

Thunder!

New York—Audiophile Records of Saukville, Wis., has recently issued the most shattering hi-fi disc of all, *Echoes of the Storm*—an on-the-scene recording of a thunderstorm in action.

Listening to the record the other night were two musicians and a critic.

"Where was that recorded?" asked one of the musicians blandly.

"Oh, I dunno," said the unsuspecting critic. "Probably somewhere in the Midwest."

"Just what I thought," said the musician with the straightest of faces. "It's unmistakable, that Chicago style—I'd know it anywhere."

DOWN BEAT

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THE OPENING of a new lounge studio in the Tele-News theater, Detroit, for the origination of Eddie Chase's daily CKLW broadcasts, was a cue to several television and recording stars to drop by with good wishes. Here is Patti Page, exchanging remarks with Eddie, veteran of more than 20 years of broadcasting.

Publishers Contract For Two More Contest Songs

Chicago—Two more tunes that placed high in *Down Beat's* songwriting contest have been selected for publication.

Lakefront Music of Chicago has taken *Summer Love*, the number 3 tune, and *Jumpin' Jehosophat*, number 7. *Love* was written by Charlie P. Lyle, of Huntsville, Ala., a trumpeter who has been out of the army for four months and is at present heading his own combo.

Jehosophat was composed by Harvey Siders and Tony Eira, of Mattapan, Mass., who were the only writers with two tunes in the final standings.

First place winner, Glen Vandall, listed as a G.I. in last issue's announcement of the winners, was discharged from the service shortly after he entered the contest. He's a 29-year-old guitarist-singer who works under the professional name of Tommy Rockwell at the Castle club, Parkersburg, W. Va. His *Hold on to Your Heart* is being published by Broadcast Music, Inc., and will be recorded by Mercury's Ralph Marterie and an as-yet-unnamed artist on Label "X".

Further contest winners are yet to be announced. At least two more publishing firms are interested in one or more of the top songs.

A New Kind Of Radio' Via Bing

New York—Believers in the healthy future of radio have been heartened by the decision of Bing Crosby to return to the air on a five-times-a-week basis. Bing's new CBS series began Monday, Nov. 22. He'll be heard Monday through Friday from 9:15 to 9:30 p.m. Buddy Cole's trio will provide the musical background.

Said Lester Gottlieb, vice-president in charge of CBS radio network programs to the New York *Times*: "Our new pattern in radio is to make it easy to listen to. We want to set up an easy-to-follow schedule with the Crosby show, just like we have with Perry Como, Tennessee Ernie, and Amos 'n' Andy."

Gottlieb was more specific in regard to the plans for the Crosby show itself: "The new Crosby show is a radical departure for Bing. Singing is not all he will do. There will be another aspect of Crosby that may surprise a great many people. He is a completely literate man with a lively curiosity about many things."

"We are hopeful, for example, that Bishop Fulton J. Sheen and the Rev. Norman Vincent Peale will come on to talk religion or philosophy with Bing."

Chicago Theater Revives Vaude

Chicago—Chicago theater, which abandoned stage shows the first of October for the run of the motion picture, *A Star Is Born*, is bringing back live talent Dec. 17. Last of the major presentation houses in the U. S., the Chicago was a heavy user of record names. Don Cornell is set to head the first show, Julius LaRosa and Kitty Kallen were slated to co-headline the second bill starting Dec. 31 for three weeks.

Publisher's Letter

A few issues ago, a column appeared in *Down Beat* which has caused a considerable amount of speculation. We would like to set the record straight here and now concerning this matter.

Firstly, we wish to apologize to Mr. and Mrs. Louis Bellson for the embarrassment we know has come their way, and to add to that list the hundreds of other good friends of *Down Beat* who wrote and called us about the column.

These calls assured us that our policy regarding the publication of such material is well known to all our readers. We want to assure them that this policy has not been changed in any manner, shape, or form, nor will it ever be as long as the present management is active!

In the past two years we have broadened the scope of *Down Beat* considerably. It was done for only one reason: to bring all the news of the entire music world to our readers. We will not do anything which will deviate from our policies concerning personalities. They will be written about only as concerns their abilities as performers in the musical world and in these writings there is no need to delve into race, color, or creed.

To everyone who felt, or voiced, their feelings on this matter, I would like to personally and publicly offer my sincere assurance that it will not knowingly happen again. Further, I would like to thank you all for your deep interest in *Down Beat*—we hope we will never let you down.

Sincerely,
Norman S. Weiser

Brubeck In TV Series

Hollywood—Dave Brubeck with his quartet and other notable jazz performers and units, will be featured in a series of telefilms planned by Milestone Productions, Inc., formed here by Louis and Irving Gartner. Brubeck will act as vice president and general music director.

The Gartners said that although Brubeck will be the principal feature, they plan to use as many important jazz artists as can be secured as guest stars, not only from the modern field with which Brubeck is identified, but also outstanding exponents of "all schools of jazz."

Production was expected to start sometime within the next month, with the actual date dependent upon Brubeck's concert and other commitments.

An Apology

I wish to apologize to Mrs. Pearl Bailey Bellson for the remark concerning her in my article of Nov. 17. Whatever my intentions might have been, the remarks were certainly unfair and degrading.

Mrs. Bellson has never believed in any racial discrimination; she deeply resented my remark and rightly so. When in the future I refer to her it will either be by her given name or not at all.

Obviously my friend Cy Mish, or whatever fictitious character I pick from now on, needs to learn not to refer to any people by race or creed.

I sincerely apologize to Mrs. Bellson and her husband, Louis Bellson.

Leonard Feather

3 Veteran Bandleaders Open Booking Agency In Las Vegas

Las Vegas—Cee Davidson, Ted Fio Rito, and Benny Short, three prominent and longtime bandleaders in town have set up shop here under the name of Nevada Artists Bureau, Inc.,

to book combos and other lounge entertainers. The need for such an office has increased daily with eight major hotels operating currently and five more big ones scheduled to open soon.

Davidson came here from Chicago and has been in charge of the house band at the Sahara hotel since its opening. Benny Short is known for his crack relief band around town, and Fio Rito's band plays the newly opened Desert Spa.

Requirements Cited

Members of house bands here have to be able to read and play at the last minute many of the mutilated arrangements that are thrown at them by incoming acts. Combos playing in lounges have to be able to please not only the listening public but also the hotel bosses. The latter differ from other such bosses in one important respect—they frown strongly upon anything that makes any noise which interferes with gambling activities.

With out-of-town agencies booking groups into this town, there have been many disastrous incidents. The three leaders involved in the new booking office have been in town long enough to realize all the requirements particular to Las Vegas and also have the necessary contacts to be able to secure bookings.

"We want out-of-town musicians, singers, leaders, and combos to be able to come to Vegas under the best possible circumstances for the talent and the client alike," said Davidson.

"We know what is needed here now and what will be available in the future, and want to invite anyone interested in coming to town, either as a leader or as an act or just as a single musician looking for a gig, to contact us for all the particulars."

Plans also are under way to line up bookings in Reno and the west

coast for any group the agency books locally. The increasing need for capable musicians can be seen from one example—the Sahara hotel.

It employs a house band of 14 men and a relief band on the house band's night off. In the lounge are two local combos during the early evening shift followed on the stand by two out-of-town groups of name caliber playing from midnight until 6 a.m. This is average for most of the hotels.

—Henry Lewis

Patti Page In 30-G Jaunt

New York—Patti Page will go on a tour of Australia, Korea, and Japan during March. Her fee for a 10-day engagement in Australia will be \$30,000.

After the overseas dates, Patti will play 10 days in Palm Springs, Calif., starting April 1, then move to a two-week appearance at the Desert Inn in Las Vegas.

C&W Treasure Chest Packaged By Victor

New York—An extensive coverage of country & western music is featured in RCA Victor's *Country & Western Treasure Chest*, which will be released shortly. Ten EPs contain 60 well-known c&w songs by 20 different singers, vocal groups, and bands.

Artists include: Eddy Arnold, Elton Britt, Spade Cooley, the Davis Sisters, Hawkshaw Hawkins, Homer & Jethro, Pee Wee King, Jimmie Rodgers, Roy Rogers, and Hank Snow.

Hot Lips Page Career A Page Out Of Jazz History



Hot Lips Page

New York—Jazz music, a comparatively young art form, owes its development to many factors. One of the most important of these has been the intrinsic jazz nature of the musicians who have always played the music and are responsible for keeping it alive and growing. A man who possessed this inborn characteristic to the nth degree was Oran (Hot Lips) Page, who died in Harlem hospital on Nov. 5 of a heart attack.

The strength the music derived from men like Page is inestimable. He played jazz when it was almost impossible to make a living doing so, and he never lifted his trumpet or opened his mouth to sing that he didn't want his audience to completely enjoy it with him.

Born in Dallas, Texas, in 1908,

Page was a musician by 1920, and was leading his own little jazz band that played for funerals, fire sales, and picnics. Later they played with a medicine show and a circus.

He left his home town to play with Troy Floyd's famous Texas band around San Antonio, and subsequently worked with Sugar Lou & Eddie's Hotel Tyler band in Tyler, Texas; Ma Rainey's tent show, and Bessie Smith.

Around 1927, Page joined Walter Page's Original Blue Devils, playing the Kansas City area, and it was with this band he made his first recording. This disc is a well-known but rarely seen collector's item on Vocalion 1463, *Blue Devil Blues* and *Squabblin'*.

When Walter Page (no relative) took his bass and joined the late Rennie Moten band, he was soon followed by Lips. Later they were both members of the Count Basie band when Moten died.

Artie Shaw's big band with strings in 1941-'42 featured Page as trumpeter and vocalist, and for the last decade he has been leading his own small jazz groups around the country and in New York and Chicago. Page played in Europe several times, including the Paris Jazz Festival in 1949.

Page left many fine jazz records, including some solos with Artie Shaw's and Bennie Moten's bands, but mostly under his own name. These records will serve as a constant reminder of Hot Lips' driving, unique trumpet style and his free, improvisational vocals.

—George Hoefler

Next Issue: Complete Results Of 18th Annual Readers' Poll

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How Norman Granz' Flourishing Jazz Empire Started, Expanded

By Charles Emge

Los Angeles — Monday night jam sessions, staged at Herb Rose's 331 Club by Norman Granz, jazz connoisseur who left the army recently on a medical discharge, are packing the club to capacity, and not with jitterbugs and soot suiters, but with movie celebs and folks prominent in the show world.

The special band put together by Granz for the opening session of the series was drawn mainly from Count Basie's band. It contained Jo Jones, drums; Red Callender, bass; Nat Cole (from the 331 House combo, the King Cole Trio), piano; Snooky Young, Harry Edison, trumpets; Buddy Tate, tenor.

That item, written for the issue of Down Beat of July 1, 1943, is the earliest mention of Norman Granz I have been able to find in the back files, though there may have been earlier ones, since I knew Granz, though not well, as far back as 1940.

I recall his walking into our office about that time, when I was editor of Tempo, published by Ward M. Humphrey of Los Angeles from 1933 to 1940, and that he endeavored to arouse my interest in some rather strong conviction he had on some subject or another. To my recollection I gave him a bit of a brushoff, and my only clear memory of the occasion was the imperturbability with which he received it. The look of calm superiority he gave me when I failed to show proper enthusiasm has stayed



Tenor saxmen did a lot to build JATP, and vice versa. Here's Norman Granz with three of the top stars who have worked the concerts: Flip Phillips, Illinois Jacquet, Coleman Hawkins.

with me through the years. Now that we have both grown up in many ways and have become good friends, I enjoy seeing him turn it on others. I know how effective it is.

Down Beat Reports

No better commentary on the beginnings of Jazz at the Philharmonic can be found than in my own reports in subsequent issues of Down Beat, not because they were always adequate, or even completely accurate. (The war was on, I was working three to four nights a week as a musician, and for part

of the period on a four-hour shift at an aircraft company. Any time I spent writing about jazz and jazz music was mainly for fun.) But as always, the names, the places, the events themselves tell the story. So we shall quote some excerpts.

From Down Beat, Aug. 1, 1943: Norman Granz, impresario for those swell Monday night all-star sessions at Herb Rose's 331 Club, is starting a similar series at Billy Berg's Swing Club on Tuesday nights in order to handle the overflow from the 331.

From Down Beat, Oct. 15, 1943: Norman Granz who stages those great Monday night sessions at Herb Rose's 331 Club, is relaxing his rule and letting some of the good white musicians share the spotlight. We won't mention their names, because we understand Local 47 bosses no like, even though the jammers at these affairs are paid full scale.

It is worth noting at this point that the important difference between the "sessions" staged by Norman Granz and many that had taken place here and elsewhere in those days was that the musicians at the Granz affairs were not "sitting in" just for kicks. They were paid scale or better and were hand-picked to form a well balanced group. As to the dig at Local 47 "bosses," I want to be honest and state that I was involved in some kind of personal feud with the Local 47 administration of the late J. K. (Spike) Wallace on the matter of his stand against racial integration and may have exaggerated a bit.

The next mention of Norman Granz ran under a two-column headline in rather large type (the above items were largely from a column), and was treated as "news," which it was.

From Down Beat, March 1, 1944: Granz Inaugurates L. A. Sunday Swing Shows

Los Angeles—Norman Granz launched a series of jazz concerts at Music Town, south side auditorium, Feb. 4, with a line-up including Illinois Jacquet, tenor; Shad Collins, trumpet; J. C. Heard, drums; Gene Englund, bass; Nat (King) Cole, piano, and Barney Kessel, electric guitar.

Granz . . . paid them the full union scale, which was \$11 per man for the three-hour session . . . Guided by Cole's piano the jazz really came on and never let down . . . The mixed audience, noticeably minus the drunken jitterbugs, enjoyed the music in ordinary chairs. Granz, charging \$1 a head, lost money on the first concert, but expects better attendance as the word gets around.

That report on what was really Norman Granz's first actual concert amuses me today, more than 10 years later, as much as it will others. It also brings on a tinge of nostalgia. Music Town was a shabby, run-down hall rather than an "auditorium." The acoustics were terrible. Granz nowadays presents units that man-for-man are not

(Turn to page 4)

Strictly Ad Lib

NEW YORK

ON STAGE: The Kean Sisters will star in *Ankles Aweigh* with music by Sammy Fain and lyrics by Dan Shapiro . . . Alfred Drake and Doretta Morrow will leave the Broadway Klamee to do the London version in the spring. Bill Johnson and Elaine Malbin are their replacements . . . Fran Warren, Stephen Douglas, and Buster West star in the road company of *Pajama Game*, which opens in New Haven Jan. 29.

ENTERTAINMENT-IN-THE-ROUND: Tallulah Bankhead headed a special fund drive for W. C. Handy's interracial Foundation for the Blind. Handy was 81 Nov. 16 . . . David Whitfield, England's milder Mario Lanza, is on Toast of the Town Dec. 12 . . . Eddie Fisher signed for the London Palladium for two weeks beginning March 28 . . . Nat Cole has been contracted to appear at the Copa for four weeks a year for the next five years. Nat recently went into the Apollo for six days in return for 60 percent of the house . . . Mambo USA folded after three weeks of a scheduled five . . . Jackie Cain and Roy Kral are in town for an indefinite run at the Purple Onion (formerly Jorie's Playgoers club).

Billy Daniels into the Copa beginning Feb. 17 . . . Dorothy Sarnoff opened Paul Miller's Regency House in Manhasset, Long Island, Nov. 19 . . . Lenny Lewis (who also handles Jackie Paris) is now Neal Hefti's personal manager . . . Mae Barnes is back at the Bon Soir and Marion Colby is doubling there from *Pajama Game*.

JAZZ: Victor will release an LP of the *Concerto for Jazzband* and Symphony Orchestra with the Sauter-Finegan orchestra and the Chicago Symphony in February. The Ruff Liebermann work was premiered in Chicago Nov. 18 . . . A new series of Friday night jazz concerts at the Diamond Horseshoe has been inaugurated by jazz dancers Leon James and Al Minna. Opener (Nov. 12) included Bud Freeman, Tony Scott, Cliff Jackson, Joe Thomas, and Jimmy Crawford . . . Modern Jazz Quartet opened at the Blue Note in Philadelphia Nov. 29, plays the Colonial Tavern in Toronto from Dec. 7 to 11, and has four weeks at Birdland starting Jan. 13 . . . Ruby Braff will be booked by the Gale Agency when he goes on the road with his unit. Ruby recently did a session for Benny Goodman on Capitol . . . Sidney Bechet will be featured in several French films. Some of his own compositions will also be used.

Sol Yaged, a regular member of the Metropole jazz company has also been playing Mondays at the Tune Timers in Jackson Heights, L. I. . . Another Columbia Buck Clayton jam session is due in February . . . Stan Getz is at the Tia Juana in Baltimore from Dec. 7 to 12 . . . Art Tatum plays at Basin Street Dec. 1 to 13.

RECORDS, RADIO, AND TV: Tony Bennett has a mood album, *Alone at Last*, coming out in January . . . Marilyn Monroe will do a Victor album of the tunes she sings in *There's No Business Like Show Business* . . . Victor will release sides cut in England by Ambrose with a 40-piece orchestra . . . Capitol has paired Nat Cole and Dean Martin on a record . . . Bethlehem signed Donna Brooks, Mat Mathews' vocal discovery. Her first album is called *Soft and Slow*.

CHICAGO

Young Capitol star Tommy Leonetti, along with the team of Cross and Dunn, moves into the Chez Paree limelight Dec. 5, following the present bill that includes The Treniers and the Taylor Maids. On Dec. 28, it'll be Peggy Lee and Joe E. Lewis . . . Hildegarde and Jack Whiting are mainstays at the Palmer House until Dec. 14 when Los Chavales de Espana return . . . Herbie Fields did such good business in his recent stay at the Preview, he's being brought back Dec. 22 for an indefinite stay.

Chet Robie is going into his fourth year at the Hotel Sherman Piano-bar. Hot Michels alternates with him . . . Pianist Dick Marx and bassist Johnny Frigo have established residence at the Cloister room of the Maryland hotel Monday and Tuesday nights . . . The Streamliner continues with Lury Herd, Jimmy Bowman, and Paul Jordan . . . Accordionist Leon Sash and his trio have things jumping at the Bryn Mawr lounge.

Robert Clary, Buddy Beer, and Naomi Stevens will start a six-weeker at the Black Orchid Dec. 21 . . . Beehive currently is swinging with tenor man Sonny Rollins . . . Pianist Buddy Charles left Mr. Kelly's to take over at the Steak House. Keith Lawrence took his spot . . . Chuck Foster starts at the Aragon on Christmas Day.

Members of the St. Ignatius church teen club are holding their first jazz concert at the Loyola Community theater on Dec. 6. Already booked are Dan Belloc's band, the Max Miller quartet, Ralph Sharon's trio, and Chet Robie. Blue Note impresario Frank Holtzfeld will emcee . . . And a second annual concert took place at DePaul university on Nov. 29, with disc jockey Diddle-O-Daylie helping them line up talent . . . Bob Kirk's band held over at the Martinique . . . Ralph Marterie makes his yearly four-week holiday stand at the Melody Mill ballroom starting Dec. 14.

Jimmy Reid and his Wildcats, a group of Northwestern university students, have waxed two sides for Academy Records—*When You Comin' Home, Baby?* and *Wildcat Stomp*. Label also has inked singer Ira (Sonny) Burton . . . Jim Cunningham heads his Dixie Dukes on weekends at the Avalon lounge, on E. 79th St. . . Singer Jayne Harding at the new Coach Light, at Lincoln and Foster . . . King Fleming now at the Normandy.

HOLLYWOOD

JAZZ BEAT: Tiffany club jumping, again with Terry Gibbs quartet a holdover through Dec. 16 . . . George Shearing unit opened current coast trek with a Crescendo date in late November . . . Red Nichols combo into Sarnes, Beverly Hills deluxer . . . Shorty Rogers (And His Giants) back from concert circuit with Kenton and announced for Zardi's starting Dec. 15 . . . Howard Rumsey and Lighthouse crew will record an original jazz treatment of *Mud at the World* theme, for release by Contemporary coincidental with release of picture of same name, in which band has featured music spot.

NITE SPOTTINGS: Willard McDaniel (solo piano and songs) closed out a four-year stand at Mermaid Room, believed to be record for a single, and moved over to 400 Club for what promises to be another long run . . . Luis (Glean Miller of Mexico) Araraz, fronting a Local 47 band, off on series of U.S. dates with stand at L.A.'s Oasis . . . X. Cugat & Co. took over at Statler Hotel's Terrace Room . . . Mary Arnold Trio succeeded Jimmie Grier at Ambassador's Casino Room.

TELENOTINGS: Newest bandstand telecast series is KLAC pickup of show featuring Bob Wills and his reorganized "Texas Playboys" plus the Pete Pontrelli band from the Palomar (formerly the Figueroa) Ballroom . . . George Auld now has music spot on Larry Finley's Strictly Informal, weekly KNXT series. George's colleagues are Arnold Ross, piano; Ray Linn, trumpet; Alvin Stuller, drums; Joe Comfort, bass.

ADDED NOTES: Louise O'Brien got Roberta Lynn's vocal spot on the CBS daily Matinee shows as Roberta took off on swing around the country to plug her recently released Ekko platters . . . Stumpy Brown (trombone and vocals with brother Les Brown's band) married Marta Fager in Las Vegas during band's recent stand at Flamingo.

(Turn to Page 16)

Radio & TV

BG Starts Long Road Of Promotional Horror

Benny Goodman is going to be made into a movie, so the poor fellow (and his admirers) will be subjected to every manner and means of publicity exploitation in the coming year or two.

What we can assume to be the opening of the barrage has come to us on television already. Taking worst things first, there was Benny's appearance on Sid Caesar's show. This department happened to be engaged in a boxing match or football game or something, and we missed all but the last 20 minutes. From what we saw, it was just as well.

There were two distinct parts. One was Goodman's music, and it was good. We saw Charlie Shavers and Mel Powell from the group Benny is currently playing with and Krupa on drums, plus a large band which we assume was made up of studio musicians.

The other part of this entertainment—at least the portion we witnessed—consisted of shots of Caesar and his assistants sitting in the audience making like jitterbugs, cats, hipsters, or whatever the current vernacular is. They jumped and screamed their eyes in a frenzy of asininity that would shame African voodoo dancers.

It was a horrible libel on persons like myself. I witness Benny Goodman's Chicago performances whenever the opportunity presents itself, and sit and behave myself along with the other guests at the Blue Note, knowing that if anyone started carrying on like Caesar's characters, manager Frank Holtzfeld would roll him out of the place faster than he bounced Tallulah.

So 10 or 20 million Americans were exposed to good, sound jazz for once, and at the same time were as much as told by Caesar and his fellow goons that the freaks who listen to this stuff are at best idiots.

During the half or two-thirds of the time that the cameras were on the musicians, we had a nice, short sample of Goodman. The Goodman clarinet, Shavers at his best, not enough Powell, and as you'd expect, a drum solo.

I don't happen to be a drum solo man myself and don't think that the public relations of popular music were improved by the closeups of Krupa mugging.

Krupa's expressions while drumming are best seen through a fog of smoke and alcohol. On a tight closeup on a television show they strengthen the legend that all jazz musicians are a little strange. I haven't carried on too much research in this area but always have taken it for granted that Krupa's grimacing while with Goodman in the '30s set the pattern for a whole generation of mugging drummers. They seem to think if they aren't blowing, they've got to do something with their kisser. Why don't they try resting their features?

We have no fault to find with Goodman's other television exploit. He was in good hands—Edward R. Murrow. We were very pleased to see our favorite musician turn up on our favorite television show.

Goodman was shown in his true perspective as an intelligent musician, a man with a fine home and a lovely family. He likes music, he likes his children, he likes fishing, he likes not being a character.

Murrow is about the only man in television who could show Goodman in his true light, and we shudder at some of the horrors that lie ahead of our man as he goes about the business of pushing tickets for *The Benny Goodman Story*. Or isn't that the title?



Mabley

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iff to:

Norman Granz

(Jumped from page 3)

ably more imposing. But this was the point at which jazz emerged from the smoky, smelly hotspots, the reek of stale perfume, alcohol, and other drugs. The atmosphere at Music Town was clean; listeners and performers alike were relaxed. And never again would I be able to enjoy jazz again as much as I did at the Music Town concerts. I think Norman Granz feels the same way.

But we move along. And now the name Norman Granz is almost always in headlines.

Down Beat, July 1, 1944:

Granz Prepares Big L. A. Session

Los Angeles—This city's first full-scale jazz concert was slated to take place July 2 at the Philharmonic Auditorium, for 20 years home grounds of the staid symphonists. The Sunday afternoon affair, proceeds of which will go to the Sleepy Lagoon Defense Fund (for liberation of a group of Mexican boys who were sent to San Quentin in a killing case during the "soot suit riots" here), was sponsored and planned by Norman Granz, local impresario for jazz performances and protagonist of racial unity.

The report on the first concert at the Philharmonic appears in Down Beat of Aug. 1, 1944, which also contained the announcement that Granz was planning his first jazz concert at the Philharmonic as a straight commercial venture, with no benefit angle, for July 30. The report on his Sleepy Lagoon benefit concert, in part:

Critics are still holding their post mortems over the first Granz concert... It was a successful musical show that pleased a majority of the patrons, especially the younger ones... Kids went wild over screaming high notes... produced by Illinois Jacquet from his tenor sax... They squirmed with glee as guitarist Les Paul produced novelty sound effects on his guitar, registering presumably "hot" facial expressions for the benefit of the galleries... Nat (King) Cole did

everything but card tricks while playing the piano, and, as usual, also occasionally played some pretty good music... Of those present only Joe Sullivan, Meade Lux Lewis and Barney Bigard could possibly be considered among important jazz performers... For serious jazz lovers the concert's best moment was the veteran Joe Sullivan's solo... Notwithstanding the spotty performance... a notable achievement both for music and the racial unity so important right now in this city... L. A. newspapers missed the boat completely. Not one carried a line covering the concert.

And then, in Down Beat of Aug. 16, 1944, a relatively brief report, but on Page 1, on the July 30 concert:

For the second time, guitarist Oscar Moore failed to appear, but Nat Cole and Johnny Miller (bass) played a duet. Principal performers were Joe Sullivan, Buddy Cole, Les Paul, Sid Catlett, Corky Corcoran, Red Callender, Les Young, Jack McVea, Barney Kessel, Illinois and Russell Jacquet... Best moments in the session were sparked by Catlett, whose solid drive seemed to relax and inspire all who worked with him. Older jazz fans gave their biggest hand to Joe Sullivan, who worked as a soloist.

So went my own report in Down Beat on the concert at which Jazz at the Philharmonic as a commercial institution was born. I make no apologies. After all, this was more than 10 years ago.

Monthly Concerts

In the following months, in fact before the end of 1944, Granz was presenting his concerts at the Philharmonic as monthly affairs. He did one, and one only, in partnership with radio announcer Al Jarvis (Nov. 13, 1944), falling out with Jarvis when the latter, after a bitter backstage row, insisted that a Jarvis vocal protégé be permitted to go on stage and sing one number—a traditional blues.

Our comment, in Down Beat of Dec. 1, 1944:

Biggest surprise was the unscheduled appearance of Frankie Laine, formerly of Cleveland, who bobbed up in Hollywood a while back as an agent for a vocal group, and on this occasion did some of the best blues singing heard here for quite a while.

Perhaps we'd better point out for the benefit of younger readers that "blues singing" as we knew it in that day had little if any relation to what today is known as "rhythm & blues."

Some of the musicians who headlined that Nov. 13 concert, which took place just about 10 years ago as this issue appears on stands, are of special interest because they indicate that Jazz at the Philharmonic was beginning to take on something of the flavor it has today. They were:

Buddy Rich, Roy Eldridge, Illinois Jacquet, Barney Kessel, Chubby Jackson, Flip Phillips, Red Callender, Maxwell Davis, Bill Hadnot.

Phillips is still a JATP star. Any one of the others could have, and some did, headline the JATP unit of 1954.

10 Years Later

So now, 10 years later, Norman Granz sends his JATP units to Europe, and Japan. He heads his own recording company (the Clef and Norgran labels), and probably has numerous other interests. Jazz, once essentially something musicians played only "for kicks" at after-hours jam sessions, or in a modified form in dance bands during the "swing era," thanks to Norman Granz (unless you are one of those who don't thank him) has become big business.

Who IS Norman Granz? He was born in Los Angeles in 1919, attended high school in Long Beach, Calif., and college at UCLA until he entered military service in the early days of the war. His father is a well established businessman here in Los Angeles. His mother is active in various charitable movements (City of Hope, et al). He has a younger brother, Irving, who now presents

jazz concerts independently and for the past several years has been an assistant to Norman in one capacity or another. None of them is, or was, a musician.

Active

Like many another youngster, Granz became interested in jazz in the days when most of the big name bands were coming money by playing a form of it called "swing." As far back as anyone can remember he was an active, but never hysterical proponent of racial equality. It was natural that the two interests, jazz and his intense feelings regarding racial justice, should be somewhat parallel. He has lost a lot of money by refusing to present JATP concerts in southern cities where promoters and auditorium operators have refused to relax traditional rules on segregation. In other cities he has demanded and secured nonsegregated seating policies.

In my own opinion, Norman Granz is one of the most completely honest—intellectually and otherwise—persons in the jazz concert, or any branch of the commercial music business. Along with other critics and writers on the jazz scene, I used to take pot-shots at his presentations, the "exhibition-

Ballroom Burns

Kaukauna, Wis.—The Nightingale ballroom here, one of the Midwest's largest, was destroyed by fire on Nov. 9. Owner Cooney Esler already is making plans for a new dance, to be opened in time for the summer season.

ism" of some of his performers, too much "showmanship," even "not enough showmanship," etc.

Never Generous

The "critics" have never been overly generous with the Granz presentations. I am inclined to believe that it might be because Granz was doing something, and making money at it, that the "critics" were only writing about. Once, when I asked him what his aims were, he gave me this reply: "No. 1—to make money. No. 2—to help eliminate racial prejudice. No. 3—and it's definitely third in importance—to put on concerts and make records with the best jazz musicians in the world. The only thing I ever wanted to prove was that there was money to be made in good jazz, not only for me but for the musicians who play it. That I have done." That he has!

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Music Biofilms Set With Less Gloss, More Drama

By CHARLES EMGE

Hollywood—1955 will find the motion picture industry on a binge of biofilms dealing with musical personalities. But more notable than the quantity is a new trend, undoubtedly stemming from the success of *The Glenn Miller Story*—to incorporate something of the more serious side of the personalities being given the biographical treatment.

Heretofore, biofilms of musicians and singers have been mainly on the flimsiest of phony outlines, serving as shaky frameworks on which to string a series of songs and dances.

A good example of the new approach is the Red Nichols biofilm, now in preparation at Paramount, under the title *Intermission*.

Principal Element

The principal story element will be built around an episode with which only Nichols' close friends

are familiar—his daughter's almost miraculous recovery from an attack of polio which struck her when she was 14.

It generally has been assumed that Nichols spent most of the World War II years working in a shipyard in northern California either to avoid military service or for patriotic reasons. There may have been some basis for the latter reason but none for the first.

His real reason was that this was the period during which his daughter was close to death many times. Red took the shipyard's job so he could remain close to home and share with his wife the hours of

High Society

New York—Guy Mitchell, still on an extended tour of Britain, flew back here recently for a few days of Columbia recording sessions. While in the city, he told his press agent of his forthcoming appearance at the Royal Variety Performance at the London Palladium (Nov. 1) before the Queen.

"I'd sure like to get a picture taken there that would make all the papers," said Mitchell.

"That's easy," said the pragmatic press agent. "Faint!"

nursing care and attention that gave their daughter her only chance. Today she is happily married and about to make Red a grandfather for the second time.

Friend Of Nichols

Robert Smith, screen writer (*Sudden Fear*, with Joan Crawford, *The Big Wheel*, with Mickey Rooney, et al), who made the 10-page condensation on the strength of which Paramount concluded the contract, is an old friend of the musician from childhood days in Ogden, Utah.

Smith now is preparing the screen play, which, he says, "Will be the closest to a factually true biographical picture ever made in Hollywood."

Smith, a longtime jazz fan, also will serve as associate producer on the Nichols picture, for which Red will record the soundtrack solos. The role of Nichols will be portrayed by an actor not yet named.

The same procedure will be followed in *The Benny Goodman Story*, on which production is expected to start soon at Universal-International. Goodman will play his own solos for the soundtrack.

Duchin Story Slated

Musie by Duchin, the title under which Columbia is preparing to biofilm the late pianist-bandleader, also promises to stick fairly close to the real story, with all its tragic overtones.

The screen play, by Leo Katcher, opens with Duchin's graduation from the Massachusetts School of Pharmacy, follows him through his early engagements as a pianist and bandleader, tells of his marriage to socialite Marjorie Oelrichs, and her death shortly after the birth of their son.

It then tells of his career in the navy, during which he saw service in combat and rose to lieutenant commander; then his return to civilian life, and a few happy years with his second wife and son. With what appears to be his best years before him, he learns that he will die within a few months of leukemia.

Eting Story Recalled

MGM has not revealed the details of its Ruth Eting biofilm, in which Doris Day plays the title role, but it's understood the story will not completely skip the nearly tragic episode in which an admirer,

(Turn to Page 17)

Filmiland Up Beat

DOWN BEAT



Hollywood—Jeff Chandler took time out during filming of *The Sign of the Pagan*, in which he is currently appearing with Rita Gam (at Jeff's right) to dig this combo, part of a larger group assembled to provide Roman rhythm, or something. The three musicians were star sidemen with top name bands a few years back. Anyone recognize them?

The Hollywood Beat

'Never Smile Again' Girl Smiling Happily Today

By HAL HOLLY

Hollywood—If you were listening to records back around 1939, you remember one of the super song hits of that day—*I'll Never Smile Again*—and if you're a record collector,

you still may have a copy of the Tommy Dorsey recording that made it a hit and brought to light the interesting story back of the song.

This, too, was the story of an "unknown" slipping over a major hit. Ruth Lowe, writer of both music and lyrics, was a youngster playing piano in Ina Ray Hutton's band.

Her husband, to whom she had been married but a short time, died, and Ruth, her happiness shattered by the tragedy, went back to her home in Toronto, Canada.

Drops Into Town

Miss Lowe, originally a Californian who went to high school in Glendale near Los Angeles, dropped in here recently to appear on the *This Is Your Life* television show. So we had a chance to chat with her, bring her story up to date, and check on part of the story that always had been a mystery.

How did Miss Lowe and her song get back from Toronto? "I was so wrapped up in the song," she explained, "I felt that it just HAD to be played. I took it to Percy Faith, then doing radio shows from Toronto. He liked it and did it on one of his programs. See Publishers

"I had an aircheck made from the show. Then I took the aircheck back to New York and started the rounds of publishers and bandleaders. Everyone liked it, but none of them thought it had possibilities in the pop field.

"Then Carmen Mastren heard it—he was with Tommy then—and took it to Tommy, who wanted to record it immediately. But the Victor people didn't go for it, and I think Tommy got them to let him do it by agreeing to pay for the session—something almost unheard of then, but quite common today, I hear. So that was it.

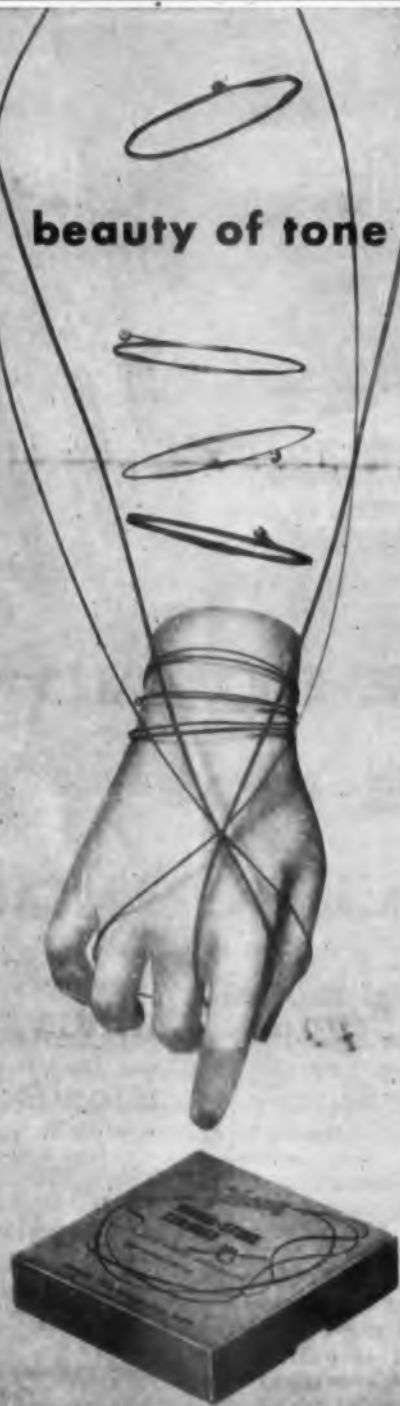
"Tommy's recording went over a million in no time, and the song still holds some kind of record for number of weeks on the *Hit Parade*."

Miss Lowe, now Mrs. Nathan Sandler (her current husband is a Toronto stockbroker) and the mother of two sons, 9 and 4, can smile happily these days. One reason is the hefty royalty checks she still receives regularly for *I'll Never Smile Again* and another song, *Put Your Dreams Away* (Frank Sinatra's radio sign-off song). "Just Too Busy"

Until recently she was "just too busy" as a housewife and mother to do much writing, but now that the boys are older, she has more time and is expecting good things of *My Love Came Back to Me*, which Sinatra is preparing to record.

In the music business today it's (Turn to Page 17)

beauty of tone



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Basie Band Re-Formed At Fete

New York—"He is my son in whom I am well-pleased," said 76-year-old Harvey Basie at the climax of the impressive tribute given that son, William (Count) Basie, on a recent Sunday night in honor of the Count's 20th year as a bandleader. The dinner was held in the Waldorf-Astoria hotel.

There were 450 guests, all of whom were also well-pleased with the Count. More than 100 others had to be turned away. The celebration was arranged by the Friends of Basie committee under the direction of co-chairmen John Hammond, Willard Alexander, and Allan Morrison.

Scores of show business and especially jazz grandees were present, and wires were received from many around the country who were unable to attend.

Among those who lauded the Count in person were Lena Horne, Benny Goodman, Nat Cole, Joyce Bryant, Prof. Marshall Stearns, Hazel Scott, U. S. Rep. Adam Clayton Powell Jr., and pugilist-turned-television-star Rocky Graziano.

Highlight Of Talks

A highlight of the speech making, aside from the appearance of the elder Basie, was the presence of Dr. James Parker Sr. of Red Bank, N. J., who had encouraged the Count to play piano at the age of 7.

"Willie Basie is what we called him then," remembered the doctor. "That was before he joined the royal order." Co-toastmasters were Willie Bryant and Al (Jazzbo) Collins with an assist from Alexander.

The Count himself, obviously much moved and emphatically happy, began his brief acknowledgment by saying, "Writing *One O'Clock Jump* was a cinch compared with these three lines that I've been trying to get together for three weeks."

Count went on to reminisce wryly about one of the first reviews his band had received when it played the Roseland ballroom after coming to New York. Said the review: "If you think the reed section is out of tune, listen to the brass, and if you think the brass section is out of tune, listen to the band."

'Greatest Thrill'

After other remembrances, Count said simply, "This is the greatest thrill that could happen to me—dinner with my friends."

After the speeches, the first set of the evening got under way. In an obvious surprise to Basie, the



Jimmy Muesing (back of piano) watches happily as Count Basie is reunited with bassist Walter Page, trumpeter Buck Clayton, and Dan Minor.

curtain at the far end of the room was lifted for a warm reunion with several alumni of the Basie band through the years.

Hammond, who had originally been instrumental in bringing the Basie band east from Kansas City,

Mo., in 1936, was responsible for the assembling of the now far-flung Basie veterans for this gathering.

Several had forfeited engagements for the evening to make the Basie dinner—such as Lester

Young who flew in from Chicago and Jack Washington who had flown in from Oklahoma City.

From the Kansas City Reno club band of 1936 there were bassist Walter Page, drummer Jo Jones, trombonist Dan Minor, tenorist Young and baritonist Washington.

Missing were the late Hot Lips Page (then seriously ill in Harlem hospital) and trumpeter Tatti Smith (in Cuba).

In addition to Page, Jones, Minor, Young, and Washington were later Basiemens such as trumpeters Buck Clayton, Ed Lewis, and Emmett Berry, altoist Earl Warren and guitarist Freddie Greene, who is still with Basie. An especially rocking feature of that first set was the sizable vocal impact of the original Basie vocalist, Jimmy Rushing.

Garner First

Erroll Garner had been substituting for the Count as the set opened, but the grinning Count, declaring, "I ought to be up there," soon took over on piano, and the band rolled through several of the history-swinging Basie standards, including *One O'Clock Jump*, *Sent for You Yesterday*, and *Every Tub*. The evening ended as the most recent Basie band came on and

Impact

New York — As the Count Basie dinner at the Waldorf-Astoria continued to gain in emotional impact with the appearance of Count's father, the doctor who encouraged him as a small boy, and the musicians who were first associated with him in Kansas City, one of the TV-struck guests was heard to murmur: "My goodness. It's like *This Is Your Life*—with a beat!"

played several numbers from the Count's current book.

The Friends of Basie also presented a gift to the Count before the evening came to a close—an expensive, portable high-fidelity phonograph. Basie likes to listen to records while traveling, but until now, explained Hammond during the presentation, "Count has been hearing records while on the road on some of the most battered, ancient portable instruments in the history of the phonograph."

At the end of the night, Count came up to the microphone to state, "There's only one thing left to say. You've all made me very happy."



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New York—A new cover, suitable for framing and featuring full-color reproductions of famous paintings, has been designed for HMV records, which are released in this country by RCA Victor.

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'Nutcracker' Record

New York—The New York City Ballet was forced to extend its month-long engagement of *The Nutcracker* at the City Center through Dec. 19 as a result of a \$90,000 advance sale as of opening night.

George Balanchine's full-length version of the Tchaikovsky classic will consequently set a record in the dance world as the ballet production with the greatest number of consecutive performances.

Ceramics Newest Word In Vocabulary Of Hi-Fi

By ROBERT OAKES JORDAN

There is a relatively new addition to the strange terms which abound in the high fidelity field. It seems to relate to an age-old art of having no connection with music or recording. Now when the word ceramics is mentioned, your thoughts have to include phonograph pickups, microphones and numerous other such devices.

Since someone may ask if that new phonograph arm has a ceramic crystal, it might be wise to look at this new application of an old art.

Since the early magnetic phonograph pickups, the majority of the world's electric phonographs have been equipped with the less-than-perfect crystal unit i.e., transducer for the conversion of mechanical energy to electrical energy).

During these 20 years, many new and some superior pickup units were introduced. Among them the familiar variable reluctance (magnetic); the unique capacity; the light beam, and many others. The advent of the ceramic or barium

titanate unit has brought to light the first really new pickup design.

Problem Presented

Most others presented problems of unstable reaction, high cost, and often unsuitable weight. Ceramics have given early promise of superb performance, negligible weight and low manufacturing cost, added to the stability in both physical and electrical characteristics not present now.

The Rochelle Salt crystal was known to science, as was its ability to convert energy forms, long before the disc phonograph was invented in 1889. Its use as a material in the pickup head was begun shortly after the battery radio set disappeared into electronic antiquity.

Its ability to produce small voltages accompanied several drawbacks in its physical properties. After a time in operation, the crystal could collect small amounts of moisture and in a shorter time destroy itself. The Rochelle Salt crystal is quite fragile and not at all conducive to needle changes,



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Quality Most Important In Home Audio Systems

By OLIVER BERLINER

Quality is the paramount consideration with regard to an audio system for home use. Following is the first in a series of articles on audio systems in which appearance, size, weight,

and shape also will be taken into consideration. As in the previous series on home sound systems, the equipment will be presented in the order in which audio signals travel; that is, from low-level input components to high-level output units, followed by certain necessary accessories.

Some of the statements that you will read in these articles may astound, amaze, or even shock you. There will be certain brand names of which you may never have heard. Some of the conclusions may come as a great surprise.

Frankly, I hope this happens; for these articles were given months of consideration, with exhaustive tests made on the equipment to be described, and the opinions of other audio engineers requested and weighed.

Some of you may disagree with some of the conclusions we are about to draw. This is welcomed by me; for audiology has been shrouded with differences of opinion ever since there were two pieces of equipment to compare and two persons to argue about them.

I do promise that if you could afford to buy all the equipment we will consider, you would have virtually the finest home audio system in the world.

Listed below are the brands that we are going to be talking about. They are listed in alphabetical order and not necessarily the way they will be presented in the forthcoming articles:

American, Ampex, Electro-Voice, Fairchild, Fisher, General Electric, Langevin, Leak, RCA, Rek-o-Kut, Shure, Stancil-Hoffman, Tech Labs, and V-M. Those familiar with brand names will be able to deduce what type of audio product each manufacturer makes and, therefore, have an insight into what we are going to recommend.

(Ed. Note: If you have further questions or subjects you would like discussed, write Oliver Berliner at Oberlin, Inc., 6411 Hollywood Blvd., Hollywood 38, Calif. Enclose stamped envelope for reply.)

After this slip is dried into cake form, it is pulverized and pressed into mold shapes by a dry press of 10,000 pounds a square inch. The first "firing" is done at very high temperatures. On the second firing, the temperature is lowered in the kiln.

The sides of the unit where metal contacts will be soldered are coated with silver paste which melts into the surface of the ceramic. At the same time a very high electrical field is passed across these points, and the unit cools while under this field.

The finished product is a very much stronger, lighter, and more versatile phonograph pickup or microphone unit. In special or multiple applications, barium titanate can be used to boil water with ultrasonic vibrations, mix paints, and assist difficult chemical compounding and mixing.

Two of the new pickups, which have been submitted for test and will be reviewed in the next supplement of *Down Beat's Buyer's Aid*, are produced by Electro-Voice (Type 82-S Ultralinear) and Shure Brothers (PC5 High Fidelity and PC3 High Output).

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

though most of the present mountings and housings afford a measure of protection quite adequate for most operations.

Change Greatest

There is no intent to run down the Rochelle Salt crystal since it still produces the greatest electrical change for any given mechanical movement or flexing. However, its physical properties will tend eventually to force it on the shelf.

Ceramic (barium titanate) units cannot be classed as crystals since they exhibit none of the crystallographic axes (i.e., natural crystals such as Rochelle Salt and quartz have certain natural positions in which the force of the needle must work in order to produce a voltage from the needle tracking the record groove, and these natural axes cannot be changed or instituted at will).

In the ceramic unit, these axes are dependent upon the way the unit is formed and introduced into the powerful electrical field of influence as the barium titanate is annealed in the kiln.

To start, the barium titanate is mixed with other materials—such as calcium titanate, binder, and other additives—into a slip (a thin wet solution like pancake batter).

Slip Pulverized

After this slip is dried into cake form, it is pulverized and pressed into mold shapes by a dry press of 10,000 pounds a square inch. The first "firing" is done at very high temperatures. On the second firing, the temperature is lowered in the kiln.

The sides of the unit where metal contacts will be soldered are coated with silver paste which melts into the surface of the ceramic. At the same time a very high electrical field is passed across these points, and the unit cools while under this field.

The finished product is a very much stronger, lighter, and more versatile phonograph pickup or microphone unit. In special or multiple applications, barium titanate can be used to boil water with ultrasonic vibrations, mix paints, and assist difficult chemical compounding and mixing.

Two of the new pickups, which have been submitted for test and will be reviewed in the next supplement of *Down Beat's Buyer's Aid*, are produced by Electro-Voice (Type 82-S Ultralinear) and Shure Brothers (PC5 High Fidelity and PC3 High Output).

(Ed. Note: If you have further questions or subjects you would like discussed, write Oliver Berliner at Oberlin, Inc., 6411 Hollywood Blvd., Hollywood 38, Calif. Enclose stamped envelope for reply.)

Something New — Calliope Records

Chicago — Now it's calliope records. Latest wrinkle in novel discs is the brainchild of Joe Taggart, Rockford, Ill., man who created and operates the Taggart Miniature Circus, an electrically-animat-ed small-scale reproduction of the big top.

Taggart, who owns a Tangley air calliope once the property of Sella-Floto Circus, has begun issuing records of the quaint instrument, with his wife, Barbara, playing some of her own compositions.



New Release

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The Devil's Advocate

By Mason Sargeant

Fortunately, the new Book of the Month Club undertaking (*Down Beat*, Oct. 6), though it is indeed labeled with that battered "Music Appreciation" tag, is much more intelligently conceived than the connotation of the term would lead one to expect. The club's first 12" LP release couples a performance of Beethoven's Fifth on one side with an analysis of that symphony by Thomas Scherman on the other. If a subscriber already has a record of the Fifth, he can order the Analysis-Only record by itself.

Mr. Scherman, the able conductor of the Little Orchestra Society, conducts his analysis with lucidity, knowledgeable skill, and a refreshing lack of patronizing. I am convinced that the least-informed listener will gain greater insight to, and enjoyment from, the symphony after listening to Scherman's explanation (in which he uses ample musical examples) than from several adjective-heavy descriptions of the work by the short-cut set.

Piano Series

Another interesting approach to music education on records—this time for beginning pianists—is Educo's series of LPs by the excellent pianist Lili Kraus. The idea of the undertaking is to record relatively simple piano pieces (many of which are basic in early piano study, no matter who your teacher is), in performances by an accomplished artist.

Thereby the struggling beginner can have a standard by which to judge his own progress and also the encouragement implicit in the fact that Miss Kraus (for one example immediately at ear to the pupil), finally did master the stem-

ing impossibilities of this stage of the beginner's experience. The series, recorded in Paris, contains sets of Bach, Mozart, Clementi, Kuhlau, Haydn, Beethoven, Schubert, and Bartok. Full information can be obtained from Educo Records, Box 393, Ojai, Calif.

Concert-Lectures, Too

Then there is music education on the concert stage. The most pungently delightful example of that rare art that I've heard recently was the recital-lecture of Gerald Moore (*Devil's Advocate*, Nov. 3) at Town Hall. In *The Accompanist Speaks*, the Alec Guinness of accompanists made several points about the role and importance of the accompanist with humor and clarity and without any "talking down" to his audience. Moore meanwhile demonstrates his points gracefully in yet another superb recorded example of his art in the accompaniment to Elisabeth Schwarzkopf in a first-rate collection, *Song Recital* (Angel LP 35023) of lieder by Mozart, Schumann, Brahms, Wolf, and Strauss.

More Moore

It is Moore again, sensitively complementing the brilliant young American soprano, Mattiwlida Dobba, in another beautifully recorded *Song Recital* (Angel LP 3504). Miss Dobba, by the way, received her early training from Willis Laurence James, Spelman College, Ala., professor and a recent participant in symposia at the Newport Jazz Festival and at Music Inn in Tanglewood, who is an authority on Southern Negro folk music and an expert classicist. He can well be proud of his former pupil. The songs in this set are by Schubert, Brahms, Wolf, Faure, Hahn, and Chausson. There are full texts and adequate translations in both sets.

Off-Beat Records: There are four recent LPs of French chansons, none outstanding, all amiably pleasant. The best are Annie Cordy's collection with the freshly

Leontyne Price In 'Tosca' Role

New York — Leontyne Price will sing the title role in *Tosca* on the NBC Opera Theater, Jan. 23. She was chosen for the role, after extensive auditions, by Samuel Chotzinoff, producer, and Peter Herman Adler, musical director of the Opera Theater.

direct title, *Moi, J'Aime Les Hommes* (Angel LP 64006) and the vigorously authentic *Bul Musette* (Vox LP VX 680) orchestra of Robert Trabucco. The latter is a flavorsome illustration of idiomatically French accordion-playing. In the other two, Paulette Rollin sings eight red-wine-by-candlelight love songs (Vox LP VL 3250) and a set of *Favorites French Children's Songs* (Vox LP VL 2490) with chorus. The latter includes complete text but no translations. The former has neither.

Especially recommended for seekers of refreshing "new" sounds that are centuries old are two sets by Hillel and Aviva: *Songs of Canaan* (Concert Hall LP CHS-1171) and *Sing by the Pomegranate Trees*. The Israeli folk singers sing with unusual tenderness and strength. The songs are lovely and are varyingly shaded in mood and setting. Hillel is a commanding basso profundo and he plays the ingeniously eloquent "Khalil," a shepherd's flute open at both ends. Aviva sings with quietly exciting Near Eastern charm and plays the "Miriam drum," a drum made of goat's skin stretched over the top of a clay jar. The same label investigates a vastly different and yet similarly gentle form of musical expression with a characteristically haunting and chaste performance of *Musica in Shakespeare's Time* (Concert Hall LP CHS 1225) by Suzanne Bloch "singer to the lute and virginals." Miss Bloch is the daughter of composer Ernest Bloch.

Lyric Theatre Returns Opera To Chicago On Grand Scale

Chicago — Grand opera hasn't made it in Chicago since the days before the great depression, the fabulous '20s when tycoons like Samuel Insull wrote off annual losses in six figures. The Lyric Theatre of Chicago, the town's first attempt at genuine resident opera since the old Chicago Opera Company went down for the third time in a sea of red ink, elected to try and do it the hard way.

Playing its first fall season at the Civic Opera House, the company started off (Nov. 1) with Bellini's *Norma*, an opus seldom found on anybody's list of the 10 best operas of all time, and a property that always has been anything but powerful at the box office. The carriage trade turned out, and opening night was a big success.

Then — the dauntless Lyricists popped back with a premiere of an opera in English — which is like pointing to the center field bleachers and promising to belt one into the seats. The opera was Vittorio

Giannini's *The Taming of the Shrew*, and if the troupe didn't quite put the ball into the bleachers, it banged a two-bagger off the wall — and is that bad?

There had been a shortened version of the opera on television last March, but this was the real thing. Warmly melodious, rich in orchestration, varied and colorful, Giannini's score was conducted with brilliance and ardor by Nicholas Rescigno. The settings, adapted from leftovers in the old Chicago opera warehouse, were more than efficient. The staging was resourceful. There is no chorus, but the ballet was nimble and adroit.

The singing, most important of all, was uneven, strangely sounder in the secondary roles than in the leads. Irene Jordan, Hugh Thompson, Gloria Lind, Andrew McKinley, Donald Gramm and Andrew Foldi, and Thomas Stewart stood out in a cast studded with local talent.

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CLASSICS IN CAPSULE

Current disc album releases with ratings and one-our-light's commentary by classic specialist, Will Leonard. LPs only are listed. The ratings (opposite for musical performance and technical recording quality) are ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Standards

Disc Data	Ratings	Comments
TCHAIKOVSKY: <i>Symphony No. 6</i> Stadium Concerto; Symphony Orchestra of New York, Leonard Bernstein. DECCA DL9718, 12".	★★★★★ Performance ★★★★★ Recording	● Don't let the name of that orchestra throw you. The Lewisham stadium band is practically the devotore New York Philharmonic wearing summer weight suits, and under the crackling direction of a conductor who doesn't spare the whip, it puts new life into this chestnut.
BERLIOZ: <i>Symphonic Fantastique</i> . Minneapolis Symphony, Antal Dorati. MERCURY MC50084, 12".	★★★★ Performance ★★★★ Recording	● This our Master is a good test of a hi-fi engineer and a hi-fi set, and that's the department in which the disc excels. Tonally, it's wonderful; performance-wise, it's a little hesitant.
GRIEG: <i>Four Gyn Suites 1 and 2</i> ; TCHAIKOVSKY: <i>Naturerhøst</i> . Philharmonia Orchestra of Hamburg, Hans-Jürgen Welter. MCM E2139, 12".	★★★★★/★★★★ Performance ★★★★ Recording	● If you're in the market for either of these older, you'll probably run your eye down the list of available versions in the catalog and go right past the Hamburg orchestra and Herr Welter, settling for some "name" interpreter. But stop. Don't go without hearing this genuinely gratifying pair of performances.

The Mighty Mozart

MOZART: <i>Clarinet concertos</i> ; BRAHMS: <i>Trio</i> . Reginald Kell with Elizabeth Szeftenetz and Frank Miller, celli, Mislawsky Henschel, piano. DECCA DL9732, 12".	★★★★★/★★★★ Performance ★★★★ Recording	● Technically, this disc really isn't new. The Mozart is a release of the old 10-inch DL7500, and the Brahms is a 1954 edition of little old DL7524. The new 12-inch pairing is worthy of notation, nevertheless, for the sheer excellence of the performances.
MOZART: <i>Piano Concertos Nos. 24 and 25</i> . Robert Casadesu with Columbia Symphony, George Szell. COLUMBIA ML4901, 12".	★★★★★/★★★★ Performance ★★★★ Recording	● There are about a half-dozen LP versions of each of these concertos but no pairing that approaches Casadesu for limpid clarity combined with firmness and drive.
MOZART: <i>Dissonances, K. 267</i> . Jan Tomaszew with Vienna State Opera Orchestra Felix Prohaska. VANGUARD VRS444, 12".	★★★★ Performance ★★★★ Recording	● Tomaszew's violin isn't as commanding as it might be, and neither he nor the orchestra has the fullness of tone shown in earlier Mozart collaborations.

Balletics

OFFENBACH: <i>Blackbird & Robin</i> of <i>Trois Suites</i> . Ballet Theatre Orchestra, Joseph Levine. CAPITOL P2877, 12".	★★★★★/★★★★ Performance ★★★★ Recording	● Ballet Theatre has been dancing <i>Blackbird</i> for 13 years, and we've been begging for a recording of it for 12 years. It's worth the wait to hear its wonderful, wacky melodic tumble one after another at the hands of an orchestra that has played them hundreds of times.
OFFENBACH: <i>Cello Partita</i> ; CHOPIN: <i>Les Sylphides</i> . Philadelphia Orchestra, Eugene Ormandy. COLUMBIA ML4696, 12".	★★★★★/★★★★ Performance ★★★★ Recording	● Good, standard readings of a couple of evergreens, unexciting but forming a nice package for someone interested in building a balletic record library.

Operatics

VERDI: <i>La Traviata Highlights</i> . Marie Callas, Francesco Albanese, Ugo Scaroni. CETRA AS0167, 12".	★★★★ Performance ★★★★ Recording	● About four of the five stars we're awarding this disc are attributable to the Callas soprano, which brightens four of the bands. Here's a <i>Traviata</i> for all-star consideration.
TCHAIKOVSKY: <i>Queen of Spades</i> ; GERSHWIN: <i>Forcy and Dan</i> . New York Philharmonic, André Kostelanetz. COLUMBIA ML4694, 12".	★★★★★/★★★★ Performance ★★★★ Recording	● Easy to lose on another opera-for-orchestra kick, and the Queen of Spades music, partly because it's less hackneyed than the Verdi warblers he has used earlier, is mighty interesting. The Carabina is not history making.

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Billy...
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Popular Records



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. None of the records reviewed for this issue met with *Down Beat* reviewers' standards.

EVERYBODY DANCE

The best dance band sides received for review for this issue.
 Duke Ellington—12th Street Rag Mambo/
Chile Bowl (Cap).....Duke's on the mambo kick, too; *Chile* is clever, swinging original
 Bob Keene—It's Easy to Remember/
Dancing Tambourine (Gene Norman Presents).....Full sax sounds and Keene's clarinet make *Easy* easy on the ears
 Jimmy Palmer—Valencia/Somebody Goofoed (Label "X").....New label and new style for Jimmy; sounds good

VOCALISTS

These are the best-sung vocal records received for review in this issue.
 Tony Bennett—Funny Thing/My Pretty Shoo-Gah (Col)....Bennett's got a real strong weeper in *Thing*; good jump tune in *Pretty*
 Marge and Gower Champion—Let's Dance, Let's Dance, Let's Dance/
The Champion Strut (Col).....Sounds just like Fred Astaire and Ginger Rogers. Remember?
 Don Cherry—I'm Just a Country Boy/
Where Can You Be? (Decca).....Boy is Cherry singing at his top level; should be heard
 Sammy Davis—The Red Grapes/
Glad to Be Unhappy (Decca).....*Grapes* is in the *Wild Goose* vein, with a frantic beat
 Four Aces—Mr. Sandman/In Apple Blossom Time (Decca)....While late on *Sandman*, it's a fine version
 Four Tunes—L'Amour, Toujours, L'Amour/
Don't Cry, Darling (Jubilee).....Standard about love gets some up-to-date advice
 Pee Wee Hunt—Save Your Love for Me/
My Extraordinary Gal (Cap).....Band vocal sounds fine on *Save*
 Barbara Lea—Anyplace I Hang My Hat Is Home/
I'll Bet You a Kiss (Cadillac).....Anyplace is warm, intimate, and top-drawer stuff
 Tony Martin—My Bambino/Restless Heart (RCA).....*Bambino* is grade A lullaby material
 Al Martino—Say It Again/Story of Tina (Cap).....Martino sounds of old on the Mel Torme tune, *Again*
 Jane Morgan—Why/The Heart You Break (Kapp).....Miss Morgan has finally found her niche in this version of *Heart*
 Carmen McRae—If I'm Lucky/Ooh (Decca).....Carmen's first Decca sides are good, but lack the impact of her earlier work

INSTRUMENTALS

The best pop instrumental sides received for review in this issue.
 LeRoy Anderson—Sandpaper Ballet/
Song of the Bells (Decca).....It used to be called shuffle, but here it's *Sandpaper*, and as catchy as flypaper
 Frank Cordell—Song from Desires/Italian Hayrides (RCA).....Motion picture theme is commercially reminiscent
 Morton Gould—Why Be Afraid to Dance/Fanny (RCA).....*Fanny* has an ear-tugging melody

COUNTRY & WESTERN

The best country and western records received for review in this issue.
 Eddy Arnold—Christmas Can't Be Far Away/
I'm Your Private Santa Claus (RCA)....Top side penned by Boudleaux Bryant is sung with great warmth by the Tennessee Plowboy. This will gain plays as the day draws nearer. Flip is up-tempo.
 Link Davis—You Show Up Missing/Mama Say No (Okeh).....*Missing* has catchy rhythm and clever lyrics. Flip is Cajun-type
 Davis Sisters—Christmas Boogie/Tomorrow I'll Cry (RCA)....*The Night Before*, cleverly rephrased by Cy Cohen, is given a reading by Skeeter and Georgie that will swing you to the top of the tree. Flip penned by the gals is fine country ballad.
 Homer and Jethro—Santy Baby/
Night After Christmas (RCA)....Both sides filled with more sparkle and bubbles than you'll find in any package under your tree.
 Leon McAuliffe—Mr. Steel Guitar/
One Little Dream of You (Columbia)....The instrumental side of this one could prove profitable for ops, with jocks likely to program both sides.
 George Morgan—Oceans of Tears/Shot in the Dark (Col)....Morgan and the Anita Kerr Singers have a pretty cover on the Sonny James weeper. A little late but should catch action. Flip is up-tempo, gimmicked, catchy novelty.
 Billy Walker—You're the Only Good Thing/
Kissing You (Columbia)....*Good Thing* could be just that for all concerned.

CHRISTMAS GOODIES

The top Christmas singles received for review this season.
 Gene Autry—I Wish My Mommy Would Marry Santa Claus/
Sleigh Bells (Col).....Mommy could be a very big hit
 Red Buttons—Bow-Wow Wants a Boy for Christmas/
Little Johnny Snowball (Col).....All about a doggie that wants nice, little boy
 Judy Garland—Have Yourself a Merry Little Christmas/
You'll Never Walk Alone (Decca).....Christmas is simply and tastefully done
 Spike Jones—I Want Eddie Fisher For Christmas/
Japanese Skokian (RCA).....Oddly enough, Fisher plea is done straight.
 Kitty Kallen—Baby Brother/Spirit of Christmas (Decca)....Kitty pleads pretty-like for Santa to bring her a brother
 Eartha Kitt—This Year's Santa Baby (RCA).....New lyrics, same tune, same big hit, we'll wager
 Johnny Lee—Phroomf/Santa's Ride (Diva).....*Phroomf*, has elfin charm; too bad it's on an off-label
 Frank Sinatra—White Christmas/
The Christmas Waltz (Cap).....Frank's hot, and should sell a lot of these

KIDISCS

The best children's records received for review for this issue.
 Soldier Songs of Our Land—Songs of Our Patriots. (Childcraft EP-C 16), age 6 to 11. Unidentified chorus and orchestra make the tried and true tuneful and interesting.
 Nursery Favorites/New Mother Goose—(Childcraft EP-C 8), age 5 and under. Some liberties with the oldies are in good taste.
 Bimbo/Happy Birthday Song—Eddy Howard (Playcraft 22), age 5 and under. Good for parties and just an excuse for candles.
 The Story of Noah's Ark/David and Goliath—Hugo Peretti orch. and chorus, Bob Emerick narration (Childcraft 45), age 6 to 11. Fine before, after, or during Sunday school.
 Marches for Children—Hugo Peretti orch. (Childcraft 44), ages 5 and under, 6 to 11. May not keep them quiet but keeps them in cadence.

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.
 Leroy Anderson—Sandpaper Ballet (Decca).....It's the old shuffle beat with a new gimmick, but it makes for easy listening
 Tony Bennett—Funny Thing (Col).....Bennett has another big one
 Sammy Davis—The Red Grapes (Decca).....In the *Wild Goose* genre, with lots of drive
 Pee Wee Hunt—Save Your Love for Me (Cap).....Band vocal could sell this
 Tony Martin—My Bambino (RCA).....Martin gives his usual lush treatment to a lullaby
 Al Martino—Say It Again (Cap).....Martino has got a fine piece of material here, written by Mel Torme
 Jo Stafford—Teach Me Tonight (Col).....Song (picked here as outstanding material when it first was done by Janet Brace months ago) should hold up long enough for Jo to score on it, too

THE BEST IN PACKAGED GOODS

The best albums (LPs and EPs) received for review for this issue.
 Ray Anthony—Arthur Murray Swing Fox Trots (Capitol LP H-546).....An excellent production. Eight crisply-played standards (all instrumental) that add up to the best Anthony package since his *I Remember Glenn Miller*. Arrangements are uniformly top-grade; so is the Anthony trumpet.
 Maria Cole—A Girl They Call Maria (Kapp LP KL-102).....It's the talk of the town; *I Went Out of My Way*; *Darn That Dream*; *I See Your Face Before Me*; *There Must Be a Way*; *Remind Me*; *Do You Know Why*; *Here's That Rainy Day*.
 Richard Hayman—Memories of You (Mercury LP MG-25191).....The very thought of you; *Autumn in New York*; *Spring Is Here*; *It Had To Be You*; *Something to Remember You By*; *Oh, How I Miss You Tonight*; *Alt Wein*; *April in Portugal*.
 Johnny Holiday—Johnny Holiday Sings (Pacifica LP PL-801).....*Baby All the Time*; *I'll Never Smile Again*; *She Doesn't Laugh Like You*; *Speak Low*; *I'll Never Be the Same*; *Julie Is Her Name*; *Come Rain or Come Shine*; *Please Remember*.
 Patti Page—Sweet and Lovely (Mercury LP 1-3257).....*I'm Getting Sentimental Over You*; *Fry a Little Tenderness*; *Under a Blanket of Blue*; *Sweet and Lovely*.
 Vic Schoen—Music for a Rainy Night (Decca 12" LP DL-8081).....*Come Rain or Come Shine*; *I Cover the Waterfront*; *It Never Entered My Mind*; *September in the Rain*; *Candlelight*; *With the Wind and the Rain in Your Hair*; *Too Much Tequila*; *Make Love, My Love*; *La Vie en Rose*; *Rain on the Roof*; *I Remember When*; *Goodnight Now*.
 Nat Cole's wife, Maria, who once sang with Duke Ellington, gets her own LP here, and eight good songs to work with. She has a deep voice, good style, and works admirably within the intimate framework provided by a sparkling rhythm section, with four strings added on four sides. If the unnamed pianist isn't Nat himself, it's a remarkable imitation.
 Talented arranger-musician Hayman has another good late-night listening package in this well-produced set. The strings are well-controlled, and Dick's unforced harmonica lends a wistful note to such as *Spring Is Here*.
 A singer with an easy-to-spot voice and style is Holiday, and he stands good chance to win a lot of listeners with this collection. Delivery and phrasing have more than a touch of Sinatra and Torme; tunes are excellent vehicles for the style. Great support from Russ Garcia ork and altoist Bud Shank.
 Another in a recent series of sides by Patti evidently designed to remind folks that she is a singer who can sing anything and do it well. This is a particularly effective reminder.
 Another in Decca's "Music for Your Mood" series, and it's good. Schoen utilizes his broad arranging background to provide fine voicing, excellent tempos, and to stay away from sugariness. Some straightforward solos by an unlisted trombonist are added kicks, as are the vocals done by The Notables on three of the bands.

RCA Readies Set For Hip & Square

New York—A unique album titled "Jazz for People Who Hate Jazz" is now in the works at RCA-Victor. Containing 12 selections by jazz greats representing the eras from the '30s to the present, the album has been described by Jack Lewis, head of Victor's jazz department, as one that "even the hipsters won't turn their noses down at... and the unhippest can't possibly hate."
 The album starts with Benny Goodman, Tommy Dorsey, and Artie Shaw and moves right up to Sauter-Finegan. Also represented are Duke Ellington, Count Basie, Fats Waller, Wingy Manone, Lionel Hampton, John Kirby, Bunney Berigan, and Charlie Barnet. All are ork numbers, with each unit represented by one tune.
 Set will be available on one LP or three 45's, Lewis said.

England's Top 20

- Here are the top-selling pop records in England for the first half of November.
1. *My Son, My Son*—Vera Lynn with Frank Welz (Decca)
 2. *Hold My Hand*—Don Cornell (Coral/Vogue)
 3. *This Ole House*—Rosemary Clooney (Philips)
 4. *If I Give My Heart to You*—Doris Day (Philips)
 5. *This Ole House*—Billie Anthony (Columbia)
 6. *If I Give My Heart to You*—Joan Regan (Decca)
 7. *Smile*—Nat (King) Cole (Capitol)
 8. *My Friend*—Frankie Laine (Philips)
 9. *Rain, Rain, Rain*—Frankie Laine (Philips)
 10. *Little Things Mean a Lot*—Kitty Kallen (Brunswick)
 11. *Three Coins in the Fountain*—Frank Sinatra (Capitol)
 12. *Cara Mia*—David Whitfield (Decca)
 13. *Santo Natale*—David Whitfield (Decca)
 14. *Sh-Boom*—Crew-Cuts (Mercury)
 15. *My Dear*—Dean Martin (Capitol)
 16. *Go On Out You*—Billy Eckstine (MGM)
 17. *Blue Shirt*—Norman Brooks (London)
 18. *There Must Be a Reason*—Frankie Laine (Philips)
 19. *Story of Tina*—Al Martino (Capitol)
 20. *Am I a Toy or a Treasure*—Kay Starr (Capitol)

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.

Louis Armstrong

★★★★ Someday You'll Be Sorry
★★★★ Muskrat Rambles
Louis is backed solidly by the Commanders on his own engagingly minatory ballad. On the *Muskrat* side, he's accompanied by what sounds like his regular unit. There are full-strength Armstrong vocals on both. (Decca EP 9-39280)

Beryl Booker

Let's Fall in Love; Darn That Dream; Remember Me; But Beautiful; Stay as Sweet as You Are; Love is the Thing; When a Woman Loves a Man; You Better Go Now
Rating: ★★

A relaxed and swingingly played piano set titled *Girl Met a Piano*. The meeting took place in 1952, and four of the sides have been released previously on Mercury. The able, close-fitting background is by Oscar Pettiford and John Collins. If your copy of the LP has a vocal on *Go Now*, you've got a collector's item (the album wasn't supposed to be released with that vocal and the newer sets don't have it). Beryl is no Tatum or Mary Lou, but she's always a pleasure to hear. (EmArcy LP MG-26007)

Dave Brubeck

On the Mama; Don't Worry 'Bout Me; Here Lies Love; Gone With the Wind; When You're Smiling; Back Bay Blues
Rating: ★★★★★
Henry Luce's (Jazz) Man of the year in his second set for Columbia, *Dave Brubeck at Storyville: 1954. Alone and Worry* were taped during a regular Storyville set one evening while the other four come from John McLellan's former WHDH broadcasts from the Boston club. The tape of the first two was of "dubious fidelity" and they sound it, but the Columbia cleanup job is fairly acceptable and the performances are certainly worth saving. Personnel was the usual comple-

ment of Paul Desmond, Bob Bates, and Joe Dodge (with bassist Ron Crotty on the two non-broadcast numbers). Performance all the way through is magnificent from the reflectively warm *Here Lies Love* to the hard-rocking *Back Bay Blues*. Thoroughly recommended. (Columbia 12" LP CL 590)

Bill de Arango

Alone Together; Gone With the Wind; All God's Children Got Rhythm; The Nearness of You; The Cypar in My Soul; Dancing on the Ceiling; Summertime; These Foolish Things
Rating: ★★★★★

One of EmArcy's more valuable sets so far. Bill, who has been in Cleveland since 1948, according to the notes, hasn't been heard on records for far too long. One of the first of the modern jazz guitarists when 52nd St. was wailing, Bill has become a mature artist of consistent imaginative power.

He has a full sound and constantly swinging beat, and in general, is very much in the Charlie Christian tradition though also very much an individualist. Bill is backed excellently by Johnny Williams (piano), Teddy Kotick (bass), and Art Mardigan (drums) in this well-recorded return. This is very close to five stars (listen, for example, to *Summertime*). Let's have more De Arango! (EmArcy LP MG26020)

Stan Getz

Hershey; Moose; Rubberneck; Signal
Rating: ★★★★★

This is the third volume processed from tapes made during a Getz stay at Boston's Storyville a couple of years ago. Programming isn't good—too much sameness of tempo and a ballad or two could have valuably broken up the string of originals to provide wider emotional range. It also looks like Royal Roost, in digging so far into this particular tape barrel, isn't concerned that there are occasionally

sides that do the artist no good to have out (e.g., *Getz on Signal*). Rating, as a matter of fact, is mostly for the fine playing of Al Haig, Jimmy Raney, Teddy Kotick (who displays wonderful rhythmic power here), and the late, great Tiny Kahn to whom the album is dedicated. Getz himself has sounded better on a number of other records, though there are impressive sections in some of his work here. (Royal Roost RLP 420)

Terry Gibbs

Two Found a New Baby; Terry's Blues; Blue Moon; My Friend Tiny; Exactly Like You; Voodoo; You for Two; That Fellow McKellar
Rating: ★★★★★

A brightly jumping, well recorded album by one of jazz's most stimulating vibists. Terry's well-integrated, hard-swinging quartet members are pianist Terry Pollard, bassist Kenny O'Brien, and drummer Chick Keeney. The lines of Terry's four originals aren't especially memorable, though the charming, affectionate tribute to the late Tiny Kahn is warmly drawn and it swings as Tiny always did. The standards are functionally arranged to allow the most freedom for wailing—which both Terry's do. (Brunswick LP BL-58055)

Jimmy Giuffre

Four Brothers; Sultana; Nutty Pine; Wrought of Iron; Do It!; All for You; I Only Have Eyes for You
Rating: ★★★★★

Jimmy's first LP to himself is an absorbing success on which Jimmy scores both as performer (tenor, clarinet, and baritone) and as writer (all six originals are his). As a writer, Jimmy strikes this listener as the most freshly inventive and maturely daring (but unpretentious) of all the writers on the coast. For one thing, several of his works have the melodic strength (*Nutty Pine* and *All for You*, for example) to become part of the repertoire of any swinging modern jazz group.

And almost all of his original lines on this and on other albums are really original and fresh. They are not (as so often happens with Shorty Rogers, Bill Holman, and many other writers of "originals") just quick routines that can be enlivened only by the ad lib

solos within them but can't stand up for themselves.

Even the more involved Giuffre numbers (like the completely written-out *Sultana*) are constantly challenging to the ear even if they don't entirely come alive yet. Fine work on the first four by Bud Shank, Jack Sheldon (trumpet), Shorty Rogers (flugel horn), Bob Enevoldsen (valve trombone, bass), Ralph Pena (bass) and Shelly Manne. The last three have the excellent aid of Sheldon, Manne, Russ Freeman, and Curtis Counce. Cover credit should have been given the fine engineering of John Palladino and to whoever wrote the helpful notes. But the man who rates the full bows and the encores is Giuffre, a major modern jazz talent. (Capitol LP H549)

Lionel Hampton

Flying Home; Jo No So Past; On the Sunny Side of the Street; April in Paris
Rating: ★★★★★

Following the two Hampton quartet albums, here's a collection on which Hamp, Oscar Peterson, Ray Brown, and Buddy Rich are joined (on all but *April in Paris*) by Buddy DeFranco. It all swings (now could it not with that rhythm section?) but the level of invention could be higher all around. For example, one whole side (a little over 17 minutes) is devoted to one song, *Flying Home*, and not all of Hamp's exultant grunting on the LP can convince me that a little woodshedding and editing wouldn't have made the performance considerably more interesting and integrated.

Second side is better because nobody is asked to run an improvisatory marathon. All five play with characteristic skill throughout and again, it certainly moves all the way. (Clef 12" LP MG C-628)

Hamp Hawes

Hamp's Paws; Russy; Another Hairdo; Hamp's Class
Rating: ★★

Hamp deserves a much better first LP than this badly balanced 1951 set, recorded during a set at the Haig in Hollywood. He has good rhythm support from Harper Cooby and Lawrence Marable, but his own work here is too much noodling with too little attention to

sustained, well-built chorus structuring. Programming is also bad. All four are originals and none has any intrinsic linear interest. Hamp does swing, but you'll have to be a real Hawes fan to take that execrable sound reproduction. (Vantage VLP 1)

Jazz for GIs:

Tony Scott and Mat Mathews
Milt to the Hills; Homecoming; Pennies from Heaven; Bag's Groove
Rating: ★★★★★

An exciting set of performances recorded last summer before an audience of several hundred GIs at Fort Monmouth, N. J. On the first two Tony Scott wails with stimulating backing from Dick Katz, Sid Bulkin, and Milt Hinton. Milt plays great bass on these two, and the set is worth buying for his amazing work alone. Tony is excellent, playing with directly communicative passion though he gets somewhat too excited toward the end of *Homecoming*. Other side is largely devoted to (Turn to Page 11)

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Herman Herd To Blue Note

Chicago—Woody Herman's Third Herd makes its first location stand here in two years when it takes over the bandstand of the Blue Note on Dec. 22 for a two-weeker. Preceding him will be the Charlie Ventura combo, with Mary Ann McCall, which moves in Dec. 8. Currently the club is featuring Bill Harris, Roy Eldridge, and Ben Webster heading a group, plus the Johnny Hodges band.

Jazz Reviews

(Jumped from Page 10)
Mat Mathews horizon-extending accordion work. Mat swings deeply all the way with consistently interesting conception. His rhythm section (Walter Bolden, Max Wayne, and Claude Noel—with Dick Katz instead of Noel on *Pennies*) is good, but not up to the one behind Tony. First-rate engineering by Rudy Van Gelder. Cover is by Fran Scott, Tony's wife. (Brunswick LP BL 58057)

Alex Kallao

Sometimes I'm Happy; The Man I Love; My Funny Valentine; Almost Like Being in Love; Speak Low; Jungla Rhumba; Cottontail; I Never Know; Love, Your Magic Spell Is Everywhere; Come with the Wind; I May Be Wrong; Free Fantasy

Rating: ★★★

A re-creation of "An Evening at the Embers" (without—praise be—the conversation). Pianist Kallao has the immense aid of bassist Milt Hinton and drummer Don Lamond. With all the current spate of pianoless LPs, why couldn't this

have been one? Hinton plays some of the greatest bass ever recorded throughout the two sides, and Lamond is steadily excellent on drums. But musically Kallao has the characterless conception of a cocktail pianist and no more belongs in this company than Martin and Lewis in a Tennessee Williams play.

Kallao has facile technique and when he gets hung for ideas—which is often—he rushes into his finger exercises for refuge. He has, incidentally, been billed (in *Time*, for example) as a classical pianist of ability but his free fantasy here on Chopin's *Fantasia-Impromptu* arouses grave doubts. It's neither jazz nor Brailowsky. (It's more like George Sand playing Chopin.) My advice is raise the bass volume high, lower the treble, and try to focus your attention on Hinton and Lamond. (Victor 12" LP LJM-1011)

Teddi King

I Saw Stars; Love Is a New and Then Thing; New Orleans; It's the Talk of the Town; I Guess I'll Have to Change My Plan; It's All in the Mind; Love Is Here to Stay; Spring Won't Be Around This Season

Rating: ★★★★★

A highly recommended second album by Teddi with unsurpassable (so far as I can imagine) rhythm background by Jimmy Jones, Jo Jones, and Milt Hinton, plus the sensitively strong additional voice of Ruby Braff on trumpet. Repertoire is good (*Love*, incidentally, is by Johnny Richards) but there

should have been at least two more middle or up tempo numbers. Teddi's intonation is as joyful to hear as ever, and her voice quality per se is also a delight.

Reason this isn't five stars is that though her first album wasn't nearly as well recorded or accompanied, she was singing then in what was then a natural style for her. She is now making the difficult transition toward being even more of a jazz singer and she still hasn't made it entirely yet. Some of the strain of the switching is evident here but by and large, these are the best records by a relatively new vocalist to jazz since those first Carmen McRae sides.

If Teddi sticks to her current jazz goal, she'll be one of the major voices of the next decade. If she moves wholly into pop, she'll be lost. Intriguing cover is by Burt Goldblatt. (Storyville LP 314)

Lee Konitz

Top Cross the Wessel; Easy Livin'; Mean to Me; I'll Remember April; 317 East 32nd; Skylark; Nursery Rhyme; Limelight Blues

Rating: ★★★★★

This one barely gets four—and that four is solely because of Konitz' continually interesting lines—the written lines and the ones improvised thereon. But his rhythm section is as metronomically unswerving a section as I've ever heard with the chief offender bassist Peter Ind whose solos, as heard here, are also pretty sad. Drummer Jeff Morton and pianist Ronnie Ball are somewhat better but neither could come close in pulsative freedom, to let's say Joe Morello or Horace Silver. Contrast this, too, with the rhythm section behind Tony Scott on either of his Brunswick LPs issued this month.

Ball's solos are occasionally better than good, (as on *317 East 32nd*) but he could use a stronger left hand. Konitz' conception is intelligent and individualized throughout though he still fails to communicate (to me anyway) anywhere near the warmth of Desmond or Geller. Lee may have it, but it doesn't come through all the time yet. *Easy Livin'* here, however, is

one of the recent examples of a more relaxed Konitz, who, if he had a rhythm section, might get deeper down into the emotional roots of jazz. (Storyville LP 313)

Thelonious Monk

Work; Nuts; Blue Monk; Just a Gigolo

Rating: ★★★★★

Monk's best album to date. This is partly due to his excellent rhythm associates here, Percy Heath and Art Blakey. Both have good solos, and combined with Monk, who is usually somewhat of a percussionist in his approach to the piano, they become involved in some interesting tri-partite rhythmic experiences.

Monk's three originals are as intriguing but underdeveloped as usual and contain also, as usual, his angularly off-beat flavor. *Gigolo* is a surprise—a simple, tenderly unfolded solo by Monk, his most lyrical on records. Recording quality is excellent. There are no notes. (Prestige LP 189)

New Directions, 4

Free; Evolution; Margo; Bobolink

Rating: ★★★★★

Another in Prestige's valuable experimental series, this one was recorded on the coast under the direction of Teddy Charles (vibes and piano). His inventive cohorts were Shorty Rogers, Shelly Manne, Jimmy Giuffre, and Curtis Counce. Shorty wrote the first; Jimmy the second; the third is a lovely ballad line by Teddy; and the fourth and fifth are two takes of "spontaneous improvisation," the second being a head arrangement of the ideas that "happened" on the first take. Some of what goes on on the LP is still intermittently static, but that's inevitable in the formative stages of experimentation. Musicianship all around is high; recording is good; and credit is due all around. (Prestige LP 169)

Kid Ory

★★★★ *Muskrat Ramble*
★★★★ *When the Saints Go Marching In*

Good to see the composer get the authoritative version of *Muskrat* (Turn to Page 12)



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Jazz Reviews

(Jumped from Page 11)

on the market while the current pop interest in the tune is going on. Both sides are red-meat-and-red-beans New Orleans jazz with *Muskrat* played largely in ensemble with the other side going in more for solos. Ory's Creole Jazz Band here is composed of Alvin Alcorn (trumpet), George Probert (clarinet), Billy Newman (guitar), Don Ewell (piano), Ed Garland (bass), and Minor Hall (drums). Ory sings on *Saints*. There's a separate printed sheet enclosed in my copy in which Ory tells the circumstances behind the titling and writing of *Muskrat*. (Good Time Jazz EP 45092)

Paul Quinichette

P. Q. Blues; Bot Bot; The Hook; Sammie; Shad Roe; Paul's Banjo; Cross Cut; I'll Always Be in Love with You

Rating: ★★★

Except for the first two (cut in late 1953), the rest of the sides were recorded in 1952 while the Vice-Pres (as this collection is titled) was with Basie. Paul swings throughout. The first two sides are inferior to the others in the quality of Paul's playing and in his rhythmic support. The others apparently have Count on organ and Freddie Green on guitar along with the other able sidemen, including a few droll appearances by Dickie Wells.

The usual bad EmArcy liner note job fails to give complete personnel. Bill Doggett, by the way, is not on any of the sides, contrary to the liner writer. Nothing startling here, but six out of the eight move very pleasantly. (EmArcy LP MG26022)

Tony Rizzi

The Grabber; Laurel; I've Got Eyes for You; Fantasia; Here's Tony; Starlight; The Languid Latin; Less Sand and More Cement

Rating: ★★★

The former Les Brown guitarist (now with the Paul Smith trio, according to the notes) plays eight originals by Frank Comstock, Les Brown's chief arranger for the past 12 years. He is well backed by bassist Rolly Bundock, drummer Alvin Stoller, trombonist Dick Nash and—if the notes are correct—an unusually versatile Ted Nash (flute, tenor, alto, and bass clarinet). Recording is good; the sides swing; but unfortunately the up-tempo lines by Comstock are dull in themselves and so they lower the rating—though the blowing on them is good.

The two ballads, however, are fine, especially *Laurel*, which is arranged with particular sensitivity. Too bad, also, that some of the part writing on the up tempis is rather contrived in places. This could have been even better than it is, but it's certainly worth hear-

ing—and disc jockeys will be interested to know that each band is timed. (Starlite LP 6002)

Sonny Rollins

Movin' Out; Swingin' for Bumsey; Silk 'n' Satin; Solid

Rating: ★★★

A swinging session in which Sonny was joined by Kenny Durham, Elmo Hope, Percy Heath, and drummer Abdullah Buhaina. Rhythm section is good and Kenny plays some inventive trumpet. Rollins, however, is still unimaginative, however rhythmically powerful, and the overfamiliar lines of the "originals" don't help either.

Ira Gitler's extravagant essay on Sonny closes, by the way, with this unwitting goof: "The lines are all by Sonny Rollins but I won't go into a description of them... besides, there must be left open something for the reviewers to eschew." As Mr. Gitler will see when he consults a dictionary, that's exactly what this reviewer would like to do to those lines. Good recording by Rudy Van Gelder. (Prestige LP 186)

Tony Scott

Swootin' Patricia; I Cover the Waterfront; Sweet Lorraine; Yesterday; Blues for Ava (parts 1 and 2); It's You or No One; Goodbye

Rating: ★★★★★

Tony's swinging quartet has New Star winner Osie Johnson (drums); New Star winner Percy Heath (bass on four); Earl May (bass on the other four); and pianist-writer Dick Katz. For me, Tony has everything his demanding instrument has long required and seldom received from jazzmen: fine, sensitively full tone; a wailing beat; excellent, never complacent conception; and enough fire of emotion to heat three other musicians as well (and I could name more than three).

There may be a debate as to whether Tony is unsurpassable on up-tempo (though I find him so), but I can't think of anyone remotely near him in his mastery of ballads. This LP is a killer. Good cover portrait by Mike Miller, arranged by Fran Scott. Notes by Bill Simon. And where is Osie Johnson's vocal on *You or No One* as announced on the label? Good recording but some surface noise on *Waterfront*. (Brunswick LP BL 58056)

Paul Smith

Chicago; Manhattan; Moon Over Miami; La Holla Leaps In

Rating: ★★★

This has some of the best Paul Smith I've yet heard on record. His trio includes Don Whitaker and Alvin Stoller. Paul is moving all the way from the contrapuntal play to be found in *Chicago* through the tender *Manhattan*, the steadily rising *Moon* and the stomping *La Holla*. This almost

got a higher rating, but the only thing that keeps it down is that Paul still lacks the kind of style that identifies the undeniable individualists. But for those who dig expert wide-ranged piano, this is recommended. (Gene Norman Presents EP 6-1)

Martial Solal

La Chaldoupe; The Champ; Remona; Dinah; Poicians; Farnants; Pennies from Heaven; Once in a While

Rating: ★★★★★

Solal, born in Algiers in 1927, has been in Paris since 1950. This year he was the surprise star of the annual Paris Jazz festival, and his first American LP indicates that he is the first French jazz pianist of real stature. Unlike his more renowned compatriot, Bernard Peiffer, Solal has a stronger, individualized style despite his having been obviously influenced by many of the ranking American jazz pianists.

He has good technique (but does not indulge in it for its own sake alone). He has a fine, two-handed beat, a colorful imagination, and above all a real from-the-heart force that is uniquely impressive. He shows great possibilities here, and it should be exciting to hear how he develops in the years ahead. The alternating drummers are Jean-Louis Viale and Pierre Lemaire. The bassists are Pierre Michelot and Jean-Marie Ingrand. (Contemporary LP C-2512)

Billy Taylor

Mambo Inn; Bit of Bedlam; Love for Sale; A Live One

Rating: ★★★★★

An excellent first extended recording of Candido as a jazz soloist on conga and bongo drums. The main purpose of the album is to present Candido in a swinging jazz context, and the Billy Taylor trio (with Earl May and Percy Brice) is just that. Excellent notes by Billy that both give Candido's background and explain what's happening in the music. "We added Candido to the trio,"

writes Billy, "in the same manner in which we would add a guitar, as another solo voice as well as an extension of the rhythm section. We made no attempt to make the melodies 'conform to the clave.' We merely wanted to have some fun swinging off two rhythms instead of one." The fun is here and in abundance, well served by good Van Gelder recording. Highly recommended. (Prestige LP 188)

Sarah Vaughan

Love Man; Shullie a Bop; Polka Do; and Moonbeams; Body and Soul; They Can't Take That Away from Me; You Hit the Spot; If I Knew Then

Rating: ★★★★★

Sarah's best album since her Columbia set (CL 6133) several years ago. Sarah is backed just by her regular hip trio—Roy Haynes, Joe Benjamin, and John Malachi (since replaced by Jimmy Jones who had the chair before his illness). Sarah sings the kind of material she prefers in the way she prefers (without, praise be, leaden strings and lush arrangements). The result: a relaxed ball. One extra-musical objection: one of the worst covers in the history of record album design. (EmArcy LP MG 26005)

Claude Williamson

Bouncing with Bud; Saluts to Bud; Penny; Thou Swell; Obsession; Indiana; Over the Rainbow; Curtisan

Rating: ★★★★★

Williamson comes into fuller dimension here than on his previous record appearances. His work has an electrically energetic quality in several of these sides, most notably the flashing *Saluts* and, of all things, *Indiana*. His *Obsession* and *Curtisan* are swingingly pleasant if not distinguished originals. Williamson handles the standards with a good ear for color contrasts and his own strongly marked imagination.

Penny is a fine Jimmy Shirl-
Ervin Drake ballad that I wasn't familiar with up to now, and it's sensitively interpreted here by Wil-

A New Approach To Jazz Concerts

New York—A new approach to jazz concert production, *Interpretations of New York Contemporary Music*, bows at Town Hall Friday evening, Dec. 17. The first venture into the jazz production field by Earl Wing and Glory McCulley, *Interpretations* is aimed at being both a positive showcasing of contemporary jazz talent and also a protest against what the producers term "the usual ill-prepared, last-minute, badly announced and produced, and generally chaotic jazz concerts usually witnessed in New York."

Signed for what may be the first of an *Interpretations* series (depending on initial box office strength) are: Billy Taylor's trio; the Eddie Bert quintet; a group led by *Down Beat* poll winner Jimmy Raney including John Wilson and Phil Woods; and a fourth unit not set at presstime. Tickets are priced somewhat below the usual New York jazz concert scale: \$3.25, \$2.75 and \$2.30.

liamson. Good rhythm support by Curtis Counce and Stan Levey and good recording quality. Again, Stan Kenton's notes for this Kenton Presents album are of no help to the listener. More musical detail and less homilies, please. (Capitol LP H-6502)

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Slim Pickings

Chicago — Frank Holzfiend, owner of the Blue Note, was reminiscing the other day about some of the vagaries of various of the persons who've worked in the club over the years. His prize story still is about the time Slim Gaillard was booked for his first appearance.

Slim wandered in three days late with no apologies and handed Holzfiend a letter from his doctor. The note said, "I hereby certify that there is nothing wrong with this man."

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The Blindfold Test

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Barbara Carols A Happy Tune For Femme Players

By Leonard Feather

This was a unique *Blindfold Test*—all girl records, reviewed by an all-girl listener.

Barbara Carroll didn't know this; neither was she given any information of any other kind about the records played. On record No. 8, I turned the volume down during the brief spoken passages in which some of the names were mentioned.

Following is a verbatim transcript of Barbara's tape-recorded reactions.

The Records

1. **Nena Scott, That Old Black Magic (Capitol).**

Well, I don't know who that was. At times it sounded like the pianist was trying to imitate Erroll Garner, and then Dave Brubeck at other times. I didn't like it very much—I think he sounded unsure of himself, and a lot of it rushed, and I think it was not very musical. I give him one star—to be kind.

2. **Marian McPartland, Moonlight in Vermont (Savoy).**

That sounds like Marian McPartland, who I think is a very good piano player; I like the record, too, it's a very pretty tune and she gives it a nice, relaxed musical kind of treatment. I'd say three stars.



Barbara Carroll

3. **Vivian Gerry Quintet, Body And Soul (Victor). Glazer Smoek, violins; Edna Williams, trumpet; Wini Betty, piano.**

That violinist sounded a little bit like he might be Stuff Smith, I don't know. I like the trumpet solo—could it have been Roy? I liked the whole record—I liked the piano solo, and the whole record was very pretty. I'd give it three stars.

4. **Terry Pellard Septet, Mambusa (MGM). Sorky Macht, harp; Norma Corson, trumpet.**

I think this is a very good record. I love anything that swings, Afro-Cuban style, and this does. I like the ensemble very much, and a jazz harpist, no less! I don't know who might be playing harp—I'm not familiar with any jazz harpists, but the trumpet player was a Dixie-style trumpet player, although the sound didn't particularly strike me as being Dixie. I don't know who it was, it sounded like one of those all-star groups, and I liked just about everything about it. I'd say four stars.

5. **Winifred Atwell, Dixie Boogie (London).**

This is a boogie-woogie version of Dixie, with key changes and modulations, and everything. I didn't like it at all. I don't think it deserves any stars—I don't like what the pianist was trying to do, in fact I don't know what he was trying to do, but I think it was unswinging, and very unimaginative. I'm not averse to boogie-woogie when it swings, but I don't think this did.

6. **Mary Lou Williams Quintet, Boogie Misterioso (Victor). Mary Osborne, guitar; Margie Nyema, vibes.**

Well, this is also a boogie-woogie record, but it certainly has much more musical feeling than the last one you played. I don't know who it might be—I'm not too familiar with people who play boogie-woogie anymore; in fact, whatever happened to 'em? But I like this record—it was well done, the performances were good. The guitarist, and the vibraphone player were adequate for what they were trying to do. The pianist played well—without too much imagination, but playing in that form, a boogie-woogie form, you are naturally restricted to a certain pattern. I'd say two stars.

7. **Beryl Booker Trio, Cheek to Cheek (Discovery). Elaine Leighton, drums; Bonnie Wetzel, bass.**

The pianist on this, in a couple of spots, got sort of an Erroll Garner feeling, though I don't think it was Erroll. The whole record sounds kind of frantic, as if they were all in a big hurry to get to the end, but there were a couple of musical spots in it, mostly from the pianist, not the other instruments. I don't know who it might

Caught In The Act

Elle Logan, Hotel Thunderbird; Las Vegas

Elle Logan scored a personal and professional triumph during her appearance here in a Hal Braudis production. Coming out of virtual retirement, Miss Logan displayed a fine voice, an astounding stage presence, and impeccable musical taste.

From her big hit show, *Finian's Rainbow*, she chose: *Come to the Fair, Begin the Begat, and How Are Things in Glucamorra. You Better Go Now and Little Girl Blue* were rendered with dramatic impact; while such standards as *Dark Town Strutters Ball* and *On the*

Sunny Side of the Street were offered with a delightful tongue-in-cheek approach that swung at all times. Miss Logan's hold on the audience was truly amazing. With simple charm and honest sincerity she guided them through drama, tears, and laughter, and when the final encore was done, the waves of applause came from the listeners' hearts as well as their hands.

Also on the bill were the Catron Brothers, who belong to that rapidly expanding circle of fairly hip, young acts that are making audiences sit up and take notice. The boys may lack the polish of older and more experienced brother acts, but easily make up any deficiencies with their brazen routines and ingratiating appearance. The Thunderbird Dancers, with Janice Allison and Barney Rawlings, had a ball doing a routine to *Red Garters*, while Al Jahns and the band did their usual splendid job backing all acts.

—Henry Lewis

Four New Nat Cole Sides On Cap EP

New York—The first in a series of new Capitol EPs is a Nat Cole recording of four currently popular songs. In contrast to other popular EPs, which mostly contain previously released singles, the Cole sides have not been issued before.

Songs on the Cole EP are *If I Give My Heart To You, Hold My Hand, Papa Loves Mambo, and Teach Me Tonight*.

Syms, Clary Included On New Wax Label

New York—A new record label, Version Records, will be devoted solely to intimate, esoteric material, to be issued on LPs only.

Sylvia Syms, Robert Clary, Richard Dyer-Bennett, Charlie DeForest, and Ken Nordine (who will record readings) have been signed by the new company.

be. Well, I'd say let's give it two stars for what they attempted to do, which didn't quite come off.

8. **Cats And Chicks, Anything You Can Do (MGM). Norma Corson, Clark Terry, trumpets; Mary Osborne, Ted Farrow, guitars; Mercedes Silver, Terry Pellard, piano.**

I like that record. Number one, I like the tune, which I don't think anyone has ever done as a jazz tune before, and I've never thought of it—I like the idea very much. A very exciting record, and I like the trumpets. One of them sounded like it might have been Dixie; the whole trumpet section was very exciting. The piano player was a Bud Powell school piano player—might have been Horace Silver, I don't know. Were there two guitars? I liked both of them. It's a very clever record, the whole thing, especially having the double instrumentation. I expected to hear two piano players—maybe there were, but I didn't hear them. Anyway, I liked the record, and I'd say—well, anyway four stars.

Afterthoughts:

L. F.: Now what would you say if I told you that every solo you've heard on this blindfold test—piano, vibes, everything else, has been by a girl?

Barbara: . . . Well, I'd say great! You mean every one was by a girl?

L. F.: Are you pleasantly surprised?

Barbara: I certainly am! That's what you get for working with male musicians—you don't know what the girls can do . . . Well all I can say is, I'm proud of them!

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Country & Western

DOWN BEAT

Record Companies Criticized For C&W Promotion Laxity

By SEA TERRY

Hollywood—Many country and western artists have hit the big time, but they have done so in spite of their recording companies' laxity in promotion. Without naming names, every incident set forth herewith is about major labels and top talent in the c&w field.

New pop artists are being given big publicity boosts by record companies. On the other hand, most of the c&w artists are being left to toot their own horns.

At the recent juke box convention in Chicago, a big name artist

was "invited" by his label to be present with his band and meet the operators. The artist was told that giveaways such as record lists, photos, and brochures would be furnished and that he and his boys might be set up properly in a booth with all the assistance his company could give.

In Empty Booth

The artist and his band were there—in an empty booth. No record lists, photos, or brochures were furnished by his company. The artist gave away his own photos. The trip cost guess who a lot of money.

Some time ago I needed a complete list of c&w talent from a major company. I called and was transferred from department to department. I was referred to the local distributor, who was out of his office. I gave my name to his secretary. My call was not returned. I finally got the list by going through five months of release sheets sent out by the label.

Nine times out of 10, a letter to a company asking for a photo or information about an artist will be forwarded directly to the artist. I handled publicity for a well-known artist whose company always forwarded such requests to me. Although I haven't been with the artist for three years, the requests still are being forwarded to me.

Goes To Office

One annoyed artist recently went to his company's publicity office after he saw in print a 10-year-old photo of himself. Although he had kept the office supplied with new pictures, they still were sending out old ones.

There was the distributor who refused to take c&w records to disc jockeys or work for their sale in any way. There was a top name artist on a big label who has bought dozens of trade ads and whose company never has spent a penny for them.

in Texas and Arizona. His troupe winds up in California with 12 one-ners. Besides Young, there is the singer's newly formed band and the Wilburn Bros., Doyle and Teddy.

Songwriter Henry Prichard is off to Kentucky for a two-month vacation with relatives. . . It Had To Happen Department: the mamba bug is biting the c&w field. Hear Hank Snow's new platter *That Crazy Mamba Thing* and Terry Fell's *We Wanna See Santa Do the Mambo*. . . *Sandy's Hayride*, a three-hour Saturday afternoon telecast here, features a 30-minute amateur contest each week.

Betsy Ross Says . . .

By Betsy Ross

Hey, y'all. Well, the leaves have turned, and they're falling fast as Red Blanchard's hair—and the only spring you're likely to find around this time of year is in Bob Atcher's step. No kiddin', Fall is wonderful. It's the time that always reminds you of home—big harvest moon, cornshocks in the fields, frost on the pumpkin, huskin' bees and barn dances.



Betsy

Which reminds me of the Jim Moran Red Barn Show. If you saw the show last week, you'll know that Jim nearly fell—I thought it was for me, but it was on me. He tripped. As an acrobat, Jim is a darned good car salesman.

In all this rain we've been havin' in the middle west, Holly Swanson really has it all over us short folks. He was wadin' through a puddle the other day, and a lady passing by thought he was on stilts. Speaking of puddles, I became the proud owner of a pair of dogs not long ago and life hasn't been the same since. If those two rascals don't mend their ways, Homer and Jethro are going to get an answer to *how Much Is That Hound Dog In The Winder?*

Woody Mercer who, as you know, is interested in youth activities, told me about the Boy Scout Troop he talkin' to. Seems he was asking two very small scouts what good deed they had done that day. They said they'd really had a tough job; they'd helped an old lady 'cross the street.

"Well, now," Woody said, "Did it take both of you to do that?" One little lad giggled and said, "Sure did. She didn't want to go!" Those lads will go far. Not as joke writers, I'll betcha.

When I was a little girl, I used to go to "all day singin' and supper on the ground" meetin's where you'd hear some of the finest sacred singin' you ever heard in your born days, and sung so sincerely you would get chills up and down your spine, especially when they started the hand-clappin' which always came on the final chorus of the song.

Now, the other day I heard a record of *Crossing Over Jordan*, which

Nashville Notes

By BILL MORGAN

Many of the companies are recording in Nashville this month. Don Winters, brother of Rita Robbins, RCA Victor, has been signed to a contract by Steve Sholes and is to cut soon. Ann Hazelwood signed with King Records; she formerly had a radio show in Elizabethton, Tenn. She will be managed by Lew Younce. . . Hank Snow and band currently touring Canada. Radio Dot and Smokey also on this tour. . . Plans are in the air for filming the *Grand Ole Opry*.

Rita Robbins of WHAS in Louisville, Ky., is recuperating from a lung operation. She had been doing two television shows a day, plus three on radio. She also has a record out, *The Hook*. . . Eddy Arnold, Etie Hill, the Jordanaires, Goldie Hill, Minnie Pearl, and a host of other talent recently completed a junket for Col. Tom Parker of Jamboree Attractions. The show was completely sold out at every appearance. . . The pop tune, *Burn 'Em Up*, written by Boudleaux Bryant and his wife, Felice, and recorded by Peggy King on MGM, was to have been an instrumental Boudleaux was writing for Chester Atkins. Tune had such strong possibilities that they decided to write lyrics to it. . . Acuff-Rose plugging Arnold's beautiful new Christmas ballad, *Christmas Can't Be Far Away*. It was penned by Bryant.

Plans for a Faron Young Day in Atlanta, Ga., were in the making upon Young's discharge from the army. On Dec. 6, Faron and his band, the Wilburn Bros., and Min-

nie Pearl will be playing Frank Dailey's Meadowbrook, Cedar Grove, N. J. Heretofore, the Meadowbrook had been exclusively a pop location. Faron's latest Capitol record release, *If You Ain't Lovin' Then You Ain't Livin'*, looks like a smash hit as reorders pour in to Capitol. Both sides of Faron's latest release were written by Tommy Collins.

Local recording studios have shown a little more activity during the last week with Cowboy and Cathy Copas in to cut new sides (King) followed by Don Reno and Red Smiley with a four-sider for the same label. While in Cincy for his waxing session, Cowboy Copas also guested on the Pee Wee King TVer (WLW-T). Also guesting with the little guy on the same night was Bill (Ink Spot) Kenny.

Queen City Quips

By Nelson King

At this writing recording activities are still up with Eddie Kisseck in the Queen City to wax the Geer Sisters and Zeke and Red Turner, both acts WLW-T talent, for Label X. . . Ann Kroger, sales manager and convention prexy for the Hotel Sheraton-Gibson much concerned over the coming fan club president's conclave scheduled for Cincy Nov. 26-28. Maybe it's because of the disc jockey shindig in Nashville, but to date registrations for the fan club affair have been very light. Miss Kroger still vows she's going to go all out to do her part in making the affair a success.

Don't miss the next issue of *Down Beat* magazine. First off, it will include complete coverage of all the activities in Nashville during the disc jockey festival and secondly an announcement of importance to all who like to read about the goings-on in the country-and-western music field.

ABC Breaks In Country Show

New York—Music, country style, is now offered on *Ozark Singing Bee*, a Tuesday show over the ABC radio network from 10:30 to 11 p.m., EST.

The new show features Bill Ring as emcee and the Foggy River Boys (Decca recording stars).

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Town And Country Music

By Sea Terry

Hollywood—Johnny Bond accompanied Gene Autry to Nashville recently for *Grand Ole Opry* appearances and possible recording sessions for Columbia set up by Don Law. . . Sue Thompson and Hank Penny, formerly with Mercury and Victor labels respectively and now on Decca, have been playing night club engagements several months. Currently, they're appearing at the Golden Nugget in Las Vegas. . . Bob Willis and His Texas Playboys now regulars at the Palomar ballroom in Los Angeles Friday, Saturday and Sunday nights. . . If the army permits, manager Jim Halsey plans to fly to Los Angeles to spend Dec. 10 and 11, the nights Hank Thompson and the Brazos Valley Boss and Billy Gray play Town Hall in Compton, Calif.

County Barn Dances Jubilee, telecast in Los Angeles Saturday nights guested the Cass County Boys and Wade Ray recently with *Opry's* Ray Price coming in on the 20th. . . Rose Lee and Joe Maphis set for a one-ner Nov. 27 in Madison Square Garden in Phoenix, Ariz., set up by RPM Enterprises. . . Polly Possum and Joe Wolverton are now at the Last Chance in Anchorage, Alaska, and set to play there for two more months. Couple has done well away from the States, having been to the Orient and Hawaii for some eight months, taking only a two-week vacation during the time they've been away.

Wade Ray and His Ozark Mountain Boys, touring for the last 10 months are back to their home base in California, playing the Red Flame. While on tour, Ray and band played several months in Texas, three weeks in Canada, and engagements in Arizona, New Mexico, and Wyoming. . . Faron Young started his first personal appearance tour since his discharge from the army Nov. 21 in San Antonio, Texas, following with other dates



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Newsman In Recording Field

Wichita, Kan.—With the release of four sides under the Tex label, Morton Levand, composer, author, and newspaperman announces his entrance into the music field.

Levand, one of the sons of the publishers of the Wichita Beacon, has been in the newspaper business 16 years. With the encouragement by friends, among them bandleader Buddy Morrow and singer Frankie Lester, Levand started writing music a year ago and has written melody and lyrics to some 200 songs.

"With songwriters a dime a dozen, a new writer finds it almost impossible to break into the magic circle of publishers and record companies," Levand said. "Believing that the public makes song hits and that I can write the songs that the times and public will make into hits, I feel that if I can't interest the majors in my work, the public will. That is my theory, and I intend to find out if it's possible. My background of advertising promotion and psychology should put

Flanagan Hires Talent Winner

New York—Ralph Flanagan has acquired a new vocalist, 20-year old Lois Banta of Detroit, who replaced the Rhythmettes on Nov. 10.

Mias Banta, a former voice and piano student at the Detroit Conservatory, is the latest member of CBS radio's *Make Way for Youth* chorus to attain professional success. The Rhythmettes, who have been singing with the Flanagan organization this past year, are also *Make Way for Youth* alumni. (They are currently unable to accompany the band on tour because of broadcasting commitments in New York).

me ahead of the majority of new writers, and with name bands such as Flanagan and Morrow already playing my music, I have the incentive to go ahead. I intend to put the records out and leave it up to the people."

The four sides released on Tex are Levand's first attempts at country and western tunes. He said he plans to cut four sides of pop tunes in Hollywood in December. His publishing company is called Robbie Music.

McConkey Drops Band Department

Chicago—McConkey Artists Corporation dropped its band department last month, reducing the major band booking offices to three—Music Corporation of America, General Artists Corporation, and Associated Booking Corporation.

William T. Black, who as vice president of McConkey, helped build its band section, will head a new agency, Orchestras, Inc., which will book and aid in promoting orks whose leaders have banded together in the new venture. Composed mainly of sweet bands, the new corporation is composed of Ray Pearl, Russ Carlyle, Jimmy Featherstone, Don Reid, and Larry Faith. Carlyle and Reid were signed with McConkey; the rest were not affiliated.

Kallen Cuts For Christmas Seals

New York—A three-way promotional tie-up, linking the National Tuberculosis Association, Decca Records, and Chappell Music, got underway with the release of Kitty Kallen's new Christmas entry, *The Spirit of Christmas*. The song was written especially for the 1954 Christmas Seal sale by Matt Dennis and Tom Adair, writers of *Will You Still Be Mine*, *Viola for Your Furs*, and other hits.

Rhythm & Blues Notes

By Ruth Cago

New York—We were part of an interested audience in a coffee shop the other p.m. when a couple of road-weary musicians sat intently calculating the number of miles each

had traveled in the last few months. As more and more numbers crowded the tablecloth, some got the feeling that this roadwork was an incredible aspect of the career of an r&b performer.

A dozen or so cups of coffee later we had realized that the one-ner way of life may well imbue much of the flavor to the kind of music that keeps these artists moving down the highways.

They all travel the same dusty roads, stop in the same unpleasant hotels, toot their horns in the same dismal tobacco warehouses and fire-trap ballrooms. From one town to the next, the audiences are alike; the musical tastes don't differ.

We wondered if this was not partly an explanation for the lack of variation in style and performance which so greatly characterizes the rhythm and blues technique.

Is It Refined?

When r&b gets to the big cities, when a performer is working the location dates instead of the one-ners, isn't it usually true that he has to some extent refined the material used on the road?

He's certainly using the same basic stuff, but he's favored it with the spice of some other technique. It seems worth wondering if the

now citified blues will be making the round trip back home and if the homefolks are going to dig it as much.

Let's consider Dinah Washington as a case in point. She spent much of her childhood as a singer and pianist in the church of her parents in a small Alabama town. The folks and Dinah moved up to Chicago where gospel singing for her began to fade as the blues soon interested her more.

Success Comes

Success came as Chicago heard her blues notes, with theater and nitery dates. Yet at intervals Dinah would return to gospel singing with the celebrated Martin Singers. Today she has certainly refined all the elements of all the music she ever knew into an individual style.

Dinah's actual singing career began with her appearances in concerts at DuSable high school in Chicago. Winning the Regal theater's amateur show led to an engagement at the theater and a subsequent booking at the famed Rumbogie. Windy City folks still remember her performances at such other spots as the Grand Terrace club and the Capitol lounge before she hit the national scene.

Besides being "the queen of the jukeboxes," Miss Washington has developed into the great favorite of the intellectuals of jazz—the types who get it via hi-fi rather than AMI.

Too Long Underrated

To many she was for too long underrated in the business. She has, however, so consistently delivered wonderful performances that today some measure of the acclaim due her is on the way. Whether its *Mad About the Boy*, which probably even delights N. Coward, or something about a slide trombone, which upsets a lot of us, Dinah is making wonderful music.

Blues singing Jimmy de Loach, now convalescing after a long illness, says Dinah is the star he'd most like to do a "detour" with... Detour, incidentally might replace "tour" in the vocabulary of bookers' after this fall's setbacks on the road for package shows. The Billy Eckstine-Peggy Lee safari stalled about midschedule... Among good things are those Studio Films telepics featuring the top r&b talents. If the rest turn out to be as good as the pair we previewed, a lot of nice things should start happening for the whole business.



Dinah Washington

WHOO, Orlando, Fla.; Johnny Rion, KSTL, St. Louis; Charles Neer, WJAM, Williamstown, N. C.; Dale Stallard, KCMO, Kansas City, Mo.; Bob Neal, WMPS, Memphis; Tom Edwards, WJBE, Cleveland; Ralph Bassett, KWIN, Des Moines; Cliff Rodgers, WIKK, Akron, Ohio.

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 3. Red Foley-Kitty Wells—*One by One* (Decca)
 4. Stuart Hamblen—*This Old House* (RCA)
 5. Hank Thompson—*The New Green Light* (Cap)
- Most Promising**
1. Pee Wee King—*Peaches and Cream* (RCA)
 2. George Morgan—*Wither Thou Growest* (Cap)
 3. Kitty Wells—*Thou Shall Not Steal* (Decca)
 4. Jim Reeves—*Penny Candy* (Abbott)
 5. Hank Snow—*The Next Voice You Hear* (RCA)

Disc jockeys reporting this issue are: Nelson King, WCKY, Cincinnati; Glen Stutzman, KYOU, Greeley, Colo.; Thum Hall, WKYC, Louisville; Sonny Houston, WORC, Worcester, Mass.; Jim Wilson,

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(Jumped from Page 3)

SAN FRANCISCO—Joe Loco booked into the Macumbo opposite the Cal Tjader group for two weeks in November... Dave Brubeck in to the Downbeat club for November and December, playing weekends only. Brubeck recorded in L. A. early in November and in January is slated to have his picture on the cover of Life... Another mambo club opening here. This one's highly original: it's called Mambo City... Virgil Gonzalez quintet, Redy Salvini's big band, and tenor sax man Brew Meers were presented at a jazz concert at San Francisco State college Nov. 10... Three for Tonight, the Marge and Gower Champion show with Harry Belafonte sold out its five performances in San Francisco.

The Ink Spots did a weekend at Slim Jenkins' in November... Ray Anthony drew a Friday night crowd of 1,200 to the El Patio Nov. 5, his first San Francisco date in several years... Mel Torme, in an unusual two-day booking Nov. 5 and 6 into the refurbished Linn's Ballroom in Oakland, now called the Sands... Stanley Willis' first Galaxy piano solos due out shortly.

BOSTON—Early fall slump in business has the club owners in a spin. Following the milking contest of all concerts at once, the gates have dropped for acts of all stature. Roy Eldridge, Bill Harris, and Ben Webster did a week at Hi-Hat with newcomer Carmen McRae. Illinois Jaquet honked away a week, with the Billy Williams foursome in under the Hat now... Leo Kottis group almost became house group at Storyville with six-week stand, sharing stand with week-long attractions J. J. Johnson and Kai Winding amid their trombone sounds into town for a quiet week. Earl Ives balladeered his nine-day stint, sharing the stand with fast-rising Faith Winthrop, whose songs in Storyville enlarged her following.

Turk Murphy held his San Francisco jazz band in the Savoy for two weeks, while Jack Teagarden followed for same stint... Latin Quarter fast becoming the Billy Club of Boston, with Daniels following Eckstine for week-long stays... Patti Page just closed week at Blinstrub's Village with good business which may be the end of the patron drought... Boston University Jazz Society underway with successful organizational meeting on Campus.

LAS VEGAS—Our town is buzzing with many plans involving many local jazz groups and a big rehearsal-type band for the purpose of eventually recording a 'Jazz From Vegas' series. The combination of musicians both from the east and west coasts who have made Vegas their home, makes for exciting listening and local arrangers are working overtime to produce new works.

Frank Sinatra played a fast week at the Sands hotel, followed by Billy Eckstine and Vic Damone. Capitol recording star, Bas-Sheva, in town currently at the Desert Inn with Latin Quarter Revue. Folk and calypso singer Stan Wilson is the featured attraction at hotel Thunderbird, where the Leona Cuban Boys headline an otherwise all Latin show... Jerry Finch,



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Bill Perry, and Dick Holgate, well known in local jazz circles, are heading south to Venezuela with Noto Morales and his big band... At the Gay 90 bar, Frances Faye has returned to alternate on the stand with the Mary Kaye Trio.

WASHINGTON, D. C.—The Variety Club of Washington made its annual "Personality of the Year" award to Eddie Fisher at the Hotel Statler on Nov. 20. The yearly feast was attended by President Eisenhower, with Hugo Winterhalter, Irving Berlin, and Eddie Calter also on hand... Doubling-in-brass department, this writing, is headed by lovely Tippy Stringer, who vocalizes nightly at the Shoreham's Blue Room and also does a nightly weather summary on WRCTV... George Washington university's homecoming was a huge success on Nov. 13, with Johnny Long's orchestra supplying the dance rhythms at the Armory.

Roy Hamilton back in town Nov. 12 as top man on the Howard theater's bill for the ensuing week. Erskine Hawkins closed a week there on Thanksgiving nite... The DeCastro Sisters will be "Teaching" nightly at the Casino Royal for the week beginning Dec. 6. Frances Langford—and the boys—is the way the bill there will read beginning on the 13th... Woody Herman and the thundering third herd roared through Club Kavakos for a one-stop bash on Nov. 14. Vince Carson, the new MGM swowner, closed a one week effort there on the 28th.

MIAMI—Things started looking up last month, with Joe Mooney's return to action with a four-week date at the 22 Musical bar, formerly Birdland. The Three Peppers filled out the bill... Johnny Elliott producing Sunday afternoon ad lib sessions featuring Herbie Brock and Bill Usselman at the Circle bar in Miam: Springs... Paula Watson bounced into the Suburban club, which isn't suburban at all, but right downtown.

Saxist Ricky Carmea switched his combo to the Granada club on the southwest side... To singer Sue Comm, down from the NYC TV scene, went the honor of opening a new spot called Vanity Fair... Belle Barth reopened the Five O'Clock club... Bombay hotel lounge sparking things along hotel row on Collins avenue with a presentation of Phil Brito and an enchantress from the Argentine named Nalida, plus vocalist Jennifer Marshall.

NEW ORLEANS—Tenor man Sam Butera narrowly escaped serious injury last month when the car he was driving crashed into one

of the numerous overpasses on the outskirts of the city. The car was badly wrecked... Sharkey Bonano back at Sid Davilla's Iardi Graz lounge. Davilla, who used to play with Claude Thornhill, enlivens the proceedings frequently each night with his fine clarinet work... Paul Neighbors' ork rounding out a four-week engagement at the Roosevelt Blue Room.

It-gets-in-your-blood note: Contrary to report in the November issue of Music Views that Benny Strong had disbanded and gone into the business of buying oil leases, this reporter heard him (and his band) broadcasting from the Rice hotel in Houston the first week of November. Riddle: which is the sideline?... Most recent localities to get the nod for guest appearances on Ed Sullivan's TV show were 13-year old trumpeter Warren Luling Jr. and tap dancers Pork Chops and Kidney Stew—the latter two soon to go on tour again with the Harlem Globetrotters... Earl Williams' quintet at the outlying Safari lounge still the only group playing modern jazz in this hotbed of Dixieland.

CLEVELAND—Page One Ball was a big success, but biggest hit of the evening was the wonderful Wally Griffin. Georgie Jessel, emcee, was so impressed with the young comic's antics that he called his own Hollywood agent to sign Griffin for a new TV-radio package that is coming up... Johnny Johnston and his new act killed the people at the Vogue room. He was followed by Kaye Ballard, child of whimsy and native daughter. The room was booked reservation-wise way in advance... Mambo lovers had it with a vengeance at Mambo USA. Held at the Music Hall, the extravaganza brought forth about 1,000 devotees.

At the Skyway, the Four Aces came in rapid mathematical succession after the Three Suns and the Four Freshmen. Next come the Four Lads... Loop lounge brought in Terry Gibbs, who was followed by the Max Roach quintet... At the Statler's Terrace room, Pat O'Day of Dear John fame, shared the bill with sleight of hand expert Chan Canasta... The Theatrical Grill continues with the piano stylings of Dorothy Donegan and the Ellie Frankel trio.

TORONTO—The Modern Jazz Quartet will make its first Toronto appearance at the Colonial, Dec. 7. With the group in its week here will be vocalist Chris Connor. Mat Mathews' group followed Phil Napoleon into the spot. Scheduled to follow in succession were Paul Bley's trio and Earl Boatie's band... Chet Baker will be back for

Writer Underlines Granz' Top Jazz Accomplishment

By NAT HENTOFF

There is one Norman Granz musical accomplishment that has received the least attention in all the various writeups and oral arguments—pro, con, and bewildered—concerning his volcanic career. It is that one accomplishment, however, that I feel the most worth considering and the one most worth high praise.

Granz, more than any other single force in jazz since the war, has consistently supported those artists that form the mainstream of the jazz tradition, those artists whose roots are life-deep in jazz and without whom there could have been no modern jazz, cool or turbulent.

It is those basic jazz figures who have already proved their lasting stature who are most consistently featured on Clef-Norgran and/or JATP tours. I mean artists like Roy Eldridge, Benny Carter, Ben Webster, Teddy Wilson, Johnny

his second Toronto visit in mid-December... Wardell Gray was booked as the Metropole's visiting star after Sonny Stitt. Possibilities for later in the season were Art Pepper, Kai Winding, and Thelonious Monk... The Dorsey Brothers, accompanied by a melange of mediocre local acts, played two-a-day at the Royal Alexandra for four days.

MONTREAL—Frank Costi's orchestra with Henry Scott, vocalist, at the Palais D'Or... Charles Trenet at Plateau hall for a five-day engagement recently... William Warfield at the Ritz Carlton for a one-day special recital... Al Baucus, Gordie Fleming, Yvan Landry, Billy Graham, Hal Gaylor, Freddie Nichols, and Nick Ayoub all holding their leads in the 1954 Jazz At Its Best (CBM) popularity poll. Final results next issue.

Three Keys with pianist-vibist Yvan Landry at the Venus de Milo room... Jean Loblanc (Johnny White) at the Elbow room of the Windsor Steak house... Herbie Johnson's band at the New Savoy cafe.

The Four Tunes were followed by Pee Wee Hunt at the Down Beat in November... The Tremiers followed Woody Herman at the Ches Pares, also in November... Trumpeter Russ Meredith has a weekly half-hour Dixieland session on CKVL Monday nights on which he uses Bill Sawyer on clarinet and Art Maiste on piano.

Hodges (with Lawrence Brown and Harold Baker), Lester Young, Count Basie, Billie Holiday, and Ella Fitzgerald, as well as those moderns whose contributions have been clearly demonstrated as being of permanent value: Charlie Parker, Dixie Gillespie, Oscar Peterson, Ray Brown, and Bud Powell. Granz has now added another—the too-long-underappreciated Harry Carney, who will record exclusively for Granz except for his regular recording work with Duke Ellington.

The Carney signing simply underlines the often-overlooked fact that Granz is a fervent and serious jazz fan. Sure, he's in the jazz field to make money, and he has been more financially successful than any other promoter in jazz history (Granz is also rare in that he pays his artists amounts that are commensurate with whatever success he does enjoy). But if money were the sole motivating force of Granz' activities, then there would have been no overwhelming need for him to sign Carney for records or to sign several others who record for him.

The mainstream giants like Roy and Ella more than pull their weight on live-performance JATP tours as Granz himself demonstrates in an article elsewhere in this issue. But on records, the big loot these days is being made by the younger moderns. Brubeck, Mulligan, Chet Baker, and the west coast flock far outsell Eldridge, Ella, Benny Carter, or Ben Webster. Yet Granz continues to issue LP after LP of Roy, Carter, Webster, and Hodges. And many of these are magnificent records. The most recent 10" Eldridge LP (Clef MGC 162) and the last Ben Webster 12" LP (Norgran MGN-1001) are among the most deeply exciting jazz performances ever collected.

And Granz has issued them not solely with an eye to the sales charts, but because he feels that these men still have a lot to say and that it would be musically criminal to leave them relatively unrecorded or badly recorded by someone who is exclusively interested in the quick buck or the new-

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Film Bios

(Jumped from Page 5)
motivated by jealousy, shot and wounded her current husband under circumstances that made headlines from coast to coast.

It was to escape the unpleasant publicity that Miss Etting and her husband, Myrl Alderman (then a prominent Hollywood arranger and conductor), abandoned their professional careers and retired to a ranch in Colorado.

The title of the Etting biofilm is *Love Me or Leave Me*, from one of her notable song successes.

Louis Film Weighed

After years of turning down all proposed treatments dealing with the life of Louis Armstrong, America's greatest jazz figure, numerous Hollywood producers now are considering the recently published first part of his autobiography, undoubtedly because the trumpet player and his ghost writer came up with a rather surprisingly frank but true account of his early life in New Orleans.

As usual, the facts have added immeasurably to Armstrong's stature as a person and an artist.

Other biofilms either in production or preparation include:

1. *Interrupted Melody* (MGM) with Eleanor Parker in the role of Marjorie Lawrence, the opera singer whose career was halted by a crippling polio attack. Although

Miss Lawrence, still active in concerts, prerecorded the arias for the picture, there is some doubt now that her own soundtracks will be used, with a possibility that another singer may be called in to replace them. No reason for this has been given.

2. *I'll Cry Tomorrow* (MGM), based on night club singer Lillian Roth's own story of her battle and triumph over alcoholism. Susan Hayward is tentatively cast for the title role.

3. *The Story of Franz Liszt* (Columbia), which will be filmed in France, Italy, and Switzerland in locales where Liszt himself was active and which, in many cases, have not changed appreciably since his day.

4. *Magic Fire* (Republic), the long-awaited Richard Wagner biofilm, with Carlos Thompson, Yvonne DeCarlo, and Rita Gam. Filmed in Austria, and now nearing completion, it is said to make the most out of some incidents in the composer's lively private life.

Kitt Scholarships

New York—Eartha Kitt has established a scholarship fund for deserving students at Roosevelt university in Chicago. Four students have already received a one-year scholarship through the fund.

Eartha is currently writing to all her show business friends, asking them to contribute to the fund.

Ruth Lowe

(Jumped from Page 5)
"much more difficult for songwriters," she said, "since bandleaders and publishers are no longer the main channels. Nowadays singers and recording executives are all-important."

DOTTED NOTES: A salute to writer-director Les Farber and his assistants who do the Hollywood Music Hall show Sundays on the CBS network. One of the best platter programs on the air (most listeners do not know they are hearing records), with an audience rating that frequently tops major network shows in this territory—and without benefit of a so-called disc jockey . . . The Andrews Sisters split finally has reached the lawsuit stage, with Patti in a hassel with LaVerne over division of their mother's estate . . . Roy Harte coaching Fred Astaire, who will play drums—and plans to record his own solos—for his role in musical version of *Daddy Long Legs* coming up at 20th Century-Fox. Ray Anthony and band in same film . . . Dixie Lee Crosby's share in the Crosby fortune, estimated in the millions at the time of her death, shrunk to about \$550,000 in tax collector's appraisal . . . Frank Sinatra's Capitol recording of *Young at Heart* was dubbed into score of film of the same name, which means, we are told, an extra

check for each of the musicians who were with him on the record date . . . Danny Kaye and manager Ed Dukoff (brother of saxman Bobby Dukoff) in fistic fracas with a doctor at L. A.'s International Airport over a parking space. The doctor says he'll file charges . . . Trade mag scribbler Leo Guild on KFVB with interesting new program limited to demonstration (no label) recordings by aspiring singers and songwriters. A "board of experts" on hand to spot promising new talent.

NOTABLE QUOTES: (Erskine Johnson in the L. A. Daily News): "Les Brown's band . . . brings back memories of the Kay Kyser, Glenn Miller, and Ben Bernie crews." Say, this man Johnson really has a memory, huh?

LaRosa Sticks With Cadence

New York—"Rumors that Julius LaRosa is changing his record affiliation are untrue," says Frank Barone, LaRosa's manager. "He will continue to record for Cadence."

LaRosa appeared on the Ed Sullivan TV show Nov. 14, and plans to make several other TV appearances. He'll also start a three-week engagement at the Chicago theater on Jan. 1.

Legare Adds Duke Work

Chicago—Classical pianist Howard Legare, who for several years has included Bix Beiderbecke's *In a Mist* and Max Miller's *Fantasia of the Unconscious* in his concert repertoire, is adding a Duke Ellington composition to his program this year.

Legare, a pupil of Sergei Tanenovsky and former head of the piano department of Balatka Academy of Music, Chicago, is working this season under the aegis of Ralph Williams and his Hall of Fame community concerts.

Kai-J. J. Team Gains Momentum

New York—The Kai Winding-J. J. Johnson trombone partnership, begun recently on records and in a couple of experimental weeks in night clubs, is gaining momentum.

After playing a highly successful week together recently in Baltimore, they recorded a session in Birdland, under the supervision of Teddy Reig, for release on Label "X." They then departed for a week at Storyville in Boston and planned to continue together in other clubs.

Usually they have carried their own rhythm section composed of Dick Katz, piano; Al Harewood, drums, and Peck Morrison, bass.

Rudolph Reins

New York—Rudolph the Red-Nosed Reindeer is now in his sixth year of being driven in a Cadillac rather than hauling a sleigh. Composer-publisher Johnny Marks has seen the song amass more than 75 record versions in the past six years. Leading the field (or the herd) is Gene Autry's Columbia side, which has sold more than 5,000,000.

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