

Newest Clip

Minneapolis—It used to be just box tops you clipped from cereal packages—now you can clip out records, too. General Mills offices here announced that their Wheaties packages now have an acetate, 78-rpm, 5 1/4-inch record, glued to the carton, which can be clipped out and played.

Each package contains one of eight popular tunes, plus a mail-in offer for 32 additional songs on regular-weight records.

Music, Screen Directors In Title Battle

Hollywood—Filmusic conductors and studio music directors are banding together here to combat the powerful Screen Directors Guild. SDG, in its new contract with the producers' organization, secured a clause under which the title "director" may be used for screen-credit purposes only by members of the Directors Guild.

The music men have formed an association of their own as first move under the name of Music Directors Association of America. MGM's Johnny Green is president.

Sunday Afternoon Gets A New Look

New York—On a Sunday Afternoon, a CBS radio program, has acquired new personalities for its fall-winter broadcasts. Some changes in format also have been made.

Mike Wallace is the new emcee, and Alfredo Antonini conducts a 23-piece orchestra and chorus. Mary Mayo and Stuart Foster comprise the vocal talent. Different guests appear every week.

The program also uses tapes and recordings in presenting scenes from current Broadway musicals and interviews with show business personalities. Some of these features were used originally in last season's *Stage Struck* radio presentation.

The Sunday show is on the air each week immediately after the New York Philharmonic orchestra broadcasts.

DJs Name Webb Pierce Outstanding C&W Singer

With a record number of country and western disc jockeys casting their ballots in the second annual *Down Beat* poll, Webb Pierce took over as the country's top singer.

Pierce, who has been rising steadily, hit the pinnacle by passing last year's winner, Eddy Arnold, in the final count.

Kitty Wells, last year's queen singer was a repeat winner in this year's voting, while the following also won for the second time: Hank Thompson, best big band; Pee Wee King, best show band, and the Caroles, best singing group.

New Classifications
Several new classifications were included in the current poll, the all-time c&w star rating, with only one winner selected, found the late Hank Williams a shoo-in for the honor. Most jockeys reported that Williams, who died in December, 1952, was still one of the most requested wax performers on their bows.

Johnnie and Jack stars of the *VSM Grand Ole Opry* show, took their first place in the best small unit class this year, with the 1953 winners, Homer and Jethro, running a close second. Tommy Collins was selected as the best new male singer, while Ginny Wright

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DOWN BEAT

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MILESTONE is reached as contralto Marian Anderson signs pact with Rudolf Bing (right) that will make her first Negro ever to sing with Metropolitan Opera. At left is her manager, Sol Hurok.

Met Signs Marian Anderson; Debut Scheduled For January

New York—Marian Anderson, world-famous contralto whose voice was once described by Toscanini as the kind that is heard only "once in a hundred years" has been signed at the age of 49 by the Metropolitan Opera Company. Her debut at the Met will take place in January when she sings the role of Ulrica, the soothsayer, the principal contralto part in Verdi's *A Masked Ball*, to be conducted by Dimitri Mitropoulos.

Miss Anderson, the first Negro singer to be signed by the Met in that organization's 20-year history was accompanied at the signing ceremony by her manager, Sol Hurok. It was Hurok's invitation to Bing to attend a dinner party on the opening night of *Midsummer Night's Dream* that set the stage for the signing.

How It Happened

According to Douglas Watt of the *News*, at the party Bing "found

himself seated next to Miss Anderson. With the scheduled revival of *A Masked Ball* in mind, he decided then and there that the role of the sorceress, not specifically designated for a Negro, would be ideal for Miss Anderson. Bing and Hurok reached an agreement that night."

It was five years ago that Miss Anderson successfully underwent an operation for the removal of a cyst from her esophagus that for a time periled her singing career. It is a career that began when her mother took in washing, and neighbors in her home city of Philadelphia raised money, so that she could have musical training. Since then, Miss Anderson has won wide acclaim on the concert stage, radio, and recordings. She sings in nine languages.

Said Miss Anderson when a photographer asked her to smile: "The happiness is inside." Later she told the *Herald Tribune*: "Ever since I was a girl I had a dream of singing in opera. I had to put that dream aside for a long time. But now I feel like a high school girl again, with her dream come true. There's an old spiritual called *Go Tell It to the Mountains*. That's what I feel like today—so excited and bubbling that I want to go tell it to the mountains."

Said Rudolf Bing, who has previously engaged Negro dancer Janet Collins as leading dancer of the Metropolitan Opera ballet: "I am very happy to have such a fine artist as Miss Anderson in such a suitable role." Looking at all the reporters and photographers in action, Bing added: "I don't know what all the excitement is about. We've had fine singers before."

Sh-Boin-g-g!

Here's How 'Sh-Boom' Boomed

New York—The reverberations of having a hit record were demonstrated again when the Crew Cuts were signed for their second engagement at the Casino theater in Toronto.

In January of this year the group performed at the Casino for the grand total of \$350. Their second date, which starts Dec. 30, guarantees them a \$6,000 minimum, and in all probability, a take of over \$8,500.

The difference is *Sh-Boom*.

The busy Crew Cuts—they're booked solid through February, 1955—will make their New York night club debut at the Boulevard in Queens, a 10-day engagement starting Nov. 24. They'll also perform at the El Rancho Vegas for four weeks starting Feb. 2.

The group's first album, containing modernized versions of old college songs, was recently released by Mercury.

Heath Renews Efforts To Play To Americans

London—A new effort to crack the 20-year deadlock between the British and American musicians' unions on free exchange of bands is now underway.

Ted Heath, who failed in 1953 to gain admission to the U.S. to play a benefit at Carnegie Hall, is trying again. This time he is seeking permission from the American Federation of Musicians to bring his band to the U.S. for "a trial period of four weeks, in exchange for an American combination for the same period."

Writes Petrillo

The request was made in a letter from the British bandleader to AFM president James C. Petrillo, dated Oct. 11. In the letter, Heath points out that before the war "many American bands carried out resident engagements in this country, but similar facilities were never given to English bands wishing to work in the U.S.A."

Charging that at that time many individual American musicians not only worked in England, but "were, in fact, holding down the best engagements in London," Heath termed the situation one that "I am sure you (Petrillo) would not have tolerated had you been the head of the British Musicians Union, so, quite rightly, the influx was curbed."

At present, no word on Petrillo's reply had been received. However, in September, 1953, the AFM president told *Down Beat* he was opposed to a "man-for-man, band-for-band exchange" but favored "abolishing trade union barriers for a trial period of a year." The statement was made following failure to reach an agreement on exchange with Hardie Ratcliffe, British Musicians Union president, at a Paris meeting.

Poll Off To Quick Start

Balloting in *Down Beat's* 18th annual readers' music poll got off to a fast start almost immediately after the yearly voting was thrown open in the Oct. 20 issue. First ballot received came from Watertown, Mass., and was sent by Esther Kalenjian, who cast her vote the day the issue went on sale at the newsstands.

Since then votes have been pouring in from all over the nation. So far ballots have been received from 34 states and Canada, as well as from service personnel overseas.

The poll, to determine favorite instrumentalists and singers, will continue through midnight, Nov. 19. Balloting, as in the past, may be done only on the official ballot, clipped from *Down Beat*. Votes are being carefully screened to prevent tabulation of more than one vote from any one person, and names and addresses are being checked for authenticity, to insure the most accurate results possible.

No ballots will be counted if postmarked later than midnight, Nov. 19. Results will be announced in the Dec. 29 issue of *Down Beat*.

**Final Ballot
On Page 23**

Dave Rose To Head First Telefilm Firm Music Dept.

Hollywood—David Rose has been signed by Ziv, one of the west coast's largest producers of telefilms, to a conductor-composer-arranger contract and also to act as general music director of the first permanent music department attached to a television film firm.

A recording orchestra, varying in size according to the requirements of the scoring assignment, will be organized by Charles Price, longtime orchestra manager for Rose, whose first project under the new pact will be handling the music for Ziv's Eddie Cantor *Comedy Theater* series.

Signing of Rose followed closely upon Ziv's signing up for the first time with the American Federation of Musicians to use "live" music and pay the AFM's established television royalty fee of 5 percent.

Musicians and others here see the Ziv move as another indication that the bulk of all entertainment shows in television will soon be in the form of films made especially for syndicated television release.

Bethlehem Discs' Braff Album Due

New York—Among current Bethlehem Records projects is a Ruby Braff album on which the Boston trumpeter is backed by Johnny Gunnieri, Walter Page, and Bobby Donaldson.

Oscar Pettiford is in charge of another Bethlehem LP on which he is joined by Julius Watkins (French horn); Ron Jefferson (drums); Duke Jordan (piano); Charlie Rouse (tenor), and Pettiford doubling on bass and cello.

A Hank D'Amico collection will have bassist Milt Hinton, drummer Charlie Smith, and pianist Bill Triglia.

Then young pianist Bobby Scott will be heard on a set with drummer Will Bradley Jr. and bassist Whitey Mitchell.

Salt Peanuts

Washington—The U.S. Patent office has granted a patent on a new device that combines a jukebox with a record-vending machine.

The inventor is Bernard Marder of Far Rockaway, Long Island. If the customer who puts a nickel into the jukebox, wants to buy the record he's just heard, he can get his original nickel back.

Next Issue: Winners Of 'Down Beat' Songwriting Contest

Pacific Jazz In Pop Field

Hollywood—Pacific Jazz, the California independent label that inshroomed into prominence with recordings featuring Gerry Mulligan, Chet Baker, Bud Shank, and other modern jazz artists, is entering the pop field.

First release under the new policy is an album showcasing singer Johnny Holiday, *Johnny Holiday Sings*, backed by a studio orchestra under conductor-arranger Russ Garcia, and also featuring Shank. The Holiday set and others in this genre will carry the label "Pacifica."

Dick Bock, president of Pacific Jazz and Pacifica, said:

"This does not mean we are going to de-emphasize jazz. It is just an expansion, and on Pacifica we will back singers with bands composed of topflight jazz musicians playing arrangements carrying a definite jazz flavor. We think the public is ready to accept it."

Sissle Enters 802 Contest

New York—A hot election campaign has developed in Local 802 of the American Federation of Musicians as Noble Sissle, former bandleader and now president of the Negro Actors Guild, entered the contest as candidate for vice president on the blue ticket.

Sissle's nomination marked the first time a Negro had been named for a top position in a non-segregated local. The blue ticket is headed by Charles R. Lucchi, Local 802 secretary who is running for president of the local.

Lucchi and Sissle are running against the musicians' ticket, which now administers the local and is headed by Al Manuti.

The election takes place in December.

Caught In The Act

Benny Goodman Sextet, Buddy Lester; Hotel Last Frontier, Las Vegas

The polished performance of the Benny Goodman sextet highlighted the revue in the Ramona room. Benny's group featured Charlie Shavers, trumpet; Mel Powell, piano; Morey Feld, drums; Israel Crosby, bass, and Steve Jordan, guitar. The combo swung cohesively at all times and pleased the fans with *Air Mail Special*; *After You've Gone*; *Body and Soul*; *The World Is Waiting for the Sunrise*, and *Rachel's Dream*. Shavers' rendition of *Dark Eyes* made a fine showcase for his talents.

Even though the sextet was well-

received, it lacked the big thing so essential to Las Vegas night club work—showmanship. No attention was paid to staging and lighting, and Benny failed to introduce all the members of the group and at times gave the impression that he'd never even met the gentlemen.

Comedian Buddy Lester is well-known in music circles, and his routines, plus his trumpet playing, not only broke up the band but also had the crowd clamoring for more. Garwood Van's orchestra did its usual splendid job. —Henry Lewis

Maxine Sullivan, Briggs Cafe, New York

After a European tour early this year, a straight dramatic performance in *Take A Giant Step* on Broadway last season, a summer at the Playgoers Club in Falmouth, and a recent week at the Palace, Maxine Sullivan is back on the night club scene. As of this writing, the perennially youthful Maxine has a good chance at a long-term East Side engagement, is talking record contracts, and has written a two act play, *The Gingerbread Girl*, that's making the circuit of producers.

Maxine's break-in date for reanimating her club act was at Briggs Cafe, a cheerfully-informal establishment on 8th Avenue across the street from Madison Square Garden. The center of activities is a horse shoe bar, in the middle of which is an elevated platform where the performers entertain and the band plays. The band, as a grim symbol of this era for live musicians, is stationed right below a TV set.

Along the inner sides of the bar, below the merrymakers (the paid ones), the bartenders ply their trade so that a performer has to impress her way through cross-conversation, cash register cadenzas, and the general frayed carnival atmosphere to be found along 8th Avenue.

Maxine does. Never possessed of a powerful voice nor a voice of unusual quality as such, Maxine has so relaxed a manner and so warmly musical a sense of phrasing and timing that she is always a subtle delight to hear. Opening with *Surprise Party*, Maxine went on to *Give Me the Simple Life*, *The Lady Is A Tramp* and the



Maxine Sullivan

autumnal ballad *Roses and Wine* that she once recorded for a small label and that only she does, so far as I know. Maxine concluded her intelligently-paced program with a swinging *Boogie-Woogie Maxine*. She introduces each number with humorous skill and with her uniquely off-handed, gamin-like charm.

Miss Sullivan, by the way, is the mother of a young pianist, currently studying at Juilliard and aiming at a concert career. His name is Orville Williams, and he's 27. Since Maxine still seems 27, herself, these endless night club nights, the wonder of her continuing freshness of style after so many years in the business just keeps on increasing. —ad

The Vagabonds; Chez Paree, Chicago

This is the second time around for the Vagabonds, and both the Chez management and the act deserve the laurels they are reaping. The booking shows that the Chez bosses still are fighting to get good acts here, despite the heavy loot lure of Las Vegas and the added television bonanzas offered on either coast.

The act, already a top attraction, has added some good new material to make sure it holds the heavy following it garnered locally in its initial appearance last year.

Over-all, this is an excellently produced package revue. The

Vagabonds allow each supporting act a full stage and rich send-off and then come on strong for their own closing routine. The revue is all music, with some good dancing interspersed with Maria Neglia's fancy violin work.

The Vagabonds have about 40 minutes of the show to themselves, and anyone who has seen them on TV or in person can still have a most enjoyable time watching them. They have added new material, thrown in some old standbys, and all in all, prove they can stand on their own feet in any nitery in the country. —wolsar

The Ames Brothers; Coconut Grove, Los Angeles

The Ames Brothers, who are in fact brothers (Ed, Vic, Gene, and Joe), have improved considerably as in-person performers since their last appearance here, a date at the Mocambo in 1953. But working on this big floor, instead of the comparatively intimate surroundings of the Sunset Strip spot, their offerings, vocal and otherwise, struck professional observers as on a par with a better-than-average amateur quartet doing a turn for the local Booster's weekly luncheon.

However, it may be that the somewhat amateur-quality personalities they project collectively

gives them their appeal to the less critical supper club habitués, for they unquestionably register satisfactorily with their comedy routines, "impressions," solos, and medleys of their record hits.

On this bill they were subject to comparison with the crack dance team of Mario & Floria, who, in the opinion of this reviewer, should have been getting the top billing.

Rex Koury and orchestra provided their usual excellent musical backing for both acts, with Koury's singer, Peggy Dietrick, looking and sounding more and more like a coming star in her own right. —smg

J. J. Johnson, Bill Goddard; Metropole, Toronto

J. J. Johnson kicked off this spot's jazz policy when he played two exciting weeks with the house quartet under tenorman Bill Goddard. The new policy, which will bring in one name jazzman at a time, had Johnson playing with four men whose previous work he knew nothing about. But the results were better than anyone had any right to expect.

Johnson, now playing better than this reviewer has ever heard him, was at all times the fine technician and sure, controlled improviser. But he was required to be something more: a teacher. Three of his four colleagues were men with only two or three years of jazz experience.

He was more than equal to the

Radio & TV

Musicians-Turned-Comic Are All Over TV Screen

There's been so much grousing in this space since August, we'd like to consider this week the cases of a guitar player, a pianist, and a couple of saxophonists. They're on television and, all in all, have risen well above the norm in the contributions to the tube.

George Gobel sat around for a year after he was signed to a contract by NBC, waiting for the right format. It sounded like the run-around. Whether it was or not, they found what they were waiting for.

NBC just let George do what he has been doing ever since he first hung a guitar around his neck and walked before an audience. It was a low-key, self-deprecating commentary on the things around him, and his general difficulty in getting through a day.

Since a laudatory review is immensely difficult to write, I'll back out of this one, and just recommend that Gobel be watched. His guest on his first show was Fred MacMurray and saxophone. On the strength of two guest shots with Bob Hope and this one with Gobel, I nominate MacMurray as the most entertaining male guest in Hollywood.

Here is a personal note about Gobel which I don't think he'll mind. In seven years of covering TV for the trade and daily press, I have avoided contact with TV stars wherever possible. I couldn't avoid Gobel (and didn't try especially hard), being neighbors and such. I have never heard George Gobel make a humorous remark in private or an unfunny remark before an audience. Just makes you wonder at the role of writers in comedy. Maybe he writes his own stuff.

Another sax player named Sid Caesar is now doing a solo act Monday nights on NBC, without his instrument. He has gangs of writers, apparently. Their main accomplishment has been to take situations which used to occupy the time between the Brillio and the watch band commercials (about 10 minutes) on the *Saturday Night Review*, and expand them to an hour. That makes them six times as long, but not six times as good.

The first episode in Caesar's new adventures, presumably a representative sample of what is to come, concerned Caesar winning a date with Gina Lollobrigida. The sketch was worth 15 minutes—maybe 20. Not 60. We can't give an altogether unprejudiced report on this. Miss Lollobrigida was on camera for the final 20 minutes, and we were so dazzled by this woman's structure we paid little attention to Caesar. Which was fine for us junior morons in the audience, but didn't leave much entertainment for the females, once they had conned Gina's gown. That didn't take long.

Steve Allen's new midnight show (new to the networks) has us losing sleep at a rate unmatched since Jerry Lester broke up his Broadway Open House. Allen operates in the same key as Gobel. Slow, deliberate, sometimes barbed, and terribly funny.

Maybe sometime someone will explain why the thing that Steve Allen is doing can keep us awake at midnight, but would put us to sleep at 8. So it was with Jerry Lester. Garry Moore is hilarious at noontime, nothing at night.

Since this column is concerned with worthwhile viewing, I'll wind it up with a report on one of the most rewarding moments I've seen on TV this year. A program called Climax had its debut on CBS a couple of Thursdays back, with Dick Powell and Theresa Wright starring in a Raymond Chandler private eye dingus. Ever since seeing a corpse peer over the edge of a bathtub to see if the camera was off him (it wasn't) I've watched TV mysteries for only one thing. What a score we corpse watchers had in Climax. Big Hollywood production! Movie stars! \$100,000 sets! \$200,000 production! They laid a blanket over the corpse. Corpse kept its peace approximately two seconds, then got up on its hands and knees and crawled off the set.



Mabley

task. He spent a good many hours rehearsing the group up to professional standards, and had the three rhythm men—Herbie Helbrig, piano; Bob Shilling, bass, and Freddie Webster, drums—playing together better than they ever have before. With Goddard, he used arrangements written for the group he shares with Kai Winding, and produced some extremely happy sounds.

Johnson was, of course, as impressive as usual on up-tempo numbers. But the real surprise for this reviewer was his ballad work. Solos on tunes like *Autumn in New York*, *The Nearness of You*, and *Moonlight in Vermont* were highlights of his stay here.

Goddard has apparently forsaken his airy tone of the last few seasons for something that sounds more like that of a rhythm and blues musician. But his rhythmic sense remains the same, and his ideas sometimes nudge brilliance.

Of the rhythm men, Shilling, who came here from Germany two years ago, is the surest. Helbrig, a more recent immigrant from the same country, is going to be a fine soloist, but now is at the stage when he's only showing signs of it. Webster at times seemed strained by it all. But the three of them submerged their individual faults and swung together smoothly. —Bob Sulford

Cole, Capitol Re-Sign

New York—Nat (King) Cole has signed a new seven-year contract with Capitol Records, reportedly at a substantial increase in royalties. Cole recently celebrated his 10th year with Capitol.

1946 Herd Session Due On Esoteric

New York—One night in 1946, a group of musicians then working with Woody Herman went over to a friend's house to jam.

They included the late Sonny Berman, Marky Markowitz, Earl Swope, Don Lamond, Ralph Burns, Al Cohn, and Serge Chaloff. Chubby Jackson couldn't make it so no bass was used. The friend was Jerry Newman who took the session down on tape.

A soon-due release this November on the Esoteric label will present this session—but with bass and a full set of drums instead of just the snare Lamond had with him in 1946.

The additions were made by having Lamond and bassist Eddie Saffranki dub in their work while listening to the originals on head phones. The changes in the 12" LP were engineered by Newman, who in the years since, has become one of the heads of the Esoteric company.

Magazine Helps Dinah

Philadelphia—*Ladies' Home Journal* and RCA-Victor are co-operating on promoting Dinah Shore's latest recording, *Never Underestimate the Power of a Lady in Love*. The title is derived from the *Journal* ad slogan—Never Underestimate the Power of a Woman

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Rosemary Clooney with Irving Berlin (right) and Don Hartman, Paramount executive producer.

Just Call Me Home Girl, Says Rosemary Clooney

By JAY STANLEY

Hollywood—Not so long ago she was just another band vocalist—in fact, she was only half of a sister team singing with Tony Pastor for the greater part of her association with the band business. Now she is riding high on one of the biggest hit records of 1954, *Hey, There*, is well established as a screen attraction, has her own radio show and can make more money as a guest star on TV than many of Hollywood's brightest luminaries.

That's Rosie (as she is known to all her friends and fellow-workers) Clooney, the Rosemary Clooney who, after just three previous films, is co-starring with Bing Crosby, Danny Kaye and Vera-Allen in *White Christmas*, Paramount's biggest musical of the year and the first picture in the new Vistavision process.

And what does she want now? A home and six kids. "Of course," says Rosie, who has a mid-January date with the stork. "We have a home now, and a beautiful one, too. But what I really mean is home life, something I've longed for all my life because I never really had it myself."

Parents Divorced

"My father and my mother were divorced. Nobody's fault. Just one of those things. Say, my father remarried, and they had a baby just last year. They named it Jose Clooney. Joe (husband Jose Ferrer) was real proud. It made me feel sort of like a grandmother—and here I am, just 26, and waiting for my first child myself."

Rosie in Hollywood is the same Rosie who batted around the country with bands and was a minor radio and TV singer until the unexpected success of her first truly big record, the *Come-Ona-My House* novelty that topped the *Hit Parade* long enough to bring Rosie to the attention of a Paramount scout, and to Hollywood. Brightly cheerful, honestly frank, and unassuming as ever, she talks about herself like this:

"Sort of Plain"

"I'm a girl anyone can look like. Sort of plain. My voice? I don't know anything about singing. I just make a commercial sound that sometimes makes song hits. I don't warm up my voice before a recording session like an opera or concert singer. What have I got to warm up? I just take a cough drop. "Joe, who wouldn't kid around about it, even to me, says I show promise as an actress, and I'm glad. A singer of popular songs is like popular song. Neither can be expected to last. Getting into pictures is for me a form of insurance—even though I don't consider myself an actress, or what I've done as acting. I leave the acting to Joe. He's the genius in the family; I just do what they tell me."

Takes Direction Well

According to an off-the-record spokesman at Paramount she does what she's told very well. He said: "When we put her in *The Stars*

The Best Policy

Philadelphia—Some of the music on Essex records is "vile." Some of it is "darn commercial but putrid musically." And the company admits that it is primarily concerned with selling records and catering to "this miserable taste the public reflects today."

All the above is the considered opinion of Essex label's Dave Miller, who spent almost more space, in a recent press release, in citing Essex records' deficiencies than in extolling the virtues of Monty Kelly's new recording of *Shangri-La*.

Says Miller of the Kelly disc: "... We are quite proud of this recording."

record. In fact they had just about forgotten Rosemary Clooney, because she hadn't followed up with any real hits then. So you can say she clicked on her own in pictures."

Film Future Uncertain

Even with her unquestionable success in *White Christmas* Rosie's future in films is still something of a question mark. A string of sudsy musicals, such as that which put Doris Day on top, is no longer possible for anyone in Hollywood. The public isn't buying them anymore.

Since TV the market has changed. There will be musicals, but they will have to be better, as well as bigger, and they will be less numerous. The problem at Paramount will be to find the right roles in the right pictures for Rosemary Clooney.

But Rosie really isn't worrying about it. Those who know her well say that if the right roles and the right pictures come along she'll be glad, but if not she'll be that much closer to her real aim—a home and six kids.

Heavy Play On Showmanship At Annual Dixieland Jubilee

Hollywood—The banjo and tuba brigade, their cohorts and their loyal fans turned out in the usual large numbers to pack L.A.'s 6,700-seat Shrine Auditorium (priced up to \$3.75) almost to the sellout point for the Seventh Annual Dixieland Jubilee.

As usual, and in some cases more than usual, there was heavy accent on comedy, showmanship, and good old-fashioned hokum, especially with the appearance this year for the first time of an all-out comedy jazz combo in the form of the "Okfeenokee Jug Band." It looked and sounded like a couple of authentic back-country boys (Shanks and Underwood) backed by a bunch of disguised jazzmen having themselves a Halloween ball.

But the musicianship was there, and things being what they are in TV, the "Okfeenokee Jug Band" is a natural. Two jugs were visible on stage during their turn, but it sounded at times as if there might have been several more backstage.

The special attractions this year were Johnny St. Cyr, of the original Armstrong Hot Five; three excellent musicians from New Orleans in George Girard, Jack Delaney, and Raymond Burke, and "Bugle Sam" Dekemel, the latter playing some extraordinarily good and authentic jazz within the limited scale of a World War I army bugle. (Dekemel, contrary to reports, has not mastered a full diatonic scale. What is remarkable is the good jazz he plays on the regular bugle notes plus a few "false" tones injected at the right time in the right way.)

St. Cyr, never one of the greats himself, but definitely part of a great tradition, added the human-interest touch so important to these affairs—and as never before.

Girard, Delaney, and Burke, young in comparison with most of today's exponents of the traditional jazz forms, play with tremendous skill and feeling. Twenty years ago any one of them well might

have dominated the jazz scene on his own instrument.

Seventh Annual Dixieland Jubilee

Shrine Auditorium, Los Angeles, Oct. 13, 1954
Presented by Frank Ball and Gene Norman; Ralph Peters, stage manager.
Cast, in order of appearance:

Seated from Hanger—Ed Skrivanek, banjo & guitar; George Thow, trumpet; Blake Reynolds, piano; Joe Yuki, trombone; Charlie Lavers, piano; Arnie Bernstein, bass; Rickie Cornell, drums.
Okfeenokee Jug Band—Barney Shanks, jug; Slim Underwood, on whistle & accordion; Jasper Foster, euphonium; Blackie Ferguson, cornet; Fatsyrock Hobson, clarinet; Cliff Stophy, guitar & vocals; J. P. Soruga, banjo; Homer Hemmings, drums; Randolph Hotchkins, holicon.
Roy McHarro "And His Ragtime"—McHarro, vibraphone; Carver Clark, cornet; Elmer Schickel, trombone; Don Quinn, piano; George Diffebaugh, drums; Ray Leatherwood, bass.

George Lewis "And His New Orleans Jazz Band"—Lewis, clarinet; (subbing for Lewis, absent due to the death of Mrs. Lewis); Jim Robinson, trombone; Avery Howard, trumpet; Alton Farnell, piano; Alside Pevanov, bass; Lawrence Harvett, banjo; Joe Watkins, drums.
Fishbone Five Plus Two—Ward Kimball, trombone; Danny Alguria, cornet; Joe Darnanough, soprano sax; Eddie Ferrer, drums; Frank Thomas, piano; Ed Fennor, tuba; Harper Goff, banjo.
Pete Dully's Chicagoans—Dully, cornet; Jerry Fuller, clarinet; Warren Smith, trombone; Monty Mountjoy, drums; Shippy Anderson, piano; James Dugre, bass; Jack Gee, banjo.

New Orleans All-Stars—George Girard, trumpet; Jack Delaney, trombone; Raymond Burke, clarinet; (following are from Los Angeles)—Bobby Furze, drums; Stan Wrightman, piano; Phil Stephens, bass. This unit backed tunes by Johnny St. Cyr (banjo & guitar) and "Bugle Sam" Dekemel.

Ballet Orchestra Cuts First Album

New York—The New York City Ballet orchestra, conducted by Leo Barin, recorded its first album under an exclusive contract with Vox.

The album features the *Western Symphony* by Hershey Kay, one of the new works introduced by the company this season. Approximate release date is Dec. 1. Notes by George Balanchine are an additional feature of the LP.

Strictly Ad Lib

NEW YORK

ONSTAGE: Male lead for *House of Flowers* will be Rawn Spearman, best known for concert work and for leading roles in *Four Saints in Three Acts* and *Let's Make an Opera*. . . . Avon Long succeeded Alonzo Bousas as the devil in the Eartha Kitt starrer, *Mrs. Patterson*. . . . French songwriter Michel Emer has been commissioned to write the songs for the first half of *Hello, Paree*. The star, Charles Trenet, will use his own material in the second half.

ENTERTAINMENT-IN-THE-ROUND: Maurice Chevalier may do a one-man show here in late January. . . . Frank Loesser will convert Moll Flanders into a film musical in which Vanessa Brown will star. . . . Sammy Davis Jr. may be signed by Max Liebman for NBC-TV spectaculars. . . . Guy Mitchell is booked solid until mid-December in England, and may do a tour of the Orient in January. . . . Johnnie Ray reappears in Australia next April.

JAZZ: Louis Armstrong and band flew to Australia Oct. 24, opened two days later, and flew back Nov. 8. . . . Carmen McRae, held over for two weeks at Basin Street with Mat Mathews, cut her first two sides for Decca with the Dave Lambert vocal group and Jack Pleis' orchestra (*If I'm Lucky and Ooh, What You're Doing to Me*). . . . After Turk Murphy left Child's, the next band had Ruby Braff, Bob Wilber, Eddie Hubble, Marty Napoleon, Bob Peterson, and Eddie Phye. . . . Sunday modern jazz sessions continue at the Open Door in the Village. . . . Bennie Moten (the bass player) is in Red Allen's band at the Metropole. . . . Cozy Cole has a new MGM record due soon called *Drum Fantasy*. . . . Floyd Smith, long the guitarist with Andy Kirk, is one of the reasons for the beat of the Bill Davis trio. Another is veteran drummer Chris Columbus.

Popular Library has issued Edwin Gilbert's jazz novel, *The Hot and the Cool*, in pocketbook form. First printing is a quarter of a million. Book was soundly rapped by Ralph Gleason here when it first appeared in hard covers. . . . John Mehegan into the Hickory House opposite Marian McPartland. . . . Among the highlights of the Pete Rugolo band at Birdland were Whitey Mitchell's bass, the tenor of Chaney Dean, the guitar of Perry Lopez, and the tuba of Bill Barber (who was on some of the historic Miles Davis Capitol sides). . . . Erroll Garner and Woody Herman reteam at Basin Street Nov. 16 to 28. . . . Lionel Hampton arrived in Basin Street for three days (Oct. 15 to 17) before setting off for Europe. . . . Sarah Vaughan, Lester Young, and Bennemero are at Birdland from Nov. 18 to Dec. 1.

RECORDS, RADIO, AND TV: Victor will record the Paul Gregory Three for Tonight production, with Harry Belafonte, the Voices of Walter Schumann, and Marge and Gower Champion. . . . New signings: Joan Weber (Columbia), Anna Marie Alberghetti (Mercury), Hank Penny and Sue Thompson (Decca), Arthur Ferrante and Louis Teicher (Westminster), Bobby Milanoa a Frankie Laine protege from Buffalo (Capitol), Danny Capri (Capitol), Ray McKinley (Dot), the DeMarco Sisters (Decca). . . . Maria Ellington (Mrs. Nat Cole) cut an album for Kapp records, *A Girl They Call Maria*. . . . The Lancers switched from Trend to Coral. . . . George Frazier, famed and ferocious freelance writer, is making the disc jockey rounds to pan the liner notes for the new Glenn Miller Limited Edition album. He wrote them, but claims what he wrote was rough draft that was printed because a Victor employe (no longer with the company) goofed. . . . Lanny and Ginger Grey, who have been writing singing commercials on radio and TV for the last 10 years, have started a professional song recording service here.

CHICAGO

Count Basie plays a four-day stand at the Trianon Nov. 18. . . . Leo Brown also comes back into the midwest Nov. 19 for eight days and will be featured at the Harvest Moon Ball in Chicago the 20th and in the Holiday on the south side the next day. . . . Henry Weber celebrated 20 years as a director of music at WGN. . . . Eddy Howard makes his first stop in Chicago, since re-forming his band, at the Aragon for six weeks starting Nov. 16. . . . Bill Krens, ABC Breakfast Club pianist, is recording an album of his own compositions. . . . Edgewater Beach Hotel Marine room closes after the Ted Lewis engagement which ends Nov. 19 for remodeling with reopening set for the Christmas holidays. . . . Hildegard and Jack Whiting due in the Empire room Nov. 18-Dec. 22 when the Los Chavales group returns.

After the Ronald Brothers end their current stay at the Preview, Herbie Fields, who closed Oct. 18, repeats Dec. 22 for an indefinite run. . . . Lee Bennett, former singer with Jan Garber's orchestra and recently an NBC announcer, died Oct. 9 after a long illness. . . . Faye Adams heads an r&b package that does a 10-day midwest tour beginning Nov. 12 with Amos Milburn, Orioles, Spiders, Al Savage, and the Billy Clark and Joe Morris bands.

Ralph Marterie comes in for five days at Melody Mill Nov. 24 and then returns Christmas week for an extended stay. . . . The Vine Gardens has reinstated entertainment with singing waiters. . . . Duke of Iron, Calvin Harigan, Angelo San Juan, and Mary Ann make up the new calypso revue in the Blue Angel. . . . Chris Connor is at the Cloister Inn with Ralph Sharon at the piano. Lurlean Hunter leaves the spot soon.

Paul Gordon is the new relief pianist at the Gaslight club. . . . Ernie Harper celebrates his first anniversary at the Gold Key club of the Ches Paree while out in the main room Sam Levenson and Peggy Taylor are featured, Peggy Lee and Joe E. Lewis are starred there starting New Year's eve. . . . Terry Gibbs was added to the Dixie Gillespie bill at the Blue Note in the current show. . . . Clark Dennis cut two sides for Tiffany last month. . . . Mister Kelley's has started new entertainment policy with singing pianist Buddy Charles and Audrey Morris.

HOLLYWOOD

TELENOTINGS: Spade Cooley, now operator of Casino Gardens, Ocean Park dancery dark most of time since (and before) Tommy Dorsey dropped it, doing his Saturday night TV shows from Casino's bandstand. . . . Vic Schoen set as music director on Jack Carson Show, new NBC-TV entry (every fourth Friday starting Oct. 22). . . . Tony Martin and Peggy King had music spots on opener of another new NBC-TV series, *Best of Hollywood*, a Saturday night regular. Robert Armstrong batonning the NBC Hollywood staff orchestra.

SUPERSPOTTINGS: Rex Koury holds stand at Coconut Grove through November, with Harry James in Dec. 1 and Freddy Martin back Dec. 22. . . . Frankie Laine plays the Hotel Statler's Terrace Room this time, meaning Statler is giving Coconut Grove competition for the big names. . . . Larry Finley reading a revue-type presentation for date at Mocambo this deadline. One of his girls will be Darla Hood, caught here previously with Jimmy McHugh's package. . . . Dick Jurgens, due at Palladium Oct. 19, will be on the stand there for Palladium's 14th Anniversary Celebration.

JAZZ BEAT: Royal Room in switch as Vivian Garry, with her very modern quartet, followed George Lewis N.O. jazzmen. . . . Page Cavanaugh Trio a November holdover at Near in Far. . . . New Morale canceled out on his Oasis date and—"Sh-Boom!" in came The Chords.

(Turn to Page 29)

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The Hollywood Beat

Lanza Hassel Brings Up Old Question Of Dubbing

By-HAL HOLLY

Hollywood—When is a hoax and when is it just part of show business, which is admittedly based entirely on illusion?

The big fuss over the revelation that Mario Lanza wasn't singing at all when he made his much-publicized television debut but was merely going through the motions, more or less in synchronization to recordings made three years earlier caught some of our big boys here by surprise.

After all, it was Lanza's voice. No fakery about that. And in these parts the line between hoax and illusion isn't too finely drawn. Did anyone ever accuse Columbia Studio's Harry Cohn of deliberately perpetrating a hoax by presenting Rita Hayworth to the public as a singing star?

As one of the first scribblers to report in print the names of Miss Hayworth's vocal doubles—even as far back as her first picture, in which the "ghost singer" was Nan Wynn—we recall that it aroused considerable irritation over at Columbia.

The complaints would go like this: "Look, fellow, this whole business is built on illusion. That ship going on the rocks in the storm isn't a real ship; it's just a model. Those guys who stagger and fall when the guns go off—they aren't really dead, see, they're just pretending. When the hero sticks that sword through the vil-

That's A Fact?

New York — Maurice Zolotow is writing a series of articles on Jack Webb for a national Sunday supplement. The following caption appeared under a photograph of Webb that accompanied a recent section of the series:

"Webb is afraid he may go stale doing too much *Dragnet*. So he's working on a show about a jazz musician. He knows a lot about jazz. He used to be a disc jockey."

lain—he really doesn't, son. It's all just a trick, see?

So What?

"So they use some singer's voice and dub it in for Rita's. So what? It creates an illusion, but that's the way her fans love her. By destroying the illusion, you" (and he meant me) "are just destroying their entertainment."

Well, we didn't see it that way, and have kept right on reporting the use of vocal doubles wherever and whenever we learned of it, not because it was fun to hurt Harry Cohn's feelings, or Rita's feelings, but because it seemed to be of interest to our readers, and part of the job. And we are very happy that it doesn't seem to have destroyed anything important for anyone—including Rita, who has done very well for herself.

L'Affaire Lanza Again

But back to this TV thing tipped off by the Lanza matter. TV coverage is not directly in our department. We don't follow it too closely, therefore were just as surprised as anyone else to learn that the pre-recording of musical numbers had become somewhat general on "live" network shows here, but only when the singer is called upon to toss in so much action with the singing that he or she would be pretty well winded if the actual singing, dancing or jumping around had to take place at the same time.

But it's a tricky business, in TV, to combine it with a "live" show. In the movies, or at least in top-grade movies, they throw away a "take" that's noticeably "out of sync" and shoot it over again. We didn't see the Lanza show, but professionals who did tell us the tubby tenor didn't appear to try very hard to keep time with his own voice.

Betty Did Better

Nobody complained about Betty Grable or Harry James, who also pre-recorded their musical offerings (but during rehearsals and strictly for this particular show, whereas the Lanza voice reportedly was coming from phonograph records).

At this deadline, CBS had just announced with much fanfare that Mario would be back on the Chrysler Shower of Stars telecast of Oct. 28 as a "special guest" to "sing live" and prove to the television audience that the old pipes were good as ever. It was certain to be one of the largest television audiences in history, and we're beginning to wonder if this thing might not have been a bit of extrasmart press-agentry.

STUDIO NOTES: Cleveland Amory due in Hollywood this typing to talk terms with MGMoguls on filming of his original story, *Jazz Festival*, based on the Newport doings. He's on the staff of *The Saturday Review*. . . That's Jo Ann Greer, Hollywood's busiest vocal double, singing for Gloria Grahame in *Naked Alibi*. . . Rudy Vallee bobs up again, this time with Jane Russell and Jeanne Crain in *Gentlemen Marry Brunettes*. . . One of the new Leo Robin-Jack Styne numbers for Columbia's forthcoming musical version of *My Sister Eileen* (Janet Leigh, Betty Garrett, Aldo Ray, et al) is entitled *Give Me a Band and My Baby*. . . They have a Vista-Vision-Technicolor opus coming up at Paramount called *The Trouble with Harry*. No, it is not a Harry James biofilm. . . Script on *The Benny Goodman Story* is finally completed, with expectation that BG will arrive at Universal-International for preliminary music confabs within the next month. Still no casting announcements. We have a hunch that both of the

Filmland Up Beat

DOWN BEAT



IF YOU CAUGHT Jack Benny's TV show of Oct. 17 you heard the "new-sound" band to end all; if you didn't, maybe you were better off. But every member of the band was at least at one time a bona fide musician, and three still hold their AFM cards in Los Angeles Local 47. Left to right: Benny, violin; Fred MacMurray, sax; Tony Martin, clarinet; Dick Powell (what is it?); Kirk Douglas, banjo; Dan Dailey, drums. (He forgot to bring 'em for this rehearsal at Powell's home.)

J. Webb's 'Pete Kelly' Is 3rd Jazz Film In Works

Hollywood—Jack Webb, who has been planning a television version of *Pete Kelly's Blues*, radio series he starred in a couple of years ago, has concluded a deal with Warner Brothers under which his Mark VII, Ltd., company will produce it as a major feature for WB release.

The screen story, now being completed by writer Richard Breen, will have the same locale, a Kansas City hotpot, and have the same general story and character elements, with Webb enacting the trumpet-player role as he did in radio to soundtrack recorded by Dick Cathcart.

Indications now are that by the end of 1954 or early 1955, three major film productions with jazz themes or story slants will be in production. In addition to *Pete Kelly's Blues*, there will be *The Benny Goodman Story* at Universal-International, and *Jazz Festival* (see *The Hollywood Beat*) at MGM.

Ferrers (Rosie and Audrey) will have hands in it. They are close friends and jazz fans.

ADDED NOTES: Jeff Chandler will be heard singing for the first time in a movie in *Fox Fire*. He will do the title song, for which he also wrote the lyrics, to music by U.I. arranger Hank Mancini. . . And on another songwriter: We discovered Bob Carlton, writer of the perennial *Ja-Da*, playing solo piano in a Hollywood cafe, Angelino's. Told us he wrote it in 1915 ("It just came to me"), but that it didn't catch until he introduced it to his fellow-sailors (one of them was Jack Benny) at the Great Lakes Naval Training Station in 1918. When a publisher's rep came to him for the song, Bob, unlike most, did not "sell out for a few bucks." He held out for, and got, a big advance and share in royalties, but a portion still goes to U.S. Navy medical and welfare funds. It's had a sheet music sale to date of more than 2,500,000, has been recorded by 21 different bands and singers. The first was Arthur Fields, and the most recent, Jerry Colonna, whose recent waxing is giving *Ja-Da* another big whirl.

MGM Issues First Classical EP Discs

New York — MGM Records recently issued its first group of classical EPs.

The first releases included *Encores in a Quiet Mood* by pianist Menahem Pressler, *Concert Favorites Transcribed for Four Pianos* by the Manhattan Piano quartet and works by Sibelius and Grieg, performed by the London's Royal Opera House orchestra. Some of the EPs also are scheduled for release as 12-inch LPs.

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COUNTERPOINT

By Nat Hentoff

Of all European jazzmen, the English musicians have had the most discouraging hurdles to clear in establishing a public for jazz at home and in establishing the conditions whereby they, themselves, can develop

musically by keeping in direct association with the growth of jazz at its American source.

Because of the hard-headed, uncompromising attitude of the British Musicians' Union, English jazzmen are denied the invaluable opportunity (open to all other European musicians) to hear American jazzmen in person. (When American musicians play at service camps in England, some English jazzmen manage to audit the proceedings and sometimes they even sit in, but the occasions are so infrequent they're apt to be more frustrating than fruitful). As a result, English musicians have to rely almost entirely on recordings for their lifeline to American jazz.

More Frustration

As a further result of the English Musicians' Union xenophobia (which is based on understandable fears but is exercised irrationally), the surprisingly substantial English public for jazz is systematically frustrated in its still not-to-be-conquered Churchillian determination to increase its understanding and its numbers. When Stan Kenton played a date in Dublin during his European tour (the closest he could come to the forbidden isles), 3,000 English fans traveled for 36 hours on a *Melody Maker* excursion to hear the concert, and the concert as a whole attracted 7,000. Earlier in Kenton's trip, the *New Musical Express*, another English music magazine, flew a contingent of hungry musicians and fans to Brussels to catch one of the Kenton programs there.

A further sign, not only of the large potential for jazz in England but of the impressive actuality of the jazz audience there, is the current circulation of the *Melody Maker*. This weekly, which devotes an important part of its coverage to American, English, and European jazz (as well as American and English pops) now has a circulation of 90,500.

There are other obstacles for

the English jazz musician, including the always latent, and frequently overt, hostility to jazz of the BBC and the tendency of the English press (especially its disgracefully sensationalist members) to distort jazz and jazzmen in its coverage of stories on narcotics or on any other stories of misdoing when these stories have the remotest connection with music.

Added to these difficulties is the pre-set impression of the English jazz musician that has been prevalent both here and in Europe for some years. Thomas Wolfe summed up the generally smug American view when, in one of his novels, he described an energetic, red-in-the-face group of huffing English musicians who were trying desperately to play jazz but were actually plodding

along at a singularly unswinging gait.

Prejudices, Too

Then there is the reception usually accorded English jazzmen at conclaves like the Paris jazz festival where the audience is prepared in advance to put down the English musicians before a chorus has begun. This year, the pattern (at Paris, anyway) was broken when even the pre-prejudiced French were moved by the Tony Kinsey trio with altoist Joe Harriott.

Americans also have been at least partly convinced in recent years that the soil of Albion can grow a jazz crop by the successful emigration of such now renowned Anglo-American jazz figures as George Shearing and Marian McPartland. But there is still a large area of ignorance and curiosity here about the nature and current condition of British jazz. Therefore, since Marian McPartland went back home this summer for a visit, I've asked her to continue the "from the inside" reports this column has been carrying from Europe with a candid appraisal of the English jazz scene. Marian's earview will be in this space next issue.

RCA Honors 2 Decades Of Hits In New Releases

New York—A tribute to two decades of music is paid in a new RCA Victor record series titled "Honor Roll of Hits."

The series consists of 10 LP albums or 20 EP albums which trace—from 1926 to 1945—80 of "the greatest songs of our time rendered by 32 of the most popular artists in the music world."

Four outstanding songs were selected for each year, and in many cases the renditions are done by the artist who made the tune a hit. The 80 tunes include such perennials as *Blue Skies*, *Stardust*, *Body and Soul*, *Dancing in the Dark*, *Night and Day*, *Stormy Weather*, *Deep Purple*, *In the Mood*, and numerous other all-time standards.

The galaxy of artists involved in the "Honor Roll of Hits" includes Tommy Dorsey, Perry Como, Eddie Fisher, Tony Martin, James Melton, Dinah Shore, Ralph Flanagan, Vaughn Monroe, Benny Goodman, Duke Ellington, Guy Lombardo, Glenn Miller, and Eddy Arnold, and many others.

The album covers in the entire series are designed according to the fashion of each particular era, and the album liners highlight the events of the year and times. The 33 1/2 versions consist of 10 10" long playing records priced at \$3.15 each, and the 45 rpm versions consist of 20 7" extended play records priced at \$1.47 each.

New York—Singer Jane Pickens, who will star in a new NBC-TV series, will not sing a note on her program. She will interview persons instead.

The program, entitled *My Friend*, will feature interviews with ordinary citizens as well as name personalities.

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FEATHER'S NEST

By Leonard Feather

I should have known better than to take Cy Mish to a JATP concert.

No sooner had we made the trek from the Brill Building via Lindy's to Carnegie Hall than Cy, his pastrami sandwich and cheesecake barely settled, started the monologue that was to continue throughout the concert.

"Such a mob they got here!" he said, glancing around the crowded house as the lights dimmed. "Three thousand jitterbugs and no dancing! They couldn't maybe remove some of the seats and have a little dance floor up front?"

"These people are here to listen," I said patiently. "See those trumpet players? That's Roy Eldridge and Dizzy Gillespie."

"Sure, sure. They're the ones

started all this pepop business."

Cy listened awhile, then turned suddenly. "What they playing?"

"Oh, it's just some I Got Rhythm Improvisations."

"Well, which is it? I don't hear no I Got Rhythm, but how do they all know what to play? Would Gershwin know it was I Got Rhythm? Can Gershwin's estate sue? How does one of them know when to stop and the next one know when to start?"

"Cy, if you knew when to stop I'd be able to enjoy the music."

A few minutes later: "Boy, that

guy sure plays a hot saxophone. What's his name? Flip what? I was down to the Statler last night, and man, that Jimmy Dorsey, he blows a hot sax, too . . . are they still playing Gershwin?"

"No, this is just the blues. Traditional 12-bar blues."

"Who's the publisher? Len, I'd like to talk to some of these guys and publish some of these originals. Anybody put out orchestrations on this stuff? Anything draws crowds like this, there must be a mint in printing stocks on it."

"Cy," I sighed, "you can't print orchestrations because there is no arrangement. They're just playing riffs."

It Matters Not

"Riffs schmiffs, by me it's an arrangement."

Craning his neck, he added, "I can't see the drummer from here; them tambourines is in the way. Who is he?"

"Louie Bellson. Used to be with Duke Ellington."

"Ah, yes . . . boy, you can't beat 'em! They're just born with it—like I told my cleaning woman, 'You people are born singing and dancing.' They got that natural rhythm."

Slight Mix-Up

"This," I said, "is an Italian-American boy. His real name is Balassoni."

"Sure, sure, I remember now . . . the one that married the schwartz! Well, anyway, the guy with the bull fiddle sure got not rhythm—and that pianist—who's he?"

"It's Oscar Peterson. He's a Canadian."

"He's a Canadian? Len, stop kidding me."

Wearily, I said "Let's talk it over during the intermission."

I managed to dodge Cy successfully during the break, as he happened to run into another music publisher and they fell into a discussion about the copyright values of the tunes being played. But

Brubeck, Murphy Outselling Liberace

New York—Jazz is currently out-selling Liberace in Columbia Records' album division. Dave Brubeck's *Jazz Goes to College*, which was released last June, leads the field.

Brubeck's LP has sold more than 38,000 copies so far, and Turk Murphy's latest albums follow closely behind. The three Murphy albums are close to the 100,000 sales mark.

The jazz LPs are produced by George Avakian, Columbia's popular album artist and repertoire director.

soon after, as Norman Granz introduced Buddy DeFranco as "the greatest clarinet player in jazz today," Cy had my ear again.

A Pointed Query

"Benny Goodman don't play jazz no more? He's retired and gone into ladies' wear maybe?"

As Buddy DeFranco ad libbed, Cy grasped my arm again. "You said he was playing I'll Remember April. I just heard plain as daylight Donkey Serenade."

"That was just a quote," I said. "An interpolation."

"Does the publisher know about it?" queried Cy nervously. "Hey, who's the guy with the zillophone? Lionel Hampton? He's working for Granz, too, now? Well, just like I always said, the band business is dead—I'm not surprised he gave it up."

"He's just making a guest appearance for this one show," I explained. "His band is making money hand over fist."

Digs Ella

At last Cy was silent. From that point until the end of the show his only comment concerned Ella Fitzgerald: "Boy, I thought she was just one of them ope-doo, pepop singers. She can do a real pretty ballad. She's almost another June Valli!"

As we parted later outside Carnegie, I on my way to Birdland and he to Reuben's, he called: "Don't forget, Len. You said you'd find out for me about the rights on those arrangements. A feller could make a mint of money with that stuff."

"Cy," I said, "I'll call you tomorrow for sure. And for your information—I was too busy listening to answer you before—but Benny Goodman has not gone into ladies' wear."

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The Jazz Scene Today

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

By Coleman Hawkins

The state of the music business now is just as bad as, or even worse than, it's ever been. The point, I think, is this: the musicians today are fine; the music today is great; but I don't think we have a listening public. And the situation is sadder here than in any other place in the world.

I went through all the stages. I remember when people were really listening here before jazz became popular even in foreign countries. Today they don't listen. They might make noise at one of the jazz concerts, but they don't listen.

Want Vocals

Today they want a vocal. This started right after the war. All through the war people were very attentive, but when the war ended the trend started changing, until it got to where it is now, and I can tell you it's nowhere.

I don't know about the future. I have been around a lot of the little kids coming up—the 10- and 11- and 12-year-old kids, I mean—and they're listening to singers, too. That's a bad sign. But if they don't want to listen to music, you can't force them. What is, is.

So the problem today is the public—not the music. There are still a lot of musicians who are just as good as they ever were. I don't see the point of anyone putting down older musicians. Don't forget that Dizzy used to copy Roy Eldridge. He used to sound just like Roy.

Likes 'Cool' Tenors

As for the so-called cool tenors—I like the way a lot of those boys play, too. And as a matter of fact, I've played with most of them.

I'm told there are some listeners who think that jazz stopped with Johnny Dodds, and there are others who think that jazz started with Stan Kenton. People who don't listen to what's in the middle are people who have no sense of rhythm.



Coleman Hawkins

Kenton's music to me seems to have no rhythm to speak of, but they tell me all of his new records have changed completely and that he's gone on the rhythm side. I think there's no question that in-between, let's say, Dodds and Kenton, we had the most swing in jazz we ever had actually in music. If music doesn't swing it may be a novelty, but it isn't jazz.

No New Rhythms

As for the so-called rhythmic patterns that some of the modern bands work at, others of the modern devices, we did things like that years and years ago. In those early days, people used to do things like that for effect. It was done strictly to give people the urge to listen, and I think the different things they do today are also done strictly on purpose as gimmicks to get people to listen to jazz. They want to be noticed, so that people will look at what they're doing. It's also true of the guys who do all that dancing and somersaults and flip flops while honking on their horns.

I like the way, incidentally, the Mulligan unit (the one that doesn't use the piano) sounds on records. In general, I think jazz today is about the same as far as the level of its creation is concerned as it ever was. It's always about the same. There are always people coming up with new ideas that will take on with a certain bunch of people. They carry on with

these ideas and build on them, and that's the way it's been in all music.

Form In Jazz

As for the musicians who are looking or working toward more form in jazz, they're trying to get a different idea going, and with people like John Lewis involved, it's bound to be musical. I don't know whether it will be elementary enough for the ordinary listener.

Some of these fellows feel you have to teach people. There's no reason why you shouldn't. John Lewis is one who has always interested me. He's been studying his music hard for years, and he's hard to please. Monk is hard to please, too.

'I Play My Own Way'

Talking about my own work in jazz through the years, some people say there was no jazz tenor before me. All I know is I just had a way of playing, and I didn't think in terms of any other instrument but the tenor. I honestly couldn't characterize my style in words. It seems like whatever comes to me naturally is what I play. That's the way it's always been.

My playing is influenced by a lot of things I hear unconsciously, and I find myself playing a lot of things I have developed out of something I've absorbed that way. But I never made any particular study of how and why I play

as I do—it just comes out naturally.

As for my full tone, I always did play with a kind of stiff reed. When I started, I also used to play very loud because I was trying to play those solos over seven or eight other horns all the time. I used to work on those reeds all night to make them sound. Doing that (having to play loud) developed the fullness of my sound. Now I don't blow so loud any more but the sound is still full.

Can't Get Thin Sound

I can't get my sound thin enough these days, though, to get down to the cool school. But, then again, I don't want to. But I don't try to blow the roof off, either. I guess I have still got that great big sound. Ben Webster has a nice big sound, too. Don Byas has a big sound in comparison with most of the boys that are around today, and Lucky Thompson also has a pretty big sound. I've always liked Lucky.

Every once in a while, through the years, by the way, I've been

Records By American Indians Released

New York—Ethnic audiophiles now can obtain American Indian music on records. The Library of Congress recently released 10 LPs, featuring the music of the Navajo, Sioux, Kiowa, Apache, Pueblo, Comanche, Cheyenne, Pawnee, Cherokee, Choctaw, and Creek tribes, as well as a group of tribes from the Northwest.

The music was selected from the library's collection. The recordings can be bought from the Recording Laboratory, Library of Congress, Washington 25, D. C.

asked, "What is jazz?" Well, it's hard to put into words. I'd say it's the rhythm—the feeling. Yes, it can be taught. Or at least its mechanical aspects can be. I think, however, that out of the so many thousands of musicians today, plenty are mechanical rather than real jazz musicians. But today the public doesn't know the difference. But it certainly used to.

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What To Expect When 45's Dominate Radio

By OLIVER BERLINER

The immense pressure being exerted by all the major record manufacturers to seat the 45 RPM record in the spot held for over 65 years by the 10-inch 78 RPM disc has finally been carried to the jockeys; who, after a strong but brief protest, have finally decided to procure the proper playback conversion kits and go along with the general trend towards high fidelity.

Will this change, plus the long-playing fine groove record, improve the quality of recorded music programs? Yes, it will, but not completely.

No Hi-Fi Radio?

The average AM radio station has a band width limited to 10,000 cycles per second. This is required so that it will not interfere with adjacent stations on the radio band. In reality, the frequency response of the transmissions may be flat only from 100 to 8,000 cycles per second, which may hardly be deemed to be high fidelity. So we

can't expect much improvement frequency responsewise.

Where there will be a benefit is along background noise and distortion lines, for 78 RPM discs wear out more rapidly than their fine-groove companions. The end of 1955 may see the end of the standard groove disc, for there is absolutely no place for this recording system, except, perhaps, in the hearts of some of us who remember the nostalgic days of old when the record was king of the home entertainment world.

FM Was The First

The frequency modulation mode of broadcasting (commonly known just as FM) was hailed at its inception as the birth of high fidelity broadcasting; but, as in the case of UHF telecasting, there has not been sufficient public acceptance to cause many stations to stay on the air, profitably, at least. In the case of television, people won't buy the converters; and as for FM, well, only the audiophiles seem to buy the tuners.

Music played via FM radio is

far superior to its AM counterpart. The band-width is virtually as great as that of the human hearing, and carefully designed speech input equipment and transmitters have kept distortion to a negligible amount. So, take advantage of FM broadcasting if the service is available to you.

Movie Sound Inferior

Many people have raved about the marvelous quality of motion picture theater sound, never realizing that its frequency range is no greater than that of the average AM radio transmitters. Even the stereophonic sound systems using magnetic film sound tracks roll off the high frequencies at about 8,500 cycles. Even if the tracks had a greater range, the theaters amplifiers and loudspeakers would cut it right off.

What's the secret of theater sound realism? Well, there's the picture to go with it, the immense power level, and, what's most important, imperceptible distortion. Yes, the studio engineer's goal is clean sound, and it should be your goal, too. Better to reduce frequency response if it reduces distortion; the movies have proved this.

(Ed. note: If you have further questions or subjects you would like discussed, send them to Oliver Berliner at Oberlin, Inc., 6411 Hollywood Blvd., Hollywood 28, California. Enclose stamped envelope for a reply.)

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New Stephens Amplifier Unique In Several Ways

By ROBERT OAKES JORDAN

During the last six months, I have wondered about the new Stephens 500D Citadel Amplifier. In order to answer questions I had about it, I have tried to wear the unit out by continuous running. Up to the time the first *Down Beat Buyer's*

Aid went to press, the amplifier had run for 350 hours in the laboratory without a serious failure.

The 500D amplifier is unique in several respects, but the major one is that it has no power output transformer. Another is that it has a delay switch (electric relay) which allows time for the vacuum tubes to heat up before the high voltage is turned on, which saves a great deal of tube replacement, especially in power output tubes.

These two features, the latter often used in quality television receivers, make the Stephens Citadel amplifier a good buy in a durable, long-term quality amplifier.

The amplifier weighs about 20 pounds and is styled much the same in outward appearance as any of the new and better units. It measures about 8 by 15 inches, and with the grill cover it is about 8 inches high. It contains no preamplifier and has metallic rectifiers (no vacuum tube in the rectifier circuit, eliminating another cause of tube replacement).

This amplifier and its accompanying speaker (500-ohm voice coil) were tested thoroughly and found to live up to the following claims made for them by the manufacturer:

Rated as a 20-watt unit it was found that it reproduced with only five-tenths of 1 per cent distortion at its full output. Because of the unique circuit which eliminated the need for the expensive output transformer, the tone-destroying low-frequency phase shift was decreased considerably.

In the average amplifier there is always a problem with noticeable hum level caused by several elements. This hum, presents as a audible sound coming from the loudspeaker, can effect seriously the quality of the music being amplified.

Hum Reduced

The Stephens company (Tru-Sonic) has so designed both the power supply (metallic rectifiers) and the low-level (sensitive first tubes in the amplifier) stages that the hum remains well below the faintest sound being amplified at the full, 20-watt output.

With many hours of continuous service, the average component parts used in the usual hi-fi unit will change value, altering the circuit constants so necessary to adequate operation and competent reproduction over the audio range. However, the 500D showed only slight changes over this extended period of operation during which the unit never was turned off.

With the exception of a burned-out 6K6 vacuum tube, no serious failures occurred. During the last 100 hours of the test, I raised the A.C. power line voltage 15 per cent, and the only noticeable effect was a rise in general heat given off by the unit. I found that most popular preamplifiers are so designed that they connected easily to the Stephens.

500-Ohm Outputs

The output of the amplifier is 500 ohms, and it can be adapted with a low-level matching transformer to do service in a house system where many speakers are

to be used or where more than one are to be used in the same room.

It is not necessary to buy the special (500-ohm voice coil) speaker. The input of this amplifier is readily usable with those FM-AM tuners (Craftsmen C 10 or C 1000) which have their own preamplifiers and equalizers. There is no necessity for two such preamplifiers or compensating units in any system.

There has been some controversy over the merits of eliminating the power output transformer. First it must be realized that the amplifier at best is simply a means to make what ever sound you take off a record or tape loud enough to hear.

In the course of this amplification, many elements enter into the electrical signals that will produce a distorted sound output.

Transformer Cited

Among them can be the output transformer. Essentially, its purpose is to take the final audio signals from the output plates (tube elements), reduce the relatively dangerous and hard-to-handle high plate voltage, and bring to the loudspeaker signal currents which will produce sounds as close to the original music as is possible. Call it what you may (hi-fi, etc.), the amplifier is just a means to an end.

The output transformer is the subject of much advertising and assumes an important place in most current amplifiers. Good transformers cost a great deal. Cheap ones make for poor equipment.

In Stephens' effort to eliminate the output transformer, it has succeeded in producing a fine unit—a large portion of the money ordinarily spent on the utility output transformer, has been spent instead to install higher quality amplifier component parts. Here is an amplifier you won't have to replace for years to come. Its honesty of design and construction can be heard in its reproduction and will last in service.

(Ed. Note: Send questions to Robert Oakes Jordan, Highland Park, Ill. Enclose stamped, self-addressed envelope for personal reply.)

Tourel Does Sibelius Song

New York—Jennie Tourel, identified more with the music of Hindemith and Stravinsky and other composers with similar styles, sang a Sibelius song in Finnish for the first time in her career in Helsinki.

She presented *The Trust* as an encore in honor of the Finnish master on her first appearance in Helsinki in recital and with orchestra Oct. 9 and 11.

Miss Tourel returned to London after Helsinki for additional concerts in England through October. On the 27th, she gave another London recital as a follow-up to her last one there in June.

Miss Tourel was expected back in New York Nov. 2 to begin her 10th consecutive transcontinental U.S. tour. Between concerts abroad, which included her first tour of South Africa, she has been hard at work on Rossini's *Othello*, a revival of the opera which will mark her first N. Y. appearance of the season Nov. 23.

Meet Mahalia Jackson— Classicist Of The Spiritual

New York—In Europe, when live performances or recordings of American Negro spirituals are played on the air, they are listened to with the same depth of attention as is accorded classical music. In fact, to many European students of music, the spiritual was this country's first major accomplishment in the creation of a body of important

music that was indigenous to America. The spiritual, then, has been one of the foundation forms for a vital part of American music that has been classic in the basic, dictionary sense of that word: "Of or relating to the first class or rank . . . a standard."

The standard set by the spiritual has been a standard that has called for the most honest communication possible of man's deepest emotions in a musical idiom that is uniquely American, an idiom that did not need, or care to imitate, the musical speech of any other country. This standard has since been lived up to both by the best of American jazz performer-composers and by the most creative of America's formal composers.

International Influence

Both groups have been influenced by the evolution of music all over the world, but both have made constant use of their own heritage, and the spiritual has long been a pulsating part of the musical heritage of Americans of all races.

It is generally agreed that the greatest spiritual singer now alive is Mahalia Jackson. It is true that extraordinary vocalists like Marian Anderson, Mattiwilda Dobbs, and Carol Brice occasionally sing spirituals as part of their art song recitals, but these vocalists no longer sing the spiritual as it was, and still is, sung in its home, the church.

Spiritual As Art Song

They sing the spiritual as an art song; they have translated it, so to speak, into the language of European song writing. Their performances of this changed type of spiritual are skilled and sensitive, but when Anderson or Brice or Dobbs sings a spiritual in this formalized way, the performance does not compare in power and intensity and in life-giving rhythm with the spiritual singing of Mahalia Jackson. Miss Jackson can, then, actually be called the leading classicist of the spiritual.

Recently Mahalia Jackson signed a long-term contract with CBS radio. Her first series of CBS broadcasts can now be heard every Sunday from 10:05 to 10:30 p.m.



These remarkable shots of Mahalia were taken during a recent CBS show.



EST. She has also just signed with Columbia records, and her initial releases on that label will be issued shortly in both album and single record form.

Reaching Wider Audiences

Mahalia Jackson has been on radio often before, and she has for years sold large quantities of records on smaller labels. But this new association with CBS and Columbia means that her voice will now be heard by millions more listeners, and it is highly likely that many of them will thereby be stirred to a reappraisal of the strongly individualized tradition of music in the American idiom.

Mahalia Jackson was born in New Orleans, a city that has been so vital a force in the development of another aspect of uniquely American music—jazz. She was the daughter of a barber who preached on Sunday. By the time she was 13, Mahalia already had had to begin work as a washer-woman. Music had long before taken hold of her—by the wharves where a fishmonger taught her her first hymn and in the Baptist church where she delighted in singing with the congregation.

Worked As Child

Schooling for Mahalia stopped in the eighth grade, and she came to Chicago to work. She continued to sing in public while working in hotels, laundries, private homes, and eventually in her own beauty and flower shops. As early as 1934 Mahalia began to make recordings, and her personal appearances grew and grew in number and impact. For years now, she has appeared in churches, auditoriums, clubs, and schools before audiences whose enthusiasm has been equalled only by her own.

Because she is religious and

takes her spirituals seriously as well as joyously, she will not sing in night clubs nor will she sing jazz, though she loves the music. She has appeared in Carnegie Hall five times, and her 1952 tour of Europe was one of the most remarkable, in terms of audience reaction, ever undertaken by an American artist.

"In Denmark," Miss Jackson recalls, "when I woke up in the morning and came down, the stairs were lined with flowers. The chil-

dren had done it. Things like that really hurt you. They make you feel so good inside."

And that also describes, as well as anyone has, the effect of Mahalia Jackson's voice on those who admire her and are moved by the music of America's classic spirituals.

—mason sargent
(In the next issue of Down Beat, Mahalia Jackson talks about the nature and present-day state of the spiritual; the different ways various European countries reacted to her singing; her feelings about jazz; and her future recording plans.)

Met Plans 3 New Works

New York—The Metropolitan Opera company will present three new productions during the coming season. *Andrea Chenier* will be performed Nov. 16 with Fausto Cleva conducting. The work was last seen at the Met in 1933.

A new ballet by Zachary Solov, *Vittorio*, will be presented Dec. 15. Dimitri Mitropoulos will conduct. *Vittorio* is based on a musical score arranged by Julius Burger from works of Verdi. It will be performed on a double bill with *Salome*.

Rudolf Kempe will conduct the first United States performance of Richard Strauss' *Arabella* Feb. 10. It will be sung in English and staged by Herbert Graf, with sets and costumes by Rolf Gerard.

Columbia Records Tenth Symphony

New York—Five days after presenting the American premiere (Oct. 14) of Dimitri Shostakovich's *Tenth Symphony* in Carnegie hall, conductor Dimitri Mitropoulos and the New York Philharmonic-Symphony orchestra repeated the performance for Columbia recording microphones.

Columbia was to release the recording less than two weeks after the studio session, said David Appenheimer, head of the Masterworks division.

Since the Carnegie hall performance will not be broadcast, the Columbia recording will give most Americans their first audition of Shostakovich's latest major composition.

CLASSICS IN CAPSULE

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

New Directions

Disc Data	Ratings	Comments
BEAUFORD: <i>Symphony for Classical Orchestra</i> , Columbia Symphony, Leonard Bernstein. COLUMBIA ML4899, 12".	★★★★ Performance ★★★ Recording	★ All the time they talk about jazz' influences (if any) on symphonic music, digging all the way back to John Alden Carpenter to find same, half-hearted attempt. Here, without a word of comment to that effect, is a highly interesting symphonic excursion into a brand of music with roots in jazz—and it couldn't have a more sympathetic interpreter than Bernstein. Don't just play this one over. Play it a couple of times and listen closely.
COPLAND: 3 Pieces for Strings/ DIAMOND: <i>Beasts/COER: 3 American Dances/PERICHETTI: The Hollow Man/PORTER: Music for Strings</i> , NCH String Orchestra, Igor Stravinsky. NCH 82117, 12".	★★★★ Performance ★★★★ Recording	★ All the time they talk about this high-pressure, jittery age making contemporary music a thing of clangor and nerve-wracking tension, a la Bela Bartok and Stan Kenton. Nerts. Here are five contemporary pieces, introspective rather than extrovert, and beautifully soothing. Only the Perichetti, with Sidney Baker's trumpet solo, is in the least disturbing, and that's in a tender, touching, melancholy sort of way.
VERDI: <i>La Traviata</i> for orchestra. Andre Kostelanetz orchestra. COLUMBIA ML4896, 12".	★★★ Performance ★★★★ Recording	★ Well, as in the case of earlier operatic scores Kesty has given the strictly instrumental treatment, this one sounds melodiously dead on the first time through, but the second time around you begin yearning for the vocalists—the way the man originally wrote it, when he knew what he was doing.
STRAVINSKY: <i>Symphony in C</i> , Constant. Igor Stravinsky, Cleveland Orchestra, Philharmonic Chamber Ensemble. COLUMBIA ML4899, 12".	★★★★★ Performance ★★★★★ Recording	★ The old gag about the composer being a so-so conductor of his own works hasn't held too true in the case of the busy Stravinsky. He elicits a nice tone from the Clevelanders in his symphony of 1940 vintage and is aided a little more than somewhat by Janice Towner's mezzo in his cantata of only two years back.

Standards

VERDI: <i>Requiem</i> , NBC Symphony, Arturo Toscanini. RCA VICTOR LM4918, 12".	★★★ Performance ★★★★ Recording	★ This, one of the big conversation pieces of the recording season, with a beautiful program book presentation, is a lovely package. Its interpretation, however, is not the most searching on record, and its reproduction, off a broadcast of four years ago, is decidedly short of hi-fi.
SCHUMANN: <i>Symphony No. 4/ LISZT: Les Preludes</i> , Detroit Symphony, Paul Paray. MERCURY MG6006, 12".	★★★★★ Performance ★★★★★ Recording	★ This Schumann work here seems harder and harder to lift off the ground, so the seasons and the recorded versions accumulate, and Paray doesn't do much for it. The Liszt has some sparkle reproduced astutely by the Mercury engineers.
SCHUBERT: <i>Symphony No. 9</i> , NBC Symphony, Arturo Toscanini. RCA VICTOR LM1885, 12".	Performance ★★★★★ Recording ★★★★	★ On this matter of Toscanini, of course, there'll never be any agreement about the way he rips, millio-metric through a score, but this effort sounds more than usually cogent. The sound is one of the best RCA has achieved since it began bandying the word "orthophonic" about.

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Popular Records **DOWN BEAT**

FOR THE DISCRIMINATING

These records are the cream of the musical crop—the most interesting and musically sound sides reviewed for this issue as selected from various categories.

Nat Cole—Hajii Baba/Unbelievable......There are few, very few artists who are so consistent in their offerings as Nat. Here again are two sock sides—the first a gimmicked lament, the second a wonderful ballad.
Judy Garland—A Star Is Born (Col. LP 84011).....One of Miss Garland's finest performances on wax.

GOOD COMMERCIAL BETS

These are the records received for review which seem most likely to achieve excellent sales because of their broad appeal and the probability that they'll be pushed strenuously by disc jockeys.

Charley Applewhite—Stars Never Cry (Decca).....Schubert's Serenade with new words.
Rosemary Clooney—Christmas Present For Santa Claus (Col)....While a bit early, Rosie has a nice novelty tune here.
Les Baxter and Leonard Pennario—Dream Rhapsody (Cap)....There's some excellent piano work by Pennario.
Nat Cole—Hajii Baba/Unbelievable (Cap).....Both ace Cole work, despite corny arrangement on *Baba*.
Five Keys—Ling, Ting, Tong (Cap).....Crazy, catchy novelty.
Bill Haley and the Comets—Sundown Boogie (Essex)....Wham, slam, and bam.
Monty Kelly—Monte Carlo (Essex).....Carefree musical holiday.
Eartha Kitt—If I Was a Boy (RCA)....Not her usual cup of tea, but tune has an air of fantasy.
Modernaires—Georgie Auld—Mood Indigo (Coral)....Pairing adds a new glow to *Indigo*.
Frank Sinatra—White Christmas/The Christmas Waltz (Cap)....Hot singer plus top tunes equal \$\$.
Jo Stafford—Teach Me Tonight/Suddenly (Col).....Best sides singer has sliced in a long while.

VOCALISTS

The best-sung vocal records received for review in this issue.

Charlie Applewhite—Stars Never Cry/Not Too Young To Have Memories (Decca)....Stars, modern lyrics of the uncredited Schubert's Serenade, still retains the sweep of the standard.
Nat Cole—Hajii Baba/Unbelievable (Cap)....Both sides should hit the best-seller slot. Phrasing and delivery were never better.
Modernaires—Georgie Auld—Mood Indigo/Teach Me Tonight (Coral)....Combination of Modernaires and Auld add a new tang to *Indigo*.
Betty Reilly—Let's Mambo/I Think of You (Cap)....Both sides get capable reading.
Frank Sinatra—White Christmas/The Christmas Waltz (Cap)....Bound to be one of the big Yule releases.
Jo Stafford—Teach Me Tonight/Suddenly (Col).....This is the hit-making Stafford again.
Sophie Tucker—Middle Age Mambo/Down South (Merc).....Soph at her Golden Years best.

EVERYBODY DANCE

The best dance band sides received for review for this issue.

Fred Dale—I Only Have Eyes For You/Ginger (Coral).....Band continues to impress in this, its second date.
Buddy Morrow—Mr. Sandman/Rock-a-Beatin' Boogie (Merc).....First release on new label is a good commercial one.
Lucky Thompson—Moonlight in Vermont/Little Boy, Blow (Decca).....Jazz side makes fine dance fare.

KIDISCS

The best children's records received for review for this issue.

Star-Spangled Banner/The Pledge of Allegiance/My Country 'Tis of Thee—Hugo Peretti and ork. (Mercury Childcraft 43A), age 6 to 11.....At least your children should know the words of our basic credo.
The Parade of the Wooden Soldiers/The Happy Clock—The Lady in Blue, Hugo Peretti ork. (Mercury Playcraft 19), age 5 and under.... Little ones can both prance and listen to a well-balanced effort.
Mister Fuzzy Bear—The Lady in Blue, Hugo Peretti ork. (Mercury Playcraft 18), age 5 and under.....Does not sustain interest in the very young; the others wouldn't listen.
Pony on the Merry-Go-Round—Johnnie Corvo, Satisfiers/Bluddle-Uddle-Um-Dum—Laura Leslie (Peter Pan 878), age 6 to 11.... Clean, crisp sounds and good, plastic 7-inch disc.
The Little Shoemaker: Shaun, Shaun, the Leprechaun—Rosemary Clooney, Sid Feller ork. (Columbia J4-218), all ages.... Charming, charming.
The Horse with the Easter Bonnet; Easter Mornin'—Gene Autry, Cass County Boys, Carl Cotner ork. (Columbia J4-194), age 6 to 11.... Perhaps too hearty, but it's still Gene.

COUNTRY & WESTERN

The best country and western sides received for review for this issue.
Hawkshaw Hawkins—Why Don't You Leave This Town/I'll Take a Chance With You (Victor).....The Hawk at his best. Town has a wonderful bluesy flavor but still retains a country feeling.

Rudy Gray—Hearts Made of Stone/There's Gonna Be a Ball (Capitol).....Sounds like Johnnie Ray in blue jeans and boots, especially on the *Hearts* side. Flip has wonderful beat for boxes.

Galyo Griffith—Rockin' and A-Knockin'/I'm Gonna Anchor My Heart (Emerald).....Indiana youth gets a lot of bounce into his vocals and piano work on his initial waxing. With enough exposure could show a lot of action.

Jeanette Hicks—Lipstick on a Glass/Ringless Hand (Okeh).....Gal proves a good country warbler, with *Lipstick* getting nod as top side.

Pea Wee King—Peaches and Cream/I Can't Tell a Waltz from a Tango (Victor).....Two of the smoothest sides cut to date by the King combo. Both sides should rate many spins from the jocks and box locations where there's dancing. *Peaches* side rates top.

Webster Bros.—Till the End of the World Rolls 'Round/It's All Left Up to You (Okeh).....Good country disc with *World* taking top honors because of the way chorus lyrics are gimmicked.

INSTRUMENTALS

The best pop instrumental sides received for review in this issue.

Les Baxter—Leonard Pennario—Dream Rhapsody/Midnight on the Cliffs (Cap).....Despite the ubiquitous chorus, there is some fine '88'ing by Pennario.

Frank Chackfield—Black Velvet/Misty Valley (London).....Fine listening material.

Harry Grove—Lichee Garden/Danish Rhapsody (London).....Lichee has a won-ton sound, but *Danish* is also strong.

Monty Kelly—Monte Carlo/Shangri-La (Essex).....Carlo is a gay, prancing thing.

Noro Morales—Solitude/Uno (RCA).....Mambo embellishments on *Solitude* don't sound bad.

Al Romero—Muskrat Ramble Mambo/Mr. Pogo (RCA)....Ramble now mambo to a sharp beat.

Marvin Wright—Boogie Mambo No. 1/Kentucky Home Boogie (X).....Another good Latin side for the dancers.

Hugo Winterhalter—Song of the Barefoot Contessa/Land of Dreams (RCA).....Two very pretty sides maintain the high Winterhalter standards.

TOP DISC



With this issue *Down Beat* begins a new feature, designed to give its readers the opinions of the nation's leading disc jockeys on the new records. Each issue will feature a jockey who will pick the best record of the two-week period. Kicking off the new series is deejay Norm Prescott, who spins 'em on WORL, Boston, Mass. His choice: ★★ ★ DECASTRO SISTERS — *Teach Me Tonight* (Abbott)

Laine Performs For The Queen

New York—Frankie Laine was one of five American artists who appeared on this year's Royal Variety Performance at London's Palladium Theater Nov. 1.

Other American stars selected for the show included Bob Hope, Guy Mitchell, Howard Keel, and Harry Green.

The Queen and members of the royal family attended the performance in aid of the Variety Artists Benevolent Fund. Artists are selected yearly by a committee from the organization. Among British stars featured on the show were Noel Coward, Jack Buchanan, Jack Hylton, and Gogie Withers.

THESE WILL ALSO BEAR A HEARING

The following records, also received for review, are considered of sufficient interest to *Down Beat* readers to merit sampling.

Billy Abbott—Rido Amn; Laughing/Jumpin' Blue Mambo (Coral)
Jim Amos—I Jig of Wine (two sides) (Cap)
Bill Carey—Where Are You/Number One Boy (Cap)
DeMarco Sisters—Just a Girl That Man Forgets/Love Me (Decca)
Dolphin—I I Had a Million Dollars/Any Old Night ("X")
Dorsey Bros. Ork.—Not As a Stranger/Papa Loves Mambo (Bell)
Dorsey Bros. Ork.—Tangerine/Who (Bell)
Five Cats—He Follows She/Santa Lucia (RCA)
Helen Forrest—Cora Mia/It Worries Me (Hull)
Four Escorts—Loop De Loop Mambo/Love Me (RCA)
Barry Frank—Nana Don't Cry at My Wedding/Fortune in Dreams (Bell)
Hollywood Flames—Oak La La/Peggy (Decca)
Alberto Inzaigo—St. Louis Blues Mambo/Mambo Rhapsody (Decca)
Dick Jacobs—If You Ever Change Your Mind/That's All I Want from You (Coral)
Betty Johnson—Whither Thou Goest/This Ole House (Bell)
Joe Jones—F'll Call/Adam Hit the Apple (Cap)
Jackie Lee—Got Mir Bit Du Schuss/Missouri Waltz (Coral)

Roberta Lee—Now I Lay Me Down to Weep/Too Late for Tears ("X")
Jon Liggins—They Were Doin' the Mambo/Yeah, Yeah, Yeah (Mer)
Wanda Merrill—If You Could Only Read My Mind/All I Do Is Dream of You (RCA)
Lon Monte—When I Hold You in My Arms/In My Dreams (RCA)
Stewart Ross—Missing/Torero (X)
Three Belles and Three Belles—Fey as Feature/Rain, Rain, Rain (Bell)
Bob Tormes—For a Maggie/Tutti Frutti (Coral)
Vince Wayne—No-Can Mambo Mambo/Love Letters (Coral)
Bravo Well—The World That We Live In/Be Kind to Your Parents (RCA)
Billy Williams Quartet—The Honeydripper/Love Me (Coral)

THE BEST IN PACKAGED GOODS

The best albums (LPs and EPs) received for review for this issue.

Pearl Bailey—Say Si Si (Coral) LP CRL 56068).....Well, while there might be some selections that are not strictly Latin-American, they are strictly Bailey and that's cause for ole.
Say Si, Si, Citirinin, I Love My Argentina, Stricks While the Iron is Hot, Fernandez of the Andes, Alla En El Rancho Grande, I Wouldn't Walk Across the Street, She's Something Spanish.

Teresa Brewer—Bouquet of Hits (Coral LP CRL 56072).....Just as the title says—these are the little miss's disc clicks.
Au Revoir, Danger Signs, Skinnis Minnie, I Had Someone Else Before I Had You, Chicago Style, My Sweetie Went Away, Baby Baby Baby, Jilted.

Georgia Gibbs—(Mercury EP 1-3243).....Her Nibs has a quartet of ballads, mainly on the torch side, with the EP highlighted by a touching performance on *He's Funny That Way*.
Got Him Off My Hands, He's Funny That Way, If You Take My Heart Away, So Madly in Love.

Richard Hayman—Scores (Mercury EP-1-3191).....Most of these are things that Hayman has done before, but it's still a fine EP and on most of the numbers, there's stellar harmonica work.
Off Shore, Drive In, Joey's Theme, All Wein.

Judy Garland—A Star Is Born (Columbia LP 84011).....This is bound to be one of the top recording efforts of the year, with the fine voice of Judy allowed to run the entire gamut. Handsomely packaged, the LP should not only offer tremendous listening pleasure, but is an excellent Christmas package.
Here's What I'm Here For; It's A New World; Someone At Last; Lost That Long Face; Born In A Trunk; I'll Get By; You Took Advantage of Me; Black Bottom; The Peanut Vendor; Melancholy Baby, Swanee.

Ethel Waters—A Collection of Songs (Mercury EP 1-3245).....Making one of her rare entries on the wax circuit, Miss Waters coaxes nostalgia on this finely-recorded EP.
Can't Help Lovin' That Man; St. Louis Blues; Paper Moon, Summertime.

Jazz Reviews

DOWN BEAT

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

Benny Carter

Some Other Springs; These Things You Left Me; Round About Midnight; Cocktail for Two; Alone Together; Bentched, Bothered and Bewildered; Isn't It Romantic?; Key Largo

Rating: ★★★★★

Another collection by the consummate professional among jazz alto men who, as the notes accurately say, always "gives the appearance . . . of doing things so that they look very easy, when in fact, they're extremely difficult."

The only reservation here, as on several recent Carter sets, is that the innocuous large orchestra-plus-strings background is not a particularly challenging context for one of the most inventive musicians of our time. But on all eight songs, Carter is worth repeated hearings. Or, as a young friend used to remark in wonder, while first listening to Beethoven: "Listen to that man variate!" (Norgran LP MC N-21)

Bob Cooper

Group Activity; Excursion; Polka Dots and Moonbeams; The Way You Look Tonight; Solo Flight; Lisbon Lady; When the Sun Comes Out; She Didn't Say Yes

Rating: ★★★★★

A well-programmed, well-recorded Kenton Presents album. Four of the tunes were cut with Cooper, Bud Shank (baritone), Howard Roberts, Joe Mondragon, Shelly Manne but no piano. The other four included Cooper, Shank, Roberts, Curtis Counce, Stan Levy, and pianist Claude Williamson. The arrangements of *Polka Dots* and *The Way You Look* are inventively tasteful, and it's a pleasant surprise to hear the too- seldom recorded *When the Sun Comes Out*.

Of Cooper's four originals, I especially like the lines and development of *Flight and Group*. This LP also has some of Cooper's most swinging, best-sounding tenor on record; and all other participants are first-rate. Kenton should write more detailed, specific notes instead of these pietistic character sketches. (Capitol 10" LP H 6501)

Miles Davis

Solar; You Don't Know What Love Is; I'll Remember April

Rating: ★★★★★

With Miles are altoist Dave Schildkraud and an excellent rhythm section of Horace Silver, Percy Heath, and Kenny Clarke. High point of the set is Miles' lovely interpretation of *Love*. His

reading is real "soulful," as he might say. *Solar*, which has a lunar quality, is warmly relaxed, and there are good moments in the up-tempo *April* (seven minutes and 50 seconds) which takes all of the second side.

Among the chief kicks there is Silver's humorous, loosely swinging piano. Schildkraud, a Stan Kenton alumnaus, is an altoist of power and passion, but his conception tends to fall choppily into fragmentary phrases. His solo lines are not yet integrated into flowing, cohesive entities. Good recording. No notes. (Prestige PRLP 185)

Buddy De Franco

Gold Nugget Sam; Love Is for the Very Young; From Here to Eternity; Pyramid; Cornball; Punkin'; Blues in the Closet; Monogram; Cable Car; I Wish I Knew

Rating: ★★★

First six are big band sides—clearly if uninventively scored and professionally executed with emphasis, of course, on providing a framework for Buddy's articulate clarinet. The sides swing, but the ensemble scoring is such that they score more as dance records than as memorable jazz performances. The second side contains four quartet excursions that are more interesting and one—*Monogram*—has a particularly blazing De Franco set of choruses.

His backing on these is good, particularly that by the pianist. For the most part, however, I cannot conquer my feeling that the heat of Buddy's playing is more often manufactured (albeit skillfully) than spontaneously generated. Neither liner notes nor the record itself contains a single name besides De Franco's. Aside from this being a major disservice to the consumer, it is also unfair to the first-rate musicians involved. It should be at least noted, then, that Buddy's quartet associates are Sonny Clark (piano); Gene Wright (bass), and Bobby White (drums). (Norgran 12" LP MC N-1006)

Art Farmer

Evening in Paris; Elephant Walk

Art heads a unit composed of Charlie Rouse (tenor); Jimmy

Cleveland (trombone); Danny Bank (baritone), and a rhythm section of Horace Silver, Percy Heath, and Art Taylor. *Paris* is a hopefully nostalgic ballad-in-tribute by Quincy Jones that is well and moodily played all the way through by Farmer. The other side is an offhand jumper by Quincy that has a catchy opening figure, but the largely ensemble development of the line catches nothing but routine figures thereafter. There's good piano by Silver, a good enough but brief chorus by Farmer, and routine tenor by Rouse. More care should have been taken with this one. (Prestige 894)

J. J. Johnson-Kai Winding

Bernie's Tune; Lament; Blues for Trombones; Co-op; Reflections; Blues in Two

Rating: ★★★★★

A swinging, ringing, often exhilarating session with J. J., Kai, Kenny Clarke, Charlie Mingus, and an alternating third man in the rhythm section—pianist Wally Cirillo (on four) and guitarist Billy Bauer (on two). J. J. arranged the first three, two of which he wrote—the somberly eloquent *Lament* and the crackling uptempo *Trombone*. Kai wrote and arranged the fourth and sixth sides while *Reflections* is an excerpt from the third set of Mingus' ballet, *All About the Blues*.

The latter is a reflectively dramatic experiment and leads to the hope that the whole ballet score can be recorded. The playing throughout the very well-recorded set is relaxedly exciting with the two trombonists, currently playing club dates as a unit, providing a continuous lesson in maturely self-f fulfilling tromboning. The notes have more of that exotic Jack McKinney prose that sounds as if it were translated from the Persian. (Savoy LP MC 15038)

Jazz Dance

Jazz Blues; Ballin' the Jack; Royal Garden Blues; When the Saints Go Marchin' In

Rating: ★★★

This is the soundtrack for Roger Tilton's film short *Jazz Dance*, which received considerable press play in New York when it opened recently at the Paris theater. The film per se does not come up to *Jammin' the Blues* (still the best jazz movie ever made), but it is a resoundingly absorbing set of impressions of an evening at the Central Plaza with such embattled Dixielanders as Jimmy McPartland, Pee Wee Russell, Jimmy Archey, Pops Foster (misspelled on the record), Willie (the Lion) Smith, and George Wettling.

The music is rough and never less than raucous, and the recording is shrill. But the omnipresent, almost ominous excitement of the crowd and its effect on the musi-

cians, plus the circular effect of the musicians in turn on the crowd, makes this LP a collector's item for sociologists as well as jazz listeners. Judging from what I hear, they ought to buy a new piano at the Plaza. Good touch: ending the first side at intermission. (Jaguar LP JP-801)

Max Kaminsky

Jazz on the Campus; I Wish I Could Shimmy Like My Sister Kate; Shim-Me-Sha-Wobble; Whiffenpoof Song; If I Had My Way; Ugly Chile; Satanic Blues; Carry Me Back to Old Kaminsky

Rating: ★★★★★

This is the first in Victor's *Jazz on the Campus Ltd.* series planned in conjunction with MCA's jazz package tours of the nation's campuses starting in the east. One of the units bringing culture to the colleges is headed by Kaminsky. On this record date, held last May, he used as faculty members Hank D'Amico, Cliff Lee-man, Ray Diehl, Dick Carey, and an unbilled bass player and guitarist.

Carey also provided the intelligent, sparsely functional arrangements and wrote the two originals along with Max. (The title for the last one is the most haunting of the season.) This set is a good example of professional Dixieland-swing that has vitality and taste. The lyricless *Whiffenpoof*, by the way, was recorded last May—before Louis' unfortunate version was out. The LP has two vocals (*Chile* and *Kate*) by Max (well, it's better than Mario Lanza). It's good to have long-term professional jazzman Kaminsky back on records, particularly in a well-accompanied, well-recorded, and well-packaged set. (Victor LJM-3003)

Barney Kessel, Vol. 2

Speak Low; Love Is Here to Stay; How Long Has This Been Going On?; On a Slow Boat to China; Barney's Blues; A Foggy Day; Prelude to a Kiss; 64 Bars on Wilshire

Rating: ★★★★★

A marvelously wrought LP, for the most part, on which Barney

heads a group with Claude Williamson, Monty Budwig, Shelly Manne, and Bob Cooper (on oboe and tenor). Two bands (*China* and *Wilshire*) swing and are moderately inventive, but are not of five-star quality. But the two solos (*Love* and *Foggy Day*) are of absorbingly unusual quality, and on the other bands, the oboe interplay of Cooper, the sensitively moving rhythm section and Kessel's over-all magnificent guitar making for one of the best guitar LPs ever made.

Also impressive are the notes—all by Kessel—in which he speaks informatively about the guitar in general and clearly explains several of his specific devices in these numbers. The recording, engineered by John Palladino, deserves a five-star rating of its own. I wish there were space to go further into this thoughtfully conceived, maturely executed, and very enjoyable set. (Good Time Jazz LP C 2514)

Mundell Lowe

Spring Will Be a Little Late This Year; Pantomime; Prelude to a Kiss; There Goes Rusty; How Long Has This Been Going On?; Darn That Dream; Spring Is Here; Street of Dreams; Takin' the Blues for a Walk

Rating: ★★★

The personnel changed somewhat on the three sessions that made up this LP. The various first-rate musicians involved are Sal Salvador, Teddy Charles (called Stix Kahn here), Kenny O'Brien, Ed Shaughnessy, Don Arnone, John Potoker (celeste), Phil Kraus (marimba and celeste), and Trigger Alpert.

Mundell arranged all the sides and wrote *Rusty* and *The Blues*. Mundell, now a staffman at NBC and long a top-ranking guitarist of taste, tried too hard here. He was so careful to arrange these into (Turn to Page 13)



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Jazz Reviews

(Jumped from Page 12)

tiers of subtlety that in most of the numbers, the musical result is static with a minimum of the vitality that must be an ingredient in successful performances of any kind. There are moments of spontaneous electricity that break through, but a large part of this (especially on the ballads), however carefully shaded and played, comes out dull.

The cover is one of the most distinguished covers I've ever seen. No billing is given, but the pho-

tographer was Mike Miller and the arrangement was by Fran Scott. By ordinary standards, incidentally, this is a good recording technically, but compare it with the engineering on the Kessel LP to see the difference between a Palladino and just another engineer. (Victor LP LJM 5002)

Lonnie Niehaus

I Remember You; Whose Blues; Prime Rib; Inside Out; You Stepped out of a Dream; I'll Take Romance; Day by Day; Bottoms Up
Rating: ★★

Lonnie Niehaus, 25, now with Stan Kenton after an extensive ed-

ucation in classical music, is being boomed (by Contemporary) as the coming young alto star. I have a few reservations, but first the personnel. On all the sides, Niehaus used Jack Montrose (tenor); Bob Gordon (baritone); Monty Budwig (bass), and Shelly Manne (drums). No piano. Niehaus did all the arranging and wrote the four originals.

In an interesting section of the notes, he explains what he did in some of the arrangements and why, and I would advise your reading these exegeses as you listen the first time. On the originals, the arranging is better than

the melodic quality of the lines themselves which are disappointingly as unintriguing as most present-day originals for modern jazz record sessions. (Whoa comes off the most excitingly because of the brilliant way Niehaus has structured it.)

Elsewhere, Niehaus blows with often dazzling technique and good tone and beat. But I'd like to hear more before making up my mind as to one important quality—heart. Too much of this first LP (which is not programmed well) is Niehaus the prestidigitator. Even on the one slow tune, *Day*, he seemingly can't get sufficiently past his technique to express himself and his basic feelings. To me, the man has almost everything but enough spontaneous passion in his playing, but maybe subsequent records will indicate he has that, too. Recording quality is excellent. (Contemporary LP C 2513)

Bud Powell

Moonlight in Vermont; Time Was; Spring Is Here; Buttercup; Fantasy in Blue; It Never Entered My Mind; My Funny Valentine
Rating: ★★

Roots and I; Autumn in New York; I Want to Be Happy; Sure Thing; Glass Enclosure; Collard Greens and Black Eye Peas; Polka Dots and Moonbeams; Audrey
Rating: ★★

Two absorbing journeys (recorded this June) into the musically astonishing and troubled mind of Bud Powell. The first, made for Norman Granz, has Arthur Taylor on drums with George Duvivier and Percy Heath splitting the bass assignment. On the five standards, Bud is an unusually gentle, reflectively passionate mood. *Buttercup* is a characteristically angular, intensely rhythmic original that is almost sunny in its casualness. *Fantasy* is more angular, more intense. (Norgran LP MG N-23)

The Blue Note program is more diversified. On this set, issued by Alfred Lion with the permission of Norman Granz, Bud was backed in August, 1953, by Taylor and the amazing Duvivier (amazing not only in his too long underrated bass artistry but in his ability to communicate so fully with Bud, no matter how rapidly and unpredictably the latter's musical mind races). Bud involves himself with *Autumn* and *Polka Dots* here with much the same measured passion as in the Granz album.

On the other bands (but one) he is the familiarly unfamiliar Bud Powell at middle and uptempo originals and in reappraisals of standard lines. The one exception is *Enclosure*, the best and most stimulatingly organized Bud original yet recorded and one that shows in small area the potential of this musician for significant composition as well as influential interpretation. It is to be hoped for himself and for music that Bud soon will come back to health. Good, helpful notes for the Blue Note LP by Leonard Feather. The Blue Note is better recorded and has the better cover. Both sets are worth repeated listening. (Blue Note LP BLP 5041)

Jimmy Raney

Minor; Some Other Spring
Rating: ★★
Double Image; On the Square
Rating: ★★
Stella by Starlight; Joanne; Back and Blow; Five
Rating: ★★
The first two are EPs and pre-

Notice

The huge number of jazz records released in the last month makes it impossible to review them all for this issue, due to space limitations. As many as possible will be carried for the next two issues in order to bring you up to date on releases.

sent a remarkably empathic collaboration among Raney (guitar); Hall Overton (piano); Teddy Kotick (bass), and Art Mardigan (drums). On these, Raney has superimposed a tape recording of a second guitar line on the opening and closing of each number. He shows here that double (or even for the future, triple, or quadruple multiple recording) can be used with taste and the kind of organic inventiveness that can be of great assistance in building a fully integrated performance.

Jimmy's own work is superb on these; Mardigan and Kotick are, as usual, first-rate. The real find is Overton. A classical composer with an increasingly active jazz background, Overton never has had this extended a chance on record to play jazz choruses with relative freedom, and he unfolds a rare ability to play lyrically original, freshly swinging lines. Overton plays with the sensitivity of a John Lewis (and that's very rare) and an imagination of his own. (New Jazz EPs 1701, 1702)

On the LP, Jimmy introduces two potentially major young jazz talents—trumpeter John Wilson (now with Pete Rugolo) and altoist Phil Woods. The expert rhythm section was borrowed from Marian McPartland—bassist Bill Crow and drummer Joe Morello. There is no piano. Best solo playing is by Jimmy, one of the most consistent jazz artists of the modern era, a man of calmly exciting conception.

Wilson blows like a Chet Baker with more knowledge of his horn, more consistency, more strength, and a wider range of ideas and emotional communicativeness. Woods plays with special individualized force as well as the usual Bird-influenced tone and rhythmic approach. What mostly holds down the rating is some of the writing on the second side which could have been worked on more.

On the first side, Jimmy's approach to *Stella* is very cleverly conceived and Wood's *Joanne* has the most interesting writing on the date, including an introduction that should prove to the skeptics that a piece can be both tender and atonal. New Jazz deserves credit for introducing these major new jazz talents. All these Raney sessions are well-recorded and have fairly good notes that could be more musically detailed. (New Jazz LP 1103)

Frank Rosolino

★★ *Boo Boo Be Deep*
★ *Pennies from Heaven*
First side is an inconsequential Bill Holman tune (the man is becoming too prolific for his own inventive good). Frank, Sam Noto, Charlie Mariano, Claude Williamson, Curtis Counce and Stan Levey play it well but not outstandingly. The reverse has good Rosolino trombone but is begun and ended by another atrocious Rosolino vocal. The closing vocal chorus, by the way, would be out of context (Turn to Page 14)

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Jazz Reviews

(Jumped from Page 13)

even in a Jerry Colonna album. Why include this sort of thing, especially in a series like the Kenton Presents set is supposed to be? Are vocals like this an example of "creative people who will take their places as contributors to a most important segment of American culture?" (Capitol EP 6F-65004)

Zoot Sims

Woody Dodner; Indian Summer; Foot No. 2; What's New?
Rating: ★★

In a session supervised in Hollywood by Dick Bock, Zoot blows some of the best and most consistent tenor he has yet put on records in both ballad and uptempo veins, but he is hampered by Stu Williamson who blows unsure trumpet on two and not particularly original (though surer) trombone on the rest. The lines of the two Holman originals aren't particularly impressive either.

There's good rhythm support from Kenny Drew (piano); Ralph Penna (bass), and Jimmy Pratt (drums). Zoot is in fine form and has much talent, but to say, as Woody Woodward does in the notes, that "he must eventually be acknowledged as the great tenor influence of the fifties" is a most debatable statement. Why do most new note writers have to write like campaign orators? But the music makes the speeches. (New Jazz LP 1102)

Swing Hi-Swing Lo

I've Found a New Baby; Limbohouse Blues; Slapstick; Conversing in Blue; Blues for Clarinets; Basically Blue; Blues in My Music Room
Rating: ★★

A set of 1945-'46 Blue Note sessions with varied personnel that are often more interesting than the music. There are no album notes so here are some of the discographical details: *I've Found a New Baby* and the three Jimmy Hamilton compositions (*Slapstick, Blues for Clarinets, and Blues in My Music Room*) have never been issued before; the others were on singles. Of those unissued four, the best integrated side is *Clarinet* which is interesting for the Harry Carney-Hamilton clarinet duet; Henderson Chambers' trombone; Carney briefly on baritone; Jimmy on solo clarinet; and fine, full bass by Junior Raglin. *Baby* has some good Buck Clayton trumpet but little else. And the other two Hamilton-directed sides are marked mostly by the drumming of the late Sid Catlett and the always excellent Carney on baritone.

Elsewhere there is Milt Hinton's excellent bass on *Basically*, Ben Webster and Benny Morton on *Conversing in Blue*, and a few other good bits. But none of these are outstandingly memorable sides. It's an occasionally worthwhile collection though in a relaxed swing era idiom not often available on records these days. (Blue Note LP 5207)

Toshiko

What Is This Thing Called Love?; Gone With the Wind; I Want to Be Happy; Toshiko's Blues; Shadrach; Solido; Squatty Roo; Laura
Rating: ★★



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Toshiko was discovered in Tokyo by Oscar Peterson while he was listening after hours during JAT-P's tour through Japan last year. Norman Granz recorded her at the time, and it's an interesting illustration of how far American jazz influences have spread and how deeply they enter jazz-struck musicians of whatever countries. Toshiko is much influenced by Bud Powell, and she plays well in his style with a good beat and interesting if not yet outstandingly individual ideas.

She is admirably backed by Ray Brown and Herb Ellis. Oddities: Johnny Hodges' *Roo*, played in the Powell idiom, and Toshiko's two originals—the *Blues* and the *Key Largo-like Solido*—are about as Japanese as Barbara Carroll. Toshiko also shows an impressionistic ballad feeling in *Laura*. It might be worthwhile to hear her in some more longer-lined, slower-tempered tunes. Because she is at the present stage as derivative, the rating can't be higher. Five stars, however, for the wonderful David Stone Martin cover. (Norgran LP MG N-22)

Cal Tjader

Cosa; Danchero Mamboro; Alegres Congas; Mambo Moderno; Afro-Corolombo; Ritmo Caliente; Mambo Inn; Alegres Timbales; Musica la Cintura; Bernie's Tune
Rating: ★★

An interesting and well recorded display set of Afro-Cuban variations intertwined with jazz feeling. The sessions were held in San Francisco and Los Angeles earlier this year. At the first, Cal played vibes and timbales and was joined by Armando Peraza (tonga and bongos); Richard Wyands (piano and maracas); Jerome Richardson (flute); and Al McKibbin (bass and conga). The Los Angeles personnel was the same except for Eddie Cano on piano and the absence of a flute.

Apparently the major influence leading to the session and permeating it was Al McKibbin, valuably underlined in the notes as "one of the most underrated bassists of our time" and "a thorough master of Afro-Cuban rhythms who had studied conga drum with Chano Pozo." It is McKibbin and Peraza who are responsible for most of the excitement constantly present on the session; Richardson blows a wailingly idiomatic flute during his appearances, and Tjader's precise sense of time is evident all the way. Wyands and Cano also play well.

I preferred *Alegres Congas, Mambo Moderno, and Afro-Corolombo* (Tjader's re-adaptation of a Gold Coast rhythm he heard on field recordings), but all the bands are polyrhythmically alive. Good, unpretentious notes by Ralph Gleason. (Some cats would have made a whole adademic and/or voodoo moon scene out of this.) And when will someone give Al McKibbin a series of LPs unto himself? (Fantasy LP 3-17)

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Fantasy

Nick Travis

Nick's Knocks; They All Laughed; Tickles; Travinismo; Jessbo's Jamb; You Don't Know What Love Is; Cohn Pone; In the Nick of Time
Rating: ★★

Travis, of the Sauter-Finegan philharmonic, heads an informal group that includes Al Cohn, Johnny Williams, Teddy Kotick, and Art Mardigan. It is, as it turns out, much too informal for this 12" LP. The originals by Cohn (two), Milty Gold (two), and Travis (one) are only middlingly original, and the arrangements of the others are also less than exhilarating except for a beautifully sustained ballad performance on *You Don't Know*.

As for the playing, the rhythm section is uniformly swinging; Cohn is good but not at his best, and Travis, while always resourceful in his conception, does not always manage to integrate his solos into entities. He takes fire excitingly while remaining cohesive in *Nick of Time*, but elsewhere he tends to ramble at times, and his tone is still kind of edgy. Bill Zeitung's notes are unusually tasteless and, however unwittingly, are quite insulting to the musicians involved. (Victor 12" LM LP 1010)

Frank Wees

Pretty Eyes; Wess of the Moon; I'll Be Around; Danny's Delight; All My Life; Romance; Frankly the Blues
Rating: ★★

The *Down Beat* Jazz Critics Poll Winner in a successful, relaxed sequel to Vol. 1 of Commodore's active return to the jazz scene (*Down Beat*, Aug. 11). Again the assured, tasteful rhythm section is composed of Osie Johnson, Jimmy Jones, and Oscar Pettiford. (Dig Pettiford and Wees trading fours in *Wess of the Moon*). Wees' Basie colleague, Henry Coker, is on trombone on the first three, with Urbie Green taking over on the last four. Both are first-rate.

A trumpet has been added this time—ex-Basieite Joe Wilder. Wilder is a highly respected, thoroughly schooled musician who is currently working as a remarkably versatile studio musician (He was also in the pit for *Guys and Dolls* for two years). Joe has good tone, excellent technique, imaginative ideas, and heart. He does not yet, however, sound to me like a confident jazz improviser. In time, if he wants to be, he probably could become a first-rate jazzman to add

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to his other attainments, but he's not relaxed enough in jazz yet.

Frank Wees plays well (if not with individualized greatness) in the Hawkins tradition (*Pretty Eyes* and *All My Life*) and he always swings. But Frank is most memorable as a jazz flute soloist (*Wess of the Moon, I'll Be Around*, and especially *Romance*, which has Frank's best flute chorus on record so far). Osie Johnson wrote *Eyes, Around, Life, and Romance*. Wees wrote *Delight* and set the framework for the impromptu, funky blues that closes the intelligently balanced set. Leonard Feather again deserves credit for his direction of the well-recorded session and for the cover portrait. (Commodore LP FL 20,032)

Fats Waller

Baby Brown; Viper's Drag; How Can You Face Me?; Down Home Blues; Dinah; Handful of Keys; Solitude; Crazy 'bout My Baby; Tea for Two; Believe It, Beloved; Hallelujah! Do Me a Favor; California, Here I Come; I've Got a Feelin' I'm Fallin'; My Fate Is in Your Hands; Ain't Misbehavin'; Poor Butterfly; St. Louis Blues; E-Flat Blues; Alligator Crawl; After You've Gone; You're the Top; Blue Turning Grey over You; Russian Fantasy; Sweet Sue; Somebody Sade My Gal; Honeyuckle Rose; The Moon Is Low; The Shark of Araby; Where Were You on the Night of June 3rd?; Clothes Line Ballet; Don't Let It Bother You
Rating: ★★

A bonus for Waller admirers of songs originally available only on radio transcriptions. Many are just Fats; on others he is joined by Gene Sedric, Slick Jones, Buggs Hamilton, Al Casey, etc. At least 16 of the sides (maybe all, for all I know) were originally done for Muzak. Some are solo piano; others have vocals and exuberant asides from the life-full Waller.

For consistency of interest, these

aren't quite up to the two excellent Riverside LPs (*Down Beat*, Jan. 27) which were also a collection of transcriptions, but the set is indispensable, I would think, for all Wallerites. There is an accompanying booklet of random reminiscences of Fats by Ed Kirkeby, once Fat's manager. (Victor 12" LPT. 6001—Two 12 LPs boxed)

Jimmy Yancey

Yancey's Mixture; Death Letter Blues; Midnight Stomp; Boodlin'; At the Window; Sweet Patootie; The Rocks

Rating: ★★

A wholly rewarding collection of Yancey sides that were originally recorded for Session in 1943, several of which never were issued. From the poignant *At the Window* and the rare Yancey vocal on *Death Letter* to the relaxed but vehement *Midnight Stomp*, it's all movingly pleasurable. Good notes by George Hoefer. (Pax LP 6011)

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The Blindfold Test

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Turk Murphy Says 'No' To Rampart St. Paraders

By Leonard Feather

A citizen of San Francisco, La., Turk Murphy has brought New Orleans jazz in its purest western form to starved citizens of the east in recent months. He has also brought the music of Jelly Roll Morton in 12-inch LP hi-fi form to purchasers of Columbia records.

We don't know who put the jelly-rolls in Mr. Murphy's music, but we do know that he is an affable gentleman whose interests are not confined to the narrow stream in which he has been swimming. In his Blindfold Test he evidenced equal interest in the new and old style combo performances that were alternated for him.

Turk was given no information whatever about the records played, either before or during the ceremony.

The Records

1. Frank Rosolino Sextet, *Yo-Yo* (Capitol). Comp. & arr. Bill Holman.

Sounds like the Lighthouse group; it's characteristic of those intricate ensembles. The writing they do is wonderful—even with my lack of experience with this kind of music (which I can't very well prefer, when we play what we do).

Excellent technique and musicianship throughout. One thing that identifies it with western groups, for me, is the continuous descending harmonic progressions; they seem to be moving down all the time. I'd say very good—four stars.

2. Bob Crosby's Bobcats, *Fidgety Feet* (Decca). You can take that off right



Turk Murphy

now; I recognize it and know it well. It's the Bob Crosby arrangement of *South Rampart Street Parade*. From their early Decca series.

I consider this band quite a variant to the music we play; it brought this kind of music back to the general public, playing these kind of tunes and the popular tunes of the day. I like the band and the guys in it and for musicianship and general value I'd give it five stars.

3. Frank Wess Sextet, *Romance* (Commodore). Wess, flute. Arr. Ole Johnson.

Unless there's more than one of these flutists I can't be wrong in saying this is the west coast again. I met Shelly Manne and all these people, and I've heard records similar to this. This flute is outstanding—his tone, his technique, and everything. A very fine musician, and I liked the arrange-

ment. I like the way they come back to the melody at the end. Four stars.

4. Brad Gowans' New York Nine, *Carollee Is The Morning* (Victor). Gowans, trombone; Billy Butterfield, trumpet; Joe Dixon, clarinet.

This is very confusing. The musicians all seem to be from the swing period, and there are so many influences in the band that I can't name a one. The trumpet player has a Louis influence, the trombone a Teagarden influence, the clarinet player sounded like Shaw, the whole thing is baffling!

I like it, though the background's a little bit heavy in some spots. I'll split the difference and give this three and a half. Pleasant record.

5. Gerry Mulligan Quartet & Lee Konitz, *Lady Be Good* (Pac-Jazz).

It's a field I'm not familiar with, and I could be called guilty of not listening to it, or not having time to, but I'd take a guess and say it might be Gerry Mulligan. Again the musicianship is outstanding and the group is closely disciplined, very tight at all times. Three stars.

6. Rampart Street Paraders, *I Ain't Gonna Give Nobody None Of This Jelly Roll* (Columbia).

Well, this goes back to that jazz evergreens business. People play a first chorus ensemble, a series of solos, one ensemble chorus and out. It doesn't make for much continuity, and considering how many people have played the same tune on records before, it doesn't make for much interest, either.

There's a point where this kind of thing loses its freshness. I'm going to make a lot of enemies by putting this thing down to two stars. This kind of thing is just the easy way out. As for who it is, in most performances of this kind you can replace many of the guys in the band and still have the same sound.

7. Urbie Green, *La Salle* (Blue Note). Arr. John Murtagh.

There wasn't quite enough material for them to work with; the

PERSPECTIVES

By Ralph J. Gleason

The only reason I can think of why I didn't vote for the Modern Jazz Quartet in the recent *Down Beat* critics' poll is the simple fact that up to then I had not heard them.

Now that I have heard them (they played a week at the Black Hawk in San Francisco in September and come back for two weeks in November) I am astonished that there are people who heard them and didn't vote for them, for this group is, to me, the finest small jazz group I have ever heard and the most exciting new sound to come along since Mulligan. And, unlike Mulligan, I suspect this group will be around a long time. I certainly hope so.

An Odd Place

The Black Hawk is an odd place. Not only do you get the usual cadre of hipsters getting their hip cards punched regularly, but you also get a pretty fair number of strays from conventions and general parties of visiting firemen. It's safe to say that no one entered the Black Hawk in the week that the

whole thing seemed a little awkward. It doesn't quite jell, and the rhythm section seemed a little flighty, never quite settled down. There was good musicianship, but as a whole it didn't come off. I'd give it two stars.

8. Eddie Condon, Medley: *Emaline* (Coffy Catshall, trombone); *Don't Worry 'Bout Me* (Edmond Hall, clarinet); *I Can't Give You Anything But Love* (Wild Bill Davison, trumpet) (Columbia).

Isn't that a strange mixture? I thought it was a cinch to be Armstrong on the end, and then it lost some of its characteristics. I don't know whether it was Louis, but I'm quite sure the beginning was Teagarden.

I don't quite know how to evaluate this. I was down to about three stars until the last part, then it started building up, and I think I'd go up to four.

MJQ was there who did not like them. Music bug or not, they dug these guys.

And the reason, it seems to me, is pretty simple. Whenever you get any group that is as good as this one, on which the members fulfill themselves not only musically but emotionally as well, so that it is obvious to the people, the group is commercial. There isn't a more commercial jazz group in business than the MJQ.

Can Play Anywhere

They should be able to play any room that, for instance, George Shearing plays. And they will please people. It is unfortunate that their records captured so little of the emotional quality of the group, so little of their really funky swing, and so little of the impishness they display musically.

It was a musical delight to sit or stand—an entire evening and listen to them. This group is worth traveling a thousand miles to hear, and if it hits anywhere near you, don't miss it. They are cool without being icy, they are commercial without being corny, and above all they are the epitome of modern jazz—intelligent, interesting, swinging, and delightful.

Can't Hear All At Once

It really takes four nights to digest them. One for each of the guys. I only made it two, and I'll have to catch up on Kenny Clarke and Percy Heath when they come back. To hear John Lewis behind Miles Jackson on *Willow Weep for Me* to hear their version of *One Bass Hit*, in fact, to hear anything they do, is one of the privileges of the year.

More power to them.

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Special Country And Western Round-Up

After 29 Years WSM & 'Grand Ole Opry' Emerge As A Way Of Life To Loyal Fans

By Leo Zabelin

Nashville, Tenn.—WSM isn't just in Nashville. It's really a mailing address for one of the biggest industries in the amusement business. WSM is not just a radio or television station; it's not a collection of radio programs or telecasts. It's oddly, and not in the "corny" sense, a way of life.

The influence of this station, which this month celebrates its 29th anniversary, reaches far beyond the confines of Nashville, far beyond the south as a region, far beyond the U.S. and into all corners of the globe. When one of the *Grand Ole Opry* troupes toured Japan this summer it strayed from the confines of Tokyo, going into a city far to the north, Kamakura. There the performers found juke boxes loaded with records of WSM stars. (They even uncovered a little Japanese boy, around 6, who could give a letter-perfect parrot of one of Carl Smith's recent discs.)

Result of Planning

What makes WSM tick, and why is it such a benign octopus? It's not at all a haphazard thing, as some might think. The success of WSM is the result of hard work by an integrated team of programming, booking, and promotion heads that are constantly selling not just WSM but all phases of music.

The heart of this vast empire is *Grand Ole Opry*, also celebrating its 29th year. This radio program has a constant waiting list of sponsors, even though radio, as a whole, is trying hard to recapture clients who have strayed to tele-

vision. The *Opry* begins every Saturday night at 7:30, broadcasts until 12, and sometimes continues for an hour or more after it leaves the air.

Stage Show Is Paramount

The real basis of the program, however, is not the radio end but the stage show, which takes place in the 5,000-seat Ryman auditorium. This show is usually sold out about four or five months in advance, with spectators coming from all over the world to attend.

The first show starts at 7:30 and breaks at 10. Outside, in all sorts of weather, you'll find crowds waiting to get in. The announcer, at the close of the first show, tells the audience, "Those outside would appreciate you leaving, as many people have come for miles to see this show and are waiting outside to get in." The vast majority leaves, but many persons stay on for a second show, and sometimes a third is held for those who have not yet been accommodated—all this at no extra charge.

Station representatives report that 88 percent of all those who attend come to Nashville for the primary purpose of seeing the *Opry*. And they see not just one of the WSM stars but practically everyone on the roster. Unless a performer is on foreign shores (and that's not uncommon) or playing a whole week on tour, he or she will appear.

Few Holidays

Performers are allowed only three Saturdays off during the year, and since their personal appearances are handled by the WSM booking department, these

absences from the Saturday night show are staggered, so that virtually all units are at the home base on weekends.

At about 3 p.m. patrons start lining up on the sidewalks for the show, hawkers are peddling song books and souvenirs in full voice, and the parking lots are already starting to fill. By show time—7:30—the lines of those waiting for the 10 p.m. break are already around the block. Once in the rambling building, admission to which costs only from 30 to 60 cents, the customer plunks himself on a wooden pew and sits there for anywhere from three to six hours, during which there are pauses for the sale of refreshments.

The show, while informal-looking, works on a tight schedule. In addition to the technicians, there are five representatives of the programming and promotion departments greasing it through. The show is divided into half-hour segments with talent changing every week, only the sponsor remaining the same. Every artist, unless he exceeds his own half-hour, does only one number on each of the evening's two regularly-scheduled shows and gives over promptly to the next performer.

Oddly enough, while the standard fare is folk music, the audience greets such pop guest stars as Rosemary Clooney and Kitty Kallen with cheers. (One of the biggest receptions ever witnessed at Ryman auditorium was the one given several months ago to Helen Traubel, noted opera diva.)

While the main emphasis at WSM is on *Grand Ole Opry*, the

station also broadcasts more than 35 additional hours of folk music, with the *Friday Night Frolics* the largest single segment. It's a studio show and, like all studio shows, is open to the public. In fact, the public wanders in and out of the studios at WSM as though it were a railroad station, and the artists continually stop to chat and sign autographs for them.

Not Strictly Country

Despite its c&w accent, WSM actually broadcasts an equal amount of popular and classical music. It has a half-hour classical deejay show nightly and sometimes two hours on Sunday afternoon. (That's in addition to the NBC network programming.) There is also a two-hour morning show using a 24-piece orchestra conducted by Ower Bradley. Here such stars as Dinah Shore, Kitty Kallen, James Melton, and Kay Armen got their first big breaks.

In addition to all this, WSM feeds material to more than 1,000 disc jockeys playing country- and western music throughout the land. The not-so-mute testimony to the power of the station may be found in the number of deejays who journey to Nashville each November (at their own expense) to discuss mutual problems with artists and record company executives at a WSM-sponsored conclave. Over 600 attended last year, and more than 1,000 are expected this Nov. 18, 19, and 20. It all means promotion for WSM.

Keynote Of Growth

Perhaps nothing marks the growth of this station more sharply than the movement of large segments of the music publishing and recording business into the city. Just a few years ago most of the record companies had their artists come into New York, Chicago, or Los Angeles to record. Now many of the country- and western departments headquarter



REAL OPRY SINGER Helen Traubel visits *Grand Ole Opry*. Former Metropolitan Opera diva is shown here with c&w star George Morgan.

here or spend most of their time in the vicinity.

King and Dot alike most of their discs here, with one studio working around the clock to fill its commitments and two others also accepting only professional work. In addition, Radio Corporation of America is building a new studio to accommodate all its artists.

In the music publishing field, Acuff-Rose has been located in the city for many years, and there are about six others that headquarter here. However, more than two dozen other firms have representatives constantly here in order to

(Turn to Page 17)

LAWRENCE WELK AND HIS CHAMPAGNE MUSIC



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WSM Story

(Jumped from Page 6)
get the artists to record their tunes. Most of the stars also have their own publishing firms or have an interest in one, thus getting royalties from both discs and sheet music sales. (C&W platters often sell more than so-called hits in the popular field.)

Shift To Pop
During the last five years more and more folk music has moved over into the popular field with such artists as Kay Starr and Les Paul and Mary Ford frankly acknowledging that many of their hits start in the c&w catalog. (For example, *Whither Thou Goest*, the latest Paul-Ford smash, comes from the folk files.)

Potent factors in building prestige for the station are the tours of the WSM stars, which are mapped under the personal direction of Jim Denny, general manager of the station. Touring schedules are heaviest during the summer months, when most of the artists are out on the road five or six days a week, coming in on Saturday for the *Opry*. These personal appearances are set months in advance by Denny and range from Canada to Mexico and from Maine to California. (Many of the musicians travel in custom-made trailers, and a few have their own private planes.)

Foreign Tours, Too
In addition, special troupes of *Opry* stars have toured armed forces installations in Europe, and, as noted before, in the Orient. The *Opry* was also an attraction on the Astor Roof in New York one summer several years ago. All through the year at least 10 WSM packages are someplace in the U.S. each day, playing in everything from schoolhouses to huge stadiums that hold up to 20,000 persons.

Historically, the roots of *Opry* reach back to Nov. 28, 1926, when the first show was aired. Two years later Uncle Jimmy Thompson a fiddler, was the first star. Two years later Uncle Dave Macon joined the cast and remained on the show until his death in 1952. Judge George Hay, who gave the *Opry* its name, joined at about the same time and is still with the station, working not only as a performer but also on the production staff.

It's an axiom around the sta-

tion that "once a WSM performer, always a member of the WSM family." While there have been some deviations from this slogan, they have been amazingly few. For example, Roy Acuff has two decades on the show, and the majority of current performers started before World War II.

As mentioned earlier in this story, this amazing saga didn't just happen. It's all under the direction of a triumvirate headed by Jim Denny. Jack Stapp heads the production staff and has personally produced the *Opry* since 1938. Bill McDaniels heads the promotion and advertising section which sends out thousands of releases weekly to newspapers, magazines, and radio-television stations throughout the world.

WSM Talent

ROY ACUFF
Records: Capitol
Direction: WSM
Acuff was born in Maynardville, Tenn., and is self-taught on violin. He became his career in radio in 1938 over KNOX, Knoxville, and by 1941 was featured on the *Grand Ole Opry*. He and his Smoky Mountain Boys have made many personal appearances, including several overseas trips to entertain servicemen. Acuff ran for governor of Tennessee in 1948 but was defeated. Some of the many songs he has written are: *Webb's Cannon Ball*, *Wreck on the Highway*, and *Not a Word from Home*.

CHET ATKINS
Records: Victor
Direction: WSM
Chet was born in Luttrell, Tenn., in 1924 and began playing guitar at 9. During his early years he was singer and musician on Parson Jack Johnson's program over WREB, Columbus, Ga. After high school graduation Chet began working on various radio stations in Tennessee and at 17 had his own daily show on KNOX, Knoxville. He is now at WSM, Nashville, with his own radio-TV show.

ROD BRASFIELD
Records: Hickory
Direction: WSM
A native of Hohenwald, Tenn., Rod is heard weekly on the Prince Albert portion of WSM's *Grand Ole Opry* on which he shares comedy honors with Minnie Pearl. He recently waxed a routine titled *Red's Trip to Chicago*.

JERRY BYRD
Records: Mercury
Direction: Independent
From a small town in Ohio Jerry and his steel guitar jumped to sharing honors with Chet Atkins on a weekly show over WSM titled *Two Guitars*. Among Byrd's best known recordings are: *Harbor Lights* and *Stealin' the Blues*.

THE CARLISLES
Records: Mercury
Direction: WSM
This country-western family entertaining unit hails from Kentucky, is heard regularly over WSM, Nashville, and makes about 250 personal appearances a year. Some of the Carlisles' best-known records are: *No Help Wanted*, *Is It You Myself*, and their latest is *Noody's Goose*.

MARTHA CARSON
Records: Capitol
Direction: Cosmo
Carson comes from Kentucky and specializes in gospel and spiritual singing. Among her latest releases are *He'll Part the Waters*, *I Bowed Down*, and *Lazarus*.

CARTER FAMILY
Records: Columbia
Direction: WSM
This trio group consists of Mather Maybelle and her three daughters—June, Helen, and Anita. June acts as mistress of ceremonies and accompanist. . . . plays autoharp and sings. Anita plays bass and is featured soloist, and Helen plays accordion and sings with the group. Heard on *Grand Ole Opry* the family also records for Columbia, as a group, while June also records with husband Carl Smith, and Anita also has a contract of her own.

LEW CHILDRE
Records: Mercury
Direction: WSM
Lew has been in radio since its early days. A comedian heard regularly on WSM's *Grand Ole Opry*, he specializes in musical songs, which he writes, himself. Unlike most of the *Opry* stars, Lew has no particular costume, but wears the kind of informal clothing that might be seen on any Alabama, Tennessee, or Kentucky resident.

COWBOY COPAS
Records: King
Direction: WSM
Lloyd (Cowboy) Copas, grew up in Muskego, Ohio. He was a member of Foo Foo King's aggregation before joining *Grand Ole Opry* in January, 1946, on the strength of his record of *My Philippine Baby*. His latest records include *The Man Upstairs* and *Carbon Copy*.

JIMMY DICKENS
Records: Columbia
Direction: Dewey Wessman
This 4'11 1/2" entertainer hails from Raleigh County, W. Va., and has been in radio ever since he left the farm at 17. Since 1948 he has been a featured star on *Grand Ole Opry*. Among his best-known records are *Country Boy*, *Old Gold Toner*, and *I've Just Got to See You Once More*.

DUKE OF PADUCAH
Records: Dot
Direction: WSM
Whitely Ford first introduced himself as the Duke in 1937, while serving as emcee on a radio station in St. Louis. Since then he has become a featured comedian with the *Grand Ole Opry*. During the war, the Duke was awarded a citation from the government for his bond-selling work. He now makes his home on a farm in Brentwood, Tenn., near Nashville, where he raises livestock.

RED GARNETT
Records: Victor
Direction: Norm Riley
Red was born in Bardonia, Tenn., in 1925, joined the navy at 19, and after his discharge in 1948 made his professional debut over station WAO, Vincennes, Ind. He stayed in that locale, doing radio and TV shows until 1950, when he joined *Grand Ole Opry*. One of his best-known records is *Home It on the Moon*.

BOBBY HILL
Records: Victor
Direction: Janberson Attractions
Hill is a c&w disc jockey who also tours extensively on personal appearances. His recording dates, and appears regularly on *Grand Ole Opry*. Among his records are *Lavin' Spruce*, *High, Wide and Handsome*, *Presswood*, *the Giant Killer*, and *Some Old Dreams*.

GOLDIE HILL
Records: Decca
Direction: Norm Riley
Goldie also hails from Texas started playing guitar and singing while still in childhood. She was discovered by folk star Webb Pierce, and appeared weekly on the *Louisiana Hayride* before moving to *Grand Ole Opry*. Her two latest discs are *Treat Me Kind* and *Pleasant Don's Beauty Me*.

FERLIN HUSKEY
Records: Capitol
Direction: Bob Ferguson
Ferlin is the latest addition to the *Grand Ole Opry*. In addition to playing guitar and singing, he also does comedy and writes his own songs. His latest record is *Fery Seldom Frequently/Hamastick*.

JOHNNIE AND JACK
Records: Victor
Direction: Frankie Ware
Johnnie Wright, originator and manager of the *Grand Ole Opry* team, began his career playing for local square dances. Jack Anglin, a native of Columbia, Tenn., formed a quartet with his brothers in 1936 that was heard over a Nashville station. While there he met Johnnie and they joined forces, soon taking to prominence. Their latest recording is *Goodnight, Sweetheart*.

THE JORDANAISES
Records: Capitol
Direction: Independent
The *Grand Ole Opry's* featured spiritual and gospel quartet, the Jordanaires, started via the WSM personal appearance route. The group consists of Colley Holt, bass; Hlupt Hawkins, baritone; Junior Matthews, second tenor, and Gordon Stokes, tenor. *Tellin' Wagon* and *Bugle Call* from Hansen are the Jordanaires' latest discs.

LONZO AND OSCAR
Records: Dot
Direction: WSM
This *Grand Ole Opry* comedy team, frequently billed as the "Winston County Pea Pickers," consists of brothers Johnny and Oscar Sullivan. Oscar plays mandolin and carries most of the team's comedy routine, while Johnny strums guitar and serves as straight man. Currently recordings are *Got It on My Mind* and *Crazy 'Bout You, Baby*.

KEN MARVIN
Records: Victor
Direction: WSM
Born in Haleyville, Ala., June 27, 1924, Ken got his early experience on small stations throughout the south, gradually reaching WSM and *Grand Ole Opry*, where he has been since 1944. Among Ken's best-known recordings are *More Pretty Girls Than One*, *Half as Much*, and *Heartiest Soldier*.

BILL MONROE
Records: Decca
Direction: WSM
Bill was born in Rosine, Ky. He joined *Grand Ole Opry* in 1939 with a quartet called the Blue Grass Boys. Featured on King Records, he is best known for such discs as *Blue Moon of Kentucky*, *Rainbow at Midnight*, and *Kentucky Waltz*. He plays mandolin.

GEORGE MORGAN
Records: WSM
Direction: WSM
Born in Waverly, Tenn., George has been strumming guitar since grade school days. He joined WSM's *Grand Ole Opry* in 1948 and is best known for folk ballads and religious numbers. His specialties including *Candy Kisses*, *Roomful of Blues*, and *Cry Baby Heart*.

MOON MULLICAN
Records: King
Direction: WSM
Mulligan is a Texas native and was taught to play piano by a farm worker. He appears regularly on *Grand Ole Opry*, and his biggest hit was one of his own tunes, *I'll Sail My Ship Alone*. Moon specializes in hokey-dinko stylings such as *Cherokee Boogie* and *Mean Mama Blues*.

MINGIE PEARL
Records: Victor
Direction: WSM
The *Grand Ole Opry* comedienne, billed as the "Coop of Grinders' Switch," was born in Centerville, Tenn., and is a graduate of Ward-Belmont College. She adopted the actual name of Grinders' Switch, Tenn., as her theatrical "name."

WEBB PIERCE
Records: Decca
Direction: Lucky Mollner
Webb was born in West Monroe, La., and was working as a salesman in a Montgomery Ward store when he decided to try his luck as a singer. He landed on *Louisiana Hayride*, then moved over to *Grand Ole Opry* where he is now working. One of his latest records is *Steady/Even Though*.

RAY PRICE
Records: Columbia
Direction: Hal Smith
Ray was born in 1926 on a farm near Perryville, Tex. He served in the Marine Corps for 2 1/2 years, began singing and then in 1952 joined the *Grand Ole Opry*, soon thereafter being signed by Columbia. Among his discs are *Road of No Return*, *Talk to Your Heart*, and *Man! You Young to Die*.

MARTY ROBBINS
Records: Columbia
Direction: Norm Riley
Marty was born Sept. 26, 1925, in Glendale, Ariz., and is one of the singing stars of *Grand Ole Opry*. Billed as the "Arizona Meadowlark," he also writes most of his own numbers. Among Marty's recent waxings are *Isle of Golden Dreams* and *I'm Too Big to Cry*.

CARL SMITH
Records: Columbia
Direction: WSM
Carl Smith is a native of Marysville, Tenn., and sings regularly on *Grand Ole Opry*. He makes some 100 personal appearances yearly in addition to recording such songs as *Dan's Just Sand There*, *Go Boy Go*, and *Back Up Buddy*.

HANK SNOW
Records: Victor
Direction: WSM
Born in Canada, Hank was a lumberjack, a seaman, and a cowboy before he settled down to starting on the *Grand Ole Opry*. He's made many overseas tours, entertaining service personnel. His *Moanin' On* established his reputation and his current release is *I Don't Hurt Any More*.

ERNEST TUBB
Records: Decca
Direction: WSM
Tubb was born on a ranch in Texas, and grew up in the cowboy melody tradition. In 1933 he was singing on a San Antonio radio station, then went to Hollywood. After making a few movies he and his troupe joined WSM's *Grand Ole Opry*. His biggest hit was *Walking the Floor Over You*.

KITTY WELLS
Records: Decca
Direction: Frank Moore
Kitty was born in Nashville, Tenn., and started in radio in 1937. After moving from station to station, she joined the WSM *Grand Ole Opry* and has been one of its singing stars ever since. Her latest recording was a duet with Red Foley entitled *One by One*.

PARON YOUNG
Records: Capitol
Direction: Hubert Long
Fresh out of the Army, Paron Young has just returned to *Grand Ole Opry*. The 22-year-old folk singer, while in service, was featured on special recording radio and TV programs. In the Chapel in the Moonlight and *A Place for Girls Like You* are two of his latest releases.

New York Gets C&W Morning Dee Jay Show

New York—Early-rising country and western fans have been provided with a radio program of their own. Featuring disc jockey Don Davis, the program is on WGMF 5:30 to 6 a.m. Monday through Saturday and from 6:30 to 7 a.m. on Sundays.

The program is WGMF's first country and western disc jockey show in several years. The station goes on the air half an hour earlier as a result of the new show.

NOT JUST ONE, BUT

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DECCA RECORDS

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b/w

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BOBBY WRIGHT

DECCA RECORDS

LITTLE PAPER BOY

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Pierce Wins C&W Poll

(Jumped from Page 1)

got the nod in the female singer grouping.

Results of the balloting, with only the top five positions listed in most cases, are as follows:

Male Singer

1. Webb Pierce
2. Eddy Arnold
3. Hank Snow
4. Red Foley
5. Carl Smith

Female Singer

1. Kitty Wells
2. Goldie Hill
3. Martha Carson
4. Jean Sheppard
5. Bonnie Lou

Big Band

1. Hank Thompson
2. Pee Wee King
3. Bob Willis
4. Spade Cooley
5. Cliffe Stone

Show Band

1. Pee Wee King
2. Hank Thompson
3. Cliffe Stone
4. Ray Price
5. Leo Greco

Small Unit

1. Johnny and Jack
2. Homer and Jethro
3. Carlisles
4. Lonzo and Oscar
5. Country All-Stars

Singing Group

1. Carlisles
2. Johnny and Jack
3. Anita Kerr Singers
4. Davis Sisters
5. Sons of the Pioneers

New Singer—Male

1. Tommy Collins
2. Faron Young
3. Ferlin Huskey
4. Justin Tubbs
5. Al Terry

New Singer—Female

1. Ginny Wright
2. Charlene Arthur
3. Betty Amos
4. Ruby Wells
5. Jean Sheppard

New Small Unit

1. Wilburn Brothers
2. Speedy West and Jimmy Bryant
3. Jimmy Reeves and Ginny Wright
4. Jean Sheppard and Ferlin Huskey
5. Wanda Jackson and Billy Gray

New Big Band

1. Ray Price
2. Jim Heap
3. Grady Martin
4. Miller Brothers
5. Smoky Rogers

New Singing Group

1. Davis Sisters
2. Wilburn Brothers
3. Jimmy Reeves and Ginny Wright
4. Louvin Brothers
5. Wesley Tuttle Singers

All Time c&w Star

Hank Williams

Most Played Record of the Year

1. *Slowly*—Webb Pierce
2. *Bimbo*—Jim Reeves
3. *There Stands the Glass*—Webb Pierce (Tied)
4. *I Really Don't Want to Know*—Eddy Arnold (Tied)

Best Instrumental Record

1. *Sunrise Serenade*—Hank Thompson
2. *Wildwood Flower*—Chet Atkins

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Nashville Notes

By BILL MORGAN

I should like to start the column this issue with a big pat on the back to Nelson King for his wonderful article, "Who's To Blame for Dip in C&W Field?" in the Oct 20 issue. Too many folks take it for granted that country music is experiencing a recession because of the rapid influx of rhythm and blues.

Just visit the *Grand Ole Opry* in Nashville any Saturday night of the year and watch the thousands of c&w fans stand in line for hours to see their favorite stars. Country music has reached fabulous heights in the last 10 years, and will reach even higher if everyone will stay with it and give it the help and promotion it so richly deserves. After all, isn't it the backbone of American music?

Eddy Arnold's beautiful ballad, *This is the Thanks I Get*, was penned by Tommy Dilbeck, who also wrote *My Daddy Is Only a Picture*. . . Eddie Dean has a new release on the Sage and Sand label which is quite different and could make some noise. Tune is tagged *Habitilly Heaven*. . . June Carter recuperating from an appendectomy. . . George D. Hay, Solemn Ole Judge of the *Grand Ole Opry*, has taken over as editor and general manager of *Pickin' and Singin' News*. His assistant is Martha Ferguson.

Jimmy Dickens has a new ballad out on Columbia, *Take Me As I Am*, composed by vet song writer Boudleaux Bryant. . . One of Stuart Hamblen's most ardent fans is Governor Frank Clement of Tennessee, his favorite being *Grasshopper McLain*. . . Paul Cohen of Decca was in town recently to record new sides with Red Foley and Kitty Wells at the studios of RadiOzark. . . Cohen now has four of his label's acts appearing on the Saturday night "Ozark Jubilee": Foley, Arlie Duff, Grady Martin and the newly-signed Foggy River Boys.

The Foggies were organized three months ago by Bill and Monty Matthews, sparkplugs of the original, well-remembered *Jordanaires* quartet. Top-side of their first release is *Company's Comin'*, penned by a Crossroads truck driver, Johnnie Mullins. . . Arlie Y'All Come Duff, the former Texas school teacher and basketball coach, married Nancy White, KWTO continuity staffer recently. Hank Locklin will guest on the *Hawkshaw Hawkins* show on the ABC network Nov. 6. . . And Hank Snow and his Rainbow Ranch Boys will become the first group from the *Grand Ole Opry* ever to appear at Frank Dailey's Meadowbrook ballroom Cedar Grove, New Jersey, Nov. 8.

3. *The Waltz You Saved For Me*—Bud Isaacs
4. *This Ain't the Blues*—Speedy West and Jimmy Bryant

Best Tune

1. *Slowly*
2. *I Don't Hurt Anymore*
3. *I Forgot More Than You'll Ever Know*
4. *I Really Don't Want to Know*
5. *Bimbo*

Best Record Promotion

Fabor-Robison



Queen City Quips

Cincinnati—At the moment while you are reading this while relaxing at home (or could be between commercials) there is great activity in Music City, U.S.A. because in Nashville regardless of the time of day, it's a sure bet that somebody is doing something in the way of last-minute preparation for the coming third annual disc jockey festival and the 29th anniversary celebration of the *Grand Ole Opry*.

You can bet your last pair of boots that Bill McDaniel, public relations director of WSM, and his able staff will leave no stone unturned in their determination to make the coming celebration far superior to the two previous, and believe me, the last two years have been great.

Although the festival is scheduled for Nov. 19 and 20, the affair will really kick off Nov. 18 at 9 a.m., when the Country Music Disc Jockey Association, formed at last year's festival, will call the roll for its first annual general membership meeting.

More Deejays Expected

Spinners who have joined the association during the last year have signified an overwhelming determination to attend this first meeting. It should also be stressed that country-and-western jocks who have not joined the association can become members either prior to or during the Nov. 18 meeting and they will be more than welcome.

Many questions are to be brought before the general membership for their votes on any action to be taken. By-laws and objectives of the organization which were formulated during the board of directors meeting last May will be submitted to the members for their suggestions as to changes or improvements before a vote of ratification is called.

Plan Banquet

The affair is to be topped off with the first Country Music Disc Jockey Association banquet and show which will feature all of the top recording talent. Tickets to this affair will be available to all members, as well as to all those in the trade who wish to attend—publishers, record companies, trade papers, etc. Tentative arrangements have been made for the entertainment of the wives of jocks who attend the three-day conclave. A complete battery of recording machines will be set up for the jocks' use in taping interviews with attending artists, and at this writing, it looks as though every recording star will be on hand.

By every conceivable measure, this is the outstanding country-and-western music event of the year, and every person who is in

Town And Country Music

By Ben Terry

Hollywood—Spade Cooley recently opened at his new headquarters, the Casino Gardens Ballroom in Santa Monica. His TV show will originate there, as well as his new half-hour ABC network radio show, which will be aired at 11:30 p.m., PST. . . Ernest Tubb, The Maddox Brothers, and Rose and T. Texas Tyler have just completed a series of dates in California. . . Faron Young and Ray Price set for one-nites on the west coast this month. Young returns to civilian life Nov. 16 after a two-year stint in the army. . . Gene Autry and troupe back from a six-week tour in Canada and the eastern states. Gene immediately goes into production on more TV films.

Johnny Bond recently renewed his BMI contract for publishing *Jim, Red River Songs*. . . Although *The Hank Williams Story* will not be seen on film for some months yet, MGM officials have advised the company's record distributors to keep interest in Williams at a high pitch by constant pushing of his records, giving the public no time to forget. . . Back in town after business trips to New York: Tim Spencer, Stuart Hamblen, and Nudie Cohn, Hamblen has recorded four new sides for Victor. He and wife, Susie, recently moved into their new two-story Colonial home in Westwood, Cal.

TOWN HALL NEWS: The Rangers quartet has been signed to appear regularly at Town Hall and will be featured on the radio and TV presentations *Town Hall Party*. . . Sandy and Alvadean Coker have also been signed. . . Joe Maphis and Rose Lee returned to Town Hall after a stint on Broadway. . . Johnny Bond, artist and writer of the *Town Hall Party*, has announced that the house record at Town Hall is held by Bob Willis, with Gene Autry, and Lefty Frizzell following in that order. . . Tex Ritter returned after five weeks

any way connected with this facet of the music business should make every effort to attend. You're guaranteed the grandest time of your life.

Top Tunes C&W

1. Red Foley-Kitty Wells—*One by One* (Decca)
2. Hank Snow—*I Don't Hurt Anymore* (RCA)
3. Webb Pierce—*More and More* (Decca)
4. Stuart Hamblen—*This Ole House* (RCA)
5. Eddy Arnold—*This is the Thanks I Got* (RCA)

Most Promising

1. Hank Thompson—*New Green Light* (Cap)
2. Ferlin Huskey—*Drunken Driver* (Cap)
3. Jimmy & Johnny—*If You Don't, Somebody Else Will* (Chess)
4. Porter Wagoner—*Company's Comin'* (RCA)
5. Ernest Tubb—*Two Glasses, Joe* (Decca)

Disc jockeys reporting this issue are: Nelson King, WCKY, Cincinnati; Tom Edwards, WERE, Cleveland; Randy Blake, WJJD, Chicago; Jimmy Swan, WHSY, Hattiesburg, Miss.; Jim Wilson, WHOO, Orlando, Fla.; Dale Stallard, KCMO, Kansas City, Mo.; "Tater" Pete Hunter, KRCT, Baytown, Texas; Jappy Ison, WORZ, Orlando, Fla.

to take up his regular post at Town Hall. Besides appearing on the radio and TV shows which originate there, Ritter still has his own radio show each Saturday night on KFI. While on his recent trip, Tex headlined the rodeo in Nashville, Tenn.

Eddie Dean's grandchild, Eddie III, has fully recovered from an operation which almost cost him his young life. The 11-month-old baby swallowed an open safety pin and was ill for some time. Eddie, Sr., has joined the *Western Variety Show* which is seen locally via KTLA. Other regulars on the show include Doye O'Dell, Eddie Cleto, Roscoe Ate, and the Twin-Tones and others. . . Spade Cooley, his band, and entire TV show cast will play two big days for the Air Force dance at Barstow, Cal., Nov. 10 and 11.



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Want To Audition For A \$200,000-A-Year Job?

By BILL MORGAN

Nashville—By simply taking a trip to Tennessee, you can visit such places as the home of Andrew Jackson, visit the Athens of the South, see seven states from atop Lookout Mountain, or audition for a \$200,000 a year job. Sound interesting? Then just pack your duds and bring along and old guitar to Nashville, Tenn., where the world-famous Grand Ole Opry has its headquarters.

Here in Nashville you can have an audition just for the asking, and a chance to be one of the biggest stars in country music. Perhaps it may sound a bit fantastic to people, but it can happen, and if you are gifted with the ability to sing, it might very well happen to you.

Opry's Guiding Light

The guiding light behind the Grand Ole Opry is a handsome and personable young man named Jack Stapp, who holds down the position of program director of WSM.

To hold down that position, though, one must be versatile, a "Johnny-on-the-spot," and that's just what Jack Stapp is. Besides his regular chores, he personally supervises rehearsals for the coast-to-coast Prince Albert-sponsored segment of the Opry, helps artists with their personal problems, helps them pick songs for recording sessions, auditions would-be Opry stars, and even drives out to the airport every now and then to pick up guest artists who are to appear on one of WSM's radio shows.

As we said earlier, to audition for the Opry, all you need do is come to Nashville on a Wednesday, the day when auditions are held. In some cases, if you are unable to get into town on Wednesday,

WSM will make special arrangements to hear you on a set day. Many persons hold the belief that the Opry has scouts, similar to motion picture companies, whom they send out in search of talent. This is not true. As a matter of fact, both Carl Smith and Little Jimmy Dickens were discovered by other Opry artists while they were playing personal appearance dates. Both were asked to come to Nashville for auditions and are now top stars.

10-Year Contracts

If you are signed as an artist, you are usually given a 10-year contract, plus a national build-up. You'll find your chances of staying on the Grand Ole Opry are very good, too, for hardly anyone has ever been fired.

The best way to get on the Opry is to have something different to offer, as a style of singing, be it sincere ballad or a knocked-out comedy act. The Carlises were a group who had just that and were immediately hired. Plus your singing and playing ability, you should also be able to read a script and ad lib effectively. Among the most versatile artists along these lines now on the show are Ernest Tubbs, Roy Acuff, and George Morgan.

Kenton Band Shrills For Show

By MICHAEL LEVIN

Stan Kenton's konglomeration opened its 1954-'55 chowderhouse and stompin' season in Carnegie hall, playing 27 pieces of music to a good-sized audience at 8:30 p.m. and an Oct. 11. Billed as a Festival of Modern American Jazz, the concert supplied pretty thin feeding.

Besides eight selections from the 20-member Kenton crew, a slowly warming audience heard Candido bongo one, conga another; Johnny Smith play three on guitar; Charlie Ventura do six, with three Mary Ann McCall vocals; Shorty Rogers' Giants contribute four, and the Art Tatum trio top all the others with five tunes.

Band Disappoints

Disappointment of the concert? The Kenton band itself, offering an over-all sound that was almost shrill, with no feeling of section smack and some drumming by Mel Lewis that not only followed the band but also was too often too loud. Solos were undistinguished save for the alto chase portions manned by Lennie Niehaus and Charlie Mariano on *Improvisation*.

Shorty Registers

The crowd justifiably liked Shorty Rogers' group on the Basile-like *Walked All Round*, while the Bob Cooper-scoring of *Jazz Invention's* baritone sax, trumpet, and piano came off well, indeed. Nine minutes of Bud Powell's *Un Poco Moco* killed the people, with Shelley Manne giving all concerned a thorough lesson in what can be done on a set of drums and bells, employing brushes, sticks, and bare hands.

The Shelled one may not be the quietest, most unobtrusively swinging drummer who ever happened, but he certainly is always interesting, always facile, always expert in what he does.

Hit Of Evening

Highest happiness for the crowd was created by the Tatum trio, with Siam Stewart (bass) and Everett Barksdale (guitar) hanging on for dear life. Art played nothing excessively new (*Tenderly*, *Tea, Lorraine, and Body*), but he certainly managed to play it excessively. Indeed, the concert featured *Artistry in Rhythm*, but the question was which Art was the artist?

From the Kenton combo as this tour goes on, are needed better soloists and more interesting scoring to slightly greater effect (most of their pieces ran little more than standard record length). From all concerned should come better programming. Following a group of combos with one final four-minute band selection hardly builds an evening to a climax.

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Strictly Ad Lib

(Jumped from Page 3)

SAN FRANCISCO: Louis Armstrong set all kinds of records during his two weeks at the Downbeat Club in October. His opening night, a Thursday, was the biggest the club ever had, and on Saturday night he drew 1,200 paid admissions to break both Count Basie's and Sarah Vaughan's record...

Buddy Motzinger now playing intermission piano at the Black Hawk... Harry Babson brought up a quartet consisting of Bud Shank, Claude Williamson, and Gene Ramago to the Black Hawk for two weeks in October following the Modern Jazz Quartet's single-o.

LAS VEGAS: We're hearing George Shearing these days, as Mr. S. and the Quintet are packing the people into the Gay 90 Bar of the Hotel Last Frontier where they alternate with the Mary Kaye Trio plus two. With George in his current jazz chamber music society are Bill Clark on drums, Al McKibbin on bass, George Devens on vibes and timbales, Jean Thielemans on guitar and harmonica, and Armando Pizarra on bongos and conga...

Bandleaders Jerry Fielding and Earl Spencer passing through town each with big plans in the offing... Local ex-Spencerian member, Jake Garshime, still keeping happy sounds going at the El Morocco club, with the library leaning heavily on Gerry Mulligan and Shorty Rogers charts, sprinkled with originals by members of the group...

specting his investment in the rapidly-growing Sans Souci Hotel, Vegas' first Negro spa, scheduled to open early in 1955... In the Latin department, Nery Morales heading east to assemble big band for a tour of Venezuela... Already inked for the trek are Anita De Castro and Rodger Mendez...

MIAMI: The Harry James band and road show made a Nov. 1 date at the Miami Beach auditorium... Pat Carson was added at the Suburban club, joining Jean Moore and Chips Walker... Dick Brown came back to town for his umpteenth stint at the Nautilus hotel's Driftwood room...

The Paddock club was closed for a week, then reopened as the Paper Doll... Irv Alexander reopened his downtown spot, the French Quarter, after 10-day hiatus. Teddy Goldstein decided against a name change from Birdland to the Cat And The Fiddle for his Miami Beach spot.

CLEVELAND: The Palace's stage show starring Esther Williams and husband Ben Gage was such a success that manager Max Mink has booked another name show for his house, once the big, big place for live entertainment here (and from the looks of the receipts on the Williams thing it may very well be again)...

no closing date has been assigned her. Another big Cleveland favorite, Mindy Carson, had to cancel her date at the Skyway... The Four Aces are due Nov. 29 and the Four Lads, Dec. 4... Herman Prochner continues his capsule operettas at The Alpine Village...

MILWAUKEE: Wardell Gray battling Move may have been reminded that Milwaukee has been on it in the past quarter. From Pee Wee Hunt to Big Jay McNeely the names are popping like wild... After two years of smug, tight-packed local fare by the Milconbo Trio (often augmented by Eddie Getz) and Tommy Sheridan Three, three joints on Third Street and a converted gemutlich restaurant have gone to a steady jazz fare...

NEW ORLEANS: Place and date for Stan Kenton's Festival of Modern American Music has finally been set for the new Loyola University fieldhouse, Nov. 20. It is anticipated that existing acoustical shortcomings will be solved by

the placement of 40-count 'em—40 p.a. speakers. The building seats 6,500, and concert is expected to draw well from the adjacent Tulane university campus... Harry James band played concert and dance at the Municipal Auditorium recently for Association of Retarded Children, Inc... Roy Zimmerman, piano, and Pete Fountain, clarinet, cut out of the Basin Street Six to form a quartet with Monk Hazel, drums, and Phil DeRoi, bass...

PITTSBURGH: Nellie Lutcher rounding six weeks at the Copa...

Baritone Roger Coleman at the Horizon Room for a similar period... Al Morgan played the Vogue Terrace recently, followed by Billy Daniels for a week... Jack Teagarden, featuring Ray Bauduc, reopened the Bali Kea Club (formerly Tommy Carlyn's)... Lenny Litman of the Copa, taking advantage of the hassel over the ancient Mario Lanza recordings used on a recent network telecast, is playing the recordings during intermissions at his club...

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Strictly Ad Lib

(Jumped from Page 20)

Ellington - Brubeck - Mulligan unit played Pittsburgh the same night.

-charles c. sords

WASHINGTON, D. C.: The Mambo U.S.A. package with Joe Loco and Machito was the Halloween attraction at the D. C. Armory, with Stan Kenton and the Festival of Modern American Music due on the same stage Nov. 7...

Arena are under way as Dinah Washington and James Moody split the chores there Oct. 31. The Ravens are next with a one-niter skedded for Nov. 7...

-joe quinn and tex gathings

MONTREAL: AFM headquarters in New York is paying \$25,000 a week to keep several local club bands idle since their AGVA-AFM squabble started several weeks ago.

successful as the earlier JATP shebang there... Calypso Magic with Lloyd Thomas' group at the reopened Rockhead's in Harlem...

-henry / whiston

TORONTO: The new jazz policy at the Metropole started with J. J. Johnson playing two weeks with Bill Goddard's quartet. Kenny Dorham, playing both trumpet and tenor, followed him...

The Gjon Mili-Norman Granz movie short, Jamin' the Blues, played the University theater recently... Billy Daniels worked the Casino theater a week, and western singer Rex Allen followed him...

-bob fulford

STOCKHOLM: The combined bands of Arne Domnerus and Carl-Henrik Norin both showed up at the Bromma airport Oct. 1 to welcome Sarah Vaughan, Coleman Hawkins, Illinois Jacquet, et al...

Lars Gullin, currently without a band, has really made it again on records. Cut five sides in Copenhagen with a Danish choir, together with Bengt Hallberg...

Rhythm & Blues Notes

By Ruth Cage

Few things in the world are as predictable as this: successes in show business start trends. A couple of recent successes seem to make a prediction appropriate about now.

Marvin and Johnny have hit first on record with Day In, Day Out and Tick Tock, but close on their heels are Charlie and Ray whose Herald record of I Love You Madly is making fantastic inroads on the wax charts although it's still new.

Bound To Be More

Without doubt, there'll be a few dozen other such teams before long. Somebody has even suggested the possibility of a few quartets' splitting up the middle. After all, two teams can live twice as good as one.

The pioneers, fortunately, have set a pretty high standard for those who'll follow. Marvin and Johnny, who call Los Angeles home, are being booked by Universal Attractions for a tour across the nation...

most expensive so far in Swedish jazz recording history. Look out for these items when they appear on EmArcy, especially Lars' own Beautiful Heart—a wonderful original with a Swedish folk song touch...

-arl-erik lindgren



Edna McGriff

the Herald microphones and are being prepped for a similar tour.

Gals Always Popular

Maybe the twosomes will make the foursomes old-fashioned, but even this latest fad is not likely to make any appreciable dent in the universal popularity of pretty girl vocalists. Among the lovelies is Edna McGriff whose vocalizing career is taking on a new look and a new luster.

At the time, she was a cute youngster in her last year in high school whose professional experience was zero. There had been the long spell of piano lessons and some singing for fun at school and for friends but until the day Edna decided to show some of her composing efforts to deejay Jack Walker, who was a neighbor, there was no career in sight.

Wheels Start Turning

Walker became her coach and mentor and the wheels began turning which flashed the lovely teenager to national fame. Because of school and her youth, Edna's career was more a fun kind of toy at this point than a solid occupation.

Following a Florida tour, she's set for a two-week stint in New Orleans. Recordwise, she's switched connections from Jubilee (which released her current hit, I'll Be Around) to Mercury with a stop-off in-between at Bell records which has just released her Mambo Baby.

Gretsch Spotlight

Triple-Threat guitarist Mary Osborne loves that fast-playing "Miracle Neck." (Loves that Gretsch tone, too!)



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TED SOMMER Chooses Leedy & Ludwig



Ted Sommer, after a busy career leading to his present spot, is now setting the beat for Les Elgart on the band's fast climb to national popularity which started with engagements at New York's Hotel Astor Roof, the Steel Pier at Atlantic City...



Ted is a strong Leedy & Ludwig man. He is shown here with his outfit and leader Les Elgart. Ted uses a 20" bass, 5 1/2" x 14" snare, and 16" x 16" and 9" x 12" toms.

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