

Seven Sidemen Leave Kenton

Chicago—Alto saxist Lee Konitz left the Stan Kenton band this month to return to New York. He was replaced by Bostonian Charlie Mariano, a member earlier this year of the Jackson-Harris Herd.

Konitz will return for five weeks as guest soloist with the band when it resumes its *Festival of Modern Jazz* tour on Jan. 27.

The Kenton orchestra has undergone almost a complete change in the last month. Trumpeters Conte Candoli and Don Dennis left and were replaced by Rolf Ericson and Sam Noto; trombonists Bob Fitzgerald (a returnee) and Joe Civadone took over the vacated chairs of Bob Burgess and Keith Moon, and Bob Leasher replaced guitarist Sal Salvador. In addition, trombonist-arranger Bill Russo has returned to Chicago, where he'll continue to write for the band, but where he'll form his own combo.

DOWN BEAT

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GUEST STARS Frank Sinatra and Eddie Fisher, a couple of pretty-well-known singers, helped make a recent Eddie Cantor TV Show a talked-about event. Here the boys and Eddie take five during rehearsals.

Como To Play 1st London Date

London—Perry Como, who has never made an appearance here previously, and who hasn't made any American stage appearances in the last few years, will head up the male American singing contingent to play the Palladium in 1954. Como is being set for an August date. Johnnie Ray, Frankie Laine, Nat Cole, and Guy Mitchell are also contracted for engagements this spring and summer.

44 Sides Cut In One Year

San Francisco—Think the jazz business is lousy? Turk Murphy, local trombonist, just finished cutting his 44th side for Columbia this year!

Turk, whose band plays in its own club in the basement of the Italian Village, has already had an LP and an EP issued by Columbia as well as numerous albums on Good Time Jazz and other west coast labels. Formerly with the Lu Watters band, he's led his own group for several years.

Current plans call for release of a 12-inch Columbia LP of most requested tunes early in 1954, with a 12-inch LP of Jelly Roll Morton numbers to follow. All the Murphy sides have been recorded on the spot in the club where the band works.

Murphy is currently working out details for a tour of eastern clubs early in 1954.

Merc Signs Martha

Chicago—Martha Raye, who has been absent from a major label for the last few years, has been pacted by Mercury Records and will do standard material. She's set to do four sides in New York soon.

'Down Beat's' Five Star Discs

The following records represent the cream of the last two weeks' crop. See pages 10 through 20 for complete reviews.

POPULAR	
RALPH MARGERIE	Love's Theme (Mercury 10174)
CLASSICAL	
EMY DE PRADINES	Yodoo (Remington R199-151)
MADRID SYMPHONY	El Rotablo de Maese Pedro (Westminster WL 6012)
RCA VICTOR ORCHESTRA	Bach Suites 1-4 (Victor LM 6012)
FRITZ REINER	
VIENNA PHILHARMONIC	Beethoven Symphony No. 3 (HMV LHMV1044)
WILHELM FURTWÄNGLER	
COUNTRY AND WESTERN	
No records met with Down Beat five-star standards.	
JAZZ	
No records met with Down Beat five-star standards.	

Poll Winners Get Offers From Major Wax Labels

San Francisco—Unprecedented winning of awards in the *Down Beat* poll by west coast musicians who have recorded solely for west coast firms has touched off spirited bidding among major record companies for their services.

The Dave Brubeck quartet, which has been available exclusively on Fantasy under a unique recording contract which gives Brubeck a 50 percent interest in his own masters, is now being sought by several major companies and a host of minor jazz labels.

Columbia Back

Apparently indicating a return to modern jazz recording by Columbia, George Avakian has been eager to sign the Brubeck group. Dave, whose contract with Fantasy has already expired, is giving serious consideration to the offer.

Columbia also is interested in signing trumpeter Chet Baker, whose only records so far have been with Gerry Mulligan on Pacific Jazz and Fantasy, and for Pacific Jazz under his own name. Baker is understood to be exclusive with Pacific Jazz now.

Victor, Too

Victor, which has long been interested in Brubeck, has renewed efforts to sign the San Francisco jazzman since his victory in the *Down Beat* poll, and it is understood they are also angling Mulligan, whose quartet placed third in the poll, if a deal can be worked out with Pacific Jazz.

Both Columbia and Victor, which have led the modern jazz field slip in recent years in the same manner they loosened their grip on the rhythm and blues field during war years, are making a strong bid for pre-eminence in the field once again. The Red Norvo trio has recently been signed by RCA, with a possibility of a big band deal in the offing for Norvo.

Krupa To Midwest With New Trio

Chicago—Gene Krupa has been signed to open at the Terrace club in East St. Louis, Ill., for a week beginning Jan. 4. He'll use a trio, with sax and piano men yet to be selected at presstime. Deal was set by Associated Booking Corp.

Eddy's TV Marathon

Chicago—Eddy Arnold has been pacted for one of the longest filmed TV series ever to be filmed. Country and western singer will do 130 five-minute films for Ralston Purina, his longtime sponsor.

'Kismet?' But For Drake, Bagdad's A Drag, Dad

Kismet, Ziegfeld Theater, New York

Kismet is a startlingly expensive fairy tale, full of the exotic color of the *Arabian Nights* by way of Lindy's. It's fun to watch, if not always to hear. But at that, even mangled Alexander Borodin is better than most "fresh" Broadway scores.

It is Alfred Drake, however, who makes *Kismet* more than a bazaar in opulent disarray. Easily the most skillful artist on the American musical comedy stage, Drake acts and sings with an assurance born of so much ability and theatrical intelligence that it is a rare joy to watch him fill this one-dimensional story with his own stature.

The rest of the cast is adequate. Ingenue Doretta Morrow looks good, sings in key, and has remarkably long, mesmerizing hair. The lonely caliph, Richard Kiley, and the fiendishly evil Wazir, Henry Calvin, do about as well as can be expected. Specialty dancers Florence Lessing and Beatrice Kraft are excellent, particularly the latter in a kind of weirdly non-Hindu Hindu dance that can only happen on Broadway. Jack Cole's overall choreography is never dull but rarely imaginative. It impresses by mass rather than quality, as do the settings and costumes of Lemuel Ayers.

The score is by Robert Wright and George Forrest, and considering the fact that they had Borodin's tuneful tomb to plunder, it's pretty disappointing. As you must know by now, *Baubles, Bangles and Beads* and *Stranger In Paradise* are the major songs nationally.

Blimey! Look What's Been Creeping In From London!

New York—A new dance is the one thing the dance business has needed for a long time. And "The Creep," an English importation, looks as though it could be it. At last count, more than seven major record firms had rushed cuttings of it, the major dance studios across the country were planning to start courses in it, and several national TV shows were preparing to exhibit this new level of relaxed ballroom technique.

Just what is "The Creep"? So far as words can describe it, the partners stay a foot apart. The boy always moves backward two steps and one step to the side. A reverse tango, in short. Each partner places a hand on the other's shoulder; they intertwine the fingers of the other hands and point those hands toward the floor. Then, they creep about the dance floor in what proponents of the style describe as "a relaxed, graceful fashion."

Started In London

According to historians of the modern dance, it all started in London. "No one," said a recent issue of the *London Daily Mirror*, "is sure how or why. The more enthusiastic Creepers say that after a jive session, the dancers—to regain their breath—used to shout to the band, 'Give us a creep.' A more likely explanation is that youngsters who couldn't cope with the usual ballroom dancing steps used to shuffle or creep—and the idea caught on."

A side effect in England was the introduction of a new clothes fashion for the boy Creepers. The males returned to Edwardian days. "Jackets are longer," reported the *Mirror*, "with narrow sleeves, and some have turn-back cuffs and velvet trimming on the collars. The trousers have the drain pipe look."

Swept the Isles

In any case, the dance swept the British Isles, and the major studios and artists there recorded it. It arrived here in an odd way. On the evening of Nov. 8, Lester Sims, general professional manager for Miller Music Corporation of the Big Three, was watching the Don Hollenbeck news show on CBS-TV. Hollenbeck switched to a London film of a packed dance hall in which "The Creep" was being en-

Decca, Victor In Big Switch On 'Hot Blood'

Hollywood—The recording companies' big rush to capitalize on film exploitation by putting out albums of music from motion pictures will be tempered in the future with more caution. Both RCA-Victor and Decca discovered recently that the vagaries of the movie business have to be reckoned with.

In this case the picture was Columbia's Marlon Brando starrer, *The Wild One*, which in the course of its production became *Hot Blood*, then when released, reverted to its original title of *The Wild One*.

Meantime, RCA-Victor had released a handsome album comprised of four Leith Stevens originals, arranged by Shorty Rogers (who also played on them). On the album cover, this was the music from *Hot Blood*.

Decca also got hot for *Hot Blood* and had a completed album set to go when the title switch on the picture was discovered.

So wires have been burning between Hollywood and the New York offices of RCA-Victor and Decca, and at last report, Columbia Pictures had agreed to foot the bill for new art work, pressings (easier than putting on new labels), etc. The *Hot Blood* albums were recalled.

But if you happen to have a Decca or Victor *Hot Blood* album, hang on to it. It is already a collector's item.

thusiastically crept.

"I got all excited at its possibilities," recalls Sims, "and the next morning Abe Olman, general manager of the Big Three, told me it had been published by the Big Three's English affiliate, Robbins Music Corp., Ltd. It had been lying in the New York offices of the company for a few weeks, but now we decided—and obviously the record companies have, too—that this is a big thing. From my own experience in the music business, I think this will be the biggest instrumental in the last decade."

Based On Blues

"The music," Sims went on, "is by Andy Burton. It's based on a basic 12-bar blues phrase, and it's built on a simple riff. So were the Hucklebuck and the Buany Hop. All really popular dance instrumentals are. The lyrics were written in the U. S. by Carl Sigman, who also wrote lyrics for *Ebb Tide*, *My Heart Cries For You*, and *Bongo, Bongo Bongo*. We needed lyrics for the tune here, because there had been so many requests for them."

"I want to emphasize two things," concluded Lester Sims. "What you'll hear on records and see on TV is the original Creep as danced in England. A lot of people started to write spurious copies of it, but we soon stopped them by saying that legal action would be taken. Also the word is used in its literal sense, not in the American vernacular." Creep, in other words, is a verb of motion, not a noun of emotion.

Initial teenage reaction has been shrilly enthusiastic. Bob Horne's TV waltz show at WFIL in Philadelphia reports its audience flipped (a creep-flip), and the kids at Ted Steele's WPIX show in New York said it was "the best jitterbug music in years."

The Three Suns (Victor) burst forth with the first recording, but others quickly followed by Lee Roy (Turn to Page 33)

Some of the lyrics are fairly witty, particularly the set pieces given Alfred Drake, but they could have been disastrous with a less subtle soul than Mr. Drake's.

A strong undercurrent in the book throughout, by the way, is a kind of decadent intellectuality with accent on cynicism, cruelty, and amorality. It's strange to find this sort of thing so bitingly mixed with the usual musical comedy love story. It's really not that apparent, so you can bring grandmother.

A final word about the direction of Albert Marre. For several years I had the happy opportunity to learn an enormous amount about the theater by watching Marre build the most brilliant repertory company in the recent history of the American theater—the Brattle group in Cambridge, Mass. He since came to New York, directed for the City Center, and now is in charge of this whirling fantasia. Next to Drake and the ghost of Borodin, the success of *Kismet* is due to Marre. He demonstrates here that the elemental principles of good theatrical direction are the same whether you're trying to bring cohesiveness to Chekhov's *Uncle Vanya* or to *Kismet*.

Oh, I haven't mentioned the plot. Bring your own. It's not that important.

Tops Miller Record

Joni James, After 1 Year, Looms As 1-Niter Queen

By NAT HENTOFF

New York—Joni James has become one of the most startling phenomena in the recent history of the music business. Within the 11 months since *Why Don't You Believe Me?* echoed across the country, Joni has sold nearly 6,000,000 records, her club appearances now bring her from \$7,500 to \$12,500 weekly, and on a seven-day series of one-niters, she has totalled \$18,000 to \$20,000.



Joni James

It is in this last-named field that has been the least publicized, and yet Joni's intensive schedule of almost 100 one-niters from June until Oct. 31 of last year was the most arduous ever undertaken by any record star—and also proved to be of great aid to the band business. In it she covered almost every state in the union.

How It Started

How did it start? "It occurred to us in California," says Joni, "that all we'd been doing for some time was playing clubs. But we felt we also had to meet the people who bought our records and were too young or didn't have enough money for clubs or who lived in small towns. Then, too, we wanted to meet the radio people and disc jockeys in the towns and cities of all sizes who had been so helpful. "It often meant traveling 400 to 600 miles a night and eating and sleeping in the car, but it was worth it. I found out that when you go out to meet the people, they bend over to meet you. There was another purpose, too, one we talked over with Harold Sinnott of GAC in a long discussion. That was to get people interested again in going back into the ballrooms and dancing.

Teamed With Name Bands

"We did it by bringing name bands with us on several occasions. Bands like Buddy Morrow, Claude Thornhill, Tony Pastor, and Johnny Long. It was successful for both me and them, and as a result it was possible for a band to come into the ballroom by itself the second time and do well. Art Mooney and Stan Kenton both told me that this had helped the band business, and I think promoters and bands now realize what this can do. "One thing I did find was that

broke the all-time record at Asbury Park, N. J., set by Glenn Miller 16 years ago. The management asked her to come back the following weekend to play for all those who had been turned away, and it was equally packed.

She broke another all-time record in San Diego, playing to 3,800 at \$2.40 a ticket. In Seattle in a six-day engagement while the fleet was in, Joni drew 16,000 persons. The crowd was so large each night the fire department arrived for fear the floor might cave in. There were also the Coke parties for kids that Joni did many afternoons. (An estimated 6,500 showed up at Ciro's, so that Joni had to do two shows and, finally, a third one from the roof.)

Future Plans

What's in store for Joni now? "Well, we're planning a string of concert dates on which we'll hit about 40 of the large cities, since we already played the outlying sections on the one-niter tour. It will involve a large orchestra and chorus. There's also a plan for a TV quarter-hour, three times a week, that will be simulcast. Within the next six months, there may be a film contract. Three companies are bidding. I've already refused some movie offers because we're looking for the right script and the right musical score."

What is the explanation, Joni was asked, for the amazing response to every one of her records. With characteristic directness, Joni answered, "I would tell you if I knew. In fact, I'd do something about retaining it if I knew what it was. I'd bottle it. "Whatever it is, I'm sure it isn't anything intricate or involved. I think that despite all the people who are looking for formulas and techniques, the answer is probably so simple and natural that no one can find it, including the one who

people nowadays don't dance as automatically as they used to. They stand and listen to the music, too, and they want something to watch. So a band must be prepared to do more than just play for dancing. Art Mooney is a good example of a leader who has developed a show around the band, and, therefore, he's had success on one-niters. "A few examples of what happened as Joni reaped the traveling harvest include the fact that she

Now It's Sweetest Music This Side Of Iconoscope

New York—"The best way to present a dance band on TV," Guy Lombardo looked around the Roosevelt Grill, "is in its natural environment."

As usual, Guy spoke with the assurance of success. His new WNBT-TV program, which may soon be screened nationally, has won enthusiastic response from both viewers and reviewers. "We stayed away from TV for a couple of years," Guy emphasized, "because they wanted us to do a song contest or some crazy thing that had no relation to the band at all. We waited until we found a sponsor who wanted what we had to offer. The band—period!

"That even means no guest performers in front of the band. On the show, this is simply the Roosevelt Grill, and this is the band. We tell the people to act normally, to dance or not, to applaud or not as they feel like doing. There is nothing staged.

Use No Scripts

"The show is not written. I make the announcements I ordinarily make, and say only what's natural for me." There are also no gimmick shots. There are three cameras: Number 3 roams the room, and Numbers 1 and 2 are on the band."

According to New York columnists and radio reviewers, the Lombardo show points up again the large amount of human interest to be gleaned in just watching people dance. The response of the critical fraternity to the show came as a surprise to Guy, said one of his associates, because he expected that only the public would like it.

How Easy Is Guy's Book?

Another aspect of Lombardo's unbroken record of success as a dance band institution came into the conversation. Guy was asked about the opinion of some musicians (who have not worked with him) that his book must be easy to cut. An edge came into his voice as he answered, "Our book is a difficult one to play, because simplicity is a very difficult thing to achieve.



Guy Lombardo

"You need a certain quality not many musicians have to hold the attention of an audience for a complete chorus so they don't talk and so their thoughts don't wander to their worries or what's going to happen tomorrow. It's the same quality a good singer like Bing Crosby or Dinah Shore has. Technique alone is not enough to hold attention. You need that other quality, the quality of interpretation."

Popularity Unshaken

As to the wisdom of this outlook, the Lombardo appeal shows no sign of diminishing. In fact, it's the other way around. On a recent Saturday evening the Roosevelt Grill was so crowded that Guy's table was in the band room, and the Grill, with a 460 capacity, had 716 covers during the night, not counting the dinner crowd.

There is also no sign that the Lombardo style is changing. A few years ago, just before the record ban, Irving Berlin had a new song flown in from the coast that he wanted Guy to record. The arrangement arrived while the band was on stand. The parts were distributed, the men looked at them for a couple of minutes, and the song was played without a fluff. And, of course, in the Lombardo style.

Coleman To Mercer—'Public Wants Hokum'

New York—Songwriter Johnny Mercer in a recent interview exploded with the charge that "the majority of the current songwriting crop are out for the fast buck via wax weirdies instead of writing solid material that'll hold up for years to come."

Down Beat contacted one of the most successful of present-day songwriters, Larry Coleman, and asked him whether he agreed with Johnny and, more fully, just what it took to be a hit songwriter these days. Larry should know, for recent songs for which he wrote the music include *Changing Partners*, *Ricochet*, *Pa-Paya Mama*, *Tennessee Wig-Walk*, *Long Black Rifle*, and the new instrumental, *High Strung*.

"Mercer missed the boat in that article," says Coleman. "Songs by composers like Kern and Gershwin that he names wouldn't go today, because this is an era of gimmicks, and the public's taste is very fickle. It's very infrequently that fine melodies like *Ebb Tide* and *Moulin Rouge* make it.

"You have to write for the market of today, and that calls for *Ricochet*. I hope to get in another type of song one of these days, but I'll have a chance to only because I've opened the door with these. I had

has it, because he or she has lived with it all his life.

"I can tell you one thing. I try awful hard. People appreciate that and can recognize the fact that I'm trying. You know, it's a God-given gift to be able to reach people in any manner. I hope that doesn't sound sacrilegious, but I'm so grateful to be able to communicate by means of my singing. Above all else, I want to reach all kinds of people. I want to do spirituals, children's records, every kind of music people like. If they wanted me to do cartwheels, I'd do that too."

to have security before I could sit down and write what Mercer would consider a good song.

"Then there's another thing. It's easy enough for someone to say that pop tunes are garbage and that it's simple to write a better song than the hit tunes of today. But how would such a person suggest the lyric and the melody of a particular hit tune be changed? Look, if a song can attract and give enjoyment to millions of people, that song has universal value, and I use the word 'value' in its real sense."

How Coleman Works

How does Larry Coleman decide what kind of songs to write? "The market changes from week to week. If there's a craze for one kind of song at the moment, it may be over by the time your song in that vein appears. But sometimes you write for the current market, anyway, in that it's not a complete shot-in-the-dark.

"Sometimes you don't. *Ricochet* was written about six months ago when there was nothing resembling it in the hit class. *Pa-Paya Mama* was written at about the same time, and again, there was no song then popular that was like it. Publishers had been asking for a production-style, South American-flavored song with an odd rhythmic pattern, and so I tried one.

"I always try in any case to be a little different. As for forecasting the market, we all try to, consciously or unconsciously, but few succeed. And I can't give you an average as to the time a song takes to write. Some take hours, some weeks. *Ricochet* and *Pa-Paya* took two days each, while we mullied over *Tennessee Wig-Walk* for weeks trying to catch what we wanted. *Changing Partners* was one of those infrequent 'inspired' songs. I wrote itself; it was just a matter of putting it down. Though there was the usual polishing and rewriting, I wrote it from top to bottom in 20 to 30 minutes."

IN THIS CORNER

By Jack Tracy

FAMILIAR FIGURES—Bookers who laugh jovially when a leader asks, "How do you route us, Sam, by throwing darts at a map?" Then, jovial laugh completed and leader gone, they go into their office and throw darts at a map... Night club owners who cry and moan the blues about how bad business is, then show up a half-hour late for work because the kids were using both of the Cadillacs... The disc jockeys who, having talked to Eddie Fisher for half a minute at one of those wet soires record companies are wont to toss, refer to Eddie ever after as "my good friend."

MORE FAMILIAR FIGURES—The record company talent scout who turned thumbs down on a girl singer last year, only to see her become a huge star on a rival label this season, who says, "I wanted to sign her when she was nobody, but Mitch wouldn't let me"... The girl vocalist who has been 27 since we were 21... The sideman who joins a band that's had an established style for 15 years and immediately asks the leader why he doesn't get some Count Basie arrangements... The press agent who proudly shows his client two-line clippings from the *Large Lake Tribune* and the *East Side News* and asks for a raise.

Incongruous Sounds in the Night—Vaughn Monroe singing with the Sauter-Finegan band on this season's *Camel Caravan*. Somehow, it just don't mesh, man... Charlie Mariano, the alto saxist just hired by Stan Kenton to replace the departed Lee Konitz, was working a day job in a Boston department store for a fast \$32.50 a week when Stan called. Konitz, by the way, was the one who recommended Mariano... It was almost embarrassingly uncomfortable to hear that young singing star of TV, records, etc., make a guest appearance on a big Sunday show and sing the entire last 16 bars of a song a whole tone flat. He didn't change keys when the orchestra did.

Tiny Hill and members of his band got a big chuckle out of the Down Beat story on the breakup of the Billy May band, in which May was described as "worn down by some two months of solid one-niters." Says Hill: "Dec. 31 my band is taking its winter vacation after completing our 1953 tour of eight months of one-niters. We have had one job of location—five days at the Harbor Lights supper club in Galesburg, Ill."... One of the younger jazz trumpeters has a new nickname—*Young Man Without a Horn*. Shows up on jobs sans trumpet... Tony Martin wailing plaintively from folks who've seen him in the new flick, *Here Come the Girls*.

If you can ignore Jane Russell's amateurish monologues on her *Hollywood Cinderella* and *Hollywood Red Riding Hood* record, there's some mighty pretty music going on 'way in the background. Terry Gibbs' vibes supply most of the interest... Though one trade paper reported that Benny Goodman will sign to do a two-hour weekly TV show, friends seriously doubt that it will go through. His health isn't that good, they say... Another clarinetist, Buddy DeFranco, had a bad scare a few weeks ago. Developed a gum infection that nearly necessitated removing all his lower teeth. It would have wrecked his career.

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Judy Garland—A 'New Voice', A New Film, A New Career

By Mary English

With all those rumors concerning Judy Garland's troubles with arrangers and others at Warner Brothers, where she has been working on *A Star Is Born*, the picture expected to relaunch her film career and put her back among film's top stars, it seemed a good idea to make a personal checkup.

It took a while to catch up with her, because Judy, always among

Cover Story

the most approachable of film performers, has been busy with the pre-recording sessions. This is the one period when visitors of all kinds are least welcome at the film studios.

Studio Chat

So we settled, and gladly, for a chat on the set instead of the recording studio, and were lucky enough to catch her while they were shooting the scene in which she sings *The Man That Got Away*, a haunting blues-quality number generally held to be No. 1 of the new songs Harold Arlen and Ira Gershwin have written for the film.

Personally, we think that Judy's troubles—and she's had them—arise from the fact that most persons find it hard to realize she's grown up, something understandable when you stop to recall that it was back in 1938 that she did that *Dear Mr. Gable* number (in MGM's *Broadway Melody of 1938*) that launched her screen career.

Overnight Stardom

Almost overnight, from scrambling in the waning vaudeville circuits with her sisters ("The Gumm Sisters") Judy Gum became Judy Garland, one of Hollywood's greatest child stars. And she grew up from child star to become an even bigger star as a young woman without the usual "transition" pictures.



Fausto Cleva (left), Italian opera conductor, and Howard K. Skinner, head of the San Francisco Opera Company, visit with Judy Garland on the set of *A Star Is Born*.

Anyway, the Judy Garland we met on the set of *A Star Is Born* is a mature young woman who seemed to be getting along just swell with everyone.

"New Voice"

"I love that song," she said after the "take," "because it has real drama in both words and music. It's the one I've been waiting for," she continued, with a smile to indicate she was half-kidding, "to introduce my 'new voice' to screen audiences—the 'voice' I developed by singing to those audiences at the London Palladium, the Palace in New York, and big auditoriums in Los Angeles and San Francisco.

"You see, my entire career—the important part of it—from child-

hood to the Palladium engagement was in films. A musical performer loses something that way—the feel for a live audience. I'm so happy that I regained it—and a new confidence and self-assurance at the same time."

The role she is doing in *A Star Is Born* is the nearest thing to a straight dramatic role since she did *The Clock* with the late Robert Walker. The picture is, in fact, not actually a musical but an up-to-date version of the original, made in 1937 with Janet Gaynor. The leading character has been changed into a singer in order to take advantage of Judy's vocal assets.

Thinking this switch to "heavy drama" might mean that, like Frank Sinatra, Judy's secret ambition all along has been to go in for acting rather than singing, we asked her.

"Absolutely not," she replied promptly, "If I had to choose between one or the other, there would be just one thing—singing. I'm going to go right on singing as my major activity no matter what happens. As soon as this picture is completed I'm going right back to personal appearances.

"What's that they say about actors—for them 'All the world's a stage,' or something? Whatever happens to Judy Garland as an actress, Judy Garland, the singer, will always want to be up there on a stage, singing to the biggest live audiences she can sing to.

"I learned that at the Palace the night the audience held me on the stage—and I held the audience—from 10 o'clock until midnight. That was a thrill that few of us ever know—and that's how I learned what I really wanted."

No Sad Songs

New Orleans—If you want to keep from getting husky in the ferlin (or keep from growing old), the way to do it is to show too marked a preference for c&w music in New Orleans, which likes to think of itself as "The Cradle of Jazz."

One imbibor in a French Quarter bar learned this recently when he kept inserting quarters in the jukebox and playing one tune over and over—"Walkin' and a-Hummin'" by Ferlin Husky. A jazz enthusiast endured the player punch something different in the box. "Why don't you do it with your own quarter?" was the rejoinder. The jazz fan walked out of the bar, returned a few moments later with a gun, and the c&w enthusiast arrived a bit later at Charity hospital—D.O.A.

New Les Elgart Band Tapped For Biggest Buildup Of Year

New York—Not for a long while has there been as much advance interest in a dance band as in Les Elgart's new crew. Initial impact was caused by Elgart's 12-inch Columbia LP, *Sophisticated Swing*.

When Art Ford introduced it to his WNEW listeners, the switchboard lit up like the night before Christmas, and disc jockeys from other cities also report listener enthusiasm. Columbia, itself, had enough confidence in the Elgart kind of dance music to send two aides from the LP to their combined list of over 3,000 disc jockeys.

Brothers Lead Sections

Les and his brother lead their respective sections—Les on trumpet and Larry on alto. The beat is in the Lunceford tradition of two beat. Larry Elgart is more precise as he explains, "We try to get the feel of two, particularly with the aid of the guitar, so that there is clearcut time and the dancers don't have to look for the beat. The phrasing, though, is in four."

After the LP the next large-scale indication of interest in the band came when MCA not only signed the orchestra but gave it the biggest push it has given any dance band in the last year and a half. All MCA field offices are being supplied with copies of the LP, which they'll play for operators, and in conjunction with Columbia, they'll also cover the disc jockeys. Columbia has not put this much effort and time behind a newly-organized band in some years.

Readying For Road

The Les Elgart band should be able to hit the road in two or three months and will be set for a couple of shots on national TV shows before then. The full complement will be five saxes, seven brass,



Les Elgart

guitar, bass, drums, and probably piano. Key personnel on the recording will perform the same function with the traveling band and include trombonist Danny Repole, bassist Russ Saunders, and tenor Charlie Albertine, who does most of the arranging.

Charlie has studied with Stefan Wolpe, and it's likely a forthcoming set will feature his alto with strings. Larry will largely be in charge of selecting remaining personnel. Larry has played lead alto with Art Mooney, Bobby Byrne, and other bands, as well as with the *Top Banana* show.

Les Elgart is one of the best known lead trumpeters in the music business and has filled that function with Bunny Berigan, Harry James, Charlie Spivak, and Muggsy Spanier, as well as with Woody Herman and CBS staff orchestras. Now Les Elgart is playing lead for Les Elgart.

Strictly Ad Lib

NEW YORK

ON STAGE: Reports from the successful touring Agnes deMille Dance Theater indicate that the most popular ballet is *Short Lecture and Demonstrations on the Evolution of Ragtime*. James Mitchell is the star, Billy Taylor did the music, and Anna Sokolow the choreography.

ENTERTAINMENT-IN-THE-ROUND: Nat Cole was held over an extra week at La Vie En Rose. Despite the newspaper strike, the room was jammed every night. La Vie had to pay part of Nat's contract in Washington for that week, but he will make the date up after the first of the year following his return from Europe... Johnnie Ray went into La Vie Dec. 14... Betty Hutton substituted for Teresa Brewer at the Boulevard on 24-hour notice. Teresa had a sore throat. The actress-singer also cut some more MGM sides while in town.

THE JAZZ SCENE: Sidney Bechet flew back to Paris to consult doctors about his stomach ailment again. Refuses to be operated on here. He had to cancel six weeks of bookings... Duke Ellington spoke to an enthusiastic audience at the coffee hour at Harvard Law School during his Boston date... Joe Bushkin at the Embers for an indefinite stay, with Cozy Cole, drums; Johnny Smith, guitar, and Clyde Lombardi, bass... George Shearing booked solidly into March, when he starts a concert tour... Sol Yaged has one of the longest engagements in town. He's in his second year at the Hotel Somerset, with Sam Kewey on piano and Karl Kiffe, drums.

Sonny Train is now playing lead trombone with Tony Pastor... Charlie Barnet arrived at Cafe Society with Jo Jones, Sir Charles Thompson, Munroe Shain, and Jack Hitchcock... George Avakian and John Hammond arranged a mammoth two-day recording session for Columbia that featured Buck Clayton, Joe Newman, Julian Dash, Eddie Sha, Charlie Fowlkes, Lem Davis, Jo Jones, Freddie Green, Sir Charles Thompson, Walter Page, Benny Powell, and Urbie Green.

RECORDS, RADIO AND TV: Victor will not echo Columbia's increase in LP prices. "The decision as of now is no decision," say they... Victor signed the Phil Moore Four... MGM publicity head Sol Handwerker devised an inflammable promotion scheme—over a million MGM matchbooks rounded like a record with pictures of five top MGM stars on the matches. The ones with hot records, of course... Ralph Sharon has a two-weeker at the Rendezvous in Philadelphia beginning Jan. 4... Vera Lynn may hit the states in March. Among the offers she's mulling is one from a place in Las Vegas... Patti Page may tour the Orient in the spring—Honolulu, Tokyo, Korea, Hong Kong—accompanied by her regular musical unit.

CHICAGO

Patachou makes her initial Chicago appearance at the Empire Room, with Emil Coleman returning to direct the band there... Frankie Masters going into his fifth year at the Conrad Hilton... Beige Room in the Pershing hotel is reopening after a long shuttering with Larry Steele's revue... Don Byas, who was supposed to have come over from France after a long stay there, changed his mind... Studs Terkel joined the I Come for to Sing group, which moved to the Blue Angel... Buddy Moreno will do some recordings for Tiffany with the Eddie Balentine orchestra.

DJ Jim Lounsbury expanded his Saturday morning show on WGM from 9:30 to 11:30. That's in addition to his daily 45-minute strip... Howard Miller's late evening WNBC TV show on Fridays with celebs and records has gone National Broadcasting networkwise. A real shock to the many who knew him was the death of longtime bandleader Lew Diamond, stricken while working a dance date at the Palmer House.

Buddy DeFranco left the Streamliner Jan. 6 for his European trip. The Billy Taylor trio has taken over... Billy Daniels etched some more sides for Mercury while at the Chicago theater, as did Ralph Marterie before making another swing around the midwest... Gloria Van has joined the Starlighter vocal group.

James Moody is doing a return date at the Capitol, and Arnett Cobb comes back Feb. 19... Helen Traubel, in for three or four weeks at the Ches Parce Jan. 29, will have Bart Farber, her new music director from Cincinnati.

HOLLYWOOD

JAZZ BEAT: Sunset Strip, which rarely jumps, has a new hotspot in 22 Club. New ops (who also have La Madelon with Gil Bernal, a "go-go-go" guy) kicked off with a string of two-beaters, with Jess Stacy, heading a five-piece combo featuring Bud Brown. Announced to follow in a series of two-week stands were Red Nichols, Jack Teagarden, and Artie Shaw with his new Gramercy Five... Billie Holiday drew the holiday stand at the Tiffany Club, two weeks starting Dec. 24... Maynard Ferguson heading a six-piecer comprised of modern jazz aced at North Hollywood's Hat & Cain and presenting jazz concert program modelled after that established so successfully by Howard Rumsey at Hermosa Beach Lighthouse... Oasis, southside spot long in doldrums, jumping again with a "Sugar Hill Review" backed by band headed by tenor star Wardell Gray... Dave Pell, who placed fourth in tenor sax bracket in Down Beat poll (under formidable leaders Getz, Phillips, and Young), is now music director of the new Trend record company.

DOTTED NOTES: Hollywood Women's Press Club's 1953 nominees for "least cooperative actress and actor" were, respectively, Doris Day and Frank Sinatra... Television Academy's award festivities this year will approach if not outdo Motion Picture Academy's "Oscar" excitement. Presentation will be staged at Hollywood Palladium with nationwide TV hookup, during Ralph Flanagan's stand there, as currently planned... AFM Local 47's President Johnny de Croce, one of few union execs with a sense of good public relations, presented actor Jimmy Stewart with an honorary life membership in Local 47 as award for his "splendid portrayal of Glenn Miller, the man and the musician" in Universal's Glenn Miller biofilm, now set for national release Feb. 22.

SAN FRANCISCO—Jimmy Du- rante booked in for the auto show after the first of the year... Woody Herman brings music back to the Diamond Kne Jan. 1 after two weeks of a strip policy again... Dave Brubeck's new drummer is Joe Dodge, formerly with Jack Sheedy and Bob Seabey, as well as a host of modern bands. Singer Connie Jordan, featured at the Say When for years and once given a syndicated column write-up by Bob Ruark, was stopped by police as he attempted to jump from a building in a suicide try... Sammy Davis Jr. now featuring a drum bit in his act... Singer Linda Gray in town, checking the local scene for possible singing jobs. Gerry Mulligan's first public appearance after his enforced vacation will be at either the Black Hawk or the Down Beat, probably in February... George Shearing booked into Oakland for a Gene Norman concert early in February prior to his three weeks at the Black Hawk... Les Brown drew 1,700 customers to a Friday night dance at El Patio... Barak Min-

(Turn to Page 3)



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The Hollywood Beat

Are Vocal Doubles Really Fall Guys? A 'Ghost' Tells

By CHARLES EMGE

The use of unseen, unpublicized ghost singers to soundtrack songs for prominent film performers—a subject on which studio policy makers always have been touchy—has taken on more interest of late. Currently under discussion are Mercury's soundtrack recordings from *Miss Sadie Thompson*, which do not credit Jo Ann Greer for her vocal doubling for Eita Hayworth.

Miss Adams nor anyone associated with her suggested this interview.) What about the *Sadie Thompson* records?

Records Are Different

In such a case, does it matter who's really singing? To find out, *Down Beat* called on India Adams, a very lively "ghost," who supplied the singing voice for Joan Crawford in *Torch Song* and earlier for Cyd Charisse in *The Band Wagon*.

Willing To Talk

Unlike most vocal doubles who are chary of talking about it for fear of losing future employment, India, now on a night club tour, had quite a bit to say.

Our first query: Was she ever warned not to talk about it?

"Of course not," she replied. "However, it is always explained to a vocal double that she is not to seek any publicity in connection with the picture or the star for whom she doubles." (Note: Neither

"I heartily disapprove," said India. "With a picture it's important to preserve the illusion. But when phonograph records are put out that imply someone sings who doesn't, that's just slipping something over on the public. But I'm sure that they had Jo Ann Greer's permission, and she, herself, certainly isn't harmed by it."

"I like the way MGM handled *Torch Song*. I recorded the songs separately for MGM Records—with Walter Gross, and under my own name. In the film, my job was to inject into the songs the same characterization Miss Crawford caught so wonderfully on the screen. You know, she was so great in that role that when I saw the



India Adams

picture even I felt that it was Joan, and not I, doing the singing.

"The fact is, there are plenty of singers—but only one Joan Crawford. And for that matter, only one Rita Hayworth. So, you see, there's no good reason why we vocal doubles, when we're engaged as such, should take ourselves too seriously. When a couple came up to me at my San Diego opening and said, 'You sound exactly like Joan Crawford,' I just thought it was funny."

STUDIO NOTES: Dick Powell, who hasn't sung in a film in years, will sing songs to Debbie Reynolds in *RKO's Susan Slept Here*. . . Maynard Ferguson is recording trumpet specialties for background scoring of Paramount's *White Christmas*. . . Record companies are rushing discs of *Hank Mancini's Theme from The Glenn Miller Story*, with lyrics by Don Raye. But Victor Young's Decca treatment, an instrumental, will be first. . . Sammy Cahn and Jule Styne, have reunited to write tunes for *Pink Tights* at 20th Century-Fox, in which Frank Sinatra will star—and sing. . . Jose Ferrer will play the role of Sigmund Romberg in MGM's *Deep in My Heart*, the Romberg biofilm. . . Alfred Newman, with 20th-Fox studio orchestra augmented to 78, is doing a visual prelude for *Twelve-Mile Reef* similar to that introduced with *How to Marry a Millionaire*. Music is fourth movement of Tchaikowsky's *Fourth Symphony*.

Lei Off, Ivan!

Stockholm—The nervous Russian commissars have flipped again. After having banned jazz from Russia for many years, they've now applied the edict to all Hawaiian guitar music. No word yet on whether the grass skirts will have to go, too.

Filmland Up Beat DOWN BEAT

Is Disc Hit Necessary? 'Not To Me'—Mel Torme

By HAL HOLLY

Hollywood—Is the "Smash Hit," or the necessity for it—an idea to which the recording industry has been geared for the last several years—on its way out? One guy says yes. He's Mel Torme, who has never had a hit record, but who has been working so steadily in night clubs and TV that he has been able to spend fewer than two months in the West Hollywood home he bought three years ago.

"Doing Better Than Ever"

"All I can say," Mel told *Down Beat* during his recent vacation at his home here, "is that I am doing better than ever, and I'm not worrying at all about trying to put over a so-called 'sock seller.' After all (with a grin), I placed next to Vic Damone in your poll, with 83 votes to his 94. Vic barely nosed me out of 10th place.

"So when I signed my new contract with Coral, I told them, 'Look fellows, you pick the material. I'll just sing the songs and help plan the musical settings to fit my style of delivery. I'll sing them as tastefully as I can according to my own musical judgment."

"No Phony Outbursts"

"But I'm not going to work myself up into any phony emotional outburst in an effort to slip over something that might sell a million records. If I get something like that, we'll just accept it—and gladly—as a kind of bonus. So we came out with a very solidly selling item in *Blue Skies*, and everybody's happy."

Mel, who got his start here in Los Angeles, as a drummer with Ben Pollack in the early '40s, has been hailed from time to time by most of the jazz critics as "the greatest," possibly because of association. (He is, in fact, an excellent musician—pianist, drummer, arranger.) However, critics also seem to agree that he is a unique performer with an extra-ordinary, if not altogether explainable, feeling for the jazz idiom.

Irony Creeps In

On the facet of his career he is inclined to wax ironic—and admits

some irritation with the critics, or so-called "jazz reviewers." He says, with plenty of vigor, but no bitterness:

"These same writers who used to describe me as the most musically and jazz-conscious of all singers now dispose of me with that faint praise, that, in my opinion, really means they just can't make up their minds—or just aren't sure of their judgment and are stuck for something to write. It's much easier to spread big headlines over something like that Godfrey-La Rosa incident than to sit back and write an interesting and authoritative evaluation of a musical performance."

La Rosa's "not Bad"

"La Rosa? He's not a bad singer. But where was he until these headline-happy reporters blew up that Godfrey split into something out of all proportion to its importance? It's a good thing no enemy launched an atomic attack on us about the time the papers were full of the Godfrey-La Rosa thing. There wouldn't have been enough space left in the papers to report the atomic attack.

"Julius is in a tough spot now. He's got to make records equal to the publicity he got—not because of his voice but because he was fired by Arthur Godfrey."

Bernstein Conducts Opera At La Scala

New York—Leonard Bernstein became the first American-born conductor to direct an opera at the world-famed La Scala Theater in Milan, Italy when he ascended the podium for four performances of Cherubini's *Medea* there in late December. Bernstein conducted orchestral concerts at La Scala in 1950.

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Caught In The Act

Lester Young, Paul Quinichette, Birdland, New York

Pres retains his honored title more in the echo of past greatness than present achievement. He still has the superb sense of rhythmic subtleties, and his conception is never banal. But Lester's tone has greyed, and he just doesn't seem to care very much any more in performance. This may well be true only of the sets I heard during this engagement and at other times recently. Reports from France are that in visit there, Lester was as exciting as ever.

In his present quintet, Lester has Jesse Drakes, trumpet; Connie Kay, drums; Cecil Wilson, bass; and Gildo Mahones, piano. They're all adequate but, like Pres, rarely seem lofted beyond the requirements of a night's competency.

The vice-pres is a different matter. Paul Quinichette has a smoothly-integrated unit consisting of guitarist Skeeter Best, bassist Jimmy Robinson, drummer Les Er-

skine, and pianist Jimmy Golden. Best is consistently interesting in the extended lines of his solo ideas. And though no fan of most electronic music, I admit reluctantly that Golden, a good pianist, uses his organo attachment with taste and overall helpfulness to the sound of the group.

Paul still shows his unmistakable debt to Lester. Even his choice of many old Basie tunes like *Shorty George* and *Jive at Five* point up his direct line to the President. But in the last few months, Paul has been evincing elements of his own style and his own usually first-rate sense of taste. He makes most codas, for example, more than perfunctory endings. It's unlikely that Paul will ever hit the unique greatness of Pres at his best, but Quinichette has few peers today for warm, swinging hornwork. And he's a musician who loves to play—before an audience.

DeCastro Sisters, Kirby Stone, Chez Paree, Chicago

This pre-holiday offering was expected to be just a fill-in, but as happens, proved a real sleeper, with Dave Halper and Jack Schatz once again bringing in a solid show to play between the big name bookings.

The three DeCastros came on like they owned the joint, and although it was their first turn in the club, they acted like they intended to make the Chez a steady stop on their regular tours. And according to the audience reception, they undoubtedly will be back.

Latin lasses have an excellent routine and, more importantly, know exactly how to sell it, as well as themselves. In addition to some top vocalizing in English, French, and Spanish, they mug wiggle, and wriggle until their 45-minute stint is done, then have to beg-off in order to break the show.

In the second slot is the Kirby Stone group. Quartet has been seen here before but never in a plush bistro, and while they handle the instrumental portion of their spot well, their clowning is too close to the Vagabonds' material to come off.

Brian Farnon and his band play the show and dancing sets, spelled by Chamaco and his Latin group. Herbie Dell fronts for, and accompanies, the DeCastros.

Carmen McRae, Baby Lawrence, Minton's New York

This is the girl whose tasteful, un gimmicked debut on records (*Down Beat*, Dec. 2) has been provoking considerable airplay. In person, Carmen is even more subtly compelling. The echoes of Jeri Southern and Sarah Vaughan that many found on her records are absent, and a strongly individuated Carmen McRae style becomes clear.

The style is completely musical. The former pianist sings with easy command of intervals, and her phrasing is as if she were delicately playing a horn. Her hand gestures are a model of low-keyed expressiveness, so that everything combines to communicate the mood and story of the song.

And Carmen chooses her songs with care. *Foggy Day*, *You're My Thrill*, *In Love In Vain*, and a rollicking up-tempo, *Sometimes I'm Happy*, are characteristic of her taste. Carmen assembles them with a keen sense of tempo change and feeling contrast. All in all, Carmen McRae is a rare vocal shelter in the current nitery storm of thunder, lightning, and singers whose resonance, as Anna Russell says, is where their brains ought to be.

On the same bill is dancer Baby Lawrence. Like Carmen he is accompanied by the expert Tony Scott quartet, except for a number which he dances all alone to a room quieted in awe. Baby Lawrence is a jazz dancer, improvising to whatever music is behind him or what he generates in his imagination. He is without exaggeration the greatest jazz dancer anywhere. This man's a natural for TV!

COUNTERPOINT

By Nat Hentoff

The most decisive proof yet that jazz can extend its use of form without losing either spontaneity or swing is the *Modern Jazz Quartet* LP on Prestige. Though there have been more ambitious and equally important efforts in this

direction, these particular sides are the easiest to assimilate, and they appeal, I find, to almost all strata of the jazz world from lovers of New Orleans brass bands to followers of the cooler neo-classicists.

John Lewis is the guiding force behind the group, and in the last issue I quoted some of his general ideas on form in jazz. For this column John has provided a simple description of the way two of the originals on the LP were put together. I would suggest you listen to them with the descriptions in hand. You don't need any background in music theory to get the general idea, and it could be that after seeing how your enjoyment of a performance is increased by a knowledge of its ingredients, you'll decide to learn more about the physiology of music in general. *Vendome* is an informal fugue.

Just the subject and answer (or countersubject) are written down. The episodes in between are improvised, except for one in the middle. The first statement of the subject and answer is in C minor. Then comes the first episode on which Milt Jackson improvises a vib solo. He starts in G minor, thereby tying his solo to the beginning key, and then modulates to a series of consecutive dominants.

You'll notice that the chord pattern Milt starts with on this first solo is similar to the chord pattern of *All The Things You Are*, but it did not, of course, originate with Jerome Kern. It's an old progression that can be found in Bach, Corelli, Handel, and others. Milt continues to modulate into different keys throughout the solo until he

gets to F minor, at which point the written subject and answer reappears.

There follows a second improvised episode during which John Lewis solos, and he leads into D major where the subject and answer are stated for the third time. Then comes the only written episode which is played by John and Milt. The subject and answer now are heard in A major, after which Milt plays a long, improvised episode at the end of which his modulations come back to the beginning key of C minor. There the work ends in a stretto played by the three tone-pitch instruments.

The Queen's Fancy shows another simple, effective combination of form and improvised spontaneity. This begins with a written five measure theme, sort of a fanfare. After it comes a new contrasting idea in a kind of three-part song form that's treated in a contrapuntal fashion. The first time this song form appears it's written. The five measure theme returns, and then Milt plays a solo based on the chords of that aba song form.

Theme Returns

Back comes the five measure theme to get a little sequential treatment of its own. Next it's (Turn to Page 27)

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PERSPECTIVES

By Ralph J. Gleason

Public relations is a tricky business, and since it's a business that every artist, jazz, pop, country, classical, what have you, is forced into, it's something they should all think about.

Smart publicity can make a heap of friends and grab columns of space in the papers. Smart disc jockey promotion can get lots and lots of spins. There's one Northern California music librarian who will always play the Frank Sinatra version of a tune regardless of what version is the hit just because Sinatra was nice to the guy once years ago. That's how it pays off.

Too Much

Everybody connected with this business knows what a mountain of unadulterated junk is poured through the mails week in and week out. How illiterate, phony, silly, and occasionally unbelievable communiques are sent wholesale on the disc jockey lists. I wonder if any of them do any good. Right now, I have 10 personal (!) letters from western artists thanking me for spins and I'm not a disc jockey. All came in in the last two weeks. It's insane.

In light of this obviously silly routine, and the phoniness of so-called personal communication, it's interesting to note what happened when a name record artist goofed here recently.

Terrence O'Flaherty, radio columnist of the San Francisco Chronicle, devoted an entire column to castigating a top artist who recently stopped over in San Francisco enroute from Reno to Vancouver. This artist had written personal notes to a local music librarian in answer to letters from him. Her notes were real friendly like. She was just beginning to click and wanted every boost she could get. He boosted her plenty. They continued to correspond. Then she made the hit parade, was booked into Reno, and called the music librarian. Could he set up some shows for her? He could. They agreed on a dinner date. The librarian had his mother cook a big Italian dinner. They went all out.

Cool

When she finally arrived in San Francisco they met in the lobby of her hotel. She was cool. She was sorry about the dinner date but she had already eaten. They did manage a cup of coffee together.

Hermanites Hurt In Car Crackup

Kimball, S.D.—Four members of the Woody Herman orchestra were injured when the car they were traveling in en route to a one-nighter turned over near here early in December.

Nat Pierce, pianist with the band, suffered a cut under his right eye, necessitating several stitches. Bassist Red Kelly, baritone saxist Jack Nimitz, and bass trumpeter Cy Touff, who were with him in the car, all needed medical treatment but were not injured seriously and continued with the band. The car was a total wreck.

Accidents have taken considerable toll among bandmen in recent years. Buddy Stewart and Ray Wetzel were killed while on the road, while the Perez Prado and Stan Kenton orchestras have each suffered serious accidents. Ray Anthony's band bus also cracked up, but no one was hurt badly.

Shirley Booth To Star In New Stage Musical

New York — By the Beautiful Sea, the new musical starring Shirley Booth, will open here March 25 after tryouts in New Haven, Boston, and Philadelphia. Herbert and Dorothy Fields wrote the book, and music is being composed by Arthur Schwartz.

though. "She was so detached I couldn't believe she was serious," O'Flaherty reported the librarian as saying.

Morale of the story as given by the radio columnist is simply the title of the gal's latest hit song: *Don't Forget to Write*.

Ironic, isn't it? But it ain't funny. Too many record artists are trying to catch a free ride with personal contact via the written word. If you start it, you have to follow through. One top rank star I know of used to be the most faithful correspondent in life. He doesn't do it any more. Maybe he doesn't need it.

But those guys who used to get the postcards from him written in his own hand in the dressing room between shows wonder if he's gotten too big now. And that's a thought no artist can afford to have around very long. You get smaller a lot faster than you get big.

Concert Reviews

Oliver J. Dragon, Town Hall, New York

Oliver J. Dragon made a volcanic Town Hall debut in a slightly unusual program in which he was assisted by Mr. Kukla, Miss Fran Allison, and the Kukulapitan Players. The announced program was not strictly adhered to, or as Mr. Dragon informed the audience toward the beginning of the concert, "Number five has been scratched."

The general categories of songs, however, included: a German Group ("Lead, Kindly Lieder"); a Dragon Group ("Dragon Lore in Song"); a French Group ("Art Songs with Flavor"), and a Chicago group ("native songs"). The arrangements were skillfully constructed by Jack Fascinato (a non-dragon) who accompanied the artists together with Cornel Tansy.

Mr. Dragon's voice quality is unforgettably distinctive though occasionally smoky. He was sometimes overshadowed by the duet artistry of Mr. Kukla and Fran



Oliver Dragon

Allison and the raucous dramatic powers of Miss Beulah Witch.

The entire company joined in Mr. Fascinato's *St. George and the Dragon* to climax the program. This moving dramatization of legend with contemporary application was acted with appropriate gravity except for occasional ad lib flat-

tuirs between members of the cast. The recital as a whole is certain to be unduplicated in flavor for some time to come. There is, for one thing, a refreshing candor among the artists. (Miss Beulah Witch, for example, was rebuked by Mr. Dragon for hawking programs during the concert. "The programs here are free," said Mr. Dragon. Miss Witch answered with pungent reasonableness, "Well, mine aren't!") Also difficult to duplicate will be songs of such poignancy as *Lasagna Per Duo*, *Chianti Per Uno*; *Deuzieme Etage Si Vous Plait*; and the tender *Chicago* with the soaring closing lines: "She aims to be far more than brick and stone . . . A factory . . . A bugle forward blown." —*me*

Clayton Heads Band At N. Y. Basin St.

New York — The new band at Basin Street nitery is headed by Buck Clayton, while Eddie Shu continues to front the other jazz group at the spot. Buck's band includes Buster Bailey, Henderson Chambers, and ex-Lunceford drummer Jimmy Crawford.

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Tape Measure

How To Store Tapes For Best Results In Replays

By ROBERT OAKES JORDAN

When magnetic tape recording became popular after World War II it was commonly thought that, once recorded, the tapes remained stable. It seemed that time and storage would have little effect on the magnetic qualities of tape. Extensive tests of previously-recorded tapes have shown the facts to be otherwise.

Many factors enter into determining the proper methods of storing new, recorded, or erased tapes. There is no clear-cut reason for the various changes which have been discovered, but experience with one or more of them makes any tapologist search for ways to protect and prolong his recordings.

Points To Consider

The collector has several points to consider in addition to his own ability as a recording engineer: the

temperature at which he stores his tapes, the magnetic "memory" of erased tapes, the transfer of magnetism from layer to layer of tape on the spool, and the effects of external magnetic fields.

All magnetic materials are affected by temperature. Ordinary magnets can be totally destroyed by heat, and the magnetic coating of tape can be destroyed simply by rise in storage temperature. Recorded tapes which are to be kept should be stored in a cool place, below room temperature if possible. Because of the nature of all

plastic tapes, humidity control is important for proper storage conditions. The moisture content of the storage space should not fall below 50 percent relative humidity.

Eraseure Problem

Where tapes have been recorded with a magnetic impulse well into saturation, the eraseure problem becomes difficult. The magnetic "memory" comes into play after tape has been erased and then stored for a period of time. At the start of the storage period the tape may have been erased "clean" (low noise level even at points of saturation), but during storage the portions of tape which had been recorded at saturation will "self-restore" to an audible noise level.

Since strong tape signals tend to become more pronounced during storage, tapes should be re-erased before use to prevent this effect. Another safeguard is to keep an erased tape at slightly above room temperature for a few days before storage; this will help to cancel the magnetic "memory" effect. Any recorded tape which is not to be kept for further use should be erased before storing.

Proper Storage

It has been found that one layer of tape may magnetically influence an adjacent layer. With proper storage in a cool place, tape will not be seriously damaged by this effect. However, if the tape has not been recorded correctly, having sections which are over-magnetized (saturated) adjacent to sections which have low-level signals, then the influence may be noticeable. Constant gain control and cool storage are the best preventives for this condition.

When care is not taken to protect the spool of recorded tape from stray magnetic fields (motors, transformers, heavy power lines, or strong magnets) signal transfer or partial eraseure may take place. Again, correct recording practice, storage, and handling of tapes are the best insurance against this trouble.

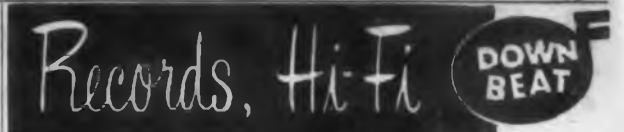
Avoiding Trouble

Most difficulties are easily sidestepped if the tapologist will realize the value of careful attention to each detail of the recording process. Handled correctly, the least expensive equipment will give more satisfaction and scientifically better results than expensive equipment used carelessly. The main points to follow are these:

- Record your tapes carefully, well below the saturation level of the particular brand of tape you are using.
Maintain constant watch on the recording gain indicator.
Use only good tape for permanent results.
Store all tapes in a cool place, including raw tape. Tapes to be reused should be erased before storage.
Store all tapes away from stray magnetic fields. (Non-magnetic containers for safe storage are available through Arpio Sales, Inc., 4305 N. Lincoln Ave., Chicago, Ill.)

New Manual

Chicago — A new edition of Emere, a booklet containing gags, parodies, etc., for entertainers, has been published by Frankel Publishers, P. O. Box 983, Chicago, and is available at that address.



What To Look For When Buying Hi-Fi Components

By OLIVER BERLINER

After you have spent untold hours poring over catalogs and data sheets and have gotten a rough idea of the types of equipment you will look for and the prices you will have to pay, you are ready to visit your favorite distributor for a good look at, and a listening test of, the equipment that you believe will meet your requirements. Here your troubles may easily start all over again, but they will be different ones.

Regardless of how reliable the manufacturer's specifications may be, don't regard them as the final answer. You, yourself, must be the judge of the equipment's sound quality, not the manufacturer or the salesman. A listening test is especially essential in selecting a loudspeaker and cabinet.

Demonstrations

Many of the larger hi-fi equipment suppliers have set up pretentious (and often luxurious) demonstration rooms that resemble your living room, only more so. These installations are not merely to impress the customer but are designed to duplicate actual home listening conditions. This is very necessary; otherwise you may be surprised and sorry to find that your equipment doesn't sound the same way at home as it did in the store.

If you know where you are going to place your loudspeaker and cabinet at home, test the unit with it placed in a similar position in the demonstration room. That is, don't test a speaker along the demonstration room wall and then install it in a corner at home and expect the same results.

Speaking of cabinets in corners, these corner-cabinets are becoming increasingly popular, as such locations usually provide excellent room coverage, plus increased quality and efficiency from the fact that they use the floor and the two walls they touch as "extensions" of the baffle.

Matched Equipment Necessary

Although this fact is rarely considered, most high fidelity components work best when combined with only a limited selection of other brands. This is especially important in the matter of impedances. Unfortunately, there has been little standardization of input and output impedances, which has resulted in innumerable cases of mismatching of equipment and consequent overloading, power loss, hum, and distortion.

A small number of manufacturers have recognized this fact and have brought out lines of complementary equipment. These should be given a good deal of consideration; especially where loud-

speakers are concerned, you should purchase a speaker and cabinet made for each other by one manufacturer whenever possible.

My attention has been called to many cases where customers have been deliberately or accidentally misinformed by salesmen who are either unscrupulous or unqualified to give authoritative guidance. Frankly, most audiophiles are able to spot a vague answer immediately and should avoid dealing with anyone whose answers still leave the very question in your mind.

When you locate someone who has a genuine interest in your problems and a satisfactory knowledge of his field, you will recognize it immediately. Do not hesitate to shop around for equipment and proper advice. And keep in mind that there are many theories in sound and no two experts will be in complete agreement. Therefore, you must be careful in judging the honesty and ability of everyone.

Secure Exchange Privileges

Although this is not always feasible, try to make arrangements to exchange any equipment which does not satisfy you. Most reputable suppliers who are interested in keeping you as a repeat customer for future equipment and accessories should be willing to do this, for in hi-fi, the watchwords are customer satisfaction and enjoyment. Obviously, the return privilege must not be abused.

A subsequent article will deal with the problems of equipment placement, installation, and beautification. If you have questions or subjects you would like discussed, write me at 6411 Hollywood Blvd., Hollywood 28, California.

The Audio Workshop

By Max Miller

From I. L. Jacobs, San Diego, "Would appreciate your advice regarding the following arrangement. I have a Gray 106-SP transcription arm and a Garrard RC-90 changer. I use G.E. cartridges in both.

"Both the Gray arm and Garrard changer are attached to the same pre-amp. (I have installed a switch on the back of the pre-amp, so that both jacks can remain plugged in at the same time to the pre-amp. I simply adjust the switch for the phonograph I wish to have play through the pre-amp.)

"I use a Heathkit A-4 model amplifier (details unknown — a technician constructed it for me, and I do know it is the lowest-priced amplifier kit they manufacture). I use a Uam 12" wide range speaker (V.C. Imp. 3.2Z, Field. 6.8 oh. Alnico V) in a wall baffle.

"Now for the problems. (1) Hum in the speaker has been increasing very gradually, but perceptibly. Reversing the line cords does not help. What might be the trouble?

"(2) Of late, I have been getting a distinct ringing noise in the speaker. It may last from 15 minutes to a half-hour at a time. It usually occurs when the equipment is first turned on, although I have known it to start suddenly after the equipment has been on

(Turn to Page 23)

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Ballet Adds A Footnote To Audio-Visual Debate

STRAVINSKY: Apollon Musagete/Puleinella. Vienna Chamber Orchestra, Heinrich Hollnauer. VOX PLESTO, 12". Performance ★★★★★. Recording ★★★★★.

CHAIKOVSKY: Aurora's Wedding. Leopold Stokowski Symphony. RCA VICTOR LM1774, 12". Performance ★★. Recording ★★.

BACH-WALTON: The Two Virgins/SCARLATTI-TOMMASINI: The Good-Bummed Ladies. Vienna State Opera Orchestra, Franz Lischner. VANGUARD VRS449, 12". Performance ★★★★★. Recording ★★.

Now, about that audio-visual problem we were discussing last time out (*Down Beat*, Dec. 30), when we confessed television pictures of a symphony orchestra distract us into greater confusion than usual. Each never wrote a score with the conductor's photogenic qualities in mind, we argued. He never wrote a score with ballerina's gams in mind, either, but come to think of it, the audio and the visual seem to get together pretty well in ballet even if the ballet wasn't choreographed until hundreds of years after Bach's time.

The difference, of course, is that the visual in ballet is concentrated on an accompaniment to the music, rather than on the bit-by-bit production of the music, as in symphonic TV. And a striking emphasis of the point that music is primarily to be heard and not seen lies in the fact that a ballet score,

even when it is scraped together from half a dozen different sources, still can sound distinctively effective when played without the stage action that put it together in the first place.

A Metamorphosis

Anyone hearing William Walton's *The Wise Virgins* suite would take it for the piece of lighthearted dance music it is, instead of for the deeply religious choral music it started out to be. And five Scarlatti harpsichord sonatas, on the other side of this Vanguard gem, form a witty, high spirited funfest.

Stravinsky's two ballet scores, on a beautiful Vox disc, started life differently. *Apollon Musagete* was commissioned, and Stravinsky chose the dance subject matter. *Puleinella* was founded on ancient Pergolesi melodies that the originator scarcely would have recognized when Stravinsky finished with them.

Tchaikovsky's *Aurora's Wedding* is a romantic setting of the romantic *Sleeping Beauty* legend, romantically sprayed forth by a maestro handy at romance.

The three discs are good reminders that the orchestra in the pit can be as important as the dancers on the stage, when the ballet is in town.

—Bill

Multiple Releases Of Same Works Afford Field Day For Comparisons

By Will Leonard

SCRIABIN: Poem of Ecstasy/Poem of Fire. New York Philharmonic, Dimitri Mitropoulos. COLUMBIA ML4781, 12". Performance ★★. Recording ★★.

SCRIABIN: Poem of Ecstasy/LISEY: Les Préludes. Boston Symphony, Pierre Monteux. RCA VICTOR LM1775, 12". Performance ★★. Recording ★★.

COPLAND: Appalachian Spring/El Salon Negro. Boston Symphony, Serge Koussevitzky. RCA VICTOR LCT1184, 12". Performance ★★★★★. Recording ★★.

COPLAND: Appalachian Spring/El Salon Negro. Vienna State Opera Orchestra, Franz Lischner. VANGUARD VRS449, 12". Performance ★★. Recording ★★.

Record reviewers a few years ago were given to moaning because the manufacturers kept turning out new versions of best-selling standards while a big hunk of the repertory went unrecognized. The five years since the advent of the LP have changed the picture, so that today there's almost nothing worth hearing that isn't available in microgrooves.

Repetitiousness of releases still is with us, but nowadays, instead of crowding something else out of the catalog, it makes for a chance to draw comparisons between performance and recording jobs.

Alexander Scriabin is a good man to use as an illustration of the new order. A few years ago you couldn't find his name on a

record shelf. Today, when Capitol scores a hit by selling his *Poem of Fire* as a fleshly rather than a spiritual item (*Beat*, June 17), two other versions come galloping down the pike on the heels of the first smash. The classical record collector never had it so good.

There's little to choose between Mitropoulos' new Columbia gig and Monteux' on Victor. The *Poem* is refined and sensitive music, a little old fashioned, and easy to handle. The Monteux edition has a little more delicacy, the Mitropoulos handling has more vibrancy. Pay your money and take your choice, but the fact that there are three distinct versions of a hitherto-neglected opus suddenly elbowing one another in the record dealer's window is a happy symbol of the way the recorded repertory has been filled in since '48.

Aaron Copland, one of the most

widely-recorded of contemporary composers, apparently authored eight years apart, a couple of works that are slated for a ham-and-eggs partnership on platters, *El Salon Mexico* and *Appalachian Spring*, though, to the naked ear, they bear no great resemblance to each other, have acquired a habit of popping up back-to-back.

The two latest editions, recorded years apart, are a working argument that all the technical advances of the last decade can't make a so-so performance sound great.

Koussevitzky and the Bostonians cut their stirring version back in 1945, when records were made of shellac and used to shatter if you dropped them. It was a beautifully moving reading then, and it still is, though its tone hasn't the breadth of contemporary recordings. Lischner and the Viennese have bet-

(Turn to Page 14)

CLASSICS IN CAPSULE

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

NEW DIRECTIONS

DISC DATA	RATINGS	COMMENTS
VOODOO: Easy de Profesion, Haitian shovva and orchestra. REMINGTON R199-151, 12".	★★★★★ Performance ★★★★★ Recording	● Fascinating Haitian rhythms and chants, many of voodoo intent, some with African derivation. For more varied than the African jungle music that scored a record hit last year, and worth a close listen by arrangers or adapters looking for scores material.
DE FALLA: El Somno de Mossa Pedro/El Amor Brujo. Madrid Symphony, Orchestra de Teatro de Champs Elysees, conductor. WESTMINSTER WLS224, 12".	★★★★★/★★★★ Performance ★★★★★ Recording	● Usual instrumentation, unusual program, general unfamiliarity; combine to make this one of the season's most interesting offerings—and one of the most rewarding, although it isn't easy listening the first time through. The puppet show, some in Spanish with complete libretto included, is backed by a lustrous El Amor Brujo.
PROKOFIEV: Sonata, Op. 90 and 94. Isaac Stern, violin, and Alexander Zakin, piano. COLUMBIA ML4784, 12".	★★★★ Performance ★★★★ Recording	● Reproduction is mutually good, but the performance show no marked improvement over Columbia's earlier LP pairing, by Joseph Szigel and Joseph Lavina, of the same two works.

RARE VINTAGES

JANACEK: Piano Music Rudolf Firbank. COLUMBIA ML4740, 12".	★★★★ Performance ★★★★ Recording	● Fifty years old and practically unknown, Leo Janacek's cycle, On An Overgrown Path, is rich in drama, color and inspiration. It and the loose works comprising the second side are played impressively in a record unlikely to win the attention it deserves.
BACH: Suites 1 to 4. RCA Victor Orchestra, Fritz Reiner. RCA VICTOR LM6018, 9-12".	★★★★★ Performance ★★★★★ Recording	● Very strange that this set of standards hasn't made its way onto the LP shelves in a single package before. Not at all strange that Reiner wraps it up with consummate skill.
MOZART: Sonata, K. 351/HAYDN: Sonatas 1 and 7. Leopold Habsch, pianist. REMINGTON R199-132, 12".	★★★★ Performance ★★★★ Recording	● Capable, consistent performances, in an economy package, of a few numbers worth having in a record library, but no history is made anywhere in the production.

BETHOVEN

BETHOVEN: Piano concerto No. 4. Arthur Schnabel, Philadelphia Orchestra, Izzy Dobson. RCA VICTOR LCT1181, 12".	★★★★ Performance ★★ Recording	● The accompaniment doesn't have the feeling of authenticity that Schnabel radiates, and the reproduction has a tendency to wobble in forte.
BETHOVEN: Symphony No. 3. Vienna Philharmonic, Wilhelm Furtwängler. EMV LMV1044, 12".	★★★★★ Performance ★★★★★ Recording	● Even if you own one of the 18 earlier LP recordings of the Eroica (including Furtwängler's own with the same orchestra on another label), you've got to hear this one, which comes about as close to being "definitive" as you can come with Beethoven.
BETHOVEN: Viola concerto. Albert Spalding, American Symphony, Wilhelm Lehmann. REMINGTON R199-144, 12".	★★★★ Performance ★★★★ Recording	● Spalding's isn't the most overwhelming version of this concerto, but the late virtuoso was a violinist of distinction, his interpretation is compelling, and it is good to have it preserved.
BETHOVEN: Piano concerto No. 3. Rudolf Serkin, Philadelphia Orchestra, Eugene Ormandy. COLUMBIA ML4782, 12".	★★★★ Performance ★★★★ Recording	● There is warmth in Serkin's solo, well adjusted, in Ormandy's accompaniment, but they are not always well adjusted, in a performance that is sympathetic but a little untidy.

STANDARDS

DYORAK: Cello concerto. Antonio Janigro, Vienna State Opera Orchestra, Dean Dixon. WESTMINSTER WLS224, 12".	★★★★ Performance ★★★★ Recording	● There is a great deal of energy here, and some good engineering, but the ancient Pablo Casals recording, recently released, still tops all the contemporary efforts.
GREG: Piano concerto/MEYER-BELMONT: Concerto No. 1. Anja Dornum, Robin Hood Bell Orchestra, Erik Leisner. RCA VICTOR LM1774, 12".	★★ Performance ★★★★ Recording	● Assembling the key items to a basic record library on a bargain-price label is a splendid idea, but performance can be better than this even in the economy era. Miss Dornum, a brilliant pianist on occasion, lets things sag at several crucial spots.
HENKY-KORSAKOV: Vienna State Opera Orchestra, Argus Quartet. WESTMINSTER WLS224, 12".	★★★★ Performance ★★★★ Recording	● The orchestra doesn't quite plumb the highs and lows of Rimsky's drama, but treads the middle path cleanly and with some subtleties.

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GERRY MULLIGAN *baritone sax*



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.

Helen O'Connell

★★★★ *Kiss Or Get Off the Spot*
★★★ *In the Still of the Night*
Skillful vocal rendition of *Kiss*, a jump tune, and beautiful backing by Harold Mooney ork add up to a rocking side that you'll like. On Porter standard, however, band fights Helen most of the way with an ultra-busy arrangement; if the vocal alone determined the rating, it would have been four stars. (Capitol 11934)

Gordon MacRae

★★★★ *Soothe My Lonely Heart*
★★★ *High On a Windy Hill*
Heart, from MGM film, *Escape from Fort Bravo*, is a beautiful melody, haunting in its very simplicity. With skillful backing by Frank DeVol (who wisely uses a sparse arrangement), MacRae gives a sincere, uncluttered performance in his familiar straightforward style. Flip is much ado about very little. (Capitol 2672)

Guy Mitchell

★★★★ *The Cuff of My Shirt*
★★★ *Got a Hole in My Sweater*
Cuff is a fetching novelty entertainingly sung by Mitchell, with a Mitch Miller accompaniment that's of a piece. For once, it sounds as though the Bob Merrill pen and the Guy Mitchell pipes have been wedded in respectable—not shotgun—fashion. *Sweater's* got a hole in the manuscript, and it isn't filled too well by all that hand-clapping. (Columbia 4-40128)

Margaret Whiting

★★★★ *Moonlight in Vermont*
★★★ *The Isle of Skye*
The four-star is a re-recording of the tune that first brought Margaret to attention when she etched it with Billy Butterfield's ork on Capitol. Backing this time is by Lou Busch, and Maggie's vocal is excellent—her best release in just about as long as we can recall. The sudden recording activity may give the tune the popularity it just missed when it first came out, and this version is the best yet. (Capitol 23681)

Other Releases

Andrews Sisters—★★★ *This Little Piggie Went to Market*/★★★ *Love Sends a Little Gift of Rosas* (Decca 28929). What's with the Andrews gals? Two uninspired tunes, done in high school manner. . . Toni Arden—★★★ *I Wish I Knew*/★★★ *Take Me Now* (Col. 4-40125). There's really nothing noteworthy

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in either of these two sides, although vocally well done. . . Stanley Black—★★★ *Starlight Serenade*/★★★ *From Here to Eternity* (London 1391). English orchestra leader has had much better material than this before; he's late with *Eternity*.

Pupi Campo—★★★ *Love*/★★★ *La Vie En Rose* (Coral 61107). There's real exciting bongo and piano playing on *Love* that might start a fresh sale on this number. Mambo touch on the *Rose* is interesting but not up to the arrangement on the flip side. Ruth Casey—★★★ *Hold Me*/★★★ *Won't Somebody Answer the Phone?* (Decca 28948). *Hold* doesn't get the mood it needs, and the flip novelty is hampered by dog-weary lyrics. . . June Christy—★★★ *You're Making Me Crazy*/★★★ *Why Do You Have to Go Home?* (Capitol 2664). *Crazy* is bright Christy with Pete Rugolo's orchestra an additional plus value. *Home* is on the wrong street with amateur lyrics.

Jerry Colonna—★★★ *Ebb Tide*/★★★ *Velvet Glove* (Decca 28975).

Comedian may be Decca's answer to Stan Freberg with the right takeoffs. *Ebb Tide* gets very hilarious, at times. . . Percy Faith—★★★ *Suddenly*/★★★ *Genevieve* (Columbia 4-40124). Capably done sides, but nothing that will cause a flurry on the best seller lists. . . Stan Freberg—★★★ *C'est Si Bon*/★★★ *A Dear John and Marsha Letter* (Capitol 2677). M. Freberg has himself the ball, *next ce-pasi* Letter is pretty near the water closet mark in content.

Georgia Gibbs—★★★ *Under Paris Skies*/★★★ *I Love Paris* (Mercury 70274). Both these discs have the making of an album, although individually, too, they are more than okay. . . Joel Grey—★★★ *Two Faced*/★★★ *Last Night on the Back Porch* (MGM 11646). Young comic's platter is more than promising on *Two-Faced*, and he gives a lot of bounce to the revival of *Back Porch*.

Harmonicats—★★★ *Just One More Chance*/★★★ *Heartaches* (Mercury 70277). The 'cats are joined by a solo guitar on *Chance*, which they sock across in Peg style for a winning side. Workmanlike job on other oldie is mitigated by a too-Weemish arrangement. After Ted, what? . . . Monty Kelly—★★★ *Snow, Snow*/★★★ *Granada* (Essex 341). *Snow* isn't any *Sleigh Ride*, but it's a sprightly tune, nonetheless. The obvious difficulties it presents for singers are overcome by some good choral work, and backing passes muster, too. Overarranging dilutes the Latin evergreen

in a rather soupy flipside. . . Frankie Laine—★★★ *Granada*/★★★ *I'd Give My Life* (Columbia 4-40136). Big-voice mannerisms—even from the lad who is still the best at this sort of thing—can get irksome sometimes. Frankie is scarcely ever less than good, but this session leaves much to be desired. (*Life*, incidentally, is a blood relative of that old recital favorite, *I Love But You*.)

Cindy Lord—★★★ *Guessing*/★★★ *Blue Boy* (MGM 11643). *Boy* is a pretty tune with a haunting, minor-key quality, but it gets an uninspired vocal, complete with multi-tape nonsense. Flip is countrified nothing. . . Vera Lynn—★★★ *Don't Leave Me Now*/★★★ *You Won't Forget Me* (London 1382). Good material, a competent singer, and a good band don't add up to much here. Reason: an apparent predisposition to treat pop tunes as though they were tragic arias. . . Lee Monti (and His Paisans)—★★★ *A Bottle of Wine and You*/★★★ *Everyone Loves Mary Ann* (Allied 5018). Draw one and put a head on it. These corner tavern items can't miss, especially when you consider that *Bottle* puts Omar Kyam underneath the bough with a pizza yet, and *Mary Ann* gets played successively in Italian, Irish, and Polish style! The Nocturnes—★★★ *For the First Time in a Long Time*/★★★ *Poppa Piccolino* (MGM 11644). Time has a gang vocal, a shuffle rhythm accompaniment, and a whistling chorus. Any questions? Warmed-over lasagna

Scoreboard

Here are the top 10 tunes in the country for the two weeks preceding Dec. 30, 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. *Changing Partners*
Patti Page (Mercury)
2. *O Mein Papa*
Eddie Fisher (Victor)
3. *Rags to Riches*
Tony Bennett (Columbia)
4. *Ricochet*
Teresa Brewer (Coral)
5. *Stranger in Paradise*
Tony Bennett (Columbia)
6. *That's Amore*
Dean Martin (Capitol)
7. *Ebb Tide*
Frank Chasfeld (London)
8. *You, You, You*
Anna Brothers (Victor)
9. *Many Times*
Eddie Fisher (Victor)
10. *Heart of My Heart*
Four Aces (Decca)

on flip. . . Pat O'Day—★★★ *Take Me Home*/★★★ *A Bird Flying North* (MGM 11645). *Home* is a provocative melody with an Ivanovici flavor. Singer belts too hard at times but, overall, delivers competently. Overleaf is a study in banality.

Jerry Shard—★★★ *The Bells of St. Mary's*/★★★ *Trombone Boogie* (Capitol 2673). *Mary's* is pretty, (Turn to Page 14)

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BACK IN THE STUDIOS is Billy May, retired as a bandleader except on his Capitol Records dates. Here are two candid shots taken at his first session back home in California, in which his studio group waxed two oldies, *Cool Water* and *The Dixieland Band*.



Record Reviews

(Jumped from Page 12)

as Shard gets assistance from a choral group, but *Boogie* is the same old tired multiple-taped Shard trombones... *Georgie Shaw*—★★★ *Til We Two Are One*—★★★ *Honeycomb* (Decca 28937). A good singer is Shaw, and on *Two Are One* he gets a pretty good chance to display his talent. *Honeycomb*, however, is a Bob Merrill tune that sounds as if it were rejected by Guy Mitchell... *The Tune Toppers*—★ *Dragnet Polka*—★★ *My Song to You* (MGM 11642). *Dragnet* gets a Spike Jones-type going-over here, but it ain't funny. *Ricky Vera*—★★★ *Dragnet Goes to Kindergarten*—★★ *Rosita Red Riding Hood* (Coral 61106). This *Dragnet* stuff gets mighty weary'n' after you've heard the first 25... *The Weavers*—★★★ *Rock Island Shuffle*—★★★ *Sylvia* (Decca 28919). Weavers are a little less exuberant these days, but still listenable, especially on *Rock Island*... *Billy Williams Quartet*—★★★ *Ask Me No Questions*—★★★ *If I Never Get to Heaven* (Mercury 70271). Group is just fair here, and so's the material.

Dance Bands

Ralph Marterie

★★★★ *Love's Theme*
★★★★ *The Creep*
One of the first sides to be cut by a non-member of the Glenn Miller ork, based on the forthcoming *Glenn Miller Story* film, *Love's Theme* also happens to be one of the best discs produced by Marterie since his series of hits earlier in 1953. Marterie carries the brunt of the load with his excellent trumpet work. *Flip* is one of the myriad of *Creep* renditions now flooding the market, and is about as good as one can expect with this type of tune. If the dance catches on (see story on page 1) Ralph could have one of the big sides. (Mercury 10174)

Lee Roy

★★★★ *Midnight Festival*
★★★ *The Creep*
Creep will get the plays and attention, but *Festival* contains the most interest musically. It's a Nelson Riddle composition played ex-

cellently by members of the Ray Anthony band, headed by brother Leo, now known as Les Roy. Good guitar solo, fine Latin flavor, well-done. *The Creep* gets a bit monotonous, due chiefly to lack of variety in the score. (Epic 9011)

Other Releases

Ray Anthony—★★★ *O Mein Papa*—★★★ *Secret Love* (Capitol 2678). Another trumpet version of *Papa*, and except for the name on the label, it's difficult to distinguish between the Harry James, Eddie Calvert, etc. versions. Tommy Mercer sings *Love* with the Anthony Choir... *Billy Cotton*—★★ *Poppa Piccolino*—★★ *It Ain't the Cough That Carries You Off* (London 1383). Two novelties that don't make it... *Russ Morgan*—★★ *Seven Silver Dollars*—★★★ *You Love Me, You Love Me Not* (Decca 28891). *Dollars* arrived just in time to receive our nomination as the worst song of '53. No one could do anything with it.

C & W

Homer & Jethro

★★★★ *You-Ess-U*
★★★ *Hey, Shmo*
Continuing their parade of parody hits, Homer and Jethro this time make merry with one tune from the pop toppers and another that made C & W charts. While both sides are well done, this type of disk falls between pop and country appeal, hence the four-star rating instead of the top of the ladder. (RCA 20-5555)

Yvonne O'Day

★★★★ *Snowflakes*
★★ *I Just Want To Be With You*
Working with Mary O'Day on the A side, Yvonne O'Day shows off to good advantage on this sentimental tune. Flip side seems to be just a throw-in, but also serves to showcase this new Capitol artist. (Capitol 2668)

ABC Readies A Block Party

New York—The American Broadcasting Company and its New York flagship stations—WABC radio and WABC-TV—will combine facilities to simulcast a star-laden New Year's Eve party honoring disc jockey Martin Block. The occasion marks Block's debut on the network.

Dubbed the "Block Party," the affair will present what ABC spokesmen described as "the most luminous lineup of personalities ever to come to one man's 'house-warming.'" The roster includes Eddie Fisher, Julius LaRosa, Guy Lombardo, Vic Damone, Mindy Carson, Jose Ferrer, Rosemary Clooney, Les Paul and Mary Ford, Georgia Gibbs, Joel Grey, Eddie Cantor, Perry Como, Sammy Kaye, and John Daly.

A 40-piece orchestra will be on hand to greet the New Year, with guest conductors Tutti Camarata, Hugo Winterhalter, and Henri

Rene taking turns at the baton.

The party, to be staged in the ABC Little Theater, starts at midnight and continues on the network until 2 a. m. and on local radio-TV until 3.

Wakely Joins Coral; Drops Own Label

Hollywood—Jimmy Wakely, who recently ended a seven-year association with Capitol records to form his own company under the Lucky label, has dropped the project and signed with Coral. Reason: American Federation of Musicians is refusing to issue any new recording "licenses" pending outcome of negotiations for a new contract with the recording industry.

Wakely's first "A" release for Coral is *Red Deck of Cards*.

Apology

The publisher regrets that, because of a typographical error, the name of Stan Kenton was inadvertently omitted from the vote tabulation in the dance band category of *Down Beat's* 17th annual readers' poll, results of which were published in the Dec. 30, 1953, issue. The Kenton band placed fifth in this category with 305 votes. Our apologies to Stan for this omission.

Classics

(Jumped from Page 10)
ter engineering, but their work isn't as imaginative. The old and the new, the thin but musicianly versus the clear but routine, add up to the same number of stars on our scoreboard. But, whether you're interested in interpretation or in sheer fidelity of instrumental sound, the goods are to be had at your dealer's—and the record reviewers no longer can mean convincingly about the state of the catalogue.

You've Got A Date

Dec. 31—John Kirby, jazz bassist-band leader, born Baltimore, Md., 1908.

Jan. 1—Xavier Cugat, band leader, born Barcelona, Spain, 1900; Edwin Franko Goldman, composer-conductor, born Louisville, Ky., 1876; Alexander Smalens, conductor, born Petrograd, Russia, 1889.

Jan. 2—James Melton, tenor, born Moultrie, Ga., 1904; Artur Rodzinski, conductor, born Spalato, Dalmatia, 1892; Tito Schipa, tenor, born Lecce, Italy, 1890.

Jan. 3—Maxene Andrews, pop singer, born Minneapolis, Minn., 1918.

Jan. 4—Joe Marsala, jazz clarinetist, born Chicago, Ill., 1907.

Jan. 5—Erica Morini, violinist, born Vienna, Austria, 1910; William (Bill) Davison, jazz cornetist, born Defiance, Ohio, 1906.

Jan. 6—Harold (Buddy) Weed, jazz pianist, born Ossining, N.Y., 1918.

Jan. 7—John Brownlee, baritone, born Geeiong, Austria, 1901; Francis Poulenc, composer, born Paris, France, 1899.

Jan. 8—Fabian Andre, composer-arranger, born Green Bay, Wis., 1910.

Jan. 9—Rudolf Bing, opera executive, born Vienna, Austria, 1902; Gracie Fields, singer-comedienne, born Rochdale, England, 1898.

Jan. 10—Johnnie Ray, pop singer, born Roseburg, Ore., 1927.

Jan. 11—Reinhold Gliere, composer, born Kiev, Russia, 1875.

Jan. 12—Walter Hendl, conductor, born W. New York, N.J., 1917; James (Trummy) Young, jazz trombonist, born Savannah, Ga., 1912.

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* See Review in Dec. 2nd Issue of Down Beat

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Jazz Reviews

DOWN BEAT

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

Chet Baker

- ★★★★ *I Fall in Love Too Easily*
- ★★★ *Winter Wonderland*

Chet sings briefly on *Love*. His approach is in the Torme-Paris tradition and, therefore, is worth hearing more of. Chet blows beautifully the rest of the way. *Wonderland* is an interesting romp but is rather too roughly self-conscious. (Pacific Jazz 614)

Bird, Diz, Bud, Max

Vol. 1

- Co-Cos
- Dizzy Boogie
- Blues A La Bud
- Flat Foot Floogie

- Vol. 2
- Waiting Willie
- Popity Pop
- Diz-Is
- Slim's Jam

Rating: ★★★

More documentary sides on the early periods of bop. The quality is far from even, but the sets recall some of the maelstrom of excitement then underway. Highlights beside Bird, Diz, Bud, and Max: Miles on *Waiting Willie* and the relaxation of *Slim's Jam*, thanks to Clifford Fadiman Gaillard. Chief oddity: the bop barrelhouse traditionalists in *Dizzy Boogie*. Savoy lists no personnel for each record, and there are no dates. Also it looks like a couple of sides crept in to fill out the EP, but it's good to have some of these again. (Savoy XP 8097, 8098)

Beryl Booker Trio

- ★★★★ *Ebony*
- ★★★★ *Thou Shall*

Try this on friends who say they can always spot a chick playing jazz. Beryl Booker, Bonnie Wetsel, and Elaine Leighton swing up a storm that'll sink any male chauvinist within ear range. There is a drive, almost a rhythmic exultation, in this trio, that communicates with immediate impact. Both sides

are up-tempo; it'll be interesting to hear their ballad conception. Anyway, to paraphrase an old Jack Teagarden record, these wailing chicks is wonderful. (Discovery 176)

Joe Bushkin

- Mean to Me
- Indian Summer
- Indiana
- Boogie Woogie Platter

Rating: ★★★

Made in 1946 while Joe was on the coast with Goodman, this is characteristically bright, swinging Rushkin. His accompanists (unlisted) are Barney Kessel and Harry Babasin. Joe was hampered by a bad piano, but the man's skill and taste come through. Here as elsewhere he won't scare you, but he's a thoroughgoing musician. (Savoy XP 8091)

Don Elliott

- Vol. 1
- Oh! Look at Me Now
- Where or When
- Mighty Like a Rose
- When Your Lover Has Gone
- Vol. 2
- Take Me Out to the Ball Game
- Stranger in Town
- Darn That Dream
- Jaspers Creepers

Rating: ★★★★

The only *Down Beat* poll winner with two embouchures and six hands. On this wide-ranging date, Don plays mellophone, trumpet, and vibes and even makes like a Henry Cowell banshee once (*Where or When*). He is consistently aided by Kai Winding, the underrated Phil Urso (tenor), and other able men listed (hooray!) on the envelope.

Each EP has two septet and two quartet sides. Tommy Talbert (no label credit) did the writing for the larger group, some of it interesting though sketchy. Douglas Duke plays organ on the quartet

sides and can be witty (*Ball Game*) but also can come on like Jesse Crawford to inundate a mood (*Stranger in Town*).

Don, himself, plays all three instruments well and does an amazing amount with the hard-to-control mellophone, which he blows with moving mournfulness or brassy humor as the occasion requires. Don is best, I think, on trumpet, which he plays in an unusual diversity of styles. Listen, for example, to *Ball Game*, which is Bakerish (not Home Run Baker) but looser and warmer than Chet often gets. Here's a cat with enough swinging lives to start his own booking office. (Savoy XP 8092, 8093)

Erroll Garner

- Caravan
- No Greater Love
- Avolon
- Lullaby of Birdland
- Memories of You
- Will You Still Be Mine?

Rating: ★★★

Relaxed Garner (is he ever unrelaxed?) with Wyatt Ruther, the Brubeck alumnus, on bass and Fats Heard on drums. It's not generally realized that it takes a high degree of musicianship (particularly rhythmic apperception) to play with Erroll, so Ruther and Heard deserve plaudits. Playing with Erroll also requires musical telepathy of a sort, as some of the introductions onstand indicate. (Only *Avolon* is tough enough to recognize here; the prologue could have been written by Lewis Carroll.)

As for Erroll, there's the beat, the exciting unpredictability, and the contagious good will. Though this session does not yet indicate a "new Garner," as the notes imply, I'm sure Erroll will continue to evolve in his own terms and in his own relaxed time. George Avakian, by the way, contributes a well-written account of Mr. Garner's informal recording methods. (Columbia LP CL535)

Ken Kersey

- Oh, Lady Be Good
- Mohawk Boogie
- Sweet Lorraine
- Never Can Tell

Rating: ★★★

A 1946 session with Ken, Billy Taylor Jr., on bass, and Josh Foster, guitar. It's a reminder that Ken, when right, is an agile, humorous swinger. In *Never Can Tell* he bends a riff in and out and then over again as Billy Taylor



SIDNEY BECHET said goodbye to the United States again this month when he packed his soprano sax and took off for Paris. Recurrence of a stomach ailment was his reason for leaving.

propels a soaring beat. The others are fair samplings of the Kersey style which is rarely transcendent, but almost never dull. (Savoy XP 8094)

Gene Krupa

- ★ *Jungle Drums*
- ★★ *Payin' Them Dues Blues*

If it weren't for Ben Webster, *Jungle Drums* would be worthless. It's close enough as is with Krupa making like an overworked pit drummer of the '30, Bill Harris sporting a vibrato as wide as Bechet's, and Charlie Shavers play-

ing an out-of-context straight chorus (come to think of it, that would be in context in this hesitant chaos?). *Blues* is stifled by loud, unswinging drums and some unison nonsense between solos. There is a refreshingly pungent chorus by Harris and an able one by Webster. Who arranged these—Ted Lewis? And what a waste of Teddy Wilson and Ray Brown. (Clef B9082)

Dave Lambert Singers

- ★★★★ *Four Brothers*
- (Parts 1 and 2)

If you like the instrumental ver-

(Turn to Page 20)

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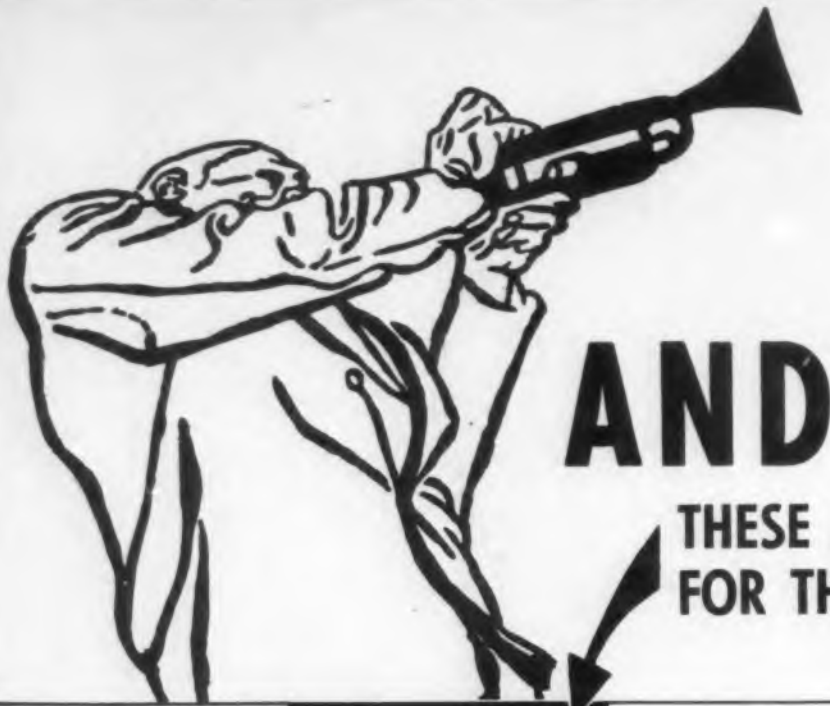


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Jazz Reviews

(Jumped from Page 16)

sion, this is likely to titillate you, too. Jon Hendricks' lyrics aren't the wittiest, but they give Lambert a chance to score them incisively for this crazy madrigal club.

The solos are: Jon (Jimmy Guiffre); Butch Birdsall (Serge Chaffoff); Dave Lambert (Zoot Sims); Jon (Stan Getz); Harry Clark? (Woody) and finally Jon and Dave trade fours. The band is that of Teacho Wiltshire, who's used to this sort of instrumentally based bel canto after having backed Annie Ross' dates. Coming next is Jon's treatment of *Four Others*. That's even wilder, because the voices have to slide. (Avalon 63695)

Sarah McLawler-Richard Otto

*** *Yesterdays*
*** *Body and Soul*

Although Richard Otto is too often a screeching exhibitionist on stand, this record indicates that he could be a major jazz violinist, even potentially better than South or Smith. The background is of no help. A classical violinist until six months ago, Otto has technique and a singing, almost Romany tone (better left unamplified). His phrasing is unique and, on records, often imaginative, and he swings. Mr. Otto had better decide whether he wants to be a jazz musician or a whirling dervish. He can't be both. (Brunswick 84024)

Johnny Mehegan

Easy to Love
Sweet Georgia Brown
April in Paris
Lullaby in Rhythm

Rating: **

A session cut in the 40s with unlisted personnel. John's work then was technically clean, reasonably pulsative, but placidly undistinguished. There is a strong touch of Teddy Wilson but without Teddy's cohesive imagination. (Savoy XP 8096)

Wally Rose

Hot House Rag
Scott Joplin's New Rag
Roster Rag
Silent Movie Rag
Triangle Jazz Blues
Nonesuch Rag
Hot Chocolate
Castle House Rag

Rating: ***

Ragtime, as George Avakian says in his detailed notes, "is not simple music: there are fewer good ragtime pieces than jazz compositions, and to play ragtime properly requires a pianist of unusual technical skill as well as an understanding of the medium."

Wally Rose has both, and this could have been a wholly successful neoclassic set except for the doctored piano (how it became doctored is fully described). The resultant glassy sound is ill-suited to the vigor of Rose's playing or the melodic virility of the rags themselves, however ornate they are in development.

As Ralph Sutton, Don Ewell, and earlier Wally Rose recordings have demonstrated, well-played ragtime sounds just fine without thumbtacks in the hammers. The compositions, themselves, in this set are not the best of all possible rags, but they're of interest, and the Joplin is highly gratifying.

Wally wails in his Bay Area way, but oh those thumbtacks! (Columbia CL 6260)

George Shearing

*** *Tiempo De Concarro*
(Parts 1 and 2)

George has added Candido and a manipulator of the shakers to his quintet in a two-sided Shearing original. First half is singularly dreary, but the polyrhythm winds begin to blow stimulatingly in the second part, with Candido as chief celebrator. Noro Shearing wails a little, too, though rather reticently, and Al McKibbin and Bill Clark seem to be having a fine, hispanic time. A concarro, as you'll hear, is a cowbell. (MGM 11639)

Lou Stein

You Stepped Out of a Dream
It Might As Well Be Spring
Love for Sale
Don't Blame Me
Poinciana
Tenderly
September Song
Carioca

Rating: ****

It's about time Lou Stein received a showcasing like this. A complete professional who can meet the most versatile demands including the classical, Lou has long been a largely unappreciated jazz pianist of considerable imagination and beat. The latter is fully complemented in this set by Cliff Leeman and bassist Bob Carter. Lou provides individual reinterpretations of all these standards, and in *Don't Blame Me* and *September Song*, he creates two rather remarkable emotional abstracts. Lou is no jazz giant, but he may well be proud of

his consistently high stature. (Brunswick BL 58053)

Strings and Keys

What Is This Thing Called Love?
Darn That Dream
Yesterdays
Body and Soul
Blue Moon
Blue Tide

Rating: ***

A series of piano-bass duets with Spaulding Givens and Charlie Mingus recorded in California in 1951. When Charlie speaks, this is a magnificent set. Listen to him, for example, unite *Body and Soul*. Givens, however, tends to be unnecessarily florid (*Yesterdays* and *Blue Tide* are the most sugary examples) and lacks the rapport to trade with Charlie as Duke did with Jimmy Blanton in their duets. You'll have to raise the volume on this, and surfaces are noisy, but not annoyingly so. Five stars for Mingus, two for Givens, and two for the engineer is how we arrived at a rating on this one. (Debut DLP-1)

Art Tatum

Out of Nowhere
Would You Like To Take a Walk?
Indiana
Tea for Two
Just One of Those Things
September Song
Love
Melody in F

Rating: ****

This is a rather perfunctory set for Art, though as the rating tries to indicate, almost any other pianist would be delighted to have accomplished these sides. There are a few places (like the chorus after *Siam in Walk* and the fireworks at the beginning of *Indiana*) where Art forgets it's a recording date. Elsewhere there's a kind of I-can-do-this-with-one-hand-behind-my-back air. Then, too, Stewart and Barksdale, while good musicians, hamper Art. Tatum is his own rhythm section to begin with, and if a man's going to play with him fully, he must be able to think and execute with the dazzling quickness Art does. Very few can. Like Claudio Arrau, Art is best heard in solo recital, and unlike Claudio, he's best heard after hours and not in a formal recording studio. These are still fine sides. For that matter, I'd buy a set of Art doing scales. (Capitol LP H408)

Billy Taylor

Nights And Day
Mad Monk
Solace
Alexander's Ragtime Band

Rating: ***

Billy's very first records, released now for the first time. They were cut around 1942 or 1943 with bassist Al Hall and drummer Jimmy Crawford (unlisted). It's all nimble and intelligent but lacks the chorus-building maturity Billy has since developed. Billy then as now can transmit a particular kind of lightly jumping humor as few others can (as in *Mad Monk* and *Ragtime Band*). *Solace*, an interesting early original, shows the Taylor who digs deeper—as he has since done. (Savoy XP 8095)

Cal Tjader

*** *Love Me or Leave Me*
**** *Tangerine*

One of Cal's best dates. I expect the surehanded support of Hank Jones, Al McKibbin, and Kenny Clark helped bring about the graceful play of Tjaderisms on *Tangerine*. My copy of the other side is marred by sound distortion—otherwise it's another exercise in ease by the happy San Franciscan. The fact that Cal's work in general is too consistently sunny for my taste is no fault of his, and shows

what kind of critics musicians have to deal with. (Savoy 1117)

Lennie Tristano

Supersonic
On a Planet
Air Pocket
Celestia

Rating: ****

These were not written by Ray Bradbury. What happened was that in 1947, Lennie, John Levy, and Billy Bauer were to have accompanied Mildred Bailey on a record date for Majestic. Mildred had a cold, so they made these instead, and Savoy has valuably reissued them.

All four extensions of standards are quite absorbing, not only as harbingers of later Tristano but as swinging excursions into the farther side of the probable. The rapport between Bauer and Tristano leads to close relistening, and jazz certainly lost a superb bassist when John Levy became a manager.

It should also be added, in view of the loose talk about celebration from non-celebrators, that all this is relaxed and relaxing. Recording sound is shrill, unfortunately—sounds like two harpsichords at times. Nonetheless, this is a delightfully meditative collection. The titles—obviously—were added later. (Savoy XP 8084)

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McPartland Looks Back On Days Of "Bix And Me"

(Jimmy McPartland recently recorded a personal tribute to the late Bix Beiderbecke, whom he had a long and intimate association. Many of the details are printed here for the first time.)

By JIMMY McPARTLAND
(As told to Nat Hentoff)

When I was making the album I naturally thought about Bix a lot. In a few places I played some of his best known phrases directly—sort of a tribute within a tribute. But otherwise I blew as I felt, with Bix in mind. And these are some of the things I remember.

The first time I heard him was by way of the Wolverine records on Gennett—Copenhagen, Oh Baby, Riverboat Shuffle, and the others. They flabbergasted those of us in the Austin High gang. Up to then we'd patterned ourselves after the New Orleans Rhythm Kings, but this seemed to be more musical with a better beat. What impressed me most were Bix's flowing style and his lovely tone.



Jimmy McPartland

Copied the Numbers
We copied the numbers off the records and then worked out our solos our own way. About six months later, I received a wire from Dick Voynow, the Wolverines' leader, asking me if I wanted to replace Bix. They were in New York at the Cinderella Ballroom. I thought it was a gag, but the guys suggested I at least wire for transportation money and that way I'd find out. The money order came right back, and so at the age of 17, I left high school. That was about 1924.

It turned out the Wolverines' drummer, Vic Moore, had recommended me. We'd played a job together in Chicago. Bix was leaving to join Goldkette, but he stayed on an extra week until I was broken in. That first afternoon at rehearsal they asked me what I wanted to play. I knew all their arrangements in their key so I took right off on anything they called.

Called Me "Kid"
Bix said, "Move in with me, kid. We'll get a double room, and maybe I can show you a few things." He called me "kid" for the next two or three years. He was 21 at this time and had picked out a new cornet for me and had Voynow pay for it. And so every morning as soon as we got up, we got out our horns and he'd show me phrasing and certain little figures that I still may be playing along, and if your mind goes blank, you can always fill in with one of these. They sound good anywhere."

Bix knew I had a background in harmony so he could explain freely, and then we rehearsed with the band every day, too. There was no written music, but he'd show me the various parts.

Second Meeting
The next time I saw Bix was when I'd become the leader of the Wolverines and the group was now composed mainly of the Austin High gang. We were playing at the White City ballroom, and Bix was working with Trumbauer at a place in Indiana about 185 miles from Chicago. He'd come up every Monday night to listen to our band.

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DOWN BEAT

piano at a session, and this time he asked me to play his new Bach cornet, the best horn he'd ever had. I fell in love with it, and Bix asked, "Would you like to have a horn like this?" He took me over to the Dixie Music House after the next show, put down \$100 and said, "That's all the money I have with me. But I guess you can scrape up the other 50. You can give it back to me sometime."

I'll never forget that week. We played almost all the time he wasn't on stage. I never did see the tax warmed that horn, by the way. Bix few shows, then I used it for some time. Now my 4-year-old grandson, Dougie Kassel, has it.

My last period of association with Bix was in New York. The Pollack band hadn't been working for almost two months. Eight of us, including the Goodman brothers, were in one hotel room, and we were really scuffling for food. Then I ran into Bix who'd just come back into town with the Whiteman band. I told him that this was pretty ironic. Here I could get all the drinks I wanted for free but didn't have enough money for a sandwich.

Bix Puts Up Again

Bix took me into a corner and pulled out \$200. I told him \$10 was enough but he said, "Don't worry about it, kid. You'll be making money soon. Then when you see your way clear, you can pay it back." I did, in about eight months after I'd been working for some time in the pit for Sons of Guns.

In the last months of his life I'd see Bix quite often at a little speakeasy on 53rd Street called Plunkett's. Most of the musicians hung out there. I'd see him, too, backstage whenever Whiteman played town. We'd jam in the dressing room with Bing always on the cymbals or a snare drum.

At Plunkett's we'd sit and talk. Bix was ill, looked bad, all swollen up. He drank, didn't eat, stayed up late, got very depressed. Whiteman had sent him home to Davenport for a while, but it didn't seem to help.

I remember one night he had a very bad cold, and he was broke (Turn to Page 27)



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back?" I did, in about eight months after I'd been working for some time in the pit for Sons of Guns. In the last months of his life I'd see Bix quite often at a little speakeasy on 53rd Street called Plunkett's. Most of the musicians hung out there. I'd see him, too, backstage whenever Whiteman played town. We'd jam in the dressing room with Bing always on the cymbals or a snare drum.

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I remember one night he had a very bad cold, and he was broke

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Noblesse Oblige: Duke Lauds His Interpreters

By Leonard Feather

On the only previous occasion when Duke Ellington donned the blindfold, the interview took place between shows at the Paramount, with incessant telephone interruptions; moreover, Duke said he "never made uncomplimentary remarks" and refused to rate the records, preferring simply to list them in order of preference.

This time things were different. The time was 1 a.m., the scene was my apartment; Duke did nothing but relax and listen to 10 records of Ellington compositions played by other artists, most of which he had never heard before. (Pardon me, Juan Tizol: nine records of Ellington compositions.)

He was given no information, of course, either before or during the interview; his off-the-cuff comments are reproduced below.

The Records

1. Billy Taylor. *All Too Soon* (Prestige). That's Peterson, isn't it? Wonderful record—such good taste . . . That's something rather new he's doing there, amplifying the hammers on the piano, or at least putting the mike extra close to the hammers. It's a device that came off very well. Peterson has good taste. Very good—four stars.
2. Woody Herman. *Pardido* (Coral). Johnny Hodges, alto; Juan Tizol, trombone; tenor unknown. Recorded 1942. That's a Woody record that was made about 10 years ago—pre-Apple Honey . . . it's difficult to give an appraisal of a record when you have to consider the period and the people involved who are still active today. I remember that date—I wasn't on it, but Ben, Tizol, and Rabbit out of our band made it.



Duke Ellington

Taking the period into account, that's a good record. It's not Woody's fault that they didn't release it until now. I'm measuring it with a ten-years-ago yardstick. I'm sure Woody, himself, doesn't like the band he had then as well as he liked the one that followed it. Three stars.

3. Dave Brubeck. *Just Squeeze Me* (Fantasy). Cal Tjader, vibes. Very good arranged variation. The performance was much better than the recording; they didn't get good presence on the vibes. But the arrangement was good, and I liked the idea of variations on the harmony as well as the melody. Four.
4. Ted Heath. *Solitude* (London). Les Gilbert, alto. Arr. Reg Owen. Play the beginning of that again, will you? Turn the volume down a little . . . yeah, that's very good. Who is it? I think that's another case of where the recording could have been better. The heavy orchestration is brought just a little

too far in the foreground, as if the guy had the score in front of him when he was monitoring it, and every time he saw the full band coming in he brought them up, destroying the presence of the alto solo. But it's a fine performance, and I only rate according to performance, you know, so make it four.

5. Patti Page. *Don't Get Around Much Anymore* (Mercury).

I heard that one before; I heard it the first time out at Mitchell, S.D. And it completely flipped me. She made four terrific sides with our tunes; I don't know whether this is the best of the four, but I don't think I've ever heard anyone do four performances at such a high level of perfection. The band backing is adequate, but I'm carried away completely with the vocal. Five stars.

6. Morace Silver. *Prelude to a Kiss* (Blue Note). Curly Russell, bass.

That was good; who was that? The bass was a little too close, covered up some of the piano things, but the performance was good. Three.

7. Stan Kenton. *I Got It Bad* (Capitol). Frank Rosolino, trombone. Arr. Bill Russo.

Ha, that was wonderful. Who's that, Kenton? Who's the bone player? Real great. Very interesting. That's a five-star record. No mistakes on that one. The departures from the melody—that's a case of not doing it and giving the impression that you are. Just a suggestion. Like Strayhorn did with some of the effects in *Jump For Joy*—he made bells without using bells! It's like making the sound of a train without using a whistle.

The soloist here employs the colloquial performance of the melody of *I Got It Bad*, which is something that most singers do, too—few of them use that jump after the first two notes, that ninth.

This is a wonderful record. Five.

8. Gerry Mulligan. *I'm Beginning To See The Light* (Pacific Jazz). I think this record started out

with a great amount of imagination. Good taste and artistic planning; but the ad lib solos, themselves, though they were good, suffered by comparison with the arranged part.

I didn't recognize the group. Bass, drums, baritone—no piano? Who is it, Mulligan? If it had kept on like it started out I would have rated it five. There was nothing wrong with the solos, they were normal solos, but they hit a sort of a new high in the written part—another artistic triumph like the Kenton record. Make it four.

9. Oscar Peterson. *Just a Sittin' and a Rockin'* (Mercury).

Ha, ha, yes! Five crowns! I've heard that before. It rocks so fine. This gets the Oscar . . . Peterson kills me, of course, even when he's not playing Ellington, and naturally, when he plays me, I feel like giving it six stars!

10. Maynard Ferguson. *Tale the "A" Train* (Capitol). [Orchestra composed mostly of Kenton men.]

That's Kenton. I've heard that before. Not the record, but I heard it performed. He used that as one of his dramatic tricks to close the set with, before we went on, in the battles we did with our bands. Ferguson is an amazing trumpet player, and this is by no means the least of his good performances. I would say four stars.

Afterthoughts by Duke

These performances were all well done, well planned, and there was wonderful variety.

I never challenge an artist's freedom of expression; performance is the only thing that's important, so they are free to treat my tunes any way they like.

I got a wonderful suggestion out of listening tonight. The counter-melody in *Just Squeeze Me* was used in two or three different sides that you played. I guess I'd better go and use it myself now—what'll we call it?

Audio Workshop

(Jumped from Page 9)

for an hour or more. The ringing noise will usually clear up by itself. Sometimes it helps to reverse the line cord on the pre-amp; other times I get the ringing noise only when the Garrard changer pickup is tracking the record; the noise will temporarily suspend when the arm raises or returns to "off" position.

"(3) I have no space for a proper speaker enclosure, but could hook up another wall baffle in my room. Could you recommend a low-price "tweeter" or "woofer" (which do I need?) and a cross-over network that are in the same price range as my speaker? As long as I have to use wall baffles, I have no intention of buying high-priced speakers. The Uam suits my purposes for the time being, but I would like to set up a cross-over network."

From the description of the above equipment, when operating satisfactorily, it should produce some reasonably good results. Concerning your first problem, I suggest you check the connecting cables between pickup arm, pre-amp, and amplifier in-put for faulty connections. Poor solder connections can be responsible for this type of trouble. Another thing that might be causing the hum could be poor connections from the switch to input jacks that you installed in the pre-amplifier.

If this doesn't locate the trouble, check all the tubes and filter condensers carefully and make a visual inspection of the wiring of the amplifier for loose connections. Problem No. 2 should be solved automatically as you check for No. 1.

In answer to question No. 3, my suggestion is to add a tweeter. You stated in your letter that you were concerned with price. If you would like to try to construct your own, I refer you to the *Audio Workshop* in the May 20, 1953, issue of *Down Beat*. This issue shows two methods of increasing high frequencies with the addition of a speaker. If you want to buy a good unit, add the Jensen RP-302H-F with the A-402 crossover network if you can afford it. The unit is high-class, top-quality stuff, and when you eventually go to a three-way system, you will already have your speaker for the high-frequency end.

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The Jazz Scene Today

(Ed. Note: This is one in a series of articles that will appear intermittently in *Down Beat*, written by many of the leading jazzmen of all idioms.

By Andre Previn

I've been stuck on the west coast so much, and because the pictures aren't exactly a haven for jazz, it's hard to speak about the musical picture.

It's actually an understatement to say it's not a haven for jazz. Just from a piano standpoint, I like Oscar Peterson very much, because of the inherent swinging that he does, which is most important for a pianist; and I don't care how many guys come up that play the most modern things—Tatum to me is the first, last, and always pianist.

Nat's The Swinger

Nat Cole is like Oscar, because he is the swinging pianist—he's not a brilliant pianist as far as the technique is concerned.

I think that Tristano does have some interesting things. I don't think that they come off very often, frankly, and I think that it's a mistake for a man with Lennie's talent to take *Indiana* and write a new and even more complicated thing on it than last week, because you can only get so complicated on *Indiana* and he's gotten as complicated as he should.

I've never heard him in person, but from what I have heard he's a very talented fellow. I just disapprove of that complete disregard of the audience. I don't mean by that that he should play *Jazz At The Philharmonic*, but I think that even on the record the kind of an attitude comes out that "I don't give a damn whether anybody likes this," and I think it's a big mistake, because it sounds insincere.

JATP Is Sincere

I think the JATP concerts are perfectly sincere, insofar as if they don't play that way, and if they don't look sincere, they don't get paid off on Thursday. But I think that most of the guys on that tour would rather play something else.

So far as bands are concerned, Sauter-Finegan have a wonderful idea, to have a band for a change where the soloists don't matter so much. But it's just the ingenuity of the two guys writing it. I think that if the recording companies will let them get off the kick of making records based on *William Tell* or *Yankee Doodle* or *Ring Around The Rosie* and let them write whatever they want to, it would be better, because Eddie used to do some things for Benny that even sound brilliant today.

Duke The Modernist

I still think that Duke is a big and important figure, because even though the bands vary, everything he writes has good musical sense, and I think that he's a lot more modern in his conception of a piece than, for instance, Stan is.

I always have a feeling that when Duke starts a piece he's not trying to write it in twenty 32-bar sections; he has an idea of what the whole thing is going to build up to. I think Stan's boys have a tendency, with the exception of Pete Rugolo, to just figure out one killer of a sequence after another, and the result is that when you hear one of those things of Stan's that lasts for 10 minutes or so it's just kind of like an encyclopedia of crazy brass changes and it never makes very much sense to me.

Stan's Great Soloists

Of course, Stan's new band is supposed to be much more of a jazz band, and he's got great soloists. He's got Rosolino, Candoli, and Lee Konitz, who is my idea of a great alto player. But I think there's been too much said about the incorporation of classical music with Stan, because I always kind of resented his taking the things that were the rage of Paris in the '20s, like Stravinsky—and even a lesser composer like An-



Andre Previn

mountain out of an Antheil. He took it a little too seriously, but I must admire him for trying.

Jazz-Classics Merges

Fairly soon, I hope, the integration of classical music and jazz will hit some kind of a happy meeting ground, because more and more classical musicians are interested in jazz. I know that whenever I play with symphony orchestras it's kind of a pleasant shock to have the French bassoon player who still speaks with a strong accent come up and ask me where Bird is playing. It's a good sign.

More and more people are interested in jazz, like Copland and Bernstein and Sam Barber, and of course more and more arrangers seem to be much more well-schooled now than they used to be in the early days of bands. What I would love to see is to have somebody with the ambition, the time, and the inclination to write a piece for a symphony orchestra

with jazz soloists; but I'm sure that a hundred people have said this before me.

There's A Reason

Nobody's done it yet, I think, for a certain reason. Pete Rugolo and I were approached by someone in Los Angeles who wanted to have a kind of a concerto grosso kind of thing written for symphony orchestra and featuring one of the great bands of today. There was a certain band mentioned, but I don't want to give it away, because it is a big secret project.

They asked Pete to write it, and they asked me to write it, and we both turned it down for kind of a selfish reason. Unless it were absolutely great, both sides would hate it. The jazz guys would say what's the symphony orchestra doing there, and the symphony orchestra would say, well, what's the tenor sax soloist doing ad libbing in there.

It's a big problem, but if somebody with real repute from both sides got together, like let's say Ralph Burns and Stravinsky, that could be a great thing.

Down Beat brings you all the news about all phases of the music business.

1000 & 1 Nights Of Lombardo

New York—Guy Lombardo will produce a musical spectacle based on the *Arabian Nights* for the Jones Beach Marine Amphitheater next summer. Prominent stars will be featured in a cast of 250 that will include a large choral ensemble. There will also be a ballet built around Rimsky-Korsakov's score.

The amphitheater, which seats 8,200, was opened in 1952 with Michael Todd's *A Night In Venice*, which was repeated last summer. Lombardo's contract is for two years, and he was chosen by the Long Island State Park Commission after a review of "a number of proposals submitted by leading producers."

Liebert and Carmen Lombardo will be associated with Guy, and their first production will help celebrate the 25th anniversary of Jones Beach State Park. Leading protagonist in the spectacle will be *Sinbad the Sailor*.

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- Lee Roy
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Ralph Marterie

- Jack Gaylo
- Ronnie Pothis
- Charlie Sporo
- Lennie Gagliardi



13 Selmer Stars in the 3 TOP JAZZ BANDS

Stan Kenton

- Lee Konitz
- Dave Schildkraut
- Bill Holman
- Zoot Sims
- Ziggy Minichiello

Woody Herman

- Jack Nimitz
- Dick Hafer
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FEATHER'S NEST

By Leonard Feather

The merciless onslaught of time, the evanescence of musical fame, were never clearer than in the results of this year's *Down Beat* poll. For an Eckstine, a Vaughan, or a Ferguson, who during those years on top knew there was no way to go but down, the inevitable descent must indeed be painful. For a new arrival like Don Elliott or Chet Baker, the sensation of arrival must be no less intense.

With these thoughts in mind, I dug up a *Down Beat* for Jan. 1, 1944, to see how two sets of poll results look with a 10-year span between them. The results of this survey fall into two categories. First, where were the 1953 winners a decade ago? Second, where are the 1943 winners today?

One in Two

A few things have remained constant. The only winner common to the two polls is Gene Krupa. After several years out of the top spot Gene returned with the help of the Granz tours, and became by

far the oldest of the instrumentalist-winners, old enough to be the father of the trumpet winner, Chet Baker. Too, the singers show a certain constancy: Peggy Lee, second in 1943, is second again in '53; but second to Jo Stafford then, to Ella now. (By an odd coincidence Ella was 14th in '43 and Jo is 14th in '53.) And Sinatra, the winner then, is a close second now to Nat Cole, who 10 years ago won nothing, but had a trio that rated fourth among the combos.

The big bands are also comparatively stable, three of the top five having been present in both tallies — Ellington, Herman, and Basie. Then, as now, there were two band divisions (only they were called "sweet" and "swing" instead of "dance" and "jazz"). Goodman, the winner, and Barnet, who ran

third, no longer have big bands. Kenton, whose first Capitol sides had not been released, was already acquiring a west coast following and ran 11, while Tommy Dorsey, Charlie Spivak, and Glenn Miller led the sweet bands.

The instrumental combos, of course, have undergone a complete turnover. Roy Eldridge's group had a big lead over John Kirby's and Teddy Wilson's, while 16-year-old Gerry Mulligan and 22-year-old Dave Brubeck were unknown; George Shearing was winning *Melody Maker* polls only.

Arrangements

A similar disparity can be found among the arrangers. The top three, Sy Oliver, Billy Strayhorn, and Jerry Gray, who garnered over 7,000 votes between them, could only muster 145 collectively this year, and the '53 top men—Burns, Rugolo, Mulligan—hadn't even started. Strangely, Eddie Sauter and Bill Finegan ran next to one another, in fourth and fifth place; this year, voted for as a team, they ran fifth.

It's the instrumental departments that provide the most provocative food for reflection. Of course, you have to bear in mind

the important difference that under the old poll rules, bandleaders could not be elected in these categories, so Harry James and Roy were ineligible to win on trumpet, leaving the honor open to some deserving sideman.

With three exceptions—Krupa, Buddy DeFranco (3rd), and Bill Harris (12th)—none of the 1953 winning instrumentalists was even mentioned in the 1943 listings.

"What's so remarkable about that?" you may say. "Younger men are bound to come up and push out the older ones."

Could Have Spread

Sure. But what happened with Krupa, thanks to Granz, might easily have happened in several other divisions, for JATP has given great publicity to numerous forthright musicians and helped to sustain their reputations: Roy Eldridge, Lester Young, Ben Webster, Benny Carter et al. Despite this, most of them made a poor showing, trailing behind youngsters such as Baker, Konitz and Getz.

Similarly the 1943 winners have fallen by the wayside in terms of prestige, though a few are doing much better financially. Ziggy Elman, the trumpet winner, ran 18th

Victor LPs Salute Horowitz, Vodvil

New York—In line with the growing importance of specially-packaged LPs, Victor is preparing major promotion for two January sets—the *Horowitz 25th Anniversary Concert* and *Show Biz*.

The Horowitz package is a two-record long playing album of the pianist's entire 25th anniversary concert at Carnegie Hall last February. The *Show Biz* album, available on a single LP or three EPs, is a recorded panorama of the highlights of the last 50 years in the entertainment world which contains the voices of many of the entertainment greats doing the acts that made them famous.

with 36 votes this time. J. C. Higginbotham, considered one of the great jazzmen of his day, has drifted from the top trombone spot to the utter bottom; he didn't even get the 16-vote quota needed for a listing this year.

Also winner Johnny Hodges, now down to fourth place, is still a great musician with a timeless style, but is rapidly becoming a forgotten man. Vido Musso and Tex Beneke, tenor titans of '43, are 18th and 14th now; Pee Wee Russell, a Dixieland winner in that final pre-pop year, tied for 11th place in the new poll.

No Mention

And that rhythm section! The bass winner, Artie Bernstein, wasn't even mentioned this year; guitarist Eddie Condon ran 16th and pianist Jess Stacy 21st. Bobby Hackett ran third on guitar in '43 (he played it with Glenn Miller for awhile); Buddy Rich was runner-up to Krupa.

It seems only fair that these erstwhile victors, having had their day in the sun, should have stepped aside, for most of them are contributing little that's new or valuable on the contemporary scene.

However, even my tremendous admiration for Chet Baker can't confuse me into believing that he belongs ahead of such immortals as Gillespie, Eldridge, and Armstrong. A little too soon, methinks, for such an extraordinary tribute. Moreover, Chet and all the other winning instrumentalists in this year's poll are artists whose musicianship one can respect. Not every poll winds up that way.

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Country & Western

DOWN BEAT

SMALL TALK

By Bill Bailey

There was a small townier I knew who always answered in regard to occupation... "I'm in the MENTION business." You mentioned any business and he was in it. I feel that way sometimes about the country music business—mention any phase of it and I'm in it... from country d.j. on NBC Chicago daily, to singing it, producing TV film packages of it... and more than anything else being an A-1 fan. In this column, I'll pass along reflections of country music as it would affect the professional or fan alike.

PERSONAL NOTES: The sound quality of a recording ain't got it unless it stands out like a sore thumb. Abbott Records has got it. Don't know why, but there are the high-lows plus volume... that latter is jukebox. Abbott is a west coast outfit with Mexican Joe, Caribbean, Bimbo, etc., making quick loot. At home put on a few 78s of standard label, then one Abbott and tell me if you don't hear a difference.

Looks like the girls in c & w recording could be made more important faster by doing 90 per cent "cover" work. They should be covering to ease the balance of programming and to pick up a more immediate fan following. Playing second fiddle can be great for slipping into the number one position. The next step, say "long about spring—some duo work on c & w records—but both should

be country.

Louisiana Hayride deserves more credit than they're getting for the development of country artists... many names from there... Slim Whitman, Webb Pierce, Jim Reeves, even the late Hank Williams. BUT they miss the boat by not doing enough national publicity. Too many letters ask me what city is it in... (Shreveport). To be nationally known, they need more national press. WSM never lets up... bless 'em.

Radio and TV managers have been doing some whisiker rubbin' over the recent record companies' announcement that: **OF ALL THE OVER THE COUNTER RECORD PURCHASES 25 PER CENT OF TOTAL VOLUME GOES TO C & W.** The aside note is equally important: **DUE TO LENGTH OF POPULARITY C & W MAKES FOR ABOUT 50 PER CENT OF RECORD COMPANIES' TOTAL PROFIT.** Now the whisiker rubbin' on behalf of the radio and TVers is that their percentage of country music programming doesn't near shape to this figure... AND if a dollar proves anything, the so-called corn ain't exactly corny.

You are still the **BEST** judge of good and bad... everything being by comparison, listen to these records... Drew Miller's *Mystery Trail* (MGM)... Elton Britt's *That's How the Yodel Was Born*

This Huskey Country Singer Is Strictly From Missouri

Ferlin Huskey, who has enjoyed a series of record hits on Capitol in recent weeks, is currently represented by his and Jean Shepard's version of *Dear John Letter* and a follow-up, *Forgive Me, John*.

Young Ferlin recorded originally under the name of Terry Preston, and this name is being retained for certain recordings. His first release under the name of Huskey was *Hank's Song*. Others include *I'll Never Have You*, *Missi-Ho-Cho*, *I Lost My Heart Today*, *You'll Die A Thousand Deaths*, and *How Much Are You Mine?*

Huskey is a native of the Hickory Grove community near Irondale, Mo. His daughter, Donna Kay, is 7 years of age and resides in Missouri with her grandparents. Ferlin and wife, Betty, and their 10-month-old son, Danny, live in San Fernando Valley.

Impressionist

In addition to straight vocal work, Ferlin also does novelties, comedy, and impersonations. His catalog of impressions runs to some 30 ranking country and western, as well as pop, singers. Huskey spent five years in the Merchant Marine in World War II on troop transport duty, and while singing for the GIs he decided to turn professional. In the Normandy landings he volunteered for gun duty and won a citation.

After the war he toured with Smiley Burnette for two years, and since has appeared on many of the



Ferlin Huskey

major country and western shows. He is now spending much time on tour with his singing partner, Jean Shepard.

(Victor)... Clyde Moody's *Canadian Waltz* (Decca)... and Chuck Reed's *Got a Letter from My Baby* (Mercury).

In naming these—and each issue I'm going to name others—I'm not claiming to give you sleeper hits... I just plain know they deserve more attention than they've had. Underdogs maybe, but doggone good.

PERSONALITIES: This may be first to let you know—Chicago is going to get a shot in the arm, c&w, with new faces and new shows. It's big enough that it may move people like Merle Travis (Los Angeles) into the midwest. A recording company latching on will get a world of cooperation.

C & W FAN CLUBS: There are constant regional reports in this mag on all c&w activity. Advise your members in your fan magazines that one-year subscriptions (26 issues) is a five spot... or you can be billed later... address *Down Beat*, Box B, Chicago 16, Ill.

Folksy Music

By Hilda Bradbury

Tennessee Plowboy Eddy Arnold and RCA Victor promotions man Bob McCluskey in Hollywood for visit with distributor organization. Party at Huntington Hotel in Pasadena in form of a testimonial to the ranking record seller and star of radio and TV.

Smiley Burnette will round out the year as his most successful in the last 20. Has two transcribed radio shows; personal appearances have broken all his old records. He's set for TV and a new record contract for early 1964.

George Morgan will leave his pressing schedule at *Grand Ole Opry* long enough for a visit to Hollywood for recordings and several TV, radio, and personal appearances. Affairs on coast handled by RPM Enterprises.

Jack Tucker and Audie Andrews both had platter releases on Debut label, and sales were so high they were elevated to Four Star, the parent company label.

Skeets McDonald under doctor's care for pain diagnosed as kidney stone while on tour, but he's back home and hopes it was just tummy ache... Colwell Brothers of Columbia Records beaming their hill-billy songs and music over the Iron Curtain from radio and TV in Hamburg, Germany... Nick Lucas says all the guitar playing cowboys and hillbilly singers can thank him for making the instrument popular back when microphones and public address systems won first approval. Lucas, with Cavalier Records, going great and looks 20 years younger than real age.

George Beverly Shea, America's beloved gospel singer on Victor, realized life's ambition in December when he did concert before formal audience in Washington's Constitution Hall. It was sellout with boxes going at \$8. He's Evangelist Billy Graham's soloist.

Deejay Lou Stevens of KILA, Pasadena, bought insurance on collection of 16,000 valuable old recordings... Carolina Cotton now overseas with MGM Studio stars entertaining GIs in Iceland, Italy, France, Tripoli, and North Africa.

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(Jumped from Page 22)

besides. I told him to go home and stay there until he got over the cold and lent him some money. "Thanks kid," he said. "I'll be all right. I've got a job at Princeton in a couple of days." That was the last I saw of Bix. Naturally I cried when he died. I loved him both as a person and as a musician.

Lived For Music

People have asked me often what Bix was like as a person. Well, he was very reticent. His main interest in life was music, period. It seemed as if he just existed outside of that. I think one of the reasons he drank so much was that he was a

perfectionist and wanted to do more with music than any man possibly could. The frustration that resulted was a big factor, I think. He didn't talk much, and there was certainly no conversation when a record was on. After it was over, we'd talk about how the chords resolved and, in Stravinsky or Holst, how different and interesting the harmony was.

Liked Stravinsky

He did like to talk about Stravinsky, Holst, Eastwood Lane. Debussy. I remember about 1929 in New York he took me to a Stravinsky concert at Carnegie Hall given by the New York Philharmonic. We used to talk about writing a jazz symphony. The plan was to give the soloists a terrific background with a good beat and then let them take off. Nothing ever came of the idea, but as you know, he was very interested in writing. I wish he'd put down on paper

more of what I know was in his head. At sessions he'd often show me sections of what he'd written—things that later became *In A Mist*, *Flashes*, etc. He'd play a section and ask what I thought of it and then would play it another way to see if it could sound better. In his own cornet playing, Bix could read well enough but was never a quick sight reader. He'd practice a part over by himself and then play it skillfully with the large band. Actually he could create better than those guys could write.

Disliked Trumpet Tone

As for why he never switched to trumpet, he used to say that the trumpet had a "pee-wee" tone. One thing about his jazz records is that I think it's remarkable he sounded as good as he did carrying all that dead weight he had for accompaniment. Bix contributed a lot to jazz. I

think he helped bring it polish. He made it more musical. His technique was excellent, his intonation was great. So was his harmonic sense and his application of it on the cornet and piano. He was the first man in jazz I heard use the whole tone or augmented scale. I think almost any jazz musician—besides all the brass men—have one way or another been influenced by Bix.

One thing we talked about a lot was the freedom of jazz. People used to ask Bix to play a chorus just as he had recorded it. He couldn't do it. "It's impossible," he told me once. "I don't feel the same way twice. That's one of the things I like about jazz, kid, I don't know what's going to happen next. Do you?"

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A440 Diskery Expands Catalog, Tunes To Jazz

New York—A440 is the newest record company to invade the jazz arena. It had previously specialized in classical recordings along with a few piano-organ sets. First jazz release is by pianist Dotty Denny in an album of Edgar Sampson tunes. Coming soon is a collection of *New Orleans Jazz* by Wilbur De Paris.

In February there'll be a *Larry Wagner Conducts* LP of modernized swing with Billy Butterfield, Chris Griffin, Doc Severinsen, trumpets; Lou McGarity, Billy Rauch, Kahn Keene, Freddy Ohms, trombones; guitarist Al Caiola; bassist Bob Haggart; pianist Mike Colicchio, and drummer Terry Snyder. Wagner has re-arranged his *No Name Jive* for the date.

Also in the works is a set by Dotty Denny playing Ellington; a blues collection, *The Latest Gal In Town*, with Baby Hines; Hank D'Amico's quintet; a modernized 10-piece band led by Edgar Sampson on the Savoy Sultans kick; and a trio session with Marty Napoleon, an alumnus of the Big Four and Louis Armstrong.

Norm Wieland, vice-president of A440 and the man behind the move into jazz explains it by saying that as a listener, he was "tired of most of the stuff being released. I wanted to add some new material. Like Marty. There is a bop Fats Waller."

One thing should be certain. With that label title, everybody ought to be in tune.

Manning Cuts 4 Sides

New York—Singer Bob Manning etched four more sides for Capitol here this month, getting backing from a small band headed by Bobby Hackett.

Extensions In Jazz Forms

(Jumped from Page 6)

John Lewis' turn to play with the chords to the song form, after which the tone-pitch instruments lead back to a final statement of the five measure theme. So the improvisation throughout is based on the chords of the song form. The recurring five measure theme is used for contrast and is the skeleton on which the performance is tied together.

John plans to record shortly a work with guitar dedicated to the late Django Reinhardt. In this he shows still another of the many possible ways to add more form to jazz and in so doing, to create more excitement because of the challenge of increased form. This as-yet-untitled work begins with a written first theme.

Jackson Ad Libs

Following it, Milt Jackson will improvise on a chord progression that suggests the first theme but is not exactly like it. On this chord progression Milt will improvise in two keys, and he will be able to play almost anything he feels like therein, because the progression, itself, will be sufficiently reminiscent of the first theme to hold the performance together.

This, then, is another way in which the musician can retain his jazz freedom while making it easier for the listener to assimilate the work as a whole, rather than as a disjointed series of solos.

The Modern Jazz Quartet, John emphasizes, is far from the point he wants it to attain. "We need more work together before the tensions and struggling of working in fairly unfamiliar forms disappear. Eventually, it will all come naturally, and improvising in a fugue form, for example, will be as familiar an experience as improvising on just chords is now." When that day comes, John Lewis will have done a major share toward the permanent enrichment of jazz.



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FIRST PLACE

WINNER IN RECENT DOWN BEAT POLL

Faye Adams Shakes A Hand, Reviews 25 Years Of Singing

By Leonard Feather

"I'd like you to meet Mrs. Fanny Scruggs," said Phil Moore.

I shook a hand with the *Shake A Hand* girl, whose record by that title (under her brand-new name of Faye Adams) recently became the country's No. 1 rhythm-and-blues record.

"My compliments," said Mrs. Scruggs, just as she does on every new encounter.

We sat down on the divan in Phil Moore's Carnegie Hall studio apartment and she started to tell me her story, in a speaking voice no less full-blooded than that which rang out so vibrantly via *Herald Records*.

Church Singer at 5

"I started singing religious music when I was five years old," she said. "My parents used to stand me up on tables in church on Sundays. Later on my three sisters and I formed a trio."

"Wouldn't that be a quartet?"

"No, one did the talking, the other three sang. I sang with Doc Wheeler at the Apollo in 1939, when I was 16. I won first prize and they offered me a week, but my mother was very religious and wouldn't let me accept."

Joined Morris Band

"Then my mother went to California. I joined Joe Morris' band and made my first record with him."

Note the strange parallels here: like Sarah Vaughan and Dinah Washington, she was raised around religious music. Like Sarah, she's from Newark; and like Dinah, she had Joe Morris on her first record (he was one of the Hampton sidemen on Dinah's *Evil Gal* date).

But the side she cut with Joe, made for Atlantic and entitled *Sweet Talk*, was recorded when she was still Fanny Scruggs. After she and Joe had switched to the new Herald company and made a national hit out of the handshaking bit, Atlantic put out *Sweet Talk* under the name of Faye Adams, with some boudoir-type male dialogue dubbed in to make it sexier.

Moore Protégée

"I was at the Royal Peacock Club in Atlanta," Faye recalled, "when Ruth Brown brought Count Basie, Billy Eckstine, and Marshall Royal to hear me. Marshall Royal suggested I see Phil Moore when I got back to New York." And so, soon after, she became the first r & b vocal protégée of the man who "produced" Lena Horne and Dorothy Dandridge.

Married almost 11 years, Faye has two sons, 10 and 8. She expects to continue touring in double-harness with the Morris band, whose leader penned her best-selling, church-flavored hit song. But now, instead of just the band singer, she'll be the main attraction.

It's been a phenomenal rise for the girl who, only two years ago, was singing on a minor radio show

Nashville Notes

By Bill Morgan

On Dec. 27 a big *Grand Ole Opry* benefit show was staged in Louisville, featuring such stars as Roy Acuff, Lew Childre, Cowboy Copas, Jimmy Dickens, Jordanaires, Lonzo and Oscar, Minnie Pearl, Rod Brasfield, Bill Monroe, Ernest Tubbs, The Duke of Paducah, Hank Snow, George Morgan, Moon Mulligan, Johnny and Jack with Kitty Wells, Ray Price, Martha Carson, Webb Pierce, Ken Marvin, The Carlises, Grandpa Jones, and Marty Robbins. . . Cowboy Copas just cut a session for King Records and also has a transcribed series in the offing. Copas' wife, Lucille, has recovered from her recent illness and is in the pink. . . Cousin Jody, formerly comedy man and steel guitarist with the Lonzo and Oscar act, has put together his own show and is now working the *Opry* along with personal appearance dates.

Floyd Robinson signed as a single by King Records. First release due out in two weeks. . . Marty Robbins has purchased a new home in Nashville. He has formed a band and is working early morning shows on WSM plus frequent TV spots. . . Grandpa Jones (King) sporting new beard after recent hunting sojourn in Kentucky.

Lonzo and Oscar, previously on Decca, will switch companies after 1st of the year. Pair is due for TV appearances in New York; also have six weeks of Canadian fair dates brewing. . . Louis Innis, formerly of WLW, Cincinnati, is now working WSM shows, plus touring with other *Opry* acts. . . Cpl. Billy Robinson in town on leave from U. S. Army special services (Camp Gordon, Ga.). Billy was former steel guitarist with Red Foley and George Morgan. He's due out of service in 11 months.

Kitty Wells has been presented

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Dorseys Airing From N.Y. Statler

New York—The Dorsey Brothers orchestra, which had a tremendous opening this month at the Hotel Statler's Cafe Rouge—the biggest of any since the war years—is broadcasting regularly from the room on NBC radio. Set times are Wednesdays, 11:30 p.m. to 12; Saturdays, 12:05 a.m. to 12:30, and the first four Fridays in January from 11:30 p.m. to 12.

over WHBI in Newark in a program that sold cemetery plots.

When this odd piece of information came up, I asked Faye whether it might be in order to describe this as one radio program that really died.

"Oh, no, don't say that!" exclaimed the graveyard-show graduate. "My sister's still on it!"

Band Review

Prado Shines On Coast

Ferez Prado Band, Paramount Theater, Los Angeles

Probably the only real dance band of the day that also offers intense musical excitement, Prado's unit at present is composed of Local 47 musicians assembled and rehearsed for him here by trumpet player Bill Roeder. The band came into the theater stand from a shake-down tour during which the musicians became so familiar with Prado's difficult book that they were playing everything from memory and hitting every smashing chord and solo passage with resounding authority.

Prado, himself, bounded about the stage in front of the band like a

little demon. The bandmen also injected a bit of hokum into the presentation by swinging their instruments from side to side and swaying with the rhythm, but the showmanship adds, rather than detracts from the performance.

Prado's 1953 tour of the Coast was set up originally as two to three weeks of one-niters. At writing, indications were that he would remain in the U. S. for at least three months and head East from here. If the excitement Prado's music created here continues, something big might be under way in the dance business. —emge

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Ruth Brown

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Tape Recording? Some Say It's Just An Old Chinese Custom

The earliest forebear of the portable tape recorder may have been in use thousands of years ago. This view comes from RCA Victor, whose researchers, delving into the ancestry of the new RCA push-button tape recorder, recently unearthed an ancient Chinese legend to back their claim.

The 'Talking Box'

The legend located in a Chinese book written more than 2,000 years ago, tells of a prince who spoke into a mysterious box whenever he had messages for distant friends. The box was then delivered by trusted messengers, and, so the story goes, the addressees could hear the prince's words.

Aside from legends, Victor spokesmen assert, records show that the means for preserving the spoken word in physical form trace

back as far as 1857, when Leon Scott, a French scientist, developed the "Phonautograph," the earliest known successful sound-recording instrument. Twenty years later, Thomas Edison developed means for reproducing, as well as recording, sound.

Magnetic Era Dawns

The story of the modern magnetic recorder say the Victor sleuths, really begins in 1898 when Valdemar Poulsen, a 29-year-old Danish telephone worker came up with a magnetic recording machine which he called the "Telegraphone." It employed a steel wire, 1/100th of an inch thick, which was drawn rapidly past magnetic cores surrounded by coils through which sound currents were passed.

Poulsen's "Telegraphone" was the sensation of its day, and the

1900 Paris Exposition. Unfortunately, his attempts to commercialize the invention as a dictating machine and a telephone recorder failed, and for a long time magnetic recording hibernated in the laboratory.

Modern Prototype

The prototype of the modern tape recorder did not appear until the early 1930's, the report continues, when a German scientist named Pflueger conducted successful tape-recording experiments with paper and plastic tapes coated with powdered magnetic materials.

Several large German research organizations undertook the development of Pflueger's ideas and came up with a practical magnetic paper tape and a new type of recorder, christened the "Magnetophone," which was unveiled in 1935

ABC Pushing Ahead In Band Booking Field

Chicago—With the appointment of Russell Fachine, former vice-president of General Artists Corporation, as coordinator of the band department of the Associated Booking Corp., the battle for number one band booking office deepens. Just a few years ago the top bands were split between William

at the annual radio exposition in Berlin, where it was a hit.

Until the end of World War II, say the researchers, little more was heard of the "Magnetophone." The Germans, however, they point out, had continued work on the device for military and broadcast applications, and had brought both tape and recorder to a high degree of development.

Morris and Music Corporation of America. The Morris agency dropped orks seven years ago to concentrate on other talent, and GAC moved into the field more strongly, developing such names as Ray Anthony, Ralph Flanagan, Buddy Morrow, and Ralph Marterie.

More recently Associated has forged ahead and with the selection of Fachine, who just returned from a European talent trek, expects to add to the orchestra stable which now includes Duke Ellington, Les Brown, Lionel Hampton, Tiny Hill, and others. Former GAC-er will work directly under Joe Glaser and Freddie Williamson, Chicago vice-prexy, and will concentrate on location dates and development of new bands. Although he will headquarter in Chicago, he'll spend much of his time traveling.

Eye Surgery Nixes Diz' Birdland Date

New York—Dizzy Gillespie had to cancel his December booking at Birdland to enter the hospital for an eye operation, but will be out in time to join the *Festival of Modern Jazz* tour when it resumes in January. His spot at Birdland was taken over by the Bud Powell trio.

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ACCORDION TO SCHOLL

By Cliff Scholl

I am about to let off a little steam about the distressing condition that prevails in the accordion field at the present time because of high-pressure commercialism and the lack of good instructors. The accordion is an instrument that has been kicked

from pillar to post and back again, by a lot of self-appointed instructors who lack the background necessary for conveying the right message to countless potential accordionists.

To prove my point, I know for a fact that most publishers of accordion music are forced to use

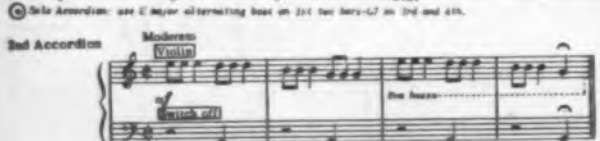
Winter Wonderland

Solo or 1st Accordion

Arranged by Cliff Scholl

Moderato

By DICK SMITH and FELIX BERNARD



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simple big-note arrangements because a shocking 80 percent of their sales are made on this music. The teachers are to blame for not advancing their students beyond this point. Instructors demand this type of music, which, of course, is ideal in the beginning, but can't the student take on a little harmony, too? I think our field has grown too fast, what with quick sales from our souped-up salesmen who don't give a hoot about the student after the sale is consummated.

Proper Groundwork

Let's be old-fashioned enough to get back to the business of teaching the proper way—exercises, theory, classical and popular music, etc., without too much emphasis on the learn-to-play overnight idea. Give the youngsters a break—teach them the rudiments. Use the simple, big-note music in the beginning, but don't stop there; keep forging ahead with more advanced material. There is a dearth of fine music waiting for players with ambition. Let me know how you feel about this situation, teachers.

Duets are exciting and will promote interest. I am using the *Winter Wonderland* example below not only as a duet but also as an accordion band selection.

Notice the bass treatment used on the second accordion—sustained chords, with the bass switch off, while the first accordion provides movement with a bass solo. Most duet arrangements have the same bass for both parts, but I prefer variation as shown in the example, though duplicating the bass is most certainly important for reinforcing certain parts.

Not Too Much

I am not in favor of excessive bass usage, especially when it obscures the melody line. I tried, also, to give the second accordion part a little more character, as you can see.

The director of the accordion band using a duet should divide the parts according to the abilities of his players. I recommend 60 percent for the first part and limit the bass players to about 20 percent. I use my amplifier on one accordion to provide the bass for most of my band work.

Each arrangement requires special attention and thought on the part of the director, who must school himself well before attempting anything too ambitious.

(Ed. Note: Send questions to Cliff Scholl, 2 Oak St., White Plains, N. Y.)

Spikes Revives Sunshine Label

Hollywood—A phonograph label famous with jazz collectors re-appeared here with resumption of recording activity after a lapse of some 30 years or more by Sunshine Records, Inc. And the operator is the same Reb Spikes, of the Spikes Brothers, who launched their Sunshine label back in the early '20s by recording the Kid Ory band in what authorities generally hold to be the first recorded examples of authentic New Orleans jazz.

Sunshine's re-entry will not arouse interest among jazz enthusiasts. The release consists of two pop sides by Mel Allen, known locally as a singer in TV and studio work. Emil Baffa is music director.

New Piano Publication

Chicago—The publishers of *Modern Piano Trends* have added another monthly publication to their modern music catalogs called *Improvisation*. Published monthly, it contains jazz solos, lessons in melody writing, and other regular features for advanced musicians. Copies are available by mail only from Walter Stuart Music Studios, 1227-D Morris Ave., Union, N. J., at 50 cents.


Pinky Lee For Kids

Hollywood—Songwriters Bob and Dick Sherman have signed comic Pinky Lee for the title roll of their first effort in the children's records field, *Inkas the Ramferinkas*, the story of the first bird on earth.

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The Search For Talent—V Weinstock Judges Stars By Emotion, Musicianship

New York—No survey of the search for recording talent would be complete without a representative from the independent jazz companies who have done so much to increase interest in jazz, and who in turn have benefited from continually growing sales of jazz records.

One such company is Prestige, headed by young Bob Weinstock. Prestige has been chiefly responsible for introducing Swedish jazz to America, has helped create

the Modern Jazz Quartet, and is the moving factor behind the New Directions series of Teddy Charles and Hall Overton.

This same label has also given the vocal world the work of Annie Ross and King Pleasure and has put on wax such new talent as Gerry Mulligan, Zoot Sims, Terry Gibbs, Lee Konitz, Art Farmer, Sam Most, Jimmy Raney, Sonny Rollins, Charlie Mariano and Al Vega.

Surveying this large amount of

activity in only four years, Weinstock points out that he decides on whom to record under two general categories. "The first is whether a man has that emotional factor. Some men I record because they hit me emotionally, not because I feel like studying their music. Wardell Gray was one, as were Sonny Stitt, Gene Ammons, and Joe Holiday.

"The second category is composed of those who are trying to advance jazz. Serious musicians like Teddy Charles, Hall Overton, George Wallington, Jimmy Raney, Lee Konitz, the Modern Jazz Quartet, and, in terms of bop, Sonny Rollins.

"Take the Modern Jazz Quartet. Milt Jackson has always been my favorite vibes player, and when I heard John Lewis was setting up a serious project to keep the group together, I signed them both. Everybody respects John. New Directions was an outgrowth of my

Kiddin' On Keys? Not This Cat!

Hollywood—Local music circles got their biggest surprise in years when they read the announcements that Carl Post, long known here as a publicity and promotion man for Harry James, Charlie Barnet, and others, was about to appear in a series of concerts as a pianist—and under the sponsorship, no less, of the California Bach Circle.

It seems that Post's double life was not unknown in New York, where he was in the publicity business in 1941, but until now he had kept it a dark secret in Hollywood. Asked if he ever played jazz, Post told *Down Beat*:

"Art Tatum, Fats Waller, and Earl Hines all, at one time or another, tried to teach me to play jazz. I could play the things they taught me note for note perfectly—but that isn't jazz, and I know the difference."

Post's concert schedule calls for appearances with the Schola Cantorum in San Francisco and the Tulsa Philharmonic Orchestra.

getting disgusted with some of the bad music I'd been hearing on recording dates. A few men had made some for me on which they'd fooled around and hadn't really tried to create.

"You just can't make records nowadays of just guys blowing.

That's one of the things I'm trying to get away from. And also I'm glad to see that what I sell the junky era of recording is almost over. That's when a man would need \$40 or \$50 and would do a date just for the money. Musically he just went through the motions of his capabilities. It's a good thing for jazz that's over with.

"Some of these may not sell too well at first, but I don't care. The music is good and so it always will sell steadily, and interest inevitably mounts as listeners begin to grow into it."

Weinstock concluded with an appraisal of his label's biggest commercial success, King Pleasure. "He went from company to company playing *Moody's Mood for Love*, and they all laughed at him. When I heard him, though, I realized he was the first vocalist to have tried anything different for years.

"And contrary to some opinion, he is very serious about his singing. Unlike the average rhythm and blues artist, he doesn't underestimate the public. He listens closely to what's happening in modern jazz. If all the vocalists would take the kind of interest in music he does, we'd have better vocal records, but they're content to underestimate the public.

"R & B Sustains Jazz"

"One thing about rhythm and blues in general is that the rhythm and blues audience has sustained many jazzmen until they got more general acceptance. That was true of Lester, Wardell Gray, and Sonny Stitt, and Stan Getz was a seller in rhythm and blues stores for a year before the jazz people picked up on him. I've seen people come into a store, buy three or four Ruth Brown or Fats Domino, then ask, 'What kind of swinging number have you got?' and walk out with a Getz or Lester or Modern Jazz Quartet.

"My own tastes? Just say I like jazz. I still play King Oliver and that kind of music because I like it, and for soul, there's only one *Bessie Smith*. My other tastes you can tell from the catalogue." —*end*



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How Songs Are Written To Fit Action In Movies

Paul Francis Webster, an ex-newspaperman turned successful song writer, is firmly convinced that the newspaper technique should be employed in writing songs for motion pictures.

"It's important that a song, like a newspaper article, tell a story. Properly written, a song is more than a merry little jingle. It must expedite the action, and in many cases the song can express ideas faster than straight dialogue," commented Webster, who with Sammy Fain has written the musical score for Warner Bros. Technicolor musical, *Calamity Jane* starring Doris Day and Howard Keel.

Worked With Screen Writer

"We approached *Calamity Jane* with that viewpoint. From the beginning Sammy and I worked closely with screenplay writer James O'Hanlon. When we had a song idea we'd go over it with Jim and act the whole sequence out, with each of us taking the part of one or more of the actors. By this close teamwork we knew exactly where the songs would fit in to expedite the action and aid in the story telling. If the song interrupted the screenplay, we knew we weren't doing our job.

"Writing songs for period movies also involves consultation with the studio research department. In the song number, *Windy City*, during which Doris Day chronicles her experiences in a visit to Chicago, I made a reference to horsedrawn trolley cars in that city. I was speedily corrected by research expert Carl Milliken, who informed me that horsedrawn trolleys did

not come into use in Chicago until 1878, two years after the period of the film. The lines came out of the song."

Tunester By Chance

Webster, a graduate of the New York university School of Journalism and a former sportswriter on the Brooklyn *Daily Eagle*, owes his present prominence in the song writing field to a stint of duty at Arthur Murray's dance studios. To keep the wolf from the door during the depression of the 30's Webster took a job as a dance instructor, even though at that time he was a serious-minded young gentleman more familiar with a Mozart sonata or a Beethoven symphony than with the offerings of an Irving Berlin or a Jerome Kern.

For eight hours a day Webster was exposed to popular music until he became interested in trying to write songs, himself. At this time

he met another young chap anxious to write that hit song, though equally inexperienced. He was John Loeb, who had been sent from Chicago to school in Long Island. While breaking all the recognized rules for composing popular songs Webster and Loeb came up with a hit, *Masquerade*, on their first attempt. It was voted one of the 10 best songs of all time in a poll of radio editors.

Paul Francis Webster has been breaking all the orthodox principles of popular song writing ever since, and has continued to turn out many of the nation's top songs, a position which has earned him an "A" rating with ASCAP.

Coast Arrangers Inked By 'Label X'

Hollywood—Jimmy Hilliard, who scouted the Coast recently for talent for RCA-Victor's hush-hush "Label X," signed Herbert Spencer and Earle Hagen to produce a series of sides featuring their own compositions. Spencer and Hagen are the two former 20th Century-Fox arrangers who now operate Music Service, Inc., supervising music for TV shows.

Films In Review

The Eddie Cantor Story (Keefe Brasselle, Marilyn Erskine, Aline MacMahon, Arthur Franz).

This purported film biography of Eddie Cantor, in which Cantor supplied the vocal recordings for Keefe Brasselle's visual portrayal, misses the success of *The Jolson Story* by a wide margin.

For one thing, Cantor at his best was never in a class with Jolson as a singer. For another, where Larry Parks succeeded in catching the Jolson spirit, Brasselle tries too hard to create an almost exact reproduction of Cantor on

Cass Boys, Bud Cole On Crosby TV Show

Hollywood—The Cass County Boys, rustic rhythm unit, and pianist Buddy Cole will draw feature spots on Bing Crosby's first TV show, Jan. 3 over CBS. The show, with Jack Benny as guest, was filmed here, with John Scott Trotter handling the baton chores.

the screen, even tries to reproduce Cantor's speaking voice. His performance is more mimicry than characterization.

But as a musical cavalcade of show business during the Cantor era it has plenty of nostalgic appeal to old-timers, and a few touches of authentic drama, provided mainly by Aline MacMahon's portrayal of Cantor's "Grandma Ester."

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Story Behind 'The Creep'

(Jumped from Page 1)

(Epic), Ted Heath (London), Art Mooney (MGM), Al Romero (Victor—a mambo yet!), Jerry Gray (Decca) and a progressive version by Stan Kenton (Capitol), plus Ralph Marterie, and maybe Les Brown. And there's more to come!

As Carl Sigman says in the lyrics:

"Caterpillars do it soft and slow
Even shadows love The Creep
There's a Persian cat you ought to know
He can do it in his sleep
You shuffle with your shoe
A-one and then a-two
And that's the way you do The Creep."

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Strictly Ad Lib

(Jumped from Page 3)

nevitch's Harmonica Rascals (now you know what's happened to THEM) working the Italian Village.

—ralph j. gleason

BOSTON—The red-hot hassel between AGVA and AFM cooled this week when the club owners converged on AFM Local 9 headquarters to seek a settlement at the last minute. After a wire exchange with James C. Petrillo, the matter was held over until January 4. Had not a truce developed AFM members would have been forbidden to play for AGVA acts . . . Boston jockeys Ken Malden and "The Robin" from WDVA found a cooling breeze for the hot flames of dissatisfaction caused by deejays running record hops and causing musicians to go without work. They tossed a Hip-Hop with r&b and jazz records and also using a 12-man jazz band . . . WHDH banned the latest Pat O'Day record, be-

cause it makes a pop tune of *Eli Eli*. Pat works morning disc show on same station.

Hi-Hat did best business of the year with Sarah Vaughan for 12-day stand over Thanksgiving, while Storyville did same with Duke Ellington. Few jockeys burned because Sarah was made unavailable to their shows by management—personal, not club . . . Teddy Charles brought his New Directions quartet to Storyville with Bob Brookmeyer on valve trombone. Fatha Hines and Lester Young followed Charles, with Ella Fitzgerald set for Christmas stand of 10 days.

Muggey Spanier tooting at Mahogany Hall for week while Vic Dickenson's group cools for the same period . . . Richard Hayes made Latin Quarter his home for a week while he sang for his supper.

—bob martin

NEW ORLEANS — Long, cold winter notes from a warm-weather town. The three hotels providing music for dancing are currently adhering to type with an eye to the carriage trade. The Roosevelt, only

one offering a complete floor show, had Ted Lewis opening in the Blue Room on the heels of Ray Pearl, who closed Dec. 16. Lewis to be followed by Jan Garber . . . Jung hotel has abandoned its floor show policy, but features Emil Pettit orchestra.

The Texas lounge still the perennial favorite of the hip crowd, with Earl Williams holding the fort . . . The same crowd is lamenting the departure, however, from L'Enfantis of the Veratonos, who cut out the last of November. The west coast quartet lived up to its name and established a standard tough precedent to follow. The trio currently there, the Continentals, probably won't draw too well in this outlying nitery that has featured in the past such colorful groups as the Basin Street Six.

—dick martin

MIAMI—Erroll Garner's trio, Allan Eager, Bill Harris, and the Sarah McLawler trio opened Birdland in mid-December and were set for the first four weeks. The next bill offers Art Tatum, with Terry Gibbs' quartet also set for a Febru-

ary booking. To attract the under-21 fans, boozeless Sunday matinee sessions at moderate admission were planned, spotting the Birdland headliners and a group of local "all-stars."

Joe Mooney's opening at Fort Lauderdale's Driftwood club was well attended by Miamians, who journeyed the 20-odd miles northward to welcome him back to this area. Sharing the stand with Mooney were members of the Sonny Weldon trio and pianist Marge Hilton . . . Sophie Tucker opened the completely renovated and refurbished Beachcomber Dec. 22, with Louis Jordan's ensemble in the lounge . . . Lea Mathews, Richard Cannon, Sam Krupit, and Jack Wyatt (the latter two billed as *The Guy And I*) went into the recently-reopened Colby's Cove, but Lea was slated to move into the Godfrey annex of The Vagabonds' establishment with the Del Staton trio.

—bob marshall

CLEVELAND—The Statler's Terrace Room is packing them in with Nan Green and Stan Fisher . . .

Christmas Eve brought Jimmy Whelan and Robert Maxwell to the Vogue Room, and Joe E. Lewis arrives January 7. The Alpine Village, in a complete change of policy, has singer Lilly Ann Carol, and will have the coup of Cleveland on Jan. 7 when Herman Pircbener brings in Artie Shaw and his new group.

Wexler's Theatrical Grill has wonderful Dorothy Donegan, who can stay as long as she likes as far as most Clevelanders are concerned . . . The revamped Pagliacci's Supper Club brought in Buddy Greco for the opening.

—m. h. mangan

MONTREAL—Canadian Concerts and Artists booked Charles Trenet for several local appearances before Christmas, all of which turned out successfully. George Faith being billed as Canada's best western star since Hank Snow . . . CBM presenting a History of Jazz at 2 p.m. Saturdays. Series may last more than 13 weeks planned.

Trump Davidson holding Saturday midnight Dixieland sessions from Toronto (carried on the coast-to-coast CBC network) . . . Jo Ann Jordan's trio back at the Maroon club . . . Irving Pall's antics now being displayed at the Astor . . . Latin Quarter shuttered for the holidays with a mammoth jam session held in honor of the Jazz At Its Best 1963 popularity poll winners. Contest, held on CBM, was won by Art Phillips, trumpet; Butch Watanabe, trombone; Al Baulis, clarinet; Nick Ayoub, tenor; Bob Roby, alto; Freddie Nichols, baritone; Yvan Landry, piano and vibes; Hal Gaylor, bass; Billy Graham, drums; Tony Romandini, guitar; Gordie Fleming, accordion, and Henry Scott and Joyce Hahn, vocals.

—henry f. whitman



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**Interest In Jazz
Growing Fastest
In Japan: Carter**

Hollywood—Benny Carter, back at his home here after his trip to Japan with Jazz at the Philharmonic, says that appreciation for jazz has made more progress among the younger Japanese during the years since the war than anywhere else in the world.

"We found our best response when we played to audiences that were almost 100 percent Japanese. It was obvious that this audience knew exactly what it had come to hear, knew the music we were playing, knew who we were, and had a much better understanding for our kind of music than many American audiences we have played to.

"Even though the Japanese are extremely reserved in public places—applause is almost unknown—we could feel the enthusiasm.

"Our last appearance in Japan, after dates in Osaka and Nagoya, was at Tokyo's Ernie Pyle theater for an audience almost entirely made up of U. S. civilians and GIs. They wanted 'go-go-go' music and let us know it. But my only complaint on the tour as a whole is that it wasn't longer."

Benny said that in his opinion Ella Fitzgerald and Gene Krupa seemed to be the favorites with the Japanese jazz fans but that every member of the unit felt he was known there even before their arrival.

"Norman (Granz) introduced us in English, just as he does here without an interpreter, and while in many cases few in the audience understood him, you could tell that they recognized all the names, like Flip, Ben, Roy, Oscar, and the titles of their numbers."

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- A**
Albert, Abby (Stetler) Washington, h
Anthony, Ray (Fox) St. Louis, Mo., 1/5-18, h
- B**
Bethis, Russ (Parades) Chicago, h
Berr, Mische (Waldorf-Astoria) NYC, h
Broadway, Nat (Waldorf-Astoria) NYC, h
- C**
Brown, Len (On Tour—West Coast) ABC
Cable, Chuck (Or Tour—Texas) GAC
Carlyle, Ross (U.S. Naval Air Station) Memphis, Tenn., 1/21-24
Carpis, Joy, Casey Campbell, Ky., 1/8-10
(On Tour—South) GAC
Chambers, Eddy (Ebony) Cleveland, Oct 1/8, nc
Childard, Bill (Riverside) Reno, Nev., h
Coffman, Edna (Palmer House) Chicago, In 1/14, h
Crosby, Bob (Balmain-King) Galveston, Tex., Oct 1/28, nc; (New Orleans) LA., 1/22-2/23, h
- D**
Dorner, Tommy (Stetler) NYC, h
Duro, Michael (Copacabana) NYC, nc
- F**
Ferguson, Danny (Schroeder) Milwaukee, Wis., h
Fleiss, Shap (Sheppard Air Force Base) Wichita Falls, Tex., 12/31-1/6
Fluk, Charlie (Stetler) Buffalo, N. Y., 1/7-2/3, h
Fluepprich, Eddie (Mapes) Reno, Nev., h
Finnegan, Ralph (On Tour—Midwest) GAC
Foster, Chuck (West View Park) Pittsburgh, Pa., 1/9-10, 1/12, 1/16-17; (Rise) Houston, Tex., 1/28-2/1, h
- G**
Garber, Jan (Rosevelt) New Orleans, 1/14-2/11, h
George, Gus (Bovettes) Rock Island, Ill., Oct 1/8, nc
Gibson, Diny (El Rancho) Chester, Pa., 1/7-10, nc; (El Hat) Boston, 1/11-17, nc
Glaser, Don (Triano) Chicago, h
Gray, Jerry (On Tour—Texas) MCA
- H**
Harvin, Ken (Cleveland) Cleveland, O., h
Harrison, Cass (Warwick) Philadelphia, Pa., Oct 2/2, h
Hill, Tiny (On Tour) ABC
Hunt, Pat Wes (Crest) Detroit, 1/5-31, cl
- J**
James, Harry (Palladium) Hollywood, Oct 1/25, h

Yakking It Up

Gift Of Gab Comes Into Own As Talking Discs Take Over

It looks like *Down Beat* started something — *Down Beat* and Steve Allen, that is. For years it was firmly believed in the record business that talk on records doesn't sell. Then Allen wrote a series of nursery rhymes in hip talk for *Down Beat*, and Al (Jaxbo) Collins recorded two of them—*Little Red Riding Hood* and *The Three Little Pigs*. The disc hit the quarter-million mark in sales.

Then came Stan Freberg's *St. George and the Dragonet*, followed by countless imitations, and the rush was on. Now Brunswick's Bob Thiele has begun to record all kinds of monologues with and without musical background.

Jane Goes Literary
Elocutionist Jane Russell cut *Hollywood Red Riding Hood* and *Hollywood Cinderella* with jazz background. Ricky Vera, the Mexican youngster who scored on last summer's Hoagy Carmichael show, recited *Dragonet Goes to Kindergarten* backed by George Kates' orchestra and Mexican *Little Red Riding Hood* with guitarist Laurindo Almeida. All these sonnets are by Steve Allen.

Going farther out, Thiele recorded night club comic Bobby Hackett in his standard *Chinese Waiter* routine without musical accompaniment. Hackett does the same bit in the new Universal picture, *Walking My Baby Back Home* with Donald O'Connor and Janet Leigh. If this catches on, there'll be other rides devoted to a cappella comedians.

Thiele doesn't recall a talking boom like this since the Okeh Laughing Record in the '20s and monologues like Henry Burbig's *On The Telephone* of the same era and earlier. "The craze may slow down again," says Thiele. "We're going along with it, though, as long as it lasts, and nobody can tell how long that will be."

Now when the kiddies recite in

the parlor you might find a talent scout from a record company underneath the window.

Sarah Slips Sid

Boston—Symphony Sid celebrated his first year in Boston with a party at the Hi-Hat club, during which his Sunday afternoon radio show was featured. Sarah Vaughan, who was appearing at the club, was billed all week as the star of the broadcast and party. When the time rolled around, no Sarah. She was across town at Storyville visiting the Duke Ellington band.



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Compos

- Wagon, Buddy (Beverly) Natchez, Miss., Oct 1/16, nc
Watkins, Sammy (Stetler) Cleveland, h
Woods, Ted (Rise) Houston, Tex., 12/31-1/27, h; (On Tour—Texas) 1/28-2/2, MCA
Walk, Lawrence (Aragon) Ocean Park, Calif., Oct 2/10, h
Walters, Fred (American Legion) Norwalk, N. Y., nc
- A**
Abey, Vernon (Black Hawk) San Francisco, nc
Ammons, Gene (Blue Note) Philadelphia, 1/11-16, nc
Armstrong, Louis (On Tour—Japan) ABC
- B**
Baker, Don (Harvey) Miami, Fla., cl
Bellson, Louie (Celebrity) Providence, R. I., 1/11-17, nc
Blasi, Ralph (Cinagrill) Salt Lake City, Utah, cl
Blubb, Dave (Rough Lounge) River Rouge, Mich., 1/5-17, cl
Buckner Trio, Milt (Tia Juana) Baltimore, Oct 1/18, nc; (Papa) Philadelphia, 1/11-16, nc
- C**
Condon, Eddie (Condon's) NYC, nc
D'Amico, Nick (Rosevelt) NYC, h
Dante Trio (U. S. Naval Base) Norfolk, Va., 1/2-3
Dee Trio, Johnny (Nick's 3 Vets) Mountview, N. J., Oct 1/8, nc
Duncan, Hank (Nick's) NYC, nc
Gaillard, Slim (El Hat) Boston, Oct 1/4, nc
Garner, Errol (Storyville) Boston, 1/8-17, nc
Gels, Stan (Celebrity) Providence, R. I., 1/5-10, 1/15-17, h
Green, Beanie (Howard) Washington, D. C., 1/15-21, t
Hara Trio, Joe (Mindy's Halfway House) Elmford, N. Y.
Hodges, Johnny (Capitol) Chicago, Oct 1/10, cl
Hope, Lynn (Showboat) Philadelphia, Oct 1/16, nc
- J**
Janis, Conrad (Childs Paramount) NYC, r
Janor, Louis (On Tour—South) GAC
- M**
McCune, Bill (Astor) NYC, h
McDure, Betty (Prince George) Toronto, h
McNeely, Big Jay (Senator) Philadelphia, 1/20-24, h
McParland, Marion (Hickory House) NYC, nc
McTutor, Ed (Jake Ketchum's Circular) Gloversville, N. Y.
Moderne Moods (Lyric) Newark, N. J., cl
Monte, Mark (Plaza) NYC, h
Morris, Joe (Apollo) NYC, 1/8-16, t
- N**
Napoleon Trio, Marty (Lampiter) Valley Stream, L. I., N. Y.
O'Brien-Evans (Jermyn) Scranton, Pa., h
Orlino (Apollo) NYC, 1/15-21, t
- P**
Parker, Charlie (Blue Note) Philadelphia, 1/4-10, nc
Parker, Trio Howard (Navajo Hogan) Colorado Springs, Colo., nc
Pavone, Tommy (Rock Garden) Williamst. Mich., 1/11-16
Phillips, Eric (Black Hawk) San Francisco, 1/8-31, nc
- R**
Rio Serenades George (Dugout Lounge) Duluth, Minn., cl
Rivers, Ray (The Rainbow) Lew Gardens, N. Y., nc
Rocco Trio, Buddy (Powers) Rochester, N. Y., h
- S**
Sharon, Ralph (Rendezvous) Philadelphia, 1/8-19, nc
Shaw's Gramercy 5, Artie (Encore) Chicago, 1/8-31, nc
Sharing, George (Falcon) Detroit, Mich., 1/7-17, nc
Simmons, Del (London Chophouse) Detroit, Mich., r
Sparks Duo, Dick (Annez Bar) Sandusky, O., cl
Santon, Bill (Flamingo) Great Falls, Mont., nc
Sitt, Sonny (Apollo) NYC, 1/15-21, t
- T**
Tatum, Art (Birdland) Miami Beach, Fla., 1/7-2/3, nc
Tengarden, Jack (Royal Room) Los Angeles, nc
Three Suns (Astor) NYC, h
Traban, LH & Pres (Club 72) Valparaiso, Fla., nc
Treniers (Clot's) Miami Beach, Fla., nc
- W**
Wagman Trio, Les (Bel-Air) Brooklyn, N. Y., nc
Yard Trio, Bob (Somerset) NYC, h
Yankovic, Frank (Pulsari Club) NYC, In 1/16, nc
Young, Lester (Birdland) NYC, 1/21-27, nc

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