

# Cole, Ella, Brubeck, Les Brown Are New Champs As Longtime Winners Fall By Wayside In '53 Poll

## Billie To Make European Tour

New York—Contracts were signed here last month for Down Beat writer Leonard Feather to lead a jazz package starring Billie Holiday on a four-week tour of Europe.

Completing the lineup will be the Red Negro Trio, the Buddy Franco Quartet, the Beryl Booker trio, and Carl Drinkard, Billie's pianist.

They will be billed as Jazz Club U.S.A., after the similarly-named series of broadcasts which Feather has been airing since 1950 for the U.S. of America.

This will be Billie's first overseas trip. A tour last year was canceled when Dick Haymes, who had been booked jointly with her, was unable to leave the country because of tax difficulties.

The unit will play its first date on Dec. 11 in Stockholm and will proceed to concerts in other Swedish cities and in Norway, Denmark, Germany, Belgium, Holland, and France.

## Bellson Quintet to Bow Dec. 28

New York—Louie Bellson, who spent most of this year working as a night club act with Mrs. Bellson (Pearl Bailey), branches out on Dec. 28, when he unveils his new quintet at Joe Rico's Casino in Buffalo.

Actually the group will comprise Bellson and the Don Elliot Quartet, which Louie has taken over intact. Other members are Ralph Marjano; Mort Herbert, bass, and Art McKusick, tenor and alto.

Louie will continue to work the night clubs, or at least the same ones, as Pearl whenever possible; during his week in Buffalo, for example, Pearl will be in town at the Town Casino.

## Disc Will Reissue Early Miller Sides

New York—Epic Records, the autonomous label within the Columbia family, will reissue the early Glenn Miller recordings coinciding with the premiere of *Glenn Miller Story*. Also on the reissue list are *Artie Shaw & Strings* and a Will Bradley-McKinley set.

Newly signed by the label, which plans to expand its new recording activity, are singer Pat Harrison, the piano team of Ashlock Harris, and rhythm and blues great Roy Hamilton.

# DOWN BEAT

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'ZAT YOU, Santa Claus? wonders Louis Armstrong on his recent seasonal recording. And on the flip side he suggests that everyone have a Cool Yule, which gives us at Down Beat the opportunity to pass the same wish to all our readers. Season's greetings!

## Mildred Miller A Standout, As Met Opens With 'Faust'

The Metropolitan Opera Association, celebrating its 70th anniversary, opened its 69th actual season with a newly designed and staged *Faust* that was vocally impressive and orchestrally superb, the latter because of the firm, knowledgeable conducting of Pierre Monteux.

Jussi Bjorling as Faust sang with clarity and warmth, though there was an occasional edge to his top notes. Victoria de los Angeles always sings with serene beauty, but her Marguerite was a performance more for the concert hall than the stage.

**Visual Success**  
Nicola Rossi-Lemeni's Mephistopheles was the visual success of the evening. Clad in evening dress and swirling cape, he gave an acting performance that was rather broad but contained much vitality in contrast to Bjorling's sober Faust and de los Angeles' oft-static Marguerite. Vocally there was a restraint and a surprisingly unclear, glutinous quality in his voice.

A complete delight was the mar-

velous singing of Mildred Miller, who made the usually vaporous role of Siebel a real personage. This young vocalist, if properly cast, will some day be one of the Met's most enduring stars. Robert Merrill's Valentin was properly virile, and Thelma Votipka's Martha was skillfully acted.

The direction by the young English theater personality, Peter Brook, was fragmentarily effective. In the first crowd scene, for example, his handling of the extras was a model for future Met productions. He missed badly, however, in the staging of Marguerite's first yielding to Faust. (An impatient lover does not treat his beloved in a situation like this as if he were helping a maiden aunt across the street!)

Zachary Solov's choreography was vitalizing, but Rolf Gerard's settings and costumes were generally unfortunate. This production was supposed to have been reset in the 19th century but there were scraps and tatters of earlier times throughout the production, and some sets—the garden especially—were of no time at all.

But the overall effect, because of the vocal and orchestral stature of the participants, was of mellow credit to the Met. Mildred Miller and Monsieur Monteux alone made the evening memorable. —*ned*

## Wail!!

New York—An example of the recent Hampton impact on Europe was what happened to a wall in Paris near the Palais de Chaillot where Lionel was breaking records again.

The Communists had written one of their "Yankee, Go Home" messages on the wall. After Lionel played, the last word disappeared and the sign read: "Yankee, Go-Go-Go!"

## Eckstine, Vaughan Lose; Baker New Trumpet Star

Chicago—The bands of Les Brown and Stan Kenton, singers Nat Cole and Ella Fitzgerald, Dave Brubeck's combo, and the Four Freshmen were swept to victory in the 1953 Down Beat poll by a flood of ballots that made this the most voted-in contest in many years.

It was a year of big changes. Five-time winner Billy Eckstine finished behind both Nat and Frank Sinatra, while Ella broke Sarah Vaughan's six-year grasp on the girl singer crown. Peggy Lee showed surprising strength—enough to push Sarah to third place.

The newly-instituted dance band category found Les Brown winning out over Ray Anthony and Ralph Marterie, though not by the margin Stan Kenton piled up over Woody Herman and Duke Ellington in the jazz band listings.

**Two New Ones**  
George Shearing's four-year reign as instrumental group champ was snapped by the powerful showing of the Dave Brubeck combo, second-placers last year, while the Four Freshmen came from nowhere to take over as favorite vocal group.

In the all-star band, some other rather surprising switches took place. Young trumpeter Chet Baker who has been heard in the last year only on records other than on the west coast, and who last year finished in 21st place, was a surprisingly easy winner over Dizzy Gillespie and, of all people, Harry James, whose more frequent road trips have given him a resurgence in popularity.

Gerry Mulligan took over the baritone chair in the band, again apparently on the strength of his recording activities this year, while bassist Ray Brown sneaked through over Eddie Safranski, perennial winner ever since his Stan Kenton days.

**New Records**  
Again easy winners were Bill Harris and Buddy DeFranco on trombone and clarinet, who each (Turn to Page 6)

## Here's Our '53 All-Star Band

- Les Brown, Stan Kenton, leaders (named best bands)
- Chet Baker . . . . .trumpet
  - Dizzy Gillespie . . . . .trumpet
  - Harry James . . . . .trumpet
  - Bill Harris . . . . .trombone
  - Frank Rosolino . . . . .trombone
  - Kai Winding . . . . .trombone
  - Charlie Parker . . . . .alto sax
  - Lee Konitz . . . . .alto sax
  - Stan Getz . . . . .tenor sax
  - Flip Phillips . . . . .tenor sax
  - Gerry Mulligan . . . . .baritone sax
  - Buddy DeFranco . . . . .clarinet
  - Oscar Peterson . . . . .piano
  - Ray Brown . . . . .bass
  - Les Paul . . . . .guitar
  - Gene Krupa . . . . .drums
  - Terry Gibbs . . . . .vibes
  - Don Elliott . . . . .mellophone
  - Art Van Damme . . . . .accordion
  - Ralph Burns . . . . .arranger
  - Tommy Mercer . . . . .male vocalist
  - Lucy Ann Polk . . . . .female vocalist

## Trend To Wax Lucy Ann Polk

Hollywood—Lucy Ann Polk, Down Beat poll winner in the girl-singer-with-band division for three successive years, has been signed by Albert Marx for his new Trend label. Her first release will be an LP set of eight standards in which she will be co-featured with the Dave Pell Octet.

Miss Polk left Les Brown (winner in the dance band division) following his summer tour of 1953 in order to settle down at her home here.

## 'Down Beat' Readers Put Miller In Hall Of Fame

The second person to be elected to Down Beat's Music Hall of Fame is Glenn Miller. He was selected by the readers of this magazine through votes cast in the 17th annual Down Beat readers' poll.

The popularity of the late leader has never died, and the tremendous push the Miller legend received this year through the release of a five-LP album in his honor by Victor and the upcoming Glenn Miller Story film by Universal undoubtedly were big factors in his election. He finished fourth in the balloting last year.

Trailing him closely in the voting were Duke Ellington and Stan Kenton, followed by Benny Goodman, George Gershwin, and Igor Stravinsky.

Miller first came to public attention when his 1938 Bluebird recording of *My Reverie* became a hot item. But it was not until the following year that the Miller band broke open and started a fabulous trail of one-nighters and location dates that made it the hottest music property in the country. Glenn first hit with a date at the Meadowbrook. Shortly after, his popularity stock rose even higher with the release of *In the Mood*.

Until he enlisted in the army in October, 1942, and became Captain Glenn Miller, the leader was unquestionably the biggest attraction in the band world, week in, week out. He directed military units in this country until 1944, when he embarked for England with the Miller army air force orchestra. There the band entertained British and American troops in buzz-bomb-ridden London. The news came in the fall that the band soon would leave for France.

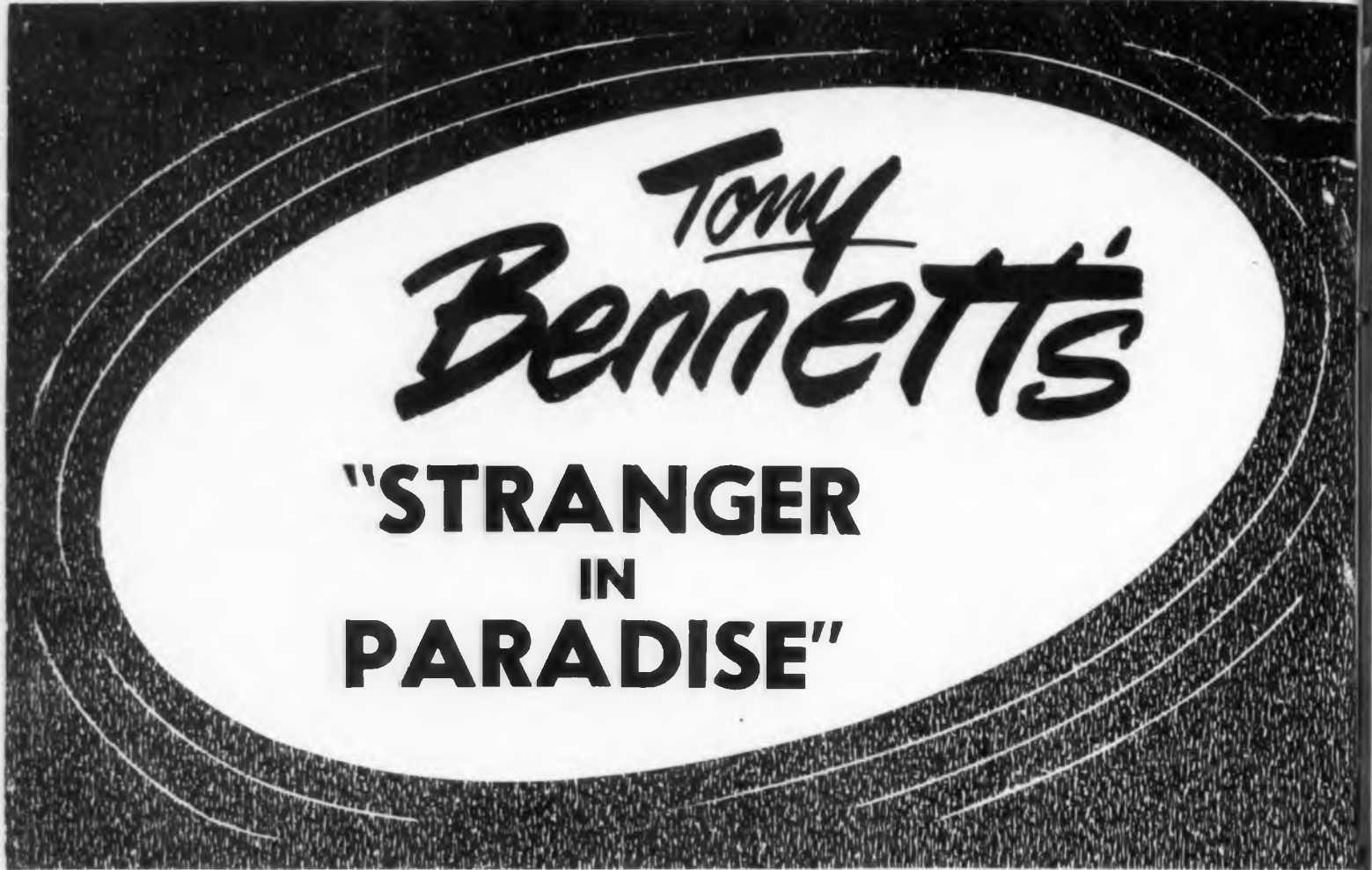
On Dec. 15, 1944, Miller took off with Lt. Col. Norman Baessel and pilot Johnny Morgan in a single-engine Norseman C-64 and headed for Paris. His plane never reached there. On Christmas Day, Major Miller was declared officially missing. A year later, Dec. 18, 1945, he was reported "officially dead."

His music, however, has continued to live on via phonograph records, his influence remains in the arrangements of countless bands, and his contributions still are in the memories of his unforgettable legion of fans. They have made him Music's Hall of Fame member No. 2, joining Louis Armstrong on the honor roll of those who have contributed hugely to 20th century music.

## 'Down Beat's' Five Star Discs

The following records represent the cream of the last two weeks' crop. See pages 14-5 for complete reviews.

- POPULAR**  
ELGART . . . . .Sophisticated Swing (Columbia CL 536)
- JAZZ**  
MEMORABLE SESSIONS IN JAZZ . . . . .(Blue Note 5026)  
AT MASSEY HALL . . . . .(Debut DLP-2, DLP-3)  
BENNY HODGES . . . . .Jappa (Claf 89086)
- CLASSICAL**  
FRANCO-ROCHESTER SYMPHONY, . . . . .New Dance, Movances Concerto No. 1  
HOWARD HANSON . . . . .Cowell Symphony No. 1 (Mercury MG 40006)  
PHILIP SCHROEDER . . . . .Bach sonata, Partita (Columbia ML 4745)
- COUNTRY & WESTERN**  
BOB WYBURN . . . . .I Really Don't Want To Know (RCA 22-5625)  
BOB WYBURN . . . . .Simbo (King 1293)  
BOB WYBURN . . . . .Peace of Mind (Decca 28944)  
BOB WYBURN . . . . .Stairway To Heaven (Imperial 8220)



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# Most Of Today's Vocal Groups 'Lousy,' Claims Chuck Lowry, Ex-Pied Piper

By Charles Emge

Hollywood — "Present-day vocal groups scream and shout like the drunks that get together at the peak of a party," says Chuck Lowry. "They feel the urge to sing and think they can harmonize because they manage to hit a three-part chord now and then."

"Sure, you can quote me, and I'll mention names because it's true to an extent of all of them—the Lancors, the Red Caps, the Ames Brothers, the Billy Williams Quartet, the Four Knights, the Four Lads, the four this or that. They ought to call themselves the Four Fluffers. They're all awful!"

### Speaks With Authority

Whether you agree with Lowry or not, his right to speak with authority cannot be denied. He was one of the founders and original members of the Pied Pipers, the vocal combo that held top honors in its field for years, winning the annual *Down Beat* poll year after year right up to the unit's dissolution.

"None of us considered himself an outstanding soloist, or tried to be," continued Chuck, who has retired from vocal work, himself, but is active in an advisory and managerial capacity with the recently



The New Pied Pipers

reorganized Pied Pipers (*Down Beat*, Dec. 2).

"Our aim was production of a vocal quality, using our voices as instruments, the blending of which created a distinctive musical sound, just like instrumental musicians do in modern section work."

### Part of The Band

"When we were with Tommy Dorsey, our arrangements were written especially for us by Axel Stordahl and Sy Oliver because we were, in fact, part of the band. We perfected our breathing by watch-

ing Tommy while we sat there on the stand, and we breathed right with him as he played his solo."

Reminiscing on the history of the Pipers, Chuck went on: "You know, we started out here on the coast in the late '30s as an octet headed by Jo Stafford, a great group singer and a real whiz of a musician, herself. Tommy heard about us but felt he couldn't handle the octet—he was still having trouble meeting the band payroll—so he picked those of us he considered the four best. He hired Jo, John Huddleston, Billy Wilson, and me. Billy left shortly after and was replaced by Clark Yocum. Like myself (piano and guitar), Clark is an instrumental musician (guitar). Jo plays good piano."

"What has happened to vocal groups?" we asked Chuck. His answer:

### Ink Spots Started It

"Those lousy Ink Spots started the decline. That Bill Kenny whining, with three nondescript, so-called singers moaning in the background. The successful vocal groups of other days—even those now out-moded—put the emphasis on a precise blending of voices that produced a distinctive musical, sound and if a number called for swing—they could swing it."

"It took real musicianship—natural, or acquired by training. Examples are the Andrews Sisters, the Mills Brothers, the Merry Macs. The Macs were the first vocal group to introduce modern four-part harmony. And include Bill Seeler's Six Hits and a Miss when the 'Miss' was Pauline Burns."

Chuck was asked if there were any good vocal groups at present. "Well, I can honestly mention just three," he replied. "There are the Modernaires—still great, and I can't believe they select those horrible things they've been recording for Decca—Jud Conlon's Rhythmaires, and of course, the new Pied Pipers."

"And you can tell the rest that if they want to find out how bad they really are, just to try to do our old arrangement of *In the Moon Mist* and breathe and blend as we did."

## May Film 'Porgy' In CinemaScope

New York—The *Porgy and Bess* tour, now under way, may include a February stop in Hollywood for a CinemaScope filming. Berman Swartz, who recently screened *New Faces* in 10 days, is negotiating with the estates of George Gershwin and Dubose Heyward. Budget for the *Porgy and Bess* movie will be \$300,000.

The touring company will be in Washington, D. C., Dec. 22 and then moves to the Mosque theater in Richmond, Va., Pittsburgh, Cincinnati, St. Louis, Kansas City, and a three-week stay at the Chicago Civic Opera House beginning March 1.

## No Flanagan?

New York—Johnny Mercer, who was in town for a couple of weeks last month, tells a true story of a visit he paid to an Irish bar after attending a football game here.

The place was as Irish as you can get—populated almost exclusively by Irish-Americans, with decorations reminiscent of St. Patrick's Day. The juke-box was in keeping with the atmosphere—Irish songs by Dennis Day, Irish songs by Bing Crosby, and everything else truly and sentimentally Irish.

Also four sides by that distinguished Irishman, Gerry Mulligan.

## Strictly Ad Lib

NEW YORK

ENTERTAINMENT-IN-THE-ROUND: Toni Arden made her first plush hotel appearance at the Cotillion Room of the Pierre Dec. 15. On Feb. 18, Nat Cole and Joe E. Lewis co-star in a Sophie Tucker presentation at Ciro's in Miami. Nat's at the Palladium in London March 22 and then goes on a two-month concert tour of Europe. . . . Jimmie Stewart and June Allyson will make personal appearances in 60 cities for The Glenn Miller Story. . . . The Dorsey Brothers moved into the Statler's Cafe Rouge Dec. 4.

THE JAZZ SCENE: Teddy Charles' New Directions Group seems set at Ciro's until New Year's. Bob Brookmeyer is on trombone and piano; Al Levitt, drums; Teddy Kotick, bass. . . . Charlie Mingus took over for a week while the quartet journeyed to Boston. He had drummer Ed Shaughnessy, pianist Spaulding Givens, and Juilliard tenor, Tom Macero. . . . Mingus will join the Art Tatum trio after the Ciro's date. . . . Bassist George Duvivier is on the coast with Lena Horne. . . . The Joe Bushkin quintet and the Eddie Heywood trio replaced Artie Shaw at the Embers Dec. 7.

There's no security-in-music department: Whole band at Nick's was let go. Three of the men had been there for over four years, and two for two-and-a-half years. Phil Napoleon brought in his Memphis Five in their stead. . . . Kai Winding presented a striking sextet at Birdland that he hopes to record. It included Frank Rehak on the other trombone; Al Cohn, tenor; Ronnie Ball, piano; Art Mardigan, drums, and Aaron Bell, bass. . . . Marty Napoleon has a trio at the Lamplighter on Long Island with Ray Alexander, drums, and Jimmy Gannon, bass. . . . Soprano saxist Steve Lacy took a band to the Savoy in Boston with drummer Eddie Phye; trumpeter Dick Schwartz; Elmer Schoebel, piano; Bill Goddall, bass, and Kenny Davern, baritone. . . . Jimmy Jones, Sarah Vaughan's former accompanist, is now recovered from TB and will be working again shortly, at first on a limited basis.

RECORDS, RADIO AND TV: Jazz is booming on the major labels: Victor has appointed Bill Zeitung a head for jazz and plans extensive jazz activity. . . . So does Columbia's George Avakian. Avakian recently cut an impromptu session with Wild Bill Davison, Peanut Hucka, Lou McGarity, and friends, and will record others with both modernists and traditionalists. . . . Bell Record sales are high and rising. Helen Forrest just cut *Changing Partners*, and *Lover Come Back To Me* for the Pocket Book affiliate, and Sy Oliver recorded *Ricochet* and *Istanbul* with Snookie Lanson. . . . Ted Heath recorded *The Creep* for London. Looks like it may be the next imported dance craze to invade the States. . . . Robert Montgomery presented *Mezz Mezzrow's Really the Blues* on NBC-TV Dec. 7. Jackie Cooper played *Mezz*.

CHICAGO

First anniversary of the Black Orchid has Josh White returning to headline as he did the first show. Rita Dimitri is also penned in for the Dec. 22 bill. . . . *I Come For To Sing*, folk songfest of the late Blue Note, is fini. But three of the principals, Chet Roble, Big Bill Broonzy, and Fleming Brown, switch their once-a-week operation to the Blue Angel. . . . Duke Ellington and his Parade of Youth show headline the stage show at the Regal for Christmas week. . . . Amos Milburn comes into the Crown Lounge Dec. 16 for a week, and Chubby Newsome does two weeks at the same spot starting Dec. 29.

Gay Claridge goes into the Trianon Dec. 20 through Jan. 17 with Don Glasser following on Jan. 19. Dick Jurgens moves into the sister ballroom Dec. 31 after Russ Carlyle. . . . Pee Wee Erwin has been signed by Associated Booking and moves into the midwest territory after 4½ years at Nick's in New York. Associated also bagged Jackie Paris, April Stevens, and Hazel Scott.

Johnny Lane's Dixieland group moved into the new nitery on Randolph street, the Moulin Rouge. . . . Artie Shaw starts the new jazz policy at the Encore room on Jan. 8. . . . Horace Heidt welcomes in the New Year at the Edgewater Beach hotel. . . . Billy Daniels comes into the Chez Paree Jan. 6, with Helen Traubel returning for four weeks Jan. 29. . . . Ralph Marterie is settled for five weeks at Melody Mill.

HOLLYWOOD

NEW YEAR'S EVE NOTES: Greeting 1954 in some of the key spots here will be Harry James at the Palladium, Frankie Carle at the Statler, Freddy Martin at the Coconut Grove, and Les Brown one-nighting it at the recently-reactivated Rendezvous ballroom at Balboa. But it's a good bet Lawrence Welk with his faithful followers will outdraw 'em all at the Aragon.

JAZZ BEATERS, according to their tastes, will make their whoopees with Jack Teagarden at the Royal Room, Shorty Rogers ("and His Giants") at the Haig, Kid Ory at the Beverly Cavern, Howard Ramsey at the Lighthouse (Hermosa Beach), and Rosy McHargue at the Hangover.

DOTTED NOTES: Perez Prado, who racked up a gross of some \$30,000 in nine one-niters during recent coast tour, back to L. A. for a Christmas week stand at Paramount theater with two film deals in offing. . . . Eddie Oliver signed one-year pact with Allied under which he will record eight originals with his own band—a unique deal. . . . Jeff Chandler did his first two sides for Decca for January release and will be watching the record reviews about that time. And Marilyn Monroe was in confabs with RCA-Victor's Coast top Harry Geiler, picking songs for her solo debut on that label (and hasn't MGM Records a couple of sides by Marilyn that have never been released?). . . . Dick Haymes is now on AFM's "Do-not-perform-for-or-with-list," largely because of some \$900 he owes arranger Nelson Riddle. . . . Jo Stafford and Liberace now a Columbia Records team.

SAN FRANCISCO—Frank DeVol in town visiting deejays and hustling his latest Derby releases. . . . Wally Ray subbing for Don Barksdale on the latter's KROW show while Big Don is back East playing basketball. . . . Rudy Vallee bombed at the Italian Village and the Duncan Sisters bombed at the Bella Vista, yet the Andrews Sisters, who laid the egg of the century at the Warfield theater last year, did terrifically following Rudy.

Gene Krupa opening the Diamond Knee, the ex-strip joint turned jazzhouse, did good business. . . . Lizzie Miles, New Orleans blues singer, and her accompanist, Joe Robichaux, opened at the Hangover in mid-November with the George Lewis band. . . . Earl

Hines booked into the Hangover Jan. 15 with Fats Pichon on intermission piano. Louis Armstrong is slated soon.

Dave Brubeck re-forms the octet for a benefit for the PTA in Berkeley on Dec. 19. . . . Sidney Bechet's illness may close the *Down Beat* club. Spot was stuck with no attraction for December at present time. . . . Tamara Hayes in town for a brief run at the Bay Wharf.

—ralph j. glisson

BOSTON—Storyville owner, George Wein, is readying new LP label which will find Sidney Bechet featured on first release. Sides were cut in Storyville during Sunday session and have been pronounced

(Turn to Page 7)

## A Visit With W. C. Handy: At 80, A Link With Past

By NAT HENTOFF

At the age of 80 W. C. Handy remains an active music publisher with regular office hours, appears on telethons and other radio-TV programs, and is more alert than most of the citizenry half his age.

A recent interview with him was delayed an hour so Mr. Handy could finish listening to a congressional committee hearing on the air. "I'm always interested in getting at the truth," he explained. "You've got to listen to both sides; you've got to get to the bottom of things. People are always searching for the truth in all fields—politics, science, and music too."

### Why Blues Endure

W. C. Handy was asked what he thought the reason was for the permanency of *St. Louis Blues*. "Well, it goes back to the blues, itself. The blues is a thing deeper than what you'd call a mood today. Like the spirituals it began with the Negro, it involves our history, where we came from, and what we experienced."

"The blues came from the man farthest down. The blues came from nothingness, from want, from desire. And when a man sang or played the blues, a small part of the want was satisfied from the music."

"The blues go back to slavery, to longing. My father, who was a preacher, used to cry every time he heard someone sing *I'll See You On Judgment Day*. When I asked him why, he said, 'that's the song they sang when your uncle was sold into slavery in Arkansas. He wouldn't let his masters beat him, so they got rid of him the way they would have a mule.'

### Wider Meaning

"Then in the first World War, all Americans got a taste of what we had had for years—people being torn from their families and sent to faraway places, sometimes against their wishes. And blues and jazz began to have more meaning for more people. Then the depression was a new experience for many. But we had been hungry for years and had known hunger and hurt."

"So the blues helped fill the longing in the hearts of all kinds of people. They took it to their hearts and felt the same thing we felt. Now when you hear a white

person sing the blues, he can put as much into it as a Negro. The blues and jazz have become part of all American music and will be developed farther and farther on into infinity.

### Look For Truth

"Like I said, we look for truth in music as in everything else. It won't always take shape as we think it will. There will always be some surprises. But so long as it's good, it doesn't matter whether it's Negro or white. What we want in music is something to build on."

More than those of any other composer now alive, W. C. Handy's songs have become part of American folklore. "What I did was to help convert some of the folk music into popular music, but my music has always come from the people."

Handy is justifiably proud of his place in American music and life. "I get an average of a contract a week for a recording of *St. Louis Blues*. A few years ago a man at KMOX, St. Louis, told me he knew of at least 675 different recordings of the song." The song has also been recorded in many languages, as have others of W. C. Handy's contributions to our knowledge of the blues.

### Part of History

"They gave me a life membership in the International Mark Twain Society. Do you know what that means, young man? That's part of history, something that's always interested me. The more I dig into history, the more I find. I recently found that my grandfather came from Missouri, not Virginia as I had thought."

"There was a history of Missouri in a big magazine a few months ago. And when they came to the city of St. Louis, they mentioned the *St. Louis Blues*. The song is identified with the city, with the river, with the history of Missouri. You see, it links me—it links me to the country." And that link works both ways, for W. C. Handy has achieved a place in our history that will last as long as we do.

## Caught In The Act

Betty Grable, Harry James' Ork, Chicago Theater, Chicago

It's unfortunate that so few presentation houses are left so this package couldn't have a much wider and longer tour. The Harry James orchestra is one of the few big bands that can also double in backing a stage show and does so here in sock fashion. Not only that, but it also more than carries its end of the revue, kicking up a storm all the way. The whole revue has been wisely staged from the beginning to the finale, a smashing jitterbug crescendo.

James opens the show with a ride on *Ciribiribi* and then blasts out on a special called *Roll 'Em*, that gets a hefty hand. Most of the rest of the hour, though, James works with other performers, chiefly Betty Grable and Tommy Gumina, the latter a youthful accordionist who fingers two sock selections, *Come Back to Sorrento* and *Flight of the Bumblebee*, with the horn man coming in for some rapid work in the last number for some hefty palming. Of course, there is a gab session and some good legit song-and-dance work with Grable that

also sells.

Miss Grable doesn't do the usual glad-to-be-here bit and attempt one tune or two. Gal has a full routine, in the song-and-dance department, switches gowns and costumes, and does more than six dances, either with Billy Daniel, her dance director, or with his terp group. Naturally, she reprises her hit tunes from her recent pictures, and also from some not so recent. They're still all good, and the flurry of applause that greets each tune shows that the audience still remembers the oldies, and also reveals that the crowd isn't strictly the denim set.

Buddy Rich, while working with the band throughout, also gets a chance to work up front with a marathon of skin pounding that has the younger seatholders in a frenzy. James raises his horn to start off a low growl on the *Memphis Blues*, which switches to *Honey Man*, with Grable and the whole company out to do some frenzied jitterbugging to close the curtain to solid applause. —sabs

### Nat Cole, La Vie En Rose, New York

"What is this—New Year's Eve?" exclaimed a lady who had been waiting in line an hour for Nat Cole's opening at La Vie En Rose. Behind her a waiter trying to get back into the room announced hopefully, "Excuse me please, I have a reservation."

This Thanksgiving night was a full one for Nat. Not even the enlarged La Vie could hold all who wanted to hear him. For the fortunate who had a table or could see from a standing position, the show was one to quicken conversations for a long time to come.

Nat stays on for an hour and a quarter, though it seems far less. He is superbly and unobtrusively accompanied by John Collins, guitar; Charlie Harris, bass; and Lee Young, Lester's brother, on drums. Lee is particularly effective in his hand-drumming behind Nat on *Calypso Blues*, and the sureness of Lee's rhythmic sense is equally demonstrated in his synchronization with Nat in a breakful arrangement of *This Can't Be Love*.

Nat's repertoire is astutely balanced between current and recent hits and older songs long identified with him. *That's All, Lover Comes*

*Back To Me, I Am In Love*, and *If Love Is Good To Me* are some of the former, while *Paper Moon*, *Little Girl*, *Mona Lisa* and *Walkin' My Baby Back Home* go back a little farther.

Nat plays less piano in the act than he used to. All of it is still in his smooth, imaginative taste. In keeping, however, with the emphasis on his vocalizing, Nat generally stands up before the mike, and, on a reminiscing medley, steps down onto the floor for dramatic contrast.

As for his singing, Nat's sound, placement, diction, phrasing, and beat are the best in contemporary pop or jazz vocalizing. Perhaps the one word with which to describe Nat's music, and the way he moves around a stage is 'grace.'

La Vie was bursting with celebrities on this opening night. But standing near the door with no chance of a table was a young, ex-Beneke vocalist who is now beginning the long climb as a single. He'd been standing all night to hear Nat, and during the second show he murmured half to himself, "When will it stop? The music just keeps pouring out." —nat

### Lena Horne, Coconut Grove, Los Angeles

The steadily-growing accent on sex in the presentations of girl nightclub entertainers (like Eartha Kitt, Peggy Lee, Joyce Bryant, Cugat's Abbe Lane, et al.), has not escaped Lena Horne, who has always injected more sex interest into her vocal delivery without trying than some of the others will ever accomplish with all the tricks in the trade.

Anyway, it's too bad our mayor Poulson (see page 5) didn't catch this act before he saw Eartha Kitt. He would have had a better per-

spective on the subject. Not that Miss Horne has stooped—or will ever have to—using any material smacking of the burlesque circuits—she is merely giving the gals some lessons in the fine points of the art of slipping sex appeal into a song—any song, from her *I Love to Love to Honeysuckle Rose*.

Miss Horne's band backing on this engagement was supplied by the Jerry Gray unit, and it was excellent. There is no substitute for musicianship. —emg

### The Treniers, Cafe Society, New York

The Treniers may well have the most uninhibited act in show business, short of Spanish dancers and American rodeos. The Okeh rhythm and blues stars are also comedians of a high order. The twins, Claude and Cliff, are the principal dervishes, but everybody in the act works with a fury—all with a swinging beat.

Younger brother Milt plays the maracas and occasionally sings part of a ballad before the dynamiting starts again. Altoist Don Hill makes Flip Phillips look like a scholarly recluse, and the other bandmen (Gene Gilbeaux; electric bassist Hal Jackson; and drummer Wayne Robinson) dance, grimace, and otherwise abet the Treniers in their mayhem.

I was convulsed toward the end of the act to see through the whirlpool of flying bodies the figure of pianist Gilbeaux lying calmly on the keyboard while he idly punched out some background chords at the far end. Mr. Gilbeaux also takes

flash pictures with a stray lamp at one point while one of the twins (it could have been both) uses the microphone as an electric shaver.

Let no one underestimate how cool these men are. Spontaneous as all this may be, the framework is carefully and brilliantly planned. The dance routines in which everybody but the drummer joins in (is he shy?) are precisely set. And the audience-involving onslaughts of the twins have been well gauged for effect.

If you get a chance to ask for a request, you might be beguiled by the tender rhythm and blues treatment the Treniers give the current Julius LaRosa hit, *Eh Cumpari*. Retaining only those two words, the Treniers call it *Eh Cumpari*. You Ain't Nothin' But A Hound Dog. There's no reflection on LaRosa. That's another thing about the Treniers—in all the clamor, the fun is refreshingly non-malicious. In short, it's just fun—at 150 miles an hour. —nat

## Have Racial Lines In Jazz Disappeared?

By RALPH J. GLEASON

If you missed Nat Hentoff's piece in the last issue of the *Beat* commenting on Stan Kenton's remarks on his European tour, stop reading this column right now and go back to Nat. It's an extremely timely, intelligent, and fundamental piece. Those things needed to be said.

Now if you're back with me for a moment, I'd like to put in my five cents, (inflation for two cents) worth on some of the same points.

### No Lines

Nat underscores the fact that there are no racial lines to jazz. Now I know there are a lot of people who dispute this, from both sides of the line. And it is without question that American jazz music is the original gift to this country of the Negro race, and it is a gift we should always be grateful for.

It is also, it seems to me, without question that you cannot today listen to a record and tell if the soloist, or band, is white or black, American or European unless you already are familiar with the record.

Jazz is a universal language today without regard to color or customs lines. But it wasn't always so. Fifteen and 20 years ago, you could tell by listening to a band on record whether it was a white band or a colored band. Witness Goodman and Henderson or Webb; Barnett and Ellington. Back before that you could walk the line with no trouble between the New Orleans jazzmen and the Chicago cats—witness the Charlie Pierce records and, say, the King Oliver discs.

### Some Ideas

If this was true then, why isn't it today? Well, I would like to offer a few possibilities:

Jazz music was originally the product of a very special environment and the residue of a unique series of historical, racial, and economic movements. When it started in New Orleans, *Only* New Orleans could play it and the black ones better than the whites because it was their music, but the whites from New Orleans better than those from Chicago because it was closer to them.

That's why the Brunis boys and the New Orleans Rhythm Kings sound better than the Condon-

Teschemacher mob in Chicago but neither could hold a candle to Oliver. The Austin High School boys never made it. Neither did the British jazzmen. They had almost nothing in common with a man from New Orleans regardless of color.

The swing era was a bit better. More musicians of both races shared more of a common background and influences. Still, the British swing bands were pale imitations of the American swing bands which were, in turn, but imitations of the great colored bands like Webb and Henderson.

Comes the war and everything is

## Notice

Because of the amount of space required to bring you the complete results of the annual *Down Beat* poll, several of the regular features found on these pages had to be dropped for this issue only. But back in your next issue of *Down Beat* will be Cliff Scholl's accordion column, Max Miller's *Audio Workshop*, and *In This Corner*.

fouled up. Everybody is fouled up. Today a young musician anywhere in the western world has so much in common with any other young kid anywhere in the western world that he can play the music of today whether he be French, British, Swedish, American, or Dutch and whether he be white, black, or yellow (ask some of the boys about the swinging cats in Tokyo). We're all in this together, Jim.

This is perhaps over simplification. But I think it's valid.

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# How L.A. Mayor Set Off Eartha Quake In Calif.

By HAL HOLLY

Hollywood—If L. A.'s new mayor, Norris Poulson, should find that come next election his services are no longer required, he can try his hand at press agency, though admittedly no contrived stunt could equal the one he, with support from some city council members, set up here for Eartha Kitt.

To recap briefly what by now has been well worked over from all angles in the press, it started with the shindig tossed for the visiting royalty, King Paul and Queen Frederika of Greece, at the Coconut Grove. Local politics promoted the affair, a \$15-a-head blowout (and it's a good bet very few of the politics picked up their own tabs) with the blessing of the local Variety Artists Guild.

### Free Talent

The guild supplied—for free—

about \$50,000 worth of entertainment in the form (and what a form!) of Eartha Kitt, Frankie Laine, Danny Thomas, Dick Powell, the Andrews Sisters, and the Harry James band.

The next day the mayor showed his appreciation by demanding an apology from Variety Guild top Eddie Rio for the show, especially Eartha's contribution which he characterized as, and we quote: "Risqué, filthy, and suggestive."

As readers of *Down Beat* (see *Caught in the Act*, Dec. 2) may recall, Eartha was already playing



Eartha Kitt

to turnaway trade at the Mocambo. After that, owner Charlie Morrison wished he had taken over the Palladium for Eartha's stand, and competitor Herman Hover (Ciro's), who had only some singer named Guy Mitchell, probably wished he could have closed down for the balance of Eartha's run.

To see how the diminutive bundle of sex appeal who caused the fuss was taking it all, we visited Eartha at the Garden of Allah, apartment hotel at which she stayed during her visit. Even the California climate got hotter for the occasion, and it was the hottest December day in 20 years that afternoon by the hotel's outdoor pool where Eartha, in a bathing suit that could have been part of her skin—a small part—was drinking a glass of milk and sunning herself. Was she finding it tiresome to think up comment on our mayor's opinion of her performance?

"Not at all. I never felt that I should make any comment—and I haven't made any. That water's cold," she said, testing the surface of the pool with an inquisitive toe.

Now that she was, at least for the moment, the biggest attraction in show business, what about future plans?

"This situation hasn't changed anything for me. Why should it?" in a speaking voice with silky hardness that indicated the reporter really didn't have to answer the question. "We've just completed the film version of *New Faces*—it's just about the same as the stage production except that they have included, among my songs, *C'est Si Bon*, *Santa Baby*, and *Uka Dara*."

"After playing San Francisco with *New Faces* we return here to the Biltmore theater in January. Then I start a television show, and after that I'm going to do a play—a legitimate play. Between times I'll be making some records."

And meantime Las Vegas spots are bidding up to \$10,000 a week for her services, so you see the situation really hasn't changed much for Eartha, except in comparison with her last visit here a few years ago as an obscure member of the Katherine Dunham Dancers—or further back to the time in 1943 when she had to quit school to go to work in a garment factory at the age of 15.

So it's understandable why Eartha didn't feel called upon to reply to Mayor Poulson. AGVA's Eddie Rio said it for her, with:

We make no apologies . . . and it will be a cold day when I ask, or permit, an artist to appear at a civic function for free."

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## Filmland Up Beat **DOWN BEAT**

# Larry Shields, Jazz Pioneer, Dies On West Coast At 60

Hollywood—Larry Shields, clarinet with the Original Dixieland Jazz Band, died here of a heart attack on Nov. 21.

Shields, 60, had been in good

health but in retirement for the last several years. Tall, white haired, dignified, and always well dressed (he went back to New Orleans from time to time where a favorite tailor made his suits), he rarely was seen in public places. He visited niteries only on rare occasions and mainly to see old friends from New Orleans, such as Sharkey Bonano on the latter's last visit here.

Shields' last appearance as a musician was when the Original Dixieland Jazz Band was reunited for a time in the late '30s.

All local papers gave Shields' passing considerable attention. The manager of the apartment house where he lived said: "I didn't know Mr. Shields was anybody famous until he died. I knew he played somewhere once, because a couple of years ago he had his clarinet all fixed up and started to practice. Nobody complained, or anything. We liked it. But after a few days he stopped, and we never heard him again. I guess that was the last time he played his clarinet."

Adams, the singer who did the vocals for Miss Crawford, is a good singer who hasn't been able to decide just what kind of singer she wants to be. Piano tracks for Wilding were soundtracked by the extremely competent Walter Gross and the "key song" is Gross's own durable *Tenderly*. —smg

# Crawford Vocals In 'Torch Song' Come From India

*Torch Song* (Joan Crawford, Michael Wilding, Gig Young, Marjorie Bonobou).

Joan Crawford is an aging but still wowful music-comedy star whose determination to stay on top has made her so tough the script writers could only suggest that her language is somewhere between that of Tallulah Bankhead and a Marine sergeant.

Michael Wilding is a blind pianist and onetime drama critic who bribes the actress's regular rehearsal pianist to let him take over the job because he wants to meet the girl who was one of his last visual memories. A bit tedious at times, but the freshest variation of Hollywood's too familiar back-stage story in a long time.

Songs and musical numbers are neatly injected so that they never impede the story-telling. India



Michael Wilding and Joan Crawford in a scene from *Torch Song*.

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Dizzy Gillespie



Harry James



Bill Harris



Frank Rosolino



Terry Gibbs



Don Elliott



Art Van Damme



Ralph Burns



Tommy Mercer



Lucy Ann Polk

# Here Are The Final Results Of 1

(Jumped from Page 1)  
won his ninth straight first place plaque to set a new record for consecutive wins.

Other repeaters included Charlie Parker, alto sax; Stan Getz, tenor; Oscar Peterson, piano; Les Paul, guitar (his third straight); Gene Krupa, drums; Terry Gibbs, vibes; Tommy Mercer and Lucy Ann Polk, singers with band, and Ralph Burns, arranger.

Art Van Damme captured the new accordion category and mellophonist Don Elliott won out in the miscellaneous instrument grouping. Complete results follow:

**DANCE BANDS**

Les Brown	2,253
Ray Anthony	1,908
Boyz n the City	1,794
Billy May	910
Sauter-Finegan	901
Woody Herman	824
Ralph Flanagan	821
Duke Ellington	77
Harry James	74
Buddy Morrow	66
Count Basie	44
Claude Thornhill	43
Guy Lombardo	23
Tommy Dorsey	21
Elliot Lawrence	18

(None Under 15 Listed)

**JAZZ BANDS**

Stan Kenton	2,301
Woody Herman	1,509
Duke Ellington	956
Count Basie	554
Les Brown	214
Sauter-Finegan	81
Harry James	39
Ted Heath	26

(None Under 15 Listed)

**INSTRUMENTAL COMBOS**

Dave Brubeck	973
George Shearing	956
Gerry Mulligan	797
Oscar Peterson	410
Leslie Armstrong	374
Stan Getz	371
Terry Gibbs	176
Sherry Rogers	103
Gene Krupa	92
Artie Shaw	77
Red Norvo	73
Tony Scott	50
Del Lucca	48
Lighthouse All-Stars	42
Johnny Smith	39
Buddy DeFranco	35
Muggsy Spanier	31
Modern Jazz Quartet	30
Johnny Hodges	27
Dave Pell	27
Erroll Garner	25
Three Suns	21
Charlie Ventura	21
Marian McPartland	20
Art Van Damme	19
Mil-Con-Be Trio	17
Stomp Gordon	17
Louis Jordan	15
Bobby Scott	15

(None Under 15 Listed)

**MALE SINGER—NOT BAND**

Nat Cole	895
Frank Sinatra	895
Billy Eckstine	888
Eddie Fisher	568
Ferry Como	567
Frankie Laine	355
Julius LaRosa	331
Louis Armstrong	223
Jackie Paris	106
Vic Damone	94
Mal Yorme	83
Harry Belafonte	82
Tony Bennett	81
Tony Martin	49
Johnny Ray	48
Bob Manning	33
Dick Haynes	28
Jackie Jacko	27
Bob Eberly	19
Alan Dean	18
Herb Jeffery	17
Guy Mitchell	17
Al Hibbler	16
Johnny Desmond	15
Arthur Froyock	15

(None Under 15 Listed)

**FEMALE SINGER—NOT BAND**

Ella Fitzgerald	913
Peggy Lee	910
Sarah Vaughan	826
Doris Day	376
Lay Starr	359
Jane Christy	348
Billy Holiday	229
Patti Page	220
Jeri Southern	172
Joni James	105
Barbara Clayton	82
Barbara Streisand	86
Dinah Shore	86

Jo Stafford	50
Eastie Kitt	46
Anita O'Day	32
Lee Wiley	32
Annie Ross	27
Toot Arden	27
Frank Warren	24
Sunny Gale	24
Georgia Gibbs	22
Carol Collier	22
Carmen Melles	21
Mary Ann McCall	17
Jane Valli	17
Margaret Whiting	16
Pearl Bailey	16
Georgia Carr	15
Teddi King	15

(None Under 15 Listed)

**VOCAL GROUPS**

Four Freshmen	860
Mills Brothers	758
Four Aces	589
Modernaires	388
Hilltoppers	244
Ames Brothers	193
Four Lads	106
Billy Williams Quartet	97
Clyde McPherson	81
Orioles	68
Jud Conlon Rhythmaires	61
Walter Schumann	49
Devo Lambert	48
Del Lucca	48
Dominans	42
Mariners	42
Skyline	29
Corydon	23
Ink Spots	23
McGuire Sisters	23
DeMarco Sisters	19
Delta Rhythm Boys	18
Red Piper	18

(None Under 15 Listed)

## Instrumentalists

(Names in larger type indicate plaque-winners)

**TRUMPET**

Chet Baker	807
Dizzy Gillespie	664
Harry James	624
Maryann Ferguson	501
Conde Candoli	396
Miles Davis	273
Louis Armstrong	272
Ray Eldridge	225
Bobby Hackett	222
Sherry Rogers	181
Ray Anthony	165
Charlie Shavers	130
Pete Candoli	69
Ralph Marterie	68
Clark Terry	39
Muggsy Spanier	38
Luddy Childers	38
Ziggy Elman	36
Joe Newman	36
Don Elliott	25
Don Fagans	25
Jimmy McPartland	25
Cat Anderson	19
Daug Mattono	19
Red Rodney	18
Charles Shavers	17
Howard McGhee	17
Billy Butterfield	16
Harold Baker	15
Buck Clayton	15
Wild Bill Davison	15
Conrad Gozzo	15
Nick Travis	15

(None Under 15 Listed)

**TROMBONE**

Bill Harris	1,076
Frank Rosolino	740
Kai Winding	653
Tommy Dorsey	540
Bennie Green	451
Jack Teagarden	377
J. J. Johnson	190
Carly Feature	179
Buddy Morrow	150
Milt Bernhart	87
Bob Brookmeyer	87
Ray Sims	76
Vic Dickenson	68
Bill Russo	60
Lawrence Brown	49
Ralph Hutchingson	48
Eddie Bert	45
Trummy Young	41
Keith Moon	29
Bob Burgess	26
Tommy Turk	25
Georg Brunis	24
Urbis Green	24
Fee Way Hunt	24
Low McGarity	17
Will Bradley	15
Herbie Harper	15
Alf Mello	15
James Tinsel	15
Britt Woodman	15

(None Under 15 Listed)

**ALTO SAX**

Charlie Parker	1,083
Lee Konitz	861
Paul Desmond	458

Johnny Hodges	401
Art Pepper	265
Willie Smith	244
Benny Carter	230
Jimmy Dorsey	167
Earl Bostic	109
Bonnie Long	108
Bud Shank	82
Woody Herman	42
Charlie Mariano	31
Hal McKusick	31
Toots Mondello	28
Charlie Ventura	28
Charlie Barnet	20
Wayne King	16
Lou Donaldson	15
Yak Smith	15
Sonny Britt	15
Herbie Fields	15
Louis Jordan	15
James Moody	15

(None Under 15 Listed)

**TENOR SAX**

Stan Getz	1,349
Flip Phillips	662
Lester Young	473
Dave Pell	261
Charlie Ventura	259
Zoot Sims	188
Stan Kenton	151
Illinois Jacquet	123
Georgie Auld	114
Coleman Hawkins	86
Bob Cooper	82
Sonny Britt	55
Vido Musso	54
Tex Benke	53
Warne Marsh	50
Eddie Miller	49
Del Lucca	48
Bud Freeman	37
Arno Marsh	35
Bill Holman	31
Jim Gifford	31
Al Cohn	29
Paul Quinichette	27
Paul Gonzalez	27
Freddy Martin	21
Sam Donahue	17
Charlie Barnet	16
James Moody	16
Benny Hollins	15
Eddie (Lockjaw) Davis	15
Gil Melle	15
Bill Perkins	15
Herbie Steward	15
Bill Ussleton	15

(None Under 15 Listed)

**BARITONE SAX**

Gerry Mulligan	1,437
Harry Carney	852
Lesley (Lee Anthony)	599
Charlie Ventura	432
George Chabed	271
Lars Gullin	271
Bob Gioga	159
Sam Stead	75
Ernie Cookey	64
Leo Parker	64
Butch Stone	35
Herbie Fields	35
Jim Gifford	21
Bill Graham	21
Sam Butera	18

(None Under 15 Listed)

**CLARINET**

Buddy DeFranco	1,708
Benny Goodman	807
Artie Shaw	477
Woody Herman	358
Tony Scott	351
John LaParo	251
Barney Bigard	140
Sam Most	86
Phil Gomez	86
John LaParo	81
Alto Most	31
Fee Way Russell	31
Johnny Mince	22
Barnet Heward	19
Hal McKusick	19
Jerry Wald	17
Buster Bailey	17
Peanuts Hucko	17
Herbie Fields	15
Henk D'Amico	15
Bob Wilbur	15

(None Under 15 Listed)

**PIANO**

Oscar Peterson	1,136
Dave Brubeck	611
Bud Powell	586
George Shearing	376
Erroll Garner	298
Art Tatum	234
Teddy Wilson	210
Lennie Tristano	198
Stan Kenton	151
Duke Ellington	108
Liberace	82
Hampton Hawes	58
Marian McPartland	58
Ellis Taylor	53
Horace Silver	53
Russ Freeman	53
George Wallington	37
Net Pierce	37
Count Basie	31
Terry Pollari	29
Joe Stacy	27
Al Haig	27
Joe Shubin	23
Geoff Clarkson	17
Nat Cole	16
Frankie Carle	16
Bobby Scott	15
Jackie Jacko	15
Jack Finn	15
Earl Hines	15
Mel Powell	15
Stomp Gordon	15
Andre Previn	15
John Lewis	15
Murray Arnold	15

(None Under 15 Listed)

**INSTRUMENTAL COMBO** winner in the '53 poll was the Dave Brubeck quartet, composed of Brubeck, piano; Paul Desmond, alto; Ron Crotty, bass, and Lloyd Davis, drums. (Photo by William Claxton.)







Kai Winding



Charlie Parker



Leo Konitz



Stan Getz



Flip Phillips

# 17th Annual 'Down Beat' Poll

Wendell Marshall	43
Percy Heath	34
Bob Hargart	34
Tommy Fuller	34
Joe Mandragan	25
Curly Russell	24
Jim Conhall	23
Red Eddy	23
Bill Crowe	19
Charles Burrell	18
Mort Herbert	18
Track Parkman	18
Ellen Robinson	18
Billy Sandoch	18
Red Callender	18
Sam Crilly	18
Cydo Lombardi	18
George Smith	15
Bob Whitlock	15

(None Under 15 Listed)

**GUITAR**

Les Paul	790
Bernie Kopel	761
Red Salvador	483
Jahany Smith	478
Chuck Wayne	408
Ed Factor	372
Sammy Hanes	229
Billy Bauer	202
Herb Ellis	174
Tommy Ewell	87
Tommy Matlock	47
Mandall Love	46
Bernie Palmer	39
Freddie Green	30
Bobby Maxwell	30
Eddie Condon	28
Oscar Moore	28
Dave Barbour	27
George Van Egan	26
George Barnes	21
Edna Galliard	20
Bill Jennings	19
Al Catala	17
Dick Garcia	17
Carl Erwin	17
Rich Kaposta	15

(None Under 15 Listed)

**DRUMS**

Gene Krupa	888
Shelly Manne	741
Buddy Rich	732
Louis Bellson	555
Max Roach	401
Sam Levy	294
Art Blakey	114
Art Mardigan	87
Jo Jones	80
Gene Cole	63
Chik Hernandez	63
Don Lamond	63
Ray Harte	62
Donat Best	50
Berrett Deane	50
Kenny Clarke	38
Jack Sporling	36
Al Levin	36
George Lovett	36
Frank DiVito	25
Joe Morelle	25
Joe Peters	25
Benny Igoe	24
Chick Leoney	23
J. C. Heard	20
Bob Bergman	17
Cal Tjader	17
Jimmy Campbell	16
Wild Bill Long	16
Ray Haynes	16
Ed Shughnessy	16
Howard Alexander	15
Rich Fetsel	15
George Wetling	15

(None Under 15 Listed)

**VIDES**

Terry Gibbs	1,229
Uena Hampton	812
Red Norvo	507
Milt Jackson	417
Cal Tjader	152
Teddy Charles	110
Joe Roland	81
Don Elliott	38
Marjorie Hyams	20

Larry Bunker	17
Tyree Glenn	17
Max Miller	15

(None Under 15 Listed)

**ACCORDION**

Art Van Damm	1,111
Met Mathews	635
Dick Contino	208
George Shearing	102
Ernie Felice	79
Milton DeLugy	74
Joe Mooney	68
Lawrence Walk	48
Charles Magante	48
Tommy Gurnea	26
Tony Lavelli	26
Myron Fleck	20
Frank Zenovic	17

(None Under 15 Listed)

**MISCELLANEOUS INSTRUMENTS**

Don Elliott (saxophone)	345
John Graz (French horn)	336
Jon Tillman (hermouica)	192
Jack Costanzo (banjo)	181
Vernie Valli (organ)	150
Sidney Bechet (soprano sax)	107
Wild Bill Davis (organ)	78
Richard Hayman (harmonica)	78
Ray Nance (violin)	44
Oscar Pettiford (cello)	42
Wooding (co. saxes etc.)	31
Camille (banjo)	25
Count Basie (organ)	25
Stan Freeman (herpachard)	23
Charlie Ventura (bass sax)	23
Bobby Maxwell (sax)	23
Dr. Samuel Hoffman (theremin)	19
Mitch Miller (oboe)	18
Jerry Mured (harmonica)	18
Joe Venuti (violin)	18
Sam West (bass)	16
Eddie South (violin)	16
Cy Touff (bass trumpet)	15

(None Under 15 Listed)

**ARRANGERS**

Ralph Burns	581
Fate Ruess	540
Gerry Mulligan	530
Sherry Rogers	821
Sauter-Finogen	171
Bill Russo	152
Duke Ellington	148
Stan Kenton	72
Billy Strayhorn	68
Neal Hefti	68
Nelson Riddle	68
Billy May	45
By Oliver	45
John Lewis	35
Bill Holman	35
Jerry Gray	35
Frank Muscato	25
Johnny Mandel	25
Gordon Robinson	25
Jim Duffy	25
Al Cohn	17
Hugo Winterhalter	17
Bob Grestingter	17

(None Under 15 Listed)

**MALE SINGER WITH BAND**

Tommy Mercer	627
Jimmy Griffin	248
Frankie Foster	200
Harry Prime	81
Joe Carroll	49
Ray Johnson	38
Ray Hines	38
Cleary Hayes	38
Johnny Ameroso	23
Frank Rosolino	23
Andy Roberts	19
Patch Benson	19
Joe Tucker	17

(None Under 15 Listed)

**FEMALE SINGER WITH BAND**

Lucy Ann Polk	580
Marcie Miller	378
Chris Connors	288
Jo Ann Greer	177
Billy Brewster	168
Dolly Houston	101
Betty Roche	79
Pat O'Connor	41
Valma Middleton	28
Elis Johnson	18

## Records Of The Year

Here are the records that readers of Down Beat named as the best produced in the last year. Votes were cast in Down Beat's 1953 annual popularity poll.

- POPULAR**
1. RAY ANTHONY... *Dragonet* (Capitol)
  2. FRANK CHACKSFIELD... *Ebb Tide* (London)
  3. PERCY FAITH... *Moulin Rouge* (Columbia)
  4. RICHARD HAYMAN... *Ruby* (Mercury)
  5. (Tied) PERRY COMO... *No Other Love* (Victor)
  - EARTHA KITT... *C'est Si Bon* (Victor)

- JAZZ**
1. WOODY HERMAN... *Mama Stamp* (Mars)
  2. JAZZ AT THE PHILHARMONIC... *Volume 15* (Clef)
  3. STAN KENTON... *Young Blood* (Capitol)
  4. ELLA FITZGERALD... *You'll Have to Swing It* (Decca)
  5. CHET BAKER... *My Funny Valentine* (Pacific Jazz)

- RHYTHM AND BLUES**
1. RUTH BROWN... *Mama, He Treats Your Daughter Mean* (Atlantic)
  2. WILLIE MABON... *I Don't Know* (Chess)
  3. TINY BRADSHAW... *Soft* (King)
  4. KING PLEASURE... *Red Top* (Prestige)
  5. WILLIE MAY THORNTON... *Hound Dog* (Peacock)

- CLASSICAL**
1. ARTURO TOSCANINI... *NBC Symphony*... *Respighi: Fountains of Rome/Pines of Rome* (Victor)
  2. WILLIAM KAPPEL... *Paganini: Eighteenth Variation* (Victor)
  3. PAUL PARAY, Detroit Symphony... *Reval: Bolero* (Mercury)
  4. EUGENE ORMANDY, Philadelphia Orchestra... *Stravinsky: The Firebird* (Columbia)
  5. MARAVILLA & VALENCIA... *Tojara: Joys and Sorrows of Andalusia* (Westminster)



Gerry Mulligan



Buddy DeFranco



Oscar Peterson



Ray Brown



Les Paul



Gene Krupa



The Four Freshmen, vocal combo champs.

## Strictly Ad Lib

(Jumped from Page 3)

great by those privileged to hear tapes. Teddi King LP with Beryl Booker trio also cut for future release... Continuous mail and phone clamor has brought WVDA jockey Ken Malden back to the r&b record hop scene.

Former Godfrey singer Bill Lawrence arrived week after Julius LaRosa broke it up at Met theater... Dick Haymes filled the Latin Quarter for a week and proclaimed he and Rita Hayworth finally found warmth among fans... Boston's Cindy Lord played return engagement at Blinstrub's.

Al Martino worked the Latin

quarter with success... The jazz beat found Duke Ellington breaking it up at Storyville for a 10-day stand while Sarah Vaughan celebrated Thanksgiving with the same length of time at Hi-Hat. Teddy Chiles (with Bobby Brookmeyer's trombone) followed the Duke, with Earl Hines, Lester Young, and Ella Fitzgerald slated to finish the year. Ella makes it in for Christmas to New Year's... Wailer Johnnie Ray did initial December weekend at Ranch House in Johnston, R.I., while Joni James played Totem Pole for same period.

**TORONTO**—Christine Jorgensen, in her first local appearance, followed Ethel Waters into the Casino for a week... The Loon's Necklace, a new ballet with music by Calvin Jackson, had its debut in November at Eaton auditorium. Jackson and dancer Willy Blok Hanson, who created the ballet, collaborated last year on another ballet, Maria Chappelaine... A U.S. radio network is reported dickering for Mr. Show Business, the CBC half hour based on the reminiscences of showman Jack Arthur. Show features singers Terry Dale, Billy O'Connor, and Howard Cable's orchestra.

Muggy Spanier, always a favorite hereabouts, back at the Colonial following Jack Teagarden's two weeks... Folk singers doing well on Canadian television: in Montreal, Alan Mills has a weekly show called Nightcap (carried on all three CBC video stations) as well as plenty of radio work; in Toronto, Ed McCurdy does two weekly TV shows, one of them for kiddies.

**MIAMI**—Erroll Garner was slated to be the major attraction for the opening of the Miami version of Birdland, formerly the Diamond Horseshoe. This spot is in the right location to provide competition to Bucky Gray's long-famed Rockin' MB lounge for jazz

fans' loot. The latter club retains two fulltime jump combos... Joe Mooney opened at Fort Lauderdale's Driftwood for four weeks or more.

Bill Jordan's Bar of Music opened this month for its 17th year with Jordan's new piano partner, Gina Valente, Joy Hodges, Harvey Bell, Jack Marlin, and Fred Thompson... The Four Bits were installed for a long term at the Coral Reef hotel... Singer Roger Coleman played the last week of November at the Nautilus hotel, Driftwood room... A season's contract at the Beachcomber lounge was in the offing for Louis Jordan... Modern jazz pianist Herbie Broek was held over at Gallagher's club in Fort Lauderdale.

**MONTREAL**—Josephine Premice, who started her local run of successes five years ago at the Bucharest, went into the swank Ritz cafe in November. Her first date was a rush fill-in many months ago... Canadaires at the Casa Loma. Another Toronto vocal group much like the Four Lads... Hank Snow did overwhelmingly good business at the Seville. He was followed by Louis Jordan, the Gaylords, Pee Wee Hunt, and Christine Jorgensen!

Rob Adams back on the CBC network with a trio heard Monday evenings at 7:45... Martha Lou Harp and Reginald Beane expected momentarily, probably at the Ritz cafe... Muggy Spanier proved while at the Latin Quarter that this stagecoach stop is one good house for two-beat, much to pleasure of fans who haven't seen a group like this in over a decade... Dolores Parker followed by Sophie Tucker at the Chez Paree... Latin Quarter temporarily discontinued jazz policy after Earl Bostic, but will resume in January... Chez Paree shuttering completely for holidays.

—Henry J. Whelan

# Counterpoint

By NAT HENTOFF

Returning to the question of extended form in jazz, I should like to quote the views of John Lewis, a particularly perceptive experimenter. John is a member of the Modern Jazz Quartet (*Down Beat*, November 4) and insists that Kenny Clarke, Percy Heath, and Milt Jackson be given equal credit in any discussion of the group. Since John does most of the writing for the unit, however, it seems appropriate that he be its spokesman.

John explains his interest in jazz form by pointing out that "a jazz performance must hang together. If solos go on for chorus after chorus, it's hard enough for the musician to remember what he's constructing. It must be even more difficult for the listener.

### Wider Audience

"I think, too, that the audience for jazz can be widened if we strengthen our work with structure. If there is more of a reason for what's going on, there'll be more overall sense and, therefore, more interest for the listener.

"I do not think, however, that the sections—improved and written—should take on too much complexity. The total effect must be within the mind's ability to appreciate through the ear.

"Also, it will have to swing. But remember that all music must do this, must have a meaningful rhythmic sense. Swinging is not new, nor is improvisation. What makes jazz unique is that it is collective improvisation. And the possibilities within jazz are very large.

### Often Rhythmically Dull

"Take rhythm. Any kind of improvisation—unless you're playing by yourself—is going to be more or less contrapuntal. But in jazz, except for the best Dixieland people and a few others, there's often been a rhythmic dullness. The bass, drums, and piano should do more than simply supply chords and a basic pulsation. Now Kenny has never been caught in this rut. He doesn't get stuck with any one rhythmic pattern.

"In our work we also stimulate counterpoint rhythmically this way: when someone is playing a

solo, the other instruments will play ideas in the background, ideas subordinated to those of the soloist. They don't slip back and just keep time. And occasionally, one of the background ideas will become prominent during someone else's solo when it seems in context.

### No Polytonality?

"Now with regard to harmony. I don't think there is really any such thing as polytonality. Anything you hear up and down is going to have some tone stronger than the others that will define the tonality the ear hears. The ear—and this applies to atonality as well—will always go to a dominant tone. But you can break the usual

pattern of harmonic progression—and you can do it rhythmically.

"If you have a melodic design that is strong enough, you can build on that design and on the accompanying rhythmic patterns without relying on any particular harmonic progression. This is especially true if there is enough rhythmic character.

"Lester Young has been doing this for years. He doesn't always have to lean on the harmonic pattern. He can sustain a chorus by his melodic ideas and rhythm. The chords are there, and Lester can always fill out any chord that needs it, but he is not strictly dependent on the usual progression. That's why he needs first-rate musicians to play with him. This is something you can't tell a musician. He has to know and feel it."

### All Play Rhythm

John Lewis makes another important rhythmic point: "All the instruments in our group supply rhythmic propulsion. Anybody who plays on whatever instrument must supply rhythmic propulsion."

The matter of balance is also stressed by John. "It must be possible to hear all of the music or else all these other aspects lose their impact. One trouble with many modern drummers, for example, is they play too loud. And in terms of recording, you have to take especial care to get the proper balance. On our dates, Gunther Schuller, the first horn player of the Metropolitan Opera orchestra and a composer as well, has been very helpful in setting up the balance. And we're still working at it."

# Unkindest Cut

Tideswell, England—It seemed like a nightmare but it was all too waking true. A course in "Appreciation of Music" had been announced for this village. On the appointed day only one person showed up—the lecturer. A London News Chronicle report said it was sternly announced (to whom?) that unless more people came the next week, the course would be canceled.

# Hefti to Arrange Godfrey Vocals

New York—Neal Hefti gave up his newest effort at bandleading last month when he was offered a job with the Arthur Godfrey show, doing vocal background arrangements for Godfrey's daily radio-TV stint on CBS.

Hefti will continue to do as much house recording work as possible at Coral and Decca, but between these chores and the Godfrey assignment he will have no time for any further experiments with the baton.

jazz cannot, I find, be limited to one column. Next issue we shall discuss in detail some of the originals played by the Modern Jazz Quartet on their Prestige LP. That way we can have a graphic idea of the direction in which John Lewis and his associates are heading. It's a direction all of us—musicians and listeners—should take note of.

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### Tape Measure

# Tape Recordings May Replace Kinescopes Of TV Programs

By Robert Oakes Jordan

Two months ago, the future of magnetic tape recording in the video field was mentioned in this column. These comments were more conjecture than anything else. Since that time, General David Sarnoff, chairman of the board of R.C.A. and of NBC, has released the news that his company has been doing extensive research in magnetic tape video recording.

Started two years ago, this project has produced a process by which television programs can be recorded for future playback on magnetic tape.

#### Experiments

Shortly after General Sarnoff made this announcement, I talked with Dr. Charles B. Jolliffe of the R.C.A. laboratory in Camden, N.J., who told me about the results

achieved during this program. Under his direction Dr. E. W. Engstrom and Dr. Harry F. Olson (who is the author of a definitive book, *Musical Engineering*, on the subjects of music, speech, musical instruments, acoustics, hearing, and electronic sound reproduction, published by McGraw Hill) have conducted the experiments. The process has been shown to be practicable; a demonstration was given in the early part of December.

A simplified explanation of the process is that it records the television frequencies necessary to produce the TV picture on magnetic tape one-half inch wide as it travels over the recording heads at 100 inches per second. The system is complex and comparatively expensive, yet it has great potentials as a much-needed replacement for the poor quality kinescope recording system now in use.

Dr. Jolliffe said that he was encouraged with the reception given the development by scientific and commercial organizations, and that it was too early to predict general applications for commercial uses.

#### Crosby, Too

Bing Crosby's laboratories in Los Angeles have been working on the development of a similar device for the last four years. Dr. F. C. Healey told me of their progress and of their aims for the future of this method of tape recording. He said that Dr. J. T. Mullin and he felt that black and white recording had been demonstrated successfully, but that this difficult type of recording involved considerable equipment, costing \$50,000 or \$60,000 to begin with.

Crosby Enterprises are continuing to develop the system and have used it for military applications, among many others. The wide range of research projects conducted by Crosby Enterprises, incidentally, has also included the development of one of the finest tape instruments in the country.

Even now, the shift to color recording is anticipated by both research groups. General Sarnoff's men are working on this development, and the Crosby labs will

proceed when Dr. Healey and Dr. Mullin feel that black and white magnetic recordings have been perfected. Dr. Rosel H. Hyde, FCC chairman, has indicated that unification of the color television systems may come by the end of this month. If so, this announcement will stimulate further work on color recording.

These possibilities sound like science fiction to most of us who now use standard tape recorders, but the future developments that are sure to come are merely fabulous:

#### Through TV Sets

Inexpensive pre-recorded tapes for home consumption, not only in binaural sound but in three-dimensional pictures, played through an attachment onto your television screen. Live programs will be in competition with taped opera, stage plays, musical comedies, and concerts.

The home movie producer may possibly use inexpensive film for his movies, and then have them processed on magnetic tape. Instead of buying a projector and screen, he will show his films on his television set.

Production and operating costs of all motion pictures should be reduced. Manufacturing multiple copies for wide distribution will not only be simplified, but tapes will not be as perishable as present-day film.

Questions have come up about the physical properties of tapes, and also about the problems of erasing and effects during storage. The next column will cover these points.


A 148-page book entitled "Sound Advice," prepared by Irving Greene, Audio Engineer, is now being distributed by Aeco Sound Studios, 115 W. 45th St., New York. It contains information on high fidelity developments aimed at both the novice and the initiate, the distributor reports.

Contents include a survey of the hi-fi field. Discussions of the monaural system, the binaural (or third dimensional) trends in music reproduction, and a section on hi-fi cabinetry.



"Thank Heaven . . . we can leave now. Here comes the JENSEN NEEDLE."

# Records, Hi-Fi



## How To Design That High-Fidelity System

By OLIVER BERLINER

Assuming you are a lover of fine quality music in any form, you will want to be able to feed signals from all the principal sources of music into the system: an AM/FM tuner; a record player; a television set (audio section) and a tape recorder.

The tuner presents no particular problem; any principal brand will be acceptable, and it is doubtful whether one can hear the difference in quality between two first-class units. Your choice may boil down to a comparison of price and size instead of quality.

As for the record player, many audiophiles have purchased single play, broadcast-type turntables instead of record changers. This was brought about by the development of the long-playing record, which relies upon a very constant speed and quiet turntable. In any case, be certain that your pickup arm is equipped for a magnetic type of cartridge (variable reluctance) with provision for standard and fine groove needles.

Many late model television sets, besides providing a phonograph input, are equipped to feed audio to an external high fidelity sound system. If your set is not so equipped, it can be done quite easily and inexpensively. Tape recorder features have been discussed previously and are being considered in other current articles in *Down Beat*, so they will not be repeated here.

#### "Front End" Critical

The "front end" (a TV term) of your audio system is an item of considerable consequence and usually consists of five basic sections, in this order: equalizer (provides proper frequency response for playback of various types of records); pre-amplifier (boosts output level of variable reluctance phono cartridge); input selector (connects desired program source to main system); volume control, and tone controls (change frequency response of system to suit room acoustics and listener's deficiencies and preferences).

The alert audiophile will immediately wonder why both an equalizer and a tone control network are provided. The reason is

that the equalizer governs the phono-pickup only. It selects a playback frequency response that is exactly the opposite of the recording frequency curve; thus the composite output of disc and equalizer will be "flat." From there you may boost or diminish the treble or bass as you see fit. This method is essential; however, since the reasons are somewhat involved, they will be covered at a future date.

The front end may be located in any one of three places, depending upon what equipment you buy. Sometimes it is supplied as part of the tuner, sometimes it is built into the power amplifier, and often it is an entirely separate item (in this case it will either have its own power supply or will require connections to the main amplifier for power). In any case, be certain not to duplicate front end equipment.

#### Power Amplifiers Easy

The main amplifier, which drives the loudspeaker, is the least controversial of all your equipment. There are so many good amplifiers with frequency response and distortion characteristics so close that virtually price and size are again the deciding factors.

The power output of the amplifier should be around 8 to 20 (audio) watts, although your normal listening level will probably be at less than 2 watts. The immense amount of extra power capacity is required to handle the occasional peaks without traces of distortion. Your power amplifier should be equipped with no extra volume (or any) control when there is one in the front end.

An infinite amount of space could be devoted to a discussion of loudspeakers and cabinets, as they are truly the weakest link in any audio system. Instead, let me merely point out some suggestions:

Buy the best loudspeaker you can afford (price and quality usually go together). Choose your loudspeaker by a listening test comparison (commonly known as A-B'ing) of all units within your budget. Buy a loudspeaker and cabinet that were made for each other. Fifteen-inch loudspeakers with separate high frequency horns are desirable; otherwise use a coaxial.

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# Popular Records

**DOWN BEAT**

Five-star records and others of special interest to Down Beat readers are reviewed at length. Others are given shorter reviews. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ poor.

**Joe "Fingers" Carr**  
★★★★ Istanbul  
★★★ Maple Leaf Rag  
The delightfully wacky Istanbul comes out of the Busch in a fine version, high in merit both vocally and instrumentally. Flipside is Fingers all over the ragtime keyboard, in a good rendition of the 88 classic. (Capitol 2665)

**Bing and Gary Crosby**  
★★★★ Down By the Riverside  
★★★★ What a Little Moonlight Can Do  
Two naturals by the Crosbys, pere et fils, that seemingly can't miss, for they're show-wise, happy, old-fashioned, and vastly entertaining; it ain't art, but it sure is fun. Son Gary has developed a booming baritone similar to Pop's, and with the Groaner's slick professionalism to steady the keel, youngster comes off strongly. It's still a big question, however, how he'll fare alone, for he lacks any individual style and seems unwisely to be attempting to ape Bing in this department. (Decca 28955)

**Danny Kaye**  
★★★★ Not Since Ninotchka  
★★★ Night of My Nights  
Ninotchka is one of the best chunks of material Danny has had to work with on records since his memorable Dinah, et al. It's from Kismet, and he gives it the full treatment. It may be a little too good to be a hit, but we intend to cling to our copy for dear life. (Decca 28953)

**Dinah Kaye**  
★★★ Nobody's Sweetheart Now  
★★★★ Ain't That a Grand and Glorious Feeling  
Miss Kaye, the Miss from Scotland who sings with swinging beat and obvious happiness, is in this country now looking for some of the success she scored across the pond. Releases like this can do nothing but help—Feeling get a sturdy beat going and Dinah swings down the Laine nicely. Sweetheart jumps also, but more restrainedly. British rhythm group backing her (The Stargazers) gives good assistance. (London 1385)

**Teddi King**  
★★★★ I Wish on the Moon  
★★★ Moonlight in Vermont  
The young Bostonian gets two sides of her own to display her full, lovely vocaling, and we would suggest that you give a listen. Wished is the oldie that's identified with Billie Holiday, but Teddi can hold her own. That's the George Shearing quintet (unlabeled) in the background, and George's knowledge sensitive piano provides quite wonderful support. He's a completely different pianist when working behind a vocalist. (MGM 11621)

**Frankie Laine**  
★★★★ The Gang That Sang Heart of My Heart  
★★★ South of the Border  
Here's the Laine we'd almost forgotten about. Mercury released these oldies to cash in on the current popularity of the songs, and it's a real dividend for those who think that Frank's former style was eminently satisfactory and didn't need any wild goosing. Rhythm-section-only is the accompaniment, and Laine is right at home and completely at ease, especially on

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**Gang.** Any more of these lying around in the vault? (Mercury 70262)

**Other Releases**  
Jerri Adams—★★★ Moonlight in Vermont/★ Why Tell a Lie (Columbia 4-40107). Moonlight is too moody in Vermont, but gal makes with some fine intonation. Lie is folksy, derivative, and dull, despite Jerri's efforts and the competent backing of Percy Faith... Rosa Bagdasarian—★★★ Not Since Ninotchka/★★★ Zubbeyda (Mercury). These offbeat Kismet entries sound like splendid show material but are not especially rewarding when heard out of context. Bagdasarian does a handsome job, and Nelson Riddle's ork is excellent.

Remo Biondi—★★★ Turkey Run/★★★ Hoedown for Strings (MGM 11633). Two practically indistinguishable instrumental originals by Biondi that might be entitled *Barryard Fiddle Fiddle*. Fast-working strings and some good solo guitar are standout, but overall effect is on the monotonous side... Champ Butler—★★★ I Can't Believe That You're in Love with Me/★★★ Night of My Nights (Columbia 4-40126). Effect of the vigorous Butler stylings is diminished by only mildly successful weddings with oldie and the fascinatingly gauche Kismet tune on flip, proving perhaps that it can be unwise to try bending material to a singer's requirements.

**New Hoagy**  
Hoagy Carmichael—★★ Coney Island Washboard/★ Ida Red (Decca 28951). Just mention Hoagy's name in Sheboygan... Bing Crosby—★★★ Y'All Come/★★★ Changing Partners (Decca 28969). Characteristic Crosby workovers of a couple of tunes that are straight off the cob... Bill Darnel—★★★ Let Me Love You/★★★ The Game of Love (Decca 28936). Two respectable clefting jobs get passable treatments from Darnel, aided by a competent vocal group and a workmanlike ork. Love is a strong enough tune, however, to make it even in this less-than-inspired version.

Clark Dennis—★★★ You and Your Smile/★ My Buddy (Tiffany 1303). Good, straightforward job on Smile; Buddy is as palatable here, probably, as anyone can make it... Jackie Gleason—★★★ Mystery Street/★★★ Golden Violins (Capitol 2659). One of these days—pow!... Dolores Gray—★★★ Face to Face/★ Poppa Piccolino (Decca 28968). Brilliant musical comedy thrush has yet to carve a niche in pops. Face is good material, but Dolores ain't with it; flip tune is hardly worth the effort. Perhaps another time.

**Ella Sings Duke**  
Ella Fitzgerald—★★★ I Wonder What Kind of a Guy You'd Be/★★★ The Greatest There Is (Decca 28930). Material is rather Ellamentary for Miss Fitz. Guy lists her as co-writer; Greatest is the bounce blues written by Duke Ellington, and Ella certainly makes the most of it... Buddy Hackett—★★★ The Chinese Waiter/★ The

Diet (Coral 61105). Narrations both. You might get some chuckles from the first side, yawns from the second... Connie Haines—★★★ The Wrong Side of Town/★ Pink Shampoo (Coral 61094). Town has some sterling singing from Connie, a girl we're happy to see back in the recording studios, but even her pert vocal job can't rinse out that Shampoo.

Eddy Howard—★★★ Bimbo/★ Ebenezer Scrooge (Mercury 70272). Bimbo undoubtedly will hit in the pop field as big as it has started to in the c&w market, and Eddy's happy version should give him his biggest record since Sin... Joni James—★★★ Let There Be Love (MGM LP E222). Joni's first LP, and she does some splendid songs (Nearness of You, You're Mine You, I'll Be Seeing You, etc.). The material, as a matter of fact, seems still to be a little better than the performer at this point... Ella Mae Morse—★★★ Tain't What You Do/★ It Ain't Necessarily So (Capitol 2685). Ella Mae's spirited well with a jump tune is not too well evidenced on these hits of yesteryear.

**Twangy**  
Bernice Parks—★★★ Fas-I-Nay-Shun/★ My Blue Reverie (Mercury). Fas-I has a trickie mountain twang to it that might help. Other side is just another nice ballad... Charles Paul—★★★ Love (Nora Drake Theme)/★ Martin Kane Theme (MGM 11634). Love has an interesting motif that with push might go, but the other is just another air theme that's not much different... Pied Pipers—★★★ Kissin' Rock Drive/★ Please Understand (King 1294). Kissin' has a nice bounce to it that compensates for the other draggy tune... David Rose—★★★ Joey's Theme/★ The River Seine (MGM 30830). Joey gets a tasteful treatment, but Seine seems overdone.

Charlie Stone—★★ One Laugh Is Worth a Million Tears/★ That Blue Eyed Baby of Mine (Center C-101). Tears, a tear dropper, might get a few plugs in the juke circuit, and on the other—well, it rhymes... Axel Stordahl—★★★ High Strings/★★★ Sadie Thompson Theme (Capitol 2661). Exercise for strings is a bright, lilting thing. This is an unusual treatment of Sadie—no harmonicas... The Three Dons and Ginny—★★★ Just Another Chance/★ The Jones Boy (Coral 61102). Chance is overripe corn, and the flip can't keep up with the other versions of the tune.

Jo Ann Tolley—★★★ But Never My Love For You/★★★ How Come You Never Answer (MGM 11630). This miss still impresses, and someday the right song might come along and, wham! Never might be it, but it's not likely. Answer is a swingy piece of banter... Sidney Torch—★★★ Julie/★★★ Blue Night (Coral 61101). Julie, from a picture score, has some good choral touches, and Night gets a nifty Latin bounce... Wendy Waye—★★★ Fortune Telling Cards/★ If Only (Coral 61097). It might be in the cards for Cards, but Only is another Bird in a Gilded Cage, complete with bells, et al.

**Too Late**  
Bobby Wayne—★★★ Jones Boy/★ Snow, Snow, Beautiful Snow (Mercury 70268). Bobby is also late with Jones, but still does an okay job. Just got to have Snow this time of year apparently... Victor Young—★★★ Selena's Waltz/★ Moonlighter Song (Decca 28947). For those who say they

## Scoreboard

Here are the top 10 tunes in the country for the two weeks preceding Dec. 16, based on a survey covering record sales, disc jockey plays, and juke box performances. Records listed are the best-selling versions of the tunes.

1. **Rags to Riches**  
Tony Bennett (Columbia)
2. **Ebb Tide**  
Frank Chaschold (London)
3. **Ricochet**  
Teresa Brewer (Coral)
4. **Many Times**  
Eddie Fisher (Victor)
5. **That's Amore**  
Dean Martin (Capitol)
6. **You, You, You**  
Anna Barbara (Victor)
7. **Ya Con Dios**  
Los Paul-Mary Ford (Capitol)
8. **Changing Partners**  
Paul Page (Mercury)
9. **Stranger in Paradise**  
Tony Bennett (Columbia)
10. **Eh Cumpari**  
Julius LaRocca (Cadenza)

ain't got the same old schmaltz that they had back in the old days in Vienna, give a listen to the rendition of Selena. Other side isn't too bad, either... Florian Zabach—★★★ That Funny Fiddle/★★★ Plink-Plank-Plunk (Decca 28916). Funny Fiddle is an attempt at another Hot Canary, and it might just make it. Other is a good novelty side, too.

## Dance Bands

**Les Elgart**  
Sophisticated Swing  
The Gang That Sang Heart of My Heart  
Bendix Bounce  
Soon  
The Weasel Pops Off  
Geronimo  
I Never Knew  
Why Don't You Fall in Love With Me?  
Comin' Thru the Scotch  
Sophisticated Lady  
The Turtle Walk  
Time to Go  
Rating: ★★★★★

It's difficult to see how Elgart can miss with this new band of his—especially if he goes out on the road with a crew as competent as the one that aliced this LP. Everything's here for success—a good, easy-to-follow dance beat that isn't a shuffle tempo or a businessman's

bounce; carefully-planned arrangements that use a lush (though not cloying) sax section and the full range of sounds from the brasses; group singing that isn't self-consciously offending; familiar but musically interesting tunes; best of all, a commendable attitude of "why copy someone else when there's such a wide-open market for something new."

This entire collection has been assembled with forethought—it's paced smartly, gives the band a chance to show its wide versatility, and should appeal to a broad segment of the public. Sophisticated Swing is both the theme song and the trademark of the band; Bendix Bounce is Will Bradley's old Irish Washerwoman; Why Don't You Fall in Love With Me? has the appeal to sell as a single, and so on.

If we happen to sound enthusiastic, it's for one reason—we are. (Columbia LP CL 536)

**Buddy DeFranco**  
★★★★ Love Is for the Very Young  
★★★★ From Here to Eternity  
One of the tastiest big band dates in months (always excepting the consistent Les Brown). Both deserve arranger credits because of the carefully balanced voicing. Love, however, opens and closes with unnecessary heroics. Buddy is the only soloist and is flawless. Here is superlative dance music. (Clef 89088)

**Paul Weston**  
Mood Music  
Rating: ★★★★★  
Dream Time Music  
Rating: ★★★★★

Two collections of friendly, relaxing sounds from the pen and orchestra of Paul Weston. Both are 12-inch LPs, each containing a dozen familiar songs from the '30s (When Your Lover Has Gone, Among My Souvenirs, How High the Moon, Why Shouldn't I, This Can't Be Love, etc.). They're designed for dancing—instrumentation is a string-supplemented dance orchestra—and fill the purpose neatly. There are occasional melodic solos (is that Ziggy Elman's full trumpet on Embraceable You?), but chief emphasis is on integrated ensemble efforts. You'll like. (Columbia LPs L527, 528)

**Other Releases**  
Ronny Andrews—★ Lonasome in a Crowd/★ On the Road to Mandalay (Eagle 10-103). Mandalay is (See Page 11-S)

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# 'Down Beat' Best Bets

These are not necessarily the best-selling records in each of the categories, but they are sides we think you should pay attention to when making your purchases.

## Popular

- 1. **Sophisticated Swing**, by Les Elgart. Columbia LP CL536. A new band with a handsome sound and smart arrangements, well showcased in this set.
- 2. **Not Since Nineveh**, by Danny Kaye. Decca 28953. Almost as good as seeing Danny in person.

## Jazz

- 1. **Jappa**, by Johnny Hodges. Clef 89086. A smoothly rocking blues superbly underlined by Johnny, Emmet Berry, Ben Webster, and a wailing Lawrence Brown.
- 2. **My Man and He's Funny That Way**, by Billie Holiday. Clef 89089. The Margaret Sullivan of jazz with fine backing, especially by Joe Newman.
- 3. **Jazz at Massey Hall, Volume 2 LP**. Debut DLP-3. Bud Powell, Max Roach, and Charlie Mingus (with Billy Taylor on one band). This is what records are for. It would be a shame to lose this after only one performance.

## Country & Western

- 1. **Irene, Goodnight** by Hank Thompson. Capitol 2636. Breaking for one of Hank's biggest sides in recent months.
- 2. **Bimbo**, by Ruby Wright. King 1293. One of the best versions of this tune to hit the stalls to date.

## Classical

- 1. **American Music for Solo Winds and String Orchestra**. Eastman-Rochester Symphony, Howard Hanson. Mercury MG40003. First LP of works by Hanson, Wayne Barlow, Bernard Rogers, Aaron Copland, Kent Kennan and Homer Keller.
- 2. **Scarlatti, Handel, Bach, Walter Gieseking**, pianist. Columbia ML4646. Some of the best Scarlatti sonatas of the many issued within the last year.
- 3. **Mozart: Quartets Nos. 18 and 19**. Budapest String Quartet. Columbia ML4728. The Budapesters and Mozart—what more is there to say?

# Records

(Jumped from Page 10-S)

an instrumental played roughly by what must be either an inexperienced or a hastily-assembled band. Not much here. Girl singer on *Lonesome* is Jean Eden... Claude Gordon—*Old Trail*—*Carnival of Venice* (Alma 51) Excellent vocalist on *Trail* is ex-Ray Anthony singer, Ronnie Deauville, who should be heard more often. Trumpeter Gordon is awfully busy on *Venice*, but a guy named James did it much better many years ago... Ted Heath—*Strike Up the*

*Band*—*The Phantom Regiment* (London 1324). Disappointing fare from Britain's Les Brown when stacked up against some of the fine things he's done in the past. But maybe next time.

# C & W

**Eddy Arnold**  
★★★★ *I Really Don't Want to Know*  
★★★★ *I'll Never Get Over You*  
This should be one of the biggest discs Eddy has cut in a long while, hitting strong in the c&w field and

# Four Lads Tell Of Path That Led To Istanbul (Not Constantinople)

New York—On the Groucho Marx show recently, a contestant lost the jackpot by naming Constantinople as capitol of Turkey. "No," said Groucho, "it's Istanbul." The contestant apparently was one of the very few Americans who haven't heard the difference explained on the Four Lads' smash record of *Istanbul*. Connie Codarini, Bernie Toorish, Jimmy Arnold, and Frank Busseri have enjoyed much success in their three years together, but this is their first big record—one that may well reach that golden million mark. "Up to now," explains Bernie Toorish, the arranger and second tenor, "we'd had no definite style on records. We tried something different each time."



The Four Lads

"Mitch Deserves Credit" "As for why this record made it," said Bernie, "I think Mitch Miller deserves a lot of credit. When he records a group he'll sacrifice a good blend often in order to have the melody project at all times. He makes sure that none of the fills and nothing in the background interferes with the melody. "Even the balance is secondary so long as the melody is there. That seems to sell records, so who's going to argue? Mitch is also responsible for our slide on the end of the word, 'Istanbul.' He knows what he wants."

So do the Four Lads after several years of experimenting and learning. They come from Toronto and first learned solfeggio, harmony, and counterpoint under the exacting direction of Magr. J. E. Ronan of St. Michael's Cathedral

also attracting sales in the pop market he developed as a TV star this last summer. Arnold does a strong vocal job on both sides and adds some excellent guitar work to both sides. (Victor 20-5625)

## Red Foley

★★★★ *Peace of Mind*  
★★★★ *Goodbye, Bobby Boy*  
Red has another strong one with *Peace of Mind*, with an especially good instrumental backing on the major side. Flip is a tear-jerker and is well done but will probably get lost in view of the strong A side. (Decca 28944)

## Slim Whitman

★★★★ *Stairway to Heaven*  
★★★★ *Lord Help Me Be As Thou*  
Singer has selected two good religious-type tunes and, coupled with the general season, should ring up strong sales on his latest etching. *Stairway* is the stronger of the pairings, but both have an excellent delivery. (Imperial 8220)

## Kitty Wells

★★★★ *Chestin's a Sin*  
★★★★ *I Gave My Wedding Dress Away*  
Miss Wells should have no trouble racking up sales with this platter. Both sides get a good going

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Choir School. Says Connie Codarini: "Our biggest break in music was getting into the Choir School."

## Spirituals Their Forte

The Four Lads have always enjoyed singing spirituals, and it was their interest in that form that led to their first break in popular music. Invited to sing over a Buffalo radio station, they performed spirituals which caused a Negro pastor to call, asking to speak to "one of those fine Negro singers."

When the Golden Gate Quartet played Toronto a few weeks later, the Four Lads sang for Orlando (Pop) Wilson, road manager and bass singer with the quartet. He contacted Michael Stewart, the Golden Gate manager. Stewart invited them to New York, and they were on their union way.

## The "Prestige" Route

First booking was for two weeks at the Ruban Bleu. "We were supposed to be four singers from Canada who could sing French-Canadian and other folk songs. We didn't know any, but we learned

over, in the typical Wells style, and only miss a five-star rating because of the weaknesses of the tunes, themselves. (Decca 28931)

## Ruby Wright

★★★★ *Bimbo*  
★★★★ *Boy, You Got Yourself A Girl*  
*Bimbo* looks as though it will break wide open, and Ruby will be breaking right along with one of the best versions of the tune to date. Tune requires top lyrical treatment, and that's exactly what it gets from this gal. Flip is pleasing, but nowhere near the plug side. (King 1293)

## Other Releases

Davis Sisters—*Heartbreak Ahead*—*Chuck Hatfield Steel Wool* (Fortune 45-175A). Peculiar backing on this record, with two different sets of artists represented, may hurt the sales, but the Davis Sisters could come up with a big one in *Heartbreak*... Jimmy Davis—*Christmas Choo-Choo*—*I'd Love to Ride With Santa* (Decca 28912). Good seasonal slicings, but unfortunately, Christmas will soon be here... Lonzo and Oscar—*Fronty, the De-Frosted Snowman*—*Jangle Bells* (Decca 28961). Ditto... Bob Wills—*As I Sit Broken Hearted*—*Bottle Baby Boogie* (MGM 11635). Wills may have a sleeper in *Boogie*... Little Rita Faye—*I Fell Out of a Christmas Tree*—*Miracle of Christmas* (MGM 11625). Moppet may please some of her contemporaries with this disc.

them before the engagement—and some Australian ones, too." They were held for 30 weeks and toured hotel rooms during the Ruban Bleu's summer closing. For a while the unit played what they call "the rooms with high prestige and low money."

When Mitch Miller heard the Four Lads in October, 1951, at the Ruban Bleu, it was his idea to use them behind Johnnie Ray's recording of *Cry and The Little White Cloud That Cried*. That started the group strongly on records, and even before *Istanbul* they had sold 250,000 copies of *Down By The Riverside*, a disc that's still selling.

It's *Istanbul*, however, that has raised the quartet's price for club and theater dates. *La Vie En Rose*, where they'd played as part of the bill earlier this year, wants them back as headliners. They turned down a part in MGM's film, *Lasia Lovers*, because of too many other commitments.

## They Stick Together

One aspect of the future is already set. Connie Codarini emphasizes, "There must be four of us if we're to have a future. We've figured out that individually we have just one chance in a million of success. Together we've already gone far further than we ever hoped." As a result of this thinking, the Four Lads are stockholders in the duly registered Four Lads Corporation of which their manager, Michael Stewart, is also a director. "Also," points out Connie, "there's no such thing as individual pictures of the Four Lads. Our autograph is 'the Four Lads,' not 'Connie, Jimmy, Bernie, and Frank.'"

Bernie Toorish, who does the arranging for the Lads, also writes what he terms "hip" ballads under the pen name of Daz Jordan. "They're for people like Jeri Southern. I don't think they'll ever make it commercially, but they're nice. A couple of them are *What A Question To Ask and There But For You Go I!*" Bernie also arranged Doris Day's *Your Mother and Mine* and *The Second Star To The Right* and has done some writing for Toni Arden.

Two of his originals recorded by the Four Lads were *Turn Back and Down By The Riverside*. The group also has worked out a new version of another spiritual, *Didn't It Rain*. "We sing at least one spiritual on every show we do," they avow, "and intend to continue doing so." Their love for spirituals is also indicated by the fact that they credit the Golden Gate Quartet with being the only group that ever influenced them. "Our pop singing is all our own."

# Brunswick Slates 12 Jazz LPs In '54

New York—In view of the success of the *Battle of Jazz* LP series, Brunswick plans further reissues selected from the jazz series on World Transcription several years ago.

About 12 more sets will be released during the first six months of 1954. They'll include collections by Bobby Hackett, James P. Johnson, Max Kaminsky, Everett Johnson, the Herman Chittison trio, Wingy Manone, Joe Marsala, Stuff Smith, Art Tatum, and Ben Webster.



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# TV Cameramen Provide Muddled Look At Music

By Will Leonard

Nobody ever saw an orchestral score with facial expressions written in for the conductor. Every composer so far has written his music to be heard, rather than seen.

The television engineers talk about audio-visual aspects of symphonic programs, but this correspondent doesn't dig it. Johann Sebastian Bach, when he penned his third Brandenburg concerto, didn't give a thought to how the first violinist's right profile might look in a certain passage, or how interestingly the clarinetist's fingers might wiggle when magnified to several times their actual size in a closeup on a 21-inch screen. He was aiming at the ear.

When I see an orchestra playing the third Brandenburg concerto on TV, I am so distracted I can't follow the course of the music as well as I used to on (you should pardon the expression) radio.

### An Intimate Gander

I'm looking over the conductor's shoulder. I'm getting a good, intimate gander at the cellist's cuff links. I'm looking the conductor in the face. I'm confronted with the back of the second violinist's neck. I'm getting a glimpse, under the bassist's elbow, of the audience getting a glimpse of me. The conductor is waving his hands in my face. There's the audience again, and that man in the second row is scratching his chin. And what ever became of the Brandenburg concerto?

The thing I'm interested in, as a member of the audience, is the end product, not the process by which

it is made. When I want to hear a symphony I want to hear it, not to study the manicures and haircuts of the men who are playing it. And I never heard a classical music fan say, "I think I'll go see the Brahms fourth tonight." He says, "I think I'll go hear the Brahms fourth tonight."

### Close Your Eyes?

When I tell a television fan I'd prefer hearing any particular work via a recording rather than on television, he slyly asks, "And do you close your eyes when you're at a symphonic concert?" The answer, of course, is that when I'm at a concert in person I can look at any one part of the orchestra I choose, instead of being hurtled from woodwinds to brass to strings at the whim of a camera man or a director who can't read music and is looking for something photogenic rather than something musically important.

And, as a matter of fact, sometimes I do close my eyes when I'm at a symphonic concert, which is more than a TV symphony fan can understand.

Television doesn't offer a symphony the way it offers Kukla, Fran, and Ollie. It shows a series of scenes depicting the manipulation of the symphony, because it is unable to show a whole picture of the end product in which my ear is interested. This is roughly akin to showing Burr Tillstrom crouched behind a screen, his arms thrust ahead of him on the other side of a curtain, instead of showing Kukla and Ollie yakking it up with Fran.

Jazz fans were aware long ago that this "audio-visual" talk is

# Classical Chatter

About seven or eight years ago, Jeanette MacDonald was singing Juliet at Chicago's Civic Opera House opposite the Romeo of a tenor who had almost as much fat between his ears as he had around his waist. He walked out of her chamber absently leaving his sword on the divan, a moment before old man Capulet was due to enter and be unaware Romeo had been in the place. Miss MacDonald's Juliet

more for the visual man than the audio man. They despised the boys who hoked their act up with visual gimmicks, and snorted so loudly at the "funny hat" bands that the expression came to stand for any aggregation of instrumentalists who forgot that the music came first, last, and foremost.

There well may come a time when music will be written expressly for television, the way the experimenters with the color organ did it 20 years ago, when they splashed shifting blotches of changing hue on a movie-size screen, synchronizing them with the accompaniment. Walt Disney worked up a few coherent audio-visual notions for *Fantasia* in the early '40s, blending Bach adroitly with animated abstracts.

A similar plan of action might work in television, but the TV boys so far haven't gotten any farther than superimposing a close-up of the conductor's face upon a panorama shot of the whole orchestra. And, as I said, nobody ever saw an orchestral score with facial expressions written in for the conductor.

wasn't the greatest on record, but her presence of mind was wonderful. She made a dive for the divan and shoved the guy's forgotten weapon out of sight under some pillows while warbling her first line of greeting to her pa.

The situation comes to mind because it was at the same spot on the same stage that Gloria Lane, New York City Opera mezzo, would have given anything for a leftover sword in the last scene of last month's *Carmen* when David Pelleri, her ever-lovin' Don Jose, walked offstage after shouting angrily to conductor Joseph Rosenstock, "Finish it yourself." Said Miss Lane next day, "I kept hoping he would come back in time to kill me, but he wasn't there, and there wasn't any dagger, so I just dropped dead." It is believed to be the first time the cigaret girl ever died of natural causes, heaven rest her soul.

Carl Ebert, who fled Nazi Germany in the mid-'30s, and has been heading an opera workshop at U. C. L. A., will return from California to Berlin as director of the West Berlin City Opera... Alfred and Herbert Teetachik, a brother duo-piano team from Floresville, Texas, introduced a novelty in staging their New York recital, putting the pianos side by side instead of back to back, thus elimin-

# Handy

San Francisco—Bass man Izzy Rosenbaum, who doubles in leather as owner of the Warfield luggage shop on Market street, needed another salesman recently, so he hired his old friend and companion on many a bandstand, pianist Buddy Mesinger.

When a friend asked Izzy "Why did you hire Buddy? Is he a good salesman?" Izzy thought a minute and replied "I dunno. But he's got a terrific left hand."

ating the need for removing the lid of one instrument... The Amor Musicae Ensemble, dedicated to the presentation of early music, has opened a series of concerts at Carnegie Hall.

The National Federation of Music Clubs is offering a \$2,000 scholarship for advanced piano study to commemorate the Steinway centennial in 1954-55. The winner will be chosen in nationwide auditions to be concluded next April... "Tapesichord" music by Otto Luening, sound reproduced electronically on tape, was played at a Cooper Union forum on modern music in New York.

# Music In The Air

NBC Symphony, Arturo Toscanini, NBC

Arturo Toscanini inaugurated his 16th season as conductor of the NBC Symphony with a program from the standard repertory conducted with his characteristic brio and intense understanding. Toscanini's appearance had been delayed two weeks because of illness, and Pierre Monteux had ably substituted.

Brahms' *Tragic Overture* is so often conducted—as it was only recently by a very famous man—in a heavy, Weltschmerzian manner. Toscanini draws the lines taut and gives the work the stature

and depth of tragedy.

Richard Strauss' symphonic poem, *Don Quixote*, was the major work, with Frank Miller featured on cello and Carlton Cooley on viola. The lengthy portrait sang under Toscanini, and though most of it is tinsel, what this man can get from an orchestra made it exciting listening.

Audio engineer George Mathes rightly received a credit line as did the expert producer (and occasional composer) Don Gillia. Every one deserves plaudits for this—including the sponsor. —net

# CLASSICS IN CAPSULE

Current disc album releases with ratings and once-over-lightly commentary by classic specialist, Will Leonard. LPs only are listed. The ratings (separate for musical performance and technical recording quality) are ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

## OPERATICS

DISC DATA	RATINGS	COMMENTS
STRAVINSKY: <i>The Rite of Spring</i> . Metropolitan Opera orchestra, chorus and orchestra under Igor Stravinsky. COLUMBIA ML123, 2-12".	★★★★ Performance ★★★★ Recording	● The music often is exciting, but this is an argument against opera in English. Without a libretto it's practically impossible to tell what it's all about.
PUCINI: <i>Manon Lescaut</i> . Clara Pirella, Vasco Capagnano. Radio Italiana orchestra under Federico del Conello. CETRA CL348, 2-12".	★★★★ Performance ★★★★ Recording	● Some of the best singing, at least so far as the lead roles go, in <i>Cetra's</i> long list of complete operas, though reproduction is less than perfect.
RICHARD TUCKER: <i>Celebrated Tenor Arias</i> . With Metropolitan Opera Orchestra. COLUMBIA ML4788, 12".	★★★★ Performance ★★★★ Recording	● Nine of the most handsome arias in the repertoire sung with refreshing clarity by a good man in good form. Fausto Cleva and Emil Cooper are the conductors.
SOPHIE KIRSTEN: <i>Famous Soprano Arias</i> . With Columbia Symphony and Met orchestra. COLUMBIA ML4738, 12".	★★★★ Performance ★★★★ Recording	● Eight solid old standards from <i>Traviata</i> , <i>Bohema</i> , <i>Faust</i> , <i>Carman</i> , and <i>Andrea Chénier</i> , with Cleva again leading as efficient accompaniment.

## OFF THE BEATEN TRACK

BECCER: <i>New Dance/BOY-BANESS: Concerto No. 1/CO-WELL: Symphony No. 4 Eastman-Rochester Symphony, Howard Hanson</i> . MERCURY MC 80884.	★★★★ Performance ★★★★ Recording	● Individually, and in contrast with one another, these three works with derivations in folk music from Latin-American, near East, and American folk music, respectively, speak brilliantly. Here's a well balanced program played for keeps by Hanson.
GIUSEPPE PETTINE: <i>Mandolin Concerto and other pieces</i> . With Salvatore Francini, piano. RHODE ISLAND MUSIC 15".	★★★★ Performance ★★★★ Recording	● Well, what's wrong with the mandolin? Here's a surprisingly appealing program, delicate and subtly passionate, expressive and varied, played by the composer on an instrument that's stranger in LP land.
BACH: <i>Sonata, partita for unaccompanied viola</i> . Ralph Schuster, using the curved bow. COLUMBIA ML4743, 12".	★★★★ Performance ★★★★ Recording	● With a curved bow, you see, one can play all four strings at once, making for polyphonic passages impossible with the modern straight bow. Other unaccompanied Bach has received more publicity in the last year, but none of it approaches this.

## STANDARDS

FRANK: <i>Symphony, Beethoven</i> . <i>Paul Paray</i> . MERCURY MC8023, 12".	★★★★ Performance ★★★★ Recording	● Maybe there isn't a pressing need for a new LP version of this landmark symphony, but Paray, a Parisian to the marrow bone, leads a performance of commanding authority.
TCHAIKOVSKY: <i>Romeo and Juliet</i> overture, 1812 overture, <i>Capriccio Italian</i> . Concertgebouw Orchestra, Paul van Kempen. EPIC LC8686, 12".	★★★★ Performance ★★★★ Recording	● A nice economy package of three chestnuts, capably if conservatively played, with some intelligent program notes.
CHOPIN: <i>Mourning</i> complete. Artur Schnabel, pianist. RCA VICTOR LM6109, 2-12".	★★★★ Performance ★★★★ Recording	● This is a bulky package for somebody building a record library, rather than something for hearing in one sitting. Reproduction has depth and consistency.
SHOSTAKOVICH: <i>Symphony No. 8</i> . New York Philharmonic. Dmitri Mitropoulos. COLUMBIA ML4739, 12".	★★★★ Performance ★★★★ Recording	● Dmitri and Dmitri are well met in a hard hitting reading of a symphony that chafes an all-out treatment. There's a letdown in the latter half, but it's still a good ride.

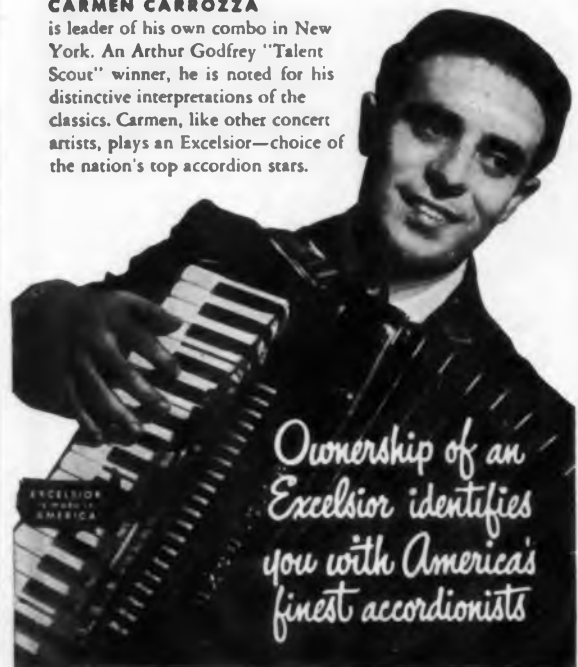


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Chet Baker

No Ties Band Aid The Thrill Is Gone All the Things You Are Long Ago and Far Away Happy Little Sunbeam Moon Love Bea's Flat

Rating: \*\*\*\*

Chet and Russ Freeman at their most consistent level yet on records. Of special value are the four Freeman originals and the two slow tempo standards. On the latter, Baker sustains his notes and the mood with rewarding care...

Count Basie

\*\*\*\* Tippin' on the QT \*\*\* Bread

Tippin' is a gentle swinger in the Rock-a-Bye-Basie idiom. As John Hammond points out (Down Beat, Dec. 2), it's too bad the ensemble vibrancy of the band isn't fully caught by Clef engineers...

Battle of Jass Vol. 8 Johnny Dodds

Wild Man Blues 29th And Dearborn Melancholy

Rating: \*\*\*\*

Jimmy Noone

Sweet Lorraine Bump It

Japansy

Four or Five Times I Know That You Know

Rating: \*\*\*

Charlie Shavers, Pete Brown, Frank Smith, Teddy Bunn, Wellman Braud, and O'Neil Spencer back Noone. Shavers, Bunn, and Spencer return for the Dodds date along with Lil Armstrong and John Kirby...

Never in his recorded history (except for a few sides with Teddy Grace) has Shavers blown more convincingly and shown the artist he might have been than he does on some of these. Bunn, as always, is delightful, and Pete Brown in places swings with all of his considerable frame...

Jazz Reviews



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

Louie Bellson

\*\*\* Caxton Hall Swing \*\* Phalanges

Caxton Hall echoes with other tunes and other arrangements. It's in a full-bodied swing style and rocks because of Bellson. Certainly Louis has the wit and imagination to avoid relying on anthologies like this...

Lou Donaldson-Clifford Brown

Carving the Rock You Go to My Head De-Duh Brownie Speak! Cookin' Bellarosa

Rating: \*\*\*\*

Congratulations again to Alfred Lion for giving a hearing to new jazz talent. Donaldson has already had his own LP, and now he joins with a major new trumpet star, Clifford Brown...

Brown has roots in Gillespie and especially Navarro, but has his own crisp, recognizable identity. Not since Miles Davis' promise began to dim has there been as exciting a hornman in this tradition...

Roy Eldridge

\*\*\*\* Roy's Riff \*\*\* Rockin' Chair

Roy's riff is a muted, intensely rhythmic one. One of his great gifts is the feeling of latent power he communicates. Eldridge scats into Rockin' Chair and then biases through a series of choruses...

Lionel Hampton

The Nearness of You Stompin' at the Savoy

Rating: \*\*\*\*

One side for each tune on this LP results in relaxed, conversational (Turn to Page 14-S)



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MG C 137 (10") \$3.85

CHARLIE PARKER BIG BAND (with Bill Harris, Oscar Peterson, Ray Brown, Buddy Rich, Flip Phillips, Will Bradley; Al Porcino, Toots Mondello, Bernie Privin, Billy Butterfield, Don Lammond, Lou Stein, Bob Haggart, and others). Temptation, Autumn in New York, Lover, Stella by Starlight, Dancing in the Dark, Night and Day, I Can't Get Started with You, What Is This Thing Called Love, Almost Like Being in Love, Laura

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BUD POWELL'S MOODS Parisienne, Thoughtfare, Oblivion, Dusk in Sandi, Hallucinations, The Fruit, Tea for Two, Hallelujah, The Last Time I Saw Paris, Just One of Those Things, A Nightingale Sang in Berkeley Square

MG C 610 (12") \$4.85

THE DIDACTIC MR. WILSON (with Buddy Rich, drums and John Simmons, bass) Oh, Lady Be Good, Down That Stream, Tea for Two, One I Love (Donzil Best, drums, and Aaron Bell, bass), Tenderly, Emaline, Lisa, Everything Happens to Me

MG C 140 (10") \$3.85

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# Jazz Reviews

(Jumped from Page 14-S)  
 tional, but eventually rather dull jazz. It's pretty discursive, but with Lionel, Oscar Peterson, Ray Brown, and Buddy Rich the talkers involved, even the occasional clichés are at least well played. For the future, however, as this LP practice becomes more common, jazzmen might well think in terms of more structure, so that it all hangs together more meaningfully. Ever listen to a tape recording of a long, however witty, conversation in a living room? I have, and it was a lot like this. (Clef MGC-142)

**Johnny Hodges**  
 \*\*\*\* Jappa  
 \*\*\*\* Sheik of Araby  
 Jappa, written by the Rabbit, is the best instrumental blues of the year. After fine trumpet from the grievously underrated Emmett Berry and good Hodges alto, Lawrence Brown excels in a remarkable "talking" chorus. Ben Webster's presence keeps the solo level vigorously high. The Sheik has rarely visited such a swinging oasis. Only Hodges and Brown solo except for a Webster comment toward the end. Credit J. C. Heard, Leroy Lovett, and Red Callendar on both sides. (Clef 89086)

**Billie Holiday**  
 \*\*\*\* My Man  
 \*\*\*\* He's Funny That Way  
 I should admit that my admiration for Lady Day's singing is probably beyond the bounds of reason. I'm aware of the comparisons that are often made between the various Holiday stages from *Your Mother's Son-in-Law* to the latest Clef—with partisans for each era. I'm sorry, I dig them all. Less subjectively, mention should be made of the subtle accompaniment she receives. Joe Newman on both sides sounds like her shadow (listen closely to *Funny*) and Paul Quinichette is almost equally intuitive. (Clef 89089)

**Jazz at Massey Hall**  
 Vol. 1  
 Perdido  
 Salt Peanuts  
 All the Things You Are  
 Rating: \*\*\*\*  
 Vol. 2

Embraceable You  
 Sure Thing  
 Cherokee  
 Jubilee  
 Lullaby of Birdland  
 Bass-ically Speaking  
 Rating: \*\*\*\*  
 Massey Hall is in Toronto, and the Toronto Jazz Society assembled Dixie, Bud Powell, Max Roach, Charlie Mingus, and Charlie Chan there in May of this year for its first annual jazz festival. Mr. Chan is known to ornithologists the world over as an exceedingly rare species

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unto himself. Vol. 1, except for Bud's solos, is a little uneven. *Perdido* is marred by the hornmen's tendency toward exhibitionism. The extended *Peanuts* is a five-way delight. The exhibitionism returns in *Things*, with Bird tossing in a Kerry Dance figure and Dizzy digging into the *Grand Canyon Suite* for a couple of seconds. Otherwise, the solos are good until the performance collapses. To use an understatement, there was tension even before that between Bud and the horns.

Vol. 2 has some of the most fabulous Powell on records. (It's an all-trio set with Billy Taylor on *Bass-ically*). This can stand an enormous number of replays, for there's more to hear and learn each time. Charlie Mingus and Max Roach are equal to the exacting task of keeping up with Bud's unpredictable explorations. Max's solo on *Cherokee* builds like the *Twelve Days of Christmas*, and Mingus is peerless in *Bass-ically*. Even Herman Leonard's cover portrait of Bud wails. (Debut DLP-2, DLP-S)

**Jazz on the Air**  
 Out of Nowhere  
 What's New?  
 Now Is the Time  
 Bernie's Tune  
 Russian Lullaby  
 Trapped  
 Rating: \*\*\*\*

These early 1953 Terry Gibbs airshots from the Bandbox are thrillingly alive thanks to unusually good recordings (the balance, however, is drum-heavy and mellophone-light). You can hear Terry snap out the tempo as well as assorted rhythmic grunts and encouragements. Gibbs is ideal all the way, and the record captures his fine, round sound. Don Elliott's mellophone reflects his formidable musicianship and humor, and Claude Noel, piano, Kenny O'Brien, bass, and Sid Bulkin, drums, are also in flying form. Terry and Don engage in a vibes duel on *Bird's Time*.

Milt Buckner's trio is heard alone on *Russian Lullaby* and *Trapped* (with Terry added on the latter). By itself the threesome sounds soggy compared to the dynamic lightness of Gibbs' unit, but Milt always swings. Some of the sounds the group gets on *Trapped* with another egregious electronic attachment would be more at home

on a hillbilly record. That last band stopped this from being a five-star rer. (Brunswick BL 58048)

**Memorable Sessions in Jazz**  
 Profoundly Blue No. 2  
 Jamming in Four  
 Edmond Hall Blues  
 Celestial Express  
 Blue Interval  
 Seein' Red  
 Rating: \*\*\*\*

*Blue Interval* and *Seein' Red* were cut in 1944, with the other four made three years earlier. Charlie Christian, Lux Lewis (cello), and Israel Crosby were on the first date, with Red Norvo, Teddy Wilson, Carl Kress, and Johnny Williams on the second. Ed Hall is his warmly excellent self on all. This reissue set (with the exception of *Profoundly*, an alternate master) is crystalline jazz chamber music—a good one to play for the jazz-is-all-noise scoffers. (Bluenote 5026)

**Gerry Mulligan**  
 I May Be Wrong  
 I'm Beginning to See the Light  
 The Nearness of You  
 Tea for Two  
 Love Me or Leave Me  
 Jern  
 Don't Dream  
 Swing House  
 Rating: \*\*\*\*

Turn the blue light on and the volume down. Here's more of the airily swinging Mulligan foursome. May I point out again that the counterpoint is pleasant but slight and the harmonic patterns necessarily limited. If we don't lose our heads and inflate this beyond its already high merit, it can be enjoyed for what it is—literate, subtle, and extremely well played modern jazz. It is not yet apocalyptic. (Pacific JLP-5)

**Red Norvo**  
 Can't We Be Friends?  
 Blues for Tiny  
 Somebody Loves Me  
 'Deed I Do  
 Love Is Here to Stay  
 Signal  
 You Are Too Beautiful  
 The Best Thing for You  
 Rating: \*\*\*\*

This looks like national vibes week. Red continues to grow within the jazz tradition—like Mary Lou Williams—and he has with him now two of the most gifted musi-

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Jimmie Webster probably holds record for most TV'd guitar star



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icians in recent jazz history. Guitarist Jimmy Raney's tone beat and ideas are superb, and one of the two originals is his cool, clear *Signal*. Red Mitchell has long deserved this much solo space and utilizes it well. He also wrote the up-tempo blues for Tiny Kahn. This is also very well recorded. As Ralph Gleason notes, you can even hear the mechanics of Raney changing positions. Was that a cable car I heard in the distance? (Fantasy 3-12)

**Shorty Rogers**  
 Blues for Brando  
 China  
 Hot Blood  
 Windwept  
 Rating: \*\*\*\*

Music from the Marlon Brando movie, *Hot Blood*. Leith Stevens (*War of the Worlds* and *Eight Iron Men*) wrote the score, and Shorty Rogers interprets. Chief solos are by Shorty and the controlled, aware tenor of Bill Perkins. Jazz and jazz-based writers have been increasingly used in film underscoring—a more rewarding trend so far than 3-D. It's not fair to rate this as jazz since that wasn't the primary aim. Add another star for Shorty's contribution to the trend. (Victor EPA-535)

**Cal Tjader**  
 Icy  
 Give Me the Simple Life  
 These Foolish Things  
 Charlie's Quote  
 Chopsticks-Mambo  
 Vibra-Tharpe  
 Three Little Words  
 Lullaby of the Leaves  
 Rating: \*\*\*\*

More vibes. San Franciscan Cal Tjader, now with Shearing, also doubles on drums in this pleasant but not especially memorable set. Cal is a tactful, swinging vibist though a rather heavy drummer. Outstanding soloist is bassist Jack Weeks (son of Anson) who is also a resonant rhythm man. Pianists John Marabuto and Vince Guaraldi don't excite here though Vines, I expect, could. It's all skillful, but compare it idea-wise with the Norvo or Gibbs LPs. (Fantasy 3-9)

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Archie Bleyer has long been a household name—or perhaps "housewife name"—would be an even apter term—as a result of his long association with CBS and the various Godfrey shows. In recent months he has added to his busy schedule by venturing very successfully into the operation of a record company (Cadence) and a retail record store in Hempstead, Long Island.

Naturally this has left him with very little time to relax and listen to other people's music, so most of the records played were unfamiliar to him.

Archie was given no information whatever, before or during the test, about the records played. He was

asked to rate each disc from one to five stars. His comments were tape-recorded and are reprinted verbatim.

### The Records

1. **Les Brown. Perdido (Coral).**

I liked the band and the performance, but I didn't care too much for the material and the arrangement. I particularly liked the rhythm section. I have no idea who it was. I'd say two stars.

2. **Joni James. Let There Be Love (MGM). With Lew Douglas Orch.**

I like the girl very much—I don't know who it is—but again I don't like the choice of material . . . it

doesn't seem right for her. But she has a very unusual sound and could do wonder— with a better piece of material. This is a bad piece of material for anyone. She sounds as if she could do a jazz song or a torch song, almost anything, but this just didn't seem to have any meat. The orchestra sounds very good but I don't like the recording. There's too much echo for me. Two stars.

3. **Erich Kloss & Frankland State Orch. of Nürnberg. Ave Caesar (March) from Quo Vadis Suite (Miklos Rosza) (Capitol).**

As music to some extent in a picture or show that might be all right, but as a composition on its own I don't like it at all. I don't like the recording—the performance—I don't like anything about it. It's muddy and lacks definition, and the performance is not clean and sparkling as it should be. One star.

4. **Tito Rodriguez. Mambo Gee Gee (Tico). Comp. & arr. Chico O'Farrill.**

That sounds like an American band playing Latin Music. It's over-arranged; it has no freedom. It's heavy-handed. Not the percussion so much, but the front line. It sounds like what I would do with a Latin-American piece—which is not to be commended! One star.

5. **Beryl Booker Trio. Thou Swell (Discovery). Beryl Booker, piano.**

Hey, that's all right—good pianist! Who was that? It had a good beat, and I liked the fact that it starts out by giving you the tune, but still with style. That was very interesting—I liked that. Three.

6. **Turk Murphy & His Jazz Band. Ace In The Hole (Columbia). Turk Murphy, vocal.**

I don't like that. Can't understand the singer. It doesn't sound honest; sounds like they're kidding. Not like real old-time musicians. I like nothing about it. No stars.

7. **Louie Bellson. Phalanges (Clef). Maynard Ferguson, trumpet.**

Wow! Fantastic! Who the heck was that trumpet player? I liked the whole thing—the drummer is wonderful; the arrangement is not too much, but what there is good. Only slight criticism I'd have would be the quality of the saxes. But the band plays with freedom, like

they're jamming. Four stars.

8. **Buddy Morrow. Re-Enlistment Blues (Victor). Frankie Lester, vocal.**

I can't get excited about that. It has no value except the association with the picture. At times the singer sounded almost like Johnny Mercer. As for the band and arrangement, it could have been done just as well with simply a guitar. One star.

9. **John Graas. 6/4 Trend (Trend). Graas, French horn.**

There again I didn't like the

material. The band reminds me of Ellington in the old days; the performances are wonderful. It's a waste of good men. Trumpet and trombone were good—trombone sounds like a horn at times. They're wonderful, but the basic material just restricts them. Two stars, at least, because the performance was wonderful.

### Afterthoughts by Archie

I'm not a jazz man, but I don't like to see jazz cramped the way it was on that last record. That's what I liked about Ted Heath's recent LP. That was arranged, but there was freedom. And that, of course, was the great thing about the old Benny Goodman band.

I remember a wonderful session with Teschemacher and Gene Krupa and McPartland, Joe Sullivan, Condon—that was jazz. Those records influenced me very strongly in my jazz thinking. They had the qualities that still make for great jazz.

## 'Only Starting As Musician,' Says Sweden's Lars Gullin

By Bob Fulford

Stockholm — The young Swede who was recently picked by U. S. critics and disc jockeys as one of the world's best baritone sax players is a shy, ex-concert pianist who insists that, as a jazzman, he's only starting.

Lars Gullin, at 25 a leader among Swedish jazzmen, feels that he still has a great deal to learn and absorb before he can play jazz as he wants to. His most fervent wish is to spend at least a year in New York playing with American groups and studying under Lennie Tristano.

### Envious Spot

Gullin (pronounced Gull-son) is already in a position to be envied by many a more confident musician. Leader of his own quintet in Stockholm, he has the respect of every jazz-minded Swede, gets plenty of record and radio work, and has earned an international reputation with his records. But he's not nearly satisfied. He's eager to be a much better musician.

Gullin's playing has been called derivative by some critics, one of the main points of criticism being his *Piano Holiday* album, which was made with a quartet without a piano shortly after the Mulligan sides appeared.

He explains that these were made before he or any other Swede heard what Mulligan was doing,

but it wasn't a coincidence. Swedish *Metronome* officials received word from their New York representatives that this was the thing now and forthwith asked Gullin to make eight sides. Without knowing it had anything to do with Mulligan, he complied—and later had more than a few misgivings.

### No Imitator

Gullin feels that his jazz would improve tremendously if he could spend some time in the U. S., in an atmosphere of good jazz. He feels also that study with Lennie Tristano would be very helpful. He knows the work of the Tristano group well and likes it all, particularly that of Lee Konitz. But he denies any desire to imitate the Tristano records' sound.

Despite his wish to go to the United States—he hopes to make it in 1954—Gullin does not intend to stay there. He feels that his future is as a Swede, with Swedish jazz, which he expects will emerge as a more and more important force in the jazz world in the next few years.

## Snyder Ork Using Krupa, BG Alums

Hollywood—Bob Snyder, onetime saxman (first alto) with Gene Krupa and Benny Goodman, is rounding up former bandmates for the band he will head at the long-dark Earl Carroll theater-restaurant, which re-opens Christmas as the Moulin Rouge. He had signed Sam Donahue (tenor) and Clint Neagley (alto) at deadline. Most of the musicians who were with Goodman, Krupa, the Dorseys, et al, during the heyday of the band business are now located here.

Snyder will play for both show and dancing, will use four brass, five reeds, three rhythm, and three fiddles. There will also be a Latin-rhythm band.

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Leading stars of the Country and Western firmament joined hands with more than 500 disc jockeys recently to help WSM celebrate the 28th birthday of its internationally-famous "Grand Ole Opry" series. Two-day celebration was held in Nashville, with guests coming from all over the country to attend. Hosts included Jack Stapp, WSM program director; James Denny, head of the WSM Artists Bureau and the station management. Shown above are (top, left to right) Capitol Records group, Victor Records group, a view of the crowd at the birthday fest. Below Eddy Arnold greets Hank Snow (left) and is joined by Little Jimmy Dickens (center). Far right, James Denny holds court. (Photos by Gordon Gillingham.)

**Nashville Notes**

**Huge Turnout Celebrates 'Opry's' 28th Birthday**

By Bill Morgan

Some 1,000 persons turned out in Nashville the weekend of Nov. 20 to make the 28th anniversary of the Grand Ole Opry a huge success. People from all walks of the music business greeted and paid tribute to WSM and the opry stars. The affair lasted two days, in which time there were many banquets and cocktail parties hosted by various publishers and record companies. Among the artists here were: Ex-Gov. Jimmie Davis, Eddy Arnold, Pfc Faron Young, George Morgan, Tex Ritter, Red Foley, Carl Smith, Goldie Hill, Johnny and Jack, The Davis Sisters, Martha Carson, Ray Price, The Duke of Paducah, Minnie Pearl, The Carlises, Little Jimmy Dickens, Chet Atkins, Grandpa Jones, Ken Marvin, Sonny James, Moon Mulligan, Lonzo and Oscar, Arlie Duff, Onie Wheeler, Justin Tubbs, Marty Robbins, Shorty Long, and Pee Wee King.

Awards were presented by BMI to the following artists: The late Jimmy Rodgers (accepted by his widow), the late Hank Williams (accepted by Fred Rose), Eddie Arnold, Roy Acuff, Hank Snow, Red Foley, Carl Smith, and Faron Young.

According to the success of this year's disc jockey convention and Grand Ole Opry celebration, next year should be even bigger and better.

**THIS AND THAT**—Red Foley planning personal appearance tour . . . Art Satherly, formerly of

Columbia Records, rubbing elbows with his old friends at the convention . . . The Davis Sisters chatting with everyone and showing off little Ireen, daughter of Georgia Davis. The little gal is only 3 years old but knows and can sing just about any hillbilly tune . . . Goldie Hill saying she will definitely make a picture in Hollywood starting next June. Could it be the life of Hank Williams?

Jimmie Davis telling how he rewrote the old song *Supper Time* and recorded it for Decca. Song is des-

tinued to become an all time standard in the religious vein . . . Ken Nelson of Capitol proudly escorting his newest singing discovery, Yvonne O'Day, around the convention. Her first release is *Snow Flakes*, coupled with *I Just Want To Be With You*. Gal has a Kay Starr quality . . . Billy Wallace (*Back Street Affair*) telling he has a new one out by Kitty Wells on Decca—*Cheatin's a Sin*.

Si Simon of Radio Ozark enterprises in town with Porter Waggoner, RCA artist under contract to Simon . . . Carlises (Mercury) have joined Grand Ole Opry . . . Dub Albritten has taken over managerial reins of Hank Snow and Ernest Tubbs . . . A. V. Bamford, Nashville promoter, on west coast setting up dates . . . Moon Mulligan heading for a vacation in Texas . . . Ray Price also planning vacation for three weeks in Texas.

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# C & W Deejays Organize Sharon Soaks Up U.S. Music, Raps England's Frigid Climate

Chicago—Country and western disc jockeys have formed an association for the betterment of their group. New organization, which was born at the 28th anniversary of WSM, Nashville, is known as the Country Music Disc Jockey Assoc. or CMDJA, the Voice of America's Music. More than 100 deejays bonded together to form the organization, which, according to spokesmen for the group, was designed to "more effectively aid the music business in all phases."

It was mutually agreed that no outside aid from any source would be accepted, and that the only income would be that of dues by the DJs themselves. While a bulletin will be issued shortly, no advertising will be accepted in it. Other policies formulated are that the association will not plug an artist, a record, record company, a song, or publishing house. Organization will not enter into labor problems or negotiations, although it might assist radio stations to

and suitable help.

Officers elected at the first meeting were: Nelson King, WCKY, Cincinnati, president; Earl (Grandpappy) Davis, WFHG, Bristol, Va., vice-president; Tommy Sutton, WING, Dayton, Ohio, secretary; Dal Stallard, KCMO, Kansas City, Mo., treasurer. In addition, Cracker Jim Brooker, WMIE, Miami, Fla.; Eddie Hill, WSM, Nashville, Tenn.; Casey Strong, KOSY, Texarkana, Arkansas; Hardrock Gunter, WJLD, Birmingham, Ala.; John Banks, KRDU, Durham, Calif.; Lute Williamson, WREB, Holyoke, Mass.; Smokey Smith, KRNT, Des Moines, Iowa, were elected to the board of directors.

A drive to enlist new members is being undertaken, and another meeting will be held in about six months to take care of the expanding membership. All requests for information and membership forms should be sent to Nelson King, WCKY, Cincinnati, Ohio.



Ralph Sharon

New York—Last June 2 English pianist Ralph Sharon came to this country with no contacts but with a determined desire to stay here even if he had to sell hot dogs. Less than six months later he's finished a long, successful stay at the Embury, with two-weekers set for Philadelphia, Buffalo, and Detroit. Then six weeks at Las Vegas follow at close to \$1,000 a week.

Ralph, to use a British understatement, is happily bewildered. On an afternoon recently during which he was collecting his thoughts, Ralph contrasted the state of jazz in his former country—he now has his first U. S. papers—and here.

"When one plays jazz, or so-called jazz, in England," he began, "there's always someone (the manager of the room or the leader)

who'll come up and say, 'Would you keep it down?' or 'Don't play this or that.' You sort of play jazz there while looking over your shoulder waiting for some kind of complaint. Here a band gets on the stand, and nobody tells them what or how to play or how many choruses to take.

### Anti-Jazz

"Another difference is the fact that you can hear so much good jazz and good pop music on the air here, whereas in England you get 30 minutes a week on the *Jazz Club*. And that's out if there's a cricket match or football. Last I heard, the jazz people and magazines were fighting to keep even that short time on the air. The BBC is completely anti-jazz from the top down."

Ralph is also struck by the difference between hearing musicians on records and in live performances. "After hearing so much of my jazz second-hand on records, hearing it here in the States is very, very different from what I had imagined. I realize fully now that you can't judge a man's work on the basis of three minutes of wax. And that's what I had to do as a musician and for the 15 months when I also reviewed records and wrote music criticism for the *New Musical Express*. So I find I'm mentally throwing things away that I can see are no longer of any use to me musically—things jazzmen just don't use any more."

### Garner Great

"And I find, too, that some jazzmen are far better than they appear on records and some are worse. Among those I found even better were Art Blakey, who knocked me out, and Erroll Garner. Some musicians seem to put Garner down as 'all right, but not jazz' but man, he swings, and he's also a man who plays with a smile on his face. And that means something to me."

One thing Ralph reported himself eager to convey to the American populace is that the two London LPs by which he is best known here—*Autumn Leaves* and *Spring Fever*—were made with an eye to the cocktail field. His next date, he's been promised, will allow him to play thoroughly as he would like. To play modern two-handed jazz.

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# Band Routes



**EXPLANATION OF SYMBOLS:** b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—tavern; cc—country club; rh—roadhouse; pc—private club. NYC—New York City; Hwd.—Hollywood; LA—Los Angeles; ABC—Associated Booking Corp. (Joe Green); 745 Fifth Avenue, NYC; AP—Allbrook Pumping, Richmond, Va.; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtz Agency, 114 N. Canon Dr., Beverly Hills, Calif.; McC—McCooey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 918 Madison Ave., NYC; MGS—Moe Gale, 40 West 40th St., NYC; RMA—Rag Marshall Agency, 4671 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 565 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 (Statter) Washington D. C.
- Anthony, Ray (On Tour—East & Midwest) GAC
- Barrow, Blue (On Tour—N. Y. Territory) MCA
- Beckner, Denny (Sheppard Air Force Base) Wichita Falls, Tex., 12/25-31
- Burr, Masha (Waldorf-Astoria) NYC, h
- Bradwynne, Nat (Waldorf-Astoria) NYC, h
- Brown, Les (On Tour—West Coast) ABC
- Cabot, Chuck (On Tour—Texas & Louisiana) GAC
- Carlyk, Russ (Trionan) Chicago, h
- Caylor, Joy (On Tour—Texas) GAC
- Chamblee, Eddy (Ebony) Cleveland, Out 12/31, nc
- Clifford, Bill (Riverside) Reno, Nev., h
- Cross, Bob (Balmore Room) Galveston, Tex., Out 1/20, nc
- Cugat, Xavier (On Tour—South Pacific) MCA
- DeVol, Frank (Lido) Long Beach, Calif., b (Saturdays only)
- Dorsey, Tommy (Statter) NYC, h
- Durso, Michael (Copacabana) NYC, nc
- Ellington, Duke (Birdland) NYC, Out 12/23, nc
- Ferguson, Danny (Schroeder) Milwaukee, Wis., h
- Frieda, Shep (Sheppard Air Force Base) Wichita Falls, Tex., 12/31-1/6
- Fink, Charlie (Statter) Buffalo, 1/7-2/3, h
- Fitzpatrick, Eddie (Mapes) Reno, Nev., h
- Flanagan, Ralph (On Tour—Midwest) GAC
- Foster, Chuck (Tulsa Club) Tulsa, Okla., 12/25-31, nc
- Fotina, Larry (On Tour) ABC
- Garber, Jan (On Tour—Texas & Louisiana) GAC
- Glasser, Don (Tulsa Club) Tulsa, Okla., 12/25, nc
- Gray, Jerry (On Tour—Texas) MCA
- Hampton, Lionel (Rendezvous Room) Philadelphia, 12/21-31, nc
- Harrison, Cass (Warwick) Philadelphia, Pa., Out 2/2, h
- Hill, Ray (Coral Gables) North Weymouth, Mass., Out 1/1/54, b
- Hill, Tiny (On Tour) ABC
- Hunt, Pee Wee (Seville) Montreal, 12/17-23, t; (On Tour—Midwest) GAC
- James, Harry (Palladium) Hollywood, 12/25-1/25, b
- Jerome, Henry (Edison) NYC, h
- Johanson, Buddy (Savoy) NYC, 12/23-1/10
- Jurgens, Dick (Aragon) Chicago, 12/31-2/28, b
- Kenton, Stan (Fox) Detroit, Mich., 12/22-28, t
- Kisley, Steve (Statter) Detroit, Mich., h
- Lande, Jules (Ambassador) NYC, h
- LeSalle, Dick (Palmer House) Chicago, h
- Lewis, Ted (Roosevelt) New Orleans, 12/17-1/18, h; (Lotos) Birmingham, Ala., 1/14-20, nc
- Lombardo, Guy (Roosevelt) NYC, h
- Long, Johnny (Meadowbrook) Cedar Grove, N. J., 12/18-31, rh

- McGrane, Ivan (Radison) Minneapolis, Minn., h
- McIntyre, Hal (On Tour—Texas & Louisiana) GAC
- McKinley, Ray (On Tour—South) GAC
- Marterie, Ralph (Melody Mill) N. Riverside, Ill., In 12/16, h
- Martin, Freddy (Ambassador) Los Angeles, 12/23-1/19, h
- Masters, Frankie (Conrad Hilton) Chicago, h
- May Greb, Billy (On Tour—West Coast) GAC
- Morgan, Russ (On Tour) ABC
- Morrow, Buddy (On Tour—East) GAC
- Neighbors, Paul (On Tour) MCA, (Shamrock) Houston, Tex., 12/31-2/14, h
- Osborne, Will (Texas) Fort Worth, Tex., Out 1/15, h
- Overend, Al (The Flame) Phoenix, Ariz., nc
- Palmer, Jimmy (On Tour) ABC
- Pastor, Tony (On Tour—Midwest) GAC
- Perrault, Clair (Cipango) Dallas, Tex., pe
- Pett, Emil (Jung) New Orleans, Out 1/12, h
- Reed, Tommy (Statter) Buffalo, Out 1/6, h
- Rudy, Ernie (New Yorker) NYC, h
- Smith, Jesse (King Phillip) Wrentham, Mass., b
- Spivak, Charlie (On Tour—N. Y. Territory) MCA
- Stevens, Roy (Rustic Cabin) Englewood, N. J., 12/18-19, 12/27-28, rh; (On Tour—East) GAC
- Stratner, Ted (Plaza) NYC, h
- Thornhill, Claude (On Tour—East) GAC
- Tucker, Tommy (On Tour—Texas) MCA
- Watkins, Sammy (Statter) Cleveland, h
- Weems, Ted (Rice) Houston, Tex., 12/31-1/27, h
- Wells, Lawrence (Aragon) Ocean Park, Calif., Out 2/10, h
- White, Pres (American Legion) Hornell, N. Y., nc

## Combos

- Alger, Will & Salt City Five (Lyric) Hanover, Pa., Out 12/20, nc; (Otto's) Albany, N. Y., 12/21-1/3/54, nc
- Brubeck, Dave (Black Hawk) San Francisco, Out 1/2, nc
- Buckner Trio, Milt (Hi Hat) Boston, 12/21-27, nc; (Tia Juana) Baltimore, 12/29-1/10, nc
- Coodon, Eddie (Coodon's) NYC, nc
- D'Amico, Nick (Roosevelt) NYC, h
- Dante Trio (Lighthouse) NYC, nc
- Dee Trio, Johnny (Nick's 3 Vets) Mountairview, N. J., Out 1/3/54
- Duncan, Hank (Nick's) NYC, nc
- Fields, Herbie (Cadillac Lounge) Trenton, N. J., Out 12/22, cl
- Fields Trio, Irving (Park Sheraton) NYC, h
- Teagarden, Jack (Royal Room) Los Angeles, In 12/16, nc
- Three Suns (Astor) NYC, h
- Trahan, Lil & Pres (Otub 72) Valparaiso, Fla., nc
- Trenius (Ciro's) Miami Beach, In 12/24, nc
- Wigman Trio, Les (Bel-Air) Brooklyn, N. Y., nc
- Young, Lester (Hi Hat) Boston, 12/14-20, nc

- Five Keys (Ebony) Cleveland, 12/21-27, nc
- Furness Brothers (Silver Rail) Toronto, Out 12/20, nc
- Gallard, Slim (Hi Hat) Boston, 12/21-31, nc
- Garner, Erroll (Birdland) NYC, 12/10-1/6, nc
- Geta, Stan (Toast of the Town) Chicago, Out 12/20, nc; (Rouge Lounge) Detroit, 12/21-1/3, cl
- Gillespie, Dizzy (Birdland) NYC, Out 12/20, nc
- Green, Benny (Emerson's) Philadelphia, Out 12/20, nc
- Hara Trio, Joe (Mindy's Halfway House) Elmford, N. Y.
- Heywood, Eddy (Embers) NYC, Out 1/3, nc
- Hodges, Johnny (Rouge Lounge) Detroit, Out 12/20, cl; (Capitol Lounge) Chicago, 12/23-31, cl
- Hope, Lynn (Showboat) Philadelphia, Out 12/31, nc
- Jackson, Bullhouse (Gleason's) Cleveland, 12/21-27, nc
- Janis, Conrad (Childs Paramount) NYC, r
- Johnson, Bill (Brass Rail) London, Ontario, nc
- Jordan, Louis (Beachcomber) Miami Beach, In 12/22, h
- McCune, Bill (Astor) NYC, h
- McGuire, Betty (Prince George) Toronto, In 12/21, h
- McNeely, Big Jay (Loop Lounge) Cleveland, 12/22-1/4, cl
- McParland, Marian (Hickory House) N. Y., nc
- Melotons, (N. Y. Ketchum's Circular) Gloverville, N. J.
- Merlino Trio, Joe (Coral Gables Lounge) North Weymouth, Mass., Out 1/1, cc
- Monte, Mark (Plaza) NYC, h
- Orioles (Royal Peacock) Atlanta, Ga., 12/19-21, nc
- Parker, Charlie (Comedy) Baltimore, 12/15-28, nc
- Parker Trio, Howard (Navajo Hogan) N. Y., nc
- Pavone, Tommy (Rock Garden) Williamstastic, Conn., r
- Peterson, Oscar (Tiffany) Los Angeles, Out 12/20, nc
- Rico Sorenadens, George (Dagout Lounge) Duluth, Minn., cl
- Rivera, Ray (The Rainbow) Kew Gardens, L. I., N. Y., nc
- Rocco Trio, Buddy (Powers) Rochester, N. Y., nc
- Roth Trio, Don (Kansas City Club) Kansas City, Mo., Out 1/2, pc
- Sharon, Ralph (Rendezvous) Philadelphia, 12/21-31, nc
- Shaw Gramercy 5, Artie (Colonial) Toronto, 12/25-1/2, nc
- Sherring, George (Esquire) Dayton, O., 12/14-19, nc
- Simes Trio, Bob (Willie's) Sheboygan, Wis., cl
- Simmons, Dick (London Chophouse) Detroit, Mich.
- Sparks Duo, Dick (Annex Bar) Sandusky, O., cl
- Stitt, Sonny (Beehive) Chicago, Out 12/31, nc

- Teagarden, Jack (Royal Room) Los Angeles, In 12/16, nc
- Three Suns (Astor) NYC, h
- Trahan, Lil & Pres (Otub 72) Valparaiso, Fla., nc
- Trenius (Ciro's) Miami Beach, In 12/24, nc
- Wigman Trio, Les (Bel-Air) Brooklyn, N. Y., nc
- Young, Lester (Hi Hat) Boston, 12/14-20, nc

## New Sarah Sides

Chicago — Sarah Vaughan, newly-signed by Mercury Records, will cut some of her first sides with Ralph Marterie's orchestra for an album.

# Feather's Nest

By LEONARD FEATHER

Does distance, in judging jazz, lend objectivity to the view? The claim, often made in behalf of continental jazz critics, came to mind during the last week as I pored through a volume entitled *Das Jazzbuch*, by Joachim Ernst Berendt.

This 31-year-old Berliner has produced a book, in pocket edition format, which provides some stimulating reading and reveals its author as a sensitive and reasonably catholic observer of the jazz scene. It is up-to-date enough to discuss the Sauter-Finegan orchestra, broadminded enough to include both Buddy Bolden and Lennie Tristano in its biographical passages.

It is technical enough to include short samples of improvisations on *How High and All The Things* (and careless enough to attribute the latter to Cole Porter). But most of all, it is a provocative book, one that gives you an insight into what may well be a typical overseas reaction to the social and musical scene in this country.

For instance, Berendt uses a *Billboard* sales analysis to show that 49.1 percent of record buyers in America purchase pop music, 18.9 percent classical, etc., with jazz right at the bottom of the list at 0.8 percent. "If jazz ranks lower even than foreign folk music in America," he concludes, "it can indeed no longer be considered a typically American affair."

He proceeds to remind us of the European origin of the first books about jazz, and of such musicians as Django Reinhardt, Shearing, and Hasselgard; and he triumphantly concludes that, anyway, of the four elements of music—instrumentation, harmony, melody, and rhythm—the first two and most of the third in jazz derive from Europe.

One can well imagine the shock of reading that sales analysis, of finding out that in the world's greatest meat market almost everyone is a vegetarian. One can see

why Berendt takes issue with the definition of jazz handed down by Prof. Marshall Stearns ("jazz is an improvised American music...") and feels that the word "international" may well be substituted for "American."

However, in a sense, Herr Berendt comes on a little too strong here. He is saying, in effect, that all Danish pastry should come direct from Copenhagen, and that a pair of Siamese twins should not be so named unless they were born in Bangkok. He can argue until he is blue in the Gesicht and he won't dissuade me from the conviction that America was, is, and probably always will be the crucible of jazz.

A couple of decades ago it could be argued that jazz was a prophet without domestic honor. Today, with concerts, jazz night clubs, and record sales at a new peak (even 0.8 percent can mean millions of records), jazz has gone a long way toward true recognition in its own land.

Joe Marks, Fischer Bucherer, Frankfurt am Main, Germany.

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