styles—Dixieland, bop, etc. A man should be able to play with any company so long as those with him are good musicians. For example, I've worked with Kai Winding. We understood each other."

Nat & Mindy Act For Video

New York—Nat Cole made his TV acting debut Dec. 15, when he appeared in a major supporting role in *Song of a Banjo*, starring Dick Haymes and Nancy Guild on the Lux Video Theater.

Also set for a similar TV thespian bow was Mindy Carson. She signed to appear Dec. 29 playing role of a night club vocalist in *Young Man Adams* on the Studio One program.

Conscientious

San Francisco—How conscientious can you get? Norman Granz was prevented by a storm from driving to San Jose Dec. 7 to preview *The Astaire Story* on Bob Custer's KLOK show. So Granz took a plane back to Beverly Hills and telephoned Custer the next day, taping the entire interview over the phone from 500 miles away at long distance rates for a total cost of about \$90. Didn't want to disappoint the jockey, Granz said.



Bobby Hackett

"As for myself, I've been trying to play since I was 15. That's 22 years, and I'm still far from satisfied. It's a long process if you really want to please yourself. The kids that think they can make it quickly are going to be disappointed."

Explanation

As a man regarded as the best trumpet accompanist in the business, Bobby was asked to explain his skill. "It's very simple. You keep out of the vocalist's way."

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- # 5481—*Scenes*
Summer Night
- # 5507—*I Only Have Eyes for You*
I'll Never Smile Again
- # 5549—*Christmas in Kilarney*
Rainbow Guy
- # 5562—*Sonny Boy*
Dance Arab
- # 5569—*Rainbow Guy*
Sonny Boy
- # 5570—*Here's to Happiness*
So Long
- # 5428—*Across the Wide Missouri*
Silver Moon
- # 5634—*Santa Lucia Luntana*
I Love You Dearly
- # 5657—*Didn't Your Mother Ever*
Tell Ya Nothin'
You Better Stop Telling
Lies About Me
- # 5658—*Castle Rock*
September Song

- # 5679—*Beautiful Ohio*
Trumpeter's Lullaby
- # 5705—*I Only Have Eyes for You*
Alice Blue Gown
- # 5712—*Once in Achile*
Alice Blue Gown
- # 5716—*It's All in the Game*
Tenderly
- # 5734—*Christmas in Kilarney*
When Your Lover Has
Gone
- # 5759—*The Object of My Affec-*
tion
Lulu Had a Baby
- # 5767—*Tell Me Why*
Perdido
- # 5782—*Goodbye, Sweetheart*
Autumn Leaves
- # 5824—*Frenesi*
What Is This Thing
Called Love
- # 5827—*Boulevard of Broken*
Dreams
Stompin' at the Savoy

- # 5852—*I'm Yours*
The Music Goes Round
and Round
 - # 5860—*Street Scene*
In a Persian Market
 - # 5903—*Takes Two to Tango*
Old Man Mose
 - # 70006—*Summer Love*
Runnin' Slow
 - # 70031—*Greyhound* (w. Vic Da-
monne)
I Don't Care
 - # 70045—*Pretend*
After Midnight
- Albums:**
- A-136—*Junior Prom*
Perdido
Object of My Affections
Tenderly
Stompin' at the Savoy
Boulevard of Broken
Dreams
Diane
 - MG25085—*Ralph Marterie Orches-*
tra
Say It Isn't So
My Silent Love
Scenes
Summer Night
I'll Never Smile Again
Santa Lucia Luntana

Dance Campaign

(Jumped from Page 1)

It has done nothing since to disprove this prediction; the band seems headed in just one direction—up.

Marterie, who gave up a lucrative radio and TV studio job to become a leader, had only one thought in mind when he formed the orchestra—to produce the best

- When Your Lover Has*
Gone
I Only Have Eyes for
You
- MG25102—*Marterie Moods*
Castle Rock
September Song
Beautiful Ohio
Alice Blue Gown
Trumpeter's Lullaby
Alone
Waltz of the Wind
Once in Achile

dance band in the country without sacrificing one iota of musical taste.

And though the band has been organized for just one year, it has already taken giant steps in that direction.

The band is designed for dancing. The entire book is in the best of taste, with any worthwhile standard you can think of included. The selection of tempos is impeccable, with up-tempos fairly infrequent but shrewdly placed. Though the melody is never more than a half-step away, there's not a hint of corn anywhere, as the four-trombone choir and the full-bodied saxes present some lovely harmonic patterns.

Marterie himself plays gorgeous trumpet. His pure tone and flawless technique and breath control put him in the class of Charlie Spivak in Charlie's palmist days.

In short, this band is satisfying to hear, be you dancer, musician, or listener.

And it's a youthful band, with just enough tempering of older, experienced men to give it great balance. Too, it's a happy band, even though well-disciplined. Marterie can be a hard taskmaster, demanding top performance from each man night after night, but he has the happy faculty of becoming one of the guys when the business at hand—playing a good job—is out of the way.

Appearance

And in other ways the discipline has its effect. Things like wearing pressed uniforms and shined shoes, not smoking on stand or drinking on the job are taken by the band as matter-of-fact adjuncts to the whole business of being an accepted dance band. A lot of the respect people used to have for bands has diminished because details like these have been too widely ignored in recent years.

We have personally followed Marterie closely in the last few months, even to taking road trips with him. The writer was immensely impressed with the reception given this orchestra at every school it played. Remarks like "The best dance band we've had here in years," "How soon can we have him back," "We completely sold out within a few days after we announced Marterie would play for the dance," and others in a similar vein, were not solicited, they were overheard. During years of attending such affairs we've never seen a more whole-hearted response at school after school. It is a band that somehow catches fire with younger dancers.

A Difficult Chore

Thus we initiate one of the most difficult campaigns ever attempted. This is not a campaign to build the *Down Beat* orchestra—there will be complete coverage of many, many dance bands in the coming months—it is an all-out effort on our part (to be joined in, we hope, by everyone interested) to get the dance band business back on solid ground again. We are merely taking a band which has proved itself immensely popular everywhere it has played, and especially in the schools, and paying particular attention to it in an attempt to aid the whole business.

This is just the beginning. Keep watching every issue of *Down Beat* for further news of the *Down Beat* orchestra and the dance band business.

Ray Sinatra Forms Band

Hollywood—Ray Sinatra, erst-while music director for the Mario Lanza radio series and many other radio shows previous to that, was putting a new dance crew together here at deadline for what he said would be a "very serious entry into the dance orchestra field."

Sinatra unit is comprised of four brass (one trombone), four reeds, and three rhythm, with Sinatra himself at the piano. He opened Dec. 16 at the new Sands hotel in Las Vegas, backing a show headlining Danny Thomas.



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Record Reviews

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

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

Ratings

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

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 (##).

Patty Andrews-Andrews Sisters

★★★★ You Blew Me A Kiss
★★★★ No Deposit, No Return
Patty solos on Kiss, and turns in a stellar job, but the song is so close melodically and in arrangement to I Went To Your Wedding that it's bound to be an impediment. Deposit is a light country-ish novelty delivered with zest by the sisters three. Vic Schoen apparently has kissed and made up with the girls, for he is back as their conductor and does a good job of it. (Decca 28492.)

Aquaviva

★★★★ Her Tears
★★ Holiday In Rio
Her Tears is a rich, sugary mood piece, penned by Bob Haymes, played extremely well by a large studio crew. Aquaviva, a onetime Dixie clarinetist, gets a wonderful string sound out of his section. Holiday is a less impressive creation, though it too is played meticulously by the small symphony. Well recorded. (MGM 30703.)

John Arcesi

★★ I Promise You
★★ I'm Alone Because I Love You
Arcesi's heavy baritone croon style at times reminds strongly of Herb Jeffries. Otherwise his tries here, backed nicely by Lloyd Shaeffer's band, are undistinguished. (Capitol 2270.)

Tony Bavaar

★★ Suddenly
★★ Shoes Of Happiness
Bavaar, a good crooner, just can't get off the ground on discs. Here he does well but a rather ordinary ballad, Suddenly, and a freilach type novelty, Norman Leyden conducts. (Victor 20-5050.)

Connee Boswell

★★★★ Singin' the Blues
★★ It Made You Happy When You Made Me Cry
Connee is very convincing on both sides, showing that she still has a fluent way with a song and that she still has a big beat and jazz feeling. The Lawson-Haggart band furnishes a first-rate two-beat backdrop. (Decca 28498.)

Alan Dale

★★★ Must I Cry Again
★★★ A Million Tears
Dale gets very Crosby-ish in his treatment of a pair of uncom- ing r & b ballads. Cry sounds like the more likely of the two. (Coral 60895.)

Alan Dale-Judy Lynn

★★★★ How D'You Do
★★★ Do Baby Do
First side is a cute little ditty that makes easy, light duet material. Baby is a jump semi-blues theme a la Hucklebuck. Ray Bloch's band swings here. Both sides will appeal to Dale devotees and Lynn lovers. (Coral 60889.)

Ralph Flanagan

★★★★ Serenade
★★★ Hot Toddy
Serenade is Romberg's, is rendered in a combined dance-pro-

duction treatment which should prove appetizing to Flanagan's followers. Should fall in alongside his My Hero as one of his stand- ard selling items. Toddy is a Flanagan original, an infectious medium riff piece played crisply and spiritedly by the band. (Vic- tor 20-5095.)

Four Lads

★★★★ Blackberry Boogie
★★ The Girl On The Shore
The Lads have their best record to date in Blackberry, a boogy novelty from the western song field. The group's blend and pitch are more cohesive and accurate than they usually are; the tune has a natural beat and the boys punch it out hard and effectively. Reverse is story ballad of no par- ticular significance sung well by the boys. (Columbia 39902.)

Stan Freberg

★★★ The World Is Waiting For The Sunrise
★★ The Boogie Woogie Man Man From Birmingham
Sunrise is a wild burlesque of Les Paul-Mary Ford record of the same song. It's funny part of the way, but when the sound effects department goes berserk it becomes more irritating than amusing. Freberg multi-taped the voices, and comes amazingly close to Mary. Dick Roberts and Red Roundtree, on banjos, synthesize Les' guitars. Reverse is a light- weight Freberg novelty. (Capitol 2279.)

Jerry Gray

★★ Jarama
★★ Bess You Is My Woman
A couple of rather cut-and-dried Millerish instrumentals are styled for dancing on an attractive Maria Grever melody and the Porgy And Bess ballad. (Decca 28435.)

King Guion

★★★ Pagan Love Song
★★ Amor
Guion features his "double

rhythm" outfit in a mostly-vocal performance on Pagan, with the ensemble hollering wordlessly in unison, then Anne Simms taking on the lyrics for a chorus. It's slightly different corny yet not un- musical. Amor, though the label lacks the double rhythm tag on this side, has heavy percussion, and nondescript band work. (Coral 60891.)

Gloria Hart

★★★ Sweet Words
★★★ China Boy
Words is the umpteenth adapta- tion of Santa Lucia, here treated lightly to a honky background by the Yukon Rhythm Boys, whoever

they may be, with Miss Hart sing- ing multi-taped parts as well as in solo. The standard on the reverse is treated similarly—lots of gim- micks designed to create juke box values. (Decca 28445.)

Frankie Laine

★★★★ I'm Just a Poor Bachelor
★★★★ Tonight You Belong to Me
Laine should have a winner in Bachelor a tavern-flavored waltz in the Whiffenpoof tradition, read for maximum effect by Frankie, a chorus and Paul Weston's music. Reverse is an overdramatic revival of a good oldie. (Columbia 39903.)



Thanks
Gene Krupa
DOWN BEAT POLL WINNER, 1952

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Art Lowry

*** *Sioux City Sue*
 *** *The Girl Without a Name*
 Lowry's pleasant dance style emphasizes razzamatuzz on *Sue*, the lively old country novelty, with vocal by the Toe Tappers. *Girl* is an underlying theme from the background music to the show, *The Seven Year Itch*. (Columbia 39904.)

Freddy Martin

*** *Penny Whistle Blues*
 *** *April in Portugal*
 A pair of smooth, cleanly played dance instrumentals. *Blues* features a unison flute passage. *Portugal* is *The Whisp'ring Serenade*

with the new title. (Victor 20-5052.)

Edmundo Ros

*** *Las Vegas*
 ** *Ole Mambo*
Vegas is another in Irving Fields' series of rumbas dedicated to cities (a la *Miami Beach*) and is a lively, melodious affair, performed with a fitting spirit by the English Xavier Cugat. Reverse is a lightly diverting commercial mambo. (London 1262.)

Dan Terry

** *Terry Cloth*
 ** *Free Again*
 Terry's modern-styled Coast dance band cuts up some very attractive *Cloth*, a boppish instru-

mental spotting Terry's horn and some slick ensemble work. Reverse is a rather heavy ballad, well sung by Beverly Moran, a thrush of more than average ability and quality. (Vita 1007.)

JAZZ

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

Dave Brubeck

*** *Trio LP (Vol. 4)*
 **** *Quartet LP (Vol. 5)*
 Fantasy never told us, but we just lifted their cloak of secrecy and found all the Brubeck singles have been packaged into five handsomely covered LPs, the latest one combining the quartet sides reviewed here recently. (Fantasy 3-4, 3-5.)

Benny Green

*** *Serenade to Love*
 *** *There's a Small Hotel*
 The great ex-Ventura trombonist is well displayed here with a small but adequate string section, an uncredited original tune, and the familiar standard. Benny's work is eloquent and mellifluous on both sides. A good bass soloist and pianist help out, too. (Prestige 790.)

Billie Holiday

I Only Have Eyes for You
These Foolish Things
You Turned the Tables on Me
Easy to Love
You Go to My Head
Blue Moon
East of the Sun
Solitude

Album Rating: ****

Norman Granz has done a superb job of restoring the great Lady Day as a recording star, by the simple system of giving her fine tunes, dance tempo performances, and a superlative small band—just the way she made it on her classic series with Teddy Wilson, Prez, et al, in the 1930s.

Although her quality now has a thicker, less euphonious sound, and

despite the slight tightening up of her range, Billie's remains the most compellingly warm and emotional voice, male or female, in jazz today. We prefer the four tunes she's never recorded before (*Eyes*, *Tables*, *Moon*, and *Sun*) because the new versions of the other four can't quite compare with the old, but actually all eight sides are successful.

Everyone in the band pulls his weight, with Flip and Shavers most effective on *Eyes* and *Moon*, Kessel on *Easy*, Peterson on *Tables*, and other solos sprinkled throughout. (Mercury MGC 118.)

Gerry Mulligan Quartet

Frenesi
Freeway
Soft Shoes
Aren't You Glad You're You
Bernie's Tune
Walkin' Shoes
Nights at the Turntable
Lullaby of the Leaves

Album Rating: ****

Writing his own album notes, Gerry Mulligan lays a heavy accent on the lack of a bass in his group. Although we can't hear anything in the music that wouldn't have been even better with a piano rounding out the rhythmic underline, this is all tasteful, thoughtful music with a minimum of flash and a maximum of integrity. Mulligan's baritone, Chet Baker's trumpet, Chico Hamilton's drums, and Bob Whitlock's bass share the credit about evenly. Mulligan, who presumably did most of the arrangements, deserves an extra salvo for his economical and efficaciously simple use of the limited instrumentation. A couple of his originals, notably *Freeway*, have quite a melodic charm too. (Pacific Jazz PJJP 1.)

New Trends Of Jazz

*** *Sonny Stitt LP*
 *** *Allen Eager LP*
 ** *Dexter Gordon LP*
 *** *Kai Winding LP*
 ** *Leo Parker LP*
 **** *Fats Navarro LP*
 Despite their title, these LPs

represent some of the cream of the era in which Savoy records pioneered around 1946, when bebop was an exciting new musical experiment instead of a nasty word. Though too many of the theme and riffs have since become pop clichés through excessive use by lesser musicians, there's a great deal that has stood the time test well.

Technically, there are numerous faulty details. Personnels listed are only collective, so you can't tell who plays on which tunes, and almost half the names are wrongly spelled; there are no notes to explain the music to new collectors; and two of the pressings we received were so off-center that the music was ruined. Nevertheless, if you're just now building a library of modern jazz, these six, as well as previous LPs in Savoy's MG-9000 series, are worth a careful hearing. (Savoy MG 9014, -5, -6, -7, -8, -9.)

Red Norvo Trio

Godchild
I'm Yours
Night and Day
Swedish Pastry
This Can't Be Love
If I Had You
Cheek to Cheek
Time and Tide

Album Rating: ****

Volume 2 by Messrs. Norvo, Farlow and Mingus contains the same number of selections as Volume 1, though the latter was a 12-incher and the new disc is 10. The music has all the quiet charm and ingenuity that has made so many friends for the group both in and out of jazz circles. All we need add is, if you didn't buy these sides as singles, run, do not walk, for the LP, and look forward also to the long-delayed Decca debut of the trio. (Discovery DL 3018.)

Annie Ross

**** *Twisted*
 **** *Annie's Lament*

Ella Logan's daughter makes a startling record debut. Taking a Wardell Gray blues solo, she adds her own set of highly involved and highly neurotic lyrics, and despite the problem of trying to span a saxophone's range, sings them more nearly in tune than anyone else who's tried the idea. You have to play this several times before digging the whole lyrical story of Annie's analyst and her two-headed adventures. Overleaf Annie uses no words as she invents a pretty melody, with a bop interlude. Sounds like a blend of Sarah's *Pinky* and Ella's *Smooth Sailing*. Annie's well backed by Ram Ramirez on Hammond organ and a rhythm section. We'd like to hear her on a pop song next, for there's evidence of a real charming vocal quality here. (Prestige 794.)

Zoot Sims

Tangerine
Zootcase
The Red Door
Morning Fun

Album Rating: ****

Zoot blows the standard and three simple originals aided by Al Cohn, who also plays some articulate tenor; Kai Winding, on one of his good days; George Wallington, whose comping is over-recorded; Percy Heath and Art Blakey. They're all compelling, swinging (Turn to Page 25)

MEMO



To all
 my friends
 and
 DOWN BEAT
 readers,
 my
 most
 sincere
 thanks

Gratefully

**Eddie
 SAFRANSKI**

THANKS . . .

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AND
 "CUBAN
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**GEORGIA
 GIBBS**

"A Moth And
 A Flame"

AND
 "THE PHOTOGRAPH
 ON THE PIANO"

MERCURY 70034
 • 70034X45



**BOBBY
 WAYNE**

"I'm Not
 Blaming You"

AND
 "SOMEONE LOVES
 SOMEONE"

MERCURY 70035
 • 70035X45



**RALPH
 MALTERIE**

"PRETEND"

AND
 "AFTER
 MIDNIGHT"

MERCURY 70045
 • 70045X45



LOLA AMECHE

"Don't Let The
 Stars Get In
 Your Eyes"

AND
 "ROCK THE JOINT"

MERCURY 70023
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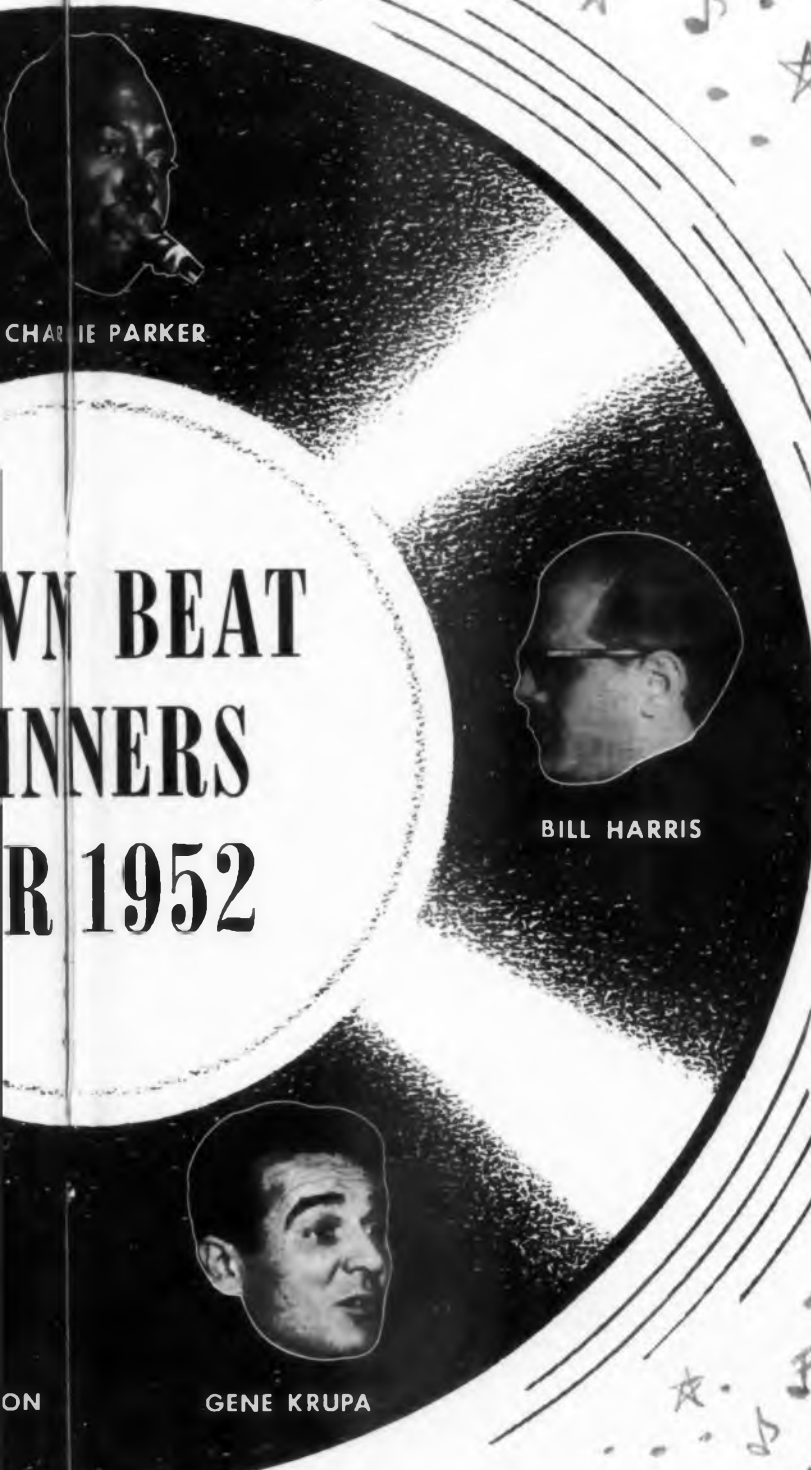
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Feather's Nest

By LEONARD FEATHER

Although I had intended to close the subject of my "Musical Utopia" with a column of readers' suggestions in the Oct. 22 issue, a letter has arrived since then that can hardly be ignored.

The writer, a Mr. Keith Donaldson of Asbury Park, N.J., heads his Utopian item "Feather Admits Liking For Kenton" and continues: in a statement issued today, Leonard Feather, well known music critic and commentator, set the music world on its ear by admitting a secret passion for the music of Stan Kenton. Said Feather, referring to his many previous attacks on Kenton, "I was, at the time, in the pay of Guy Lombardo, but my conscience got the best of me." Reliable sources indicate that Leonard will join Kenton's publicity staff very soon.

Since Mr. Donaldson said that he "dared me" to print this letter, the gauntlet is hereby taken up, but I deplore the dimly haphazard manner in which he flung it down.

Gotta Be This Or That

The whole item seems to imply a black-and-white attitude. Either you "like" Kenton's music or you don't; there is no way to mess with Mr. In-Between. There is also a crude implication that Kenton is equated with "good" music and Guy Lombardo with "bad" music, and that the two forces are at loggerheads.

Furthermore, I defy Mr. Donaldson to produce the "many previous attacks" allegedly launched by me against Stan Kenton. In fact, I doubt whether he could even find a single article, among the comparatively few I have written about Kenton, that could be construed in this light.

In the March 7 Down Beat I wrote a very lengthy and objective analysis of the various Blindfold Test reactions to Kenton records through the years. Because so many of these reactions were negative, and because I inferred that this indicated some doubt whether the band's standing in jazz was justified, Stan's fans rose in righteous wrath to defend their idol. One fan demanded: "Who else made more headlines than Kenton?" as if that clinched the whole argument; another accused me of "Sink-Stanism."

Let's Examine The Evidence

This highly emotional outburst typifies the reaction shared by so many Kentonians. They could have studied the facts presented, and asked themselves whether indeed such a predominantly anti-Kenton blindfold reaction among so many prominent and talented blindfoldees, might indicate some shortcoming in the music rather than in its critics. But instead, they immediately scented a sinister plot.

This would seem to indicate that Stan's fans share an attitude of which I suspect Stan himself is guilty: they expect you to be "for" him or "against" him. Either attitude implies prejudice. Mr. Donaldson, my Stanley-eyed Utopian, also put his foot in it when he imagines me confessing a secret passion for "the music of Stan Kenton." For what does this phrase mean?

Is September Song "the music of Stan Kenton"? Is Bob Graettinger's latest experiment "the music of Stan Kenton"? Is Shorty Rogers' last example of big band bop "the music of Stan Kenton"?

For the purposes of the present discussion I'd like to consider Stan and his band solely on the dance band plane. Fortunately I was recently able, within a 24-hour span, to hear in person the bands of Herman, Ellington and Kenton. Since these are three of the only four major bands (Basie's is the other) now functioning on a predominant jazz policy, the comparison was enlightening and stimulating.

A Trio Of Triumphs

Mr. Donaldson will be upset to hear that all three bands sounded splendid to me. Duke at Birdland provided by far the greatest kick, since on this occasion he was digging back into the 1940 book for such memorabilia as *Warm Valley* (now done as a tenor solo by Gonsalvez), *Ko-Ko* and *Harlem Airshaft*. He also has the strongest arranging team of the three bands, in himself and Billy Strayhorn. Billy's scoring of the Shearing *Lullaby Of Birdland* was a delightful reminder that little Sweet Pea hasn't lost his touch.

Despite a rhythm section hampered by the absence of Bellson—tempo were racing and dragging alarmingly—the Ellington band was the most impressive rhythmically of the three, too, because of the individual and sectional drive of the horns. Woody's band, at the Statler, with a superlative Ralph Burns book, ran a close second in musical and rhythmic interest, while Stan's crew, functioning as a dance band at the Rustic Cabin, discarded much of the bombast in favor of some excellent and relatively unpretentious arrangements by Bill Russo, Gerry Mulligan and others.

Vive La Roche!

Vocally, Duke has the edge again. With the best will in the world it would be hard to classify Dolly Houston or Kay Brown as better than adequate commercial singers. This leaves Woody with one superior vocalist (himself), Stan with none, and Duke with two—the surprisingly rich-toned Jimmy Grissom, who in addition to singing a fine ballad can rock the blues until he's rocking-hoarse; and our girl, Betty Roche, whose rendition of the magnificent *Blues From Black, Brown & Beige* was a reminder that nobody else should have dared tackle this, as did so many interim Ellington canaries during Betty's eight-year absence.

Soloist for soloist, the three bands stack up in about equal strength, except in the trumpets, where Duke now has four first-class soloists (Clark Terry the Great; Willie Cook the Cool; Ray Nance the Soulful,

and Leonard Johnson the Altissimo). Woody can only counter this with Doug Mettome; Stan has Conte Condoli, playing very well indeed, but owns a tremendous musical liability in Maynard Ferguson, but this is a subject that calls for examination at greater length in a future column. All I will say for now is that his *What's New* was like no experience since my auto horn got jammed.

All three trombone sections are terrific, individually and in ensemble. Woody has two top-notch soloists in Carl Fontana and Urby Green; Duke has three contrasted stylists in Britt Woodman, Butter Jackson and Juan Tizol. These two trombone trios are a good match for Stan's five-piece section, which is also long on solo talent, with Frank Rosolino, Bobby Burgess and occasional others.

Woody has the most distinctive of the three reed quintets, with Arno Marsh the most remarkable solo talent; Duke has the only clarinetist, and a great one, in Jimmy Hamilton; Stan has the only jazz alto man, Lee Konitz, playing with a bigger sound and more impressively than I had ever heard him before, and beautifully set off by Russo's scores such as *Lover Man* and *My Lady*.

Welcome Guitar

Stan has one small but unique asset in the presence of a guitarist (Sal Salvador), regrettably missing from so many modern rhythm sections, including Woody's and Duke's.

To sum up, all three rate as top birds in this particular nest. All three, to be sure, play a certain amount of valueless or over-valued music. Duke has many sloppy nights, many trite arrangements by outside hack writers; Woody plays some dumb novelties; Stan tries to be another Stravinsky, and this has brought most of the severe opposition he has faced from just about every critic writing today. But when his band operates on the jazz basis it employs on locations, it can be judged in the same terms as the other two, and on this level (discounting the Count for the moment) Ellington, Herman and Kenton win, place and show respectively in my book.

One final word to Mr. Donaldson: Lombardo and Kenton are not necessarily opposite, antagonistic poles as you imply. The American music market is big enough to absorb Lombardo, Kenton, Ellington and many others without leaving anybody hungry.

Now It's Opera Community Sing

Boston—Boris Goldovsky, head of the New England Opera Theater, has scored another "first" in his successful campaign to make New England more opera conscious.

On Nov. 20 at the Fall River high school, he presented an "Opera Sing." Verdi's *Aida* was performed on the stage and on the orchestra floor of the high school auditorium with the guests seated in the balconies.

Leading members of the New England Opera Theater performed the principal arias, duets and trios while 700 high school students joined in the ensemble passages and choruses.

Continuity was presented in Mr. Goldovsky's uniquely personal manner, familiar to listeners of ABC's Saturday afternoon broadcasts of the Metropolitan Opera Company.



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THIS IS TV, and TV means comedy routines for Benny Strong bandmen Jack Prager, clarinet; Hershey (Crazy Lips) Cohen, trumpet; Kenny Jackson (with banner), sax; Lenny Carson, guitar; Stan Vann, sax, and Pat Baughman, trombone. At right, Benny cuts up in a Torrid '20s routine with singer Gloria Stewart.



A Huge Bargain: Album For \$35

New York—The phenomenal success of the Benny Goodman 1937-38 Jazz Concert LP, reviewed in the Dec. 3 *Down Beat*, led to the preparation by Columbia of a unique album. Comprising six LP discs, the album combines Benny's Carnegie Hall Concert, the 1937-38 concert, a sextet set, and the *Golden Era* orchestra LP. Album, encased in green leather with gold-embossed lettering, is selling for—hold your breath—\$33 plus tax.

Greta To Cut LP

New York—Operatic soprano Greta Keller has been signed by Atlantic to make an LP, accompanied by Cy Walter on piano.

month. But the important thing in my opinion is that we're starting to draw some business here at the Trianon. It's the overall aspect of this type of operation—building a TV audience, and in turn attracting a crowd that comes to dance, regularly, as Welk did at the Aragon, that really counts.

"Our basic aim is to put the Trianon back in business in a big way as a dancing establishment. Then we can settle down here for a nice long stay." —emgo

Mr. Mixer

Philadelphia—Fred Waring was named "Mr. Pennsylvania" by the state's governor, John Fine, in ceremonies here recently. The award is in recognition for bringing the state into national prominence through his Pennsylvanians.

Strong Looks To Video To Build Ballroom Biz

Hollywood—With bandstand telecasts from ballrooms growing more and more frequent, does it mean that dance bandmen must count comedy routines and funny hats as inevitable parts of their repertoire from now on?

"Not necessarily," is the somewhat-qualified reply given by Benny Strong.

Benny, who is counting on his series of weekly TV shows from the Trianon here to do for that establishment what Lawrence Welk's bandstand telecasts did for the revitalized Aragon, goes all out for comedy and show stuff in his own organization, but he does not hold that every bandleader should try to turn his band into video presentation—not overnight, and without plenty of preparation.

Natural Comics
"Some musicians have natural aptitude as entertainers," he says, "and then there are plenty of them who are not adaptable to show work and it's a mistake to force them to attempt it. They look and act hammy and amateurish before the TV camera—and television has

progressed too far for that type of offering now.

"On the other hand there are several boys in my band who didn't even know they could do these comedy routines, and didn't like the idea until they discovered that it was a lot of fun and that the material was good enough in itself to register successfully with the audience."

Continues Benny, "I was fortunate in having a background in this business that included plenty of experience as an emcee and stage performer. I think this gives the boys in the band confidence in me in preparing and rehearsing our television shows.

Optimism
The Strong shows from the Trianon, released via KECA-TV (ABC's local outlet) on Thursdays

Jazz For L.A. Music Clinic

Hollywood—Jazz is having its share of the spotlight at the Second Annual Western States Music Clinic being held Dec. 28-30 in the auditorium of the Musicians Bldg. under the joint sponsorship of AFM's Local 47 and the So. Calif. School Band and Orchestra Association.

The discussion and demonstration in connection with this field of music will be highlighted by the appearance of a specially assembled band headed by drummer Nick Fatool and expected to contain Jack and Charlie Teagarden, Eddie Miller, Matty Matlock, Stan Wrightsman and Phil Stephens.

The New Third Herd joins me in expressing our gratitude for your votes— *Woody Herman*

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Counterpoint

By NAT HENTOFF

Like the man in *The Mikado*, I have a little list. And the assorted squares on it would certainly not be missed. Being a peaceable soul, though, I haven't marked them for extinction—just for rehabilitation where possible.

Some of the methods of rehabilitation may seem drastic and a few may even appear bizarre, but extreme hassels require some fairly extreme measures.

First on my list is that sadist who either runs his own booking

agency or is a satrap of one of the major outfits. What I'd do to him is this: the next time he maps out an itinerary for a string of one-nighters, I'd have him go along for the ride. Let him spend several stretches of driving 300-500 miles a night after a job, catching four or five hours of exhausted sleep before making with the big smile and enchanting the customers, then climbing into the car or bus for another long hop and the same routine all over again.

Then Directors

Next on my list are the money-mesmerized recording directors who have done more to cheapen public taste than any phenomenon since Louis B. Mayer. I would place them all in a gigantic echo chamber and make them listen

to several solid hours of their gimmicked "hits." Actually, this form of extreme torture will have an effect on only a few sensitized moguls among them, but at least all will finally have a concrete idea of the havoc for which they are responsible. Those, I mean, that retain their sanity after the auto-da-fé.

And that leads, of course, to those swamis with, as they like to say, their fingers on the public pulse—the everloving disc jockeys. Not all of them, of course, but some 90 percent would qualify for the following. For them I would set up an educational fund like those in operation for underprivileged children and itinerant cretins. The fund would pay for a thorough course in solfeggio and

later, the history of music.

The ear training course would automatically eliminate from the start the disc-jockeys who are tone deaf—some 50 percent I would guess. But the others, when their ears are sufficiently awakened, might very well slowly improve the caliber of the music they play. What do we do with the tone-deaf specimens? Make them all sales managers, of course.

Ops, Too

I also have several night club owners on my list. For them we'd have to activate that educational fund again. The first course they'd take is one on the nature and structure of the piano. A subtitle to the course would be: It don't mean a thing if you pay Oscar Peterson \$1,500 a week and then make him play on a \$200 box. Guest lecturer in the course would be Art Tatum, who has several choice things to say about pianos in night clubs.

When the owners have mastered the necessity for providing adequate pianos that are tuned more than once a year, it would be well to give them a layman's course in acoustics. Or better still, make them spend one whole night in their own club just listening. Not talking, not checking the register, not bugging the musicians and waitresses, just listening. The next morning or whenever their ear balance has returned to normal, a sound engineer could be introduced to talk about drapes and mike placement and positioning of speakers.

Another genial group on my list is made up of jazz critics. (This is beginning to resemble the little girl in Jean Stafford's *Mountain Lion* who wrote down the names of all the people she didn't like and, of course, wound up by putting down her own.)

Anyway, the jazz critics—or most of them—would be given the same course in solfeggio that the disc jockeys would take. They would then be given a course of lectures by Jacques Maritain and Reinhold Niebuhr on ethics—their essence and application. After which I'd recommend a series of musical tests to be administered by Teddy Wilson, Dave Brubeck, and Mary Lou Williams. With their egos reduced to slightly below normal size after they've seen their grades, the critics might be in a better state to resume their metier.

I think though we've covered enough for this time. If you have any suggestions for future lists, let me know. Never mind putting down Rudi Blesh's name. It's already there.

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Let Us Now Give Thanks For The Huge New Flood Of LPs

By RALPH J. GLEASON

San Francisco—Back in the dear dead days beyond recall when we were all younger and jazz record collecting seemed so vital, it used to be a source of sadness that the great jazz men of the past—Oliver, Morton, etc.—made so few recordings and when they made them, they were usually so badly recorded.

We don't often stop to think of it today, I'm sure, and I know I wouldn't if it hadn't been for the recent spate of albums issued by several companies. Whatever they may say about this era and the past 10 years, there is one thing that no one can complain of—there are plenty of good records of almost every major jazz star. Sure, there are bound to be people who will object that there are only two sides by Joe Doe, etc., but in general, everybody has had a fair chance.

For instance, just look at the amount of Duke Ellington that is available on record, and Charlie Parker, and Dizzy Gillespie to say nothing of the great LPs of Herman, Harry James and the remarkable Benny Goodman packages that keep popping up every now and then on every label but Roost.

All this is brought on by the fact that we have in the last month received some rather shattering LPs from the major companies. Firstly there is the fantastic Benny Goodman airshots LP (and does this suggest anything to other people? Herman has airshots of all the Wildroot shows, for instance), the fine Capitol Benny Goodman LP, the great Duke Ellington, Artie Shaw and Tommy Dorsey LPs on Victor and

lastly the Mercury Collates series. There are some magnificent records in this newest album crop. Records that are going to last a long, long time. Sure, the state of jazz is terrible. It always is and it always was. It probably always will be. I can get just as drug as the next guy after a couple of hours on the night club circuit, but the bands are making it again and it's no drag to sit at home with the record these nights.

Enter Entre, New Longhair LP Label

New York—Columbia Records put the clincher on a long-time trend in the classical disc business when the firm announced the birth of a subsidiary label, Entre, to handle a line of \$2.95 12 inch LPs. Discings, for the greatest part, will be culled from cut-outs from the Columbia catalog featuring such artists as Egon Petri, Gregor Piatigorsky, Dimitri Mitropoulos, Howard Barlow, etc.

Things To Come

These are some recent record sessions, with personnel and tunes. Do not ask for them from your dealer, however, until you see by the *Down Beat* record review section that they are available.

DON ELLIOTT'S COMBO (Savoy, 11/17/52). Don Elliott, trumpet and melophone; Kai Winding, trombone; Phil Uris, tenor; Danny Bank, baritone; Jimmy Lyon, piano; Arnold Fishkin, bass, and Sid Bulkin, drums.
Darn That Dream; Oh, Look At Me Now; Mighty Like a Rose; and Jumpers Croopers.

LIZA MORROW with BILL STEGMEYER'S ORK (King, 11/4/52). Bill Stegmyer, alto and clarinet; Billy Butterfield, trumpet; Lou McGarity and Catty Cutshall, trombones; Lou Stein, piano; Bob Haggart, bass; George Barnes, guitar, and Cliff Loeman, drums. *Liza Morrow, vocal. Mississippi Cakewalk; When They Ask About You; Nothing to Sing the Blues About Blues; and Satin Pillows.*

EDDIE BERT'S QUINTET (Discovery, 3/19/52). Eddie Bert, trombone; Sal Salvador, guitar; Harry Blue, piano; Clyde Lombardi, bass, and Frank Isola, drums. *Mol-She-Ja; Ming Tree; The First Day of Spring; and All the Things You Are.*

PHIL NAPOLEON'S MEMPHIS FIVE (Nick's Picks LP, 11/20/52). Phil Napoleon, trumpet; Andy Russo, trombone;

Sal Pace, clarinet; Billy Matted, piano; Jack Fay, bass, and Kenny John, drums. Audience participation.
Dardanella; Digs Digs Digs; Tin Roof Blues; and When the Saints Go Marching In.

WOODY HERMAN'S ORK (Mars, 12/9/52). Trumpets—Doug Mettome, Chris Griffin, Roy Eaton, Phil Cobb, and Stu Williamson; trombones—Carl Fontana, Jack Green, and Urbie Green; saxes—Arno Marsh, Bill Perkins, Dick Hafar, and Sam Sand; rhythm—Nat Pierce, piano; Chubby Jackson, bass, and Art Mardigan, drums. Woody Herman and Dolly Houston vocals.

Mother Goose Jump; I'm Making Up for Lost Time; Lazy Lullaby; and Bush Dance.

DIZZY GILLESPIE'S ALL-STARS and JIMMY McPARTLAND'S BAND (MGM, 11/21/52, from the stand at Birdland). Dizzy Gillespie, trumpet; Buddy DeFranco, clarinet; Ray Abrams, tenor; Don Elliott, trumpet and melophone; Ronnie Ball, piano; Al McKibbon, bass and Max Roach, drums.
How High the Moon; Muskrat Rambler; Indiana, and Battle of Blues (Jimmy McPartland and Dick Carey, trumpets, added on last side).
Jimmy McPartland, trumpet; Edmond Hall, clarinet; Vic Dickenson, trombone; Dick Carey, piano; Jack Leberg, bass, and George Wettling, drums.
How High the Moon; Muskrat Rambler; Indiana, and Battle of Blues.

LARS GULLIN'S BAND (Swedish Metrophone, 10/26/52, to be released on Prestige, U.S.A.). Wayne Henderson, rpt; Ake Persson, tr.; Ake Bjorkman, French horn; Arne Donnerus, alto; Lars Gullin, bar.; Gunnar Svensson, piano; Yngve Akersberg, bass; Jack Noren, drums.
Sonnetto Breese; Smart Alec.

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Turning The Tables—XV

'Moonglow' Martin Remains An Uncompromising Jock

By JOE DELANEY

Tall, shy and unassuming, Richard (Moonglow With) Martin is one of the few "uncompromised" guys currently in the disc splicing and dealing business. Richard holds forth Monday through Saturday, from midnight until one in the a.m., New Orleans time, over WWL, 50, 000 watt Columbia outlet.

It was quite an assignment back in September of 1948 when this transplanted midwesterner stepped into the vacancy created by Bob Poole's departure for Manhattan and the Mutual Broadcasting network. Prior to this, Dick was a staff man with WSMB (then NBC and now ABC in N.O.) and did short stints with several independents.

Dick decided on an approach opposite to Poole's. "Moonglow" is quite apropos as a description for the mood established on the show. He describes his own taste as quite catholic, with an accent on jazz. Unlike most New Orleans inhabitants, he regards jazz as a growing thing and is constantly seeking to expand the scope of his own musical ken and thereby benefit his audience as well.

Personal Preferences

Personal preferences, not in any

In replacing the popular Poole,

particular order, run to the bands with "Kenton, Woody, Hal McIntyre, the 'Duke' and Les Brown" in the fore.

On the femme front: Sylvia Sims, Lee Wiley ("such feeling") and Kay Starr, "on some things. Didn't care much for *Wheel of Fortune* and I don't feel she gained anything by it, musically. Of course, loot wise—" Herb Jeffries,



Dick Martin

especially the sides with Les Brown on Coral, receives heavy play. Listening regulars are well aware of "Moonglow's tastes" for they are reflected in the carefully planned programming.

On bands: "Bands have always been around, but dormant. It is good to see them becoming undormant. I think they are about two-thirds of the way back. Hope that Les Brown really makes it in a big way. Guess you would call him an old—and a new name, as well. At least, he is 'new' to the latest generation. Speaking of established names, look at Goodman's recent success in Chicago. Maybe the test depends on just how wide awake and progressive the older names are.

Combo Time

"I try to devote some time each week to the combos. Van Damme is a standout as is the Bushkin group and the Barbara Carroll trio. Going back to the females, Jeri Southern is very pleasing. Hope that she is not 'spoiled.'"

In the opening paragraph, we refer to Dick as "Uncompromised." His insistence that his program be a sincere, honest reflection of his own musical taste has cost him financially. The hour is sponsored by the Roosevelt Hotel, which houses the station, and the Roosevelt Blue Room, top entertainment spot in town.

One of the band leaders at the Blue Room became piqued because Martin did not devote the sessions to said band leader's type of music and, more specifically, to said band leader's records. As a result, Dick no longer does the Roosevelt remotes over CBS. On the other hand, Benny Strong, whose music is admittedly "hotel" music, respected the theme of the program and the two are fast friends. Generally, Dick favors the interview as a radio expedient but, like most, avoids where possible the patent sales messages indulged in by short sighted guests. Strong was a regular and welcome guest discussing any and all musical issues.

New To Radio

Dick's success and nation wide approval, evidenced by mail post-marked from all of the 48 states and many foreign countries, is all the more remarkable when one considers that prior to his stint in the Armed Forces, his radio participation was confined to listening.

New York City is probably the only major metropolis in the U.S. where Dick's dissertations are not heard, though powerful sets have picked up the program there. Wherever you are then, you can pick up Moonglow at 870 on the dial.

Decca Inks Newcomer

New York—Singer Ricky Hale has been signed to a two-year recording contract by Decca on the strength of his Dana record of *If You Love Me*.

Thanks, Down Beat and Metronome, for proving once again with your latest Popularity Polls that . . .

TOP WINNERS PLAY GRETSCH

DOWN BEAT

Scoreboard

METRONOME



Shelly Manne is a consistent high man on the popularity polls. This makes his fifth straight year as a top winner, number one on the *Metronome* list, at right, and a close second on *Down Beat's* rating. Phenomenal "Mr. Drums" keeps right on playing his special brand of excitement on *Gretsch Broadcasters*, exclusively.



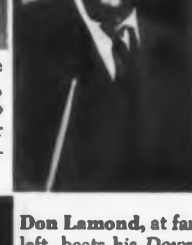
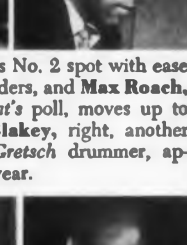
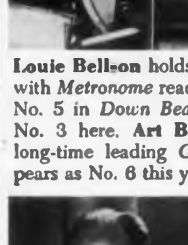
Louie Bellson holds No. 2 spot with ease with *Metronome* readers, and Max Roach, No. 5 in *Down Beat's* poll, moves up to No. 3 here. Art Blakey, right, another long-time leading *Gretsch* drummer, appears as No. 6 this year.



Don Lamond is our No. 9 winning man, and a special welcome to Roy Harte as No. 10 and the latest *Gretsch* drummer to make the top ten ranks!



Louie Bellson's *Down Beat* fans rate him No. 3 winner, followed by another famous *Gretsch* drummer, Max Roach, center, as No. 5 in the line-up. Jo Jones, a perennial favorite, holds his place in the top ten as No. 7.



Don Lamond, at far left, beats his *Down Beat* listing by two places here, as No. 7, and Jo Jones comes in as No. 9 of the top ten winners.



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Twilight Of Romantics

MUSIC OF DELIUS. Concert Arts Orch.—Stedkin. CAPITOL PB182, 12". Performance ★★. Recording ★★.
 MAHLER: Symphonies 5 & 10. Vienna State Opera Orch.—Schroten. WESTMINSTER WAL 207, 2-12". Performance ★★. Recording ★★.
 SIBELIUS: Violin Concerto and Historic Sonatas. Isaac Stern & Royal Philharmonic—Beecham. Performance ★★. Recording ★★.

By Rob Darrell

Just the name of Delius has potential magic for many listeners today. And if the prime attractions of much of his work are more atmospheric than strictly musical,

certainly no composer (whatever his means) has more hypnotically enraptured more idolators. Yet here, for once, LPs have disappointed a vast potential audience. Until the present release, there has been nothing of Delius in the LP catalog except the early and hardly characteristic *Over the Hills* (Columbia ML2133) and the somewhat esoteric *Violin Sonata* (Concert Hall CHS1062—possibly now withdrawn). So there's an assured welcome

for this disc, even though it's devoted to minor works. On *Hearing the First Cuckoo* and *Summer Night on the River* at least are purely Delian miniatures. The Irmelin prelude, *Hassan Intermezzo* and *Serenade*, and *Caprice and Elegy for Cello* (Eleanor Aller, soloist) are less representative, but even they could have been written by no one else. Slatkin plays them all with obviously loving care, but he is unlucky in that long ago, on 78s, Beecham set impossibly high standards for Delian interpretations. And Slatkin, good as he is, is no Beecham. However, we do have at least something to tide us over until Sir Thomas finally brings us LP's of *Sea Drift*, *The Walk to the Paradise Gardens*, *Brigg Fair*, the *Dance Rhapsodies*, and other of the incomparable masterpieces.

Too Bombastic?

Delians undoubtedly will find Mahler far too gross and bombastic for their taste, be he too has a large band of faithful cultists and he too also represents, if very differently, the last sunset conflagration of a dying romanticism. Much as I admire his less grandiose works, the song cycles in particular, most of the symphonies are too frantically megalomaniac for me.

But at least the *Fifth* is not the worst example and does contain some magnificent passages as well as the usual lapses into sheer vehemence and vulgarity. And the tremendous Adagio movement, the only part of a projected *Tenth* Symphony Mahler completed before his death, is a fascinating autobiographical document—blending the most agonized self-pity with elements of a far truer, elegaic poetry.

Much more important than the music here, however (at least to non-Mahlerians) is the recorded performance. Scherchen does a superb job, but the recording engineers out-top even him. As a "demonstration" of modern techniques dealing at their very best with the full sonority-variations and breadths of a super-orchestra—this disc is one of the most impressive and blazingly brilliant of any I've heard to date!

Ultra-Romantic

Sibelius, too, has his special cult, and though he tries hard to masquerade as a post-Brahmsian neo-classicist, he is no less ultra-romantic at heart. But in this powerfully evocative "symphony with violin obbligato" he at least does something better than moan and gnash his teeth in the deep Finnish forests. This Concerto has dramatic flow and sweep, and its dark color-sonorities are manipulated to better epic-poetry effect than in all but a few of his very best works.

WINNERS DOWN BEAT POLL 1952

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TOP VOCALIST Billy Eckstine



sings
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 "Ev'rything Depends On You"
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 K11396 45 rpm

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 "When Lights Are Low"
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TOP CLARINETIST Buddy DeFranco



and his orch
 play
 "Kamasutra"
 "Street Scene"
 MGM 11358 78 rpm
 K11358 45 rpm

Red Saunders To Be Feted

Chicago—Drummer Red Saunders, vet bandleader who has been at the Club DeLisa here for more years than most folks can count, will be feted at the club on Jan. 13 by show business and civic leaders.

A group of 100 citizens, including the Chicago *Defender's* Al Monroe, the Pittsburgh *Courier's* Ted Watson, and *Jet* columnist Dan Burley, will observe Red's 15th year as leader at the DeLisa.

Mike Lyman Dies

Hollywood—Mike Lyman, brother of Abe Lyman and operator of several Los Angeles night clubs and restaurants, died here on Nov. 29 of cancer. He was 65.

Decca Re-Signs Gray

Hollywood—Jerry Gray has been re-signed by Decca to a term pact. Firm plans to use the band mostly as a backing for name singers—he's already cut some sides with Roberta Lee and Ella Fitzgerald.

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Record Reviews

(Jumped from Page 15)

performances. Economically, this may not be the greatest buy of the year (only four numbers, each four or five minutes long, on one LP), but musically it's one of the best of its kind in recent months. (Prestige 138.)

Swingin' Swedes

★★★★ *Pick Yourself Up*
★★★★ *Summertime*

Played by a group of *Estrad* magazine poll winners, these two sides immediately establish Gösta Theselius as one of the greatest arrangers in modern jazz—right

up there with Burns and Sauter. His scoring of *Summertime* for this 11-piece band is the prettiest treatment we can remember of the tune; his *Pick Yourself Up* has form, continuity, humor, and leaves room for a flock of terrific solos.

Rolf Ericson's trumpet, Arne Domnerus' alto, Carl-Henrick Norin's tenor, Lars Gullin's baritone, Bengt Hallberg's piano, Ake Persson's trombone and the rest are all at their best, though it's Theselius who walks off with top honors. The rhythm section is fine; ensemble shading and precision, recording—everything comes off as if this date were a true labor of love. We raise our glass of schnapps to the Swed for two sides that should make many American jazzmen look to their laurels. (Blue Note 1605.)

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 (##).

Big Maybelle

★★★★ *Gabbin' Blues*
★★★★ *Rain Down Rain*

Maybelle Smith, a new discovery from Kentucky, kicks off her disc career with a jolt here. On *Gabbin'* she's aided no little by Rose Marie McCoy, who not only wrote the song but provides a laconic

spoken commentary to Maybelle's blues chanting. Between them, the two chicks provide many kicks on this side; it's got to be a winner. *Rain*, though it lacks Miss McCoy, is a powerful blues. (Okeh 6931.)

Otis Blackwell

★★ *Wake Up Fool*
★★★ *Please Help Me Find My Way Home*

A brutal, brittle beat with a Latin percussive touch dominates the background to *Fool*, sung in a desperate voice by Mr. Blackwell. The Missing Persons side is slower and bluer, with helpful guitar work as the weary, graying Mr. Blackwell expresses a desire to rest by his parents' grave. Hardly the timeliest for the festive New Year spirit, but a generally good side. (Victor 20-5069.)

Camille Howard

★ *X-Temporaneous Boogie*
★★★ *Barcarolle Boogie*

Fast boogie blues piano solo on the first side has good beat of its kind with the aid of brushes, but little distinction. The off-beat Offenbach overleaf has a better chance. (Specialty 449.)

Ivory Joe Hunter

★★★ *Rockin' Chair Boogie*
★★ *Music Before Dawn*

"You ain't a rockin' chair mama but ooh, you rock so good," explodes Ivory Joe in a powerful introduction to a superior jump blues. Coupling is a medium-slow blues instrumental with some typical piano by Joe. (MGM 11378.)

Roy Milton

★★★ *Believe Me Baby*
★★★ *Blue Turning Gray Over You*

After the opening piano chorus, *Baby* becomes a compelling medium-paced vocal blues with a simple and useful tenor interlude. Lyrics don't have much, but the rendition makes it. Reverse is the fine Andy Razaf-Fats Waller standard, such with a Satchmo touch. (Specialty 446.)

Ford Nelson Quintet

★★ *Little Annie*
★★ *Still Feeling Sad*

Frank Brown Jr. is the major figure here, as composer and singer on both sides. Both are average vocal-and-combo blues, in fast and slow vein respectively. (Victor 20-5036.)

Leaves Columbia

Nashville—After 20 years with the label, vet singer Roy Acuff has obtained his release from Columbia records.

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The Trouble With Cinderella

(Jumped from Page 3)

some of my difficulties, if not those of my "captive audience."

Eventually I learned to play (?) not only *Dreamy Melody* but several other popular tunes of that era, and after a couple of months or so I made my first public appearance as a virtuoso. All dressed up in my best suit (with knickers, for I was not yet allowed to wear long trousers), and sporting a brand-new red and yellow polka-dotted bow tie so big it looked like the kind of ribbon you put around the neck of a house cat, I stumbled out onto the stage of a little neighborhood theatre during one of those weekly Amateur Night shows, and there gave out with what I fondly believed to be a version of a lively little classic entitled *Charley My Boy*. The audience went wild—with hilarity, as I'm certain now; but at the time I simply took it for granted that they were displaying their natural good taste and consequent enthusiasm for my musical ability. And, madly enough, despite (or possibly because of) the fact that the pianist in the pit started off in one key and I in another, and that we never did manage to get together until practically the very end of the whole ridiculously exuberant performance (by which time it didn't matter any longer anyway)—nevertheless, to my own astonishment, to say nothing of what the pianist must have felt, I won first prize—five dollars!

Five whole dollars, just for playing one song!

You can imagine what this must have seemed to me, after having had to put in a whole week at Gorn's Delicatessen (during the preceding summer) in order to earn four dollars.

Needless to say, my proud presentation of this vast sum of money at home had considerable effect on the domestic status of the saxophone as well as myself. As a result of my proven ability to earn money with this tricky plaything, my father began to observe my so-called musical activities with at

least a grudging tolerance.

But his troubles and bewilderment—as far as my saxophone and I were concerned, at any rate—were soon over. For shortly thereafter, he packed up, left my mother and me in New Haven, and set out for California with the nebulous idea of establishing himself out there and later sending for us. Actually, he and my mother had not been getting on at all for a number of years, so this was simply a sort of ruse to break up their marriage once and for all. It is even conceivable that my saxophone was the last straw, the one little push he needed to make the break. Whatever it was, he went off and that was the end of him as far as my mother was concerned. They never bothered to get a formal divorce, but their marriage was over and neither of them ever saw the other again.

I went right on practicing, grimly and determinedly. Although I

can now afford to look back at it with a certain amount of humor, it was no laughing matter with me at the time. For this instrument was the first thing I had been able to discover that seemed to offer a way out of a life I hated. This saxophone was my Magic Lantern, my Open Sesame! to a new life—my way of achieving status, earning a living, getting away from a place where I had so far only been taught to feel like an outcast, a despised underdog, a Pariah.

I went at it daily for as much as six or seven hours, and then quit only because my teeth ached and the inside of my lower lip was ragged and cut from the constant pressure of the mouthpiece and reed. I had not yet formed an *embouchure*, strengthened the necessary muscles, which would have eased the pain somewhat. I continued in spite of that, learning slowly, the hard way, through constant starts and retracings, fun-

bling toward one thing and then going back and unlearning what I had laboriously learned; slowly working out my own trial-and-error method, all the while listening to recordings of professionals on our old battered hand-crank phonograph—until it was a question of which would give out first, my lower lip and my teeth (which were fortunately strong), or the patience of everybody living within earshot (which was wearing dangerously thin).

Along about the end of the first few months I began to feel the need to spread out and get myself some broader experience, to do some ensemble playing in addition to the limited solo efforts I had been busying myself with up to then.

(Copyright 1952, Artie Shaw)
(To Be Continued)

New Merc Singer

New York—Mercury Records signed Bernice Parks to a term recording contract as the result of several Seger label sides she turned out recently. She's the veteran night club entertainer.

2 New Biofilms: Munsel Is Melba

Hollywood—The long list of music pictures with stories based on the lives of show or music business personalities (*Down Beat*, Nov. 5) has two more.

Opera singer Patrice Munsel will star in *Melba*, playing the title role. The picture is being made in Europe by Horizon Pictures, a Hollywood independent, for United Artists release. An album taken from the soundtrack, recorded entirely in Europe, will be released by a major American company.

Betty Hutton, who was expected to be back here from her recent overseas tour by Dec. 1, will start work on her long-planned Sophie Tucker biography, tentatively titled *Some of These Days*. Miss Hutton, who severed her relations with Paramount following her Blossom Seeley picture, owns the film story rights on the Sophie Tucker opus herself. She will make it as an independent production.

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LOOK FOR THE ZEBRA STRIPES

Big Jay McNeely Big Noise In R&B



BIG JAY MCNEELY, who is blowing up a storm of publicity on the west coast, heads eastward soon, is hardly a static tenor man, as is shown by these photos—he gets around a little. Some of his various

maneuvers are the thrust, the leap, and the sprawl. The latter appears to be giving Johnnie Ray moments of sheer ecstasy at right. Pictures were taken at a recent concert in Los Angeles.

McNeely, McSqueally—Either Way You Pronounce It, Means Box Office

Hollywood—California, which has contributed more than its share of strange and even weird performers in all fields from evangelism to politics, seems about to unloose something on the music world in Big Jay McNeely, who tortures something out of a tenor sax that sends audiences of susceptible teenagers into semi-hysterical stomping, and even shouting outbursts that outdo any of the Sinatra or Goodman demonstrations.

And as in the case of Sinatra and Goodman, some mildly au-

thentic urges are now being primed by high-pressure press agency. This means that the kids who hear and see Big Jay in action are becoming convinced that they are expected to take part in the demonstration. The self-in-

duced excitement sets off a chain reaction and before long headline hunters among newspaper and magazine reporters come up with such things as:

"Big Jay McNeely, 'Mr. Honk' in Person—the 'Go-Go-Go Boy' (terms picked up easily from the press manual supplied by Barney McDevitt Associates) and his torrid tenor set off a stampede of rocking, rhythmic romping."

Three Years

McNeely (some pronounce it McSqueally) has been busy hereabouts since 1949, both in clubs and on records (Federal), but he

came into his own with the big boom in the rhythm and blues business, when he started doing concerts in outlying communities where he caught the high school and junior college set (both white and colored). Then things started to happen.

Last fall Big Jay and his boys were engaged to bolster the bill on the Eckstine-Basie-Shearing concert here, and Big Jay stole the show.

He was engaged as one of the subsidiary acts to appear on the Johnnie Ray show here at the Shrine auditorium last month. Not

only did he steal the show again, but it was obvious that of the disappointingly small crowd that turned out for the Sunday double date, a larger number had paid to hear Big Jay than Johnnie Ray and his other supporting attraction, Harry James and band.

Simplicity

Big Jay's act consists mainly of blasting away on some relatively simple theme (the variations are chiefly in tonal inflections as described by his detractors as "honks and snorts") while the rhythm section beats out a steadily driving background consisting of a bopped-up form of the blues idiom.

As he blows, Big Jay marches back and forth across the stage closely shadowed by brother Bob (baritone sax), who comes in for an occasional solo chorus himself when Jay runs out of wind.

As a finale Jay, followed by Bob, marches down off the stage into the aisles, or through the crowd if it's in a dancehall. Or they may disappear behind the curtain at one side of the stage and then, some minutes later—the amount of time seems to add to the suspense—appear from the other side to be welcomed by a resounding roar from his fans.

But the real "climax" comes when Jay, while blowing away mightily, takes off his coat, lies down on his back and kicks his feet in the air while someone holds the mike over him to catch the full blast of whatever it is that is coming from his horn.

Big Jay can't be ignored. He's apt to be the big news of 1953, and even if he isn't, he'll leave a mark on the music news. And there are some who hold that he may benefit instrumentalists by pulling the spotlight away from the singers and bringing it to bear again on the horn blowers.

At this writing he was booked by GAC on a series of dates that will take him into Philadelphia's Click club, the Apollo theater in New York, and then Birdland. Just how big Big Jay is after these dates will be interesting to see.

—emo



A
Happy New Year
to all my friends

and
My Sincerest
Thanks



George
Shearing

Sashayin' Round

By DEL WARD

The record was worn white from constant playing. Over and over again came the moanful, throaty voice of the "singing brakeman" . . .

"T" for Texas, "T" for Tennessee (lord, lord)

"T" for Thelma, The gal that made a wreck outa me . . .

It was the voice of one of the greatest of all hillbillies, Jimmy Rodgers, the song was the *Yodel Blues*. It was the first real sure nuff hillbilly song I can remember listening to when I was a little girl. The last hillbilly song I listened to was the new Pee Wee King recording of *Tennessee Tango*. It came on the radio just as I started to write this. So here I am listening to Pee Wee King's new Victor hit and writing what I expect to be the first of many columns on this kinda music and the folks who make it.

It's no wonder that Pee Wee King enjoys success year after year. He has that wonderful kind of fun-loving personality that'll make



Pee Wee King

for him many friends everywhere he goes. And he goes a lot of places. When people say "That Pee Wee King, I don't see how he does it"; I wanta say right back, "Well I do."

Pee Wee has two important abilities . . . talent, and the willingness to work hard. Armed with traits like this it's not surprising that since *Tennessee Waltz* came out there have been innumerable other King hits—*Bonaparte's Retreat*, *Slow Poke*, *Silver and Gold*, and more recently, *You Belong to Me*. And that's just naming a few.

Pee Wee, whose real name is Frankie, was born in Wisconsin, lives in Louisville, but plays with his band all over the country. He has always had with him a bunch of boys who seem to reflect the same winning personality. Amiable singer Redd Stewart is a right hand man. And whether Pee Wee and the boys are playing at a country school house, the Shamrock in Dallas, or for a net work radio and TV show, they are consistent in giving a good performance.

You know, Pee Wee has always been a worker. Why even when he was a little boy he showed his willingness to get out and make a way for himself. You see, his mother wanted him to be a violinist, taking after his daddy who is an oldtime fiddler and played for all kinds of parties and dances. But though Pee Wee just plain didn't want to play the violin, he wanted to play music all right. But with all his heart Pee Wee wanted to play the accordion.

So he got a job selling papers after school hours and saved his money. He not only bought an accordion and learned to play it, but his versatility on the accordion soon brought him fame and fans all over the country.

Well, now, I don't know as how I need to tell you any more about Pee Wee. His RCA Victor recordings and his talent speak for themselves. Pee Wee King is just the kinda fella that if you asked him over to your house for Sunday dinner he'd say "What time? I'll be there!"

THE PROMENADE: Jimmy Wakely is mighty happy about his Capitol release of *When It's Harvest Time*, *Sweet Angelina* . . . Audrey Williams, who is forming an all-gal hillbilly band, isn't the only one with that idea. DeeJay Dan Ross, WATL Atlanta, is gathering gingham girls for the same purpose. Johnny Bond is gallivanting again. He went along

with Gene Autry and the big Autry fall tour.

Eddy Arnold will receive \$20,000 (whew . . . that's a lotta lard) as a star of the Houston Fat Stock Show in Texas, February 4-15. Popular deejay Dusty Owens is doing two shows a day at WHO Des Moines, Iowa. Kenny Roberts has gone to Dayton where he is appearing on WHIO-TV.

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Las Vegas Nitery Inks Eddy Arnold

New York—The Sahara, in Las Vegas, goes western in May when Eddy Arnold and his regular supporting troupe do a two-week date there that month.

Delmore Dies

Cincinnati—Rabon Delmore, one of the Delmore Brothers recording team and composer of folk tunes, died on Dec. 4 in Athens, Ga.

The Delmore Brothers recorded on King for the last 10 years, coming up with such hits as *Freight Train Boogie* and *Hillbilly Boogie*.

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New York—Through the courtesy of the producers, front center orchestra seats to the following Broadway musicals have been made available to the Damon Runyon Cancer Fund at boxoffice prices. All seats are allocated on a "best contribution" basis. Persons allocated tickets will receive an order for the tickets and a receipt for the contribution. Number of tickets desired and choices of dates should be stated.

Wish You Were Here (\$7.20); *New Faces of 1952* (\$6); *Gypsy* and *Dolls* (\$6.60); *Pal Joey* (\$6.60); *South Pacific* (\$6); *The King and I* (\$7.20); *Evening with Beatrice Lillie* (\$6); *My Darling Aida* (\$6.60).

Metropolitan Opera seats are also available. Write to the Fund, Hotel Astor, New York.

Sidemen Switches

Claude Thornhill—Sonny Rich, trumpet, for Sam Scavone, and Bob Brookmeyer, trombone, out (to Terry Gibbs) . . . Buddy Morrow—George Sheare, trombone, for Jimmy Mount . . . Dizzy Gillespie—Wade Legge, piano, for Milt Jackson, and Lewis Hackney, bass, for Bernie Briggs.

Ray McKinley—Roy Duke, drums, for Paul Kashian . . . The Coachmen—Doug Mettome, trumpet, for Don Leight; Marty Flax, tenor, for Phil Ursio (to Terry Gibbs); Howie Mann, drums, for Jackie Moffit, and Cookie Norwood, piano, for Irv Joseph (to Art Mooney) . . . Sammy Kaye—Joe Puma, guitar, for Ernie Ardi.

Terry Gibbs—Frank Divito, drums, for Sid Bulkin; Red Rodney, trumpet, for Don Elliott, and Jim Mobley, bass, added . . . Johnny Hodges—Al Walker, drums, for George Jones.

May Cracks Kaycee Mark

Kansas City—Billy May broke a three-year record at the Pla-Mor ballroom here on Dec. 6 when 2,797 persons paid \$5,205 to hear the band.

May, who is set solidly in the midwest area for quite a few more dates, took out more than \$2,500 as his share.

Woody Vacations; To Make Changes

New York—Woody Herman and his orchestra will start the New Year by celebrating with a 12-day vacation.

When the band reassembles Jan. 12, Red Kelly and Tommy DeCarlo will be occupying the chairs temporarily held by Chubby Jackson and Doug Mettome during the recent Statler hotel engagement.

Off The Floor

Not too many years ago dancing was an accepted part of the American way of life, a form of recreation and entertainment which attracted young and old alike. And because dancing was so popular, the dance bands enjoyed a form of prosperity which has seldom been duplicated in the entertainment industry.

There were a variety of reasons responsible for the demise of public dancing as a mass undertaking, many of them directly traceable to negligence on the part of those persons who should have been most anxious to keep the ballrooms filled to capacity and the bands working at a profit seven nights a week.

Today, with their fingers crossed in the hope that the horse has not already run away, and that there is still time left to lock the barn door and salvage a valuable property, ballroom operators, recording firms, dance bands, in fact all facets of the music field are embarking on a "get 'em dancing again" program. Elsewhere in this issue you will find *Down Beat's* contribution to this campaign.

In the coming issues of the *Beat*, you will find news of this nature here in *Off The Floor*, a column in which the progress of this program will be carefully noted, and in which many of your favorite bands will "sound-off" on their ideas on this subject. Ballroom operators, too, will tell you what they are planning for your entertainment program during 1953.

There has, for a long time now, been a great deal of speculation as to just how and where dance music fits into the television picture. There is no question that music does play an important role in TV programming, and one local show in Chicago, *House Party* which is conducted by Tony and Dorothy Weitzel, has done an outstanding job of integrating soft, danceable backgrounds into its regular format.

Perhaps the answer lies in the remotes which have been telecast from several ballrooms throughout the country. Lawrence Welk has done an excellent job from the Aragon in California, while Ben Lejcar's Melody Mill in Chicago has also attracted many new dancers through its regular video shows. A current show, featuring Benny Strong, is covered elsewhere in this issue.

Meanwhile, ballrooms are either now closed for the winter, or are operating on their cold weather schedules. And the number of dancers in evidence is slowly beginning to show improvement, operators report . . . The Frog Hop, in St. Joseph, Mo., which was rebuilt after a fire in 1945, burned to the ground a few weeks ago, and Tom Archer, who also owns similar installations in four other cities, has not yet determined what will be done in St. Joe . . . Polka dancing got a shot in the arm in Philadelphia when the Wagner ballroom conducted a contest to determine the Polka Queen of 1952. Entrants came from the entire east coast . . . And Floyd Paul, Princess ballroom, Fremont, Neb., has his own annual contest to pick Nebraska's Princess from the ballroom-going public in that state.

Heidt Radies Reprint Dept. Another Tour

Hollywood—Horace Heidt, with a troupe of some 40 persons, including an 11-piece orchestra, leaves here shortly on a tour that is expected to cover virtually every country this side of the Iron Curtain in addition to major U.S. cities. It's understood the overseas jaunts will have backing from the U.S. state department.

Down Beat covers the music news from coast to coast.

(Ed. Note: We found the following excerpt from a *John Crosby* TV column exceedingly amusing and (unfortunately) quite true. We'd like to share the comments with those who missed it.)

Always on the alert to guard that citadel of American culture—the popular song—I'm sounding the tocsin right now against a practice I consider subversive.

You know what television producers are doing to blues songs? They're putting happy endings on them. I saw it with my own eyes.

The other day on "The Hit Parade," a young lady, conceivably Dorothy Collins, was moaning that popular lament that she wished he were here because they were painting the sky a different color this year or some such nonsense.

At the end of this anguished cry, he showed up, the answer to a maiden's prayer. A little while later, another forlorn maiden was shown singing "Somewhere Along the Way." She hoped she'd find him somewhere along the way and damned if she didn't. As I say, I consider this tampering with the fundamental intent of a songwriter un-American.

Next thing you know some singer will be shown singing "My Buddy" out in no man's land over the body of his fallen comrade and the corpse will rear up and proclaim that it was only a flesh wound.

IT'S FOX AGAIN IN '52

Each year there are new winners in the *Down Beat* Poll. But year after year the winners consistently pick Fox Brothers clothes.

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Where the Bands are Playing

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., (Low Glasser), 745 Fifth Avenue, NYC; AP—Allbrook-Pumphrey, Richmond, Va.; SAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; McC—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 578 Madison Ave., NYC; MG—Moe Gale, 48 West 48th St., NYC; RMA—Reg Marshall Agency, 6671 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 145 Fifth Ave., NYC; UA—Universal Attractions, 347 Madison Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC.

Albert, Abbey (Stork) NYC, ne Alstone, Alec (Waldorf-Astoria) NYC, h Anthony, Ray (Capitol) NYC, t Armstrong, Bob (Sky Club) Chicago, b Atchison, Tex (On Tour) JKA

Barron, Blue (Syracuse) Syracuse, N. Y., Out 1/3, h
 Basie, Count (On Tour) WA Beneke, Tex (On Tour) MCA
 Bishop, Billy (Aragon) Chicago, b Bothie, Russ (Paradise) Chicago, b Brand, Torrie (Flamingo) Las Vegas, h Brown, Les (On Tour) ABC

Caceres, Emilio (Mi Cafetal) San Antonio, Tex., ne
 Caylor, Joy (Stockmens) Elko, Nev., Out 1/1, h
 Clifford, Bill (Fairmont) San Francisco, h Cugat, Xavier (Last Frontier) Las Vegas, Out 1/19; (Tan Pacific Aud.) Los Angeles, 1/30-2/8

Di Pardo, Tony (Eddy's) Kansas City, Mo., ne
 Donahoe, Al (On Tour) MCA
 Dorsey, Jimmy (On Tour) GAC
 Drake, Charles (The Club) Birmingham, Ala.
 Duroso, Michael (Copacabana) NYC, ne

Hampton, Lionel (On Tour) ABC
 Harrison, Cass (El Panama) Republic of Panama, 12/31-4/1/53, h
 Hawkins, Erskine (On Tour) MG
 Hayes, Carlton (Desert Inn) Las Vegas, Nev., h
 Hayes, Sherman (Detroit Athletic Club) Detroit, Out 2/14
 Hefli, Neal (Sheppard AFB) Wichita Falls, Tex., 12/31-1/6
 Herman, Woody (On Tour) GAC
 Hill, Tlay (On Tour) ABC

Ellington, Duke (On Tour) ABC
 Ferguson, Danny (Commodore Perry) Toledo, O., Out 1/31, h
 Fields, Herbie (Snookies) NYC, 1/26-2/8, ne
 Fifer, Jerry (Madura Danceland) Whiting, Ind., h
 Flna, Jack (St Anthony) San Antonio, Out 1/11, h
 Finch, Mack (Flamingo) Lima, Ohio, Out 1/1, ne
 Flak, Charlie (Stadler) Washington, D. C., h
 Fitzpatrick, Eddie (Mapes) Reno, Nev., h Foster, Chuck (Rise) Houston, Tex., Out 2/3, h; (Aragon) Chicago, 2/10-4/6, h Foster, Sidney (Elbow Beach Surf) Paget, Bermuda, h

Garber, Jan (Roosevelt) New Orleans, In 1/8, h
 George, Chuck (Riverside) Casper, Wyo., Out 1/31, ne
 Glasser, Don (Colony) McClure, Ill., ne Goodman, Benny (On Tour) ABC
 Grosvenor, Paul (Roseland) Winnipeg, Canada, ne

Hampton, Lionel (On Tour) ABC
 Harrison, Cass (El Panama) Republic of Panama, 12/31-4/1/53, h
 Hawkins, Erskine (On Tour) MG
 Hayes, Carlton (Desert Inn) Las Vegas, Nev., h
 Hayes, Sherman (Detroit Athletic Club) Detroit, Out 2/14
 Hefli, Neal (Sheppard AFB) Wichita Falls, Tex., 12/31-1/6
 Herman, Woody (On Tour) GAC
 Hill, Tlay (On Tour) ABC

Hines, Earl (Capitol Lounge) Chicago
 Hudson, Dean (Stadler) Buffalo, 12/30-1/18, h

Jacquet, Illinois (Paramount) NYC, Out 1/6, t
 James, Harry (On Tour) MCA
 Johnson, Buddy (On Tour) MG
 Jordan, Louis (Golden) Reno, Nev., Out 1/13, h

Kanney, Jay (Palomar Garden) San Jose, Calif., Out 1/1, b
 Kenton, Stan (Palladium) Hollywood, 1/8-2/2, h
 Kerns, Jack (Van Orman) Ft. Wayne, Ind., Out 1/31
 King, Henry (Shamrock) Houston, Tex., Out 2/2, h
 King, Wayne (On Tour) MCA

Lande, Jules (Ambassador) NYC, h
 Larson, Herb (Cresmont) Orange, N. J., Out 2/20, cc
 La Salle, Dick (Plaza) NYC, h
 Lombardo, Guy (Roosevelt) NYC, h
 Long, Johnny (On Tour) GAC

McKinley, Ray (On Tour) WA
 Marterie, Ralph (Melody Mill) N. River-side, Ill., Out 1/11, b; (Casa Loma) St. Louis, 1/18-19, h
 Masters, Frankie (Conrad Hilton) Chicago, h
 May, Billy (On Tour) GAC
 Monroe, Vaughn (On Tour) WA
 Morgan, Russ (On Tour) WA
 Morrow, Buddy (On Tour) GAC

Neighbors, Paul (Chase) St. Louis, 1/18-20, h

O'Neal, Eddie (Stadler) Los Angeles, Out 1/24, h
 Ota, Ijal (Gotham) Chicago
 Overend, Al (The Flame) Phoenix, Ariz., ne

Palmer, Jimmy (Peabody) Memphis, Out 2/6, h
 Pastor, Tony (Stadler) NYC, 1/12-26, h
 Petti, Emil (Versailles) NYC, ne
 Prima, Louis (Chubbys) Camden, N. J., 2/2-5; (Stadler) NYC, 2/3-5/7, h
 Pringle, Gene (La Salle) Chicago, h

Ranch, Harry (Colony) McClure, Ill., ne
 Reed, Tommy (Jung) New Orleans, 12/31-1/23, h
 Renau, George (Zebra Room) Scranton, Pa., Out 1/10, ne
 Rosales, Edgar (Palomar Gardens) San Jose, Calif., Out 1/1, h
 Rudy, Ernie (On Tour) GAC

Shafer, Freddy (On Tour) GAC
 Spivak, Charlie (Stadler) NYC, Out 3/7, h
 Spanier, Mugsy (Colonial Tavern) Toronto, 1/12-24, ne
 Stevens, Roy (Rustic Cabina) Englewood, N. J., Out 1/4, ne
 Still, Jack (Champs Shorehouse) Bridgeport, Conn., t
 Sudy, Joseph (Warwick) Philadelphia, h
 Sullivan, John (Town Lounge) Houston, Tex., ne

Wald, Jerry (On Tour) GAC
 Waples, Buddy (Recreation Center) Saginaw, Mich., ne
 Watkins, Sammy (Stadler) Cleveland, h
 Williams, Grif (Edgewater Beach) Chicago, h

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 Armstrong, Louis (Rendezvous Room) Philadelphia, 1/7-12, ne

Barduhn, Art (The Grove) Seattle, Wash., ne
 Betty & Jim Duo (Pere Marquette) Peoria, Ill., h
 Blue Notes Trio (Leighton's Half Way House) Elmsford, N. Y.
 Blue Notes (Blue Note) Flushing, N. Y., cl
 Brubeck, Dave (Blue Note) Chicago, 1/2-15, ne; (Birdland) NYC, 1/16-2/4, ne
 Bryant Trio, Heyward (Spot) Livingston, Mont., Out 1/10, ne
 Buckner Trio, Milt (Hi Hat) Boston, Mass., Out 1/8, ne

Carroll, Barbara (Embers) NYC, ne
 Cawley, Bob (Town House) Tulsa, Okla., ne

Clovers (On Tour) SAC
 Colella Quintette, Stan (Green Acres) Auburn, N. Y., ne
 Conte, Al (Sheraton) St. Louis, h

Dante Trio (Neptune Room) Washington, D. C., Out 4/8
 Davis Trio, Bill (Pepe) Philadelphia, 1/1-17, ne
 Dee Trio, Johnny (Hour Glass) Newark, N. J.
 Dixieland Ragglers (Vagabonds) Miami, Fla., ne

(Turn to Page 31)

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Band Routes

(Jumped from Page 30)

Dominoes (On Tour) ABC

Four Brothers (Plewacki Legion Post) Buffalo, N. Y., nc
Franklin Quartet, Marty (Airport) Brooklyn, N. Y., nc
Furnias Bros. (Rendezvous Room) Philadelphia, Out 1/17, nc

Gaillard, Slim (Birdland) NYC, nc
Gibbs, Ralph (Lotus Club) Birmingham, Ala.
Gordon, Roscoe (On Tour) SAC
Greene, Hal (Brasa Rail Steak House) Great Falls, Mont.

Greer, Big John (On Tour) MG Griffin Brothers (Trocaeria) Columbia, O., 1/8-11, nc
Groner Trio, Duke (Perash) Chicago, cl

Harlan Trio, Lee (Walt's Rest) La Crosse, Wis.
Herrington, Bob (Clermont) Atlanta, Ga., Out 1/2, h
Herth, Milt (Picadilly) NYC, h
Hines Trio, Freddie (Roe) Grand Rapids, Mich., h
Hunter, Ivory Joe (On Tour) MG

Ink Spots (Don Carlos) Winnipeg, Canada, 1/19-24, nc
Izzo, Chris (Ford Plaza) St. Louis, Mo.

Jackson, Bullmoose (Rossonian) Denver, Out 1/3
Jackson, Dewey (Plydium Center Lounge) East St. Louis, Ill., cl

Jamal, Ahmad (On Tour) ABC
Jasen Trio, Stan (Lena's) Santa Rosa, Calif., Out 1/11, nc

Kacher's Novel-Ayres, Ned (Sky) Roseburg, Oreg., nc
Kole Quartet, Ronnie (On Tour)

Lee, Vicky (Florence) Florence, S. C., nc

McGuire, Betty (Golden Nuggett) Las Vegas, nc
McPartland, Jimmy (Terrasi's Jazz Club) NYC, nc
McPartland, Marlan (Hickory House) NYC, nc

Mann, Mickey (Kalamazoo) Kalamazoo, Mich., Out 1/1, nc
Marsala, Marty (Hangover) San Francisco, nc

Masters Dream-Aires, Vick (Flamingo) San Bernardino, Calif., nc
Meyer, Ricky (Famous Tap) Chicago, nc
Mid-Knights (Clary) Claryville, Md., nc
Morris, Joe (On Tour) SAC
Morrison, Charlie (Melody Inn) Harrisburg, Pa.

Nocturnes (Statler) NYC, h

Orioles (Trocaeria) Columbus, 1/15-18, nc

Parker, Charlie (Times Square) Rochester, N. Y., 1/27-2/6, nc
Patterson Quartet, Pat (Air Force Club) Moncton, N. B., Canada, nc
Pavone, Tommy (Rock Garden) Williamsville, Conn., nc
Peterson Trio, Oscar (Celebrity) Providence, R. I., 1/8-14, nc
Powers, Pete (Melville) Halifax, Nova Scotia, nc; (Tona) Hubbards, Nova Scotia, nc

Rico Serenaders (Green's Crystal Terrace) Duluth, Minn., cl
Rocco Trio, Buddy (Syracuse) Syracuse, N. Y., h
Ronald Bros. Trio (Cairo) Chicago, nc
Roith Trio, Don (Maxwell Field) Montgomery, Ala., In 1/4, nc
Royal Hussars (Toomey's Bar) Galesburg, Mich., cl

Schenk, Frankie (Paramount) Albany, Ga., nc
Sentia, Stewart (President) Kansas City, Mo., h

Shackelford, Lester (Anchorage) Old Town, Maine, Out 2/28, h
Shearing, George (Storyville) Boston, Out 1/1, nc
Simmons, Del (London Chophouse) Detroit Sirtoli, Al (El Patio) Orlando, Fla., nc
South, Eddy (Copaebana) NYC, nc
Sparks, Dick (Uptown Bar) Marshfield, Wis., nc
Stanton, Bill (Zebra Room) Sacramento, Calif., Out 1/1, nc
Startones (Sherman) San Diego, h
Stylista (Eddie's Bistro) San Diego, Calif.

Teagarden, Jack (Royal Room) Los Angeles NYC, nc
Thompson Trio, Bill (Colonial) Hagerstown, Md., h
Tipton Trio, Billy (Monkey Room) Spokane, Wash., Out 1/10, cl
Two Macks (Louis Joliet) Joliet, Ill., h

Victor, Bob (Post Time) Chicago, nc

Williams Trio, Clarence (Village Vanguard) NYC, nc
Windy City Six (Pin-Up Room) St. Louis, Mo., cl
Wood Trio, Mary (Marie Antoinette) Fort Lauderdale, Fla., In 1/14, h

Yared, Sol (Somerset) NYC, nc
Young, Lester (Hi-Hat) Boston, In 1/26, nc

AFM Studio Boss, J. Gillette, Dies At 71

Hollywood—J. W. Gillette, AFM International Film Studio representative, who ruled over the employment matters of Hollywood's high-salaried studio musicians as a virtual czar since the early days of sound films, died at his home in Encino, Calif., on Dec. 9 of a heart ailment. He was 71.

Gillette also was one time president of the AFM's Local 47.

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