

## 'Beat' Plans New System For Top Music Awards

By CHARLES EMGE

With Academy Award time coming around again and much talk in Hollywood circles regarding prospective winners in the various divisions, this is a good occasion to announce that *Down Beat*, in association with the American Society of Music Arrangers (ASMA) and the recently formed Composers Guild, is preparing a plan for presentation of awards for musical achievement not only in motion picture scoring but also in television.

For years musicians have been unhappy with certain aspects of the Motion Picture Academy's methods of selecting "Oscar" winners in the musical side of picture making. And unless the Television Academy of Arts and Sciences has taken the step since last year, there is still no award of any kind for outstanding contribution to music in television.

### No 'Muscle' Job

In going into the motion picture music field with an award for outstanding work in the various phases of film scoring, *Down Beat* isn't trying to "muscle in," as it were, on the film Academy's territory. The chief dissatisfaction, for musicians, with the film Academy's methods is based on two main points: (1) the final vote is by the entire membership of the Academy—around 2,000—of which only a small percentage is comprised of musicians; (2) it's a well known and inescapable fact that under these circumstances the layman members are inclined to go along with the big, important, pictures rather than on their own

judgment, which may not be of much worth anyway on music, in voting for the winners.

Also, the film Academy makes no award for "Best Original Score." This one was dropped many years ago when the "originality" of some winning scores was questioned by musical authorities.

All details were not decided at this deadline on the system and classifications that will serve and be covered among the *Down Beat* awards for music in motion pictures and television, but in general they will follow this pattern:

(1) the nominations will be made by a committee selected by ASMA and the Composers Guild; (2) the balloting, by mail, will be solely by musicians who have established themselves as competent workers in the fields of music to be covered; for example, the entire membership of ASMA and the Composers Guild; (3) there will be awards for musical achievement in fields not touched on by the Academy—such as arranging, and original compositions.

### We Feel Safe

If the members of ASMA and the Composers Guild aren't capable of recognizing true creative originality, no one is. *Down Beat*

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## Lombardo, Anthony Named Best In Poll Of Nation's Ballroom Ops

Chicago—Guy Lombardo, a perennial favorite of the public and music trade alike, has been named the number one sweet band in America by the nation's leading ballroom operators. In a special poll conducted by *Down Beat*, operators also



Anthony Lombardo

picked Ray Anthony as the top swing band, selected Ralph Marterie as the most promising swing

dancers is the primary thinking behind their booking of attractions. Both Marterie and Palmer were voted into the lead in their respective winning categories not only because of their bands, but because of their appeal to the dancing public.

More instrumental recordings were requested by the operators, who pointed to the major advances made in 1953 by such bands as Ray Anthony, Ralph Flanagan, and Ralph Marterie, all of whom were given a big push record-wise by their respective companies.

In this regard, operators cited Capitol, Mercury, and RCA as the three labels which were doing the most to bring dance music to the

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Ballroom owners reflected the increasing interest in western bands as a location attraction by naming Hank Thompson the leading band in this field in one of the largest votes ever given this type attraction. Frank Yankovic nosed out his competitors in a closely run race for polka honors, while Eddy Howard won out as the favorite singing band leader in a walkaway.

### Best Show Band

Lawrence Welk, who has been confined mainly to the west coast in the past two years, still won the crown as the bandleader with the best show, but Ray Anthony, who has played coast to coast several times during 1953, ran a close second.

Tommy Dorsey paced the field as the favorite instrumental leader, with Harry James, who once again hit the road in 1953, took second place.

### The Public Picks

Operators participating in the poll stressed that popularity with

## Claude Gordon Is Latest Leader

Hollywood—Claude Gordon, most recent of the topnotch radio-studio musicians here to make what he says is a "very serious" try at launching a new dance band, says he's counting on the developments in the hi-fi field to give him a chance to come into his own.

Gordon, long a member of the Hollywood CBS house band under Lud Gluskin, is claimed to be the only four-and-a-half octave trumpet player, but unlike trumpet players who seek distinction by hitting the high ones, Gordon's forte is the low ones.

### That's No Trombone!

"Until the development of today's hi-fi equipment, I couldn't convince anyone except musicians that those low notes I hit on my records aren't played on a trombone. Now, anyone with an ear can tell the difference."

Gordon, whose partner is Lowell Martin, a former arranger for Tommy Dorsey and Woody Herman, had several near-hits last year on the now-defunct Vogue label. His masters (*Red River Valley*, *Carnival of Venice*, *Old Trail*) have been taken over by Alma Records and their release on that label marked entry of Alma, heretofore strictly sacred music, into the pop field.

### Why the Dance Biz?

Why is he making a try at the dance business?

"For two good reasons," says Gordon, "One is that all musicians prefer to play in dance bands—good ones—if they can make any money. The second is that the era is past when a musician can sit down comfortably here in Hollywood—or anywhere else—in the prosperous security of radio and studio work. The prosperity and security just aren't here anymore, and we might as well face it."

"I'll have to, at least long enough to build the band as an attraction, and I'll guarantee to take a good band with me. But that isn't a crack at Billy May. I think Billy was unfairly criticized because the band he took out was not the same band he had on his big records. Billy always had a good band everywhere he appeared."

## Hamp Europe Impressions Differ From Stan Kenton's

By Nat Hentoff



Lionel Hampton returns from Europe

New York—"I've been waiting for you to grab me," laughed Lionel Hampton. Hamp, fresh from his unprecedented successes in Europe, explained, "It seems like jazz fans all over Europe from Scandinavia to North Africa have been waiting to see what kind of statement I'd make in answer to Stan Kenton's *Down Beat* interview after he came back from Europe. Man, it looked as if everybody in those hot clubs over there had read that copy of the *Beat*. (Nov. 4)

"Twenty-five of them came along with me on the boat train from Paris to LeHavre and the last thing they said to me was, 'We're going to watch for that statement.' Other magazines over there tried to get me to say something, but I wouldn't. And I thought about it a lot on the boat back, too. Maybe that's why I took the slow way back," Lionel smiled.

"Well, let me say this. Stan Kenton is a friend of mine as well as an artist I respect. He's never mixed me up in any of his conversations, and he's always been courteous to me. Gladys and I buy his records, we admire his music. And certainly Stan has a right to his views. If I want to build a Jaguar, let's say, and he wants to build a Cadillac, there's no reason for disagreement. Stan believes in what he's doing, and I say more power and glory to him. Therefore, I don't want to get involved in any controversy with him.

"So let me tell you about the trip to Europe as I saw it. It was really like a bolt from the blue. It had me startled from the very beginning and it kept getting bigger and bigger. It was our first trip to Europe. We went over in

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## New York City Ballet Back Home After Tour

New York—After seven months away from home, including a tumultuously successful European tour, the New York City ballet company has returned to City Center. Their 10-week season began Jan. 12 and will include at least two premieres. Four others are in the works.

## Peterson Operation

Los Angeles—Oscar Peterson was set for an operation on his right hand following his engagement at the Tiffany which ended Dec. 20. He will be operated on for a ganglion on the tendon sheath of his right hand. The likelihood is that Oscar's playing will not be affected by the operation.

## Mercury Signs More Talent

Chicago—Mercury signed a stable of new talent, mostly in the country and western and rhythm and blues fields, before the end of the year. Dee Kilpatrick, artists and repertoire department head for both fields, signed Joe Carson, 18-year-old singer, a protégé of Hank Thompson; Jimmy Fletcher, who will do some singles, Betty Amos, member of the Carlises, will also do some solo work. In addition he also pacted Joan Hager and Lloyd Ellis, with the duo making multi-voice and guitar discs in the folk division.

In the r&b section, Mercury inked Zella Mays and re-signed Mel Walker.

## Pops Japan Tour A Smash

New York—Initial reports on Louis Armstrong's tour of Japan indicate that Pops is getting his biggest reception ever from the jubilant Japanese. Joe Glaser cabled back that it was the most fabulous greeting Louis has ever received—even exceeding the European one.

Receiving the largest guarantee of anyone who had ever visited Japan, Louis earned an average of \$2,500 a night as against 50 percent of the gross. There was also prepaid round trip transportation for a party of 12. Before the unit left the States, they'd received four weeks advanced salary (\$72,000) banked here in American money.

An index of Louis' draw was the initial engagement at the Ernie Pyle Theater in Tokyo. From the opening concert on Dec. 5, there was standing room only for the three daily concerts. Making the trip with Louis were Barney Bigard, Trummy Young, Milton Hinton, Billy Kyle, and Kenny John.

## 'Down Beat' Five Star Discs

The following records represent the cream of the past two weeks' crop. See pages 8 through 11 for complete reviews.

### POPULAR

RAY ANTHONY *I Remember Glenn Miller* (Capitol H476)

### JAZZ

MILDRED BAILEY *Memorial Album* (Columbia EP B1617)  
 JAZZ WORKSHOP *Trombone Rapport* (Debut DLPS)  
 FATS WALLER *The Amazing Mr. Waller, Vols. 1 and II* (Riverside RLP 1021, 1022)

### COUNTRY AND WESTERN

JOAN HAGER-LLOYD ELLIS *The Love I Hold So Dear* (Mercury 70273)  
 SLIM WHITMAN *Sacred Love* (Imperial 8223)

# Can't Sing Any Way But Soft, Explains Nat Cole



Nat Cole is visited at his recent La Vie En Rose opening by screen star George Raft.

New York—Nat Cole, beaming at having won the *Down Beat* poll as the nation's most popular male singer, was discussing his style. It was a few minutes before his first show of the evening at La Vie En Rose, and the room was filled with those who had come to hear him.

"Mine is a casual approach to a song; I lean heavily on the lyrics. By that I mean I try to tell a story with the melody as background. I pick songs with lyrics that will make a guy think of his life, of his experiences, that will start him reminiscing. And I sing soft—because I can't sing any other way.

"I suppose those have been the ingredients of my commercial success. Vocally, I guess I do everything contrary. I smoke. I don't go through the typical warmup routine unless I have a cold or something, and I've had no vocal lessons. A lot of people with well-trained voices can outsing me, but trained singers generally learn a certain

way of projecting, and when they sing a popular song that way, they can't come down and communicate, just as we couldn't sing an opera song.

### Soul Does It

"If you think about it, 90 percent of the popular stars today, including myself, have no voice, but they have soul, that appeal that will touch the average guy. I don't mean this at all as an affront to trained singers, but this is a different thing.

"And many popular singers, especially some of the young ones, forget the important thing in our type of singing is a certain amount of emotion. You can't buy it, you can't learn it. You have it, or you haven't. And if you have it, you won't be so carried away by your voice—as some singers are—that you forget to sell the song."

### What About Songs?

What about the songs that are to be sold with emotion these days? Did Nat agree with Johnny Mercer about the low quality of most present day pop tunes? "I'll agree to a

# 'South Pacific' Is Mortal, After All

New York—*South Pacific* finally ends its New York run Jan. 16 after 1,925 performances. This makes it second only to *Oklahoma!* for Broadway's longest-run musical. The latter ran 2,248 performances plus 112 in two revivals. Broadway's new holder of the honors when *South Pacific* closes will be *The King and I*. All three are Rodgers and Hammerstein platinum mines.

certain extent," said Nat seriously, "but I don't blame it on the song-writers.

"I blame it on the publishers, because they won't generally accept what I call smart songs. They discourage writers from writing good songs. When they say a song is too pretty to sell, they put a psychological thought into the writer's mind and into the whole trade. And it's not so. I'm positive that if the public were to get a dose of beautiful songs on the air all the time, they'd buy them.

### Artist's Responsibility

"The artist has a responsibility, too," Nat went on animatedly. "A lot of artists haven't the courage to try a good song. I will, and that's why I have so many friends in the music business. I'll experiment, and I'll take a chance on a song.

"Just take four songs I've done that with—*Too Young*, *The Christmas Song*, (which is now a standard) *Nature Boy*, and *Mona Lisa*. I'd call them smart songs, but they sold. And other artists and companies latched onto them after the public showed they liked them.

"In any case, I'll continue to choose my own material and continue to experiment. I'm lucky at Capitol, because Lee Gillette, when he does suggest songs, suggests those I'll like. He never tries to shove a song down my throat. We meet on even grounds, we respect each other, and that leads to a very harmonious relationship."

Nat then began to talk about his favorite jazz pianists and his enjoyment of jamming, which he still does frequently. But it was time to go on. He looked around the room and emphasized, "You know I'm still as interested in jazz as I ever was, because that's my basic background. And I certainly haven't turned my back on it which is why, I guess, I haven't lost my original jazz fans. Of course, some people say I've gone so-called commercial, but I challenge them to say I'm corny." —nat

# IN THIS CORNER

By Jack Tracy

Some events of 1953 that we'll remember for awhile.

One of the most heartening comebacks of the year was that of Clark Dennis. The singer has been around the music business for a good while, and hit biggest in the mid-'40s with *Peg O' My Heart*. But he couldn't connect with a record again for several years, and by his own admission "1952 was the least productive year I've ever spent."



Clark Dennis

But because of the friendship of Chicago studio conductor Eddie Ballentine, who was a staff sideman when Clark started on the *Breakfast Club*, Dennis got his comeback chance. When a new label, Tiffany, began operations in Chicago last year, Ballentine was named music director, and he suggested that Dennis be added to the roster. Tiffany's first release was Clark's *Granada*, and though the disc didn't reach astronomical sales proportions, it did get huge airplay and was the version that pushed all the major firms into recording the tune.

Since *Granada* clicked, Clark has been up to here in work—club dates, TV appearances, movie backgrounds—the works. And the best news came just a few days ago. He's been set to do a series of 60, 60-minute transcribed radio shows for Muntz TV that will be aired regularly in every city where the manufacturer has a sales outlet. If it didn't sound so banal, we'd say it couldn't have happened to a nicer guy.

Biggest surprise of the year was the capturing of first place in the trumpet division of the annual *Down Beat* poll by Chet Baker. The youngster was almost a complete unknown in 1952, and last year played only in Los Angeles and San Francisco with the Gerry Mulligan combo. Yet votes poured in for him from all over the country. It's a perfect example of what records can do to enhance a professional reputation (and also a pretty good clue as to how many Mulligan quartet records were sold during the year).

Fraehest new unit of the year, to these ears, was a group from Milwaukee called the Milconbo trio. The combo meshes beautifully, some clever, intricate arrangements worked out, swings delightfully, and will remind you in more ways than one of the earlier Art Tatum trio.

Tatum, in fact, expressed great delight over pianist Ziggy Millonzi when the two groups worked Chicago's late Blue Note last fall. Millonzi is a flashing technician who just in the last couple of years left the classical field, but his instinctive improvisational conception; fat, ever-moving chord progressions, and alert ear make him a man to keep a watchful eye on.

Guitarist Don Momblow is one of those undiscovered, unhailed musicians who is capable of playing anything and everything, and all in perfect taste. He had been content to job around Milwaukee for years, but couldn't resist becoming a member of this trio. Quiet and shy, he lets his instrument speak for him.

The bassist and chief spokesman for Milconbo is ex-welterweight fighter (and a pretty good one) Connie Milano. He is a highly capable bassist, but a better singer, with an unmistakable voice and delivery.

We aren't going to try to predict success for the guys—success is based on far too many intangibles. But we'd like to suggest that if ever you get a chance to hear them, you do so. It'll be worth the effort.

*Hassel of the year, without a doubt, was the Godfrey-LaRosa frocks. There's not a press agent in the country who still isn't slightly green with envy over the succession of stories that gave Julius and Arthur more newspaper lineage than the war, the weather, and Joe McCarthy put together.*

Wiseest amalgamation of 1953? The reunion of the Dorsey Brothers, of course. It was no secret that Jimmy's band was faring badly, and that Tommy wasn't enjoying exactly his palmist days. Since they've combined, however, the going has been great, and their recent opening at the Statler in New York was the biggest one the band business has seen in many a year.

- Other events to remember (or forget, as you may choose).
- Don Howard's record of *Oh, Happy Day*.
- The definite move westward of jazzmen and the growth there of a school of musicians that may one day push aside New York's domination of this field. Dave Brubeck started there, Gerry Mulligan organized there, Howard Rumsey has made a flourishing business out of the Lighthouse there, Shorty Rogers is gaining in importance while working there, and several jazz record firms are doing excellent jobs of making topflight discs there, among them Pacific Jazz, Fantasy, Contemporary, Good Time Jazz, and Discovery.
- Buddy Rich joining the Harry James orchestra at a reported salary of \$700 a week plus.
- Norman Granz' successful effort to play England with his JATP troupe—the first American band to work there in 18 years.
- The success of the re-formed Benny Goodman band and Louis Armstrong's All-Stars in a string of concerts despite the fact the most important figure—Goodman—became ill and played just two nights.
- *Down Beat*'s Star Night at Soldier Field, at which some 60,000 persons sat through gusts of rain to hear the biggest pop music show ever put on—singers Julius LaRosa, Eddie Fisher, Fatti Page, and June Valli; the orchestras of Ralph Marterie, Ray Anthony, Sauter-Finegan, Hank Thompson, and Dan Belloc; the Jazz at the Philharmonic troupe and Louis Armstrong's All-Stars, plus other acts and a dozen of the city's top disc jockeys.
- The unfortunate passing of three superb musicians—guitarist Django Reinhardt, drummer Norman (Tiny) Kahn, and pianist William Kappel.
- *Dragnet*, and variations thereon.

with a stay as singer and master of ceremonies at Toronto's Casino Theatre.

### On to New York

In 1950, Brooks broke into New York as a guest on the Jack Haley and Kate Smith TV shows. He returned to Montreal where he had his own bilingual radio show. After a couple of engagements at the Palace, he played the Bal Tabarin night club in New York and that's

where Brooks' big break began.

The club's bandleader, Lou Harold, had a song called *You're My Baby* that he wanted Norman to record. For the flip side, they found *Hello Sunshine*, a song by Mel Howard and Arthur Godfrey's organist, Lee Erwin. Howard and Erwin liked the voice check so much they formed the Zodiac Record company to put it out. It sold (Turn to Page 16)

# No Mammy To Guide Him, Insists Norman Brooks

New York—One of the most reminiscently rising acts in show business is that of Norman Brooks. Currently at the Copa here, he has contracts for top clubs around the country as well as for 20th Century-Fox films, and his Zodiac recordings sell exceedingly well.

The big question is whether it's Norman or memories of Al Jolson that have led to success for the likeable, 25-year-old Canadian. Brooks, himself, simply says, "I don't think I sing very much like Jolson. The day I can really sing like him, I'll be a lucky guy.

"It's just one of those things. I make no attempt to capture the same sound, and as you can see. I don't use the Jolson gestures on stage. I had no idea my voice was similar until I saw that movie, the *Jolson Story*. As for my using a medley of Jolson songs, I've been doing that for quite a while, but I think you'll notice there's no special transition to it in the act. I sing them as I sing the other songs.

### "I'm No Impersonator"

"I really think," said Brooks, "that if a person gets to know my work, gets to see me a few times, he'll realize that I'm not trying to impersonate Al Jolson, that I have my own style and voice. At first, when I became conscious of the fact that I sounded like Jolson, I was afraid people might resent it. But on the tour, I'm very pleased



Norman Brooks

to find that people do accept me—as myself."

Born Norman Joseph Arie of a Syrian father and French mother, Norman grew up in Montreal. Six years ago, his younger sister, Annie, was singing in a nite club, and she suddenly called him on stage to join her. They formed an act and worked together for a couple of years. Two more years of club dates followed together

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# Dance Bands Should Be Formed On Every Campus—Les Brown

By LES BROWN  
(As told to Charles Jones)

In these days, with costs at an all time high, you rarely hear of students working their way through college unassisted by either the G.I. bill or some other source of aid, and it's understandable.

Every musician in the original Duke Blue Devils, of which I was a member, and later leader, did it.

Here's how it worked: in return for playing concerts during the dinner hours, and at other special affairs, we received our meals at the student union. One month we played for the boys' union and the following at the girls'. Then on weekends we played commercial engagements in the form of one-acters, sometimes traveling quite a distance from the Duke campus in our big, hearse-like old Cadillac, which hauled our trailer. The trailer carried our instruments, stands, and some of the musicians.

### Completely Co-op

When I say "our" Cadillac, I mean just that. The original Duke Blue Devils was a completely co-operative organization, with a president—drummer Don Kramer, who is now my manager—a secretary, and a treasurer. I joined as a saxophone player and arranger. The "leader" then was Jelly Leftwich, known as the "great crooning half-back." After Jelly graduated, I was appointed leader—by ballot. It was understood that I was music director and arranger and had full say on final decisions as to the music we played, and how we played it. But my duties and authority began and ended there. I was also the "hot tenor" solo man. I guess I played something like Casa Loma's Pat Davis, who was the idol of many tenor men then—the early '30s.

It might be of interest at this point to mention that there were two such bands at Duke. The other was fronted by Johnny Long. The month we played in the girls' dining hall—he played for the boys, alternately. When I joined the Blue Devils, the Long Band was styled along the Lombardo line, and the Blue Devils, after I joined and took over the arranging, took on the flavor of Casa Loma, the predecessor of the great "Swing bands" that followed in Benny Goodman's footsteps after his success in 1935. And after Goodman, the Blue Devils, you can be sure, played "ewing" a la Benny, with me fronting on clarinet.

Meantime, the Johnny Long band took on a Hal Kemp flavor. During my last year at Duke, Long had

left, and the head of our intramural "rival band" was Sonny Burke. Sonny and I have been close friends ever since. As west coast head for Decca, he ordinarily concerns himself only with Decca affairs, but because of old times, he also supervises all of my Coral sessions.

I want to point out that we all belonged to the union (American Federation of Musicians) and never played any dances "for free"; the arrangement was approved by the union in return for meals. Most of our professional work was off-campus and at regular union scale—much lower of course for dance work in those days.

We really didn't make much money. But with the exception of myself—and I was already earning extra money writing arrangements for established bands on the side—none of the boys planned to make a career of music. So they weren't thinking much of the money angle—merely of a pleasant and practical way to get their college degrees. There were no music courses at Duke, by the way. I was the only "schooled musician." (Brown graduated from the Ithaca Conservatory of Music at 17—ed.)

Our top price for a college dance in those days was around \$300, just for the sake of comparison with the thousands that all big name bands get for important college dates nowadays.

### Summer Work

Of course, we always held a good job at a summer resort during vacations—which helped a lot. And we always had shorter vacations, such as Easter and Christmas, booked solid.

In 1936, the year I left Duke, the Blue Devils, which had played the summer at Budd Lake, New Jersey (living upstairs above the ballroom there) made one real try at the band business. The agency—Consolidated Radio Artists, now out of the booking business—sent a man down to hear us before we opened at the Lake—a sort of try-out.

He heard the band at one of our concerts at Duke. Word that he was there for this purpose got around among the students. Both of the Duke bands were popular with the kids—in fact they felt

toward the bands somewhat the way they did toward athletic teams. Even the musicians from our "rival band" at Duke turned out for this "audition" and broke into a wild storm of applause and cheering after every number. The agency man was so impressed that he offered to pay us each a dollar a day toward our expenses at Budd Lake if we would sign with CRA in the fall.

### Tried It

After plenty of serious talk among ourselves and with parents, we decided to try it. Of course, since I had long before decided that music was to be my career, I was all for it. But those who were studying to be doctors, lawyers, teachers and such, weren't so sure. Anyway, we did it—and still strictly as a co-op organization.

It didn't work out. The going got rough and one by one the boys drifted away—some back to college to continue their studies. The Duke Blue Devils—we retained the name—finally folded in 1937, and I went to work as an arranger in New York, writing stocks for several publishers and "specials" for several successful bands.

Often I am asked why co-op bands, many of which were successful in college associations such as ours with Duke, have rarely lasted for any length of time once they become strictly professional ventures.

### Instances

The Waring band, originally a dance band, started as a co-op. The Casa Loma band in the beginning was strictly a co-op, fronted—and only fronted—by Spike Knoblach, "Glen Gray" to the public. Then there was the co-op band organized by Gil Rodin after the boys with him left Ben Pollack. They hired Bob Crosby as front man and singer—though few to this day ever knew that Crosby, at the start, was just an employe and wasn't even a musician.

Trouble is that the public—and we deal with the public, not the profession, in selling our product—like names and personalities. Sooner or later the "leader," real or not, becomes more important. And a professional musician has to be "on his own" in carving out a career. He has to be prepared to step out and take the better job if it comes along, and not tied to a co-op. Likewise the co-op is very frequently handicapped if it can not take advantage of the free market in securing the best musician for the chair.

### All Have Say

However, I am glad to have had that experience with the co-op band at Duke. I have always tried to maintain the cooperative spirit in our band—I still say "our," not "my" band, and it's more than force of habit—and every member of our band knows that he can have his say at rehearsals, is free to criticize, and that his opinion on anything connected with the operation—music, bookings, arrangements, assignment of solos—is always welcome.

But if the co-op band idea that helped so many musicians get through college in those tough days of the Depression is disappearing, I hope this article will revive it and encourage university administrators and others to aid in the formation of at least one such band on every campus. It's great training for any career.

## Apologies

We regret that in listing the best jazz records of the year, as selected by the readers of this magazine in *Down Beat's* 17th annual poll, the fifth place record, *My Funny Valentine*, was credited to Chet Baker on Pacific Jazz. *Valentine* was made by the Gerry Mulligan quartet (featuring Baker) on Fantasy. Our apologies.

## Strictly Ad Lib

### NEW YORK

**ON STAGE:** Judy Holliday is in line to replace Rosalind Russell in *Wonderful Town* next June . . . The King and I closes April 10 and begins its national tour two days later in Cincinnati . . . Virgil Thomson has been approached to write the score for the new Audrey Hepburn starrer, *Ondine*.

**ENTERTAINMENT-IN-THE-ROUND:** Eartha Kitt may do a film in Paris in June . . . Harry Belafonte impressed New York critics in John Murray Anderson's *Almanac* as the musical highlight of the show . . . The Ralph Flanagan-Buddy Morrow concert-dance in Detroit drew more than 6,000, notwithstanding the poor entertainment business elsewhere in the city. As a result, there'll be a long joint tour in the fall . . . Papa Celestin and his Tuxedo Dixieland band will be seen in Cinerama's second film, *The Thrill of Your Life* . . . Ralph Marterie plays his first engagement at the Cafe Rouge of the Statler in February . . . Mindy Carson returns to the Persian room of the Plaza, Opening Feb. 1.

**JAZZ:** Eddie Shoo (that's the way it's spelled now) has a really versatile band at Basin Street. They cut the shows, play for dancing, blow modern, and even play Dixieland. Personnel is Kai Winding; trumpeter Don Leight; drummer Don MacLean; bassist Kenny O'Brien, and pianist Teddy Napoleon. Eddie plays a multitude of reeds as well as trumpet and harmonica . . . Charlie Parker is at the Blue Note in Philadelphia. Louie Bellson opens there Jan. 18, with Dave Brubeck in the following week . . . Bob Reiner, who's been promoting modern jazz at the Open Door in the Village, has added the Chantilly Club Friday and Saturday nights. Billy Taylor trio opened . . . Big Chief Russell Moore is back from Europe and a long sojourn at the Casino in Cannes . . . Brunswick let Mat Mathews have an LP on which he was free to do anything he liked. He also cut some commercial sides for the label . . . Mel Powell is teaching music at Queens college . . . Lou Blum is "bringing Dixieland jazz to Westchester" in a series of Sunday concerts at the storied Glen Island Casino in New Rochelle.

**RECORDS, RADIO AND TV:** Victor will release Kapell — In Memoriam, an album of piano records by the late William Kapell, who died in a plane crash last year at the age of 31 . . . Jill Corey recorded with the Four Lads . . . Artie Shaw did another session for Bell records. He'll do an LP for another company, as yet not decided . . . Savoy signed Edward Bateman and Big Bertha for its rhythm and blues department . . . Atlantic signed Alec Templeton to record pop LPs. He's under contract with another company for classics . . . Jimmy McPartland will do an album of Ellington tunes for Brunswick with a small unit.

### CHICAGO

The Streamliner still sticking with headline names. The Ralph Sharon trio comes in for a two-weeker Jan. 26, following the incumbent Billy Taylor . . . Wardell Gray started a month's stay at Nob Hill Jan. 8 . . . McConkey Agency snared Russ Carlyle from Music Corp. of America, where he'd been booked for a long, long time . . . Josh White held over at the Black Orchid . . . While Marilyn Maxwell was at the Chez Paree over the holidays she signed a contract with Crystallite Records. Helen Traubel currently at the Chez, following Billy Daniels.

Danny Overbea blasting at the Toast of the Town . . . Artie Shaw busy at the Encore with his Gramercy 5. First local appearance since that Blue Note egg about three years ago . . . Chicago Symphony Orchestra signed a recording pact with RCA-Victor last month. Influence of Frita Reiner? Bill Bailey, WMAQ country and western DJ, etched Turn Around Boy for MGM label.

June Valli featured with Howard Miller and Art Van Damme in five-a-week show on NBC here. June and Howard were married last month after a long engagement.

Dan Belloc orchestra signed with MGM records and cut several sides over the holidays . . . It's a girl for the Buddy Morenos, the former ork leader and now TV singing star . . . Sarah Vaughan and Four Aces just completed two weeks at the Chicago Theater . . . Eddie Bracken, star of the stage play, *Seven Year Itch*, signed a pact with Chance Records here and cut four discs. Discs will be on sale in the theater lobby and the proceeds will go to the Actor's Fund . . . Jim Lowe and Ken Remo signed management contracts with MCA.

### HOLLYWOOD

**NITERY NOTINGS:** San Fernando Valley has a new hotspot in Encino's Timpani club, launched with the Jack Thomas quartet, which includes Shelton Brooks Jr. on piano; Duke Jones, bass, and Jimmy Cook, tenor. They also play for dancing in the club's Cymbal room . . . Benny Strong and band into the Coconut Grove Jan. 20, sharing the billing with Jeanette MacDonald . . . Ike Carpenter replaced Ted Fio Rito at Sunset Strip's Crescendo, and that's a real switch, for Ike heads a driving rhythm and blues outfit and Fio Rito's was strictly society . . . Jeri Southern headlines at the fancy Keynote club in Beverly Hills. Unlike other singers, Jeri doesn't have to worry about piano accompaniment. She plays her own, and very ably . . . Sarah Vaughan, long absent from the coast, set for the Tiffany club starting Jan. 29.

**DOTTED NOTES:** Skippy Martin is new music director on the Phil Harris-Alice Faye show, as Walter Scharf withdrew in favor of film studio and concert work . . . Maurice Duke, who promises to start his Russ Columbo biofilm, with Johnny Desmond in the title role, early in 1954, has started a Mickey Rooney picture, for Republic release, so little likelihood the Columbo film will roll before March . . . Spike Jones who, during the depression, played many a market opening, will be playing for the opening of his own soon. It's a million-dollar super special and as a sign will have a huge neon-light portrait of Spike.

Julius LaRosa should be at Paramount Studio by the time this is in print . . . Although Joe Yukl drew official credit on the ornate programs prepared for the Glenn Miller Story's press premiere here, most of Joe's solos had been cut out and what remained was largely Murray McEachern on the soundtrack . . . A Musician's Committee is working hard in Hollywood to save the life of Wesley Robert Wells, now in Death Row at San Quentin for allegedly hitting (but not killing) a guard. Anyone know where and when Wells was a musician?

### SAN FRANCISCO—Saunders

King, one of the best known San Francisco jazzmen in recent years, is making a comeback. He opened with his own group at the Down Beat club Christmas eve . . . Jerry Colonna into the Italian Village in mid-December . . . Ben Webster at the Booker T. Washington hotel . . . Gene Norman in town setting up his Feb. 8 George Shearing concert which has been switched to the Veterans auditorium in San Francisco.

Woody Herman signed for a Jan.

26 one-niter at Sweet's ballroom . . . Disc jockey Jimmy Lyons married Dec. 19 to Terre Cox, ex-theater press agent . . . Joe Dodge is the new drummer in the Dave Brubeck quartet.

Decca planning an LP of broadcasts from the Hangover club . . . Leona Anderson in town Christmas week plugging her new release for Horrible Records . . . Pares Prada was booked for a repeat at Sweet's on Jan. 3 and may play a 10-day

(Turn to Page 16)



A REUNION of two old friends took place in Chicago recently when Harry James played a week at the Chicago theater and Ralph Marterie brought his band into town for a holiday engagement at the Melody Mill Ballroom. Here they both try Harry's horn.

# COUNTERPOINT

By Nat Hentoff

For the time being this is the last column on the use of extended form in contemporary jazz. Some time in the spring I hope to add to the series by presenting the views of Lennie Tristano, Shorty Rogers, Dave Brubeck, and other musicians

who have been working in and with the problem for a number of years. There is, of course, no unanimity in the thinking of jazzmen about the need for more form in jazz. Each has his own approach, and there are also some who feel the importance of the entire subject has been overestimated.

### Scott Speaks Up

It would be good, therefore, to hear a voice from the latter group, and the voice is that of Tony Scott. Tony is an exceedingly creative clarinetist, and his years of jazz experience have been coupled with intensive study at Juilliard and with Stefan Wolpe.

"Good inspired improvisation can stand on its own two feet," asserts Tony. "It doesn't necessarily need elaborate arrangement or over-arrangement or Stravinsky-like backgrounds to live for posterity.

### A Vote for Soloists

"You can go back to records made 15 and 20 years ago, and if the solo is good, it doesn't matter what the band sounds like to our ears now, because a first-rate jazz soloist is usually years ahead of his time. So when people wonder in what direction jazz is going, I'd say it's only going in the direction the soloist wants it to go. We always have to depend on the soloist to point to new developments in jazz styles.

"Furthermore, with regard to jazz reaching a wider audience by having more form, I've found that no matter what the makeup or intelligence of a group of people may be, if you reach a swinging peak by playing honestly, you get the same kind of reaction from all kinds of listeners.

### Time Not Ripe

"I don't think, in short, that the time is ready for extended jazz compositions to be written by most of the men now working in the field. I mean those who are both jazz musicians and have a degree of legitimate musical background as well. They're still too close to the Hindemith, Stravinsky, Milhaud, etc., influences. I know in my own work—speaking of playing only—that when I first got out of Juilliard, I became so legit-conscious tonally that I lost the vitality and drive I needed to swing. That same kind of constriction can occur in writing that is too closely based on classical influences.

"An exception would be John Lewis and what he's doing with the Modern Jazz Quartet. John is really well versed in both fields, and he may be the one to successfully take jazz and merge it with extended form through contrasting impro-

stimulated when experimenting with new structural material.

As always, jazz is wide and deep enough to hold and sustain all ways of communication. We need the champions of relatively unhindered spontaneity like Tony, and we need the swinging celebrators like John Lewis. And the way it works out, anyway, is that there is a great deal of vigorous intellectual content in the most emotional of Tony's solos, while no listener to John Lewis can ever accuse John of lacking intense feeling.

We're fortunate to have so many uncompromising musicians who feel and think strongly about the course of jazz. And we're fortunate that they disagree in their methods of creating in the idiom. Because from their diversity and their continuous efforts to justify their own approach by individual works, jazz grows by utilizing the best elements of all. And we grow as listeners by hearing how much we have yet to hear.

Your best bet in the music field is *Down Beat*. No other publication supplies you with all the news of all phases of music. Just a quarter at your newsstand.

## Band Review

# Dorseys Click At Statler

Tommy Dorsey, Jimmy Dorsey, Hotel Statler, NYC

"I'm happy to report," said Tommy Dorsey at the beginning of an opening night set, "that my brother and I have been associated since last May and we haven't had one fight." And the orchestra as a whole radiates a similar non-belligerent ease. Nobody's trying to prove anything except to provide good dance music with a beat.

This they do. The book, largely by Neal Hefti and Howard Gibel, has a lot of standards and underlines many of the tunes both brothers have been associated with. The arrangements are crisp, full-bodied and as played by this thoroughly professional outfit, they're eminently danceable. On Jimmy's sets there's also a little Dixieland for seasoning.

Tommy and Jimmy alternate sets as leaders and sometimes both are on the stand. Tommy's remarkably controlled trombone remains the solo standout of the band and there are some marvelously effective

choir spots with Tommy, muted, backed by the other three trombones, also muted. Other familiar veterans in the band are trumpeters Lee Castle and Billy Marshall, trombonist Vahey Takvorian, and drummer Bob Varney. Varney, who's had extensive jazz experience, was most recently with Larry Green and the first few nights here was learning to swim again.

Vocalists Lynn Roberts and Johnny Amoroso are attractive, personable, and sound like hundreds of other attractive, personable youngsters. Gordon Polk, Lucy Ann's brother, is a different matter. He sings like an extroverted Ray McKinley. His humor and beat are ingratiating. Gordon's main flaw is a tendency to ham on occasion, but its rather bracing to see this explosive crewcut in the otherwise all-peaceful ranks of the fabulous non-fighting Dorseys.

—nat

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# 'Down Beat' To Assist In New Music Awards Plan

(Jumped from Page 1)

feels completely safe in leaving the matter in their hands.

This is not to infer that the Academy system is completely ineffective. But its chief value—and we're not saying it's unimportant—is in something Hollywood calls "prestige," the kind of "prestige" among producers, exhibitors, and film patrons that adds to the earning power of the Academy Award winners. But as Henry Mencken, and possibly others, have pointed out in much better words than this reporter, the one thing that is even more important than money in the professions is the respect and esteem of one's fellow-members in whatever profession he follows—musician, writer, doctor, painter, scientist, etc. That, rather than money, is what every true artist and capable craftsman really strives for and wants above all else.

By helping to provide this type of recognition, *Down Beat* hopes to increase the incentive every artist in any field needs to produce his very best. Watch *Down Beat* and this department for future developments.

**STUDIO NOTES:** Remember *The Third Man*, in which all background music was supplied by one zither player? Now comes *Little Fugitive*, with an underscore provided by one harmonica player, but as the picture was made in Brooklyn, we don't know who did it. . . . Any one worrying because Jo Ann Greer's name wasn't listed as the singer on that Mercury album from Miss Sadie Thompson should note a really astonishing omission—the name of underscore composer George Duning, whose background music in the 23rd Psalm sequence is the best music in the picture. This was positively not the fault of Columbia music

director Morris Stoloff, and probably just an oversight with Mercury.

Re same subject, there will be an album from the soundtrack of RKO's forthcoming *The French Line* (Jane Russell, Gilbert Roland, Mary McCarty) and it is unlikely that they will list the name of Bob Monet as vocal double for Roland. . . . Bing Crosby's next will be *The Country Girl* (a film-musical version of the stage play by Odets) in which Bing, in the distinguished company of Jennifer Jones and William Holden, will play the role of the alcoholic actor. Songs will be by Harold Arlen and Ira Gershwin. . . . Guy Mitchell set for a top role in Paramount's remake, in big-screen process, of *The Covered Wagon*. It'll be a real cowboy part.

## James Returns String Section

Hollywood—Harry James came up with a surprise at his Palladium opening here (Dec. 25) by unveiling a string section similar to that he featured during the war years—two violins (Harold Lieberman and Darrel Terwilliger), viola (Paul Israel), and cello (Al Friede). Friede was one of the original members of the James string wing.

Adding to the nostalgia of the move was the revival of many of the original arrangements that James featured when he had strings—*Cherry, I'll Walk Alone*, and others of the period. James said he planned to retain the section indefinitely.

## Possible Ban Is Of No Worry To One Coast Firm

Hollywood—With all major record companies on edge—or pretending to be—in face of another recording ban by the American Federation of Musicians, one west coast firm was sitting back calmly and probably hoping for a nice long ban. This firm is *Tops*, believed to be the only established record company that operates without benefit of AFM blessing.

*Tops* uses non-union musicians (or so they say) and specializes in turning out near replicas of all records that break into the hit bracket. A *Tops* record is always as close as possible to the instrumental treatment and vocal styling of the hit record. The company operates chiefly by mail order, and its No. 1 package is something like "Sixteen Top Hits for \$2.98!" (On either 78 or 45 EP records—four to a disc).

Only catch might be that if the majors are forced to cease producing hit records, what will there be for *Tops* to copy?

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# Filmland Up Beat



Jerry Lewis pays Rosemary Clooney a visit on the set of *Here Come the Girls*.

## Hope Musical Marred By Plot, Aided By Rosie

### New Policy For Heidt's Trianon

Hollywood—The Trianon, Horace Heidt's ballroom-cafe located in the southern suburbs of Los Angeles, announced a new policy for its Friday-Saturday operation starting Jan. 8.

In addition to a dance band headed by Lyman Gande, Universal-International studio pianist, there will also be a half-hour floor show with a featured singer or entertainer. Leadoff was the veteran Nick Lucas, with April Stevens, June Christy, and Nellie Lutcher announced to follow.

## UCLA Starts Jazz Concerts

Hollywood—Something new in the local concert promotion field here got off to a promising start as the Associated Students of UCLA presented the first of a planned jazz series with an excellent program at the University's campus auditorium, Royce Hall last month.

The offerings were essentially in the modern vein and featured such units as Howard Rumsey's Light-house All-Stars, Shorty Rogers' group from the Haig, Chet Baker and Barney Kessel (both working with the same rhythm section—Russ Freeman, Carson Smith,

As gruesome a plot as anyone ever thought up for use in a film-musical, this one finds Bob Hope as an almost-lunatic chorus boy

HERE COME THE GIRLS (Bob Hope, Rosemary Clooney, Tony Martin, Arlene Dahl).

who is suddenly elevated to the star role in a Broadway stage show. Reason: an insanely-jealous ex-boyfriend of the show's leading lady (Arlene Dahl), whose criminal tendencies have earned him the name of "Jack the Slasher," is bent on carving up the real star (Tony Martin).

Hope makes the most of whatever comedy possibilities there could be in a situation of this kind, and there is the usual series of fancy production numbers, interspersed with songs by Tony Martin and Rosemary Clooney, familiar to all backstage film-musicals. Miss Clooney, in the role of a chorus girl opposite Hope, displays charms that no one thought she had, and she, with Martin, do their best with the Livingston & Evans songs.

The songs, as usual, are skillfully written to fit situations but none seems to have the "hit" stature that singers such as these need to register to full extent of their ability.

Larry Bunker) and John Graas with a unit similar in instrumentation. For contrast there was a mid-time appearance by Good Time Jazz ragtime piano exponent Don Ewell.

Figures were not available at this writing, but the auditorium was well filled at a straight \$2.50 per person.

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# RCA Ready To Launch Ambitious Jazz Program

New York—Little Nipper's going to swing! One of the most encouraging developments for jazz musicians and listeners in many years is the newly increased interest in jazz recording by the major companies, and an emphatic example is Victor, where two young men are spearheading a set of ambitious jazz plans.

The men are Bob Yorke, merchandise manager, and Bill Zeitung, who is coordinating all the musical activity. A man who is vitally interested in jazz as a listener as well as an executive, Yorke articulately outlines the reasons behind Victor's jazz push.

### More Important

"Jazz is getting more important all the time. We probably have as representative a jazz catalog as anyone, but unless you're alive and aware of the new people in jazz, unless you grow with jazz, you're out of business in one important direction. We don't feel we're so big we can ignore any phase of the record business, particularly one that's growing and prospering.

"We're convinced that jazz will sell. You have to be awfully divorced from what's going at the retail level not to recognize that jazz has an entity quite apart from almost everything else in music, and that entity is growing. Then, too, there is a greater and greater public awareness of new sounds in music, as indicated by the fact that people will buy and listen to a lot of what used to be called dissonance. Jazz has created more new sounds than probably any other form of music, and it benefits from that growing ear awareness.

"And jazz should not be confined to the esoteric few. Not all of the people in the record business realize that while jazz used to depend mostly on record collectors for its market, the kids are buying it and will buy more if it's properly presented. On the west coast, for example, I know how active interest in jazz is among the teenagers, let alone the rhythm and blues fan, and among the Mexican part of the population. They go strongly for progressive jazz.

"Another west coast phenomenon is Shorty Rogers, and the fact that we were able to get hold of him was sort of a turning point in our plans. I think those first albums are very exciting stuff. Shorty is young, serious about his music and his place in it, and he's very ambitious for jazz. As you know, he's the center, the focal point of a whole school of west

coast jazzmen. He's a good example of the maturity jazz is reaching. The public meanwhile is growing up too and is able to understand mature jazz, and what is more important, like it. Whatever is going to happen in jazz, Shorty is going to be there.

"We hope, by the way, to get Shorty to come east after the first of the year so that he can become identified again with his own group in other parts of the country. But Shorty isn't the only key man in our plans. We want to record as many of the outstanding modern musicians as we can get. The emphasis will be on new people. We



Shorty Rogers

don't want to go backwards. We want to recognize the real significant people in jazz as they become significant. When a Gerry Mulligan happens, we want it to be able to happen at Victor. And it can now.

"We're not confining this jazz activity," Yorke points out, "to progressive jazz only. Many of the other styles of jazz will be covered in our new series of reissues."

The April reissue program calls for a Lionel Hampton small-band set which Zeitung as a listener anticipates with excitement. Also to be released from the catalog are sides by Fats Waller, Louis Armstrong, Duke Ellington, the Frankie Newton Bluebirds, Red Allen, Coleman Hawkins, Bud Freeman, and others.

The Yorke-Zeitung team had one final point. "These new jazz albums will be packaged uniquely. We think jazz lends itself to a type of visual excitement, and the conventional LP package limits what you're able to do on that score. This new type of package has more flexibility, more physical space. You'll see what we mean when it comes out. And there'll be full personnel listings on both the new and reissue albums."

On the way out of his office for a meeting, Yorke turned and said, "You know there's a sort of a west coast school of jazz and an east coast one. It might be interesting to get people from both schools to collaborate on an album. As a matter of fact," he looked at Zeitung and smiled, "let's say it's on the agenda now."

# Met Offered \$150,000—If!

New York—The late McNair Ilgenfritz, wealthy Philadelphian, has bequeathed \$150,000 to the Metropolitan Opera Company on condition that it produce one of his works.

Ilgenfritz occupied Box 1 at the Met for the last 12 years of his life, and had first submitted his operas for consideration in 1944. If the Met doesn't produce one of them, the money goes to any of eight European theaters that will.

The Met, however, announces that it has carefully studied one of them, *Le Passant*, and its premiere will probably take place in 1955-'56 season. It runs 45 minutes and will probably be used as a curtain raiser. Ilgenfritz left only a piano score for the opera, but the Met isn't disturbed. One of its spokesmen pointed out to the *New York Times* that "a highly skilled, brilliant orchestration could be obtained, and that this could heighten the effect of the piece."

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# The Erasure Problem With Magnetic Tapes

By Robert Oakes Jordan

Erasing of tapes is a process that takes place before any new material can be recorded. Even brand new tape gets the treatment. If your machine is a good one, then you have a chance of recording on 'clean' tape. If the machine is like most, or the erasing system on the good machine is faulty, then you prepare your tape for recording with "noise added," a sales claim not yet in use.

Most magnetic tape, barring accidental exposure to magnetic fields, comes from the manufacturer in a reasonably quiet condition. The tape should meet the standards of the industry: consistent in size, strength, magnetic properties (coating or impregnation), and composition. In a recent test of "uniform" magnetic tape, picked at random from several sources, we found that only one manufacturer came within

the limits of uniformity (plus or minus one half db. at 1000 cycles per second). The three rolls of tape tested made by this manufacturer came to within one-eighth db. of uniformity, others varied widely. No two tapes of any manufacturer were purchased from any one source.

### Types of Systems

If the tape is 'clean' as you feed it through the erase head into the recording heads, noise may be introduced by the erasure system on your machine. Several different types of systems are used: direct current (D.C.), permanent magnet (P.M.), and alternating current (A.C.).

Experts do not agree as to which is superior. There are applications where one type or the other works best. D.C. erasing systems subject the tape to a magnetic field in one direction, thus leaving the tape magnetized unidirectionally. P.M.

erasing systems employ natural magnets to do the same job as the D.C. system, without the chance of trouble from the D.C. circuits. The A.C. systems alternately reverse the magnetic fields 30 to 80,000 times a second, gradually decreasing them in magnitude, thus leaving the tape completely demagnetized.

The tendency of poorly planned or faulty A.C. systems is to heat the tape, affecting the plastic or the binder for the magnetic material or both. The erase heads of all machines stand the chance of becoming permanently magnetized (unaffected by the erase frequency), introducing another source of noise on the tape. Some types of very strong signals can not be erased by the A.C. system and one must resort to stronger means, either the D.C. or the P.M. systems.


### Other Faults

There are inherent faults in the other systems, also. The chief one in both is that they leave the tape in a state of magnetic charge which may be a noise adding factor. In the D.C. system, shorts may cause direct current to flow through the head, permanently magnetizing it. The P.M. system may lose its effectiveness in time due to the heat of the machine or stray a.c. motor fields. Permanent magnets must be regarded as not permanent under certain conditions.

When either of these latter systems must be used to erase a heavily recorded signal on certain types of tape, it will be found there are unexplained cases in which a doubly erased signal may exhibit a "memory." In time it will grow back to a level of perhaps 60 dba below the original level, again audible.

The most satisfactory system of erasing motion is the tape that is incorporated in your machine. Tests have proved that longitudinal erasing motion has the better chance

Records, Hi-Fi



# Where To Put Hi-Fi System For Best Results, Appearance

By OLIVER BERLINER

The fact that hi-fi has brought about a split up of components as far as location is concerned is no excuse for one to display a "rat's nest" of wires and chassis. Instead, the separate component system offers a greater chance than ever

to hide the equipment that requires no adjustments, and to place the accessible items inconspicuously, if desired.

Before you purchase your equipment you should know where you are going to put it. Bookshelves are quite popular, but often the shelves are not deep enough or sep-

arate enough. Equipment that need not be touched, need not be seen. This is especially true of amplifiers which require a good deal of space but which often have no controls on them. It is advisable to have equipment closed or covered when not in use in order to keep dust off it and to avoid accidental damage to tone arms and tubes. Incidentally, the hose attachment on your vacuum cleaner is an excellent dust remover.

### Ventilation Essential

Hi-fi equipment, especially power amplifiers, dissipates an enormous amount of heat and it is important that this be carried off some way. If the "front end" and/or tuner is equipped with a cathode-follower output stage, the amplifier could be placed in another room or even in a cool basement.

Vertical mounting is possible with most hi-fi equipment; however certain amplifiers use tubes that can only be operated horizontally. Check into this before installation. Carefully ventilate the tuner, too, as annoying station drift is caused by build-up of heat. If all components are located close together, a small fan may be used for forced air circulation. Vents for air intake and outgo should be provided, and they should be opposite each other whenever possible so that air can go in and out across the equipment.

### Loudspeakers Separate

Most audiophiles recognize the fact that loudspeakers must be operated away from the rest of the equipment, especially the input stages. The reasons for this are that often feedback oscillations are set up between the loudspeaker and a nearby phono cartridge; also if the loudspeaker is operated at high levels, the vibrations may be sufficient to jar the pickup arm.

The very popular separate corner loudspeaker cabinet is an ideal solution to the loudspeaker location problem. These units are available in contemporary, provincial, traditional and colonial stylings, enough to suit virtually every room decor.

Interconnecting cables between components can be run under the rug, around the edge of the moulding, inside the moulding, or under the floor. Place your wiring so that people do not step on it.

### Components Can Be Seen

Actually, most of your equipment will have to be seen and accessible, ie, the record player, tuner panel, control panel, and loudspeaker enclosure or front. Hi-fi equipment is interesting and for the most part good looking. It is an excellent subject of discussion and you will be surprised to learn how interested in it your friends will be, just because you are.

Because of this, a great deal of equipment may be exposed, in fact, many people take great pains to see to it that this is so. The things to remember are—keep the equipment clean, the wires neat, and everything orderly placed.

A future article will cover some suggestions for servicing the equipment. At this point however, merely let it suffice that the equipment must not be so sealed up or inaccessible that it will be difficult to disconnect leads and remove tubes and even entire chassis. Consider this today or you may spend many dollars and hours in regret tomorrow.

If you have questions or subjects you would like discussed, write me at 6411 Hollywood Blvd., Hollywood 28, California.



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## Hi-Fi Flashes

A demonstration aimed at showing that "high speed duplication of pre-recorded magnetic tapes is as practical and economical as pressing disc records" will be undertaken by Ampex corporation at the Los Angeles Audio Fair in the Alexandria Hotel, Feb. 4-6.

Ampex will offer high fidelity tape recording enthusiasts the opportunity of having one of their favorite recordings duplicated on the spot at no cost. To have a duplicate made, a high fidelity fan simply brings his favorite reel of tape and an equal reel of blank tape to the Ampex exhibit.

Spokesmen for the firm report that all standard tape speeds, single or dual track, can be duplicated "in one pass with the duplicator operating at 60 inches a second. Thus, a 1200-foot tape, containing as much as two hours of program material, can be copied with complete fidelity in four minutes."

In addition to duplicating equipment, the Ampex exhibit will feature a demonstration of stereophonic sound and the Model 450 continuous tape player.

Sherman E. Pate, president of Permo, Inc., has announced that contracts have been let for construction of a new building addition of 17,000 square feet to its plant at 8401-8433 Ravenswood

avenue, Chicago. "This will give us 54,000 square feet of space to house our manufacturing, warehouse, and general office activities" Mr. Pate said. The firm will mark its 25th anniversary in 1954.

A 12-page manual explaining high fidelity and describing its sale possibilities has been prepared for the retail appliance salesman by the Mitchell Manufacturing Company, Chicago.

Titled "How to Understand and Sell High Fidelity," the booklet is part of an educational program the company is undertaking to arm the retail salesman with facts that close a hi-fi sale.

Although it can be used on any type of magnetic recording reels, the new tape is reported particularly convenient for use with the "V"-slot reel introduced by the 3M company, because of the reel's special smooth surface and large labeling areas.

The tape is 3/4-inch wide and comes in 100-inch and 66-foot lengths.



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# 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.

## STANDARDS

DISC DATA	RATINGS	COMMENTS
<b>TCHAIKOVSKY:</b> Romeo and Juliet/Pommes de Rizine. St. Louis Symphony, Vladimir Golubianski. CAPITOL PR225, 12".	★★★ Performance ★★★★ Recording	● There could be more energy in the fantasy-ouverture about the star-crossed lovers, but there's abundant drama on the second side. Recording is magnificent.
<b>RAVEL:</b> Bolero/Le Fils/Chapelle Espagnole/Alborada del Griego/Pavane. Orchestra Radio-Symphonique de Paris, Rene Leibowitz. VOX ML2150, 12".	★★★ Performance ★★★★ Recording	● This all-Ravel program is more interesting for its programming, contrasting colors and tempo vividity, than for the brilliance of its interpretation. Leibowitz makes mountains of molehills, and the brilliance of the recording magnifies his distortions.
<b>STRAUSS:</b> Polka. Vienna State Opera Orchestra, Anton Pauk. VANGUARD VRS43A, 12".	★★★★ Performance ★★★★ Recording	● One dozen staples by Johann and Josef, served up with good campy heat by a home-town band.

## RARE VINTAGES

<b>WIND INSTRUMENT CONCERTI:</b> Leon Gossez, oboe, with Liverpool Philharmonic under Sargent and Cameron, Philharmonic String Orchestra under Suckling. COLUMBIA ML4782, 12".	★★★★ Performance ★★★★ Recording	● Made of Bach, Cimarosa, Handel and Marcellus, recorded in the '40s and comprising, in this form, a fascinating "suite." This is the second Columbia volume of wind concert, and it could make a recording star halatadly of Gossez.
<b>BACH:</b> Well-Tempered Clavier, Book 1. Isidor Ahlgrim, harpsichord. COLUMBIA SL191, 3-12".	★★ Performance ★★★★ Recording	● Those who argue the harpsichord is cold and colorless at best should hear this unaltered operation. Then they'd know how much a Landowki actually can put into it.
<b>CREAT OVERTURES:</b> Austrian State Symphony, Vittorio Gui. BIRMINGHAM B199-143, 12".	★★★★ Performance ★★★★ Recording	● Three Rossini sparklers, Cherubini's The Water Carrier and Wolf-Ferrari's The Secret of Suzanna, in a collection blending the fresh and the familiar. Gui's touch could be a little lighter, but tone is good.

## OPERATICS

<b>GIORDANO:</b> Andrea Chénier. Emma Tahidi, Jago Seler, Radio Italiana Orchestra, Arturo Toscanini. CETRA C1264, 2-12".	★★★★ Performance ★★★★ Recording	● Second complete LP recording of the dramatic tragedy of a poet caught in the French revolution. Seler's singing of the title role is outshone by the power displayed by the soprano as Maddalena.
<b>WAGNER:</b> Music from Die Gotterdammerung & Tristan and Isolde. Margaret Harshaw, Philadelphia Orchestra, Ormandy. COLUMBIA ML4742, 12".	★★★★ Performance ★★★★ Recording	● Five disappointing excerpts, with the soprano appearing only in the Immolation scene, and none too effectively at that. The Tristan side, all orchestral, is slightly better.
<b>POCINI:</b> La Tosca. Bianca Scuderi, Alessandro Grandi, Enrico Hellner, Milan Symphony under Lorenzo Molajoli. ENTRE ELA, 2-12".	★★★★ Performance ★★★★ Recording	● Capable singing, but a general thinness of dimension. This economy package could hold its own in competition with a half dozen other LP Toscas.

## Classical Chatter

Concert recitalists, who always have thought of music critics as public enemies, sang a different tune during the 10-day New York newspaper strike. Having hired halls, they admitted their prime purpose was to get a review—and there just weren't any. The box-office wasn't hit too hard, excepting on single seat sales, the subscriptions saving it.

Walter Gieseking, once called a Nazi (see adjoining columns), was made a Knight of the French Legion of Honor, in Saarbruecken . . . Fifty towns across Finland named streets or parks in honor of Jan Sibelius on his 88th birthday . . . Ossy Renardy's precious Guarnerius violin came unscratched through the automobile accident in which the violinist was killed in New Mexico.

Two Metropolitan Opera singers missed the first act but saved the evening. When Jussi Bjoerling was taken ill during *Faust*, Thomas Hayward rushed down from 91st Street and hopped into costume in time for Act II . . . Roberta Peters, substituting for the ailing Hilde Gueden, made an appearance on the Ed Sullivan TV show in Lakme costume, grabbed a cab for the opera house, and was onstage in Gilda guise for the heroine's first appearance at the opening of the second act.

Urania was ordered by a Paris court to remove Wilhelm Furtwaengler's name from a recording of Beethoven's third symphony, the conductor claiming it was made without his knowledge, probably from a broadcast . . .

The Glyndebourne Festival, scheduled for June 10 to July 27, will present Rossini's *The Barber of Seville*, Gluck's *Alceste*, Strauss' *Ariadne auf Naxos*, Busoni's *Arlecchino*, Mozart's *Don Giovanni*, and Stravinsky's *The Rake's Progress*.

The Juilliard School of Music, in a festival of British music,

presented the first performance of the Masque, *Britannia Triumphant*, since its premiere in 1637 . . . Richard Pickar, clarinet, and Mary Louise Reppert, soprano, were soloists when the City Symphony Orchestra began its 28th season in New York under Franz Biba . . . Leonard Warren was the first foreigner ever to sing a

### Rigoletto at La Scala.

First performances: William Sprigg's *Maryland Portraits in Contrast*, by the Baltimore Symphony; Donald Wiley's *Neighborhood Gestures*, for flute and orchestra, by the Chattanooga Orchestra under Joseph Hawthorne.

First performances: Boris Blacher's *Ornamentations for Orchestra*, based on unorthodox rhythmic theories, by the New York Philharmonic-Symphony under Dimitri Mitropoulos . . . Peter Mennin's sixth symphony, by the Louisville Orchestra under Robert Whitney.



## Adolph Herseth, CHICAGO SYMPHONY ARTIST chooses Holton

Adolph S. Herseth began the study of trumpet at the age of 8 with James Greco of the Minneapolis Symphony. During World War II he played overseas with a Navy Band. He completed his study of the trumpet in Boston with Georges Mager, first trumpet of the Boston Symphony.

Since 1948 Mr. Herseth has been playing solo trumpet with the Chicago Symphony. In his capacity as trumpet soloist with the Chicago Symphony Brass Ensemble, Mr. Herseth is called upon to execute some of the most beautiful and difficult passages in trumpet literature, many of which were written especially for him. The instrument he plays is a Holton. Your Holton dealer can show you why.

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# That Ball Takes Some Mighty Funny Bounces!

By Will Leonard

Shedding a sodden sweat-shirt in the New York Yankees' locker room one afternoon, after a dispiriting ball game in which the paying patrons had been voicing considerable criticism of his performance, Babe Ruth remarked calmly, "Today you're a hero, and tomorrow you're a bum, so what the hell."

Now, the Babe, though he won great fame for other achievements, at no time possessed a reputation for being one of the deepest thinkers of the Twentieth Century. Yet, in phrasing that morsel of philosophy, he had expressed an idea that is difficult for many a man of more cerebral turn to get through his head.

### Turnabout

Walter Gieseking is one of the greatest piano players in the world, but this department is not in a position to compare him, as a philosopher, with Babe Ruth. He is a man, however, who has had an exceptionally fine opportunity to mutter the Bambino's classic line to himself.

For, five years ago this month, he was a complete bum, in the view of Uncle Sam, and today he is back as one of the leading names in record release lists. In January, 1949, with a lucrative American tour scheduled, he got as far as Ellis Island before being shunted back to Europe with a state department tag as a questionable character suspected of having been a Nazi. In January, 1954, he tops all competitors on the LP listings, with 10 sides under three different labels. He's on a lucrative American tour after all, and you can't walk past a record shop without being confronted with the Gieseking name that was anathema not long ago.

There have been other Gieseking LPs in the last year, of course, but this sudden flood, somewhat

surprising in view of the fact that it's spontaneous instead of being sponsored by one label, bears witness to the fact that in music as well as in baseball, there is no reason why yesterday's bum cannot be today's hero.

### Long Span

Gieseking made these recordings over a span of some 15 years, but their consistency gives little hint that they represent the high riding virtuoso of pre-war Germany alongside the mellowed master who is being heard by many Americans for the first time—27 years after his American debut.

One of the oldest sides of the lot is also one of the best, Ravel's *Gaspard de la Nuit* (Columbia ML4773, 12"), cut in Germany in 1939, is a difficult as well as a delicate bit of fantasy, and a fearless Gieseking works it over with a verve that is breath-taking. Much of the same quality is present in Debussy's *Estampes and Images*, on the other side.

Two releases on the new Angel label contain Brahms played more recently but with no more dexterity. The *Klavierstücke* (Angel 35028, 12") stands out for sumptuousness of sound, with Opus 79 and Opus 118 rounding out a distinguished disc. Eight Piano Pieces and Seven Fantasies (Angel 35028, 12") have power, resonance and suavity.

### Best Versions

In Schumann, Gieseking is less persuasive. The *Davidbühler Dances* (Urania URLP7106, 12"), are played with feeling and some subtlety, well reproduced, and rank as the best of the comparatively few versions now on the LP shelves. Schumann's oft-recorded *Carnaval* (Columbia ML4772, 12"), cut as recently as 1951, is erratically played, splendidly recorded, with two competent Mozart sonatas, Nos. 14 and 15, on the back.

In all, the 10 sides are an impressive one-man chunk of any month's release list, even if they hadn't been carved by a chap who five short years ago didn't have any future in sight on these shores.

## Gershwin Reissue

New York—Columbia has reissued a collector's item—a set of George Gershwin tunes, first released in England in 1938. Included is a section on which Gershwin plays piano and Fred Astaire dances.





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# Popular Records



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.

### Charlie DeForest

★★★★ Look Out, I'm Romantic  
★★★ That's What a Rainy Day Is For

Bell, the label producing records (and good ones) at a low price, may have a real discovery in DeForest. He has a young, appealing voice, projects emotions without sounding phony, and phrases in a manner that should stir the envy of many a well-established singer. Look Out is a splendid ballad from the recent film, *Easy to Love*, and Charlie makes it his personal property with this warmly-sung version. You should be hearing a lot of him someday. (Bell 1021)

### Helen Forrest

★★★★ Lover, Come Back to Me  
★★★★ Changing Partners

Here's one of the real singers of this or any other day, and it's just a shame that so few people realize it. She'd make most of the current crop of feminine aspirants run for cover if any sort of cutting contest could be conducted.

Helen has something to work with in *Lover*, and handles it superbly. But on *Partners*, it's simply a case of making the best out of a bad situation. Still worth a listen, however. (Bell 1017)

### Betty Hutton

★★★★ Broke, Barefoot, and Starry-Eyed  
★★★★ I Took the Long Way Home

While perhaps not demure and reticent, this is certainly a new Miss Hutton, vocally, and all for the better. She hasn't lost her fine sense of rhythm, and with the proper choice of material she should be a strong contender in the female best seller lists. *Broke* almost makes it with the swingy tune getting fine shading right along. It has a touch of the hill-country in it and nowadays that ain't bad. *Long Way* is more in the straight ballad vein, and while okay, doesn't project Betty at her new best. (Capitol 2688)

### Other Releases

Nat Cole—★★★ Why/★★★★ Answer Me, My Love (Capitol 2687). First time in months that Nat has come up with a pair of sides that are done in just average fashion... Damita Jo—★★★ Sadie Thompson's Song/★★★★ Face to Face (Victor 47-5570). Damita sings both in grand fashion (she's a topflight artist), but the material doesn't allow her much elbow room... Danny Davis—★★★ Just A 'Wearyin' for You/★★ Tell Me What Happened (MGM 11649). The Oldie, 'Wearyin', is the best one. Jackie Jocko—★★★ Please Believe Me/★★★ Old Devil Moon (Cabin 12180). This should put this lad in the forefront with the rest of the strong-voiced group. Flip side is a bit too contrived... Herb Kenny—★★★ Don't Take My Word/★★ Do I Have to Tell You I'm Sorry? (MGM 11648). Herb has still to break

\*New Song  
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through with hit material but *Word* might get some plays... Snooky Lansom—★★★ Ricochet/★ Istanbul (Bell 1016A). While these low-cost platters are a very worthwhile venture, these listless efforts aren't... Melachrino Strings—★★★★ Theme from Eight O'Clock Walk/★★★ Mystery Street (RCA 47-5579). Two full bodied interpretations, with *Walk* apt to get a heavy run.

Maddy Russell—★★★★ Under Paris Skies/★ You Alone (Bell 1020). Competent vocalizing on the derivative *Skies*; offkey cover job on flip... Tony Russo—★★★ Heart of My Heart/★★★ Stranger in Paradise (Bell 1018). Lad pipes well on *Heart*, over shuffle rhythm and gang vocal backing, for adequate cover entry. Pleasant warbling on *Stranger*. Both decks add up to a good deal, if you must own a hit tune, per se... Frank Rullo—★★★ Oh Mein Papa/★ Love Paris (Mercury 70283). Why buy an Armstrong impression when you can get the real thing? Gutteral singer might be okay if he'd be himself. Backing, by a jazz combo, is technically good, but seems to be trying to be all things to all men.

Barbara Ruick—★★★ That's What a Rainy Day Is For/★ Tick Tock Boogie (MGM 11647). *Rainy* is a splendid tune, with excellent lyrics; it deserves a good singer, or at least one who doesn't swallow her words, a la Barbara. Overleaf, the material is downright stupid... Jerry Vale—★★★ Two Purple Shadows/★ And This Is My Beloved (Columbia 4-40131). If Don Cornell ever latches onto these tunes, man your battle stations! Jerry does what he can with middle-brow malarkey on *Beloved* and some clatter-trappy lyrics in *Shadows*, and he deserves an "A" for restraint, anyway... Danny Winchell—★ The Magic of Life/★ Over Somebody Else's Shoulder (MGM 11650). This kid's trying to manufacture a style, but why practice in public?

### C & W

### Joan Hager — Lloyd Ellis

★★★★ The Love I Hold So Dear  
★★★★ Steel Guitar Rag

For fans who like their guitars, both of these sides should more than please. *Love* features Joan Hager on vocals, with a fast up-beat tempo, and strong guitar back-

ground, while *Rag* is a straight instrumental also done fast tempo. This could be one of the big new ones to start '54. (Mercury 70273)

### Slim Whitman

★★★★ Secret Love  
★★★★ Why

Slim has been a constant performer, turning out a series of big sellers in recent months. *Secret Love*, a tune which is also finding a big reception in the pop field, looks like a sure winner for Slim, while the flip is also well-suited to his powerful voice. (Imperial 8223)

### Tex Ritter

★★★★ The Red Deck of Cards  
★★★★ Lord, Send an Angel

The A side of this record has a current events approach with an anti-communist theme which could make it among Tex' legion of followers. Reverse is apt to be considered a throw-in, but the theme here is right for the times. (Capitol 2686)

### Dance Bands

### Ray Anthony

Taxedo Junction  
Chatanooga Choo-Choo  
Serenade in Blue  
Elmer's Tune  
In the Mood  
I Know Why Ida  
Moonlight Serenade  
Rating: ★★★★★

When we heard, a few weeks ago, that this album, entitled *I Remember Glenn Miller*, was in the works, we figured it would be just another attempt to cash in on the great amount of publicity the late leader has been getting of late.

But we took one listen and quickly discarded our prejudices. For here is a collection done in the best of taste and with a skill that emphatically drives home the realization that this is a dance band with few peers, and also displays a real sympathy for the musical feeling that was Miller's. Ray can be proud of the results.

The tunes are all closely identified with Glenn, yet the arrangements are not copies—they have a freshness and incisiveness and 1954 feeling that allow them to stand on their own merits. Billy May arranged *Junction*, and it swings quietly and cleanly. *Chatanooga* is sung crisply by Tommy Mercer and the Skyliners. *Serenade* employs Ray's horn to excellent effect, while *Elmer's Tune* has Marcie Miller and the Skyliners rearranging its rhythmic emphasis.

In the mood moves at a faster tempo than Glenn's; *I Know Why* brings Mercer back on a beautiful melody; *Ida* highlights the resonant bass violin of Don Simpson, and the Miller theme, *Moonlight*

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# Concert Reviews

## Quartetto Italiano, Town Hall & Hunter College, NYC

The Quartetto Italiano has returned to Italy after another all too brief visit to the United States. But they'll be back, and we always have their London and Angel records to recall how astonishingly moving this group is. Composer-critic Virgil Thomson has best summed up their work: "Perfection is the only word to describe this playing, perfection of a kind and degree that no quartet lover living, and no quartet player, has heard before."

The four young musicians are Paolo Borciani and Elisa Pegreff, violins; Piero Farulli, viola; and Franco Rossi, cello. They rarely play with score and for their tour, they performed 15 different programs from memory—though with some duplicate selections. The in-

terpretive freedom that results from their knowing the music so well is reflected in the literally indescribable empathy with which they play together. There is even an improvised physical choreography as they sway not only to the dynamics of the music but also to the excitement of their rapport among themselves.

The two concerts I heard this season included Haydn, Malipiero, Debussy, Beethoven and Wolf. Each composition was performed as if the quartet had specialized in that composer's music alone, and in particular I cannot imagine ever hearing a more surpassingly convincing performance of the Debussy Quartet in G minor. As for sound, phrasing, depth and maturity of feeling, I refer you back to the Thomson quotation.

I first heard this witchcraft in Paris three years ago. I thought since then—even with the records for proof—that my memory must have been overbalanced by the city of Paris itself, that no group could be that good. Actually, they're much better than I recalled.

*Serenade*, once again highlights the Anthony trumpet and a warm tenor saxist (Billy Usseton?)

This one's a real buy. (Capitol H476)

### Ted Heath

★★★ Lullaby of Birdland  
★★★★ Seven Eleven

George Shearing's *Lullaby*, played for the first time on wax by a big band, is done well by the Heath organization, at least in the ensemble passages (though the tempo could be brighter). Soloists don't present much, however. Flip shows better solo work, a lesser composition, but more exuberance. Pianist and trombonist exhibit considerable skill. Two very listenable sides. (London 1390)

### Stan Kenton

★★★★ The Creep  
★★★ Tenderly

Stan goes back a few years in style in his treatment of *The Creep*, back to the *Artistry in Rhythm* days. But he makes the most out of the simple riff that could be the start of a new dance craze, and you'll hear a pretty, muted trumpet solo poke its way out about midway.

*Tenderly* is done ala *September Song*, Laura, et al—vocal group singing in unison, a trombone choir, ensembles saxes, and so on. (Capitol 2685)



## Scoreboard

Here are the top 10 tunes in the country for the two weeks preceding Jan. 6, based on a survey covering record sales, jukebox plays, and juke box performance. Records listed are the best-selling versions of the tunes.

1. *O Mein Papa* Eddie Fisher (Victor)
2. *Changing Partners* Paul Papp (Mercury)
3. *Rags to Riches* Tony Bennett (Columbia)
4. *Stranger in Paradise* Tony Bennett (Columbia)
5. *That's Amore* Dean Martin (Capitol)
6. *Ricochet* Teresa Brewer (Coral)
7. *Many Times* Eddie Fisher (Victor)
8. *Ebb Tide* Frank Chacksfield (London)
9. *Heart of My Heart* Four Aces (Dove)
10. *You, You, You* Ames Brothers (Victor)

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- PISTON  
Tunbridge Fair;
- BARBER  
Commando March.



Mildred Bailey

Down Hearted Blues
Arkansas Blues
Gulf Coast Blues
St. Louis Blues

Rating: ★★★★★

A sampling of what will eventually be a set of four 12-inch LPs devoted to Mildred. These four were cut in 1939. Arkansas and Gulf Coast swing with Mary Lou Williams, Floyd Smith, Johnny Williams and Eddie Dougherty. On the other two, Mildred gets equally effective backing from Charlie Shavers, Buster Bailey, Russell Procope, Billy Kyle, O'Neill Spencer and Red Norvo. The mark of a great artist is timelessness. Miss Bailey will be modern as long as there's jazz. Another mark is the freshness a great artist can give even the most familiar tune. Listen to what Mildred does with St. Louis Blues. (Columbia EP B-1617)

Ida Cox

Coffin Blues
Rambling Blues
Mean Papa, Turn Your Key
Ida Cox's Laundry Laundry Blues
Worn Down Daddy
You Stole My Man
Misery Blues
Blue Kentucky Blues

Rating: ★★★★★

Ida, as the notes admit, was no Beatie or Ma Rainey, but she was a skilled mistress of the urban blues. To quote from Orrin Keepnews' illuminating essay herein: "Particularly in the words she sings (some of them written by her; all of them given perceptive twists of meaning and insight by her delivery) can be found subtleties and ironies that are as different from the simple emotional statements of early blues as they are from the insipid rhymes of the latest popular song."

There are also valuable accompanying comments by Tommy Laddner (and possibly Joe Smith), Charlie Green, Fletcher Henderson, organist Jesse Crump, Jimmy O'Bryant, and ageless Buster Bailey. Envelope also contains full lyrics to three of these starkly

human blues. Considering the age of the original Paramounts, the sound reproduction isn't bad. A notable addition to the Jazz Archives Series. (Riverside RLP 1019)

Miles Davis

When Lights Are Low
Tune Up
Miles Ahead
Smooch

Rating: ★★★★★

Miles couldn't have asked for a more musicianly background than that provided by John Lewis, Max Roach and Percy Heath last May. His own playing is consistently interesting but it's too bad he had so large an intonation problem on the date. Most absorbing tune thematically is Charlie Mingus' Smooch. The rating is higher than it would ordinarily be thanks to the accompaniment. (Prestige PREP 1326)

Doc Evans

Under the Double Eagle
The Atlanta Blues
When We Dance at the Mardi Gras
Struttin' With Some Barbecue
Jazz Me Blues
St. Louis Blues
Maryland My Maryland
Muskrat Ramble
My Bucket's Got a Hole in It
South Rampart Street Parade

Rating: ★★★★★

Home town hero Doc Evans (Down Beat, Nov. 18) in a happy Dixieland scene recorded in August, 1953, at the last of his series of open-air concerts at Minneapolis' Walker Art Center. The Arts Council there arranged for the recording and the reproduction is excellent though a little treble-happy. Unfortunately my copy skips badly on the last three bands of the second side so I can't comment on those. Doc provides brief, literate introductions to each number and the enthusiasm of the audience is quite clear.

Musically, Evans carries the band. He is not blessed with the best of all possible rhythm sections (the drumming on Atlanta Blues is inexcusable) and his front line associates are way below his own ability. But Doc drives the ensemble, his own solos are good though not exceptional (Barbeque and Maryland are his best tours de force) and everybody's having a good time. Only way to buy this is through the Walker Art Center Book Corner, 1710 Lyndale Ave., Minneapolis 3, Minn. Price is \$5 for the 12" LP and \$3 for two EPs (plus 40 cents shipping costs). When do you suppose an art center will do this sort of thing for modern jazz? After all, they dig all other facets of modern art. (Soma LP, MG 100)

Art Farmer

Work of Art
The Little Bandmaster
Mau-Mau
Up in Quincy's Room

Rating: ★★★★★

Most impressive aspect of this encouraging collection is the trumpet of Art Farmer. Another proof that the Gillespie-Navarro-Davis tradition still flourishes. Art moreover makes almost everything he tries for. His tone is clear and coolly round and his solos are subtle assertions of imaginative individuality. Also of import is the writing of pianist-arranger Quincy Jones. (He was playing trumpet with Hampton when these were made in the summer of 1953; the others were also Hampton sidemen at the time.)

Quincy in collaboration with Art wrote all but the last. He still needs to learn economy but his

structures are well conceived. Work of Art is the best and only Mau-Mau yields to a degree of trick exhibitionism. Gigi Gryce wrote the carefully casual Room. Monk Montgomery's penetrating bass sound, by the way, comes from the Fender electronic bass. It's held like a guitar and can sound like a small army. (Prestige PRIP 162)

Jazz Workshop, Volume One: Trombone Rapport

Moose Stardust
Yesterdays

Rating: ★★★★★

An exciting seminar in advanced jazz trombone with J. J. Johnson, Kai Winding, Benny Green and ex-Trianoite Willie Dennis. All four are heard on Moose and Yesterdays while Stardust is a leisurely vehicle for Benny Green's sensuous tone. It's extraordinarily illuminating to hear four first-rate trombonists in this kind of juxtaposition. And we benefit as onlookers to the joust in that the ideas of each are extended because of the presence of the others.

Charlie Mingus and John Lewis are fine in section and solo, but drummer Arthur Taylor tends to be a bit heavy. These were recorded at a Jazz Workshop session in Brooklyn last summer that's described in the notes. Engineer Rudy Van Gelder gets his usual five stars. Congratulations, above all, to Debut for having had the presence of spirit to have recorded this. (Debut DLP -5)

Yank Lawson

Wolverine Blues
Double Clarinet Blues
Sunday
Jeepers Creepers

Rating: ★★★★★

Recorded in the mid-'40s but never released until now, these have some of the feel of the excellent Jump sides made on the coast a few years ago with different personnel. Here are a group of musicians who have grown with their art, relaxing in a thoroughly professional way. Standout soloist is clarinetist Bill Stegmeyer (especially on Wolverine). Also always good to hear are trumpeter Lawson, the easy precision of pianist Dave Bowman, Joe Marsala's Freemanish tenor, Bob Haggart on bass, and Johnny Blowers, drums. Marsala switches to clarinet on Stegmeyer's setting for Double Clarinet Blues. (Riverside EP, REP 106)

Charlie Mariano
Vol. 1

Diane's Melody
Harangue
Sweet and Lovely
Ryan's Love
This Is Heaven
How About You?
My Nancy
Jan

Rating: ★★★★★

Volume 2

Chanticleer
Chopin Excerpts
April Afternoon
Chantira
Saagapo
When Your Lover Has Gone
It's Magic
American Indian

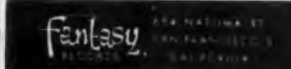
Rating: ★★★★★

Despite a less than perfect recording balance and reproduction, this is a really remarkable double illumination of Boston jazz talent. Stan Kenton's new altoist has never sounded better on record and yet he's overshadowed by brilliant trumpeter Herb Pomeroy, who misses only in the occasional eagerness of his tone. And Parkerite Mariano still has some intonation trouble. These records also underline the major gifts of pianist Jackie Byard, 18-year-old drummer Pete Littman, and bassist Jack Carter (a history major on the side).

Space precludes detailed eulogies,

- Dave BRUBECK • Red NORVO
Paul DESMOND • Col TIADER
Berry MULLIGAN • Ghat BAKER
Charlie MARIANO

Write for latest catalog



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

but I should indicate the freshness of most of the writing by Byard, Mariano, Pomeroy, and Jack Crown. I particularly liked Byard's Diane's Melody, Mariano's My Nancy, Crown's Chanticleer and somebody's April Afternoon on which Charlie takes wing. Listen too to the singing swing of the variations on Chopin's Serenade (I think that's what it is) and the stimulating buoyancy of When Your Lover Has Gone and How About You. Even with the unevenness, the overall effect of these albums is unusually invigorating. There's a lot more to Boston than the City Censor and James Michael Curley. (Imperial LPs IM-3006, IM-3007)

Gene May's Dixieland Rhythm Kings

When Erastus Plays His Old Kasso Basin Street Blues
Shreveport
Down Among the Sheltering Palms
I'm Sitting on Top of the World
Mecca Flat Blues
I'll Be Glad When You're Dead, You Rascal You
Some of These Days

Rating: ★★★★★

Despite the rather ingenious rationalizations in the notes, this album is ridiculous—as "revival music," as "hokum," as "rollicking good-time spirit," as anything. The only adequate musicians in the lot are clarinetist Bill Napier and cornetist Bob Hodes. To them I extend my unsolicited sympathy. (Leader Gene May used to be an able musician but of late he's become more and more lost in the deserts of sterile antiquarianism.) This should sell like crazy in Ivy League territory and in certain sections of Berkeley, Calif. Next week: East Lynne. (Riverside RLP 2504)

Jelly Roll Morton

Grandpa's Spell
Stratford Hunch
King Porter
Midnight Mama
Dead Man Blues
Tin Roof Blues

Rating: ★★★★★

A toast to Riverside for rediscovering these rare Morton piano rolls (1924-26). Jelly Roll didn't invent jazz as he once proclaimed in Down Beat, but he contributed a great deal to its growth as these again indicate. Midnight Mama, by the way, apparently used to ball the jack. They're all worth many replays not only for their historical importance but just for kicks. This cat with the diamond stickpin wails! (Riverside RLP 1018)

New Sounds From Rochester

Variation
Prelude and Jazz
Prelude: Go Forth
Fantasia and Fugue on Poinclana
All the Things You Are

Rating: ★★★★★

A group of thinking musicians in their early 20s who have been or are associated with the Eastman School of Music. It's another approach to more form in jazz, and not too successful so far. The writing is tightly derivative of the half century's classicists and rather arid besides. The improvised sections are just about adequate. None of these men is yet an outstanding jazzman per se. Pianist Jim Straney and tenor Ed Summerlin sound the most professional. The point is that no matter how complex and well conceived the form becomes, unless you have men who are first-class improvisers as well as techni-

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cally skilled, you're grounded before you start. If these men are serious about this, they'd better get some more jazz experience.

All The Things with the contrapuntal elements in the open and close is the most alive. Recording is muddy. It's an honest start, though, and I hope they keep on. (Prestige PRLP 163)

Sonny Rollins

★★ In a Sentimental Mood
★★ The Stopper

Sonny's a good musician, but he adds about as much to the Modern Jazz Quartet as I would on my recorder. Rollins blows acceptably on both sides, but the other four are reduced pretty much to the conventional background function. Milt Jackson blows briefly on both and John Lewis has a bit on Stopper. John tried to save Stopper with his arrangement but it didn't work (We Want Cantor yet!) There's just not much point in adding something to the MJQ just for the sake of adding. These aren't cigars, you know. (Prestige 874)

Billy Taylor

Hey Lock
BT's DTs

Rating: ★★★★★

The airborne Billy Taylor trio with superb brush artist Charlie Smith and aware bassist Earl May. They're tasteful and never banal. Only the material is rather weak. Fine for an appetizer, but skimpy for a main EP dish. For clean speed, Taylor is as close to Tatum as any mortal can be expected to get. And dig that David Young Byzantine cover! (Prestige PREP 1335)

Helen Ward

You're a Heavensly Thing
What a Little Moonlight Can Do
I'll Never Say Never Again
I've Got a Feeling I'm Falling

Rating: ★★★★★

All but Falling have been released on other speeds. Helen's return to the wars last year on tour and on these records was a welcome one. While her phrasing and beat are not faultless she's a lot more musically intelligent than many of the current gift-wrapped parakeets. And there's a refreshing lack of larynx gimmicks. It's not Billie or Ella, but it's still good. Benny takes several solos. He'll more than do, too. (Columbia EP B-1743)

The Amazing Mr. Waller
Vol. 1

Hallelujah, I'm a Bum
She'll Be Comin' Round the Mountain
Frankie and Johnny
Hand Me Down My Walking Cane
Swing Low, Sweet Chariot
Deep River
Lord Delivered Daniel
Go Down, Moses

Rating: ★★★★★

Vol. 2

Oh, Susanna
Lock Lamond
Fausl Wats
When You And I Were Young, Maggie
Oh Dem Golden Slippers
Old Oak Bucket
Intermezzo—Cavalleria Rusticana
Annie Laurie

Rating: ★★★★★

Sixteen Waller sides never available on records before. They were made in 1938 for radio transcriptions. First eight have Fats on organ and vocals. On the second eight, Fats switches to piano and keeps on singing up a hilarious thunderstorm. He also metamorphoses Gounod and Leoncavallo. If we had more than five stars to give, these would get them all. And Mr. Keepnews' fine old Arabian notes are also exemplary. (Riverside RLP 1021, 1022)

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# Caught In The Act

### Marlene Dietrich, Hotel Sahara, Las Vegas

Certainly one of the most interesting acts to ever perform in Las Vegas, Marlene Dietrich had the blues and surfed gambling set gulping for air from her startling, semi-nude walk to whip-cracking finish.

No female entertainer, other than perhaps a G-stringer, has audaciously presented herself in such a wispy, although expensive, gown as the Dietrich nonchalantly wore. Sheer net from waist to throat, casually studded with rhinestones, and front-slitted skirt almost as revealing, the Jean Louis creation put shame to all diaphanous wardrobe, but never a blush to the Dietrich cheek.

With no voice to speak of, other than the deep, husky, and usually off-key lyric intonations, Miss Dietrich sold her sexy songwars to her fascinated auditors. From *Bau-*

*bles, Bangles, and Beads*, she amusingly brought forth her *Destiny* ditty. *See What the Boys in the Back Room Will Have*. Then from a low-key *La Vie en Rose*, the implications in *Laziest Gal in Town* became evident in the Dietrich attitude. Even more suggestive was *Johnny*, sung in German. With *Lili Marlene*, she revived her famous World War 2 *sur de force*, and closed with her theme from the long ago *Blue Angel* film, *Falling in Love Again*. Returning later for circus climax with *Gautier's Steeplechase* and *Sa-Harem Dancers*, the very tasty Dietrich gams came into view as she strode the stage in her ringmaster's uniform. Buddy Cole backed with excellent key-boarding, as Cee Davidson conducted his ork in suitable Cole arrangements.

—bill millard

### Josh White, Rita Dimitri, Yonely, The Black Orchid, Chicago

The Black Orchid marked its first anniversary by bringing back Josh White, who headlined the room's initial bill just a year ago. But though Josh could probably work here just as long as he'd like—he gets almost reverent attention during every song he sings and receives enthusiastic cheers at each performance—the bill as a whole lacks solid strength.

Rita Dimitri is a flaming red-headed Greek with a French accent (puzzled us, too) who has been in this country less than two years, according to press releases. First-nighters were apathetic to her offerings, carrying on conversations as though it was intermission. Her repertoire consisted chiefly of foreign-type tunes (*C'est Magnifique*, a Greek peasant song, *Mademoiselle de Paree*, etc.) and a strapless black gown, the latter registering more solidly than either her voice or projection. Her voice lacks the carrying power to grab attention, and her delivery needs sharpening to give it distinction.

Yonely, a very funny man, uses

miniature instruments as an integral part of his act, and plays a tiny trumpet, accordion, and violin with amazing skill. Later he switches to a standard-sized violin and plays it in about every manner possible—with the back of the bow, with the bowhair flopping loosely, and with the edge of a tambourine. It's all most effective.

Josh sings the songs so long associated with him—*Frankie and Johnny*, *Foggy Dew*, *Molly Malone*, and all the rest—and simply can do no wrong here. His casual manner, impressive appearance, and concise, often wryly humorous remarks win everyone over to his side at the outset, and there they stay. He's an adept, polished performer who is at his most effective best when working a room that has the Orchid's intimacy.

The club's standbys—intermission pianist Ken Sweet and accompanist Rudy Kerpays (Al Poskonka and Jim Aton alternate on bass with Rudy)—continue to be discreetly ingratiating.

—jeck

### Calypso Holiday, Blue Angel, Chicago

Residents of the Windy City, as well as the usual heavy tourist influx seem to have "discovered" the Blue Angel, and its new *Calypso Holiday* show should do a great deal towards continuing the popularity of the spot.

Jean Fardulli has wisely held over Val Navaro, a young Mexican baritone and the singer gives every indication of being able to make the big time, then sustain himself there. A former *Godfrey Talent Scout* winner, Navaro is, in effect, a most talented young edition of the perennial Tito Guizar.

Also on the bill in starring roles are Jimmy Mills, one of the better

calypso chanters around; Tany Roman, who mixes her singing chores with a few dance steps; and Neville Black and Grace Nichols, both excellent dancers.

Receiving major billing is Jene Kelly, a platinum blonde Bermudian who attempts the calypso routines with a brogue and who just doesn't come up to the generally high standards of the rest of the bill.

Jose Bethancourt and his group handle the musical backing for the show, then play for between-performances dancing.

—weiser

### Erroll Garner, Bill Harris, Sarah McLawler, Richard Otto, Birdland, Miami

The Birdland southern annex got off to a happy, and it appeared healthy, start in this community where jazz has been available only on a one-nighter basis except for a few fine localities. Operator Morris Levy executed a masterful maneuver in acquiring the Garner trio for the initial presentation, which was further enhanced by the last minute addition of Bill Harris, who recently became a property owner and resident of Coral Gables. The Sarah McLawler trio with violinist Richard Otto, and Allen Eager's tenor rounded out the bill.

Erroll was in fine form, purveying an always pulsing, often amusing, sometimes inventive sample of his familiar stylisms. And he stayed at the keyboard much longer than should have been expected inasmuch as he had just completed a gruelling tour with Kenton.

The Miami Beach club, formerly a strip joint and subsequently a variety house, sports a new ebony exterior and a refurbished interior which includes acoustical material

of rippling composition-covered aluminum on all walls. This greatly improves the p.a. system reproduction but fails to eliminate ragged edges frequently resulting from the combination of electric organ and amplified fiddle. —bob marshall

## Spike For Ezio

Hollywood—NBC has gone from opera stars to the exact opposite—bedlam. Television web replaced Ezio Pinza on Saturday nights with Spike Jones. The 13-weeker teed off Jan. 2, with the network set to ride through the summer with the show if it pays off with a sponsor.

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# Hampton, Kenton Stories On Europe Taste Differ

(Jumped from Page 1)

September for six weeks and we stayed 12. As an idea of how we were received, we've already signed for six months in Europe beginning in August. We'll hit the Scandinavian countries, Holland, Belgium, France, Italy, Germany, Portugal, North Africa.

"And there'll be six weeks in Israel. I was going this time and we were to donate our receipts from concerts there to underprivileged children, but the Jordan-Israeli incidents prevented our going. I'm glad we're finally going to make it. So, it's a solid half-year of bookings we'll have.

### Broke Records

"Every place we went this trip, we broke a record. We played a lot of repeat dates, and the second concert was always bigger than the first. After they saw what was happening, the biggest impresarios in Europe—the ones who own the circuses and the parks and book the symphony orchestras—began booking us.

"The last time we played Stockholm we sold out in a place that held 12,000. We first went to Paris to do four concerts and they brought us back to do 10 more. In Algiers we were booked for one night and the local hot club wanted to sponsor us the next night in a larger place. I asked them what they'd do for publicity, and they said, 'Word-of-mouth.' It was sold out. Same thing happened in Casablanca.

"Then there was Berlin. First time we were there 5,000 kids wrote out a scroll for me that said: 'To Hamp, our man! Go-Go-Go!' They must have all brought their parents with them because the next time we sold out the Sports Palast that seats 12,000. We could have stayed a week. It was like that all over. It was amazing, amazing.

### The Beat

"And here's what I found about what the Europeans like in jazz. I gave them some of everything from boogie-woogie to cool, just enough of different things to keep it going. But it's the beat they like especially. The rhythm, the basic jazz beat. You can almost get away with anything you put into an arrangement so long as you've got a beat going, something they can feel.

"People would say to us: 'We like your music because you're giving us jazz. Jazz is the only true art form America can present to the world. We gave the symphonies and classics to music, but jazz is for you to give.' And they don't like ballads too much. After all, they've got the greatest singers in the world.

"But the blues, they're crazy about the blues. Talk about an audience for rhythm and blues. They

want it swinging and rocking. Sonny Parker, our blues singer, broke it up over there. Once you get the right groove," and Hamp began to snap out an easy, rolling 4/4, "they'll keep the tempo going even after you've finished playing until you have to come back for an encore.

"Tempo, grooves mean a lot. Cool jazz seems to some of them to end too abruptly, kind of leaves them hanging. People would tell us of other bands they'd heard and they'd say they know those bands were playing good music, but they couldn't feel what those bands were doing so it didn't mean much to them. But I found out if you play cool jazz with a beat, they'll go for it.

### Witchery?

"One writer in Holland wrote against us, said we were creating witchcraft or something. That was the concert in Amsterdam where someone in the audience sort of lost control. It was no witchcraft. The band happened to hit a real good groove that night, and we were swinging like mad. It began to happen on the third number, *Vibe Boogie Woogie*, and everybody in that staid old opera house began to get up and dance. I didn't invite anyone to dance. The music just hit them. We were rocking that night.

"So you know what? They asked us to come back and they found a place that held 22,000 for us. But then we found out that the same writer who knocked us after that first concert was mixed up in promoting the second. So Gladys canceled that second date. We'll be back on the next tour, tough."

Lionel talked about the intensity of interest in jazz in Europe. "Jazz there is like politics. It's the big sport of intellectual Europe, but it gets to be a serious one. Politics in music is much more intense than here. They fight physically, not only literally. Like at a concert we gave, Panassis clapped at the end of a number. The man behind him thought he clapped too long or something and slapped Panassis on the top of the head. Up came Panassis and his cane, but the cops stopped it. The people all around though were ready, they were grumbling and mumbling. Yuh, they sure take jazz seriously there."

### What Others?

What other jazzmen did Hamp find especially popular in Europe? "Oscar Peterson, for one. And the Holy Three, Louis, Mezz, and Bechet. And you know Mezz really played with us at a concert. He really blew. And in our band, William Mackel, the guitarist went over tremendously with them, and they liked the drum act Curley Hamner and I did. We even had a

# Granz Waxes Aplenty Before Europe Tour

New York—Before flying to Europe (December 13) Norman Granz engaged in an intensive week of recording activity. On the coast he recorded Dizzy Gillespie and Stan Getz together for the first time. They cut enough material for about 12 sides and were backed by Max Roach, Oscar Peterson, Ray Brown, and Herb Ellis. Among the tunes were the not-often heard *Siboney* and *It Don't Mean A Thing If You Ain't Got That Swing*.

Peterson and his trio also recorded three more 12" LPs devoted to separate composers—Jerome Kern, Vincent Youmans, and Richard Rodgers. Other coast sessions included five Ben Webster sides with Benny Carter, Harry Edison, Alvin Stoller, and the Oscar Peterson trio. Roy Eldridge also joined in the lacquer activity with eight sides. Roy was backed by Stoller and the ubiquitous Peterson unit.

In New York, Granz did eight apiece with the Count Basie band, Lester Young, and Illinois Jacquet. Having thus rested after his tour of Japan, Granz proceeded to Europe.

third drummer along. Like I said, they like rhythm.

"As for European jazz, it may be that there isn't enough competition over there for the European jazzmen to grow through, but I'll tell you this. They have tremendous training. Anything they hear they can play—off records, on stand. On chord structures and scales, they know them. Some of them practice six, seven, eight hours a day. They study.

### That's Story

"Well," Lionel leaned back, "that's the story of the trip. That reminds me. An English writer was asking me questions, and at the end he said, 'Lionel, you're smart. You're a middle-of-the-roader. You get audiences from both sides. In a sense, that's where I want to be—in the middle of the road.

"Jazz to me is first of all a spiritual thing—you've got to catch the spirit of a piece you play. Then you just glide along. So I like to play with anyone from Mezzrow to Peterson if the beat is there.

"And as far as the tour as a whole," Lionel concluded, "you know the biggest trouble we had. It came from the impresarios who wanted to give us the money for next year there and then—to make sure we'd be back."

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# The Blindfold Test

(Trademark Reg. U.S. Pat. Off.)

## Draper Applauds Cole; Says No To Wingy Disc

By Leonard Feather

Blindfolding Rusty Draper was a pleasant task. His comments were as straightforward and forthright as his singing. They are reproduced here verbatim, and you can almost hear Rusty's personable twang in them.

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

### The Records

1. Hoagy Carmichael. *When Love Goes Wrong* (Capitol).

I'm crazy about Hoagy Carmichael, but not that kind of a record. It's too slow and draggy for him; I like him when he sings a song with a lot of character to it, that makes a character out of him. Like a waterfront tune; something you associate with him. You don't associate a tune like that with him—he's not a ballad singer. Give it two.

2. *Wingy Manera, Vaya Con Dios* (Atlantic).

I think it's a little ridiculous for him to record that song. I like Wingy's style real well. He is one of my oldtime favorites of jazz, but this is ridiculous, to do that song. It's such a great hit, and then to try to do anything with it, it's just ridiculous; and it sounds out of tune. It's probably a warped record, because he doesn't play that way, but there is a bad balance in the record; so I'd give it two. No, make that one.

3. *Steets McDonald & Helen O'Connell. Worried Mind* (Capitol).

I think that's Ferlin Huskey and Jean Shepard, but I'm not sure. They have just started to break into the pop field doing that *Dear John* thing, but I don't like this at all. This tune, I like. I used to sing this tune. This is an old, old song, Jimmy Davis song. It can be done so much better, I think. You do it in a little jazzier way. Bob Willis made it years ago with a good dance band and that kind of thing was popular, and did a tremendous job; they sold a lot of records. They sold about 300,000 records of this back in 1941, before the war, or '42 it was; right after *San Antonio Rose*. They put out *New Worried Mind* was actually what it was. Same tune but a little different



Rusty Draper

lyrics. I'd give this two stars, but I don't like it.

4. *Net Cole. A Handful of Stars* (Capitol). With Nelson Riddle Orch.

Well, you can go all the way with that for me. What's the most you give them? Five? No guy sings a song as great as King Cole, as far as I'm concerned, he has always been my favorite, and, of course, the music is out of this world. Nelson Riddle, I imagine that's who it is, he's one of the great arrangers in my opinion. I did some work with him. The first record I ever made was Nelson Riddle's backing. Although the record didn't sell it was one of the greatest things ever put behind me: *Just Because*. He does any kind of style. He hears your voice and he knows automatically what to put behind you, even over a telephone. I love this song. I'll give it a handful of stars; all the way.

5. *Guy Mitchell. Strollin' Blues* (Columbia).

That's Guy Mitchell and he's a very dear friend of mine; I'm not going to say too much against him, but I don't especially care too much for this tune for him. Of course, they are trying different things nowadays with everybody. They're trying to get a hit record and he's really a great guy; I'd like to see him get a hit record. So he's trying everything to get one, I guess. I started out with him in San Francisco. We started out on the same radio station together. Never was a sweeter guy. Even if they do give him the wrong record, I'm for him all the way, but since that material isn't right for him, I wouldn't give that more than three. He sings good on it, but I don't think the tune deserves more than three stars.

6. *Johnny Smith. Villa* (Roost). *Sten Getz, tenor.*

I remember that tune, but I don't know who that is playing. It wouldn't be Tiny Grimes? He plays real high tone. I don't know who it is. I liked the guitar style; the work. It just sounds a little too overmodulated in the bass, but it's good. I like the record. I like the sax. It must be the sax that is the leader of the band. I really don't know who it is. I like that style of music. I like to sit back and listen to it in a club and relax. I don't like a lot of torrid sax playing, but this is the kind I like to listen to. Musically I would give it four.

7. *Arthur (Guitar Boogie) Smith. Three D Boogie* (MGM).

I'll never think it's the right thing to do to try to do something that Les Paul started and does so much better than anybody else that ever did try it, because he had the idea, and the right idea in the first place, and any other engineer that tries it, just doesn't do the job that Les does, and they don't do the guitar work either. I think this is *Guitar Boogie* Smith. It might not be, but I think it is; it sounds like him. He had a hit record called *Guitar Boogie*, that's where he got

# Drugstore Discs Ring A Bell In Sales

New York—As you may have noticed while picking up recent Mickey Spillane or Pocket Plato recently, a new line of popular records has swarmed into drugstores, newsstands, soda emporia—almost everywhere. These 7-inch microgroove missiles that proliferate as fast as Al Capp's Shmoos are Bell records, and they're largely the idea of Arthur Shimkin.

Shimkin, in his early 30s, is one of the youngest men ever to head a record company. Six years ago, when he was an employee of Simon and Schuster, he conceived the idea of Little Golden Records—which revolutionized the kiddie market and made a lot of gold for the publishing company. Nearly a million were sold to parents of eager moppets in 1952. Mitch Miller, a close friend of Shimkin, advised him in that operation and while with Mercury, Mitch acted as music director for the Golden discs. Mitch still performs that function for the label, but has nothing to do with Bell.

### Natural Idea

Bell rang in Shimkin's mind as a natural idea. He felt that if Pocket Books would distribute a record line, their huge distribution facilities would enable him to put out a record at 35 cents. If he furthermore put two hits on one record, his insurance was doubled. He was right on both counts as was quickly demonstrated when Pocket Books began to distribute Bell records Sept. 15. Each release averages at least 100,000 in sales and the company will expand into country and western and rhythm and blues in the spring. As of now, they issue six to eight records a month.

The mainspring of the Bell theory is that since there are less than 10,000 record stores in the entire country, a large potential market for records is lost in people who don't feel like making a special trip to a record store. But, continues the reasoning, if the "almost buyer" finds records in over

his name. He's a great commercial artist. He sells good on the stage. A lot of people like this. He did sell a lot of records. He hasn't had a hit record in quite awhile, three or four years. On the strength of his being a good commercial artist, I give it three, but this thing will never make it, or anything anybody does with a multiple guitar. It has been done and done to death, so musically I can't give it but two.

8. *Vic Damone. If I Could Make You Mine* (Mercury).

I like Vic Damone; he is one of my very favorites, of course, nobody can come up to King Cole, he just stands out alone. But Vic Damone is one of my favorites, and always was. Aside from that, he is a heck of a good friend of mine and a terrific guy. I love the song; I like everything about it. So I'll give it five stars.

9. *Carl Kress & Tony Mottola. Jazz In G* (Capitol). *Guitar Duo.*

Well, again I don't know who this is. That's speeded up a bit, I'm sure, but the boy's work is great and it's reminiscent of this great quartet that used to be around here in New York, and I'm trying to think of the name of it. It had a fiddle—Duffy—Al Duffy. It sounds just like the album they used to have, the guitar man in that album. It might be... I don't think it's Al Caiola. I don't know who it is, but I like it; so I'll give it four because it's good work, real great work—the guitar.

### Afterthoughts by Rusty

For the girl singers, I like Patti Page, Ella Fitzgerald; probably the reason I like Patti is because she likes Ella so much, and she phrases like her in lots of ways.

My favorite guitar man is Django Reinhardt—was, I mean, he passed away. And George Barnes, and, of course, Les Paul when he plays other than the multiple things, in fact all of his old records. I love them. The way he played *Blues Skies* and things like that; even before that, some of the Jazz at the Philharmonic things were very good.



Cab Calloway

10 times as many locations, if he trips over lacquer in drug stores and supermarkets, he's going to start buying.

Then there is the added low-price factor. The 35 cent sides are put out at both 78 and 45 and are unbreakable. And in the low-price field, Bell has further found that a song whose sales potential has been exhausted on the major labels, will keep on selling for about double its usual time. "What has previously been considered the life of a hit song, is only its infancy," says Bell. By mass selling to a new market, Bell sold a lot of copies of *Doggie in the Window* and *Shrimp Boats* long after they were filed for oblivion by radio station librarians. Bell, of course, also records new songs as well.

This "new market", as broken down by Bell theorists, includes: "Junior" who is too young to be a teenager but too old for kiddie records and too broke to pay the usual record price; "Settled-Downers" who haven't bought a record

since *In the Mood*; and "The Old Folks" who have some Caruso left. But the old folks listen to the radio, and like the "settled-downers", will buy a standard or the song everybody else is humming if they see it staring at them next to *Life* on the newsstand.

Bell doesn't expect or intend to torpedo the industry with their zooming 7-inch saucers. The company states its belief this way: "We feel that the entry of a low priced record is going to help the total industry. As proof, we offer the most recent example set by the book industry, not by Pocket Books or Simon and Schuster, but by two of our leading competitors.

"From *Here To Eternity* has been a best-selling trade book for over two years. It literally sold millions in its hard cover edition at \$4.00. The paper bound edition, released after the book finally disappeared from the charts, sold over 500,000 within a few weeks, and while the second half million were being distributed, the hard cover trade edition reappeared on the best selling lists...

"It is axiomatic in practically all fields of business that when a product achieves success in the mass market of the impulse sale, the industry built around the product benefits so long as the low priced 'edition' of the product is of the same high quality as the original."

And Bell records are soundly recorded. Their roster of artists include Cab Calloway, Larry Clinton, Helen Forrest (*My Reverie* and *Deep Purple* are back), Bob Hayes, Jimmy Carol, Snooky Lanson, Tony Russo, and Sy Oliver. Already signed for future releases are Artie Shaw, Bob Crosby, Lee Wiley, Kate Smith, Stuart Foster, Frances Langford, Maddy Russell, Jane Harvey, Dick Moore, and Judy Johnson.

Give me two cigars, please, a copy of *Popular Mechanics*—and oh, yes, a copy of that *Changing Partners* there.

# Doubling Don Elliott: Musician In Spades

New York—Don Elliott retired from the New York jazz scene a year ago and migrated to Long Island "to get going with something, something of my own." He reaped a whirlwind.

The band Don developed on the Island is now on tour as Louie Bellson's featured unit. The same band will soon sign for jazz recordings with a major label, and Don, himself, is winner of the 1953 *Down Beat* poll for his mellophone eloquence. Mellophone, though, is only one of Don's skills. In the present band, he also plays vibes, trumpet, bongos—and sings. At home he's been experimenting with a French horn with which he may challenge Johnny Graas soon.

### Verastyle Band

And the Elliott band is as versatile as Don. Hal McKusick, an alumnus of the Thornhill, Lawrence, and Raeburn bands, blows alto, tenor, clarinet, and flute. Hal and Don, therefore, can join with pianist Ralph Martin, bassist Mort Herbert, and regular drummer Jim Campbell in a startling variety of sounds and style.

First of all, there is the group's own style. "Soundwise, I think 'subtle' is the word I'd use to describe it," says Don. "In ensemble Hal and I try to get the sound of two unison French horns, and while we play melody, Ralph plays a high, modern, Thornhill-like piano upstairs. The use of the mellophone in ensemble will, I think, be the first identifying mark of the group.

### Grabs the Mallets

"The break that follows the ensemble gives me time to grab the mallets while Hal plays an interlude, and after I solo, Hal does, and I come back on muted trumpet. We go back into ensemble and out. That's the basic format. Now and then we get an alto and vibes

sound. Hal plays open with a Bird feeling and Konitz's delicate kind of tone. We expect a lot of people to hear all the instruments on our recordings and then wonder where they all came from when they first see we only have five men.

"Another thing we do on stand that's different is we can play in a whole lot of other styles. We can get the Baker-Mulligan sound going, and then we can reminisce back to Benny with Hal on clarinet and me on vibes. We can also play Dixieland with a trumpet and tenor front line, and we play good Dixieland. And we play some Harry James stuff.

"Let me say here," said Don, "that Harry was always one of my favorite trumpeters from the time I was a kid. I know some musicians criticize him, but if you listen, here's a man who goes so skillfully from one note to another that you can't even hear a valve change.

"Oh, yuh, another thing I do once in a while is imitations on the vibes—you know, Hamp, Terry, Red Norvo." Don also can play piano in case of an emergency. It wouldn't even surprise anyone if he were to double as road manager.

# Coral To Release First C&W Sides

New York—Coral Records is entering the country and western field with a regular release schedule. Initially, releases will be pushed out at the rate of three and four records a month, according to artists and repertoire topper Bob Thiele.

Thiele has pruned the label's c&w roster to three artists—Tommy Sobies, Texas Bill Strength, and Tabby West. He is negotiating with two name artists.

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# Here's Your Buyers Guide For School Music Market

Following is a list of firms that produce products especially directed to the school market. Most of them have further literature available upon request. The listings are made up of four parts: 1. Which instruments do you manufacture designed exclusively for the school musician?; 2. What literature do you have available for the school musician?; 3. What accessories (oil, stands, etc.) do you manufacture?; Name of person in organization to whom inquiries should be addressed.

**E. K. BLESSING**, 1301 W. Beardsley, Elkhart, Ind. 1. Name listed. 2. Literature on Super Arctic model, Artist model, Standard model and National model of cornets, trumpets, and trombones. 3. Mouthpieces for cornets, trumpets, and trombones. 4. F. W. Hiesing.

**C. BRUNO & SON, INC.**, 460 W. 34th St., NYC 1. Complete line of Besson brass instruments including the French Besson trumpet and English Besson Compressing Baritone and Bar. Complete line of Oxford brasses extending from the cornet through the BBb Soprano. Metal, ebony, and wood Edgware clarinets. Drumcraft glockenspiel. 2. Circulars on the Besson, Oxford, and Edgware lines. 3. Name. 4. Company name.

**BUESCHER BAND INSTRUMENT CO.**, Elkhart, Ind. 1. Their subsidiary company, the Elkhart Band Inst. Co., has complete line of all instruments. 2. Illustrated booklets of descriptive and informative nature on all instruments. 3. Mouthpieces, cases, reeds, etc. 4. W. W. Wagner.

**C. G. CONN LTD.**, Elkhart, Ind. 1. Complete line of band instruments. 2. Descriptive instrument folder, catalogs, and price list. 3. Complete line of accessories distributed through Accessory & Service Div. 4. Sales Dept., Conn Band Instrument Div.

**W. R. DALBY CO.**, 3022 Pacific St., Omaha, Neb. 1. Name. 2. Folder on valve and trombone oil. 3. Valve and trombone oil. 4. Company name.

**DAMPP-CHASER, INC.**, Hendersonville, N. C. 1. Name. 2. Dampp-Chaser piano and organ folders. 3. Electric Dampp-Chaser "Piano Life Saver" and "Organ Life Saver." Electric drum and accordion beaters. 4. O. Jack Buckley, Sales Mgr.

**ELKAN-VOGEL CO.**, 1712 Sanson St., Philly, Pa. 1. Name. 2. Complete source of band music, catalogs, etc. 3. Publish school or band music. 4. Bernard A. Kahn.

**ESTEY PIANO CORP.**, Buffalo, Ind. 1. Pianos with special school band specifications. 2. Name. 3. Name. 4. Don Bruce, Sales Mgr.

**FOX PRODUCTS CORP.**, 5. Whittier, Ind. 1. Name. 2. Folder on Fox Bassoon and folder on alto and bassoon reeds. 3. Cutting blocks, mouth, and "Organ Life Saver." Reeds. Seat straps for bassoons. 4. Hugo Fox.

**R. GALANTI & BROS., INC.**, 840 Broadway, NY 3. 1. Accordions. 2. Illustrated catalogs and money advertising matters. 3. Name. 4. Perry Galanti.

**THE GETZEN CO.**, 429-431 E. Center St., Elkhorn, Wis. 1. Getzen super deluxe cornets, trumpets, trombones, clarinets, flutes, piccolos, and baritone. 2. Folders on Getzen band instruments, instrumental cases, and accessories. 3. Lyre, cases, and mouthpieces for trombone, cornet, trumpet, alto horn, French horn, clarinet. Flute and piccolo lyre and cases. Trombone slide extensions and bolsones. 4. Mr. Bob Lissman, General Sales Mgr.

**THE FRED B. GRETSCH CO.**, 60 Broadway, Brooklyn 11, N. Y. 1. Gretsch drums; Commander, Pathfinder, and Lafayette band instruments; H. Zeller BB and F French horns; A. Fontaine and Lafayette woodwinds; Gretsch junior strings. 2. Catalogs on all instruments available upon request, plus drum charts, tips, etc. at no charge. 3. Name. 4. Phil Grant.

**HALL DRUM CO.**, 623 Ursuline St., New Orleans 16, La. 1. Importers and distributors of Premier Drums; parade drums, concert drums in every size and finish, and every type of instrument for school use. 2. Illustrated general drum catalog on drums manufactured by Premier Drum Company, of London. Informative booklet on symbols. Brochure showing pop dance band drum set-ups. 3. Every conceivable type of percussion accessory such as symbol stands, drum covers and cases, drum sticks, etc. 4. W. C. Hall.

**HAMMOND ORGAN CO.**, 4300 W. Diversey Ave., Chicago 39, Ill. 1. All models of the Hammond Organ including the upright, concert, and home model. Also the Salvo. 2. Numerous booklets of descriptive and informative nature on Hammond Organ. Price lists, etc. 3. Name. 4. Gerald C. Bump.

**FRANK HOLTON & CO.**, Elkhorn, Wis. 1. Colligate cornets, trumpets, trombones, clarinets, flutes, alto horns, French horns, baritone, and basses. Instruments proved rather than built especially for the school market. 2. Name listed. 3. Holtan oil. 4. Elliott Kahl, Vice-Pres.

**F. W. JAEGER CO.**, Boston, Mass. 1. Name. 2. Name listed. 3. Cut and other strings for all stringed instruments. Plastic maracas. 4. Irving Kriger, National Factory Representative, 22 E. 17th St., N.Y. 3.

**C. C. JENKINS CO.**, Box 168, Decatur, Ill. 1. Complete line of glockenspiels. 2. Free price lists and pictures of all products. Plans for making instrument cases. Seventeen glockenspiel tunes. Leaflet on hints and suggestions for teachers. 3. Complete line of metal mallets, bass drum hammers, mallets, cymbals, bells, and chimes. Felt hammers and tuning bars. 4. D. Girard.

**KAY MUSICAL INST. CO.**, Chicago, Ill. 1. Regulation and junior size bass viols.

**LEEDY AND LUDWIG**, Div. of CG Case, Elkhart, Ind. 1. Complete line of percussion instruments such as parade and concert drums, tympani, bell lyra, marimbas, batons, chimes, and band bells. 2. All types of instructional literature on percussion instruments. Folder on "How to Choose Your Baton." 3. Practice pads and tips, drum stands, and other type of percussion equipment. 4. Tom Jenkins, Sales Mgr.

**OTTO LINK**, 61 Albany Ave., Freeport, NY. 1. Name. 2. Pamphlets on mouthpieces and reeds for sax and clarinet. 3. Metal and hard rubber sax and clarinet mouthpieces. 4. Otto Link.

**LOWREY ORGAN DIVISION**, 332 S. Michigan Ave., Chicago 4, Ill. 1. Lowrey Organ which is the only portable organ on the market. 2. Booklet describing the Lowrey Organ. 3. Thirteen-note pedal-board, 50-watt auditorium amplifier, "Ampl-Mike" (a pump for record-players and mikes). 4. R. E. Wolke.

**MAJOR ACCORDION CO.**, 3114 E. Davison Ave., Detroit, Mich. 1. Miniature also, junior size, ladies models, full size, and professional models of accordions. 2. Descriptive literature on accordions. 3. Repair parts for all accordions. 4. Leon Lee, Sales Mgr.

**C. LEBLANC CO.**, Kenosha, Wis. 1. Bb, A and Eb clarinets with all Sagering systems. Also, bass, contrabass clarinets. Oboes, English horns, flutes, piccolos, alto and tenor sax, trumpets, cornets, and flugelhorns. 2. Leblanc general catalog. Instruction books on band instruments. Band

folders. 3. Lubricants, cork and slide grease, etc. Band trimmers, clarinet waxes, clarinet and sax pads. Leblanc, Vandoren, and Noblet mouthpieces. Noblet reeds. 4. E. C. Moore, Educational Director.

**RUDY MUCK, INC.**, 105 W. 48th St., NY 1. Name. 2. Name listed. 3. Cushion rim, standard, mouthpieces for all brass. 4. Rudy Muck.

**THE PEDLER CO.**, Elkhart, Ind. 1. Pedler Custombuilt Woodwinds—clarinets, flutes, piccolos, and saxes. 2. General circular and price list of complete line of woodwinds. 3. All woodwind accessories. Wood preservative oil. 4. Company name.

**FENZEL, MUELLER & CO.**, 36-11 33rd St., L. I. City 6, NY. 1. C. Fenzel and Mueller models of Bb wood and metal clarinets. Fenzel and Mueller Bb flutes, flutes, and piccolos. 2. Name listed. 3. Cork grease, bore oil, almond oil. Hard rubber and plastic mouthpieces. Swabs for clarinet and flute. 4. Walter W. Mueller, Vice-Pres.

**PERSON-HICKRILL LABORATORIES**, 436 S. 11th, Salina, Kans. 1. Name. 2. Literature on how to use "Statol". Price lists, etc. 3. Steriol Wind Instrument Germicide for disinfecting mouthpieces, reeds, and instruments. 4. Wayne A. Ferrill.

**PETOSA ACCORDION CO.**, 4010 Linden Ave., Seattle, Wash. 1. Petosa "Custom Built" and American "Commercial" accordions. 2. Descriptive literature on accordions. 3. Name. 4. Joe G. Petosa.

**PREMIER DRUM CO., LTD.**, London, England. 1. All makes and models of percussion instruments (see Hall Drum Co., New Orleans, distributor of Premier Drums). 2. Catalogs on drums and accessories. Informative matter on layouts. 3. Complete range of Premier stands, holders, and other fittings for dance band drummers. 4. Hall

**MILLS MUSIC, INC.** 1. Name listed. 2. Complete line of catalogs for the school musician, including music, methods and text books, etc. 3. Flanging slide rules, manuscript paper, and guitar picks. 4. Jack Cook, General Sales Mgr.

**DRUM CO., New Orleans, La.**

**RICO PRODUCTS**, 1817 Flower St., Glendale, Calif. 1. Name. 2. Cleveland on reeds and mouthpieces. 3. Mickey Gillette and Gregory mouthpieces. Rico Plasticover reeds and conventional reeds. 4. B. Hoffer.

**ROTH-REYNOLDS CO.**, Cleveland, Ohio. 1. Reynolds Customport—all brasses, Reynolds Distonic "Tune As You Play" trumpets, cornets, and baritone. Both cornets, trumpets, trombones, and baritone. Reynolds flutes, C and Db piccolos, Regent silver metal clarinet. Scherl and Roth stringed instruments. Ernst Hainrich Roth reproductions, violins, viola and cellos. 2. Roth-Reynolds band instrument catalogs. Many instruction folders on brass and reeds. Educational brochures. 3. Roth slide oil, valve oil, slide lubricant, Lacquer Glis, and complete string accessories. 4. Mr. Robt. H. Guertin, Sales Mgr.

**SID SHERMAN INST. CO.**, 226 S. Wabash, Chicago 4, Ill. 1. Name listed. 2. Name listed. 3. Sid Sherman mute holder. 4. Sid Sherman.

**TARG & DINNER**, 425 S. Wabash Ave., Chicago. 1. Exclusive distributors of Wm. Frank "American Prep" instruments designed especially for the school musician. 2. Brochure of Wm. Frank instruments available for the asking. 3. Wholesalers of complete line of sila, stands, and other accessories. 4. Fred Targ.

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# Buyers Guide For Students

(From Page 14)

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## Bennett To Copa

New York—Tony Bennett has been set for the Copacabana Feb. 4 for three weeks. Singer, before he hit the best selling lists consistently, played there two years ago.

# Educators Tell Role Of Music At School Level

"Don't feel sorry for the kid totin' the trumpet! Feel sorry for the others!" The high school custodian who had seen two generations of his school's band, added: "Music's a pretty light load when you consider how much fun it brings the kids!"

In his own words he was summing up from his experience with hundreds of high school children what the country's educators and school administrators now accept as fact: that music enriches the entire school experience of the youngster.

### A Benefit

Educators are agreeing that socially, intellectually, and psychologically, music is a benefit to the student. And this agreement is showing up tangibly in the continuous and very rapid growth of school music in America. In the short time since World War II there has been an overall increase in school music of 65 percent. High school music organizations now number almost 50,000 separate units; bands make up about two-

thirds of the total and orchestras, one-third.

The American Music Conference, which encourages school music as a healthy emotional outlet for young people, credits the phenomenal development of music to:

● An awareness on the part of educators of the many advantages of music in the school curriculum.

● Integration of music into the school program as a part of the regular curriculum, with a progressive pattern of achievement through the years.

● The stimulating effect of class instruction methods, which strengthen teamwork and build a social as well as a personal interest in making music.

Music is being recommended by both American educators and

psychologists as an aid in developing character and personality as well as a way to reduce tension and to help youngsters find creative outlets. Dr. Charles Eliot, late president of Harvard, said: "Music, rightly taught, is the best mind trainer on the list."

Eliot, like so many modern educators, sees the benefits of music in achieving teamwork and cooperation with a group of children. Educators see the creativeness of making music as a stimulation to the young imagination, and they agree that the physical coordination required to play a musical instrument encourages good health habits.

Alexander J. Stoddard, Superintendent of schools for Los Angeles, voices the feeling of today's school administrators:

"The time has come when music is, and must continue to be, on an ever-expanding scale, readily available to every American boy and girl."

And Hobart H. Sommers, assistant superintendent of schools for Chicago, says:

"A complete education program at all levels today must include a place for the personality-developing subjects. Of these none is so

# Modern Jazzmen Prepare Concert

New York—Ten of the city's modern jazzmen have banded together for a cooperative concert to be given at 8:30 p.m. Jan. 31 at Carnegie Recital Hall.

All the musicians are composers as well, and each will have 15 minutes of the concert time for a work of his own. The musicians involved are: trombonist Eddie Bert, tubist Don Butterfield, trumpeter John Carisi, vibist Teddy Charles, drummer Kenny Clark, clarinetist-altoist John LaPorta, pianist John Lewis, tenorist Teo Macero, bassist Charlie Mingus, and pianist Hall Overton.

Tickets are scaled at a dollar and if there's any money left after expenses, it'll be used to advertise forthcoming concerts.

nearly universal, so effective, or so acceptable as music. For the many contributions it can make, music is coming to be recognized as a fundamental tool of education, just as are the three R's, history and other basic subjects."

Music students' study habits are helped by the concentration music demands. In a survey of 200 colleges and universities, officials of 196 of the institutions declared that musically trained students were far superior to others. Another national survey showed that 90 percent of all elementary honor students play some kind of musical instrument.

### Integration

The strongest music programs are found in school systems where the music curriculum is integrated throughout the entire academic program. The musical needs of each grade level are satisfied with the kind of music the children can understand at a time when they are most receptive. At the preschool and kindergarten level the children are given rhythm instruments and triangles to supplant their small voices when they make music. AMC estimates that close to 100 percent of America's children are introduced to music at this level with singing and rhythm bands.

High school music instruction gives the student a wide range of choice. He may choose not only a favored instrument or singing, but he may choose his favorite kind of music. He may go as far into the classics as he wants or specialize on folk songs or popular music. Today's advanced school music programs follow the premise that music is for enjoyment and that each individual should find the kind of music that brings him the most pleasure.

# HUMES and BERG

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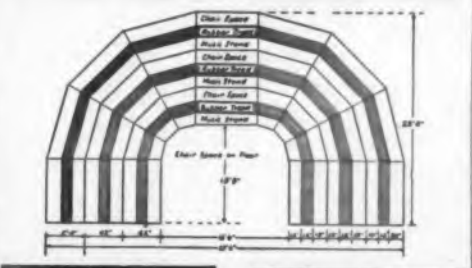
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# PERSPECTIVES

By Ralph J. Gleason

Lizzie Miles, the rotund blues shouter from New Orleans who has been breaking it up at the Hangover club on Bush street in San Francisco, is no chicken, as they used to say.

In fact, Lizzie is never going to see 50 again. She can spot Louis Armstrong a couple of years and he's as old as this century.

But you're only as old as you feel, and I don't know another example of this old saw that works better than Lizzie.

### Like Life

You don't have to be a fan of New Orleans music, you don't have to be hipped on master numbers, or have the moldiest taste in music to appreciate the lusty Miles gal. All you have to be to like her way of singing is someone who likes life, and Lizzie is a lust for life personified.

She's been backed by her accompanist Joe Robichaux and surrounded by the George Lewis band during her stay in San Francisco, and the two have combined to show off

her powers of entertainment to perfection.

"There ain't many blues singers left," Lizzie says, referring to her own style of singing. "We used to shout. Ha! Ha! We couldn't whisper into a mike like they do today. They made us sing loud!" They sure did, and she still sings that way, but even when she sings songs that are so creaky with age you wonder how you slipped back into another time segment, she still fills them with her tremendous vitality. And that vitality is enough to keep any audience interested.

### Starts Jumping

When Lizzie comes out on the stage and starts singing loud, she also starts the joint jumping in the good, old-fashioned sense.

Soft lights and sweet music are not for her. She needs no cue sheet, no rehearsals. She just goes out there and does the only thing she knows how to do—entertain. And believe me, she does it. I'm not advocating a return to the blues shouter era which she represents, but I am suggesting that a number of our younger singers might profit by taking a good look at Lizzie.

Good musical ideas are never enough for a singer. You have to sell and you have to get across the footlights to the audience. Then what you do makes sense. Some of the singers of this generation who feel that a mere token gesture at the notes is enough to suggest music should try to get a bit more blood in their veins a la Miss Miles.

### Apprenticeship?

Maybe the old-fashioned idea of an apprenticeship in circuses, carnivals, and traveling shows is a good one. "I sang with the Cole Brothers circus," Lizzie remembers. "That was a 35-car show. Three rings. I danced *Walkin' the Dog* and rode the elephant!"

Seems to me that's as good or better than two weeks on a summer camp gig with Joe Blow and his Swingaters. Makes you sound a little more like you're alive.

ed by news of Charlie Mariano joining Stan Kenton . . . Singer Bobby Wayne is home in Boston for a long-overdue rest. A 30-day silent period has been ordered by his doctor with no singing and no speaking.

—bob martin

NEW ORLEANS—Dorothy Louden, RCA-Victor canary, chirping with the Ted Lewis revue in the Roosevelt's Blue Room . . . Joe Delaney, zig-zagging across country, stopped off for one of his usual appointment-packed visits. He was casting eagle eyes about for possible talent for Victor's new Label "X" . . . Tito Guizar followed Jeri Jordan into the Swan Room of the Monteleone Dec. 29.

The Earl Williams quintet flip-

ping the local devotees nightly in the Texas lounge and sounding more like 52nd St. than anything from Texas . . . Strong local response to waxing by Bourbon St. 500 Club tenor man, Sam Batera; ditto indie pressing by Show-Bar singing emcee (a la Jolson), Lenny Gale . . . Anticipation running high over "The Festival of Modern American Jazz" with Kenton and company due in Jan. 31 for matinees and evening performances.

—dick martin

LAS VEGAS—Tons of confetti whorled around the Strip night spots, and at \$25 you took your chance—if you wanted a reservation—of Tony Martin, Flamingo; Lena Horne, Sands; Zsa Zsa, Eva and Magda Gabor, Last Frontier; Jimmy Durante & Co., with "Minsky's Follies," Desert Inn; James Melton, Thunderbird; Nat King Cole, El Rancho Vegas, or Marlene Dietrich at the Sahara . . . 1954 came in to Vegas town escorted by this \$200,000 worth of talent . . . Mary Kaye Trio after drawing kinglysize crowds for doubling in the Last Frontier's Ramona Room and Gay 90's bar, wended to Hollywood for more waxing for Victor under guidance of Harry Geller . . . Those loungers in the know applauded Joe Rotundi's Trio in Silver Bar of the Sands. Joe's piano is reminiscent of west coaster Paul Smith . . .

Torris Brand crew exits the Flamingo for three weeks Feb. 4 when Freddy Martin arrives . . . Madhouse at El Rancho is battle between The Goofers and Steve Gibson's Red Caps during late-hour shifts . . . Billy Daniels has taken over entire management of The Goofers and hauls the quintet to Europe this spring . . . Nat Cole bows to Les Paul & Mary Ford on Jan. 20, with Eartha Kitt set for Feb. 24 at El Rancho.

Sauter-Finegas gang will try luck at the Thunderbird early spring . . . Donald O'Connor is the Sahara's headliner for first half of Jan., after which the stage gets flooded and frozen for Sonja Henie's cubeahow . . . Irving Fields Trio billed at the Thunderbird this month, then opens shop at the Sahara Casbar for longer term, the result of a very unusual booking tangle . . . Sands talent lineup first six months of this year reads like a show biz who's who—Eric Pinza, Tallulah Bankhead, Robert Merrill, Phil Silvers, Peter Lind Hayes & Mary Healy, Milton Berle, Danny Thomas, Red Buttons, Frank Sinatra, and Billy Eckstine.

—bill willard

MIAMI—Steve Gibson's Red Caps with Damita Jo enconced in Ciro's for the third straight season, sharing the stand with the ebullient Frances Faye, and a rhythmic time is had by all . . . Milt Herth installed his trio at the Roney Plaza . . . Former Miller band vocalist Skip Nelson ushered in a new entertainment policy at the Little Club. Helen Traubel's magnificent stint at the Clover drew nothing but fortissimo raves, elicited from critics and patrons alike. She was followed by Jehannie Ray.

Toni Arden augmented the Vagabond's crew for the club's recent opening, with the remainder of last season's cast intact: Maria Neglia, Condos and Brandow, and the Frank

Limale band . . . Sophie Tucker, Billy Daniels, Louis Jordan, Harry Richman, Myron Cohen, and the Blackburn Twins comprising the top-heavy bill at the Beachcomber . . . Billy Ward and his Dominoes joined the Novelities at the Five O'Clock Club . . . Trumpeter-vibist Buddy Lewis' group held over at the Old Mexico . . . Herbie Brock moved his piano to the Bancroft hotel in Miami Beach after a long Fort Lauderdale sojourn.

—bob marshall

PITTSBURGH—On an almost unprecedented musical kick in this bastion of commercialism, the Copa has in recent weeks featured: Eddie South, Muggsy Spanier's jumping little Dixie group, and the George Shearing five. As Lenore Litsman's bow to the current harmonic craze in this area, Larry Adler played the spot last month. . . . Ralph Flanagan's band a recent two-week success at the Horizon room of the Greater Pittsburgh Airport.

Roberta Peters was the soloist with the Pittsburgh Symphony orchestra for the concerts of Jan. 1 and 3. . . . The Ralph Sharon trio played the Midway for two weeks, from Dec. 21. . . . The great popularity of singer Nikki Dee at Rege Henry's club with the Deuces Wild combo, has resulted in her being booked for a return shot for at least two weeks from Jan. 4, after the departure of the Sharon group.

Singing pianist Wally Griffin in an indefinite engagement at the Monte Carlo. . . . Hi Edwards, whose band was at the Copa for several years, now has the band at the Carnival lounge. . . . Mel Howard of Zodiac records was through town recently and was very much impressed by the Bob Trow quintet, with the result that that excellent vocal group may soon have a contract with the label. . . . The Sadler's Wells Ballet, at the Syria Mosque, Jan. 19, 20, and 21.

—charles sordis

CINCINNATI—Serene Cincinnati let go with traditional aban-

don to usher in the New Year. Jerry Wald and his ork paved the way at Castle Farm Dec. 26. Ralph Flanagan and his men were featured on the Auld Lang Syne tradition New Year's Eve. Stan Kenton linked the old with the new on Jan. 2. Four Freshmen, with Clyde Trask's orchestra, appeared Jan. 9. The two and only Dorsey Bros. slated for Feb. 13. Woody Herman nailed down for Feb. 27.

Pee Wee Hunt, the Cincinnati boy who made good, was featured at the Topper Club Dec. 26. Barney Rapp, his band, and an all-star review helped usher in 1954. . . . Gardner Benedict's orchestra and Jimmy Wilbar's trio are still furnishing musical backdrops to all-star shows at Beverly Hills, Newport, Ky. The Skylarks warbled in the top act. . . . Club Ebony is now booking top disc talent. Betty McLaurin appeared at the club Dec. 21-23, with King recorder Big Jay McNeely in on Jan. 6.—ed shalman

MONTREAL—Perry Carman moved over to the Down Beat from the Chez Paree during the holidays. The Chez reopened in January with Dorothy Lamour . . . Wally Aspell out of hospital after surgery and back to his singing and production duties at Hale Hakala . . . Al McGowan's band back at Legion hall featuring Mike Romanelli and Joe Sergi.

A name just about forgotten among dancers here, Johnny Holmes, formed a band under his leadership for a New Year's eve dance at his old stomping grounds, Victoria hall . . . Meg O'Shaughnessy singing at Ruby Foo's . . . Bob Howard added to Don Cherry show at Seville. Followed by Pee Wee Hunt, the Golden Gate Quartet, Dolores Martel, Don Cornell, Jont James, and Jimmy Boyd.

Discovery records definitely considering recording 1953 Jaxx At Its Best poll winners, preferably in concert form, says Harold Smith, who manages several of winners.

—henry f. whitson

## Strictly Ad Lib

(Jumped from Page 3)

gig at the Down Beat . . . Black Hawk owner Guido Caociani got a \$2,500 judgment against Stan Gets and was notified of his victory the same day the tenor sax man hit the headlines again.

Cafe singer Jori Remes recorded an LP for Leslie Cox . . . Folk singer Larry Mohr drawing raves at the Tin Angel, where Jack Shesdy is currently playing Sundays . . . Marty Marsala and a band featuring George Probert, Johnny Wittwer, and Cas Conalinea now at Victor and Roxie's . . . Louis Armstrong inked for the Hangover for a week starting Jan. 6.

—Ralph J. Gleason

BOSTON—Lee Benits with his new group opened at Storyville for a week and was joined later by the Errol Garner trio, which started a 10-day stint on Jan. 8. Dave Brubeck quartet set for the 18th . . . Charlie Shavers stomped at the Savoy, but only empty chairs enjoyed him. This Dixieland house found a change in policy was disastrous so Carl Rand was set for a three-week New Year's present with his Dixie combo . . . Mahogany Hall brought back Vic Dickenson and his all-stars after Muggsy Spanier swung the chandeliers for a week.

Boston's Faith Winthrop moved into the Showbar . . . Tony Martin is up for grabs with the Totem Pole and Latin Quarter both seeking the best grip for a week's stand . . . Trumpet-tooting and singing Benny Davis was held over at Blinstrub's Village for an extra week . . . Jazz Workshop carrying heavy winter enrollment which was boost-

## Norman Brooks

(Jumped from Page 2)

half a million and catapulted Brooks into a promising career.

The Brooks entourage now includes accompanist Joe Guercio, who formerly performed that function with Patti Page and Georgia Gibbs. And Norman's arranger is Joe Keisama, for many years a famed conductor. Norman will hit the Coast shortly for the Fox film, *There's No Business Like Show Business*. If he does well in the movies, he says, that's what he'd like to concentrate on.

But he does not plan a sequel to *Jolson Sings Again*.

—ed

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# SMALL TALK

By Bill Bailey

There weren't no musical gold panned in holiday gulch. C&W didn't hit any new heights in the way of big Christmas hits. My pick was Red Foley's *Put Christ Back Into Christmas* but I have my doubts about it being much in actual sales. There was the weather, and the whole push started too late. Seems, too, that more good, plain, straight material was released in holiday time that slowed the Christmas song.

It was pleasing to me to see Little Jimmy Dickens do as well as he did on *There's No Place Like Home On Christmas*. The sincerity was wonderful and the song didn't drag into the morbid memories class. With distribution problems being really tackled by record companies, plus the wider acceptance of our music (particularly in the trade itself), C&W sales I predict will jump 15 percent in the early spring over last year and then continue on the upswing until the start of summer. Don't overlook the fac-

tor of better material. It is more general in appeal and it's taking on much more class than ever before.

**SOME PERSONALITIES**—Yvonne O'Day west coast, sounds fine. She broke with *Snowflakes*. Styled a little like Kay Starr . . . which ain't no bad deal . . . Hawkshaw Hawkins coming off better than he ever has with very strong material. Betcha my last batch of makin's he catches a real hit quick . . . I'm plugging George Morgan's *Look What Followed Me Home Tonight*. This one may not be a bell ringer on the charts, but pop jocks could spin it and expose a fine country artist and still more of the afore mentioned good material . . . Homer and Jethro doing a couple of TV appearances a week on Chicago NBC-WNBQ. By the way their *Hey Smoo* should be the bigger side in c&w. I'm plumb knocked out by their instrumentation. NEVER have I heard cleaner take off guitar work plus great sound. For pure style and just plain per-

sonal prejudice I can't write the words take-off guitar without just adding the name Merle Travis. You ain't lived unless you've set through his old album of folk tunes.

Mary Jane Johnson, *Old American Barn Dance* and NBC songstress is ready to go with Jack Comer on Valley. She makes a tremendous addition to his doin's and you've got a sound to hear if and when she duo's with Darrell Glen. First release should be out soon . . . Slim Whitman doing *Secret Love* puts the song at home. It has genuine western flavor and I wonder if Hollywood knew this . . .

This youngin' kicks off a new weekly TV hour show in a couple of weeks. It will originate from a theater and will have many of the c&w artists of Chicago on stage. Everything being equal and planes still flying I'll have c&w reports next issue on my personal visits in the following cities: Denver, Phoenix, Los Angeles, San Francisco, Portland, Seattle, Salt Lake City, and Cincinnati.

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## Nashville Notes

Doyle Wilburn, currently working with the Webb Pierce band, will cut for a major label after the first of the year . . . Norman Riley, one of the top *Grand Ole Opry* promoters, threw a holiday shindig for members of the *Opry* at his new home in Nashville . . . Chet Atkins, Victor picker, handling Victor session in Nashville in the absence of Steve Sholes.

George McCormick, MGM artist who's first release, *50-50 Honky Tonks*, proved a big hit for him, had his option picked up by MGM . . . Brains Matticks, former sidkick to the late Hank Williams, and his wife Nancy have returned to Nashville after living for a brief spell in Ohio . . . Hank Thompson did such a fine job at the Texas state fair, he and his Brazo Valley Boys have been inked to do it next year. Hank is still doing his *Lightcrust Dough Boys* E. T. series. Thompson worked the holiday season in Oklahoma, Kansas, and Texas. New Year's Eve and New Year's Day, he was also in Baltimore and Washington and is currently touring the coast and will end up in Florida.

Dale Parker, writer of *No Children Allowed* and *Little Angel with the Dirty Face*, has moved to Nashville from Springfield, Mo., and is working dates with George Morgan . . . Luke Brandon has joined the Carliales . . . George Morgan handled the Dec. 19 *Grand Ole Opry* Christmas show. Guest on the show was Little Rita Faye . . . Jean Sheppard has cut the answer to *There Stands the Glass*. Tune was written by Webb Pierce and is tagged, *The Glass That Stands Beside You* . . . Pvt. Faron Young, along with Capitol boss Ken Nelson, were in town during Christmas.

—Bill Morgan



**HANK THOMPSON** greets George Morgan backstage at a recent *Grand Ole Opry* show, on which Hank guested. Thompson and his Brazo Valley Boys have just been renewed on their daily radio show by Burrus Mills.

# Country & Western

## World's Top Disc Star? It's Ex Plowboy Arnold

Chicago—Perhaps no other artist is more responsible for the growth of country and western music and its influence on popular music than Eddy Arnold. *Down Beat* poll winner and leading record salesman of the world, the former farmer, who walked away from his plow, when he was 18, to try crashing the field of music, has come a long way from his early Tennessee days. Now a National Broadcasting Company star with a five-year pact, he more than ever firmly believes

in the growth of c&w music, feeling that, with the advent of television programs, good songs will penetrate a larger market than before.

### TV Not Folkay?

However, while not pointing out any specific video show, he feels that present programs are not true folk material, but more-or-less variety bills, with dancers, tumblers, etc. The country's number one singer explained that with all the extraneous acts, the real folk flavor is absent. As the first folk artist on a regularly-scheduled network show he thinks that such a type of presentation as he does is an advancement and recognition of the country and western artist.

Arnold not only had a hard path to hoe on his farm but for several years after making his choice he worked on many small radio stations, sometimes for \$5 or \$10 a week. This meant that he had to take all sorts of outside jobs, working in undertaking parlors, washing dishes, and other menial jobs in order to eat.

It was not until late 1939, when he joined the Pee Wee King orchestra at WSM, Nashville, as a soloist and sideman that he finally was able to feel it was no longer necessary for him to do outside work.

In 1943 he broke away from King to become a featured artist on WSM, having his own program on for Purina, for which sponsor he is still working on NBC now. In the summer of 1952 he was the replacement for the Perry Como TV show, which led to his own slot last summer and fall and a five-year NBC contract.

But by far his most potent mark has been in the record field. As mentioned, he sells more records than any other person, and he is the top artist in the RCA catalog. Since 1945, when his first release hit, he has sold almost 25,000,000 discs.

Most of his tunes, when announced, hit the 750,000 mark automatically. His biggest hit is still *Boquet of Roses*, which came out in 1948 and sold more than 1,250,000 platters that year. It's still selling and has passed the two million point. In fact, with the roughly 100 sides he has done, all of the songs are still selling. This is not true of any other performer in the RCA group, according to Robert McCluskey, head of the country and western division of the record firm.

### See Country—Pops Link

Arnold is firmly convinced that, with the simplicity of c&w tunes, the bridge between this type of music and popular tunes will diminish further, and he records with that thought in mind. He also feels that religious and semi-religious discs have become more important in American life, so he makes many records in this field.

However, the one phase of the music business in which he would like to increase his scope is the children's field. He has done just one record called, *Smoke, the Bear*, which is the theme for the fire prevention program of the National Forests of America.

## Folksy Music

By Hinton Bradbery

Bob McCluskey, head of c&w sales for Victor, returned to home office in New York highly pleased about 1954 prospects for sales and expanded market in the New Year . . . Ferlin Huskey has purchased a ranch several miles from San Diego. He left by auto the day after Christmas for Toronto and several weeks in that area and New England states, appearing with Jean Shepard . . . Smiley Burnette has just inked a recording contract with Abbott Records . . . Club Morrice in Hobbs, N.M., just played by such artists as Bob Wills, Tommy Duncan, Jim Reeves, Carolyn Bradshaw, and Snuffy Smith.

Gene Autry and show now on rugged series of one-niters extending from Canada to Alabama and running Jan. 8 through Feb. 28 . . . Stan Jones and his 18-man Rangers vocal group will do tour of auditoriums being set by RPM Enterprises of Hollywood. Sales by the western peckwear firm of Dorian, Ltd., in Los Angeles shows string ties now enjoy universal approval . . . Johnny Bond has fan mail from overseas raving about *Sweet Mama, Ties Top Tail*, which he did on Columbia . . . Bev Shea's sacred concert in Washington's Constitution Hall was a complete sellout



**KITTY WELLS**, named the best girl singer in c&w in *Down Beat's* recent disc jockey poll, received another honor recently. Here Tennessee's Gov. Frank Clement signs the scroll that names her one of the state's outstanding citizens.



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**A**  
Anthony, Ray (Fox) St. Louis, Out 1/18, t (On Tour) GAC  
Beneke, Tex (Boston Ballroom) Boston, Mass., 1/22-24, b  
Borr, Mische (Waldorf-Astoria) NYC, b  
Brandywine, Nat (Waldorf-Astoria) NYC, b  
Brown, Les (On Tour—West Coast) ABC  
**C**  
Cabot, Chuck (On Tour—Texas & New Mexico) GAC  
Carlyle, Russ (U.S. Naval Air Station) Memphis, Tenn., 1/21-24, h  
Caylor, Joy (On Tour—South) GAC  
Les Chavales (Saxony) Miami Beach, 2/6-8/21, h  
Chifford, Bill (Riverside) Reno, Nev., b  
Coleman, Emil (Palmer House) Chicago, In 1/14, h  
Cowan, Bob (Ballroom) Galveston, Tex., Out 1/20, nc (Jung) New Orleans, La., 1/22-2/22, h  
**D**  
Davis, Johnny (Marry) Lake Placid, N. Y., h  
Dorsey, Tommy (Statler) NYC, h  
Duro, Michael (Cocopabana) NYC, nc  
Ellington, Duke (On Tour) ABC  
Ferguson, Danny (Schroeder) Milwaukee, Wis., h  
Fish, Charlie (Statler) Buffalo, Out 2/3, b  
Fitzpatrick, Eddie (Mapes) Reno, Nev., b  
Flanagan, Ralph (On Tour) GAC  
Foster, Chuck (Rice) Houston, Tex., 1/28-2/24, h  
**G**  
Garber, Jan (Roosevelt) New Orleans, 1/14-2/11, h  
Gowte, Chuck (Delmas) Sault Ste. Marie, Mich., Out 1/22, h  
Gillespie, Dixie (Showboat) Philadelphia, 1/18-23, nc  
Glasner, Don (Tranon) Chicago, In 1/19, h  
Gray, Jerry (On Tour—Texas) MCA  
**H**  
Hampton, Lionel (On Tour) ABC  
Harris, Ken (Cleveland) Cleveland, O., h  
Harrison, Cass (Warwick) Philadelphia, Out 2-3, h  
Hill, Tity (On Tour) ABC  
Knut, Fos Wee (Crest) Detroit, Out 1/31, d  
**J**  
James, Harry (Palladium) Hollywood, Out 1/25, b  
Jarnice, Henry (Edison) NYC, b  
Jurgens, Dick (Aragon) Chicago, Out 2/28, b

**K**  
Kenton, Stan (On Tour—Texas & Oklahoma) GAC  
Kisley, Steve (Statler) Detroit, h  
**L**  
Lande, Jules (Ambassador) NYC, h  
LaSalle, Dick (Palmer House) Chicago, b  
Lewis, Ted (Lotus) Birmingham, Ala., Out 1/20, nc  
Lombardo, Guy (Roosevelt) NYC, Out 1/28, h  
Long, Johnny (On Tour—Texas) MCA  
**M**  
McGrane, Don (Radison) Minneapolis, Minn., h  
McIntyre, Hal (On Tour—South) GAC  
McKinley, Ray (On Tour—East) GAC  
Marler, Ralph (On Tour—Midwest) GAC  
Martin, Freddy (Flamingo) Las Vegas, 2/4-24, h  
Masters, Frankie (Conrad Hilton) Chicago, In 1/20-21, h  
May Orch., Billy: Bob Dawes, Director (On Tour—Texas) GAC  
Morgan, Russ (On Tour) ABC  
Morrow, Buddy (On Tour—Ohio) GAC  
**N**  
Neighbors, Paul (Shamrock) Houston, Tex., Out 2/15, h  
**P**  
Palmer, Jimmy (On Tour) ABC  
Pastor, Tony (On Tour—East) GAC  
Pepper, Lee (St. Anthony) San Antonio, Tex., In 1/14, h  
Perrault, Clair (Surfing) Dallas, Tex., pe  
Petti, Emil (Suri) Miami Beach, Fla., 1/26-3/28, nc  
**R**  
Rudy, Ernie (New Yorker) NYC, Out 1/27, h  
**S**  
Straeter, Ted (Piazza) NYC, h  
Strong, Benny (Ambassador) Los Angeles, 1/20-2/16, h  
Sudy, Joseph (Baker) Dallas, Tex., 1/18-2/11  
**T**  
Thornhill, Claude (On Tour—East) GAC  
Tucker, Tommy (On Tour—Texas) MCA  
**W**  
Watkins, Sammy (Statler) Cleveland, h  
Weems, Ted (International Amphitheater) Chicago, 2/5-14  
Welk, Lawrence (Aragon) Ocean Park, Calif., Out 2/10, b

## Combos

**A**  
Ammons, Gene (Royal) Baltimore, 1/23-28, t  
**B**  
Bellon, Louie (Blue Note) Philadelphia, 1/18-28, nc  
Betty & Jim Duo (Westward Ho) Sioux Falls, S. D.  
Brubeck, Dave (Storyville) Boston, 1/18-24, nc (Blue Note) Philadelphia, 1/25-31, nc  
Buckner Trio, Milt (Ebony) Cleveland, 1/25-2/7, nc  
**C**  
Cavanaugh Trio, Page, Palm Springs, Calif., Out 1/30  
Condon, Eddie (Condon's) NYC, nc  
**D**  
D'Amico, Nick (Roosevelt) NYC, h  
Dante Trio (Officers Club) Fort Bragg, N. C., 1/11-31  
Davis Trio, Bill (El Cortez) Las Vegas, Nev., 1/18-2/10, nc  
Dee Trio, Johnny (Nick's & Vets) Mountaintop, N. J., cl  
Domino, Fats (Showboat) Philadelphia, 1/25-30, nc  
Downa Trio, Evelyn (Park Avenue) NYC, nc  
Duncan, Hank (Nick's) NYC, nc  
**G**  
Garner, Errol (Rendezvous) Philadelphia, 1/18-24, nc  
Greco, Buddy (Alamo) Detroit, In 1/25, nc  
Green, Benny (Howard) Washington, D. C., 1/15-21, t (Apollo) NYC, 1/29-2/4, t  
**H**  
Hara Trio, Joe (Mindy's Halfway House) Elmsford, N. Y.  
Hines, Earl (Hangover) San Francisco, In 1/16, nc  
Hodges, Johnny (Terrace Lounge) E. St. Louis, Ill., 1/18-28, cl  
Hope, Lynn (El Rancho) Chester, Pa., 1/20-24, nc  
**J**  
Jamal, Ahmad (Emerson's) Philadelphia, 1/25-2/6, nc  
Janis, Conrad (Childs Paramount) NYC, r  
Landon, Louis, Miami Beach, 1/13-26  
**M**  
McCune, Bill (Astor) NYC, h  
McGuire, Betty (Prince George) Toronto, Canada, h  
McNeely, Big Jay (Senator) Philadelphia, 1/28-31, nc  
McPartland, Marian (Hickory House) NYC, nc  
Melomon (Jake Ketchum's Circular) Gloucester, N. Y.  
Monte, Mark (Piazza) NYC, h  
Morris, Joe (Giesason's) Cleveland, 1/25-31, nc  
**N**  
Napoleon Trio, Marty (Lampiter) Valley Stream, L. I., nc  
Newsome, Chubby (Downbeat) Providence, R. I., 1/18-24, nc (Emerson's) Philadelphia, 1/25-30, nc  
**O**  
Orloto (Pepe) Philadelphia, 1/25-30, nc  
**P**  
Parker Trio, Howard (Navajo Hogan) Colorado Springs, Colo., nc

## Ballroom Ops Poll Results

(Jumped from Page 1)  
public via their record releases.  
Results of the poll, naming the top five positions only, are as follows:

- Favorite Sweet Band**
1. Guy Lombardo
  2. Jan Garber
  3. Sammy Kaye
  4. Lawrence Welk
  5. Dick Jurgens
- Favorite Swing Band**
1. Ray Anthony
  2. Les Brown
  3. Tommy Dorsey
  4. Harry James
  5. Ralph Marterie and Ralph Flanagan (tied)
- Favorite Polka Band**
1. Frank Yankovic
  2. Whoopie John
- Most Promising New Sweet Band**
1. Jimmy Palmer
  2. Paul Neighbor
  3. Ray Pearl
  4. Chuck Foster
  5. Ernie Rudy and Teddy Phillips (tied)
- Most Promising New Swing Band**
1. Ralph Marterie
  2. Buddy Morrow
  3. Sauter-Finegan
  4. Billy May
  5. Dave Brubeck
- Best Band With Show**
1. Lawrence Welk
  2. Ray Anthony
  3. Dick Jurgens
  4. Jimmy Palmer
  5. Sauter-Finegan—Teddy Phillips (tied)
- Favorite Singing Leader**
1. Eddy Howard
  2. Vaughn Monroe
  3. Russ Morgan
  4. Woody Herman
  5. Chuck Foster
- Favorite Instrumental Leader**
1. Tommy Dorsey
  2. Harry James
  3. Ray Anthony
  4. Ralph Marterie
  5. Russ Morgan
- Basic For Booking Bands**
1. Popularity With Dancers
  2. Popularity on Phonograph Records
  3. Personal Opinion
  4. Radio-TV Popularity

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