

'Down Beat' Begins Huge Songwriting Contest

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DOWN BEAT

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Chicago, February 24, 1954

Columbia Continues On Its Dance Band Kick

New York—Following its pacting of Pete Rugolo (*Down Beat*, Feb. 10), Columbia has further strengthened its dance band division by signing Dan Terry's band. Like Rugolo and Les Elgart, the other new Columbia band, the Terry unit will go on the road and will be backed by heavy exploitation.

Terry, 29, is a trumpet player who worked with Muggsy Spanier and Sonny Dunham and has headed bands through the midwest and

the New England sectors. He has been a show conductor on the coast and formed the nucleus of his present band there two years ago.

Gene Roland, who was with Stan Kenton for eight years and also wrote for Basie, Herman, and Barnett, is in charge of the book for the Terry band. In addition to five reeds, eight brass, and four rhythm, the band will also carry two vocalists. A singing group within the band, the Terrytones, will work with the girl vocalist. Terry will do scat vocals.

Showmanship and swing will be the identifying factors of the unit. "It's the swingiest band," says Terry. "Even the ballads swing. It has the excitement, I think, that characterized the great band period. And today as well, to get people to dance, you have to swing—right down the middle. We're not only going to try to play great music, but we're going to put as much showmanship in the band as we can. Sharp uniforms, lighting, and the various vocal combinations. You've got to look sharp and do things to create interest. Like in Tommy Dorsey's band, there was always something going on."

"This band," continued Terry, "will be a young people's band. After all, the foundation of the band era at its height was the interest of the young kids. We have our own identifying sound and we'll work out other aspects of style by trial and error, but the main thing about this band is that it really moves."

Recording will begin toward the end of February on the coast. In addition to albums, two singles will be released immediately and Columbia hopes to release a single every three weeks thereafter.

Columbia meanwhile is also working on additional recording plans for the Les Elgart band. There were sessions at the end of January and the beginning of February.

Rugolo, meanwhile, cut his first sides under Paul Weston's supervision on the coast. Columbia is doing its best to make certain that if there is an upsurge in the band business, Rugolo, Terry, and Elgart will be riding the record crest.

Label 'X' Launched

New York—Label "X," a separate operation within the RCA-Victor family, issued its first release Feb. 8. New talent will be emphasized by "X," which will schedule two releases on the second and fourth Mondays of every month. The first LP and EP issues on "X" are expected in March. Beginning as a pop label, it may later expand to include some jazz and classical.

Joe Delaney is sales manager and Jimmy Hilliard is in charge of a&r, assisted by Eddie Kissack. Hilliard, Delaney, and "X" artist Bill Darnel began a four-week tour around the country Jan. 18 in Pittsburgh. They visited distributors, disc jockeys, and jukebox operators. The label started with 25 distributors.

Victor also introduced Groove, a separate rhythm and blues label. Danny Keesler is in charge of a&r, with Delaney doubling as sales manager from Label "X." This means that no further rhythm and blues sides will be issued on the Victor label as such.

Chicago Arena Concerts Selling

Chicago—A regular Saturday night jazz concert series at the Rainbow Arena here, under sponsorship of Bob Weems and Leonard Schwartz, has begun to take hold solidly.

The first concert, held Jan. 9, spotted Muggsy Spanier, who was followed in succeeding weeks by Duke Ellington, Chubby Jackson and Jay Burkhart, Conte Candoli's new combo, Hot Lips Page, the Page Cavanaugh trio, and others. Last week's show spotted Don Elliott, Cozy Cole, and Johnny Hodges, with Teddy Wilson, Jonah Jones, and Arvell Shaw slated to appear on Feb. 13.

Herman Rosenberg, 'Beat' Staffer, Dies

New York—Herman Rosenberg, a familiar figure to almost every musician who has ever played here and a *Down Beat* leg man for many years, died on Jan. 19 of a lung ailment. He was 59, and is survived by three brothers and a sister. (See *In This Corner*, page 2.)



Sam Donahue, Ray Anthony, and Billy May

Anthony Buys May Band; Sam Donahue To Lead It

Los Angeles—Ray Anthony has purchased the entire Billy May band, including all rights to the name, the full library and the style, and will send the band out as a separate entity under the baton of Sam Donahue.

Always in the thick of the fight to bring dance bands back to their former glory, Anthony told *Down Beat* the reason for the purchase was his feeling that a band which had gained the popularity of the May organization should be perpetuated, and, further, that he felt it was to the advantage of the band business to continue to build top musical organizations which could attract dancers to hotels, ballrooms, and all types of dancing locations.

May, who quit the fronting business several months ago to settle down in California, has been doing some arranging for the Anthony band and has also been signed by Capitol to a five-year recording pact of his own.

Anthony, who is currently on tour with his own band, said that there will be no connection between the May and the Anthony orchestras as far as public identification is concerned; each will operate completely on its own, although both will be under the Anthony aegis.

Evidence of the popularity of the May aggregation was seen in the recent ballroom operators poll conducted by *Down Beat*, when the band, although virtually inactive since May's retirement, took fourth place in the most promising swing band category. *Down Beat* readers, in the annual reader's poll, voted May fourth place in the dance band division.

"I believe," Anthony said, "that the music business needs more bands, and when one like Billy May's original group is formed, and is able to attract fans throughout the country in the numbers he was able to accumulate, it should not be allowed to die. I am certain that under the direction of Donahue, the band will continue to build fans throughout the country."

The May band is now on a series of one-niters which started on the west coast and will run into the midwest.

Band Leadership Pleases Donahue

Hollywood—Sam Donahue, ace tenor man who starred with several top name bands during the lush days of the band business, has taken over as front man of the Billy May band. Billing will be "Billy May band under direction of Sam Donahue." Bob Dawes, who has been heading the band, remains as baritone sax and road manager. Donahue, who like many another star sideman of the "swing era" had settled down to the more rou-

The Kangaroo Vs. The Creep

New York—Newest dance rival to "The Creep" is an exercise called "Roo Roo Kangaroo." Man behind it is trumpeter Jimmy Roma who recorded the dance for Rainbow.

Jimmy's interest in dancing, aside from the marsupial kind, has won him a citation from the For Dancers Only club, a New York group formed to fight juvenile delinquency by stimulating greater interest in dancing parties among teenagers. The award will be presented at a huge dancing party held by the club at Manhattan Center Feb. 14. The party is for the benefit of the Damon Runyon Cancer Fund.

Other cities are being instructed meanwhile in the new dance. Bob Horn premiered it in Philadelphia on his WFIL-TV show Jan. 22 and other hopping demonstrations are scheduled for New Haven, Boston, Cleveland, Detroit, and Pittsburgh.

"The Creep," on the other hand, continues to leap. Boston disc jockey Norm Prescott brought 1,200 of his listeners to New York on a TV-Creep Party.

Lester Sims, general professional manager for Miller Music Corp., who is in charge of exploitation for the phenomenon, says that the two big records on "The Creep" so far are those by Ralph Marterie and the Ames Brothers.

Marterie & Men Hurt In Crackup

Chicago—Ralph Marterie and two members of his band were injured in an auto accident late last month when their car skidded off an icy road near Madison, Wis. Marterie suffered a leg injury, while Jack Gaylo, sax player and band manager, received three broken ribs in the crash. A third member of the group, Bobby Tate, the band boy, was shaken up, but did not require hospitalization.

As a result of the accident, the band missed two dates, Waterloo, Iowa, and Carroll, Iowa, but was able to resume on the third day after the accident when it played at the University of Iowa.

designed with letters from persons who have written songs and want to know the best way to get them published. Until now, our only answer has been, "Your guess is as good as ours." But beginning with this issue, this magazine is initiating a songwriting contest—one of the largest ever attempted—in which the winning entry will be guaranteed publication of the song by one of the largest firms in the country, full-scale promotion of the song on radio and TV, AND a guarantee that the top song will be recorded by major artists on major record labels.

Songs will be judged by an impartial board consisting of artist and repertoire men from the major record companies, music publishers, and recording stars. Their names and the companies which will record the song will be given in coming issues of *Down Beat*.

First person named to the board of judges was Hugo Winterhalter, noted conductor, arranger, and a&r man at RCA Victor. The rest of the board is made up of men of equal caliber.

The contest will close July 1, 1954, and all entries must be postmarked before midnight of that date. Anyone may enter and every song submitted will be considered carefully. There will be just one winning entry (in case of a tie, however, duplicate prizes will be awarded), but it is the belief of the editors of *Down Beat*, music publishers, and recording firms, that additional talent and tunes of merit will be discovered. They

(Turn to Page 22)

Balboa Ballroom Books Morrow

Hollywood—GAC has signed Buddy Morrow for a two-week stand at the Rendezvous ballroom, Balboa Beach, starting April 10. It will mark the first time in years the famous old spot, a landmark in the west coast dance business but in recent times a fading one, has attempted anything more than Saturday night or weekend operation.

The Morrow band, brought to the coast mainly for this one date, will hit the Rendezvous during Easter vacation week, the one week the spot is always packed. By tradition, high school and college student from all over southern California gather there at this time for a week of gaiety that has been known to include some pretty wild times. The new owners of the Rendezvous, Clyde Johnson and Al Anderson, say that if Morrow's Easter season draw is as big as they expect, they will continue on fulltime operation.

Carnegie To Get Mambo Jambo

New York—Carnegie Hall will be the scene of the nation's first full-scale Latin-American concert on Saturday evening, Feb. 20. Conductor-arranger Gilberto Valdes will stage the show which will feature, among others, a 40-piece band, said to be the largest Latin-American unit ever assembled in the States.

Participating artists will be Papi Campo, Noro Morales, Joe Loco, Perla Merini, Jose Curbello, Frank Damiron, Facundo Rivera, and several other combos. Sivilla Ford and Guy Barry are in charge of choreography, and a new score by Tito Puente will be introduced. Valdes also will introduce several instruments from Cuba new to the American acoustical scene.

This is hoped to be the kickoff for a 25-city tour now that there is growing indication of the popularity of Latin-American music across the country.

'Down Beat's' Five Star Discs

The following records represent the cream of the past two weeks' crop. See pages 10 through 13 for complete reviews.

POPULAR	
ARTIE SHAW	<i>In the Blue Room</i> <i>In the Cafe Rouge</i> (Victor LPT 6000)
FRANK SINATRA	<i>Songs for Young Lovers</i> (Capitol LP H488)
JAZZ	
COUNT BASIE	<i>The Count Basie Sextet</i> (Clef LP MGC146)
COUNTRY & WESTERN	
HANK SNOW	<i>Panorama</i> (Victor 20-5892)
CARL SMITH	<i>What Am I Going To Do With You?</i> (Columbia 21197)

(Turn to Page 21)

Count Basie, Bandbuilder

New York—Sixteen months ago, Count Basie began to build another band. Though he had several veterans as a nucleus, most of the musicians were young and relatively unknown. Quietly but surely Basie molded the 16 men, changing personnel when he had to, until now he has a collective instrument that many musicians and lay listeners feel has no equal in contemporary jazz. Many even compare it favorably to his history-making bands of the past—those with Lester Young, Buck Clayton, Dicky Wells, and Jo Jones.

Count would rather play music than talk about it, but one evening at Birdland, he tried to describe how he chooses a man for his band. "I usually look for a type of guy, for a certain kind of character in a man. I think it's important to have a likeable guy, a happy sort of a guy as well as one who is also a nice musician. Those things put together make a happy band."

System

Basie also has a sort of mental filing system in which he keeps the names of men he's heard throughout the country that someday he'd like to have in his band. "You can never forget a guy who plays wonderful. Like Frank Foster, the tenor man, I heard him while he was still in the navy, and when he was released, I got him. Billy Eckstine had told me about Frank Wess, the other tenor. Frank had been in his band. Wess is out of Washington and I'd heard him play in a club there years ago. But for a long while, no one could get him out of Washington.

"Trombonist Benny Powell I heard in New York, and I've had eyes for Henry Coker for quite some time, as far back as when he was with Eddie Heywood. Joe Newman, you know, was with one of my bands a long time ago and he was definitely trying for something then. Then he left—this must have been about six years ago—and between then and the time he came back, he found what he'd been looking for and he had turned into a very versatile trumpet player."

"Our drummer, Gus Johnson, I'd known back in Kansas City, though not in the real old days. He used to play with Jay McShann, by the way. But I really found Gus and



Count Basie

began to use him here in New York. A funny thing about the bass player, Eddie Jones, is that I've known him all his life. He's from Red Bank, N.J., and I remember him as a little kid next door. Yet he was in the band a week—Frank Wess had recommended him—before I knew he was the same kid. Speaking about the rhythm section, you know what I call Freddie Greene. A tieup man, because he's not only very steady for the rhythm section but he actually holds the band together.

Adds to Book

"So offhand I can't tell you how or why I pick men for the band. I just sort of pick around for some kids that are capable of doing the

type of things I like to play, and all these now seem pretty well fitted both for solos and for the sections. Once we are together, I like to keep adding things to the book all the time. That keeps the band interested. It inspires the men, I think, to have new arrangements to work out. Ernie Wilkins has been doing the principal work for us but he's got some relief now because both Wess and Foster write. Neal Hefti still adds to the book and Johnny Mandel has promised to send some things once he gets settled in Hollywood. We've still got a number of his wonderful arrangements."

Count was asked if he could compare this band with the famous ones he's had in the past. "To tell you the truth, I really can't. Different trends in music move in so easy and fast that you really don't realize actually what's happening if you live with it while it's moving. So I really haven't had time to stop and think how to compare the bands.

"About the changes in jazz in general, though, I think all the guys like Bird and Dizzy contributed so much to making the steps of progress of modern music. It was the finest thing in the world that could happen because everything has to change. Those guys have wonderful minds. It must be wonderful to be pioneers like they are, and that's exactly what they are. And the funny thing is that it used to be that 15 out of 20 people couldn't understand their music and didn't like it. Now if people don't hear it, they wonder what's wrong."

Odder yet is that the Count himself has yet to realize how vital a pioneer one William Basie always has been and continues to be.

Brace Yourselves! Here's A Tale Of 'Smart Spot' Singer

New York—"She looks like a schoolgirl lost in a nitery," said one reviewer. Stately movie actor Charles Coburn said to her, "You've established a cuddly sexiness, not the other kind." And elderly gentlemen in the clubs she plays are always admonishing her to put out her eigaret because she doesn't look like the kind of girl who should smoke.

This is Janet Brace, a fragile-looking little girl who sings everything from jazz-phrased rhythm tunes to Leonard Bernstein's *I'm a Person*. Too. And now for Decca, she's recorded her first ballads, *Teach Me Tonight* and *My Old Familiar Heartache*. Her aim, if the records break, are the big, four-figure night clubs like the Copacabana and the Las Vegas strip. Up to now Janet has worked only the smart supper club circuit and while these dimly lit haunts for sophisticates bring prestige, they don't bring much income.

Low Scale

"You see," explains Janet, "they take new talent and start us off, so they feel they don't have to pay you too much. And it is wonderful of them to give so many new people a chance. But I feel like I've waited long enough to make some money."

The supper club circuit includes the rooms that appear often in the syndicated columns but are attended mainly by the famous, the society Blue Bookers, and the hopeful name-crashers. The Blue Angel, the Ruban Bleu, and The Village Vanguard in New York; the Black Orchid in Chicago; and the Moulin Rouge in Boston are some of them, and Janet's played them all.

It began when Janet won an open audition at the Ruban Bleu in 1952 after two weeks with Vincent Lopez and two years with Johnny Long. It was while with Long that she recorded *Orange Colored Sky*, which Milton DeLugé and Frank Loesser had written for her, but the record broke elsewhere. Going into smart clubs



Janet Brace

after big band experience was a major change. "Imogene Coca helped me a lot at first. She taught me presence and not to run off right after a number." Janet was asked what other changes the supper club scene entailed.

"You have to forget a lot of things. And you have to think about the lyrics and nothing else. Working with a dance band, it's hard to think of the lyrics because of the timing. They're not going to wait while you phrase. And in a supper club you don't sing changes.

Everything

"Repertoire is everything. I'd advise someone who wanted into supper clubs to go to an old second-hand store and look for flop tunes from flop shows. Then set a personality for yourself, select tunes that will fit that personality, and never get out of it. Like I do all my ballads sitting on a kitchen stool. At first it was a crutch because I was so frightened I couldn't stand up. Now it sets a mood. Also I wear skirts and sweaters. I'm not trying to sell the way I look. I'm not going to floor anyone that way when I go on. Let's face it."

The plush supper club scene comes naturally now for the girl from Charleston, W. Va. But dur-

IN THIS CORNER

By Jack Tracy

The world premiere of *The Glenn Miller Story* was held Jan. 13 in Clarinda, Iowa, a pleasant, gracious community of some 5,000 where Alton Glenn Miller was born 50 years ago.

Visitors to the event included a flock of the state's disc jockeys (headed by Waterloo's Ray Starr, instrumental in bringing the premiere to Iowa), a set of executives from Universal-International studios, an assortment of newspaper folk, the governor of the state, Mr. and Mrs. Jimmy Stewart, and Mrs. Mattie Lou Miller, Glenn's widowed mother.

The lean, affable, and graying Stewart, who can be described only as a genuinely nice guy, would have little difficulty winning Clarinda's next mayoralty race, should he choose to run. Not exactly a stranger to premieres and handshaking functions, he nevertheless maintained an unperturbed and friendly front that completely won over a strict, churchgoing community which would not have readily welcomed, say, a bouncing glamour boy (or girl, as the case may be).

"Did you ever know Glenn?" a reporter asked him during an interview session. "No," was the frank reply, "never. But I feel as if I did, after meeting so many people who were close to him during the filming of the picture."

The interview being held previous to the showing of the picture, someone else asked him if the synchronization of his trombone manipulations and the music on the soundtrack was any better than in the obviously-faked sequence in *From Here to Eternity*, where Montgomery Clift "played" *Taps*. "We think so," he said. "Joe Yukl worked with me a long time on the instrument. We even took a chance and moved right in for closeups during a couple of the sequences. I think it turned out pretty well."

Though the town was plastered with Welcome Jimmy Stewart signs, and storefronts bulged with his pictures, our nomination for the real star of the proceedings went to Mrs. Miller. If there ever was any question as to where Glenn acquired his doggedness and determination, the answer became obvious during those two busy days. His mother. She is more than 80 years old, yet attended the interviews, dedications, broadcasts, and tours with a willingness and promptness (though she obviously tired at times) that prompted admiration from young and old alike, and especially from some of the more indolent and slugabed newsmen. Though the extent of her entertainment career does not go beyond singing in the church choir, she is, in all senses of the word, a trouper.



Mrs. Mattie Lou Miller

Mrs. Miller is deeply proud of the reputation her son earned, but does not use it to further herself. She was, in fact, puzzled as to why so much attention was being paid her. And no amount of the "hurry up and run" atmosphere that goes with these affairs caused her to lose her calmness or charm. She was sitting backstage previous to the preview, waiting to be called to the microphone to accept a plaque, when someone said, "Let's go, Mrs. Miller, we're supposed to be on now." Quietly she removed the gray Persian lamb coat from about her shoulders, placed it on the chair, put her purse on top of it, then said to Stewart, sitting nearby, "Now you please watch these for me while I'm gone." He did, too.

It was the first time she had seen the film. She didn't know what to expect, but it is reported that when she was asked, some months ago, how she liked the choice of Stewart for the title role, she said: "Well, he's not as good looking as my son was, but he should be all right."

As the film unfolded, she smiled occasionally, seemed slightly dismayed by the bustling actress who took her role, and wept quietly as the story came to its somber end. "I wouldn't want to see it again," she said softly. "It was so real."

Few people outside of the music business ever knew or heard of Herman Rosenberg. That's because music and the people who make it were his entire life, and he spent every waking minute at recording sessions, clubs where music was being played, and at his second home, Charlie's Tavern in New York, a musicians' hangout.

Herman was a devoted servant to music. He got sidemen more jobs than any five other persons put together simply because he knew infallibly when vacancies were occurring in bands—usually before the leaders themselves knew it. It was not unusual for Herman to walk into a Charlie's crowded with musicians, stand on a chair, and call out, "Claude Thornhill needs a lead alto. Jerry Wald needs a second trumpet, and Ray McKinley's looking for a piano player." He was one of the largest roots of the miraculous music world grapevine.

He also was one of Down Beat's ears in New York for many years, though his was the function of a legman, not a writer. But he will be remembered best by the countless musicians he aided and knew since, it seemed, the beginning of time.

Herman died on Jan. 19 after a lingering illness of some months. And a lot of people are sad.

ing her early years in New York when she went through 16 jobs before subbing for a vacationing Vincent Lopez vocalist, the Blue Angel must have looked coldly remote. Janet has been fired as an Arthur Murray instructor ("I wore my bedroom slippers one day; I just forgot"); as an NBC guide ("I conducted a tour barefooted"); as a translator of insurance policies from the Portuguese ("I didn't know any Portuguese"), and as a secretary to a neurologist ("I whistled in the office and made his patients nervous").

While Janet was singing with the Johnny Long band, the drummer got fired ("He kept the vocalist up late"). Drummer Don MacLean and Janet were married ("what a family for getting fired") and have a 3-year-old daughter, June, who travels with them when they're on the road. "She digs Ella.

Notice

All handlers who wish to be assured of inclusion in *Down Beat's* second annual *Dance Band Directory* and *Buyer's Guide* should send press manuals and other pertinent information (record label, booking office, etc.) to *Cal Routes*, *Down Beat*, 2001 Calumet Ave., Chicago 16, Ill.

She got three Ella records for Christmas and *Peter and the Wolf* and that's all you hear. Would I like her to be a singer? She can do anything she wants to but I'd rather she became a plumber. You can get awful hungry in this business. I still get hungry sometimes, as a matter of fact."

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Norman Weisau, Publisher
Jack Tracy, Editor
Clare Powers, Associate Editor
Leo Zabolin, Executive Asst.
Charles Suber, Advertising Mgr.
J. C. Edwards, Advertising
Walter Nohstadt, Jr.,
Circulation Mgr.

NEW YORK OFFICE
122 East 42nd Street
New York 17, N. Y.
Oxford 7-2160

Nat Mantoffi, Associate Editor
Mel Mandel, Advertising
Hannah Altbush, Editorial

WEST COAST OFFICE
6124 Santa Monica Blvd.
Los Angeles, Calif. HO 3-4005
Charles Emgo, Manager

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Pictured above are the two scenes from *The Glenn Miller Story* in which Glenn (played by Jimmy Stewart) begins and ends a career as a noted musician and leader. At left he applies to leader Ben Pollack for a job, with Willie Schwartz (played by Nino

Tempo) and Chummy MacGregor (Henry Morgan) looking on. At right, he is about to board the plane which never reached France safely. Charles Drake portrays band manager Don Haynes (left) and Steve Pendleton is the pilot.

'The Glenn Miller Story': A Legend Comes To Life

By Charles Emge

Hollywood—Glenn Miller was of an era during which dance bands, musicians, and dance bandleaders caught the popular imagination as never before or since. The man, or his music—and in this case the two were almost synonymous—was, more than any other, the leading symbol of the era.

Had he lived, it is possible (though unlikely) that he would have faded into the near-obscure of many another successful bandleader of the period. Whether or not is unimportant. He died, under dramatic and tragic circumstances, while in the service of his country, and at the very peak of his fame. For though he had been in the army air force for over a year, he was far from being out of the public eye and ear.

And so the man became a legend. Hollywood film producers have always been relatively easy to sell on biographical pictures dealing with musical personalities. The idea of a picture based on Glenn Miller's career probably occurred to any number of people almost simultaneously with the grim news of his death during that fateful cross-channel flight shortly before Christmas in 1944. For years various screen writers, self-supposed screen writers, agents, and promoters of one or another dabbled with the project.

Stopped

Some never got out of the table-talk stage; some got as far as Helen Miller—and always stopped right there. Mrs. Miller, living quietly in a Los Angeles suburb with the Millers' two adopted chil-

dren, simply wasn't interested, and her permission was essential to avoid lawsuits.

She didn't need the money (the Miller estate would naturally share in the profits), and with Hollywood's past reputation for making films dealing with dance bands and dance musicians that had generally turned out to be trashy musicals, her hesitation is understandable.

Also there was the problem of developing a "story angle" around which to construct a screenplay. Unlike Benny Goodman, Glenn Miller could not be credited with any sudden revolution in the field of dance music. He had never become famous as a soloist (although 20 years earlier he had been rated as a very good jazz trombonist in the Miff Mole tradition). There were no fables about his private life, no wild stories of feuds and quarrels, as with the Dorsey Brothers. There had been no phony buildup in Miller's career around which to contrive a "story."

Pretty Close

The script that Mrs. Miller finally approved, and which became *The Glenn Miller Story*, is probably as close to a factually accurate biographical film concerning a dance musician as will ever come out of Hollywood. In its broad outlines it covers the 20-year period in Glenn Miller's life from around 1924 (with Ben Pollack at California's Venice ballroom) to his departure into the fog over the English Channel. It ends with the broadcast from Paris at which Don Haynes, in this version, announces to the world the disappearance of Maj. Glenn Miller, U.S. army air forces, while Helen Miller, previously informed by telephone, listens at her radio in New York.

With her are the children and two old friends, Chummy MacGregor (Henry Morgan) and the ballroom operator, Si Shribman

(George Tobias), who had aided Glenn Miller.

Meantime, the picture has told of Glenn Miller's early days in New York; his marriage to his schoolyard sweetheart, Helen Burger (1928), including what are probably Mrs. Miller's own poignant recollections—some humorous (her first drink of raw bootleg liquor and introduction to New York night life as lived by musicians), and some sad (the loss of their first and only child before birth). It tells of Glenn Miller, the arranger, and his search for a "sound" that would express what he felt he wanted to hear in his own band; the failures of his first attempts to launch his own band, then his accidental discovery of the clarinet-tenor lead combination that gave his band its trademark and led to his ultimate success.

Background

But all of the narrative, with its plentitude of both fact and fiction, is actually just background—background to the story of Glenn Miller, the serious musician who had faith in the worthiness of his profession, a musician who faced its problems realistically and surmounted them with ability, study, and determination.

Chances are that screen writer Valentine Davies had no intent to moralize, and that the last thing in producer Aaron Rosenberg's mind was to make a picture with a "message"—but in *The Glenn Miller Story* there is one for a lot of today's younger musicians, those with a propensity for getting their names into headlines over stories that do untold damage to all members of their profession.

The Glenn Miller Story is not a filmusical. It is a "straight" screen play in which the music, including the many excellent reproductions of Miller's best known recordings are, in fact, incidental. There are numerous departures from the factual story of Glenn's life, some of which will seem unaccountable and unnecessary to many Miller fans.

Moving Portrayals

Only those close to Glenn and Helen Miller will know how much truth there is in what the picture tells of their private life. But the portrayals of the couple by Jimmy Stewart and June Allyson are so sincere and so deeply moving that all others will find it hard to doubt that the portrayals could have been inspired by anything else than basis on fact.

And so it is with *The Glenn Miller Story*. With all its fictional devices and occasional slips into sheer soap opera (it will probably be the biggest "woman's picture" of 1954 and is a certain boxoffice success), it is certainly Hollywood's first really good movie on the subject of a dance musician. And if it perpetuates a legend, the legend is that of one of the most thoroughly creditable persons to win success in his profession. (Ed. Note: See page 5 and 14 for more articles on Glenn Miller and the movie about his life.)

Strictly Ad Lib

NEW YORK

ON STAGE: Oliver Smith and Monte Proser are planning a fall revival of *Cabin in the Sky*, starring Pearl Bailey . . . Billy Rose is planning a production of *Orpheus*. Lazzlo Halaas has been selecting the Offenbach scores and Jean Morel will conduct . . . Roland Petit, whose *Ballets de Paris* are on Broadway, emphasizes his love of jazz in all the press interviews, and the choreography shows it. His guest star, Leslie Caron, is also a jazz fan.

ENTERTAINMENT-IN-THE-ROUND: Joni James will appear with the Cleveland Symphony during its July pops season . . . Charles Trenet got a lot of free space on the Doris Duke merger story, but city editors were burned when it blew up and they won't forget . . . Les Paul and Mary Ford make their first personal appearance in some time at El Rancho Vegas from March 10 to 30 . . . Horace Heidt and full entourage opened at the Statler for eight weeks Jan. 29. First time the hotel has presented a floor show . . . Bandleader Tony Carter looking for a vocalist before the band goes on tour.

THE JAZZ SCENE: Dave Brubeck finally pried Joe Dodge from the American Trust Co. in San Francisco to join the quartet on drums. Former Brubeck drummer, Lloyd Davis, has a job with the San Francisco Symphony coming up . . . Sir Charles Thompson cut another session for Vanguard with Jo Jones, Freddie Greene, and Walter Page . . . Newest hobby of the Errol Garner trio is chess playing between sets. And Bill Harris was reading Plato between sessions at the Florida Birdland. Anyone for nuclear physics? . . . Painter Bruce Mitchell has an exhibition at the Rehn Galleries on Fifth Avenue. Most of the paintings are on jazz themes from Cool Tenor to George Lewis . . . Greenwich Villagers much impressed by the blowing of cornetist Don Joseph and trumpeter Tony Fruscella at the Open Door Sunday sessions. They even play baroque duets between improvisations.

RECORDS, RADIO, AND TV: Georgie Shaw's *Till We Two Are One* hit a half-million in four weeks. Georgie is the fastest-selling new artist for Decca since the Four Aces' *Tell Me Why* two years ago . . . Rainbow will inaugurate a new jazz label beginning with a Kai Winding session . . . Libby Holman has a new album on MB records. Notes are by Tom Driberg, member of Parliament (yet) . . . Benny Goodman made his first records for Capitol using a number of his former sidemen . . . Marian McPartland has an NBC Hickory House wire Friday, Sunday, and Tuesday . . . Nanci Crompton, ballerina of the John Murray Anderson Almanac, is now doubling daily as a singer on the Robert Alda TV show . . . Steve Allen's TV show continues to spot the unusual. Soprano Millie Island appeared with eight symphony men, mostly from the Metropolitan, directed by Will Lorin in songs of Debussy.

CHICAGO

Lurlean Hunter, the singer for whom *Down Beat* predicted stardom 2½ years ago, may finally be on her way. She's being held over at the swank Black Orchid until March 1, along with Josh White. . . Studa Terkel is back on the air with a jazz show. He's on WAAF daily from 3:30 to 4:30 p.m. . . And WMAQ (NBC local) has switched to an all-night policy, with deejay Charlie Chan starting at 1:30 a.m. and going until morning.

Teddy Phillips' ork moves into the Aragon ballroom Feb. 28 for a month, while Don Glasser stays on at the sister terperly, the Trianon, until April 1. . . Melody Mill gets the Jimmy Palmer crew again on Feb. 17. They'll stay through Easter. . . Toast of the Town, which has been doing excellently with blues singers the last few months (T-Bone Walker, Wynonie Harris, etc.), has Jimmy Witherspoon coming in for a two-weeker Feb. 22.

Arnett Cobb's jumping combo takes over at the Capitol for a two-week stay Feb. 19. . . The south side's Nob Hill closed, but several prospective buyers have been looking it over. . . Charles Browning, vice-president of the Chicago Defender and associated for many years with Lionel Hampton, was killed in a plane accident last month.

HOLLYWOOD

BAND BRIEFS: Ralph Flanagan, current Palladium attraction, unveiled new additions to his vocal department with his opening here—Buddy Victor, solos: and a gal duo, "Nora & Marge." RF's entry to Palladium Jan. 29 marked dance-dine spot's switching of opening nights from Tuesdays to Fridays . . . Freddy Martin, off to Las Vegas for a stand at Flamingo, bolstered his troupe by adding piano duo, Dave Leonard & Ray Rasch. Rasch is the "musical secretary" who collaborated with Charlie Chaplin in writing the *Limelight* music—collaborated on everything but the royalties from the Terry's Theme disc . . . Xavier Cugat band caught the coast's most loot-lustful short stand, the L. A. Auto Show at Pan-Pacific auditorium Jan. 16-24. But one night during the run, as they drove home, the good senior and the missus, Abbe Lane, were relieved of \$20,000 in jewels by a gunman who had slipped into the back of their car.

THE JAZZ BEAT: Chet Baker quartet and Shorty Rogers combo switched stands—Shorty to Cardi's, and Chet to the Haig. And if Mr. Haig manages to keep the Baker Boys' appearance there in secrecy as deep as that which pervaded the recent short run there of Bud Powell (assisted by locals Chuck Thompson and Curtis Counce) Baker will have to blow the walls out of the place . . . Jimmie Maddin & quartet, really booming on that break with TV's Ray Bolger (*Down Beat*, Feb. 10) are back at Hollywood's Mural Room, to double their former business there . . . Dick Harris, reportedly one of N. Y.'s topshot clarinet men, was en route to join Arnold Koppitch (piano) at Club 47, North Hollywood's recently reactivated hotspot . . . Nocturne, coast's newest label and heretofore strictly pop, will enter jazz field with an LP eight numbers to be produced by Harry Babasin and featuring the Herbie Harper (trombone) quintet—Bob Gordon, baritone; Jimmy Rowles, piano, Roy Harte, drums; and Harry, bass.

DOTTED NOTES: Latest addition to Trend roster is a newly formed vocal combo (Bob Morse, Gene Furling, Clark Burroughs, Bob Strasser), Jerry Fielding discovery. Trend top Al Marx, who's been picking winners recently, says they're the greatest . . . Mocambo really letting out the stops on first Hollywood appearance of Amelia, the Portuguese singer announced to open there Jan. 26 . . . Ira Ginsberg (drums) from Eddie Bergman ork, and who has sparked many a jazz session, is newest member of L. A.'s Philharmonic sympho.

SAN FRANCISCO—If the rumored change of policy at the Cirque Room of the Fairmont goes into effect, the best jazz small units such as Red Norvo, George Shearing, etc., will be working that place instead of downtown clubs . . . Dick Collins cut an LP for Fantasy backed by Nat Pierce and a group of stompers from the Third Herd. Shorty Rogers, Jimmy Giuffre, and Nat did the arrangements . . . Dick Saltzman taking his small group, consisting of Dave Kreidt, tenor; Dave Trehan, piano; Clay Buckley, bass, and himself, drums and vibes, into the Rendezvous. Earl Hines followed Louis Armstrong into the Hangover club after (Turn to Page 20)

Szigeti At Town Hall For March Concert

New York—The American Chamber Orchestra will feature Joseph Szigeti at its final concert at Town Hall, March 6. The orchestra was organized by Robert Scholz in 1950 as the Mozart Orchestra and has dedicated itself to the performance of classical and pre-classical works in the authentic manner of their period.

Many Dimes

New Orleans—Disc jockey here (and *Down Beat* correspondent) Dick Martin came up with a novel (but maybe expensive) way to raise money for the March of Dimes. It's called "Dimes for Discs," and on his *Moonlight With Martin* show he asked everyone sending in a request to accompany it with a dime. He offered to match the contributions, dime for dime. When last seen, he was entering a used car lot that offers quick cash for disc jockeys' cars.

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Musical Sidelights from 'The Glenn Miller Story'

The band assembled by Universal-International music head Joseph Gershenson to recreate some of Glenn Miller's best-known records was part staff and part freelance. Personnel: saxes—Willie Schwartz (clarinet) and Blake Reynolds, alto; Babe Russin and Karl Leaf, tenors; Art Smith, baritone; brass—Ray Linn, Conrad Gozzo, Gene LaFreniere, and Zeke Zarchy, trumpets; Joe Yukl, Murray McEachern, John Stanley, and Paul Tanner, trombones; rhythm—Lyman Gande, piano; Ralph Collier, drums; Rollie Bundoock, bass, and Dick Fisher, guitar.

Six members of the recording band—Schwartz, Russin, Fisher, Bundoock, Zarchy, Tanner—were members of the Glenn Miller band at one time or another. Tanner and Russin (latter in the Connie's Inn sequence) are the only ones seen in the picture.

The incident in which Miller comes upon the style feature that gave his music its "trademark" (had it been a real trademark he could have copyrighted it), is fictitious. Accounts vary as to its origin. Don Haynes says Miller told him he originated it as arranger (and organizer) of Ray Noble's Rainbow Room orchestra in 1934, but used it on only one number.

Nino Tempo, brother of April Stevens, is the clarinet player who appears as "Willie Schwartz" (years before Schwartz met Miller) in the Ben Pollack band sequence (to soundtrack by Blake Reynolds). Originally Tempo was to portray young Benny Goodman, which would have been historically correct, but Goodman refused permission to use his name—so, the switch to "Schwartz."

Joe Yukl, who coached Jimmy Stewart for his very realistic sim-

ulated performance as a trombone player, recorded the jazz solo Stewart appears to play in the Connie's Inn sequence. Murray McEachern did most of the other trombone solo passages for Stewart.

The role of Stevie Miller at the age of 2½ was played by Ricky Powell, son of June Allyson and Dick Powell.

Many of the Glenn Miller band numbers heard in the picture, which were meticulously reproduced under the supervision of U.-I. composer-arranger Hank Mancini (who also did the original underscoring), were trimmed in the cutting room, and in some cases fade out under dialogue. But what remains is still the best musical documentation ever prepared for a biographical film—all, or the important portions, of *Moonlight Serenade*, *String of Pearls*, *Pennsylvania 6-5000*, *Tuxedo Junction*, *St. Louis Blues March*, *American Patrol*, *In the Mood*, *Chatanooga Choo Choo*, *Adios, At Last*, and *Little Brown Jug*.

Little Brown Jug figures most prominently in the story, though the connection is pure fiction, according to former Miller musicians, who also say the arrangement was by Bill Finegan, not Miller.

Bobby Hackett's solos were recreated by Ray Linn; Tex Beneke's and Al Klink's by Babe Russin and Karl Leaf.

The Glenn Miller Story was conceived in the Washington D.C. of-

(Turn to Page 14)

Studio Notes

Latin leader Perez Prado, with the Local 47 band he has been heading on his U. S. tour, is set for a featured spot in RKO's *The Big Rainbow* (Jane Russell, Gilbert Roland, Richard Egan). He'll be showcased in a Cuban cafe sequence and will back Miss Russell in a song . . . Freddie Karger, pianist-husband (but recently separated) of Jane Wyman, has been assigned to handle music direction on Betty Grable's first Columbia starrer, the CinemaScope technicolor musical, *The Pleasure Is All Mine*, to be produced by Jonie Taps. All of the songs will be standards (and watch *Down Beat* for a story on this move by Taps, one of the smartest music men in the business and who must have a reason).

Some of 1953's best film songs have been ruled out by the Academy's eligibility committee. They include *Ruby*, the *Limelight* theme, and *Hi Lili*, because the lyrics were added to the published versions after the films with which they were associated were completed . . . As of now, it looks like Ava Gardner for the role of Ruth Etting in MGM's biofilm on the *Love Me or Leave Me* singer. And we're wondering if Miss Etting will come out of the retirement of her Colorado ranch to do the soundtrack . . . Two more subjects scheduled for CinemaScope concert presentation by MGM. Johnny Green will do a symphonic treatment of melodies from MGMovies labelled *MGM Jubilee Overture*, and Alfred Wallenstein, of L. A. Philharmonic, will do a straight sympho subject of his own choosing.

Filmland Up Beat



Recent interview on Bill Ballance's Hollywood TV show resulted in the story below. Left to right—Bill Finegan, Eddie Sauter, Charles Emge, Ballance.

Finegan Cool, Sauter Hot On 'Glenn Miller Story'

By HAL HOLLY

Hollywood—The long-awaited *Glenn Miller Story* was going into national release as this was written to the accompaniment of written and spoken praise from all sides, but here and there a few small voices spoke up—with a little prodding—in dissent.

We caught up with Bill Finegan and Eddie Sauter here as the co-leaders of the S-F orchestra were in the midst of a series of mad dashes from disc jockey to disc jockey in the interest of their engagement at the Thunderbird in Las Vegas.

Bill, it should be recalled, because so many have forgotten, is the arranger who was virtually an alter ego to Glenn Miller. How many of the arrangements credited to Miller that actually were written by Finegan is something that probably only Finegan knows, and because Bill is determined not to exploit or capitalize in any way on his association with Miller, no one will ever know for sure.

Did 'Jug' "Yes, I did the *Little Brown Jug* thing," said Bill diffidently to our query. (Miller's writing of the *Brown Jug* arrangement figures rather prominently in the picture.) "But it's really not important to

me now. That was way back in 1939 or thereabouts when we did the record. I understand the picture has Miller's air force band introducing it in 1944. Oh, well.

"I haven't seen the picture, and I won't criticize it, though I hear that storywise it's just fabrication."

Sauter was not so reticent. "I haven't seen it, either," said Eddie, "And you can quote me that I'm not going to see it. I've heard enough to know that its complete lack of accuracy would be more than I could take. All the musicians I know who have seen it say the same thing—*The Glenn Miller Story* is a great picture IF you didn't know Glenn Miller, or very much about the Miller band.

No Effort?

"Bill was with Glenn and doesn't want to say much. I wasn't. But everyone familiar with the situation knows that no real effort was made to gather the real facts and assemble all of the people who should have been in the picture—Bobby Hackett, Tex Beneke, Clyde Hurlley, Billy May, Jerry Gray, Ray Eberle, Marion Hutton—so many others. All these people had followers who remember them, and their followers are furious."

But Bill just couldn't get riled up, came in with a shrug, "Oh, I doubt it. Anyway, from what I hear, this picture is going to be so successful it's expected to give a big lift to the whole band business. And it can use one right now."

Unique Promotion For Cornell Disc

Hollywood—Movie men are becoming more alert to the exploitation possibilities in music tie-ups. One of the most interesting has been worked into the forthcoming Dick Powell-Debbie Reynolds RKO starrer, *Susan Slept Here*.

An unreleased Don Cornell phonograph record (Coral) has been dubbed into the soundtrack in a key sequence, and Cornell, in addition to mention by name in the dialogue, will receive screen credit. There will also be actual shots showing the Coral record, with closeups of the label. Coral has agreed to hold up release of the record, entitled *Hold My Hand*, to coincide with release of the picture, sometime in March.

Idea of the unique promotional project, first of its kind, is credited to Fred Raphael, formerly with the Walt Disney Music Co. and now heading his own publishing firm, which will publish the song.



Three former Glenn Miller bandmen—arranger Jerry Gray, clarinetist Willie Schwartz and pianist Chummy MacGregor—attend the Hollywood premiere of *The Glenn Miller Story*.



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Scarlatti's Year

New York—This is a Scarlatti year in classical music circles, thanks largely to harpichordist Ralph Kirkpatrick. First came Kirkpatrick's widely acclaimed book, *Domenico Scarlatti* (Princeton University Press). The book took more than 10 years in the writing and has been termed the definitive work on the composer.

Kirkpatrick is now engaged in a cycle of three concerts of Scarlatti sonatas. The first was held Jan. 20 and the others will be on Feb. 10 and March 3 in Town Hall. In addition, Kirkpatrick will record the sonatas for Columbia, and G. Schirmer will publish his edition of the works.

Available in beautifully illustrated envelope (unbreakable Corallite) \$1.25 (78 RPM) 9-1.25 (45 RPM). Also in Regular Envelopes 61110 (78 RPM); 9-61110 (45 RPM)

COUNTERPOINT

By Nat Hentoff

By the time you read this, it's likely that the first volumes of Vanguard high-fidelity jazz will have been released. These sessions were supervised by John Hammond, and were made in cooperation with *Down Beat*. It was our feeling that jazz had not yet been reproduced under full high-fidelity conditions and thanks to Vanguard, this is an initial opportunity to show that jazz merits as much hi-fi care as classical music. We also wanted to make a series of relaxed, musically superior sides. We hope we succeeded in both aims.

I've never seen musicians as enthusiastic about their own work on records as the men who participated on these dates. Most jazzmen are congenitally displeased with their recorded work. Either they have felt constricted by studio conditions or they have found that the sound they hear on playbacks in the studio is not the sound that struggles its way through the finished record. This is not to deny, of course, the hundreds of brilliant jazz recordings that have been made since the '20s. Nor were these Vanguard's best jazz sides ever made. But for consistency of unselfconscious performance and certainly for quality of sound, very few sessions can equal these as a unit.

Why?
Here, I believe, are the chief contributing reasons for the quality of the product. First, the musicians were completely free to choose the songs they wanted to record, a freedom extended by the fact that they were aware that they had no time limit to worry about. This in itself is nothing new, because several companies, Norman Granz in particular, have taken advantage of the time elasticity of LP.

Also, however, there was no cold studio atmosphere. These were recorded in a relatively small hall without the lethal benefit of red on-and-off lights. Most important was the fact that the engineers were not visible to the musicians. They were in another room and the signal to record was a quiet voice on the playback, saying some-

thing like, "Track 3, record." The extent to which the musicians often forgot that this was a recording date is indicated by one drummer who came into the equipment room after a particularly fine take and asked, "Hey, when do we start recording?"

The Men
Here are the musicians. First date: Vic Dickenson, Ruby Braff, Edmond Hall, Sir Charles Thompson, Walter Page, Steve Jordan, Les Erskine. Second date: Sir Charles Thompson, Joe Newman, Benny Powell, Pete Brown, Gene Ramay, Osie Johnson. Third date: Mel Powell, Buck Clayton, Edmond Hall, Henderson Chambers, Walter Page, Steve Jordan, Jimmy Crawford. Engineers: Seymour and Maynard Solomon, owners of Vanguard.

For the Solomons, after recording scores of symphonies, cantatas, and chamber groups, this was their first meeting with jazz. They were literally overwhelmed at the musicianship of the jazzmen and their phenomenal improvisatory ears. One of the jazzmen, after hearing this was Vanguard's debut in the idiom, said, "Well, good music is

Bill Harris Joins Ranks Of DJs

Miami—Bill Harris traded his trombone for a microphone to become the voice on the 6½-hour Birdland show on the local ABC outlet, and displayed a talent that might make a large number of jazz jocks look to their laurels.

Harris left to join the JATP European expedition, but intended to return to his home and show here after the jaunt.

After Hours
A few nights ago, John Hammond was playing the tapes for two of the musicians on them, as well as for a world-famous harpsichordist and the music editor of a leading news weekly. "What I like about these," said one of the jazzmen, "is that there is no virtuosity for virtuosity's sake. It sounds like a group of men playing at a club late at night."

"Very late," said the music editor.

Baker & Strings Cut For Columbia

Hollywood—Chet Baker, No. 1 on trumpet in *Down Beat's* "All Star Band of 1953," and also picked as "New Star of 1953" in *Down Beat's* Critics Poll last year, will be featured on a Columbia LP set by special arrangement with Pacific Jazz, west coast independent company to whom Baker is under exclusive contract. The unusual deal was set by Paul Weston, Columbia's west coast head with PJ's top Dick Bock, who produced the series for the Columbia package.

Baker was backed by a unit containing nine strings (six violins, two violas, and cello), a rhythm section (Russ Freeman, piano; Shelly Manne, drums; Joe Mondragon, bass), and Zoot Sims, tenor sax. The selections were standards *Love Walked In*, et al) and several originals by Shorty Rogers, Freeman and Jack Montrose. Arrangements were by Rogers, John Mandel, Marty Paich, and Montrose.

Yale's Date? Eartha Kitt

New Haven—Eartha Kitt will fly here from Los Angeles Feb. 26 to appear as the date for the Yale Junior Prom. As the most popular singer on the Yale campus, Eartha will be the date of the Yale Broadcasting Company. After appearing at local radio and TV stations and holding a press interview, Eartha will be feted at a faculty-student reception at WYBC.

Before arriving at the Prom, Eartha will be honored at a banquet at fabled Mory's where she will be attended by her six formal escorts as well as the officers of WYBC.

After the ball is over, Eartha flies back to Los Angeles and *New Faces*. Last Junior Prom date was Peggy Lee in 1952. After this year *The Whiffenpoof Song* will never be the same. Nor probably will Yale.

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The Illusion Of High Fidelity

(Ed. Note: The following article is a portion of the album notes written by Charles Fowler, editor of High Fidelity magazine, for Capitol Records' album, A Study in High Fidelity (SAL 9020). Reprinted with permission.)

"High fidelity" is a qualitative expression, and because there is no precise measure of it, it has many definitions. They can be summarized, however, in one statement: the purpose of high fidelity reproduction of music to us recreate as perfectly as possible, for the individual listener in his home, the illusion of the live performance.

We use the word illusion intentionally. With certain types of musical sound it is both possible and desirable to reproduce the original with such accuracy that even the most sensitive ear finds it practically impossible to distinguish the original from its recreation. With other types, it is technically possible, despite difficulties, to reproduce the original, but to do so is undesirable.

Examples
Let us consider some examples of live music. In an average-size living room, a violin is unqualifiedly pleasant to listen to. Even in

a small room, it would never be played with such volume as to be unpleasant. But with a piano we must impose qualifications. A concert grand in a small living room, played by a forceful pianist, could easily become too loud for comfort. If, finally, we imagine the extreme case of a symphony orchestra concentrated, somehow, into one corner of the living room, it is obvious that even the fragmented sound of the musicians tuning their instruments would be shattering in its impact.

This is why we use the word illusion. To create the illusion of the orchestra is the purpose of high fidelity. It must also create the

illusion of a violinist playing in the room, and sometimes the violinist and the orchestra must appear together.

Can Do

If the engineers were concerned only with the physical or electrical problems of recording, their life would be easy, for it is quite possible for (them) to capture sounds almost exactly as they would be heard by the ear. It is also possible to set up loudspeakers and amplifiers and reproduce the sounds so that the difference between original and reproduction would be barely, if at all, perceptible.

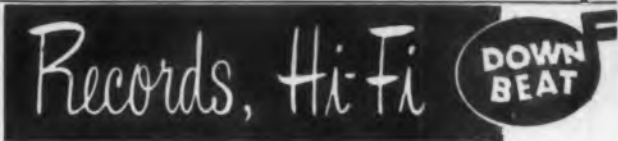
But if we were to record under one set of conditions and reproduce under a different set, the sound from the loudspeakers would be noticeable peculiar and false.

So the recording company has the very great problem of guessing the conditions under which a particular record will be played back. It must guess the size of the room, shape, its furnishings, the number of people listening, and even the personal preferences of those listeners insofar as sound quality is concerned.

What Equipment?

The recording company must also guess what kind of equipment will be used to reproduce its record. This is the greatest single variable it faces. A record may be played on anything from a portable table-model phonograph of unknown vintage to an elaborate custom installation involving multiple speakers and the finest of electronic equipment. Given these two extremes, it is certain that what sounds listenable on one type of playback equipment—what creates as nearly as possible the illusion of live performance—will sound unpleasant and unreal on the other. And between these two extremes of reproduction lie an infinite number of variations and mutations.

We should not expect all sound,



The Variable Controls On Your Hi-Fi System

By OLIVER BERLINER

Of the many variable controls necessary to the superior operation of a high fidelity sound system, certain of them have been the subject of considerable controversy. Let us examine the features and function of these special controls.

When discs are recorded it is necessary to use special equalization in order to compensate for certain inherent characteristics of the disc. The bass end is diminished so that a low note at high volume level will not cause the grooves to run together; the treble end is boosted in order to keep surface noise at a minimum. On playback, obviously, an equalization curve exactly the reverse of the recording curve must be used to provide a flat final frequency response. So, the bass end is boosted and the treble attenuated. The extent of this is determined by who manufactured the record, and many

equalizer switches have up to 10 positions to select virtually any brand of record. The point where emphasis (boost) ends and attenuation begins is called the crossover point.

Standard Curve

Some time ago, the Audio Engineering Society recommended a standard playback response curve which is a compromise between all those used by the major manufacturers of 45 and 33 1/2 rpm discs. The AES Curve will give excellent results for virtually any fine groove disc and may be used where the listener is uncertain as to what equalizer position to select.

The loudness control is a tone-compensated gain control designed for audiophiles who must operate their equipment at low volume levels. It boosts the bass at low settings of the control in order to overcome hearing deficiencies at low volume levels and to counteract the bass attenuation inherent in standard gain (volume) controls at low settings.

The value of the loudness control is questionable. Its advantages may be offset by tone control settings, room acoustics, listeners' hearing characteristics, and loudspeaker and cabinet design and placement. At best, this unit is useful in places where volume must be kept very low and where no other tone controls are in use.

Necessary Evil

One of the most important, yet one of the "weakest" parts of the high fidelity audio system is the variable bass and variable treble tone control. Their function is to alter the frequency response of the system to compensate for room acoustics, listener deficiencies and preferences, and loudspeaker characteristics.

Basically, the listener may not know why he alters the tone control(s) setting. He believes it's because "he wants more bass" or the record is "lacking in highs." Actually, he may be unaware of the fact that he does not hear well beyond 10KC or that the furniture and draperies are absorbing too much of the high frequency sounds, or that the "tweeter" is inefficient. Perhaps the "woofer" is in the wrong type of cabinet or in the wrong part of the room.

You can see that under "normal" (are there any normal?) room conditions even an expert may not know why he sets the tone controls where he does. Do you know... now? At best let us say that we set the tone controls to suit our particular needs; that it will probably not satisfy very many others, even under the same circumstances; but that very little can be done about it.

Superfluous Controls

A number of manufacturers have incorporated a variable attenuator into their high frequency loudspeaker circuitry. This control is used to limit the amount of power going to the high frequency speaker with a resultant roll off of the high end. Under these circumstances it is impossible for the upper frequencies to be in their proper proportion to that of the lower frequencies, hence many regard this control as undesirable.

Obviously, this device tends to duplicate the function of the treble tone control; and as has been pointed out in previous articles, such duplication is to be avoided. Instead, let your tone controls handle the necessary emphasis and de-emphasis and try to keep the number of variables in the system to a minimum.

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

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A Basic Hi-Fi Library

(The following recordings were chosen by *Down Beat* for this list primarily because of the quality of their sound reproduction. Though none of the performances are musically inferior, these are not necessarily the best musical interpretations of the respective works in the catalog. They are among the best sound-wise.)

In the classical section, there are obviously many more than 15 excellent high-fidelity recordings. Individual tastes would lead to lists different from this, but we believe that any large, comprehensive listing would not omit any of the selections we have chosen.

It was difficult to choose suitable recordings in the jazz field, because only recently has jazz been recorded with attention to high-fidelity criteria. There are, of course, many clearly-recorded jazz records of the past that have been reproduced with fidelity, but none that can be truly termed hi-fi. It should be kept in mind, therefore, that the jazz list is based not on the best jazz interpretations in the catalog, but on those jazz records that are best reproduced. It is this that explains the omission of Louis Armstrong, Charlie Parker, and many others. But almost every one of the records selected will extend your hi-fi set to its limits.)

All records are LP unless otherwise indicated.

Classical

- BACH, J. S. *Cantata No. 106* ("Gottes Zeit") . . . Scherchen Akademiechor, Vienna State Opera Orchestra (Westminster WL 5125). 12"
- BARTOK, BELA *Music for Strings, Percussion, Celesta* . . . Kubelik, Chicago Symphony (Mercury MG 50026) 12"
- BERLIOZ, HECTOR *Symphonie Fantastique* . . . Ormandy, Philadelphia Orchestra (Columbia ML 4467) 12"
- BLOCH, ERNEST *Quartet No. 2* . . . Musical Arts Quartet (Vanguard VRS 437) 12"
- FALLA, MANUEL DE *Three Cornered Hat, ballet* . . . Danco, Ansermet, Orchestre de la Suisse Romande (London LL-598) 12"
- ENESCO, GEORGES *Roumanian Rhapsody Nos. 1 and 2* . . . Stokowski (Victor LRM 7043) 10"
- GLAZOUNOV, A. *Seasons, ballet suite* . . . Desormiere, French National Symphony Orchestra (Capitol P-8157) 12"
- HAYDN, F. J. *Symphony No. 100 in G Major* ("Military") . . . Scherchen, Vienna Symphony (Westminster WL 5045) 12"
- MOUSSORGSKY, M. *Boris Godunov* (complete) . . . Christoff, Gedds, Dobrown, Chorus, Orchestre National de la Radiodiffusion Francaise (Victor LHMV 6400) 4-12"
- PUCCINI, G. *Toaca* (complete) . . . Tebaldi, Campora, Erede, Chorus, St. Cecilia Orchestra (London LL 660) 2-12"
- PROKOFIEFF, SERGE *Sythian Suite* . . . Scherchen, Vienna Symphony (Westminster 5091) 12"
- RESPIGHI, O. *Pines of Rome/Fountains of Rome* . . . Toscanini, NBC Symphony (Victor LM 1768) 12"
- TCHAIKOVSKY, P. I. *Symphony No. 4 in F Minor* . . . Kubelik, Chicago Symphony (Mercury MG 50003) 12"
- VARESE, EDGAR D. *Complete Works, Vol. 1 (Integrale, Density 21.5 Ionisation, Octandre)* . . . Waldman, N. Y. Wind Ensemble, Juilliard Percussion Orchestra (EMS 401) 12"
- VILLA-LOBOS, H. *Rude Poeme, The Three Marias, Children's Doll Suite* . . . Jacques Abram, piano (EMS 10) 12"

Jazz

- Harry Blons' Dixieland Band . . . (Audiophile AP-1) 12" 78 rpm
- Wilbur de Paris (three pressings of the same set) . . . (Atlantic ALS-141) 10" (Atlantic BIN-1208) binaural 10" (Cook bn-1208) binaural 10"
- Vic Dickenson (Vanguard VRS 8001 and 8002) 10"
- Duke Ellington Uptown (Columbia ML 4639) 12"
- Doc Evans (Soma MG 100) 12"
- Ted Heath at the Palladium (London LL-802) 12"
- Stan Kenton (*City of Glass*) (Capitol H-353) 10"
- Rosy McHargue's Dixielanders (Turntable)
- Gerry Mulligan Quartet (Fantasy 3-6) 10" (Pacific Jazz PJLP-5) 10"
- Red Nichols (Audiophile AP-7) 12" 78 rpm
- Dave Pell Octet (Trend TL 1003) 10"
- Mel Powell (Vanguard VRS 8004) 10"
- Howard Rumsey's Lighthouse
- All-Stars, Volume 3 (Contemporary C 2506) 10"
- Sir Charles Thompson (Vanguard VRS 8003) 10"

Miscellaneous

- A Study in High Fidelity* (Capitol SAL 9020) 12"
- Speed the Parting Guest* (percussion) (Cook 1041) 10"
- Rail Dynamics* (Cook 1070) 10"
- Kilts on Parade* (Cook 1025) 10"
- Drama of Rodrigues* (Cook 1086) 10"
- Fiesta Flamenca/The Guitar* (Cook 1027/1028) 10"
- Joys and Sorrows of Andalusia* (Westminster 5135) 12"
- El Pili (Flamenco)* (Esoteric 2001) 10"
- Montero Stags Folk Songs of Spain* (Vanguard VRS 7001) 10"
- Music of the Arab People* (Esoteric 2002/2003) 10"
- African Tribal Music* (Esoteric 518) 12"
- Jean Ritchie: Mountain Ballads* (Elektra 2) 10"
- Dylan Thomas: Reading his Poetry* (Cedmon TC 1002/1018) 12"
- Les Paul: The New Sound* (Capitol H-226/H-286

Fidelity Is Fine, But Don't Forget The Music: Scott

By RAYMOND SCOTT

For a long time I have had an enormous interest in sound recording, in acoustics, and phonographs and sound reproduction. I would say that this enthusiasm developed to a peak about eight or nine years ago.

When I reached this peak, I realized that I had come to the point where, being so fascinated by the problems of sound recording and reproduction, I started to respond with greater eagerness to the way the music was being recorded, or reproduced, than to the pure musical content.

For the last few years I've gone to extremes to try to neutralize that tendency. I ask myself such basic musical questions as, does the music have the things all of us like in music? Does it swing when it's supposed to swing, regardless of the style—and is it smooth, or beautiful, or moody, when it tries to be one of these? In other words, try to prevent myself from an exaggerated preoccupation about how it was recorded; because I appreciate the fact that music in itself can be a sheer joy.

All Lengths

As an audio fan I went to all kinds of lengths to achieve certain effects. Many of us believe in an enormous amount of power, for peaks, and for the cleanest kind of reproduction. Well, I've had an amplifier that ran about 140 watts. Not long ago I started building, experimentally, a 1-kilowatt amplifier, for the purpose of dabbling some more, because now that we are in the recording business with the Audivox label, I find that for professional purposes I have acquired a renewed interest in my old audio hobby.

The sound of any of the orchestra instruments, especially the more glamorous and exotic ones, can be so flashy, so impressive, that you thrill to the sound of the tympani, for instance, when it's enormously loud. Now there enters another factor: it's possible to enhance an original sound, too, to make more of the sound than there actually was.

New Thrill

In sound reproduction itself, as far as high fidelity is concerned, if you suddenly hear, say, some celeste passage enormously louder than a celeste could normally play, a new kind of thrill enters into the picture; a tone color takes on a different kind of significance, because you can play it at such an enormous level, compared with its natural state.

Then there's the presence of controlled echo. It has seemed, so far, that you either do have echo or you don't; there aren't many varieties of echo effects available at present. But much more can be done along these lines, and certainly will be in the not-too-distant future.

You can have frequency-controlled echo; you can have echo in different parts of the audio spectrum. You can have different kinds of distortion introduced intentionally, besides some of the better known devices of frequency equalization.

On the other hand, without any special effects, you can have the pure pleasure of listening, say, in a car. Have you ever noticed how wonderful music sounds in an automobile? Car radio, for some reason or other, seems to glamorize and emotionalize the results, making things sound extraordinarily effective and clear.

I don't know whether it's the quality of the radio itself, or whether it's the fact that instead of listening with great concentration, you're sort of listening as a side-issue while you're busy driving, or watching the landscape. Instead of listening critically you're listening in a way that is more effective from the point of view of pure musical enjoyment. You're not bearing down on the particular singer or performer; you're listening, to a degree, sort of unconsciously or subconsciously.

Sure, there are many new and magnificent possibilities presented by hi-fi; but the point that I'd like to make, at least for myself, is



Raymond Scott

that all these things are marvelous, but don't ever lose sight of the fact that music is music, and music can have what it has at almost no level; it can have it on almost any

crummy machine. You just can't kill it. If it really swings it'll swing on any kind of a phonograph.

A Choice

If I had to choose between a technically magnificent recording and a very warm, sensitive performance not too well recorded, I'd take the warmth and the sensitivity. Having had a certain amount of experience now in the audio field, I feel that those qualities that reach your feelings are a lot more important than any of the technical tricks. And believe me, I love technical tricks!

Let part of your time be devoted toward having tremendous fun with technical know-how, but don't ever neglect to have tremendous fun with that vitally important ingredient—the basic quality of the music itself.

Sounds Fishy

Boston — *The Wild One*, the Marlon Brando film with music by Shorty Rogers, was recently reviewed in the *Boston Herald*. The reviewer has this to say:

"... The musical background employing weird offbeat snatches of progressive jazz is a model of its kind; and the dialogue catches with uncanny accuracy ('If you want to be real cool, man, you gotta whale,') the jargon of a particular social group."

Throw me that harpoon, man, I'm late for a gig.

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By Rob

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Tape Measure

New Magazine On Tape Short On Specific Info

By Robert Oakes Jordan

A new year, a new "book" - Tape and Film Recording. It doesn't unfold in the same fashion as Down Beat, but it has a swell picture on the cover. The first issue includes many features to enthrall the topologist with money, and for those who haven't any, there is a contest. Also, a variety of articles for those who can read, and pictures for the rest of us.

The contest, by the way, pays \$100 for three little words, to describe the performance being taped, the person engineering the recording, and the finished tape itself. My first inspiration—waste, waster, and wasted—is, I admit, somewhat cynical, but it was a result of an overall disappointment in the level of the magazine.

Needed

There is a real need for more widespread information on the arts of tape recording, but why are some editors so timid as to think that people who appreciate and are interested in an instrument so complex and delicate as a tape recorder cannot be told about it in words of more than two syllables? Let's face it; the decibel is here to stay, and even a bimonthly is going to have trouble if it confines its vocabulary to "adequate response" and "satisfactory results." The letters which have come to me as a result of these articles indicate clearly that

the thirst is for more specific—not more general—information.

The contributors to the first issue are, for the most part, recognized in their respective fields, and all are well qualified to supply worthwhile information. There are several noteworthy and original features in this issue: Tapes to the Editor, the Tape Club, and the contest I'm trying to win. (Down Beat, incidentally, has originated more new terms in the field of music which have been accepted than any other national magazine.) Tapes and Film Recording has a chance to settle in a spot that has been open for several years, but to do a real service it will have to meet the needs of the already experienced topologist as well as the man who's just beginning to know what it's all about.

Own Contest

The contest idea intrigues me. Maybe Tape Measure will have its own contest—no prize, but eternal gratitude from all concerned. WANTED: NEW NAME FOR PRE-RECORDED TAPES. Prizes: 100 feet of Scotch Brand magnetic tape with your name recorded on it. Second Prize: 50 feet with recorded initials. Last prize: 10 feet of used government magnetic tape with a secretary's voice droning: "Dear Mr. Poulsen: Please be advised that this bureau regrets the delay in answering your letter, but the assistant chief of our section suggests that your device has no practical application."

Here is your chance to take the initiative from the hands of the ad men and for those who have genuine interest in tape to christen a brand-new field themselves. In a month or so we will publish the names and suggestions judged most useful and interesting by a qualified but commercially disinterested group. Entries will not be returned and prizes will not be awarded to anyone, including myself and family.

I hope Tape and Film Recording will expand as it has promised. It deserves encouragement, and I hope its editors and writers will be convinced by the response, as I have been, that readers are eager to know the hows and whys as well as the whats and whens.

(Send questions to Robert Oakes Jordan, 629 Marion Ave., Highland Park, Ill.)

Binaural Jazz On Chi Station

Chicago—Station WJOB-WJIZ-FM began broadcasting on Jan. 25 binaural broadcasts of jazz sessions as played at Calumet City's Play-bowl nitery. As far as is known, this is the first sponsored show to broadcast in 3-D sound from anyplace other than a studio.

The programs, conceived by disc jockey Earl Vieaux, are tape recorded at the club and broadcast a week later at 9:30 p.m. Mondays on both AM and FM channels.

Show Goes On In Opera, Too

New York—An opera singer never knows where his next role will suddenly come from. A few days before a broadcast performance of Un Ballo in Maschera, Arturo Toscanini learned that tenor Jussi Bjoerling was too ill to sing. Richard Tucker couldn't make it because he's under contract to Columbia, and the only other first-rate tenor available was Jan Peerce.

Peerce declined because he hadn't sung the role for several seasons and because he had other commitments. Toscanini telephoned him, pointing out that this may be his last appearance as an opera conductor. Peerce agreed, Sol Hurok rearranged his booking schedule, and the broadcast went on with Peerce having only four days rehearsals.

That same week Ramon Vinay developed laryngitis on the day he was to sing Tannhäuser at the Met. At 5 p.m., Charles Kullman was told he was to sing the role at 8 p.m. Kullman had never sung the part before anywhere, and had had only two stage rehearsals of it at the Met. He went on though and like Peerce, sang his part without a fluff.

Hi-Fi Flashes

General Electric has released a new booklet, Variable Reluctance Application Data, which is a guide for the audio hobbyist. Divided into five sections, the book takes up the design factors of the variable reluctance cartridge; single vs. dual cartridges; wide range stylus; stylus wear factors and when to replace the stylus; requirements for hi-fi, and other subjects. Illustrated booklet may be obtained at no charge by writing to Hi-Fi, Down Beat (see below).

Have trouble remembering what needle fits your particular cartridge? Permo has come up with a gimmick that will help you. You receive a card, printed on metallic-faced paper, that slips over the spindle of your turntable and stays there as a handy guide. Needle number is printed on the card. For information, write to Hi-Fi, Down Beat.

Karlson Associates, makers of speaker enclosures, has come out with a ready-to-assemble unit that is of the same specifications as its finished models. Kit comes knocked-down, ready to paint, and is adjustable for hidden installations, such as walls or closets. For further information: Karlson Associates; Dept. 1B, 1379 E. 15th St., Brooklyn, N. Y.

One of the most annoying problems of professional users of tape is the permanent and clear identification of reels. Orradio is now making an Irish Reel Tab, a tab that fits snugly between the edges

of seven-inch plastic or metal reels and contains room for identification of both sides. Free samples available through Hi-Fi, Down Beat.

A battery of 20 two-foot Hypex Loudspeakers mounted atop Steinway Hall in New York, are being used in connection with a Deagan electronic carillon to project ball music over midtown Manhattan during the Steinway Centennial, now being observed. Ten amplifiers boost the power of the ball tones.

Another check for distortion in hi-fi systems has been announced by Cook Records, with its 50 N-A beam test record, which makes it possible for anyone to determine quickly if intermodulation exceeds a distortion level of 2 per cent. One side of the record has 33 1/2 and 78 rpm bands, each with two tones sweeping a wide portion of the sound spectrum. Since these tones are always 1000 cycles apart, any intermodulation in the system will mix them together to produce a false tone.

(Ed. Note: For further information on any product mentioned above, please write to Hi-Fi, Down Beat, 2001 Calumet Ave., Chicago 16, Ill.)

Concert Reviews

Concert Roundup

The Concert Choir (Town Hall) began its New York Season with a sustainedly exciting all-Stravinsky program. Young Margaret Hillis directed her choir and the orchestra with totally admirable skill and clarity of purpose. She illuminated the Pater Noster (1926), Ave Maria (1934) the steel-strong Mass (1948) and the Symphony of Psalms (1930) so that they sounded with more convincing power than in any performance this reviewer has heard. Miss Hillis also avoids Robert Shaw's occasional tendency to overdramatize this kind of writing that is meant to excite by its very austerity.

The opera-buffa Mavra (1922) and the choral masterpiece Les Noces (1923) underlined the secular, sardonic Stravinsky and were equally brilliantly performed. Outstanding was soprano Adele Addison. And again the conducting was fabulous.

The young Canadian pianist William Stevens (Town Hall) made his New York debut after

recent critical raves in Boston. It was a not altogether happy occasion. In works requiring quick, strong fingerwork like the Frescobaldi Fugue in G Minor and the Prokofiev Toccata Op. 11, Stevens is highly impressive. His Haydn, however, often lacked ease and grace and his Chopin, while striking, struck rather too incessantly. Stevens, however, could become a major recitalist. It will require, among other things, more intensive study of the 19th century repertoire and close attention to the quicksand land of dynamics.

The American Chamber Orchestra (Kaufman Auditorium, YMHA) presented its first in a series of three concerts under the direction of Robert Sholz. Works by Handel, Mozart, Schubert, and Creston were performed by this group of young, talented musicians. Soloists were Helen Kwalwasser, violinist and Samuel Baron, flutist. The performance as a whole was technically flawless but at times showed a lack of depth and interpretative ability.

Paul Creston's Partita for Flute and Violin with String Orchestra (1937), a seldom performed, impressive composition, was capably played by the soloists and conducted by Mr. Sholz with perception and intelligence. A resounding and invigorating performance of Mozart's Symphony No. 29, A Major, K. 201 was the concluding work.

Japanese Troupe To Tour America

New York—Now that Japan has shown itself receptive to Louis Armstrong and Jazz at the Philharmonic, Japanese musicians and dancers are testing American reaction to their kind of swing.

The first Japanese dance company to visit the United States will be presented by Sol Hurok at the Century theater in New York beginning Feb. 16. The Azuma Kabuki Dancers and Musicians are beginning a world tour with this engagement. The tour has been arranged with the co-operation of Prince Takamatsu, brother of the Emperor of Japan, and the Japanese Ministry of Foreign Affairs.

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Look Out! The Red Coats Are Coming!

By Will Leonard

We can beat those Britishers at baseball and maybe scrabble, but they sure can whomp the tar out of us at cricket and theater. They come over here and knock us out of our chairs with their Sadler's Wells ballet company every winter. And this winter they've been doing the same thing

with their recorded theatrical music and drama. In a season when we haven't had much but the borrowings from Borodin that went into the Broadway musical, *Kismet*, under such drooly titles as *Stranger in Paradise*, and a Rodgers-Hammerstein effort as weak as *Me and Juliet*, the Limeys have been rubbing in their footlight superiority

in relentless fashion. The last straw is London's shining new version of Gilbert and Sullivan's *The Sorcerer* (London LL885, 2-12"), which never before has been recorded in such completeness, and was out of print, even in its formerly abridged form, for nearly 15 years. Nope, Martyn Green isn't its John Wellington Wells, but let's face it, the

only other album of the early G. & S. hit was so ancient that it didn't include the grimacing Green either, because it was made even before his time (1933).

This highly commendable performance of Richard D'Oyly Carte's first production by Gilbert and Sullivan, made by the D'Oyly Carters last year under Isidore Godfrey's baton, brings the Savoyard catalog back almost to its pre-war status. At one time in the pre-LP days there were eleven of the 14 G. and S. operas on records—*Trial By Jury*, *The Sorcerer*, *H. M. S. Pinafore*, *The Pirates of Penzance*, *Pattience*, *Iolanthe*, *Princess Ida*, *The Mikado*, *Ruddigore*, *The Yeoman of the Guard*, and *The Gondoliers*.

One by one, London has reinstated every one of them excepting *Princess Ida*. That, we may reasonably expect, should be back at your record dealer's soon, considering that this is an era when the LP has made readily available the dubious works of such esoteric gents as Ginastera, Pexel, Rust, and Jarzelski.

Why Not?

And then, just because anything worth doing is worth doing well, why not record *Utopia, Limited*, and *The Grand Duke*? Considering some of the centuries-old curiosities that have been cut in the last couple of years, it shouldn't be an insuperable job.

That would leave just one Gilbert and Sullivan opus unrecorded—*Thespis*. And there's nothing anybody can do about that anymore. Nobody knows where to find the music. Besides, judging by what the drama critics said at the time, it wouldn't be worth digging up anyway.

Another 19th Century Londoner looks sharper than, let us say, such contemporary dramatists as George Axelrod and F. Hugh Herbert, in *The Importance of Being Earnest* (Angel 3504B, 2-12"). Oscar Wilde put this complicatedly silly plot together with a foolproof blueprint, but it takes a canny cast to wind through its mazes effectively. John Gielgud, Dame Edith Evans, Pamela Brown, and Celia Johnson head a cast that is well nigh ("well nigh" is one of two expressions we've always been meaning to use; the other is "alas") perfect.

Just as a demonstration of how slickly rhythmic the spoken word can be, Robert Donat and an Old Vic cast caracol through the metrically measured phrases of T. S. Eliot's *Murder in the Cathedral* (Angel 3505B, 2-12"). The meaning goes over the head (or past the heart) of your reporter, but there's a beat that is captivating. As the cats say when listening to a band, "It swings."

That ain't all. RCA-Victor has

Classical Codas

When Jascha Heifetz goofed, during an appearance with the Dallas Symphony Orchestra, and asked Walter Hendl, conductor, to begin the third movement of the Sibelius violin concerto over again after a false start, observers thought it must have been the first such fluff in his career. But Heifetz said he had done the same thing once before in Boston back in 1919—at the same place in the same concerto. His excuse: "I just forgot."

Lily Pons disagreed with the statisticians who said a January Met appearance in "Lucia" was her 100th performance of the role. Miss Pons, declaring she has made a living out of "Lucia" ever since Jan. 3, 1931, estimated she has sung it almost twice that often . . . George Szell quit as a Met conductor because of "present conditions" there, without elucidating.

Seymour Bernstein, young Newark pianist who won the Griffith Artist Award back in 1945, finally made it across the river for a Manhattan recital in 1954, after service in Korea . . . Arnold Schoenberg's *Herzogswache*, written 30 years ago, was given its first public performance at a Cooper Union concert conducted by David Broekman.

The Minneapolis Symphony introduced *Sinfonia Minneapolitana*, which it had commissioned from Sandor Veress, Hungarian-born composer now living in Switzerland.

Ferenc Fricasay is the new principal conductor of the Houston Symphony for the 1954-55 season . . . Aaron Copland has written a new opera that the New York City Opera may present this spring. Tentative title is *The Tender Land* . . . Pierre Monteaux, after rumors of friction with the Met directorship, finally signed to return next season.

An Old Vic album (LM6110, 3-12") of *Romeo and Juliet* that will make you realize Lucille Ball and Desi Arnaz don't know much about playing a love scene. And Angel is up with a version (album 3501B, 2-12") of *The Merry Widow* that will make you feel the half dozen American editions don't know what it's all about.

I'm a good American, you understand—a real Yankee Doodle dandy, born on the Fourth of July—but something tells me these Europeans are ahead of us, this season, in theatrical records. Wait until next year, as we say in Brooklyn—if I can say that and still be considered a trustworthy citizen.

CLASSICS IN CAPSULE

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

New Directions

Disc Data	Ratings	Comments
DE MENASSE: <i>Piano Concerto No. 3/Discorsi/Peche Sans</i> . Jacques de Menasse, Vienna State Opera orchestra, Edmond Apple. VANGUARD VRS443, 12".	★★★★ Performance ★★★★ Recording	● Time was when a prolific composer could go to his grave without getting three of his top works set out before the public on a large scale. The LP has changed that, and an interesting, challenging composer-pianist makes a double debut here in a hand-picked program of his best. De Menasse's piano is brilliant in the concerto, his writing more so in the shorter pieces.
WALTON: <i>Orb and Scepter/Cream Impaired/Portsmouth Point/Sheep May Safely Graze</i> . Philharmonia Orchestra, William Walton. ANGEL 30000, 10".	★★★★ Performance ★★★★ Recording	● <i>Orb and Scepter</i> was written for Elizabeth's coronation in 1953. <i>Cream Impaired</i> for her father's in 1937. Heavily laden with dignity, their performances are overblown in comparison with the neatly executed unraveling of the complicated but lustily rosy <i>Portsmouth Point</i> . The Bach hit is from <i>The Five Virgins</i> ballet suite. Recording is excitingly resonant.
BRAMS: <i>Hungarian Dance/TCRAJKOVSKY: Eight capricci/Westminster Light Orchestra, Leslie Bridgewater</i> . WESTMINSTER WL4009, 12".	★★★★ Performance ★★★★ Recording	● Bridgewater, who has been holding to a path just a little longer haired than Montevani and Camarata, here takes himself more seriously. The Brahms dances lose the "light" touch that has been his trademark, without becoming quite full enough. The Tchaikovsky pieces are better, with a snarling ceiling of Kootlaemstian schmalz.

Standards

MOUSSORGSKY: <i>Pictures at an Exhibition/SNETANA: Moldov/DYOBRAK: Ragopody No. 3</i> . Amsterdam Concertgebouw, Hague Philharmonic, Antal Dorati. EPIC LC3015, 12".	★★★★ Performance ★★★★ Recording	● Because this label doesn't cater to the economy buyer, it might scare off the guy holding himself a library, but this record actually offers a chance to acquire three standards, well played and beautifully reproduced, on two sides well worth the investment. Dorati did some pretty good work, on his European junk.
MOZART: <i>Dissonance, K. 294</i> . Jan Tomaszew, violin, with Vienna State Opera Orchestra, Felix Preisler. VANGUARD VRS441, 12".	★★★★ Performance ★★★★ Recording	● These are not "same" performers, but they are musicians with Mozartian mastery. Tomaszew, concertmaster of the Little Orchestra Society of New York, fiddles with clarity of purpose as well as tone, and Preisler directs an orchestral performance that is better than excellent. This may not be the season's biggest seller, but there won't be many more deserving records.
BEETHOVEN: <i>Symphony No. 6</i> . Vienna Symphony, Willem van Otterloo. EPIC LC3011, 12".	★★★★ Performance ★★★★ Recording	● There have been more imaginative readings of the "pastorale" since the coming of the microgroove, but few of them can top this one for resplendence of reproduction. The Bruno Walter version has deeper insight; this has greater breadth of instrumental sound. So, make up your mind between interpretative subtlety and hi & snaz.

Piano Picks

BRAMS: <i>Variations on Themes of Paganini and Handel</i> . Szezo Godofsk. CAPITOL P2327, 12".	★★★★★ Performance ★★★★★ Recording	● Godofsk, well established in concert but a stranger to the LP catalogue, herewith makes a place for himself on the record shelves. His Paganini variations are filled with brilliant contrasts, his Handelian changes are rung with as great accuracy but slightly less fervor.
SCHUBERT: <i>David Bandler & Pajama</i> . Joany Demma, pianist. WESTMINSTER WL232, 12".	★★★★ Performance ★★★★ Recording	● Only a few weeks ago we were saying in this space that Gleesing's Davidbandler, though the host of the bunch available, left something to be desired. Hard on his heels comes this warmly played, richly reproduced version which must be given top honors. And the dozen Paganini, squeezed onto the last hand for extra measure, are a fine bonus.
CHOPIN: <i>Préludes. Cor de Goat, pianist</i> . EPIC LC3017, 12"	★★★★ Performance ★★★★ Recording	● Well, the Chopin preludes have been cut by Rubinstein, Brailowsky, and Aron, among others, and a newcomer better be good against that kind of competition, de Goat isn't quite good enough, although there occasionally is a certain vivid imagery about his playing, and his tone is full, feeling and consistent.

The Classics Center

Here are some of the outstanding classical releases of recent months now available to you by mail from our complete stock of superb recordings.

- Franck: *Symphony in D, Minor*. Detroit Symphony, Paul Fery. Merc. MG5023 \$ 5.95
- Chopin: *Mazurkas complete*. Arthur Schnabel. Victor LM6109 11.44
- Mozart: *25th Anniversary Piano Recital*. Victor LM6014 11.44
- Messiaen: *Cavalleria Rusticana highlights/Laocavallo: I Pagliacci highlights*. Cetra AS014 5.95
- Mozart: *Haydn: Pictures of an Exhibition/Strauss: Firebird Suite*. Philadelphia Orchestra, Eugene Ormandy. Col. ML4700 5.95
- Mozart: *Symphonic No. 40 and 41*. Vienna State Opera Orchestra, Herman Scherchen. West. WL5204 5.95
- Bavard and Debussy quartet: *Budapest String Quartet*. Col. ML4648 3.95
- Paganini: *Misic: Carlo Montoya, guitar*. Ram. R195-134 2.99
- Messiaen: *Joan of Arc at the Stake*. Vera Zorina, soloist, Philadelphia Orchestra, Eugene Ormandy. Col. SL178 12.11
- Brahms: *Don Juan & Death and Transfiguration*. N. Y. Philharmonic, Bruno Walter. Col. ML4650 3.95

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February

Five-st... are review... Excellent.

★★★★ Ju... ★★ An... Archle... his own... in Julie's... ex-Godfr... The exc... moves. R... dreamy c...

★★★★ To... ★★ TH... Damon... style in... tango be... Italian l... of his big... work of... also stron... that will... (Mercury

★★★★ OI... ★★ Be... The fa... has new... it pushed... Fiorino's... over. Flip... is just t... roundelay

★★★★ Ne... ★★ Yo... Bunny... inflection... smashing... It's an a... folk melo... Paul, an... George A... includes... aids the a...

My Funn... The Girl... A Foggy... Like Som... I Got a... Little Girl... They Can... Me... Violet fo...

Five st... go, unfor... of ours... this collec... bum come... still will... And sh... ing singer... selves up... for a mo... turns gra... how popu... Frank is... his phras... exquisite... and he ca... tune so c... were bein... Nelson... for the

1. O Me... Eddie... Tony

2. Strang... Tony

3. Chang... Patil

4. That's... Dean

5. Rag t... Tony

6. Heart... Fear

7. Secret... Doris

8. The J... Mills

9. What... Andy

10. Ricol... Terry

Popular Records

DOWN BEAT

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

Archie Bleyer

★★★★ *Julie's Jump*
★★★ *Amber*
Archie Bleyer's first release for his own record label has a winner in *Julie's Jump*, a salute to the ex-Godfreyite in the same firm. The excellent instrumental really moves. Reverse side falls into the dreamy category. (Cadence 1320)

Vic Damone

★★★★ *To Love You*
★★★ *The Breeze and I*
Damone returns to his big voice style in *Love You*. Backed with a tango beat and aided by English-Italian lyrics, this should be one of his biggest sides in months. Record of the generation-ago hit is also strong, but it's the other side that will get most of the play. (Mercury 70287)

Vince Fiorino

★★★★ *Oh, Lula!*
★★★ *Bedelia*
The favorite of many years ago has new trimmings that should get it pushed up on all the d.j. lists. Fiorino's jazz tuba really takes over. Flip side, also from the files, is just the thing for a round of roundelays. (Epic 9008)

Bunny Paul

★★★★ *New Love*
★★ *You'll Never Leave My Side*
Bunny sings with lively beat and inflection on *New Love*, which has smashing commercial possibilities. It's an amalgam of some familiar folk melodies, with lyrics by Miss Paul, and you should enjoy it. George Annis' good studio group includes a swinging bassist who aids the attack no end. (Essex 344)

Frank Sinatra

My Funny Valentine
The Girl Next Door
A Foggy Day
Like Someone in Love
I Got a Kick Out of You
Little Girl Blues
They Can't Take That Away From Me
Violets for Your Furs
Rating: ★★★★★
Five stars is as high as we can go, unfortunately. But as a friend of ours said when he first heard this collection, "If not another album comes out until January, 1954 still will be a banner year." And should you know any aspiring singers, tell them to lock themselves up in a room with this LP for a month and play it until it turns gray if they want to hear how popular songs should be sung. Frank is in great voice on them all, his phrasing never has been more exquisite, his breathing is amazing, and he captures the mood of each tune so completely you'd think they were being done for the first time. Nelson Riddle's arrangements for the nine-piece group Frank

uses on nitery appearances are sensitive bits of writing and the recording is excellent.

We happen to favor *Little Girl Blues*, *Valentine*, and *Violets*, but take your choice—it's a flawless production. And it's also a kick to find a release for which we can offer an unqualified rave. (Capitol LP H488)

Other Releases

Al Alberts—★★ *Bandera*/★★ *What More Is There?* (Decca 28979). What, a Mexican polka? This is far afield for this crier. Flip has the right title but might sell among the tear-sodden... Les Baxter—★★ *Flirtation Waltz*/★★ *Atlantis* (Capitol 2705). *Waltz* is a pleasant harkback to the merry Oldsmobile days. Other has a Latin coating with a chant background that's a bit overdone... Rosemary Belan—★★ *Things We Use To Do*/★★ *That's Why I Love You* (Belle 3456). Double voice solo isn't helped by the material. *Love* is a nice, simple melody... Teresa Brewer—★★ *Bell Bottom Blues*/★★★ *Our Heartbreaking Waltz* (Coral 9-61066). Little gal gives *Bells* a fine lilt that should get it many tolls. Other side is a sobber, but well done.

Ken Clarke—★★ (MGM E205). Pseudo-jazz pianist brings back some of the oldies, but with nothing bright or new discernible... Rosemary Clooney—★★★ *My Baby Rocks Me*/★★ *When You Love Someone* (Col. 440142). Rosemary may have another hit—that's if she can get some airtime on *Baby*. Anyway, the jukes should give it heavy play. Other side doesn't measure up... Vic Damone-Ralph Marterie—★★★ *Serenade in Blue*/★★★ *That Old Feeling* (Mercury 70179). Pairings of these standards with the Marterie backing was a smart choice and should do very well in the college sets.

Billy Daniels—★★★ *Game of Love*/★★ *I Still Get a Thrill* (Mercury 70291). *Game* has a swifty, sexy beat, but *Thrill* tries too hard... Tommy Edwards—★★ *There Was a Time*/★ *Wall of Ice* (MGM 11668). *Time* could have been it, but it's over-orchestrated. *Ice* is similarly weighted down... Fontane Sisters—★★★ *Till Then*/★★ *The Baion* (Victor 47-5612). Sisters have a goodie in the Mills Bros. oldie. *Baion* is neat Latin filler... Jane Froman—★★★ *Wait and See*/★★ *It's All in Your Heart* (Capitol 2708). *W&S* is somewhat lighter and less dramatic, and therefore more pleasing than the usual Froman fare... Ronnie Graylord—★★★ *Cuddle Me*/★★ *Oh, Am I Lonely* (Mercury 70285). *Cuddle* has a good jump beat. *Lonely* has a Frankie Laine twist and a semi-yodel... Georgia Gibbs—★★★ *Somebody Bad Stole De Wedding Bell*/★★ *Baubles, Bangles, and Beads* (Mercury 70298). While this is the best sung of the *Bell* versions, it doesn't have the impishness of Miss Kitt's. The Three B's might be alright as a show tune, but on a platter it doesn't sell.

Merv Griffin—★★ *Hey, Garçon*/★ *All The Livelong Day* (Col. 440141). *Garçon* is a copy of *Hey, Joe* with a Parisian flavor. Shirley Harner—★★ *If You Love Me*/★★ *Won'tcha Love Me* (MGM 11667). Material on these won't boost Canadian singer's stock too much, although both are well done... Herb Jeffries—★★ *One Night in Acapulco*/★★ *Wicked Woman* (Trend 67). *Night* is the best side that Jeffries has had in months. Real relaxed. The other is the title song from picture of the same name and not up to snuff.

Joe Marine—★★ *Am I Proud?*/★ *Tomorrow for Sure* (Decca 29012). *Proud* is okay but *Tomorrow* won't come—not with this tune... Tony Martin—★★ *That's What a Rainy Day Is For*/★★ *Look Out, I'm Romantic* (Victor 47-5596). Brace of tunes from movie, *Easy*

to *Love*, aren't up to what this singer has been hitting with lately... Robert Maxwell—★★★ *Solfeggio*/★★★ *The Doll Dance* (MGM 11671). First sides of the jazz harpist for this label are excellent. Singing of the scales in a mambo beat is an interesting and offbeat item. *Doll* sounds just like one of them there old piano player rolls... Lou Monte—★★★ *Darktown Strutters Ball*/★★ *I Know How You Fell* (Victor 47-5611). *Ball* is very good, done with Italian lyrics. Reverse is a straight ballad.

Jack Pleis—★★★ *Frenchman in St. Louis* (St. Louis Blues)/★★★ *Pagan in Paris* (Decca 28981). *St. Louis* becomes a concert in minia-

ture in this Pleis arrangement that is more than somewhat influenced by Gershwin. It's good for a few listens... Johnnie Ray—★★★ *Why Should I Be Sorry?*/★★★ *You'd Be Surprised* (Columbia 40154). *Sorry* is a new tune without much distinction, but some pretty background trumpet aids Ray mucho (Billy Butterfield?). *Surprised* is the Irving Berlin oldie, done with gusto.

Martha Raye—★★★ *Blues in the Night*/★★ *Wolf Boy* (Mercury 70294). Martha's first recorded excursion in years, but her tremendous talent is wasted here. *Night* gives a hint of her capabilities, *Wolf Boy* is a nothing

tune. Perhaps an album of standards, Mr. Mercury?... Lucy Reed—★★★ *Tantalizing Melody*/★★★ *Please, Mr. Right Man* (Chance 3006). Vocalist who has been working in Chicago the last three years gives these inconspicuous melodies the best readings they possibly could get. But it's another waste of ability.

Don Sebastian—★★ *It Can't Be Wrong*/★ *I Want to Cry* (Great Lakes 1202). A Johnnie Ray impersonator who seems determined not to sing a single note in tune... Sarah Vaughan—★★★ *Easy Come, Easy Go Lover*/★★ *And This Is My Beloved* (Mercury 70299). Sassy's bow on her new label is



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Scoreboard

Here are the top 10 tunes in the country for the two weeks preceding Jan. 20, based on a survey covering record sales, disc jockey plays, and juke box performances. Records listed are the best-selling versions of the tunes.

1. *O Mein Papa* Eddie Fisher (Victor)
2. *Stranger in Paradise* Tony Bennett (Columbia)
3. *Changing Partners* Paul Pigg (Mercury)
4. *That's Amore* Dean Martin (Capitol)
5. *Rags to Riches* Tony Bennett (Columbia)
6. *Heart of My Heart* Four Aces (Decca)
7. *Secret Love* Doris Day (Columbia)
8. *The Jones Boy* Mills Brothers (Decca)
9. *What Is What, Was Football* Andy Griffith (Capitol)
10. *Ricochet* Teresa Brewer (Coral)

best a noteworthy one. Lover is the not a bet; Beloved is heavily dramatic and ill-suited to her... Artie Wayne... Warm Over Kisses... Watermelon in December...

Margaret Whiting... Speak to the Stars... It's Nice to Have You Home... A very nice pairing of singer and material...

Dance Bands

Jerry Fielding... Pompadour Vendor... Carefree... Cheerful Little Earful... The Kinkajou... When I Grow Too Old To Dream...

Fielding is the young west coast studio conductor who has been leading a hand-picked group of radio and film sidemen on some dance dates...

Whether this is music designed for dancing, as the album title claims, is debatable, but the music is often provocative, often meditatively pretty, and often stimulating...

Artie Shaw... In the Blue Room... In the Cafe Rouge... Rating: *****

Here, on the heels of the recent Benny Goodman and Glenn Miller reissues that were recorded from air shots and concerts, is further evidence of the wonderful spirit and enthusiasm that was rampant in the golden days of dance bands...

The arrangements (and almost all the old favorites are included) are attacked with a conviction and straightforwardness almost never heard today—the band was like a team trying to win a football game...

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Rancho Grande, until they get their teeth into Jerry Gray's booting arrangement and charge on; Auld's infrequent but tasty solos (I'm Sorry for Myself and Maria My Own, in particular); the excellent construction of most of Artie's solo excursions, notably on Maria, Diga Doo, and Sunset Sue; the feeling throughout, even on some of the just-fair sides, that everyone in the band was proud to have a chair with a top organization and would fight like fury to stay there.

We can only hope that such days shall soon return. (Victor LPT 6000)

Other Releases

Eddie Ashman... All-Time Favorites (Lion LP 70012). Part of MGM's dance band series, this one doesn't come off. It's a bad hotel band, with no style of its own, uncertain intonation, and sloppy arrangements... Tommy Dorsey... Island Queen... You're the Cause of It All (Decca 28978). First is a novelty sung by Gordon Polk that gets right funny after awhile...

Jimmy Palmer... Here Comes My Ball and Chain... Three Little Words (Mercury 70305). Cleanly-played novelty stuff, but the band vocal is just a bit too cute on Words, Ball and Chain is another oldtimer that could as well have continued to collect dust...

Fan Clubs Meet In 1st Convention

New York—Some 300 teenage fan club presidents representing over 50,000 members assembled at Carnegie Recital Hall January 23 for the first National Fan Club Convention. Addressing the opinion-moulders were Les Paul and Mary Ford, Rusty Draper, and other record stars. Art Ford of WNEW was the master of ceremonies.

Included in the order of business was a demonstration of the proper and improper technique of obtaining an autograph. Four research experiments were also held to determine the "exact tastes" of the delegates. Coral, Epic, Trend, and Audiodisc records were in charge of the experiments.

AL'S RECORD MART Dept. MO 1544 Broadway Detroit 26, Michigan BILLY BECKSTEINE LP'S Nat LP-2001—Prisoner of Love/All of Me/Call It Madness/Mood for Love/Sophisticated Lady/Cottage for Sale/Time Oa My Hands/Without a Song... TREND LP'S TL-1004—Jerry Fielding Dance Concert... TL-1003—Dave Pell Octet... TL-1002—Thornhill plays Mulligan... TL-1001—"Dream Stuff"—Thornhill... TL-1000—Jerry Fielding

Jimmy Roma... Roma Rhythm/Roo, Roo, Roo (Rainbow 240). Some piercing trumpet from Roma, who leads a good band that is badly recorded... Jerry Wald... Tops in Pops (Lion LP 70014). Eight current pop tunes done pleasingly by the Wald organization and pretty well suited for dancing.

C&W

Betty Cody... Please Throw Away the Glass... You Can't Feel the Way I Do

Betty can really sing a tune, and the A side of this platter gets her full treatment. The weeper is almost showing signs of breaking loose, and could be a big one for her. (RCA Victor 20-5600)

Jean Shepard-Ferlin Huskey... Let's Kiss and Try Again... Beside You

Duo change mood completely with this pairing, following their John discs with a light-hearted, gay piece in Kiss, and a deeper rendition of the flip. Both sides are strong, and either or both could easily make it with the proper promotion. (Capitol 2706)

Hank Snow... Panamama... Act 1, Act 2, Act 3

Hank has always been a consistent performer, and his record sales have also shown his vast popularity. With this new disc he introduces a dual guitar technique which is bound to get a lot of attention. Both sides were cut by using a double soundtrack to get the guitar duet, and they both are most effective, with the A side having a slight edge. (Victor 20-5592)

Carl Smith... What Am I Going To Do With You?... Dog-Gone It Baby, I'm in Love

When Carl gets good material, he is hard to beat, and the story of two romances, as told on the A side of this disc is real good material. The reverse is done well, but probably will get lost in the shuffle. (Columbia 21197)

Webb Pierce... Slowly... You Just Can't Be True

This artist, it would seem, can do no wrong; at least, that has been the story with his last few sides. Slowly is a romantic ballad which Pierce gives an excellent reading, while the flip is done with a faster tempo, and is also most salable. (Decca 28991)

Other Releases... Cowboy Copas... The Man Upstairs... He Stands By His Window (King 1306). Two sides in the spiritual-sacred vein are given good send-off by Cowboy... Rex Prophet... Goodbye, Katie... Wild Fire (Decca 28976). Pleasing pair, but nothing to write home about... Anita Carter and the Carter Sisters... There'll Be No Teardrops... Don Juan (Columbia 21198). Girls have a tussle here, mainly due to the material, but do the best they can with what's offered.

Poetry On Records? It's Now A Highly Salable Experiment

New York—One of the most imaginative enterprises in recent recording history has been undertaken by two young Phi Beta Kappas from Hunter college. Barbara Cohen and Marianne Roney met in Greek class, discovered they both believed that good literature should be heard as well as read, and in 1952 formed Caedmon Records.

Beginning with no experience in the record business, or almost any business, they have built their company into a flourishing organization with nationwide distribution and outlets in Europe as well. Their catalog now includes readings by the late Dylan Thomas, E. E. Cummings, Sean O'Casey, Ogden Nash, Eudora Welty, Katherine Ann Porter, Tennessee Williams, Thomas Mann, and the Sitwells among others.

"We've found," says Marianne, "that the market is really hungry. And all of these are continuing sellers—we're selling more copies of Dylan Thomas' first volume now than when it was first released." As of now, that first volume has sold almost 10,000 copies—a phenomenal figure for poetry on records...

Occasionally they have to travel to record. Marianne flew to California for Thomas Mann, and they recorded Archibald MacLeish at his Massachusetts home. Some of the artists, relatively new to the idea of recording their work, have required a period of initial persuading. E. E. Cummings cogitated for a year. All have been uniformly pleased with the results.

Caedmon's future plans are extensive and as always, imaginative. "We plan to record complete plays—Shakespeare, Marlow, and Webster among others. And when there is a need for music, we'll interpolate ballads or other appropriate background. We also plan to record all of Milton's Comus, some short modern verse plays, and readings of individual poets like Browning."

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nominal figure for poetry on records would rather issued by a large or small company.

From their Fourth Ave. office, the two innovators help design their own covers, wrap packages, do the mailing and, of course, handle all business arrangements. They supervise all the original tape recordings and in connection with this, generally avoid regular studios. "They're too often dead," Steinway Hall has been frequently used, and the remarkable quality of most of their records attests to their keen sense of recording technique.

Occasionally they have to travel to record. Marianne flew to California for Thomas Mann, and they recorded Archibald MacLeish at his Massachusetts home. Some of the artists, relatively new to the idea of recording their work, have required a period of initial persuading. E. E. Cummings cogitated for a year. All have been uniformly pleased with the results.

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AN EVENING WITH... BILLIE HOLIDAY!

The title says "An Evening With Billie Holiday," and the time spent here with Billie is what you make it, because there is every possible mood in this album. On some sides Billie is sensuous, on others poignant, on some she carries the torch, on still others she swings happily; but through it all, there is that emotional feeling of Billie that has become her own special identification...

Billie has selected tunes which not only demonstrate the various facets of her singing, but in themselves are great things; in fact, apart from "Tenderly," which is relatively new, they've all become great standards in our musical history. Billie's phrasing and interpretation have invested a certain timelessness in these tunes that will make them forever to you memorable experiences.

MG C-144 \$3.85 CLEF RECORDS The Tunes in This Album Are: STORMY WEATHER, LOVER COME BACK TO ME, MY MAN, HE'S FUNNY THAT WAY, YESTERDAYS, TENDERLY, CAN'T FACE THE MUSIC, REMEMBER. Artists: Joe Newman, Paul Quinichette, Flip Phillips, Charlie Shavers, Oscar Peterson, Ray Brown, Barney Kessel, J. C. Heard and Alvin Stoller. 451 N. Canon Drive, Beverly Hills, Cal. 522 Fifth Avenue, New York, N. Y.

February All jazz by Jack T. Fair, Basic Beat, K.C. Ory, She's Full, Royal Gait, Stan Shortall, Blue and Count's C, As Long, If you at full road through watch out basic—ditto, New, ride on to like it w, With Coue, Dize Green, Ramey an, Basie is and no on close to C, There's favorite LP, Paul's sin, Sentiment, MAIL, 21, JERSEY, Al Col, Chuc, Al Col, George, Trombo, Massey, Chet R, Mulliga, Konits, Harry I, Red Ne, Charle, Gary, Bruct, Cal T, Dizzy C, Sonny, Getz-S, Bud Po, Sam S, Billy T, Getz-S, Stan G, Lou D, Gal M, Kenny, Morace, Dizzy, Miles I, Howard, Wynton, Mill J, Jerry F, Dave I, Thornhi, Thornhi, Dizzy I, Shelly, Lighth, Sunday, Dizzy I, Shelly, Bill R, Modern, Todd I, Jimmy, Miles, Charle, 2. se, Charle, Don F, Bird, G, G, Charlie, Jam S, J.A.T, J.A.T, Jazz S, Evening, Dizzy, Artism, Stan G, Billie, Paul S, Stan S, Dizzy, Shorly, Shorly, Prompt, LP, 45, record I, add \$5, Free c, specialty

Jazz Reviews

DOWN BEAT

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

Count Basie

Basic Beat
K. C. Organ Blues
She's Funny That Way
Royal Garden Blues
Stan Shorthair
Blue and Sentimental
Count's Organ Blues
As Long As I Live

Rating: ★★★★★

If you put this on a hi-fi set at full room volume, it'll swing you through the window if you don't watch out. This is jazz at its most basic—direct, powerful, unpretentious. Paul Quinichette and Joe Newman are in the front line and ride on top of the rhythm section like it was a jet-engined carpet. With Count is the invaluable Freddie Greene together with Gene Ramey and Buddy Rich.

Basie is on organ on four sides and no one since Fats Waller comes close to Count in jazz organ touch. There's little point in selecting favorite bands—it all moves from Paul's simply expressive *Blue* and *Sentimental* to the rocking *Royal*

Garden. One thing only—and this will probably get me read out of the Critics' Circle. There are times when Buddy Rich is somewhat too heavy, as on *Count's Organ Blues*. But why cavil in the face of a Basie tornado? (Clef LP MG C-146)

Sidney Bechet

Rose of the Rio Grande
All of Me
Shine
Sweet Georgia Brown
Black and Blue
Ding Dong Daddy

Rating: ★★★

The inexhaustible Bechet in one of his better recent sets—cut during his last visit here. If Sidney's ideas are long since familiar, he's still a major jazzman by virtue of the way he swings and the passionate power with which he speaks. He is greatly aided here by pianist Buddy Weed's clean, unadorned approach to these aged standards. Johnny Blowers and Walter Page join Buddy to give Bechet a lighter, tastier beat than he usually receives. Ex-Calloway trumpeter Jonah Jones adds his professional support and Jimmy Archey is his usual bouncy self on trombone. (Blue Note LP 7026)

Benny Carter

I Got a Kick out of You
Street Scene
Pick Yourself Up
Imagination
I've Got the World on a String
Gone With the Wind
Long Ago and Far Away
I've Got It Bad and That Ain't Good

Rating: ★★★★★

Benny Carter always impresses as the prototype of the professional musician—mature, responsible, a master of his craft. This is a gourmet's feast of Carter sides, most of them new releases. He is excellently accompanied by Oscar Peterson, Buddy Rich, Ray Brown, Barney Kessel, and J. C. Heard. Carter's good taste is axiomatic

among jazz listeners but not than swings a band. The arrangements as such tend to pall after several listenings, but the spirit of the band and the particular excellence of Omer Simeon do not. Telefunken 201 notwithstanding, the recording could have captured more presence. Or maybe it was the pressing. All in all though, a good honest collection. (A440 LP AJ 503)

Roy Eldridge

★★★ Ain't No Flies on Me
★★★ Someone to Watch Over Me
Secoo introduces its new jazz label—Dawn. And it's a promising sunrise. Roy made these around 1950 in Paris. No personnel is listed, but on *Watch*, Roy is backed by Jerry Wiggins, Pierre Michelot, and Kenny Clarke. Roy's weak novelty on the other side wastes Zoot Sims, Dick Hyman, Michelot, and Ed Shaughnessy in the background. It also introduces a wailing French singer, Anita Love, who was working with Roy at the Club St. Germain about this time. I hope Dawn has something by her with better material. Not much she can do with her soubrette role here. Roy does have one brief, powerful chorus that partially saves the side.

On *Watch*, Roy transcends the echoey recording balance with a strong, spare set of choruses. None has any mouches on them. (Dawn 201)

Pee Wee Russell

Dinah
Baby, Won't You Please Come Home?
There'll Be Some Changes Made
Zutty's Hooty Blues
I Found a New Baby
Everybody Loves My Baby

Rating: ★★★★★

It's good to have these again. Made in 1938, these "all-stars" were of an unlikely combination of styles: Pee Wee, Max Kaminsky, and Al Gold; Dicky Wells and Freddie Greene; Wellman Braud and Zutty Singleton; and James P. Johnson. Yet it all fused into four casually exciting band sides marred only by Zutty's occasional tendency to inflict head wounds on the beat.

Dinah has a rare, 14-second Freddie Greene solo. It's not single-note so it's still very much in character. Freddie's importance to a rhythm section is well demonstrated here. Caught without the Count and his usual cohorts, Freddie lifts this one as far as any guitarist possibly could. Or ties it together, as Basie would say.

James P. strides pleasantly, Max drives in his intense staccato way, Al Gold doesn't make it on his one tenor solo, and Dicky Wells is fine—especially on the *Blues*.

Last two bands are trios with Pee Wee, Zutty and James P. Someday more listeners are going to realize that behind the tousled tone and the antic facial choruses

Sam Staff Dies Of Rare Ailment

New York—Sam Staff, baritone saxist and flute soloist in Woody Herman's reed section, died Jan. 6 at the age of 24. Staff was a victim of Hodgkin's disease, a rare ailment that attacks the lymphatic glands and leads to progressive anemia.

Though Herman's had been the first major professional engagement for Staff, he had previously been lead altoist with Bob Chester.

Sam's last record date was Dec. 27. He was part of an Urbie Green session for Blue Note. Also on the date were John Murtaugh, tenor; Doug Mettome, baritone horn and trumpet; Jimmy Campbell, drums; Dante Martucci, bass; and Jimmy Lyon, piano. Sam played baritone—no flute. The LP will be released shortly. His last recorded appearance with Herman was on *Movest*.

Harvard Holds Forum On Jazz

Boston—The Harvard Law School Forum scheduled a discussion on the night of Jan. 29 based on the subject: "Is Jazz Serious Music?"

Panelists were musicologist-critic Nicolas Slonimsky, folk singer Richard Dyer-Bennett, jazz entrepreneur George Wein, and Nat Hentoff of *Down Beat*. Moderator was Father Norman O'Connor, S.J., Catholic Chaplain at Boston university.

is one of the most inventive musicians in jazz history. It isn't always present, but at times Pee Wee's conception will scare you—and himself. As Frankie Newton once said, "Some people think you can dismiss Pee Wee, but you sure can't replace him." (Atlantic LP 126)

Billy Taylor Mambo

I Love To Mambo
Early Morning Mambo
Candido
Mambo Azul

Rating: ★★★

Earl May, bass; Charlie Smith, conga; and from Machito's rhythm section: Joe Mangual, bongos; Uba Nieto, timbales; and "Chico", maraca. The effort toward authenticity is laudable, but it still sounds like an American pianist (very skilled) playing mambo. But Billy's far better than most—part of *Candido* suggests he has two extra hands. And that rhythm section is real loco. In the vernacular sense, of course. (Prestige PREP 1327)

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New York—Comic Leo De Lyon has made the ultimate in multiple tape recordings. On his new MGM records, Leo is the only man heard—even though there's an orchestra, vocal group, and soloist.

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PERSPECTIVES

By Ralph J. Gleason

Is the band business coming back? Well, I don't think anyone can legitimately claim to know the answer to that one, but there are some indications which point to a resurgence of interest in the big units.

Miller Biography

Ed. Note: To the many Glenn Miller fans who have been unable to obtain book copies of the July 27, 1951, Down Beat that carried the late leader's complete life story (every copy printed has been sold), here is a brief resume that touches on the high spots of his musical career.

Alton Glenn Miller, son of Lewis Elmer and Nettie Lee Miller, born March 1, 1904, in Clarinda, Iowa. Moved to North Platte, Neb., in 1909, where he attended elementary school. In 1916 moved to Great City, Mo., where Glenn his first trombone. Moved again to Fort Morgan, Colo., in 1920 where he attended high school and played in the local concert band. Also formed his own group called The Melody Five while in high school.

Toured with the Boyd Senter band in 1923, but left to attend the University of Colorado in 1924-26. Joined the Ben Pollack band in 1926 as instrumentalist and arranger, and stayed on for two years. Made his own name in April 1935.

Joined Ray Noble band in 1935, where he first utilized clarinet-over-saxophone that later became trademark of his own band. In 1937 he organized and toured with his own band. Changed personnel of band in 1938, taking on saxist Tex Beneke and vocalist Ray Eberl and Marion Hutton. He recorded his first Bluebird sides in 1938. First record to gain big attention was My Favorite. Led to weekly radio show, co-ordinated with the Andrews Sisters in 1940 and the same year made his first motion picture, Sun Valley Serenade, followed by Orchestra Wives in 1941. During the band's brightest period, it turned out such record hits as In the Mood, Tuxedo Junction, String of Pearls, Little Brown Jug, At Last, Chattanooga Choo-Choo, Kalinowski, and many more.

Stationed in the army air forces as captain on Oct. 7, 1942, and organized a service band which played for band rallies and recruiting drives. In July, 1943, began the weekly radio show called I Swear the Stars. In 1944, the band went to London to broadcast over the AEF network. Late that year, the band was scheduled to cross the channel into France for broadcasts. Miller left England on Dec. 15 by plane and was last seen there. On Dec. 18, 1945, he was reported "officially dead" by the U.S. Army.

To begin with, the days of the single acts, the vocalists, and the featured instrumentalists, are bound, by the nature of the beast, to be numbered. Most of the real draws in the vocal field have priced themselves out of the class of the ordinary smallest night club. By the same token, the days when a single star instrumentalist can come into a town like San Francisco and pick up a local group and pack in the customers is over. The concert tours have acquainted everyone with what the names look like in person. Now they have to offer a little more than one soloist to draw the crowds, unless of course, the price goes down to where the club owner gets a soloist and the local pickups for the price of a local band.

On the other hand, bandleaders have reported business picking up on the road. Now add to that, the recent success story in San Francisco of Woody Herman and you may have a trend. Herman opened New Year's Day at the Diamond Kneec, a converted strip joint off Market street. New Year's is a traditionally rough day to open, but they loaded the joint. Business kept up like that through the weekend, died during the week when a couple of days of rain hit town, and then jumped up again for the closing weekend. "The band made me money," Frank Franges the club owner said. "They averaged \$1,000 a night for me. And as a result I'm bringing in Les Brown and Harry James. Big bands certainly sell as far as San Francisco goes."

Now this is directly against all previous indications here. Up to about three years ago, the place

Music Sidelights

(Jumped from Page 5) fice of Ed Kirby, public relations man who, as a wartime colonel, helped Glenn Miller cut governmental red tape in order to get his AAF unit overseas. During a visit to his office by U.I.'s Washington representative, Kirby pointed to a photo on his wall of Glenn Miller, saying "Your studio should make a film about that man." The U.I. man agreed, and started the ball rolling.

Feather Tells Woes Of 'Jazz Club U.S.A. Tour

By Leonard Feather

Oslo, Norway—If you've ever told yourself what a ball it must be to tour Europe with a jazz unit, you ought to be along on the "Jazz Club U.S.A." jaunt, now engaged in a 28-day tussle with customs officials in nine countries.

The job of accompanying a dozen artistic temperaments on their joint journey through a couple of dozen cities, via bus, train, ferry, and plane, presents problems that even the best-laid plans of promoters (Nils Hellstrom) and agents (Joe Glaser) can't foresee.

Others, Too

It happened the same way, no doubt, to Kenton and Hampton and all who preceded us, but it's something you can't understand, until you've experienced it yourself, to wake up and be momentarily unable to recall not only what city, but even what country you're in.

This sensation is easy living, though, compared with the panic that preceded the show's premiere in Stockholm. The critics who panned our opening show (and failed to catch the smooth second night) should have been along with us when we found that (1) Red Norvo's guitarist, Jimmy Raney, who had crossed the Atlantic ahead of us by boat, was sick in London, and Sweden's Rolf Berg had to pinch hit for the first three

bands played was the Edgewater-at-the-Beach ballroom, now defunct, where many of the best groups in recent years lomed. It was miles away from the center of town, out by the ocean, and subject to the worst possible weather. Lack of success there had kept operators from bringing in bands to other spots until Franges' gamble paid off. Now it looks like there will be a steady stream of big bands playing the down town club, with Franges interested in booking Ellington, Basie, Hampton, and practically all major names.

Could be big bands are on the upswing. And it could be that this is the best piece of news the business had had in some time. I hope it's true.

shows, (2) Gene Wright and Bobby White, Buddy DeFranco's bassist and drummer, had to work on borrowed equipment because their instruments were snowbound in New York, (3) Billie Holiday, after a long series of hassels about who should accompany her, had no time to rehearse with Carl Drinkard, Red Mitchell, and Elaine Leighton, because (4) the whole bunch of us had been dumped off the plane in Copenhagen, as the Stockholm airport was snowed under, and we'd had to struggle in by train a few hours before the first show.

Typical

These are typical of the hazards a unit like this must face—not to mention the rain and snow that dented business.

After this sad start, though, things picked up little by little. As these lines are written the team is really wailing, and ready to play a midnight house already sold out here at Oslo's Colosseum theater.

From the second night on, Lady Day has been thrilling everyone, looking prettier and singing better than she has in years. She's been getting an even bigger hand since she started to use *Strange Fruit*, which her fans know from the record, and the constant aura of applause, bouquets, photographers, and autograph hunters has done for her morale what a trip like this could do for many a despondent American artist.

DeFranco a Hit

Buddy DeFranco gets a terrific hand every evening, the surprise hit of the whole show being the long drum number by Bobby White.

Red Norvo stopped the show in Gothenburg: the audiences all seem to know Jimmy Raney and Red Mitchell by name, and the trio seems as contented as the customers.

As for the Beryl Booker trio, the Scandinavians gawk in unbelief at the sight of three pretty, swinging chicks playing piano, bass, and drums. To quote bassist Bonnie Wetzel, "They look at us as if it was raining schnapps!"

The unit was in Stockholm just long enough to get together with some of the best Swedish cats for

Lunch, Too?

New York—Apollo Theater and all points north! Stage shows have disappeared from the Broadway scene, and the Apollo in Harlem is now about the only theater to feature name bands. And many New Yorkers will learn this when Lionel Hampton applies his promotional mallets to the problem.

Ham goes into the Apollo for a week starting Feb. 12, and for that period he'll station his two large band buses in Times Square. With the aid of a hip hawker and rousing Hampton records, the passers-by will be informed that anyone who wants to go to the Apollo will be transported there for free. The buses leave five times a day.

Passengers will be dropped right in front of the boxoffice.

some fine sides, which Prestige will release in America. Lars Gullin, Bengt Hallberg, Putte Wickman, Gösta Theselius, and Simon Brehm were on some sides; the Americans included Raney, Mitchell, Bobby White, Elaine Leighton, and Sonny Clark, DeFranco's wailing pianist.

Too Fast

One thing that bugs everyone on trips of this kind, you soon find out, is that everything happens too fast. Yesterday we played two shows in Gothenburg, Sweden, boarded a night train for Oslo which left at 3:23 a.m., were awakened at 7:30 a.m. by Norwegian customs cats, reached our hotel at 11 a.m., and had to play a matinee at 2:30.

One of these days, some of us have decided, we'll all come back and really get an eyeful of the sights and an earful of the music in the places we've visited. Thus far, it seems as though we've passed through each town the way the chicken passes through the chicken soup in a greasy spoon restaurant. Before you've said God dag it's time to say Adjo!

Miller Discography

Here is a list of records issued by the various companies in conjunction with the release of Universal-International's new film release, *The Glenn Miller Story*.

Ray Anthony—*I Remember Glenn Miller* (Capitol LP 476). Eight Miller favorites, with arrangements by Billy May and Dick Reynolds.

Ralph Flanagan—*A Tribute to Glenn Miller* (Rainbow). A reissue of the album made around 1947.

Glenn Miller—*Limited Editions* (LPT 6700). Five 12-inch LPs containing air shots and recordings by the Miller band, with complete notes by George Frazier.

Glenn Miller—*Plays Selections from "The Glenn Miller Story"* (Victor LPT 3057). The eight big tunes from the movie as originally played by the Miller orchestra.

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Those Electronic Sounds Give Condon AC-DC Fits

By Leonard Feather

Traditional jazz has never had a more articulate, nor a more successful spokesman than Eddie Condon. As nightclub operator, concert producer, guitarist, and bandleader, he has become identified with Dixieland music on five continents.

The records for Eddie's test were carefully selected to include examples of a wide range of jazz idioms—Dixie, swing, bop, cool jazz, semi-classic, Latin rhythm, big band, blues, etc.—as well as examples of the Condon *bête noire*, electric current in music. (The three soloists on *Trapped* play Hammond organ, electric harp, and vibraharp, all on ACI)

Eddie was given no information whatever about the music played for him, either before or during our session. As usual, all the comments were tape-recorded to prevent any possibility of misquotation.



Eddie Condon

very few of them. Let's give this four.

The Records

1. Count Basie. *Fowacy Meeting You* (Clef). Eddie Davis, tenor. Arr. Neal Hefti.

That certainly seemed organized; got off lightly and adjusted, with good time. Time is such a panic; if you don't have it you might as well be an interne. I haven't heard any of the big bands. I think it's admirable for a big band to bounce along that assuredly. Been a long time since there were bands around like that—like the Goldkette bands and a couple of others;

2. Milt Buckner Trio with Terry Gibbs. *Trapped* (Brunswick).

I sat through a hurricane in 1944 in Normandy Beach, out in New Jersey, and this is very reminiscent of it. They sound almost as powerful . . . that must be a tremendous light bill they run up, with the electric organ, the electric—how many string instruments? one?—the electric guitar, the bells—now tell me, would a record like that sell? It might go good in a bowling alley, I guess; might equal the decibels down

there. I imagine they wouldn't get into anything like that unless there were some money involved. Well, it's like nothing I've ever heard, outside of that hurricane. Rating? Well, how do you rate hurricanes?

3. Jimmy McPartland. *Ostrich Walk* (Brunswick). Cutty Cat's ball. Trombone: Paul Ricci, baritone.

What the hell is that name of that thing? Is it *Ostrich Walk*? Oh, the purists in the days when the original Bix record came out, they said my God, he's using three saxophones, wow, goodbye with that outfit! . . . I recognize some of the fellows here; that's Cutty on trombone; Caceres on baritone. Sounds good to me, naturally, to hear anything reminiscent of Beiderbecke, even if it's played backwards. It's McPartland's group. I gotta give those guys four stars or they'll never speak to me again.

4. Teddy Charles Quartet. *Composition for Four Pieces* (Prestige). Comp. Jimmy Raney.

That's even different than that hurricane! I heard the guitar, some bells, some brushes I believe, or was it two guitars? Hard to tell when they've got that contrary action going. It could be six men for all I know. I never heard anything quite like that . . . is that on a commercial label? Do they expect to sell many of those?

Jazz is like a sporting event—some pole-vault and some shot-put and some are dash men. I don't know what sort of an entry we could make that group, but so many things are being called jazz nowadays, I guess you could call that jazz, too, though I couldn't tell you what kind, other than that it's new and strange . . . I might be able to enjoy that after wearing out about 65 copies. I don't understand what those fellows are doing harmonically. I just heard it for the first time, and all I could consider was, as it enters the ear,

does it come in like broken glass, or does it come in like honey? I don't know about rating that one.

5. Stan Kenton. *Crazy Rhythm* (Capitol). Arr. Bill Russo. Lee Konitz, alto.

That must be a big band . . . there's some very interesting voicing, as little as I know about big band voicing; the saxophones sounded very effective when they dashed in after that tornado was over. That wouldn't be a band about as big as Hampton's, would it? Or is it Hampton? I thought it was a good record. The alto was a bit on the bop side, wasn't it? That wouldn't be a style similar to Charlie Parker's, would it? I'm not too interested in that type of saxophone work. The arrangement required some effort, though. I'd certainly give it three.

6. Shelly Manne. *La Mucura* (Contemporary). Arr. Shorty Rogers.

That's a type of music I don't know anything about. I'd give this an E for effort, and I think the inclusion of Latin rhythms is a good idea, but I haven't heard enough of this kind of thing to know whether this is a good performance. Once in a while I might be in an East Side restaurant and hear a Latin-American trio over in the corner behind the delecters, but that's about all I know about it . . . This is pretty lively; almost gets blatant like jazz once in a while. Rating? I'd say three—meaning three days to restore your hearing.

7. Combined Bands of Bobby Byrne & Kai Winding. *Hot & Cool Blues* (MGM). Byrne, Winding, trombones; Eddie Sha, Artie Baker, clarinets; Yank Lawson, Howard McGhee, trumpets.

That must have been recorded on the exchange floor at the Musicians' Union! . . . sounds like the windup at one of those Eddie Condon affairs at Town Hall. There's definitely two trumpets there, if not three, and there could be two clarinets. On the other hand, a guy might step in and change his tone and pinch hit for somebody else. I imagine this would be much more interesting visually. There's so much going on, it's hard to sort out. Was it Vic Dickenson on trombone? Was that the same fellow in the trombone part later on? I'm all scrambled on this. The slow trombone sounded like Teagarden, but it certainly wasn't. I haven't the slightest idea who's in that band

Kaye Song Gets Christopher Award

New York — One of the 1953 Christopher Awards, presented annually by Father James Keller "for tangible evidence of the influence for good that can be exerted by one individual who uses a God-given talent for the benefit of all," has been awarded to the song *In the Mission of St. Augustine*, published and recorded for Columbia Records by Sammy Kaye and written by Jack Chiarelli.

—but they're all in shape, I'll say that for them! I wouldn't know how to rate that.

8. Dave Brubeck. *Lulu's Back in Town* (Fantasy). Paul Desmond, alto.

I like the simplicity of that one. Doesn't jar you out of position. Not loud, and a cute little arrangement, without breaking their backs to attain something. Three stars.

9. Johnny Smith Quintet. *Nice Work If You Can Get It* (Roost). Comp. Gershwin. Stan Getz, tenor.

Is that Harold Arlen's tune? Certainly is some precision on that one. I'm not too familiar with that type of music so I can't tell you who it is . . . are there two guitars there? Must be. Or does that fellow just play that much on one? He doesn't make the electric guitar too offensive . . . I never had any objection to electric guitar, especially when I'm not responsible for it. I'm not responsible for any kind of guitar! People say, "I can't hear you," and I say "I feel the same way about it—I can't hear myself either." Which makes it pretty pleasant all the way around. This is a neat record. Let's give it three.

10. Les Donaldson-Clifford Brown Quintet. *Carvin' The Rock* (Blue Note).

Well I know that's got to be bop, isn't it? My incapability of understanding bop music is chiefly due to the lack of hearing it, I suppose. I think it's almost as monotonous as the music we play downtown. I suppose, as a performance, that rates three stars, but for my personal appreciation I'd have to split one star. I just can't appreciate it without knowing what they're up to. I repeat, it's a fair analogy—almost as boring as the music we play downtown!

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Country & Western

DOWN BEAT

SMALL TALK

By Bill Bailey

Canada's report of 20 percent increase in C&W record sales is plowin' up more good pasture that will seed even better boxoffice there. The upswing in all parts of the U.S. was sighted by one Chicago BMier as being due to the new country song material that was no longer being turned down by pop jocks. They are forced to review it due to jukebox exposure, and when Bing opened his TVer with 'Y'all Come, many who were checking the new C&W releases knew just where to grab for it. There must be about six covers on the original Duff version.

The first sleeper of the year—out for some time—*Release Me*, by J. Heap, is heap big. Business in general is heap big, and top names country over are in the hottest contention for big records since November. Real healthy.

PERSONAL NOTES—Visited Cincinnati. Saw the Hayride gang. Kay Brewer and husband Herb (formerly *National Barn Dance*) light up the stage. Bonnie Lou still selling out and Charlie Gore gaining more and more fans. . . . Mary Jane Johnson and myself thank the umpteen folks for the congratulatory wires on our opening at the Sirolo Room of the Stock Yard Inn . . . central time it's 10:05 'til 11 p.m. Saturdays. It's d.j. and interviews and when talent travels this way, let us know. We just began a new TVer on Chicago WBBM called *Town and Country Song Round-Up*. The cast includes the Meadowlarks for singing and the Villagers for playing. We sing songs of the top 10 in the midwest area. *Down Beat* helps the survey. It's C&W only and guests, let us know. . . . Jim Lowe (*Gambler's Guitar*) originally a country boy turned pop, is setting personal dates for March. The creases on his left fingers tell the story of a new guitarist.

Personalities and Records—Red Foley definitely in high cotton with two of his strongest—*Tennessee Whittlin' Man* and *As Far As I'm Concerned*. . . . Betty Cody's strong on *Please Throw Away the Glass*. . . . I like Tommy Collins' *You Better Not Do That*. . . . And the Carl Smith following should buy *Dog-Gone It Baby, I'm in Love*.

'Barn Dance' Sets Mark

Chicago—Now preparing for its 30th anniversary, which will be celebrated with a gala series of events here in April, the WLS *National Barn Dance* has just completed a study which shows that the stars of the show, in making personal appearances other than on the Saturday night radio show, played to 1,518,864 persons in the past 12 months.

The record attendance was chalked up during 515 individual shows, and was an increase of 300,000 in attendance over the previous one-year period, indicating the growing trend toward country and western music on a national scale.

Appearing in the shows were such artists as Homer and Jethro; Captain Stubby; Bob Atcher; Lulu Belle and Scotty; Red Blanchard, and the Beaver Valley Sweethearts.

East Takes To Western Music

Oklahoma City—Growing interest in live appearances of western bands, especially those which feature pop as well as western type music, was seen in a five-day trip recently completed by Hank Thompson. Tour opened in Washington, D.C., where more than 10,000 paid admissions were chalked up in Constitution Hall. Total attendance for the five days passed the 25,000 mark.

Thompson, who has made recent appearances on the Kate Smith TV show, as well as several other coast-to-coast video programs, will appear as one of the featured attractions at the Music Operators of America convention in Chicago in March.

Victor artists now scheduled are Eddy Arnold, Curtis Gordon, Minnie Pearl, Chet Atkins, Grandpa Jones, Johnnie and Jack, The Davis Sisters, and Charlene Arthur. Staging the Caravan will be Col. Tom Parker, Steve Sholes, and Bob McCluskey.

Skeets McDonald (Capitol) has personal appearance commitments which will keep him in Canada and the Northwest for most of February and March. . . . In Atlanta every morning, the singing composer Zeke Clements greets thousands of his followers on WSB radio and then comes back in the afternoon for his own show on WSB-TV. On Saturday nights WSB beams his C&W deejay show into many states. He still finds time for personal appearances and writing songs. . . . In Mobile, Ala., at WKAB and WKAB-TV, Tom and Jack have a daily show which astounds the industry with a Hooper which is consistently around 36 to 40. . . . In Nashville the talk is that veteran deejay Hugh Cherry has a book soon to be ready for the presses which tells the country music story from Jimmy Rogers to Jimmy Boyd, but that it will be presented in fiction. Hugh is a guy who smiles when he punches, and holds nothing back. He said "No comment now" when I asked about the book, but did admit it will soon be ready, complete with asbestos binding.

Folksy Music

By Hinton Bradbury

Several ranking artists from Nashville, as well as the west coast, have recently contacted regular Horace Logan about a regular spot on 50,000 watt KWKH's Saturday night *Louisiana Hayride*. This is the big show on which Webb Pierce, Jim Reeves, Carolyn Bradshaw, Ginny Wright, Mitchell Torok, and many others got first real show experience. Logan says KWKH would never consider a national publicity and advertising campaign to promote *Hayride*.

"We like national publicity," he said, "and welcome all for our show, but we deal in good talent which is dependable and we do not go in for things which are sensational. The south and southwest love our show, and now all of America is hearing it on the network every three weeks, and we are growing on a firm foundation. We're getting big slow, and we want it that way," he added.

One of Hollywood's few active cowboy movie stars, Rex Allen, is under contract at Republic for two more years. The Decca recording artist begins work Feb. 15 on his newest film, *Thundering Wagon Wheels*.

During February RCA Victor's "Country Caravan" will hit the road for 10 important dates during a 15-day period. Barring changes because of commitments,

Nashville Notes

By BILL MORGAN

Ex-Governor Jimmy Davis in town for Decca session . . . Jean Shepard and Ferlin Huskey also cut for Capitol . . . George Morgan did a session for Columbia just before departing for Hollywood for three weeks. Morgan is transcribing his *Robin Hood* show and doing personal appearances.

Bill Monroe did a Columbia session, as did Jimmy Dickens. Monroe cut *Changing Partners*, country version . . . Betty Amos with the Carlises first solo cut and release, *Hello to the Blues* is showing up well all over . . . Red Foley made his first tour in months out West with Ernest Tubb.

Two of WSM's top announcers are collaborating on songs, Ernie Keller and Bill Carrigan. They already have tunes out by Kitty Wells and Bill Monroe . . . Ernest Tubb starts NBC show first Friday in March in the old Eddy Arnold spot. Goldie Hill will appear on the show with Tubb . . . Hank Snow's first release with the new dual guitars recorded on

double soundtrack is *Panorama and Act I, Act II, and Act III*. This is the first time this has been done in the country music field. Snow's also bringing out an all-guitar instrumental album called *Country Pickin'* (no singing).

Joyce Moore, relatively new singer in the country field, just completed tour with Hank Thompson . . . Adlai Stevenson will be principal speaker at Jimmy Rodgers' memorial celebration on National Hillbilly Day, May 26 at Meridian, Miss. Eddie Hill just signed a new contract with RCA Victor . . . Minnie Pearl has a new RCA Victor release . . . Rod Brasfield just returned from spending a couple of pleasant days on the coast entertaining at a district meeting for the National Life and Insurance Co.

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by Johnny Becker

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FEATHER'S NEST

By Leonard Feather

Tales of Tin Pan Alley

I had almost escaped from the Brill Building the other morning, but my old friend Cy Miah, of Miah-Moah Music, saw me first. "Hi!" said Cy. "How's the boy? Where ya been hidin' yourself?" "Getting ready to go to Europe," I said, "on a concert unit. Billie Holiday."

"Billie Holiday. Sure. Jazz. Great artist. I used to buy all his records," mused Cy.

"So how's the company?" I asked. "Still plugging?"

Sure Hit

"Len, I got a sure fire smash. Mitch says it can't miss. My kid wrote it. Take a look at this." Before I could put my hands in my pockets I found them holding a sheet of manuscript. It bore the

title *Hold Me, Hold Me, Hold Me, Hold Me*.

"Your boy wrote this?" I said. "I thought he was two years old." "Nah, I don't mean my son—but he coulda done it, believe me. Kid's smart as a whip."

"I don't doubt it," I said. "This boy I discovered wrote it, this here Sammy Harris. He was in mens' wear, he gave me *There'll Always Be Another Me*, five years ago, first song he ever wrote. I took him right out of the cloak and suit business. Kid's got it. Looks like this."

"It's a familiar title."

A Different One

"Sure, familiarity breathes contentment. This ain't the old tune *Hold Me* that Peggy Lee made. It

ain't the *Hold Me Hold Me* that Jo Stafford and Gordon MacRae did and it ain't the *Hold Me Hold Me Hold Me* that Kay Starr cut for Capital. That was three different songs. I'm one hold me ahead of the field."

"Cy," I said, "don't you ever get tired of music, I mean the kind of music you have to peddle? Don't you sometimes wish you were back selling salami in the store?"

"Look, it's like my partner Joe Mosh says to me, the music business is a business like any other business. To me, you gotta good piece of property, you gotta find ways to merchandise it. This here song, I got a inside track on Patti Page. Frankie told me the next song I had he'd do for me. Nat keeps calling up and begging for an exclusive on it."

"Nice going. A Nat King Cole deal is all you need."

"No, this is Nat Schwartz of Libido Records. He's nuts about it."

"Cy," I said, "do you ever listen to music just to listen to music?"

"Huh?"

band or a singer just because you like their work?"

"I don't need to. In my business I have to be there anyway. Music schmusic, it's no different than dill pickles, you gotta know how to sell."

"Do you read music?"

"I should read music? I'm breaking my back paying a salary to a guy who can do that for me. Besides, you got any songs, bring a demonstration record. Manuscripts I don't solicit. You know the old saying—I may not know what I like, but I know what's good."

"This kid you discovered, Sammy Harris. Is he doing better than when he was selling suits?"

Big Time

"You kidding? He ain't had the real big time hit yet, but already he eats a \$5.00 dinner at Lindy's, he's half paid off on a Lincoln, got a divorce and paying good alimony, making it with a name singer. The kid's living. Mark my word, this song could do it for him. I'm hiring a guy special to go

Kay To Conduct Work In Tucson

New York—Composer Ulysses Kay, winner of the Prix de Rome for music in 1949 and 1951, as well as more than six other major musical awards and fellowships since 1946, will appear as guest conductor of the Tucson Symphony Orchestra in Tucson, Ariz., on Feb. 23.

Among the compositions Kay will conduct is his own *Of New Horizons*. This overture was premiered by the New York Philharmonic in 1944. The composer is currently completing his *Sonata for Orchestra*, recently commissioned by the Louisville Symphony Orchestra. He is also employed as a music consultant for Broadcast Music, Inc.

out on the road and romance the disc jocks. Hundred a week I pay him to take Jim Lounsbury to dinner, and all expenses. It's an investment."

I looked at the song again. "Sammy, this tune is no better or worse than dozens of others that have made it big and dozens more that have flopped. What happens is 90 percent luck. It's just a matter of whether the public, the fans, the teenagers—whether they happen to go for it. And that, Cy, is something you and I and Nostradamus himself cannot predict."

"Damus?" said Cy. "Is that the guy with *Cash Box*?"

"Anyhow, good luck," I concluded, tearing myself away, "and I hope Mitch Miller comes through for you."

Cy waved and smiled cheerfully. "I didn't mean Mitch Miller," he said. "I meant Mitch Goldfarb, my old partner from the delicatemen. There's one guy that can *always* smell a hit."



Left to right: Rudy Scaffidi, lead trumpet; Larry Brooks, Ralph Marterie and Marvin Simon. Ralph Marterie and his Down Beat Orchestra record exclusively for Mercury Records—hear their latest releases at your favorite record store.



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I now play a _____ (make)

'Beat' Predicts Stardom For Nanci Crompton

(This is the first in a series of profiles of new talent from all phases of the musical world. The subjects are young artists *Down Beat* feels are definitely on their way to stardom.)

New York—One of Broadway's biggest hits of the season so far is *John Murray Anderson's Almanac*. The critics disagreed on other aspects of the show, but all were much bemused by the airy skill of a lovely young ballerina called Nanci Crompton. Nanci can do more than dance, however, and it is her acting and singing talents that should shortly propel her into film and TV stardom as a triple-threat incarnation of the essence of fantasy. For Nanci is the *Lili* of the famed MGM picture come to life.

Nanci, at 21, is far from a newcomer. She's played and replayed such night clubs as the Town Casino in Buffalo, the Flamingo in Las Vegas, and *Ciro's* in Hollywood, has been the center of elaborate stage productions at such theaters as the Roxy and Radio City Music Hall in New York, and has appeared repeatedly on such TV shows as *Toast of the Town* and the Milton Berle and Eddie Cantor stanzas. London's Palladium has cheered her twice, and in 1952, Nanci was the only American invited to fly over and dance a command performance for Queen Elizabeth.

Just Beginning
Yet, despite this list of accomplishments, Nanci is actually just starting. Her long-range goal is singing and dancing because "one can be a dancer only so long." She's studying acting now with Betty Cashman and already has handled featured roles in two summer appearances with the Key Starlight theater in Kansas City. "I want to do parts with imagination," she says. "I don't want to play just a plain person but something a little fantastic, like *Alice in Wonderland*."

Something a little fantastic already is the story of her career. At 15, with 12 years of dance training behind her, Nanci turned professional with a job at Scaroon Manor in the Adirondacks where she was in the line and did solos. "It was a lovely job. Two eight-course meals a day and plenty of golf."

The Rough Times
The next year she began working around Boston, playing most of the roughest clubs in a city whose nightclub life can get pretty rough. "There was often sawdust floors and sometimes the only audience was the cook. But it was awfully good experience. It makes me appreciate everything I have now." In the course of the swing through the sawdust circle, Nanci had to open and close most shows with her spinning routine, and if the comedian needed a girl to do bits,



Nanci Crompton

up as Marilyn Miller on a Berle production. It was her first TV appearance anywhere. "I hadn't even seen Milton Berle before."

Nanci next auditioned for Billy Rose and played in his *Banjo on My Knee* for a year until Thanksgiving of 1950. Then began the

traveling that led her to most of the nation's leading clubs, as well as the Savoy in London where her presence aroused enough regal curiosity to warrant her subsequent "command" performance.

Fairy Tale Quality

There is even a fairy-tale quality to the current appearance in the *Almanac* of the girl who danced for the Queen. When Nanci first came to New York at 17, she worked for a while at the raucous Diamond Horseshoe in a show produced by John Murray Anderson. He told her he was going to have a Broadway show soon and that she would definitely be in it. The years went by until finally everything was arranged for the production, and, sure enough, he sent for Nanci. "Of course he did," she says. "He promised me he would then."

What is Nanci Crompton's attitude toward her work? "You dance because you're happy, and your dancing should make other people happy. "That's why I don't like the modern sordid ballets and that's why I do like the takeoff on *Picnic* in our show."

What She Likes

"I'll tell you what I like. I saw *Peter Pan* five times and I love *The King and I* and I often reread *Alice in Wonderland* and I like contact with an audience. In Radio

Another New Jazz Label

New York—Pax Productions, a new record company devoted to jazz, has been formed by Dante Bolletini and Al Zimet. First releases include four LPs and two EPs by Wild Bill Davison, George Lewis, the Dixieland Rhythm Kings, and the Eureka Brass Band.

City it was like a big warehouse. There was no contact with the people."

What about films? "I was tested by MGM in 1951 but they thought I photographed too young and said maybe later when I grow up. Then last year Warner Brothers were interested before they closed down for conversion, but they too, thought I looked too young. There is something happening now, though, that I can't tell you about yet."

Down Beat's macabre prediction is that heads will roll at MGM and Warner Brothers' a couple of years hence. Because somebody goofed. So far as her fantasies turn on fame, Nanci Crompton is sure to find them turned into reality. This girl is on her way. As every night in the *Almanac*, she's spinning!

Or wailing, as some of the musicians in the pit might say. —net

she was that, too. She was going to school at the same time, but a three-month siege of diphtheria in her senior year forced her to choose between foregoing graduation and giving up dancing for a time. "I couldn't give up dancing, and I think I learned much more this way."

TV Debut

Meanwhile Milton Berle's agent, who had seen Nanci in Boston, sent for her, and the 17-year-old, equipped with a blonde wig, soon popped

Linger Aweil

Growing Singer Tells All

New York—The young vocalist greeted the interviewer with a firm handshake and sprawled into a chair, waiting for the questions.

"What's your next release?"
"When the Red, White, and Blue Goes Marching By. It's a very interesting history song. I've been studying George Washington and knew most of the other people in it, but I hadn't come to Paul Revere until I saw the song."

"Speaking of studying, what's your favorite subject?"
"History. I like to read a lot, too. My favorite books are *Batman*, *Captain Marvel*, *Superman*, and I like mysteries and science fiction. I like TV, too. The Ed Sullivan show and the Comedy Hour especially."

"What are your views on TV programs for children? What would you like to see on them that isn't being shown now?"
There was a pause while the young vocalist reflected.

"Me," he said finally.
"Aside from singing, do you play any instruments?"
"I used to play the piano, and a friend of mine is teaching me the trumpet. But it's not really serious. But on vocal lessons, Bob Kobin has been teaching me breathing." The young vocalist' advisers thought he should have instructions on diaphragm breathing and note values though he needed none in interpretation. The young vocalist likes to belt, and it was feared he might hurt his voice if he continued belting at will.

"Who are your favorite singers?"
"Eddie Fisher and Judy Garland."
"Why?"
"Because they're good."

"What about your next tour of the disc jockeys? Last time, I remember, you covered eight cities and appeared on 150 shows."
"We'll be going again in February." The young vocalist's advisers pointed out that the artist missed the personal appearance jaunts and was anxious to get back into action.

"In view of the success of your first record, which is still selling, do you plan any personal endorsements?"
"Maybe in the future. We did have an offer from Lionel trains."

"Where do you spend most of your time these days?"
"At the Franklin School. I'm in the second grade now."
And so Bruce Weil ended the interview to return to his homework.



Thank you, *Down Beat* readers.

Don Elliott



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Gibbs A Breakup At Birdland

Terry Gibbs Quartet, Birdland, NYC

One jazz combo that has no problem finding steady work is the Terry Gibbs quartet. The reason is swingingly simple. Terry not only has an excellent musical group, but he is constantly aware that showmanship is necessary to attract an audience from the top. After they're watching you, they'll begin to listen.

But there's no exhibitionism in Terry's entertaining. The man loves to play and he makes it evident. Also important is the fact that he announces each number, something few jazz leaders do. An audience likes to know what's going on and most can't tell just from the chord changes. Gibbs also has a good sense of tempo balance in arranging a set. His choice of tunes covers mostly standards and originals like *You Don't Know What Love Is*, *Cheerful Little Earful*, and *Swinging the Robert A.G.*

Terry's colleagues are all of major aid. Bassist Bill Crow and drummer Frank DeVito are both jazz veterans despite their chrono-

logical youth. Bill has been with Stan Getz and Claude Thornhill in the past year before joining Terry. He plays with steady strength. DeVito not only swings but has a particularly fine sound both on cymbals and drums.

Then there's graceful Terry Pollard (*Down Beat*, Nov. 18). Her piano work isn't startling, but it's rhythmically sound in ensemble playing and her solo conception is often freshly beguiling. Visually, the 22-year-old Detroitier is a charming addition to any stand.

Climax of each Gibbs set is the vibes duet between the two Terrys. It's no indelible experience musically, but it sells, and it's a happy way to ride out a buoyant set. Terry Gibbs wails with his usual dynamism all the way through and he proves each night that it's not at all impossible to combine jazz with entertainment for a wider public. You don't need funny hats. You just have to enjoy what you're doing. And show it.

Japan Getting Hip: Granz

New York—Caught briefly between recording sessions, plans for JATP's next European tour, and several score other matters, Norman Granz paused for a quick summary of his recent tour of Japan with JATP. "I think we'll make a regular thing of it. The next one will probably be at the end of this fall.

"For one thing I don't envisage the competition there that exists in Europe. The economics of flying to Japan and back alone would indicate that. But there is certainly a large potential audience. It's an audience without the history or background or critical appreciation of jazz you find in Europe. What exists now in Japan is a big, fat curiosity. Since the war, some jazz has rubbed off from the GIs and the Armed Forces Network, and there are beginning to be some records.

Cultural Differences

"As for the difference between jazz in Europe and in the Orient, it may be that the kinship we have culturally with Europe is a strong factor in the understanding Europe has for jazz. And, of course, Europeans have heard and seen a lot more jazz and have developed jazzmen of their own like Django Reinhardt. Understanding in the Orient, if it comes, may occur for different reasons. Rhythmic reasons, for one. The Afro-Cuban beat may make it because of its rhythmic structure, but I'm not sure they'll understand the blues—Kansas City blues, for example. No pun intended, but it's foreign to them.

"It is too early to tell, though, because I would guess that only since the war has the interest in jazz there gotten any kind of meaning or direction. Like in Europe we'd be asked why Ella doesn't sing like she did with Chick Webb or was Pres better with Basie than he is now. But the Japanese jazz club members would ask mainly about people like Brubeck which would mean they've been mostly exposed to recent stuff.

"But in time, curiosity should be replaced by understanding. I have a feeling that no matter what they're given first, if they feel and understand the music, they'll select what really moves them over a long period of time. Louis, for example, is a permanent fixture in jazz

while Chet Baker may be a transient experience. So in the end I think the Japanese will wind up digging someone like Louis much more permanently than someone like Chet. The same would be true of Art Tatum in relation to Bud Powell. No matter what comes to them first, I think they'll dig Duke and Basie a lot more than Kenton, to use another example. Unless, of course, Kenton learns to speak Japanese.

Imitation

"There's also the imitative factor. Our most popular record there now is *Perdido*, so all the Japanese tenor men play like Flip. But when Getz and Pres come over, another style will take over. But once they do get a thing down, they've got it down. Like an electrician we had. Before the first concert I explained to him exactly where we wanted the light blackout in Gene Krupa's drum solo—you know, the one with special lighting. When he finally got the mechanism of it right, it came 20 seconds too soon. And from then on he was on the button at every performance—20 seconds too soon.

"You also have to think of the Japanese differently in nonmusical terms. The family feeling is different. Here a kid of 15 or 16 can go on the road, but not there. And Japan furthermore is a homogeneous country with a homogeneous people, unlike here. A man in the United States can go from Seattle to Texas and hear different kinds of music because the country's that big. Similarly Django in Europe picked up a lot in his travels. But Japan, despite its population of 90 million, is a small island. So the only musical exchange they have jazz-wise are by records and from visiting groups.

Great Greeting

"They're wonderful people. We've never had such a greeting in a personal sense off the stage as well as on. They'd knock on my door at the hotel, present a gift, bow, and then leave. The hottest thing there, by the way, are female singers. Patti Page's attraction is fantastic there. Her pictures are plastered up all over. She'd clean up if she went to Japan.

"Hotel prices are very high. A single room was \$15 in American money. Within Japan we traveled

by train and those sleepers are really something because the Japanese are not very big. You should have seen Oscar, Ben Webster, Bill Harris, and myself trying to stretch out. Everybody also gets a kimono to sleep in on the train.

"We did a lot of sightseeing and at traditional places, we ate on the floor, leaving the shoes outside. Authentic Japanese food I found pretty mediocre. Sake is too sweet but Japanese beer is tremendous. After the first world war, a number of German brewers emigrated there and so you get fine Pilsen beer. They serve it in huge bottles that hold almost a quart.

"There's a fairly big Jewish colony there, incidentally, and at a place called the Latin Quarter yet I had gefulte fish with bagels and cream cheese. At one place they'd even trained a man to make sour cream just right.

New Pianist

"And we signed a new pianist there—Toahiko. She's about 23 and is very much in the Bud Powell vein. She cut eight sides. Oscar Peterson found her. You know, all the guys make the rounds when they hit a new place, let alone being taken to hear local 'finds' by local fans. Oscar came back raving about her.

"She was playing in a club in the Ginza section where all the little clubs and bars and restaurants are, a section with amorphous boundaries. There's a lot of music in Japan. Not only in small clubs but as in Europe, even in the restaurants. But jukeboxes are non-existent. Well, when word got around that I was interested in Toahiko, the next day the club she was playing at was mobbed with officials of Japanese record companies."

In one sense anyway, the Japanese are becoming rapidly Westernized in the music business.

Desmo, Harmer Winter Royalty

New York—Singers Johnny Desmond and Shirley Harmer will be crowned the King and Queen of Winter Feb. 12 at the Winter Carnival in Saranac Lake, N.Y. The Carnival lasts three days and has been held since 1898.

Desmond is a star of Don McNeill's *Breakfast Club* and records for Coral.

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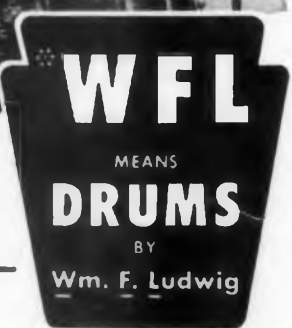


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Strictly Ad Lib

(Jumped from Page 3)

Louis did sensational business in a six-day stand. Hines brought in Morris Lane, tenor; Dicky Wells, trombone; Gene Redd, drums; Carl Trait, bass, and Ed Bourne, drums. Georg Brunis and Jess Stacy may play the club this spring following Kid Ory, who comes in March 1... The Diamond Knee is bringing in Les Brown on Feb. 19 and is working out a deal for Harry James.

The Grand Ole Opry loaded the Oakland auditorium in January with a lineup headed by Webb Pierce, Hank Snow, and Slim Whitman... The Stan Kenton concert group may not be able to play San Francisco this year, as all the halls are booked at the time they want to come in. They are booked, however, for a Feb. 26 date at the Oakland auditorium... Shorty Rogers and his Giants did excellent business at the Down Beat club during February... Vernon Alley lectured on jazz to a joint meeting of the humanities and music classes at the City College of San Francisco in January and may conduct a jazz workshop at the school.

—ralph j. gleason

BOSTON — The pseudo-feud between Storyville and Hi-Hat, created by the figs and wigs, was climaxed with the Dave Brubeck quarter in the former, with the latter housing Charlie Parker during the same week. Both clubs used a gang of ice cubes. George Wein shuttered Mahogany Hall while he followed Brubeck with Jimmy McPartland in Storyville. Earl Bostic landed in the Hat after the Bird took off... Jane Christy flew from Hollywood to open new Holiday club in Leominster for owner George Morie. Stan Kenton road manager... Jazz Workshop planning weekend Jazz Festival to raise loot for betterments in Workshop future. Festival calls for presentation of various jazz efforts with explanations of construction and use of groups and bands for jazz expressions. Festival will be produced and narrated by The Robin, jazz disc jockey.

Newcomer Frank Murphy warmed up Blinstrub's Village with his vocal talents for the entrance of Julius LaRosa... Marilyn Cantor, trying to shed dad's obvious fame, worked a week at the Latin Quarter. Buddy Greco, on same bill, wailed wonderfully... Carousel Room offered new vocal-eyeser Dean Parker in a holdover performance... Stylist Pat Rainey did more holdover business at Showtime, with Sabby Lewis solidly entrenched as house band.

Boston's top-pop jockey, Bob Clayton of WHDH, sunning in California while Don Gillis chills in cold snap over hot turntables... WORL's Norm Prescott open-

ed new record store and travel agency... Art Tacker of WBMS running talent broadcast from Showtime on Sundays.

—bob martin

CLEVELAND—Newest addition to Cleveland's deejay camp, Todd Parse, initiated a rather unusual stunt. On Jan. 24 he was present at the final run of Cleveland's last streetcar line. He did his WJW show from the sidelines... After his engagement at the new Hollywood, Mel Torme came into the Vogue Room for a profitable two-week stand on Feb. 4... Dr. Arthur Allen, the hypnotist, followed Roger Coleman into the revamped Pagliacci Supper Club.

Joy has returned to the environs of the Hollenden's Gazette Bar. Kenny Rasmussen is back after a three-week leave in Florida, and is dispensing his Dixie and Gay '90s music. It's SRO on weekends... Leo Delyon, the singing comedian, came into the Theatrical Grill on Jan. 25. He will be followed in late February by Jane Turay and trio. Dorothy Donegan continues until March in the same room... Florian Zabach moved into the Hollywood, near Akron, Feb. 1.

—m. k. mangan

MIAMI—Art Tatum unveiled a tremendous trio for Birdland patrons. Charlie Mingus and Everett Barksdale complementing The Boss perfectly. On the same bill, Coleman Hawkins received superb backing from a local rhythm section that included pianist Noel Cruz, drummer Specs McBurnie, and bassist Richard Johnson... The Carib hotel made a bid for after hours clients by booking Allen Eager, Freddy Sisk, Al Simal, and the greatest pianist in these parts, Herbie Brock... Nelson Riddle spent several days rehearsing the Beachcomber band prior to Betty Hutton's opening there. Sophie Tucker holds over, and the Beachcomber management was anguishing for Marlene Dietrich to follow la Hutton.

Tickets for the Liberace concert here were scaled to a top of just under \$7. (Million dollar smile will soon be no idle description)... For the last couple of weeks there have been more girl vocalists than tourists in this area. Mary Small subbed for Dick Haymes, who exited the Clover several days early due to (according to press releases) ill health; Lena Horne followed Miss Small. In addition to the aforementioned Tucker and Hutton, Georgia Gibbs was at the Nautilus, Cece Blake at the Empress, Estelita at the Saxony, Jo Thompson at the Clover, Lee Mathews at the Vagabonds, Damita Jo at Ciro's, Mary McCarty at the

Delido, the Metropolitan's Lucia Albanese was imported to wait the lead in Madame Butterfly, and Bahama Mama was at the Malayan lounge.

—bob marshall

NEW ORLEANS—Local deejays Jeff Hugg and Bob Hasselman are combining their talents on an afternoon spin show, the title of which promises variety. It's called Huggin' and Hasselin'... Blues shouter Lizzie Miles a welcome sight and sound back in the Crescent city after her successful run in San Francisco. Lizzie sings not only at the Mardi Gras lounge, but has become a regular feature at the Sunday afternoon jazz sessions at Tony Almerico's Parisian room on Rue Royale... Jake Mladnick's Sun and Sand lounge in Biloxi packs 'em in Sunday afternoons for similar sessions... Across the road from Biloxi's beach, saxist Al Balette leads one of the best small combos in the Gulf area at Gus Stevens'. They were temporarily cut from quintet to quartet size by the illness of Carl Fontana, ex-Woody Herman trombonist.

—dick martin

TORONTO—The bands of Duke Ellington, Count Basie, and Woody Herman were booked into the Colonial for February and March dates; Ellington and Herman played here last fall, but for Basie it was the first local booking in some time... Oscar Pettiford followed the Ray Robinson-Earl Hines package into the Colonial, using a quintet with two horns: Phil Urso, tenor, and Julius Watkins. French horn... Pee Wee Erwin followed Pettiford and stayed two weeks.

Nino Nanni, a large hit here a few years back, was booked into Basie's tavern, following Los Nertenes' Mexican trio... The Canadian National Exhibition grandstand show, which has had such stars as Durante, Kaye, and Tony Martin in recent years, hired Roy Rogers, his wife, and their horses for 1954... Carl Smith's country & western troupe played a week at the Casino... Yvonne, ex-Duke Ellington singer, now living here and getting a fair amount of TV, lounge, and concert work... A concert of music by Arnold Schoenberg, Alban Berg, and Anton Webern played to good notices and a small house at the Conservatory.

—bob julford

Miami Club Sues Carmen Cavallaro

Miami—Operators of the new Patio restaurant here sued Carmen Cavallaro last month for \$25,000, claiming he caused them to suffer loss of reputation by his failure to appear for a highly publicized engagement.

Caught In The Act

Keefe Brasselle, Flamingo, Las Vegas

Those who were disappointed in Keefe Brasselle as Eddie Cantor in the Warner Brothers biofilm, will find him much more effective as Keefe Brasselle. For his nifty debut he has teamed up with Gene Wesson (brother of filmdom's Dick Wesson) and proves to be a better in-person performer than many of the bigger names from Hollywood who have condescended (at huge prices) to leave the sanctity of their studios and swimming pools to face the public in the flesh.

Working mainly with all new, and fresh material prepared by Earl Brent, Brasselle, and Wesson do a turn that runs from novelty numbers (Al Tolson, Jimmy Durante, Eddie Cantor and Me) to out-and-out comedy with Wesson heckling Brasselle from the tables. The usual emphasis is put on satiric mimicry of prominent personalities, but they have a new

(to this reviewer) routine, and a real laugh getter, when they face each other with their individual impressions of the same performer; for example, the turn in which tough-guy Bogart wits to find himself face to face with tough-guy Bogart.

As a singer, Brasselle is successful in putting over rhythm and novelty songs. He might be able to handle a ballad, but latter type of song would not fit his bouncing delivery—something of his own, that has to be seen, and in no sense an attempt at recreation of Eddie Cantor, as in the picture.

Morty Jacobs, pianist-music director, is a real asset to the act. Likewise Pete Rugolo's arrangements, which carry the authentic Rugolo flavor but are skillfully tailored to the Brasselle-Wesson routines.

—hal holly

Billy Daniels, Chez Paree, Chicago

It's been a long time since "Ol' Black Magic" man Billy Daniels has played this location, but just like a rare vintage, he is always welcome as was displayed by the SRO signs which have decorated the spot for three weeks running.

Billy seems to have discovered a fountain of youth all his own, for while his gyrations are not as violent as they used to be, there are a few new little tricks now in the act, and all enhance the atmosphere which he so ably creates for his audience, be it in a night club, or a theater. But it is definite that he is far more effective in the former.

With the able assistance of Benny Payne, his accompanist and now actual partner, Billy does his now-famous Yiddish Mama number in his regular routine, and, of course, features his trademark as the closing number. In his 45-minute stint, he runs the complete gamut, and when he finally begs off, he has

definitely put in a full day's work. Supporting Daniels is Jackie Kannon, a fresh young comic with a lot of ability, a good voice, and a very pretty wife, Lynne. He is making his second appearance in the club. Kannon has a lot of talent, and might be a good bet for a recording firm.

—weiser

London Cuts Sides Here After 2 Years

New York—London Records recently recorded the Ralph Sharon trio here, marking the first time the company has cut sides in the States since an Anne Shelton date in September, 1951.

Sharon recorded Love Is Here To Stay, A Foggy Day, A Nightingale Sang in Berkeley Square, and Prelude to a Kiss.

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Brassmen! Don't Blow Yourself Out: Childers

By BUDDY CHILDERS

(Lead trumpeter with Stan Kenton and one of the most respected brassmen in the band field)

I've been asked if I have any choice morsels of helpful information to pass on that might be of assistance to some of the younger fellas (and galá) who, each fall, find themselves with trumpet in hand, wearing a bright-colored, military-type uniform, and marching around a football field trying to keep in step, remember which direction to run in the next formation, and trying to unfreeze valves and slides in order to PLAY while marching at 120 cadence.

Those half-time scenes are most interesting to the spectators and I guess so long as people continue to pay to see this type of razzle-dazzle, not only brassmen, but ALL hornblowers' mouths will have to suffer this type of bruising, deep-freeze treatment.

Don't Freeze

I sincerely wish I knew some sort of an answer to pass on to you, but since this seems to be more a problem of showmanship rather than musicianship, all I can say is, enjoy your 50-yard-line seats and try not to leave too much skin stuck to the mouthpiece. Instead, try to save something for your concerts and dance band rehearsals. Here maybe I can be of a little help.

It was about four years ago that I met with my first experience teaching. I must confess that it was much more of an education to me than to my hapless pupils. It came as quite a shock to me that here were guys who had been playing anywhere from three to eight years and yet NOT ONE of them had even the first idea of how to warm up! They would come in, take the horn out of the case, and after an exploratory scale or two, start seeing how high and how loud they could blow; how fast they

could scramble over the horn and just blast away in general. It goes without saying that this is not the way to go about becoming a trumpet player.

Let's consider for a moment exactly what is involved in playing a trumpet; it consists of training several particular sets of muscles to such a degree of perfection that they are able to perform the highly specialized acts which, in turn, start a series of vibrations through the length of tubing (of which your horn consists) and terminating in the sound which comes out the bell. There is nothing mysterious about the player who has greater control; he simply has a greater development of all the various muscles involved. Actually, although it isn't usually considered in quite this manner, the act of playing a trumpet requires muscle coordination and mental alertness to a degree seldom reached in most competitive sports.

Follow-Through

What coach, for instance, would send a football team onto a field without the daily practice and pre-game calisthenics necessary to tone muscles? What big-league manager would consider sending in a pitcher without first giving him as lengthy, thorough a warmup as possible? You can follow this through any of your sports.

Why, then, should a brass player attempt to do something requiring a far greater degree of skill and much more specialized muscle con-

What's Old?

Boston — Newest radio switch here is a weekly program run by Bill Buchanan, radio-TV editor of the *Boston Herald*. Called *What's Old?*, the program features the better recordings of the late '30s and early '40s. Buchanan's theory is that many listeners, particularly those who grew up in that period, welcome a respite from today's vocalized records.

Sample show included Artie Shaw's *Back Bay Shuffle*, Hal Kemp's *Got a Date With an Angel*, Jimmy Dorsey's *Amapola*, Bunny Berigan's *I Can't Get Started*, and Glenn Miller's *Caribbean Clipper*. Closing theme naturally is Benny Goodman's *Goodbye*. The program is heard Saturday nights from 7:05 to 8 p.m. on WVDA. Station reports large listener interest—and not only from oldsters in their early 30s.

control without at least giving himself the break of a decent warmup period? Make no mistake; playing a trumpet is very much a physical act, particularly in view of the demands placed on today's player (range, endurance, etc.). It stands to reason that the more your muscles are developed by proper practicing and warming up, the stronger they will become and the easier it will be to play. If your best known professionals realize this need and act accordingly, it only figures that the youngster who is just beginning should try to give himself the same break.

The original idea behind this article was to help, if possible, younger musicians to save themselves for the future. The best way I know . . . if you feel you would like to continue to play and eventually become really proficient on your instrument . . . the only way is to give yourself a break. Warm up . . . thoroughly!! The better player you become the more fun there is to be had from playing (more money, too). So whether you intend to become a professional musician or just play for your own amusement/amazement, the use of a little common sense can make blowing a horn a complete BALL! Try it. I'm sure you won't be sorry.

Donahue

(Jumped from Page 1)

tine but profitable field of radio, recording, and studio work here, says his decision to take the assignment was based mainly on his belief that the band business, long in the doldrums, is in for a big upsurge, plus the fact that, as he put it:

"I'm getting a chance to start right out with a proven attraction, and if things go the way we think they will, we can't miss. All indications are that bands are coming back, and this is like getting a chance to start at the top. 'Style? We'll keep the Billy May flavor,' but my plan is gradually to move into something distinctive along the line of a good, modern-sound dance band. Just what it will be will depend on trends and other developments. Billy will continue to write for the band, and of course we'll be working together in planning the developments."



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Who It Was, Was a Man They Call Andy Griffith

New York — A short time ago, 27-year-old Andy Griffith of Goldsboro, N.C., and his wife were worrying about presents for the kinfolks. Andy wanted to give his grandfather a pocket watch and they wanted to buy a bird for grandmother, but there just wasn't enough money. Now they can buy a small aviary with a watch for each cage.

The reason is that Andy's first record, *What It Was, Was Football*, is running toward the half-million mark. In addition, the suddenly popular monologist has appeared on Ed Sullivan's TV show, with three more to come. The William Morris agency has signed him and has large-scale plans for the humorist, including a possible TV situation comedy series. His night club bookings begin in February.

Capitol Happy

Capitol Records meanwhile is highly pleased, not only because Andy's on their label but also because he is the first artist to sign with them under a personal services employment contract. The contract covers all areas of show business Andy may work in. It guarantees him a weekly salary in return for which Capitol will handle him under personal management and participate in his income from whatever medium he appears in.

As for Andy, looking for an apartment in New York for himself and his wife, he's still pleasantly bewildered at the rush of success in a town that a couple of years ago had shown no interest at all in his existence. While he was teaching high school in Goldsboro, he and his wife had come to New York and auditioned for several programs and nothing had happened. Back home they borrowed money and opened their own agency. Sending out brochures and doing all their own office work, they began booking themselves all over the state and into South Carolina.

Andy and his wife both sang, both having college degrees in music, and his wife also danced while he vocalized folk songs. An important part of the act was the totally unique Griffith monologues. All the material is written by Andy and the monologues generally run from 10 to 15 minutes. Among the ones already in the book are *Romeo and Juliet* (his next Capitol release), *The Play, Hamlet, Carmen, Swan Lake, Etiquette*, and *Please, Mr. Sun*.

How It Happened

All the current furor over Andy can be traced to April of 1953 when he gave a monologue before a meeting of the Southern Short Course in Photography at Charlotte. The head of Colonial records, Orville Campbell, heard it and thought it ought to be on records. In September at Greensboro, a 19-year-old boy taped *Football* from a live performance. When the record came out, Capitol heard it, bought the master, and signed Andy.

Andy's present parodies and new material will be incorporated into a 45-minute act. In the contract



Andy Griffith

with William Morris it was stipulated that only the top brass at William Morris would direct his career, so he'll have a lot of show business acumen to draw on in the big time.

What about his wife—will they still do an act? "No," says Andy, "all she wanted to do was get me started. Actually she wants to get going as an actress, but she'll have to lose her Southern accent. That's more than I'll have to do. I'll have to work at keeping it."

Hackett Waxes With Own Unit

New York—After being featured on several Jackie Gleason albums, Bobby Hackett has recorded an album under his own name for Capitol. Called *Soft Lights*, the set features Bobby, four violas, a cello, and rhythm.

The cellist is famed classical soloist Bernard Greenhouse. Rhythm included Lou Stein, Deniz Beat, Billy Bauer, and Arnold Fishkin. Among the tunes were *Soft Lights and Sweet Music, The Song Is You, I Cried for You, Black Magic, You Turned the Tables on Me, Easy to Love* and Louis Armstrong's *Someday*.

Bobby, meanwhile, has organized a band that may go into Basin Street once present plans for the reopening of that club are finalized. If it works out, Bobby will have Lou McGarity, Hank D'Amico, Lou Stein, Cliff Leeman, and Bob Carter. Hackett emphasizes the band will play jazz without labels.

Basie Ork Plays College Tour

New York — Preparatory to his first European tour starting March 10, Count Basie will play a number of colleges as well as other one-niters in a tour reaching into the midwest.

Among the colleges to be covered are Michigan State; Oberlin College, Oberlin, Ohio; VPI, Blacksburg, Va.; and Valparaiso University, Valparaiso, Ind. The European tour will last from four to five weeks and will include Denmark, Sweden, Norway, France and possibly Turkey. The complete itinerary is not yet set.

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Band Routes



EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; sc—night club; c—cocktail lounge; r—restaurant; S—society club; p—private club. NYC—New York City; Md.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Gieser), 76 Rth Avenue, NYC; AF—Allstar-Flumphrey, Richmond, Va.; GAC—General Artists Corp., 800 Bldg., NYC; JKA—Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; MCA—McCabe Arvin, 170 Broadway, NYC; MCA—Music Corp. of America, 875 Madison Ave., NYC; MCG—Miles Gale, 49 West 6th St., NYC; RMA—Reg Marshall Agency, 441 Sunset Blvd., Hollywood; SAA—Star Artists Corp., 545 Fifth Ave., NYC; UA—Universal Attractions, 347 Madison Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC.

- Albert, Abbey (Stallor) Boston, Mass., h
 Anthony, Ray (On Tour) GAC
 Basin, Cass (On Tour) WA
 Bessie, Minna (Waldor-Astoria) NYC, h
 Brandwynne, Nat (Waldor-Astoria) NYC, h
 Brown, Les (On Tour) ABC
 Cabot, Chuck (On Tour—Missouri) GAC
 Carla, Frankie (Stallor) NYC, Out 3/10, h
 Carler, Joy (On Tour) GAC
 Chamblee, Eddy (Ebony) Cleveland, Out 3/21, nc
 Lee (Chavale) (Saxony) Miami Beach, Fla., Out 3/21, h
 Clifford, Bill (Riviera) Reno, Nev., h
 Coleman, Emil (Palmer House) Chicago, h
 Cross, Bob (Baltmore Room) Galveston, Tex., nc
 Cummins, Bernie (Stallor) Buffalo, Out 3/4, h
 Davis, Johnny (Marce) Lake Placid, N. Y., h
 Jairo, Michael (Copa-abana) NYC, nc
 Ellington, Duke (Howard) Washington, D. C., 2/18-19, h; (On Tour) ABC
 Farrar, Art (Penny Shade) Pittsburgh, h
 Ferguson, Nancy (Troquois Gardens) Louisville, Ky., nc
 Fields, Shap (Rice) Houston, 2/25-3/10, h
 Fitzpatrick, Eddie (Mapes) Reno, h
 Flanagan, Ralph (Palladium) Los Angeles, Out 2/25, h
 Foster, Chuck (Rice) Houston, Tex., Out 3/24, h; (Peabody) Memphis, 3/8-4/10, h
 Gray, Jerry (Palladium) Los Angeles, In 3/17, h
 Hendrix, Lionel (Howard) Washington, D. C., 2/18-24, h
 Harris, Ken (Cleveland) Cleveland, Ohio, h
 Harrison, Cam (Warwick) Philadelphia, Pa., Out 3/2, h
 Hawkins, Ernie (Papa) Philadelphia, 2/22-27, nc
 Herman, Woody (Colonial) Toronto, 3/1-3/8, nc
 Hill, Tiny (On Tour) ABC
 Hunt, Pee Wee (Rendezvous) Philadelphia, In 3/24, nc
 James, Harry (Ambassador) Los Angeles, h
 Jerome, Henry (Edison) NYC, h
 Jurgens, Dick (Arago) Chicago, Out 2/28, h; (Chante Field) 3/2-4
 Keenan, Stan (Concert Tour) GAC
 Kinley, Steve (Stallor) Detroit, h
 Lander, Jules (Ambassador) NYC, h
 Lewis, Ted (Lake Club) Springfield, Ill., 2/13-21, nc
 Lombardo, Guy (Roosevelt) NYC, h
 Lowery, Art (Chase) St. Louis, Mo., h
 McGrath, Don (Radison) Minneapolis, Minn., h
 McIntyre, Hal (Shamrock) Houston, Tex., In 3/16, h
 McKinley, Ray (On Tour) GAC
 Martier, Ralph (On Tour—South) GAC
 Martin, Freddy (Flamingo) Las Vegas, Out 2/24, h; (Palladium) Los Angeles, 2/16-1/18
 Masters, Frankie (Conrad Hilton) Chicago, Ill., h
 May Orch., Billy; Sam Donahue, Director (On Tour—Ohio & Tennessee) GAC
 Morgan, Russ (On Tour) ABC
 Morrow, Buddy (On Tour—East) GAC
 Neighbors, Paul (Shamrock) Houston, Tex., Out 2/15, h
 Overend, Al (Flame), Phoenix, Ariz., nc
 Pines, Jimmy (On Tour) ABC
 Pastor, Tony (On Tour—Midwest) GAC
 Peepers, Leo (St. Anthony) San Antonio, Tex., h
 Perrault, Clair (Jung) New Orleans, La., h
 Pett, Emil (Surf) Miami Beach, Out 3/28, nc
 Phillips, Teddy (Arago) Chicago, 3/2-4/16, h
 Prima, Louis (Wake Forest College) Wake Forest, N. C., 2/19-20, h
 Reed, Tommy (Naval Air Station) Memphis, 2/25-28
 Rudy, Ernie (On Tour—South) GAC
 Sauer-Ferguson (On Tour—East) WA
 Smith, Jesse (King Phillip) Wrentham, Mass., h
 Spivak, Charlie (Royal Canadian Air Base) Boguville, Quebec, Canada, 2/16-19
 Still, Jack (Glorietta Manor) Bridgeport, Conn., nc indef.
 Stroder, Ted (Plaza) NYC, h
 Strong, Benny (Ambassador) Los Angeles, h
 Thornhill, Claude (On Tour—East) GAC
 Watkins, Sammy (Stallor) Cleveland, Ohio, h
 Weems, Ted (International Amphitheatre) Chicago, Out 2/14
 White, Prez (American Legion) Hornell, N. Y., nc
 Wilcox, Jimmy (Westward Ho) Phoenix, Ariz., h

Combos

Betty & Jim Don (Westward Ho)
 Coast Falls, S. D.
 Braddock, Dave (Terrace) East St. Louis, Ill., 2/16-21
 Buckner Trio, Mill (Toast of the Town) Chicago, 2/10-21, nc
 Caravan Trio, Page (Willows) Rochester, N. Y., 2/15-22
 Condon, Eddie (Condon's) NYC, nc
 D'Amico, Nick (Roosevelt) NYC, h
 Dame Trio (Colonial Inn) Hagerstown, Pa., Out 3/7, nc
 Das Trio, Johnny (Nick's 2 Vets) Mount Airy, N. C., cl
 Domino, Fats (Celebrity) Providence, R. I., 2/15-21, nc
 Downs Trio, Evelyn (Park Avenue) NYC, r
 Duncan, Hank (Nick's) NYC, nc

Songwriting Contest

(Jumped from Page 1)
 will be given all possible assistance. Please study the following rules carefully and comply with all the regulations in submitting your song(s); they will be carefully observed by the judges.

Contest Rules

1. The contest is open to all persons residing in "the United States," by the Copyright Law of the United States, except that officers, employees, and representatives of DOWN BEAT, INC., and their families are not eligible. (Foreign authors are eligible.)
2. The contest opens February 1, 1954 and closes at midnight, July 1, 1954.
3. Each contestant ("contestant") includes collaborators, as for example two or more individuals) will be required to send to DOWN BEAT postage prepaid the following:
 - a. One complete, clearly written, legible copy of his song entry, on white paper (or regular printed manuscript forms obtainable from your stationery store) written in ink, including the lyrics. A demonstration record may be submitted but it is not required.
 - b. A fully signed copy of the entry blank with the attached rules, either clipped from a copy of DOWN BEAT magazine, or obtained from DOWN BEAT's correspondence with respect to entries, and hence all entries which are not used, and for which provision has not been made for return, will be destroyed without notice. Correspondence with respect to a copy of your song before you send it in. (Remember that if your copies are not for your own private file, indiscriminate reproductions may be considered legal publication. Under such circumstances, not only would you become disqualified, but you may lose your copyright as well. We suggest that you make a hand executed copy, or a single photostat for your own copy.)
 - c. There is no objection to your securing an unpublished copyright, under Section 11 (12) of the Copyright Law, although this is not necessary. Your rights are not forfeited and there will be no publication or use of your work by DOWN BEAT or anyone else unless you are the winning entry. DOWN BEAT will not give any legal advice relative to this contest, and will not correspond with contestants or their lawyers on legal matters.
 - d. DOWN BEAT (DOWN BEAT, INC., an Illinois Corporation of 3001 Calumet Ave., Chicago, Illinois) will do the following:
 - a. A properly qualified contest committee will be formed over to a competent group of impartial judges, chosen by DOWN BEAT. These judges will ascertain the best entry from the standpoint of musical excellence, popular appeal, originality, harmony, and the technical ability and literary skill of the author. They will score each entry and notify DOWN BEAT who will total the scores and ascertain the winner mathematically.
 - b. In the event of a tie, the tying entries will get duplicate contracts and recordings.
 - c. The winning contestant will be given a contract with a reputable music publishing concern of DOWN BEAT's choice; the winning song will be recorded by a famous recording artist of DOWN BEAT's choosing and by at least one major recording firm.
 - d. All contracts will be entered into between the winning contestant and the publishing houses, and all royalties will be paid directly to the contestant as provided by the contracts. Such contracts will be in the same form as those of professional songwriters.
 - e. DOWN BEAT will have the right to publicize the contest, the winning song, and the winner in its magazine, and the contestant agrees that if his entry wins, he will give every cooperation and assistance to DOWN BEAT or permit DOWN BEAT and anyone that DOWN BEAT shall designate to use his name, photograph, and information about his life and work, in the press, for publicity and feature article purposes. If the contestant is required to travel for DOWN BEAT's purposes, travelling expenses will be borne by DOWN BEAT.
 - f. Contestant understands that DOWN BEAT through its magazine, may or may not criticize the winning entry, either favorably or adversely.
 - g. The song need not have been written recently, although we would like to know when.
 - h. Only one entry may be made with one year's subscription. For two years or two one year subscriptions you may make two entries, etc.
 - i. The consideration of the entry for the contest is the only duty required of DOWN BEAT to the contestants other than the winner. No subscription cancellations will be accepted on entries which have been disqualified for any reason, or turned down by the judges.
 - j. There is no requirement relating to age, but for minors it will be necessary that the father (or mother) or guardian execute the certificate which accompanies the entry blank.
 - k. No entries will be considered if postmarked later than 12:00 midnight, July 1, 1954.

Canada Hit By Union Troubles

Toronto—Virtually all 400 members of the American Guild of Variety Artists in Ontario were expected to resign after local AFM president Walter Murdoch announced that AFM members would not work with AGVA cardholders after Jan. 17.

Murdoch said that no contracts which extended past Jan. 17 would be violated but that, otherwise, AFM members here would not work with AGVA members. He offered AGVA members temporary membership in a special union until they could form their own Canadian union, free of AGVA. At a mass meeting of Toronto, Hamilton, Windsor and London members here, Guild artists voted overwhelmingly to accept Murdoch's offer. The AGVA executive resigned.

NYU Re-Skeds Course In Jazz

New York—Marshall Stearns, John Hammond, and George Avakian begin a 15-week course, *Perspectives in Jazz*, at New York University, Washington Square, Friday evening, Feb. 12. This marks the return of the three encyclopedists to the university which was one of the first in the United States to institute a jazz course some years ago.

The course will be a more detailed examination of the evolution of jazz than previous ones in the series and will include field trips "in a spirit of pure science," confirms Professor Stearns, to night clubs featuring the specific styles of jazz under discussion.

and the LP set will cost \$10. Granz feels that in this way the original investment of the buyers of the limited edition will be protected.

Song Contest Coupon

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Attention: SONGWRITER'S CONTEST

I am (We are) hereby entering my (our) song in your SONGWRITER'S CONTEST. I (We) have read the above rules carefully, and I (we) agree to them, and accept DOWN BEAT'S offer as stated therein.

1. My (Our) song is entitled
 (The publisher may change the title or edit the song.)
2. I am (We are) the original and only author (s) of the word and music.
 (Words by)
 (Music by)
 (Other collaborators)
3. The song was written on or about (date)
 (If words and music are different dates, give both.)
4. I (We) consider the song as
 (Popular, Western, Religious, etc.)
5. I (We) certify to and repeat all of the provisions of Rule 5 of the contest as stated above.
6. Full Name Age
- Residence Address
 City State
- Occupation Employed by
 (If more than one author, ALL must sign.)
 Full Name Age
- Residence Address
 City State
- Occupation Employed by
7. Certificate for parent or guardian of minors.

I certify that I am the of
 (Relationship)
 contestant named above, that I have carefully and fully read the rules of the contest and I understand the same and the obligations created thereby, and I give fully permission for the entry, and warrant that its terms will be carried out by the contestant.

Full Name
 Address, if different from contestant
 City State

(Attach additional certificates if necessary.)

8. There is enclosed herewith \$..... (check, money order) to cover a subscription to DOWN BEAT magazine for years.
9. I have (have not) been a regular DOWN BEAT reader. (Cross one out.)
10. I have obtained DOWN BEAT prior to now from.....
 (News stand, army, friend's copy, library, etc.)
11. Please send the magazine to the following (Here give the name and address of the party who is to receive the magazine):
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