

Sinatra Grabs Two '54 Poll Spots

Hampton Roars in Europe Again

New York—The current Lionel Hampton European tour, which began Oct. 30 in Germany, will probably be extended until at least Jan. 1 because of Hampton's shattering success.

"The Hampton band and show," reports broker Joe Glaser, "are receiving ovations wherever they appear and are doing even greater business, if possible, than when they were in Europe last year. The fans can't wait to see Hampton, and seats are sold out in advance of their play dates in almost every case."

"In Amsterdam, the fans broke into the hall for the second show and about 2,000 people, so they say, got in for 'free'—and the floor was trampled in front of the stage. But luckily no one was hurt."

New R&B Unit Ready To Tour

New York—A new rhythm and blues package show, *The Top Ten R&B Show*, will start on a series of 60 one-niters the end of January.

The show, one of the biggest of its kind to date, will feature the likes of Faye Adams, Fats Domino, Joe Turner, the Moonglows, Sam Milburn, Charlie and Ray, the Paul Williams orchestra, the Bill Doggett trio, and the Spence Quintet.

On the theory that many road shows did poorly this fall because they were overpriced, the expenses of *The Top Ten* will be kept as low as possible.

In addition to concert dates in clubs and auditoriums, the *Top Ten* will play combination dance and concert dates when necessary. The show will be produced by Joe Krefetz and booked by Shaw Artists.

Song Contest Victor Inked by Label 'X' As Vocalist

Chicago—*Down Beat's* songwriting contest winner, Glenn Vandall whose song, *Hold On to Your Heart*, won over thousands of entries, has been awarded a performing contract with Label "X," RCA Victor subsidiary. In addition to the

contract he won with Broadcast Music, Inc., for publication of his song, the ex-GI also has contracts with two major labels—Mercury (where a composition will be recorded by Ralph Marterie after the first of the year) and Label "X," where he will do his own tune. Joe Delaney, general manager of Label "X," after hearing a dub of the song, made by Vandall himself, was quoted as saying, "We'll sign that lad before anyone else gets his hold of him."

Vandall has been playing guitar and singing professionally under the name of Tommy Rockwell, for more than six months. He now has had every musician and singer hear him on a record contract. He is now playing at the Castle Club in Parkersburg, W. Va., and probably will do a record session after the first of the year.

Meanwhile, other disceries also are evincing interest in the tune and one publishing firm has taken so many songs from among others on the list of winners. Lakefront Music of Chicago took *Summer Love*, which is the No. 3 song, written by Charlie P. Lyle, an ex-GI drummer, who has been out of the army four months and leader of his own combo. *Jumpin' Jehosabat*, the No. 7 tune, also has been picked up by Lakefront. It was composed by Harvey Siders and Tony Eira of Mattapan, Mass.



TASTE IN MUSIC is demonstrated here with a vengeance, as actor Kirk Douglas, serenading lady seal with his mandolin, receives sloppily sentimental response in scene from forthcoming *Twenty Thousand Leagues Under the Sea*. Douglas, who recently demonstrated his banjo-plunking prowess on TV, learned mandolin especially for this film role, according to spokesmen for Walt Disney Productions.

'Down Beat' Readers Put Kenton In Hall Of Fame

Chicago—Stan Kenton, one of the most controversial figures in music and a man with a tremendously strong personal following, is the third person to enter the Music Hall of Fame. He was selected by the readers of *Down Beat* through votes cast in the 18th annual music popularity poll.

For the third straight year, Duke Ellington and Benny Goodman barely missed the top rung, with fewer than 100 votes separating the top three this time.

Previous winners were Louis Armstrong and Glenn Miller. Kenton has been a dominant figure in popular music ever since

he first brought a band out of California to the east in 1940.

His experiments in jazz, his various concert tours, and his willingness to back up his beliefs vocally at all times have won him both the highest praise and some of the most barbed criticism of any figure in music.

He was one of jazz' most vociferous and staunch champions in the recent years when, as he put it, "we may have to go underground to survive, but we will do so."

His contention has been borne out by the big resurgence of jazz music in the last couple of years and by the tremendous amount of recording activity in the field now, both by major and independent firms.

The Kenton orchestra has been named the best jazz band in the land six times by the readers of this magazine and has fostered many winners, including Pete Rugolo, Shelly Manne, June Christy, Eddie Safranski, the late Jay Johnson, and Maynard Ferguson, in the individual accomplishment categories.

The first 10 places in this year's Hall of Fame balloting were as follows:

Kenton, Ellington, Goodman, Charlie Parker, Bing Crosby, George Gershwin, Paul Whiteman, Count Basie, Dizzy Gillespie, and Woody Herman.

That's Rich

Buddy Lands In Another Hassel

Hollywood—Harry James merely laughed when shown the story in *Down Beat* of Dec. 1 in which Buddy Rich was quoted to the effect that during his sojourn with the James band he did not receive everything in the way of star billing that he had been promised. But Sal Monte, the bandleader's manager, had plenty to say:

"That's Buddy just blowing off as usual. He got 75 percent billing in all of our ads and publicity. After all, it's Harry's band, not his. Buddy's contract ended when he took that trip to Australia. Then he wanted to rejoin us, but Harry is well satisfied with our present drummer, Frank Capp. Sure, Buddy's a great drummer and showman. But he was no asset to the band when we played the Coconut Grove last year and he wouldn't be this time. His act is great in some places—but not in class-A supper rooms."

James opened at the Grove Dec. 1.

Kenton, Fitzgerald, Brown, Brubeck Repeat Winners

Chicago—This was the year of Sinatra. In addition to the other laurels he picked up in 1954, Frank has swept to resounding wins in two of the categories in *Down Beat's* 18th annual readers popularity poll. Not only did he capture the favorite singer crown, a title he relinquished in 1947, but he also was named the top pop records personality of the year.

Both were decisive wins for The Voice, who has followed up his Academy Award-winning performance in *From Here to Eternity* with a string of hit records and albums, a lauded straight dramatic role in the film *Suddenly*, and an upcoming appearance with Doris Day in *Young at Heart*.

Two more personalities grabbed double victories in this year's poll. Stan Kenton became the third person to be elected to the Music Hall of Fame (see separate story on this page) and also had his orchestra named the top jazz band of the year.

Brubeck Scores Twice
Dave Brubeck captured both the top personality of the year in jazz award and saw his quartet elected the best small group.

In the instrumental division, only three of last year's winners were unseated. Les Paul gave up his guitar chair to Johnny Smith, whose Roost recordings and concert appearances in the Festival of Modern Music this year won him large audience. Shelly Manne took back the drum crown from Gene Krupa in a close race, and Pete Rugolo eased in over Ralph Burns in the arranger classification.

Otherwise, the top spots look pretty much the same as in 1953.

Brown Selected
Les Brown was named the nation's best dance band. Ella Fitzgerald again reigns as favorite girl singer. The Four Freshmen romped to a win in the vocal combo league.

First-place winners in the all-star band were Chet Baker, trumpet; Bill Harris, trombone (who, with Buddy DeFranco, swept to an unprecedented 10th straight crown); Charlie Parker, alto sax; Stan Getz, tenor; Gerry Mulligan, baritone; DeFranco, clarinet; Oscar Peterson, piano; Ray Brown, bass; Terry Gibbs, vibes; Art Van Damme, accordion, and Don Elliott, miscellaneous instrument (mellophone).

The two top band singers remain Tommy Mercer, Ray Anthony's vocalist, and Lucy Ann Polk, working these days with both Dave Pell's octet and husband Dick Noel's group.

2 Walkaway Winners
The newly instituted top personalities of the year department found two other walkaway winners, in addition to Brubeck. Ruth Brown and Perez Prado easily moved by other candidates in the rhythm and blues and Latin American sections, respectively.

In the pop department, however, so many persons split their ballots to include both male and female choices, the category was split into these divisions. Rosemary Clooney, (Turn to Page 6)

East Vs. West, And Never The Twain Shall Meet

New York—The inevitable geographical war has begun! After all the publicity accorded the alleged "west coast" school of jazz, Bethlehem Records in New York has inaugurated a series of LPs to be devoted to "east coast" jazz. But an added purpose of the Bethlehem series, according to Creed Taylor, who handles a&r for the young company, is to find new jazz talent. The series will feature unknowns though some "names" will be used as leaders on several of the albums.

First "east coast jazz" set is *Compositions of Bobby Scott*. The 17-year-old pianist whose first album for Bethlehem has already been released (*Great Scott*) is joined in his newest set by Hal McKusick (alto), Ronnie Woellmer (trumpet), Eddie Bert (trombone), Al Epstein (baritone), Milt Hinton (bass), and Osie Johnson (drums).

The second album in the series will feature the Vinnie Burke quartet, with a third devoted to guitarist Joe Puma. Other "east coast jazz" sets will showcase Conte Candoli and Milt Hinton. Not in the "east coast" series but soon to have Bethlehem LPs of their own are altoist Pete Brown (with trumpeter Joe Wilder) and Ralph Burns.

Peterson 3 In 'Rainbow'

Hollywood—Oscar Peterson has been signed with his trio (Bobby White will be added on drums) as one of the soundtrack features in the forthcoming animated cartoon version of *Finnian's Rainbow*, the Burton Lane-E. Y. Harburg stage musical. Also to be heard, but not seen, in the film will be Frank Sinatra, Ella Fitzgerald, and Ella Logan; the latter starred in the stage production.

The picture will be produced by Maurice Binder for Distributors Corp. of America, a releasing firm backed by film exhibitors. Director is John Hubley, formerly with United Productions of America (*Gerald McBoing-Boing*, et al). Lyn Murray is music director.

Ellington Ork To Europe

New York—Duke Ellington will definitely make a European tour beginning the end of February or the first week in March, says Joe Glaser, his booker. The tour will cover all of Europe—four countries now being toured by the Lionel Hampton show—and he will play 31 dates in 35 days. Duke and the band will sail on the *Queen Mary*.

Flanagan On 1-Niters

New York—The Ralph Flanagan orchestra, on its current tour, will appear in Portsmouth, Ohio, Dec. 16; Youngstown, Ohio, Dec. 17; Cincinnati, Ohio, Dec. 18; Jackson, Tenn., Dec. 20; Memphis, Dec. 21 and the Roosevelt hotel in New Orleans from Dec. 23 through Jan. 5.

'Down Beat' Readers Asked To Name Music For BG Film

Chicago—When *The Benny Goodman Story*, the film biography of the famed bandleader's life, starts shooting in March, the featured music in the picture will be selected by the readers of *Down Beat*.

Universal-International Films, Inc., because of the response from *Down Beat* readers when asked to suggest music for *The Glenn Miller Story*; again has asked this magazine to help in the selection of music for a film on a popular bandleader's career.

If you have suggestions as to what Goodman classics should be on the soundtrack, please list your five favorites and send them to *Down Beat*, 2001 Calumet Ave., Chicago, Ill.

Final results will be published.



Harry Belafonte and accompanist Millard Thomas

Belafonte Discusses Plans For 'Negro Anthology' Tour

New York—Harry Belafonte used to be considered an off-beat performer whose huskily individualized American folk material was good for intimate clubs and a sophisticated review or two, but not for the populace at large. His bookings, predicted the show business initiates, might be like some cafe society beauties—select but not constant.

The initiates were wrong, because Harry Belafonte's career in the last year has been right on the beat, a nonstop rhythm of engagements for top night clubs, a Broadway run in John Murray Anderson's *Almanac*, Victor record albums, TV appearances, and a leading role in the film version of *Carmen Jones*. He hasn't, as a matter of fact, had a day off—except for travel time—since September, 1953. And there's no leisure in sight.

Harry is now on a 15-week tour of one-nights throughout the country in Paul Gregory's *Three for*

Tonight in which he is co-starred with Marge and Gower Champion and the Voices of Walter Schumann. Then comes a \$3,500-a-week headlining debut at New York's Copacabana in April, and the beginning of preparations for the most ambitious Belafonte project yet, a touring *Negro Anthology*.

The *Negro Anthology* is tentatively set to begin its travels—under the Gregory aegis—some time next fall. It will be staged by Charles Laughton, will boast a company of around 50, and will feature readings from such Negro authors as James Weldon Johnson and Paul Laurence Dunbar. Also included will be significant speeches and papers by Negro leaders, set in context by actors, dancers, and voices.

Belafonte, as the singing center of the production, will introduce what he terms some "atrong" material into his repertoire for *The*

Original Cast In 'Peter Pan' Album

New York—*Peter Pan*, the new musical adaptation of the famous Barrie fantasy starring Mary Martin was recorded by RCA Victor as the company's seventh original-cast show album this season.

The musical, which opened to uniformly good notices, was recorded at Webster Hall with the entire cast, including Miss Martin and her daughter Heller, Cyril Ritchard, Margalo Gilmore, and Kathy Nolan, under the recording supervision of Joe Carlton, RCA a&r man, and Hugo Winterhalter, music director.

Paris To Play Host To Arts Festival

Washington—During the recent visit here of French Premier Pierre Mendes-France, arrangements were made by him and President Eisenhower for a festival of American arts to be held in Paris next spring. Joint sponsors will be the state department and the French foreign ministry. The festival will include representative examples of American music, drama, and dance.

Negro Anthology. "It'll be as authentic as I can find and interpret it," he said. "We plan to go into and visit the chain gangs in several states in the South. There we can find material from men who have remembered the music they heard in childhood, men who have been in prison almost since then, and so they sing songs that have not been influenced by anything outside those walls or chain gangs in all these years."

Long-Range Goal

"I hope by the time I'm 40 that I'll be sufficiently established so that I can perform material that's even closer to the ethnic base than I do now. One difficulty in using this sort of material these days is that this folk music was a communal art, and audiences today are unfamiliar with that kind of musical activity. Audiences today are not used to participating. Everybody seems to be content to relax and listen to whatever has been written in the Brill building and has been put on the air by the disc jockeys." —nat

Radio & TV

How Come Doors Are Barred To Jazz On TV?

By JACK MABLEY

As we were saying before being interrupted by two weeks, it's a shame that more young drummers couldn't have copied the bandstand manners of Ray Bauduc instead of Gene Krupa. Bauduc, playing with Bob Crosby about the time Krupa was in his prime, acted like a fairly normal fellow who was having a very pleasant time doing his chores, as he probably was when he had the company of Bob Zurke, Eddie Miller, Bobby Haggart, Nappy Lamare, and a few others. It was only when the leader started to sing that Bauduc had some license to contort his kisser.

This examination of the expressions of drummers is pertinent to 1954 television only in that we are curious why the doors are barred to good jazz, or practically any kind of decent popular music, on television. This form of music doesn't have a good reputation in commercial circles. This was amply demonstrated during Benny Goodman's brief appearance on Sid Caesar's show, when the camera time was divided between the musicians and a group of actors portraying low grade morons, or, a Goodman audience.

Goodman is getting an occasional play on television. The only topflight artist whom you can see in fairly regular guest shots is Louis Armstrong, and he scores more on his being a personality, a character, than for his talent as a trumpet player or singer.

During the past seven years I can recall only two programs which were devoted to a serious treatment of jazz. Probably there were more among the tens of thousands of programs which have been on the air, but I could find only two, and would guess that any normal viewer will have charted up two or so.

One, it seems to me, was a business with Eddie Condon and musicians early on Saturday evenings in the young days of network TV—in the days when some stations weren't even on the air Saturdays. Condon, the Voice of Authority, sat on a stool and ran a short concert of legitimate music of the kind he favors. It was musical, honest, and, of course, unsponsored.

Chicago has a television station run by a youngish man named Red Quinlan, who is the victim of clashes between his own innate sense of good taste and the demands of his superiors that he make them large sums of money. A few years back Red's esthetic side was momentarily deafened to the cries of the stockholders, and he found a Saturday afternoon half-hour for Jackie Cain and Roy Kral.

I don't know if anyone else ever found that show, but Red and I enjoyed four Saturdays of downright sensational television. Any station with enough awareness of the good things of life to find this pair naturally would have sense enough to leave them alone, so here was a half-hour of pure good music. Of course four weeks was all that you could get away with. Then the time went back to old cowboy movies or quiz shows or whatever junk was moving used cars in that era.

In Chicago, where this column is written, there are four television stations which put on the air every week a total of more than 860 television programs. In all 860, there is not one show that we know of which has any concern with legitimate, or non-top-20 jazz.

Do you wonder what's going to become of the musical standards of this nation when the generation which is growing up on a diet of television reaches maturity? If they ever mature.

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All Is Not Gloom In Honkville, Even If Mighty McNeely's Been Burned Out

By Will Jones

Minneapolis—Vic's saloon literally had to burn down to get Big Jay McNeely out of it.

McNeely was back for a long run with options, after a smash six week-run earlier in the year, when a fire in the building took Vic's, five neighboring business establishments, and \$8,000 worth of Big Jay's instruments and suits.

While musicians, bartenders, waitresses, and other saloon help—with union backing—organized a benefit for McNeely's group at Labor Temple, McNeely and company borrowed some instruments and headed out of town for some haughty-booked one-nights.

What To Do?

Vic Levine, owner of the town's liveliest home of jazz and (since the advent of Big Jay) sweating and honking, meanwhile, is trying to decide whether to rebuild in the ashes or move to another spot.

Whoever he does, however, he's sure of one thing: "We're bringing back Big Jay for our reopening."

Big Jay changed Minneapolis notions about saloon music considerably while he was here. Thanks to him, a musician has gotta sweat to be successful in many parts of the saloon circuit these days.

And I mean sweat—honest perspiration that comes through the shirt and the jacket so both the

club owners and the customers know they're getting their money's worth.

One Note

Big Jay kept Vic's packed largely with one note on his saxophone—the same note he kept honking for 20 and 30 minutes at a time. He accompanied it with a demonstration of rolling, writhing, crawling, and tearing off of clothes. He was on the stage, on the bar, in the aisles, among the tables.

Through a full-page newspaper photo spread of Big Jay and his frantic fans, and generous exclamations in the columns, word got to the tourists that Vic's was the place to go, to see a big man reduce a \$200 suit to a pile of wet rags every set, if nothing else.

After Big Jay's first engagement, Vic's promptly hired a local outfit headed by Wild Bill Boone and instructed Boone to act just like Big Jay. Boone is much skinnier, and of course couldn't perspire nearly so profusely. But he mastered the acrobatics, and managed to work up a damp shirt every set. And he turned the place into a solid mass of decibels.

Press Next

Boone held the place alone for five weeks. Then Levine brought in Lester Young. Young refused to honk, crawl, sweat, or, for that matter, even look interested. Levine kept Boone's outfit as an alternating band. The resulting program was a nice compromise, with

Young for the listeners, Boone for the yellers, and a back room with a couple of singing blondes where either faction could retreat when the other was in charge out front.

Sanity returned for awhile with the booking of Earl Bostic, without Boone. But Levine kept living for the day when he could bring Big Jay himself back, and he swung it in October. A few weeks of capacity business again, and then the fire.

The spirit of Big Jay still hovers over the ashes, however, and had spread to other parts of the town even before the fire. The other saloonkeepers didn't intend to let Vic have it alone, by any means. Road-company Big Jays turned up in the most surprising places—even in the quiet suburb of Golden Valley, where Frank Lewis, arranger and sax man with Bruce Dybvig's Royalaires, turns into a Big Jay at 11:45 p.m. nightly upon instructions from the boss.

Imitation of Big Jay's technique reached its ultimate at Augie's, another long, narrow saloon, kitty-cornered from Vic's. Indeed, Augie Ratner, the owner, claimed his attraction surpassed Big Jay in every way. It was the Eugene Jackson trio out of Hollywood, headed by the young man who used to play Farina in the Our Gang comedies. When Jackson arrived at Augie's and was told the current facts of life on Hennepin Ave., he was ready with a Hollywood-style answer.

Jackson, like Boone, is of slight build and failed to approach Big Jay in the moisture department. But action? He didn't stop at lying on the stage. He didn't stop at wiggling out of his coat while playing. He didn't stop at prancing or crawling across the bar. He didn't stop at wandering among the tables.

He tap-danced while playing, on a wiggly piece of plywood that was slapped down to form a bridge between the stage and the bar.

When it came to honking his saxophone, he didn't content himself with one note. He went for two—alternating a honk with a screech for 10 minutes or so.

Big Jay's influence was even felt at the Great Lakes Bar and Fushouse, a place where the only music comes from a jukebox. A couple of the hired funsters there—young men who go around seating customers at electric shocker chairs, dropping rubber spiders into their drinks, inducing them to enter the tunnel of horrors, and promoting other such jolly activity—worked up a Big Jay act.

They'd put on a Big Jay record. One would walk through the joint pantomiming Big Jay's saxophone technique on a large salami. The other followed—presumably in the style of Big Jay's brother, who trails him through the crowds with a baritone sax. Only the funhouse joker followed with a mop for the sweat.

By turning his place into a tear-room for neurotic gypsies, however, Vic did the town something of a good turn: he started other bar owners thinking of jazz again as a lure for customers. Two spots—both named the Flame, one in Minneapolis and one in St. Paul—revived their jazz policies. Others are considering it. All is not gloom in Honkville.



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Gaylords Regard Click As Luck But Work To Keep Star Status

New York—Toward the end of 1952 a Detroit record retailer named Bonaldi ordered 50 copies of a new Mercury disc by a trio that had never been recorded before. The store owner thought he might sell 50 to 100 copies in the neighborhood because his son was part of the trio. Since then, the proud Mr. Bonaldi has sold 1,000 copies of the record while other retailers around the country have sold, jointly, more than 1,200,000.

The record was *Tell Me You're Mine*, and the trio was the Gaylords. Since that happy autumn, the Gaylords (Burt Bonaldi, Don Rea, and Billy Christ) have followed through with such other Mercury hits as *From the Vine Came the Grape*, *Little Shoemaker* and the current *Pupalina*, have made night club and theater appearances across the U.S. and in Canada and are talking of playing Australia and Italy.

Yet while eyeing these transatlantic possibilities, the Gaylords continue to live in their home city of Detroit. There they return to rest from their transccontinental labors, and there they are rapidly becoming city dignitaries to be pointed out to tourists along with Walter Reuther and Charles E. Wilson. Such, however, was not always the case.

Started in '47

In 1947 Burt Bonaldi and Ronnie Fredianelli were getting \$5 a night for their newly formed comedy-song act. Augmented to a trio with Don Rea on piano, they found a home base in Connor's Showbar. At first the musical part of the act was incidental. "We were a comedy outfit," says Burt, "and we used to kill time with the singing between the comedy routines."

Because of the accent on comedy, the group was first named the Gay Lords (later melded into one word when the trio began on records). The trio began to appear regularly on Detroit TV in 1952, and record offers began coming in. The boys chose Mercury because, they explain today, it was the biggest company that had asked.

First Disc Date

The first tune picked for their initial session was *The Cuban Love Song*. The other side was more or less left to the Gaylords, and so



The Gaylords: Billy Christ, Burt Bonaldi, Don Rea

Burt Bonaldi chose *Tell Me You're Mine* because he thought an Italo-American treatment of a song would have some sales value, and also simply because he thought it would please his father. The rains of bookings and royalties soon came, and the Gaylords were in the ascendant.

Ronnie Fredianelli, who had always had aspirations toward working alone, was replaced in late 1952, after that first record, by bassist Billy Christ and now works solo as Ronnie Gaylord. A fourth, and highly important, member of the Gaylords is arranger George Annis, currently head of Annis House, a vocal coaching and arranging studio in Detroit. George has written all the Gaylords arrangements for the last three years and will soon have his own records as a bandleader on the Mercury label.

All Are Musicians

"I wrote for the Gaylords from the very beginning," recalls George, "as I would for instruments, since all three read, and all three are good musicians." (Burt, the leader, sings baritone lead and plays guitar, Billy Christ, the bassist, sings tenor, and pianist Don Rea is the bass-baritone).

"We don't go in for tricks," added George, "and I think it's that

very unpretentiousness and sincerity in the Gaylords' delivery that accounts for what they've accomplished. Some people, you know, tag them as folk singers, and that reaction helps explain the universality of their appeal."

Eying Italy

In Italy, for example, the Gaylords records are popular and they have received considerable newspaper and magazine publicity. "In our small way," says Burt Bonaldi, "I think we've done a little to make a stronger bond between Italy and America and we'd like very much to tour there. You know, we pride ourselves as being the only pop group here that sings Italian correctly—the real Italian. So if any American singing group does go to Italy, I think we ought to be the first."

Whether or not they tour Italy, The Gaylords have no complaints. Sums up Burt: "It's a wonderful feeling, singing material you like and making it by being yourself. I'm telling you, we've been lucky cats and we know it."

Welk Extends Contest Date

Hollywood — Bandleader Lawrence Welk, who is staging a nationwide talent search for promising young musicians and singers (*Down Beat*, Dec. 1), for which the first prize will include a trip to Hollywood with all expenses paid, has extended the final date for entries to March 10. In making the announcement he said:

"The number of entries from all over the U.S. has been so large that we have had to enlarge our staff to handle them, and we feel that many might be delayed in the Christmas mail tie-ups. We want every one to have a chance who wants to enter, and we want to have enough time to see to it that every entry is properly processed and judged."

Brown Derby On The Air

Hollywood — The Brown Derby restaurant's new Record Room, established "to honor those in the musical world," was opened with appropriate fanfare coinciding with the start of a new ABC network platter program originating in the Record Room and going out from here on Wednesdays at 9:30 p.m., PST.

On hand in person or via taped interviews for the opening of the show and the room were Bing Crosby, Paul Whiteman, Margaret Whiting, Johnny Mercer, Dinah Shore, Paul Weston, and Victor Young. Host-emcee of the show is Al Gannaway, former pianist and bandleader and now active as a producer and director in radio and television.

Strictly Ad Lib

NEW YORK

ON STAGE: Eddie Albert will star in the Marc Blitzstein musical play, *Reuben Reuben*. . . Alice Ghostley and Paul Lynde will have the leads in next spring's *Top Drawer*, with music by Murray Grand. . . The mambo will be featured in the new *Rosa and Adler* musical, *Damyankees*. George Abbott went to Cuba to look for talent. . . Tommy Goodman, pianist with the jazz group, *The Six*, has the piano chair in the new musical, *Silk Stockings*.

ENTERTAINMENT-IN-THE-ROUND: Mae West is slated to play piano and drums in her next act. She may do a Broadway musical next season. . . Jackie Gleason may star in the film, *Jack of Spades*, to be produced by Jack Benny, George Burns, and Norman Krasna. . . Gloria DeHaven is the latest American to tour Australia. She opened there Dec. 8 and was preceded by four days by Billy Daniels. . . Vaughn Monroe opens the new Miami Beach hotel, the *Fontainbleu*, Dec. 20. He'll be accompanied by the Richard Hayman orchestra. . . Monroe and Hayman were followed at the Statler by Sauter-Finegan, who'll be in the room until Dec. 16. . . Hotel New Yorker will close its Terrace room at the end of Ralph Flanagan's stay there. . . Patachou is back at the Waldorf-Astoria. . . Ted Heath and his orchestra will take part in the Jane Russell-Jeanne Crain, *Gentlemen Marry Brunettes* film now shooting in England. . . Lena Horne is hitting the clubs again. She's at the Riverside hotel in Reno and follows with three weeks at the Sands in Las Vegas.

JAZZ: Pianist Russ Freeman left the Chet Baker combo while it was at Birdland. He was replaced by tenor Phil Urso, and it looks like many of the old Gerry Mulligan arrangements will be used henceforth. . . Gil Melle's unit has been set as the fourth group for the Dec. 17 Town Hall Interpretations concert that will include units headed by Jimmy Raney, Billy Taylor, and Eddie Bert. . . Stuff Smith is in Sydenham hospital. . . Modern Jazz quartet has a week at the Embers (their first on the East Side) opposite Erroll Garner Dec. 13. . . Marian McPartland will record for Capitol with harpist Reinhardt Elster of the Metropolitan and cellist George Koutzen of the former NBC Symphony orchestra, in addition to Joe Morello and Bill Crow. . . Candido has been added to Sarah Vaughn, Count Basie, George Shearing, Erroll Garner, and Lester Young for the Birdland package that begins its 3½-week tour Feb. 11. . . Alec Templeton began his first night club date in a long time when he went into Basin Street opposite Duke Ellington Nov. 30. Don Shirley also was on the bill, to be replaced Dec. 20 by Roy Hamilton. Woody Herman goes into the Statler for four weeks Jan. 28, and has three weeks at the Flamingo in Las Vegas starting March 15. Woody's now booked until the end of April. . . George Wallington and trio back at the Composer room, alternating with Cy Coleman. . . Lee Collins, Freddie Moore, and Jimmy Archey have joined Mezz Mesrow in Paris and will tour France, Italy, and North Africa with him. Claude Bolling is on piano. . . Bud Freeman has a brisk trio every afternoon at the Metropole with Dave Bowman and Bobby Donaldson. He may record for Bethlehem.

RECORDS, RADIO, AND TV: New signings: Polly Bergen (Jubilee), the King Sisters (Jubilee), Dwight Fiske (Jubilee), Danny Capri (Capitol), Bobby Milano (Capitol), Fred Waters (Kapp), Frank Sorrell (Audiobox), the Chestnuts (Mercury), Jimmy Martin and the Osborn Brothers (Victor c&w). . . Jerry Fielding will do a one-shot album for Decca. . . Johnny Grass will cut a new jazz set for Decca. . . The Gaylords have a Mercury album due called *By Request*, all songs they haven't yet recorded. . . Herman Chittison will record an album of Mildred Bailey favorites for Kapp.

CHICAGO

The Stan Getz quintet, with trombonist Bob Brookmeyer, and the Billy Taylor trio follow the holiday Woody Herman booking at the Blue Note (the Herd moves in Dec. 21). Same club had a big Sunday on Dec. 5, when the Sauter-Finegan orchestra played two concerts (they were in town to record). Along with them, the club's regular bands at the time—Bill Harris-Ben Webster-Roy Eldridge and the Johnny Hodges combo—were merged for a big jam session. . . Sonny Stitt makes his fifth Beehive stand when he opens there Dec. 24 for two weeks. . . Singer Dinah Kaye worked two recent weeks at the Cloister. Ralph Sharon, pianist there, just cut four more sides for London, which will help make up a new LP.

Diminutive Robert Clary and huge Buddy Baer make up the Black Orchid bill that opens Dec. 21. . . At the Chez Paree, Peggy Lee comes in the 28th. . . Kitty Kallen and Julius LaRosa co-star at the Chicago theater starting New Year's Eve. Don Cornell precedes them. Dinah Washington will head the Christmas weekend package at the Trianon. . . Holiday bill at the Palmer House spots Lee Chavales de Espana. . . Preview is looking forward to Herbie Fields' return on Dec. 21. . . The Rodeo, new south side club, featuring Billie Holiday. She took over from Anita O'Day, who moved to the Streamliner. . . Pianist-singer Audrey Morris has passed the half-year mark at Mister Kelly's.

Mercury Records tossed a big shindig last month at the Aragon ballroom for record shop employees, distributors, etc. Entertainment package included the bands of Buddy Morrow and David Carroll and the talents of Sarah Vaughn, Bill Farrell, the Four Step Brothers, Nick Noble, Eddy Howard, the Gadabouts, and more. . . Aragon brings Chuck Foster in on Christmas for a month. . . Gay Claridge's ork is back for indefinite stay at the Martinique.

HOLLYWOOD

GOODBYE 1954: Indications point to jumpin'est New Year's Eve here in years. Auld Lang Synera will find everything from Dixie to "modern sounds," and at all prices, though most hotspots are sticking to no-cover-no-minimum policy and figuring on volume for the pay-off. . . rounders looking for vintage jazz on the big night can savor several choice brands without getting far from Hollywood & Vine, with Kid Ory back in town at the Royal Room; Jerry Fuller (young clarinet man who has been with Pete Dally at Astor's) heading his new combo at the Hangover club, where he recently replaced Rosy McHargue; Red Nichols unit at Beverly Hills' swank Sarnes Restaurant.

Many hotspots now feature dancing as almost as important as drinking, even at Happy Koomer's 400 club, where pianist Willard McDaniel, essentially a soloist and song stylist, keeps most of his numbers on a rhythm beat for couples who want to get up and dance. . . Celebrants who want to cover important modern jazz centers here on the big night will have farther to go but they will hear the beat by covering Jazz City (Barney Kessel), the Tiffany club (Lee Konitz), and still have time to get down to Hermosa Beach (45 minutes from Hollywood & Vine) for revelry with Howard Rumsey's Lighthouse All-Stars (current lineup: Rumsey, bass; Conte Candoli, trumpet; Bud Shank, alto; Bob Cooper, tenor; Claude Williamson, piano; Stan Levey, drums).

(Turn to Page 7)

Two Huge Memorials For Page Raise Almost 5 G's

New York — Two unprecedentedly huge Hot Lips Page memorial sessions have raised almost \$5,000 in two weeks for the family of the late jazz trumpet great. The first (Nov. 8) at Stuyvesant Casino was held by Bob Maltz three days after Page died. The second (Nov. 22) was produced at Central Plaza by Jack Crystal.

The Stuyvesant memorial amassed \$1,785 (including a \$100 check from Joe Glaser and \$50 from the Negro Actors Guild presented by Noble Sissle) and the AFM paid the usual \$1,000 insurance on the death of a member. Accepting the money at the Stuyvesant evening was 15-year-old Oran Page Jr., who intends to go to medical school. Among the many musicians present were Gene Krupa, Jack Teagarden, Ray McKinley, Bobby Hackett, Jimmy McPartland, Jonah Jones, Tony Scott, Eddie Shu, Conrad Janis, Henry Goodwin, Herman Autry, Joe Thomas, Pops Foster, and scores of others. About 1,200 attended, with hundreds turned away. Part of the proceedings were shown coast-to-coast on Dave Garroway's NBC-TV *Today*, and the event was also covered in text and pictures in *Life*.

Jack Crystal had already announced the Nov. 22 tribute while Lips was in the hospital in the hope of getting him funds to tide him over a recuperative period. But when Lips died and it was discovered the Stuyvesant memorial money had gone in large part for burial expenses, Jack went ahead with the

aid of Red Allen, who took a night off from the Metropole to aid Crystal. Also working in setting up the sets at the Central Plaza was *Down Beat's* George Hofer. An estimated \$3,000 was raised for the Page family at the second memorial, which was attended by 1,500 with again, hundreds turned away. There were some 150 musicians present, and at both memorials, most of the musicians paid their own way in.

A highlight of the Central Plaza memorial was the appearance of the original Benny Goodman trio (with Teddy Wilson and Gene Krupa) in a setting later described by Benny as "one of the most exciting I've ever seen." The enormous crowd quieted for the Goodman set, but later exploded into dancing and shouting during various Dixieland sets culminating with the playing of *When the Saints Go Marching In*.

Funeral services had been held for Oran Page on the morning of November 8 at St. Marks Methodist Church. Hazel Scott sang at the services, and Snub Mosley played a hymn on the trombone accompanied by organ. The pallbearers were: Roy Eldridge, Emmett Berry, Louis Metcalf, Ed Lewis, Red Allen, and Jimmy McPartland.

COUNTERPOINT

By Nat Hentoff

New York—This column's current series on the foreign jazz scene from the inside continues with a report on England from Marian McPartland. Marian revisited home this

summer and reports, "My feeling is that there is a slightly better attitude towards jazz over there now than there was two years ago when I was home.

"At any rate, there are more jazz shows, and more jazz records are played. For instance, driving along in the car one day, Jimmy (her trumpeter husband) and I were listening to what seemed to be a rather commercial record program on the BBC when out of the blue, the announcer (a woman!) said: 'And now, for the next 15 minutes, we are going to play records by Oscar Peterson.' I flipped!

Simple Listing

"Of course, you can never tell when they are going to do that because in the *Radio Times*, the program will be listed simply as 'Records,' and you may have to wade through 15 or 20 minutes of the latest hit parade horrors to catch one record by Oscar or maybe Shearing or Nat Cole.

"I don't think they have got around to people like Brubeck or Sauter-Finegan yet. Just the real rabid English fans have their records. Billy Taylor is just beginning to get a little reputation over there, I think, because they recently released a record of his in England. They hadn't heard of Tal Farlow until just recently either. (Or Urbie Green).

"I should mention, however, Radio Luxembourg and AFN (Armed Forces Network) in Germany. You can pick up wonderful music from there. Naturally the jazz fans tune in there most of the time when there's nothing to hear on the BBC.

Concert, Club Scene

"Aside from radio, there is the concert and the club scene. I did a concert at the Albert Hall this

despite the fact that she was singing to a real jazz audience. I think they enjoyed her spirit and terrific showmanship, and she did intersperse her hit record tunes with some real good numbers.

Most Enjoyable

"I think the most enjoyable group of the evening was the Tommy Whittle quintet. Tommy plays wonderful tenor in sort of a Getz-like style. He's very much like Urbie Green in appearance and manner. I think he would do well over here. He was saying how much he would like to make the trip, but he has one of the few steady jazz jobs in London (three nights a week at the Club 51).

"Dill Jones plays piano with Tommy, and he impresses both Jimmy and me tremendously, both with his piano style and his nice manner and personality. He's a real good-looking Welsh boy. Dill emceeds a Monday night radio show

called *British Jazz* and does a wonderful job of announcing and interviewing (which is unusual for a musician) as well as playing.

"As for large bands, Ted Heath has far and away the best band England has ever known. Perhaps by American standards, it might not seem so terrific. (I can't go along with Billy Eckstine saying that Heath compares with Basie.) But it is a good band, sort of an old-school-tie Les Brown style, though they do play more jazz on their Palladium dates than on the BBC.

60% Plug Tunes

"One thing about broadcasts I haven't mentioned is that every band that broadcasts has to play 60 per cent plug tunes whether they like it or not, so even though the band may have a brand new arrangement of *Move*, they're forced to play *Little Things Mean a Lot* instead! "This is hard on the jazz groups

'Seven Dreams' To Broadway?

New York—Gordon Jenkins' 51-minute Decca album, *Seven Dreams*, may reach Broadway. Talks are underway concerning an expanded version of the score with Jenkins writing the complete book, music, and lyrics. Possible producers are John C. Wilson and Howard Hoyt.

Bill Lee, the bass baritone lead on the record, will get top consideration for the Broadway role in the show.


like Ronnie Scott, Johnny Dankworth, and Jack Parnell. Consequently all the bands you hear on the air play the same tunes over and over again, and they all copy the Kitty Kallen arrangement!" More from Marian McPartland on jazz in England in the next issue.


Joe Biviano, master of accordion, finds his new Gretsch-La Tosca "superb"



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WABC (New York) staff man Joe Biviano is far more than just an accordionist of magnificent talent and national repute — he is also a composer of notable background music for movies and TV, including the exciting score for Warner's "The Knife Thrower" . . . soloist and director on radio and TV . . . guest artist with the N. Y. Philharmonic under Dimitri Mitropoulos.

 His recent album of "Accordion Duets" with Tony Mecca is accordion as you seldom hear it . . . colorful, rhythmic, varied. Amazingly, Joe finds time to run a successful accordion school, has a growing list of top flight graduates to his credit.

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The Hollywood Beat

Here's Tale Behind Tune That Launched DeCastros

By HAL HOLLY

Hollywood—"Who the heck are these DeCastro Sisters?" That question is popping from all sides, and for good reason. Up to now, the DeCastro Sisters were all but unknown, except to that relatively small segment of humanity that frequents the high-priced bistros.

The DeCastros are currently pouring their vocal stylings into our ears via a record called *Teach Me Tonight* that had sold several hundred thousand copies at press-time and was still moving up on the charts. With the exception of some Latin American numbers they recorded for little-known labels south of the border, it is the DeCastros' first record. It is also the first pop record put out by a Hollywood independent, Abbott and Fabor (the name is taken from the firm's two labels), heretofore

exclusively dedicated—and we do mean dedicated—to rustic rhythm and cow country caroling.

Nitery Veterans

The trio, which has been very active on the swankspot circuit since leaving the Montmartre in Havana in 1943, played a date here recently at the Moulin Rouge. The girls were on tour in the east when they hit with their disc of *Teach Me Tonight*, aided by Skippy Martin's batoning on the date, plus the tunesmithing of Gene DePaul (music) and Sammy Cahn (lyrics).

For our story on this one we

Damone Wedding Draws Film Stars

Hollywood—One of the biggest turnouts of celebrities in recent years added a colorful note to the recent wedding of singer Vic Damone and actress Pier Angeli in St. Timothy's Roman Catholic church in West Los Angeles.

Some 400 persons managed to get inside the church, most of them filmland notables, including Debbie Reynolds, Dean Martin, Danny Thomas, Jack Benny, and Ann Miller.

The couple planned to honeymoon in Las Vegas.

turned to DePaul, who tells it like this:

"Sammy and I wrote it over two years ago. We tried for six months with no action at all to do something with it. Finally Decca put it out by a little known singer named Janet Brace. It sunk at launching with barely a ripple.

Old Friends

"The DeCastro girls have been friends of mine for a long time. Shortly after Fabor Robison signed them to lead off his entry into the pop field I met them at a party, and they told me they were looking for a ballad-type song. When I played *Teach Me Tonight* for them they shouted, 'That's it!'

"I didn't have too much confidence in the song, myself. After all, it had been given its chance. And I wasn't too optimistic about its chances on an independent label. But then, Sammy and I, as writers of a song that had died a year and a half ago on a major label, didn't have much to lose.

"And now it's on at least five major labels. Even Jo Stafford has done it. But for once the little known singers on the little known label who started the parade are leading it—and away out in front. That is the real switch!"

Oh, yes: we checked with Decca, and they have dug out their Janet Brace version and reissued it. So Janet Brace, wherever you are, let's hear from you. We're hoping this ride your record is getting, thanks to the DeCastro Sisters and Abbott Records, also will make *Down Beat* news.

Filmland Up Beat



NO, THIS ISN'T an art gallery, it's the Hollywood Brown Derby's new Record Room, decorated with the portraits of singers and band-leaders whose records have passed the million mark. At the table are Brown Derby headman Bob Cobb, artist Nick Volpe, who painted the portraits, Margaret Whiting, and platter showman Al Ganaway, whose show originates in the Record Room.

Injury Won't Stop Davis; Will Play Ciro's In Jan.

Hollywood—"I just feel completely at peace with the world."

Those were the words of Sammy Davis Jr. as he left a San Bernardino hospital where his left eye was removed as a result of injuries received Nov. 19 in an automobile accident. "I'm full of ambition to make this accident a stepping stone—not just to success in my career. I've had that, and I don't mean to boast.

"What I mean is I now appreciate all the good fortune I've had much more than before. After all, I'm a very lucky fellow. I might have suffered a much more serious injury—one that would have ended my career completely. But the biggest thing has been the discovery that I have so many wonderful friends."

Plans Brief Rest

Davis was planning to spend two to three weeks in Palm Springs with Frank Sinatra and other friends, and said he hoped he would be able to join Jeff Chandler and Tony Curtis on a fishing trip but wanted to "get back to work" as soon as possible.

At the time of the accident the 28-year-old singer and entertainer had been appearing in Las Vegas and was driving to Hollywood for a recording session at Universal-International Studios. He was to record a song he wrote in collaboration with Chandler for use in the background score of Universal-International's *Six Bridges to Cross*, which stars Curtis. Although the scoring date had to be postponed, a U-I. spokesman said he believed there would be no change of plans.

Considered one of the most versatile entertainers of the day, Davis is a singer, dancer and mimic. He came into prominence, particularly

during the last year, as star of the Will Mastin Trio, of which the other members are his uncle (Mastin) and father, Sammy Davis Sr.

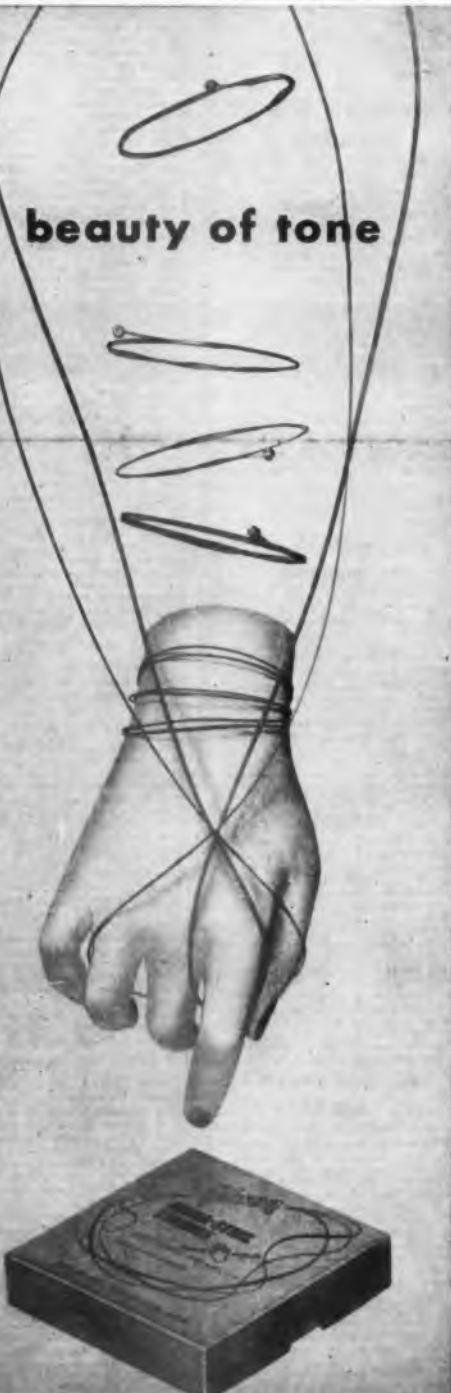
All their engagements had been canceled at this writing except a date at Ciro's starting Jan. 11, but Sammy Jr. will be able to work sooner than that. He will wear an eye patch, and quipped "I ought to make one of those Hathaway shirt ads for sure." Stating he was hoping the Ciro's date could be advanced, he said: "Ciro's is where we played our first 'big time' date, and that's where I want to return."

Hollywood To Get 3rd Music Clinic

Hollywood—The third annual Western States Instrumental Music Clinic, to be held at the Musicians Bldg. (AFM Local 47, headquarters) here Dec. 27, 28, and 29 will be the biggest to date, with more than 50 manufacturers registered for exhibits at this writing, the program will include everything from lectures and demonstrations by prominent musicians and teachers to a series of jazz sessions covering this field of music from early New Orleans to the modern progressive forms.

The clinics, sponsored by the Los Angeles local of the musicians' union, were inaugurated for the principal purpose of bringing about a better understanding between music educators and professional musicians.

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Stan Getz



Flip Phillips



Gerry Mulligan



Bob Brookmeyer



Frank Rosolino



Bill Harris



Harry James



Dixie Gillespie



Chet Baker

Here Are The Final Results Of

(Jumped from Page 1)
 on the strength of her strong re-
 recording resurgence, by-passed Peg-
 gy Lee and Patti Page to win the
 nomination.

Strong showings were made by
 a number of persons and groups
 who were out of the running in
 1953. Bob Brookmeyer made a leap
 to third place among trombonists.
 Paul Desmond supplanted Lee Ko-
 nitz in second alto sax spot, and
 almost unseated Parker in a close
 race. Tony Scott slipped past both
 Artie Shaw and Woody Herman
 to take third clarinet spot.

Elgart Strong
 Les Elgart, who didn't have a
 band a year ago, almost took sec-
 ond place away from Ray Anthony
 in the dance band class in a great
 showing.

The Modern Jazz quartet, win-
 ners of the Jazz Critics 1954
 award, moved into contending po-
 sition in the instrumental group clas-
 sification. And June Christy showed
 unexpected strength to run second
 to Ella among girl singers and
 ahead of such vocalists as Sarah
 Vaughan and Billie Holiday.

Complete results follow:

DANCE BAND

Ray Anthony	1920
Les Elgart	1334
Ray Anthony	725
Ray Anthony	455
Woody Herman	243
Billy May	115
Styler's	100
Harry James	100
Stan Kenton	85
Count Basie	75
Ralph Flanagan	63
Tommy and Jimmy Dorsey	60
Duke Ellington	59
Guy Lombardo	28
Buddy Morrow	24
Commanders	20
Ted Heath	18
Lawrence Walk	15

(None Under 15 Listed)

JAZZ BAND

Stan Kenton	1275
Count Basie	539
Woody Herman	842
Duke Ellington	617
Les Elgart	321
Lionel Hampton	100
Les Elgart	51
Sauter-Finegan	35
Ted Heath	28
Pete Bucala	25
Ray Anthony	25
THE Orchestra (Willie Coover)	20
Harry James	19
Tommy and Jimmy Dorsey	17

(None Under 15 Listed)

MALE SINGER—NOT BAND

Frank Sinatra	1392
Nat Cole	605
Billy Eckstine	348
Eddie Fisher	238
Perry Como	232
Louis Armstrong	117
Chet Baker	109
Bob Manning	70
Ray Hamilton	51
Frankie Laine	50
Big Boy	49
Jackie Paris	34
Harry Belafonte	27
Mel Torme	21
Sammy Davis Jr.	16
Tony Bennett	16
Matt Dennis	15
Tony Martin	15

(None Under 15 Listed)

FEMALE SINGER—NOT BAND

Ella Fitzgerald	1093
June Christy	656
Sarah Vaughan	532
Peggy Lee	310
Billa Holiday	210
Jed Southern	210
Chris Connor	163
Doris Day	128
Rosemary Clooney	123
Faith Domergue	119
Carmen McRae	80
Joel James	54
Jo Stafford	54
Edith King	52
Kitty Kallen	51
Dinah Shore	41
Eartha Kitt	37
Indy Germond	24
Mary Ann McCall	24
Ervie Horn	20
Andie O'Day	18
Janet Washington	18
Janet Brown	18
Bela Forrest	15
Vicki Lee	15

(None Under 15 Listed)

INSTRUMENTAL COMBO

Dave Brubeck	925
Modern Jam Quartet	584

ALTO SAX

George Shearing	558
Gerry Mulligan	550
Shirley Rogers	203
Dave Pell	181
Oscar Peterson	98
Louis Armstrong	91
Chet Baker	84
Howard Rumsey	84
Terry Gibbs	65
Gene Krupa	54
Benny Goodman	49
Bill Stanion	41
Three Suns	41
Bob Brunton	35
George Wallington	32
Count Basie	32
Johnny Hodges	31
Artie Shaw	28
Lee Konitz	26
Charlie Ventura	25
The Six	23
John Green	23
Art van Damme	21
Billy Taylor	21
Joe Loco	19
Laurindo Almeida	17
Don Elliott	17
Bill DeArango	16
Louis Jordan	16
Buddy DeFranco	15
Erroll Garner	15
Red Norvo	15
Bobby Scott	15

(None Under 15 Listed)

VOCAL GROUP

Four Freshmen	1401
Mills Brothers	430
Four Aces	220
Crow-Cuts	167
Modernaires	185
McGuire Sisters	140
Four Lads	124
Honey Dreamers	118
H.L.O.'s	85
Billy Williams	75
Merrilee	41
Hilltoppers	40
Gaylords	38
Billy Ward's Dominoes	33
Styler's	32
The Chords	28
Treniers	25
Cheerleaders	24
Fontaine Sisters	20
Jack Spots	20
The Clevers	20
The Drifters	18

(None Under 15 Listed)

Instrumentalists
 (Names in larger type indicate
 plaque-winners)

TRUMPET

Chet Baker	882
Dixie Gillespie	661
Harry James	449
Ray Eldridge	417
Shirley Rogers	354
Louis Armstrong	183
Waynard Ferguson	180
Count Basie	128
Mel Davis	128
Bobby Hackett	118
Clifford Brown	83
Don Fitzgerald	74
Charlie Barnet	57
Ruby Brad	48
Ray Anthony	39
Joe Newman	38
Buddy Childers	31
Ralph Mullins	31
Sam Most	28
John LaPorte	27
Jim Guiffre	26
Abu Most	20
Gene Sedric	20
Barney Bigard	19
Edmond Hall	18
Sol Yaged	18
Phil Gomez	18
Aaron Sachs	18
Jimmy Dorsey	15
Bob Holm	15

(None Under 15 Listed)

TROMBONE

Bill Harris	844
Frank Rosolino	565
Bob Brookmeyer	505
Tommy Dorsey	380
Benny Green	314
Eel Winding	208
H. J. Johnson	181
Urbis Green	181
Jack Teagarden	148
Milt Bernhart	80
Lawrence Brown	70
Vic Dickenson	66
Buddy Morrow	45
Ray Blinn	44
Keith Moon	44
Trummy Young	41
Bill Russo	37
Bob Enevoldson	24
Benny Powell	24
Eddie Bert	24
George Brunin	21
Carl Fontana	21
Herbie Harper	21
Turk Murphy	20
Conrad Janis	20
Dick Nash	17
Kid Ory	17
Ed Hubble	15
Britt Woodman	15

(None Under 15 Listed)

ALTO SAX

Charlie Parker	819
Paul Desmond	801
Lee Konitz	772
Bud Shank	341
Johnny Hodges	214
Art Pepper	118
Willie Smith	96
Jimmy Dorsey	86
Earl Bostic	48
Mark Gellor	48
Bonnie Lang	37
Charlie Mariano	32
Boots Mussulli	24
Bill Brunton	23
Herbie Steward	19
Georgie Auld	18
Charlie Ventura	15
Lou Donaldson	15
Woody Herman	15
Tab Smith	15
Phil Woods	15

(None Under 15 Listed)

TENOR SAX

Stan Getz	1318
Flip Phillips	415
Leslie Young	358
Dave Pell	340
Ben Webster	188
Bob Cooper	144
Charlie Ventura	144
Scott Sims	49
George Auld	49
Bill Holman	37
Illinois Jacquet	34
Sonny Stitt	31
Frank Wess	31
Warne Marsh	29
Al Cohn	28
Bill Perkins	28
Paul Quinichette	27
Jim Guiffre	25
Freddy Martin	25
Bud Freeman	23
Tex Benneke	20
Eddie Miller	20
Vido Musso	19
Frank Foster	19
Sara Donahue	18
Ted Nash	18
Gil Wells	18
James Moody	18
Gene Sedric	18
Sonny Rollins	15

(None Under 15 Listed)

BARITONE SAX

Gerry Mulligan	1616
Harry Carney	629
Charlie Ventura	286
Serge Chaloff	237
Bob Gordon	148
Leo Anthony (Brother Lee Roy)	95
Cecil Payne	41
Charlie Fowlkes	36
Bob Gioga	28
Jack Minix	28
Bud Shank	21
Leo Parker	18
Jim Guiffre	18
Bonnie Lang	18
Ernie Caccavo	15
Butch Stone	15

(None Under 15 Listed)

CLARINET

Buddy DeFranco	1680
Benny Goodman	791
Tony Scott	482
Artie Shaw	352
Woody Herman	314
Jimmy Hamilton	184
Sam Most	78
John LaPorte	66
Jim Guiffre	57
Abu Most	37
Gene Sedric	31
Barney Bigard	31
Edmond Hall	25
Sol Yaged	25
Phil Gomez	18
Aaron Sachs	18
Jimmy Dorsey	15
Bob Holm	15

(None Under 15 Listed)

PIANO

Oscar Peterson	837
Dave Brubeck	705
Art Tatum	510
Bud Powell	256
Erroll Garner	236
George Shearing	180
Teddy Wilson	105
Buss Freeman	75
Ernie Forstano	75
Billy Taylor	33
Horace Silver	48
Mal Powell	47
Liberaac	46
Terry Pollard	44
George Wallington	44
Al Haig	38
Duke Ellington	38
Count Basie	30
Stan Kenton	24
Claude Williamson	24
John Lewis	23
Dave Leonard	21
Bill Stanion	21
Walt Pierce	21
Andre Previn	20
Les Story	21
Leslie Thompson	21
Paul Bley	20
Marty Patich	18
Frankie Carlo	18
Bobby Scott	18

MARION McPARTLAND

Marion McPartland	16
Lou Levy	15
Dave McKenna	15
Teddy Napoleon	15
Johnny Williams	15

(None Under 15 Listed)

GUITAR

Johnny Smith	692
Bernay Kessel	681
Tal Farlow	497
Les Paul	468
Jimmy Boney	351
Herb Ellis	247
Chick Salvador	208
Laurindo Almeida	186
Chuck Wayne	109
Freddie Green	88
Bill DeArango	80
Tony Rissi	41
Eddie Condon	33
Mundell Lowe	33
Howard Roberts	33
Dave Barbour	20
Steve Jordan	18
Allen Reuss	18
George Van Eps	17
John Collins	17
George Barnes	16
Bemo Palmer	16
Carl Kraus	15

(None Under 15 Listed)

BASS

Ray Brown	1202
Eddie Sabański	555
Oscar Pettiford	382
Percy Heath	272
Charles Mingus	244
Slam Stewart	164
Red Mitchell	112
Don Bagley	110
Chubby Jackson	107
Milt Hinton	87
Arvell Shaw	72
Harry Babasin	51
Howard Rumsey	48
Artie Shaw	38
Corro Smith	36
Joe Mondragon	35
Teddy Kotick	31
Bob Haggart	28
Tommy Potter	21
Bob Manners	21
Gene Sedric	21
Wendell Marshall	21
Walter Page	21
Bob Lutes	20
Ben Croft	18
Curly Russell	18
Clyde Lombardi	17
Johnny Hawksworth	15
Bill Crow	15

(None Under 15 Listed)

DRUMS

Shelly Manne	743
Buddy Rich	694
Gene Krupa	647
Max Roach	505
Louis Ballou	392
Art Blakey	110
Ray Harris	113
Stan Levey	84
Jo Jones	67
Frank Dvillo	60
Joe Moralo	54
Cosy Cole	50
Sammy Jenkins	45
Joe Dodge	42
George Lovett	41
Tony Papa	38
Don Lamond	35
Sonny Igoe	32
Tony Ciccarilli	31
Chico Hamilton	21
Dave Black	18
Jack Spurling	17
Larry Banker	17
Art Mardigan	16
Ray Haynes	15
Billy Lovins	15
Eric Johnson	15
Eddie Phye	15
Zutty Singleton	15

(None Under 15 Listed)

VIBES

Terry Gibbs	886
Lionel Hampton	714
Milt Jackson	488
Red Norvo	281
Cal Tjader	150
Don Elliott	84
Teddy Charles	77
Joe Holland	77
Larry Bunker	37
Terry Pollard	35
Tito Puente	35
Joe Vanuto	21
Pete Terrace	16

(None Under 15 Listed)

ACCORDION

Art Van Damme	905
Mat Mathews	405
Dick Coakley	254
Les Salk	191
Joe Mooney	75
Ernie Felice	68
Tommy Quina	68
George Shearing	30
Milton Delugg	16
Gordie Fleming	15
Lawrence Walk	15

(None Under 15 Listed)

MISCELLANEOUS INSTRUMENT

Don Elliott (mellophone)	690
John Green (French horn)	455
Bud Shank (bute)	288



Buddy DeFranco



Oscar Peterson



Ray Brown



Johnny Smith



Shelly Manne

18th Annual 'Down Beat' Poll

Candide (bongos)	107
Oscar Pettiford (cello)	48
Sidney Bechet (soprano sax)	47
Joe Mooney (organ)	47
Cy Touff (bass trumpet)	43
Frank Wesco (bute)	37
Sam Mead (bute)	36
Wild Bill Davis (organ)	31
Richard Heyman (harmonica)	27
Ray Menace (violin)	23
Jack Costanzo (bongos)	21
Joe Tullman (harmonica)	19
Conrad Basile (organ)	17
Cal Tjader (bongos)	17
Charlie Ventura (bass sax)	17
Julius Watkins (French horn)	16
Harry Babasin (cello)	15

Lee Mathews	110
Billy Houston	89
Billy Sweetland	85
Betty Beche	41
Velma Middleton	40
Elly Russell	34
Pat O'Connor	24
Patricia Lee	22
Lynne Roberts	17
Ginger LaMare	15

ARRANGER

Pete Rugolo	710
Edolph Burns	515
Shorty Rogers	480
Gerry Mulligan	245
Bill Russo	179
Bill Holman	131
Scotter Fineman	122
Neal Hefti	77
Jack Montrose	72
By Oliver	64
John Lewis	63
John Mendell	58
Billy Strayhorn	54
John Green	53
Duke Ellington	51
Wesley Riddle	48
Sam Kellum	34
Billy May	34
Frank Conratock	21
George Handy	19
Christie Albertas	18
Jerry Gray	17
Bob Greutinger	16
Neil Pierce	16
Bob Brookmeyer	15

MALE SINGER WITH BAND

Tommy Mercer	675
Jimmy Griesom	307
Andy Roberts	135
Frank Esposito	87
Harry Prime	67
Butch Stone	59
Ray Sims	52
Jordan Folk	24
Joe Tucker	24
Benny Gardner	17
Bob Brazton	16
Charlie Leeds	15

FEMALE SINGER WITH BAND

Lucy Ann Polk	853
Marnie Miller	420
Jo Anne Green	405

Personalities Of The Year

Here are the personalities whom the readers of Down Beat named as the most consistent performers of the last year in the recording field. Votes were cast in Down Beat's 1954 annual popularity poll.

- POPULAR
- | | |
|------------------|---------------------|
| Male | Female |
| 1. Frank Sinatra | 1. Rosemary Clooney |
| 2. Nat Cole | 2. Peggy Lee |
| 3. Eddie Fisher | 3. Patti Page |
| 4. Perry Como | 4. Ella Fitzgerald |
| 5. Les Brown | 5. Jari Southern |
- JAZZ
- | | |
|-------------------|-----------------|
| 1. Dave Brubeck | 1. Perez Prado |
| 2. Stan Kenton | 2. Joe Loco |
| 3. Count Basie | 3. Tito Puente |
| 4. Chet Baker | 4. Xavier Cuget |
| 5. Gerry Mulligan | 5. Machito |
- RHYTHM AND BLUES
- | | |
|---------------------|-----------------------|
| 1. Ruth Brown | 4. Earl Bostic |
| 2. Roy Hamilton | 5. (tie) The Dominoes |
| 3. Dinah Washington | Joe Turner |



Terry Gibbs



Art VanDamm



Don Elliott



Pete Rugolo



Tommy Merriv



Lucy Ann Polk

Strictly Ad Lib

(Jumped from Page 3)

DOTTED NOTES: Harry James drawing more billing in current stand at Cocanut Grove than any bandleader in recent years at this supper spot . . . And the Grove has countered Statler hotel's imposing list of coming attractions by announcing early dates for Anna Maria Alberghetti, Lena Horne, Tony Martin, and Freddy Martin . . . Record shop at Central & Vernon avenues faces "disturbing the peace" charge result of teen-agers ganging there for all-night r & b platter program presented by "Huggie Boy" (ugh!) Hugg . . . Horace Heidt, now doing local TV shows from his Trianon dancery here, grabs himself a sponsor and big-budget network spot on NBC-TV come Jan. 8.

SAN FRANCISCO: Xavier Cuget played a hasty one-ner at the El Patio Nov. 13 to okay crowds . . . Joe Turner playing several one-ners on the local r&b circuit in November . . . Louis Armstrong booked for a return gig at the Downbeat Dec. 23, with Machito opening Jan. 3. Dave Brubeck played November and December at the club.

Barbara Carroll followed George Shearing into the Black Hawk Dec. 7, with Terry Gibbs set to follow her on Dec. 21. The club is currently up for sale, by the way . . . Bob Seobey closed out at the Tin Angel despite good business. He opened Dec. 15 at the El Rancho in Lafayette and probably will play a location in Los Angeles and then return to San Francisco after the first of the year. Bob Mielke's Bearcats took over for Seobey . . .

Cal Tjader may record an LP for Fantasy featuring trombonist Bob Collins, brother of trumpeter Dick . . . Gus Cousineau joined the Muggy Spanier band on drums while Mugga was at the Hangover club . . . Nick Esposito, local guitarist and Clef Records artist, now on tour with Joni James.

BOSTON: Nat Cole boosted the supper club and after dark business with his money-making week at the Latin Quarter. Nat enjoyed Thanksgiving in beantown with his wife and family . . . Billy Williams quartet did first Hub appearance at Hi-Hat and drew well for the week . . . Billie Holiday spent same week at Storyville with Buck Clayton group and sounded better than she has in the last few years. Hubby-help has straightened her, and there may be a book of the Holiday struggle under the press in a short while . . . Jack Tea-

found . . . Downstrip at the Hotel Sahara, Mae West has returned to headline the show; while in the Casbar lounge, Louis Prima and his fine group are really proving themselves a top-flight entertaining combo . . . Folk singer Stan Wilson proved to be the big hit of an otherwise outmoded show at the Hotel Thunderbird which starred the Lecuona Cuban Boys. The Sons of the Pioneers are strumming their guitars there now, to be followed by the Winged Victory Male Chorus . . . Harry (The Hipster) Gibson has brought a wonderfully swinging combo with him from the coast for an extensive engagement in the lounge of the Hotel El Cortez. The Four Knights have been held over in the Pirates Den there.

The magic presence of Kay Starr is keeping the SRO sign up at the Flamingo hotel where she stars in a show with the Jones Boys and comic Alan King . . . Bobby Page and his Musical Pages continue to make music in the Stage bar . . . Sounds by the Barbara Carroll trio are featured at the bar of the Sands hotel alternating on the stand with the music of Ernie Stewart's fine group . . . The parade of entertainment greats continues on the Sands' stage with the vocal stylings of Vic Damone, to be followed by the comedy antics of Danny Thomas . . . The local union hassle has been settled, with the basic sideman scale upped to \$125 a week just in time for a Christmas present.

MIAMI: Big competition looming this season between Copa City and the adjacent Beachcomber in Miami Beach. Former spot has signed Mae West, Jimmy Durante, the Red Caps and Les Chavales; Beachcomber has a show topped by Martha Raye for an opener, with Nat Cole and Ann Sothera slated to follow . . . Myron Cohen and Billy Daniels are set for the Hotel Casablanca . . . Don Ostro has the band in recently reopened Five O'clock club . . . Jimmy Waugh and Benny Garcia, reeds, and Harry Genders, trumpet, joined

Tommy Nunez in the Henry Grady hotel in Atlanta, Ga.

Fausto Curbelo fronting a crew for periodic mambo contests at Vanity Fair . . . Buddy Lewis takes his trio to Nassau for several weeks' work . . . Pianist Oscar Schatz joined Al Navarro's crew at the Preview lounge . . . Jayne Manners moved into the Club Echo . . . Piano-song team of Johnny Gilbert and Ben Tracey signed for the season at the Harbor Lounge . . . Bob Novack's combo now in the Club Casino of the Monte Carlo hotel.

Composer Nat Simon back for his annual sojourn at the Atlantic Towers . . . Helen Rivoir now in her 10th year at the piano in the Mulberry room of the Coronado hotel.

—bob marshall

CINCINNATI: Jazz is on the rise in the Queen City, with the San Souci leading the way. Pat Wilson, former Artie Shaw sideman, is currently leading a quartet there. Clarinetist Dave Klingman, featured soloist with the group, has local hipsters flipping over his tone and conception. Increased interest at the club is due to recent appearances of Shelly Manne, Charlie Mariano, Gerry Mulligan, and Jack Montrose.

Billy May ork with Sam Donahue didn't draw too well at the Grey-stone ballroom on Nov. 14 . . . Vocalist Joanne Gilbert did a week's stint at Beverly Hills . . . Club Ebony in nearby Lincoln Heights rocked to the sounds of James Moody and Eddie Jefferson . . . Nov. 27 found Buddy Morrow at Castle Farm and Johnny Long at the Topper ballroom.

—dick schaefer

WASHINGTON, D. C.: Fresh from his Las Vegas success, Cab Calloway opened a week at the Casino Royal on Dec. 13. Johnny Pineapple's Hawaiians will be the Christmas attraction, with Edey Gorme skedded for the first week of the New Year . . . John Beal, bassist with the Country Thomas

(Turn to Page 17)

LAS VEGAS: The town was saddened by the news of the tragic auto accident that resulted in Sammy Davis Jr. losing his left eye. The accident came at the beginning of his engagement at the Hotel Last Frontier. Show bits pitched in, and such stars as Betty Hutton, Billy Eckstine, Jeff Chandler, the Wiere Brothers, and Anna Maria Alberghetti all made guest appearances until a replacement could be

—ralph j. gleason

—bob martin

—henry lewy

Rhythm & Blues Notes

By Ruth Cage

Those who seem to be impressed by the increased use of the Latin beat in r&b tunes have rather lost sight of the long-standing precedent for such mixing. (The original version of *St. Louis Blues*, for instance, has smack in the middle some pretty definite Castilian notes.)

It seems better to consider this the completion of a circle, not a new tangent.

Much jazz grew up in New Orleans, where the Spanish and French had combined to produce an old-world atmosphere in the new world. The sounds that came from the Spanish side of the city's family fit into the jazz patterns across town with ease.

Farther Back

If one wished to follow influences even farther back, there could be found a common ancestor for both jazz and the Spanish beat. The African influence was felt in phases of Spain's culture—remember the Moors?

At any rate, today's versions of rhythm and of blues demonstrate this return to earlier influences. It's not just the mambo tempo either that's getting the interest. LaVerne Baker's *Tweedle Dee*, for instance, has a decided samba rhythm. Tito Puente recently put it very simply:

"Any person, I think, who digs jazz, will dig the mambo."

In the mambo-style sweepstakes, Earl Bostic's *Mambo Lino* is taking pretty big strides. Bostic is a long-on-talent fellow whose work has been characterized by versatility ever since the days he made music as a youngster. He was a clarinetist with Tulsa's Booker T. Washington high school band and alto saxman with the Boy Scouts.

Moves To Omaha

After high school, Bostic moved to Omaha for a year at Creighton university. He kept doubling—teaching daytimes for the ROTC band and nighttimes with local jazz outfits. The next stop was Xavier university, where he was again a military bandman and out in the city of New Orleans a jazzman. He then migrated to New York and got work as a sideman with Edgar Hayes, Don Redman, Cab Calloway, and others.

In 1939, Bostic decided he'd rather be fronting his own crew. The band he put together moved into Harlem's Small's Paradise and stayed there four years. Six months with the late Hot Lips Page and two years with Lionel Hampton followed. Then Bostic, in 1945, again formed his own band.

He's had hit records with his own crew (like *845 Stomp*, *That's the Groovy Thing*, *Flamingo*, and *Temptation*) yet his big writing successes have been hits for others. *Let Me Off Uptown* got the Gene Krupa treatment, *Brooklyn Boogie* was a romp for Louis Prima, and Alvin Rey recorded his *Major and the Minor*, which, incidentally, became a movie title with Bostic music in the film's background.

Plays Major Clubs

Bostic has played many major clubs, making one of his greatest hits recently at Broadway's Basin Street. No matter what's in the offing though, he picks six weeks out of the year for vacation. Come mid-December, he'll begin this year's respite.

No holiday rest is in sight, though, for Cootie Williams. He'll leave the Dinah Washington touring r&b package to spend the holi-



Earl Bostic

Hot & Cold

New York—Several men of the music business were commenting on the short duration of fame for many of the young pop record artists who seem to break for a hit but suddenly slip back into hoping again.

"As a matter of fact," calmly observed Abe Turchen, Woody Herman's manager, "I knew a singer who was hot in Pittsburgh last Friday at 3:30."

Birdland Hits Fifth Birthday

New York—The Birdland anniversary show (marking the start of the club's sixth season) opens Dec. 16 co-starring Count Basie and George Shearing. On opening night, Sarah Vaughan will also appear, held over for that evening from her previous Nov. 18-Dec. 15 booking.

This same triple bill will serve as a prelude to the national jazz tour produced by Birdland's Morris

Lombardo Sets TV Film Series

New York—Guy Lombardo has embarked on a television production enterprise. A series of 39 films, entitled *Guy Lombardo and His Royal Canadians*, is being produced by Guy Lombardo Films in New York at the Biltmore studios.

In addition to the complete aggregation of Lombardo regulars, a guest vocalist will be used in each weekly episode. The guests will include: Fran Warren, Sunny Gale, the Fontane Sisters, Karen Chandler, Judy Lynn, Mary Mayo, Betty Reilly, Toni Arden, Betty Jane Watson, Eleanor Russell, Eugenie Baird, and many others.

Levy that gets under way Feb. 11. As of present plans, Basie, Sarah, and Shearing will headline the show in addition to Errol Garner. Lester Young and Jimmy Rushing will probably also appear as added attractions with the Basie band. The tour is scheduled to last 3 1/2 weeks, with cities visited as far west as St. Louis.



Top to bottom:
MARVIN LONG
WARD SILLAWAY
CHUCK EVANS

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2 Units Solve Problem Of Changing Needles

By ROBERT OAKES JORDAN

One problem confronting those who wish to change phonograph needles is the much smaller size of contemporary needles as compared with those a few years ago. In the past, cactus or even bamboo needles presented only slight difficulty in changing. Today an LP needle is almost microscopic.

The old Orthophonic mechanical pickup heads could be tightened with a Model T pliers without much chance of damage to either the head or the needle. But the story recently has changed a lot.

They are making the needles smaller each year and much harder to find when dropped on the carpet. The colorblind hi-f enthusiast has a tough time even being sure he has removed the correct needle. Red coloring matter on the shank of a one-mm. needle is mighty hard to see some evenings.

The human thumb or forefinger become the forceful stamping press, and between them the delicate LP replacement needle suffers.

Assuming the old needle has been removed successfully, the movement called Operation Crack Crystal starts now on the new needle.

If the shank of the needle is inserted in any fashion other than that prescribed, the chance of damage to the thin glass-like crystal is great.

More 'Success'

If your unit has the nonpermanent type of thumbscrew fastener, you will be somewhat more "successful" in cracking the crystal.

These are experiences which most needle changers have gone through. The problem had existed until now as one which no one company had solved. Recently, however, Shure Brothers of Chicago produced an unusual and new concept in easy needle changing.

Two of these units were submitted to a laboratory test. They are the PC 3 (high fidelity) Shure Ceramic (barium titanate/calcium titanate) phonograph pickup cartridge.

A New Concept

In addition to their ease of changing, their construction represents a new concept in ceramic units. There is no way in my laboratory to determine the exact composition of a ceramic unit, but a close guess would be barium titanate with a small percentage each of calcium titanate or zirconate with other additives.

You can visualize the unit, after the plastic housing has been removed, in the form of a wafer sandwich. The wafer sides correspond to the sections of ceramic material, and the filling corresponds to the microthin bronze strip between them.

All in all, you have a ceramic sandwich about three-sixteenths of an inch long and one-sixteenth of an inch wide. As the unit is fabricated, the prestressing of the bronze strip takes place so that when the unit is at normal room temperature and pressure, the bronze tends to help the linear functioning of the process from mechanical to electrical energy.

No Rubber Coating

Since these new ceramic materials are unaffected by normal temperature and moisture changes, the unit need not be covered by a damping rubber coating. The difference between the two ceramic units is basically one of construction since the difference in cost of the ceramic elements cannot be significant.

In any ceramic unit the voltage produced is directly affected by the method of mounting the placement of the needle holder (in this case a bifurcated needle holder). The high output (PC3) is mounted at

Rage In Rush

Boston—Patli Page began to wonder if she really were appearing in Boston during her scheduled week at Blinstrub's Village.

She opened on a Monday night, flew to New York Tuesday for record rehearsal, drove to Manchester, N.H., for television show Wednesday, took a train to New York Thursday to record *Let Me Go, Lover*, paid Providence, R.I., disc jockeys a visit Friday and had Boston baked beans for supper Saturday.

an upward angle, and the high fidelity (PC5) is mounted straight with the take-off holder at a right angle to the width axis of the ceramic unit.

The higher voltage is derived at an unimportant drop in frequency response. Both units were checked for construction and electrical operation and found as advertised.

On Same Bracket

The needles are both mounted on the same bracket which in operation is shifted in and out of the bifurcated needle holder according to the types of records being played.

As the front lever is "flopping" over, the needle holder remains stationary and one needle is removed from the "V" or split end of the holder and the next needle is moved over and dropped into place.

This holder can be removed easily by loosening a thumbscrew which is inserted at the back of the needle bracket. Convenient holding wings extend on either side of the plastic housing for easy removal and installation of the dual needle bracket.

One Disadvantage

This presents one disadvantage of the unit which may dissolve when diamond needle points sell at rhinestone prices. I am not certain both needles wear out at the same time, so if you bought the diamond points, the other investment may be wasted.

Even so, as far as I can see, Shure Brothers has solved a major problem in the changing of phonograph needles.

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

High Fidelity



Synchronous Motor's Functions Explained

By OLIVER BERLINER

I have maintained constantly that the disc record is still the mainstay of the high fidelity home music system. Although some may say I feel this way because I come from a disc record family (and you might be right), I still feel the statement is true. So we will begin our series on the most pretentious of sound systems with the discussion of disc record players.

'Mood Music' Big At Victor

New York—A new type of recordings came of age as standard best-sellers when RCA Victor's 1,000,000th "Mood Music" album rolled off the press here recently.

"Mood Music" albums, in which each selection has been chosen especially to provide appropriate music for a specific activity, now are an indispensable part of the average American library, according to Lawrence W. Kanaga, general sales and merchandise manager for RCA Victor records.

The popularity of the series has grown steadily since its inception two years ago until total retail sales on mood music have reached \$3,700,000, Kanaga also said.

New Chamber Group Starts Six Concerts

New York — A new chamber group, organized by George Koutzen, will be heard in six concerts this season in the Grace Rainey Rogers auditorium of the Metropolitan Museum of Art. Each concert of the Knickerbocker Chamber Players—as the new group is called — will have a different guest conductor.



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The characteristic of this motor is that it "hunts" for the proper speed at all times. This hunting shows up as flutter. The motor, therefore, is used to achieve precise timing over a long period, especially important with tape recorders.

Hunting, and consequently flutter, is minimized by the use of a flywheel; which in a record player is the turntable itself. Designers must be careful not to incorporate too much hunting minimization; otherwise the synchronous feature will be lost.

Whether you know it or not, you use a synchronous motor every day . . . your electric clock.

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

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The Devil's Advocate

By Messa Sargent

Off-Beat Records: For Christmas carol giving this year, I'd suggest you not miss the Haydn Society's beautifully produced *The First Christmas in Carols* (HSL-150) as recorded in Copenhagen. There are full texts (illuminated).

The stubbornly unsteretyped repertory of the Cook Laboratories in Stamford, Conn., has been further enhanced by 11 new 12-inch LPs in the *Cook Road Recordings* series. Emory Cook's travels (and those of his associates) took the Cook equipment to, among other places, Gloucester to hear sailing skippers tell tales of 78 years ago; Mississippi blues singer K. C. Douglas; the Caribbean for two sets, including one by the remarkable Haitian drummer, Tirore; Texas and the quasi-jazz pianist Red Camp at a late party, and even a square dance.

My favorites are an old calliope playing circus and showboat tunes in addition to carousels wailing old merry-go-round music (Cook 5010) and *The Voice of the Sea* (5011). The latter is the most soothing record I know—it's even better than silence after a day of high fidelity reviewing, such is the calm brought on by waves and distant gulls. Several of these sets are duplex recordings, which means they can be played on either regular LP or on binaural machines.

Songbirds, Too

While still on the road, there is another outdoor recording I recommend enthusiastically. Called *Songbirds of America*, this is an attractively packaged 10-inch LP that provides absorbing background material on the nature of birds in

general along with color pictures and detailed descriptions of the various birds heard on the record. The record, itself, also contains explanatory commentary by A. A. Allen. There is even an index in this "soundbook," and the whole production is a delight. The collection is available from Book Records, Inc., 680 Fifth Ave., New York 19, N. Y., at \$4.95.

Also associated with the outdoors are the strongly gypsy-influenced Flamenco songs of Spain. Westminster has issued its second volume of its valuable *Cante Flamenco* anthology. These recordings in volume two are among the most strikingly moving Flamenco records I've heard in recent years. It's unfortunate that Westminster, having taken care to assure the musical excellence of the material in this series, has not spent equal time on providing more detailed notes and, particularly, texts. They might find they'd sell more volumes thereby; there are few things more frustrating than hearing music of intense passion expressed in words that you cannot understand.

Another excellent source for Flamenco (and Latin-American music in general) in recent years has been the Spanish Music Center, 1291 Sixth Avenue, New York 19, N. Y. I mention the address since I expect most small town dealers don't carry the line unless the town has a fairly large Spanish-speaking population. The SMC catalogue has a number of unusually eloquent Flamenco recitals, two of which (from the first batch of LPs I've heard), I'd particularly recommend: *Bailes Flamencos* (Flamenco dances with Juan Martinez and Paco Agullera—SMC 550) and *Cante Jondo* (with Juan Martinez on guitar and Lolo, one of Spain's best known singers of the "deep song" of Flamenco—SMC 551). Two other rhythmic Spanish LPs worth hearing are: *Jose Greco's Danzas Flamencas* (Decca DL

Sauter-Finegan Team With Chi Symphony In 'Jazz' Work

Chicago—If there's ever going to be a mating of symphonic music and jazz, a fellow from Zurich, Switzerland, will not be the man to pull off the coup.

That was the end opinion of listeners and performers who enjoyed the unusual opportunity of hearing the entire Sauter-Finegan orchestra sitting in with the Chicago Symphony Orchestra under Fritz Reiner, Nov. 18, 19, and 20 at Orchestra Hall.

Ed Sauter's and Bill Finegan's crew of 18, who seldom in their career have been described as a "jazz band," appeared as soloists with the 90-man symphonic orchestra in something called *Concerto for Symphony Orchestra and Jazz Band*, by Rolf Liebermann, who first saw the light of day in Zurich one morning in 1909, and hasn't spent any time around Birdland or the Blue Note.

Jazz wize, there's nothing in this 9758) and his more elaborate *Jose Greco Ballet* (Decca DL 9757). I prefer the first, simpler set of the two.

Finally, this issue, I would like to call your attention to a singularly relaxed singer of all frecco Calypso music (Bahamas style)—the famed Blind Blake, who is best known in the States for having co-written *J. P. Morgan*. The easy-riding Blake is accompanied by the Royal Victoria Hotel "Calypso" orchestra as recorded in Nassau in three Art LPs (AL 3, AL 4, and AL 6). The records are available through P. O. Box 1338, Nassau, the Bahamas. The first is a 12-inch LP, and texts are included in each. Blind Blake is a fine contemporary minnesinger—with a beat.

'Porgy And Bess' To Play LaScala

New York—*Porgy and Bess* has been selected as the first American production to be given at Milan's famed La Scala opera house, where the Gershwin-Heyward work will be presented the week of Feb. 21.

Porgy and Bess was performed in Paris from Sept. 30 to Dec. 4. After the Paris engagement, the company planned to visit the Near and Middle East before reaching Milan, with the Italian tour continuing until late March.

and the cleanliness and dispatch of their execution showed the earnestness with which they had approached the unusual collaboration.

Boxoffice for the three concerts was terrific, and the sellouts augured well for the RCA recording upon which the Chicago Symphony and the Sauter-Finegan "jazz band" were scheduled to get to work some time in December.

—Will Leonard

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CLASSICS IN CAPSULE

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

New Directions

Disc Data	Ratings	Comments
SHOSTAKOVICH: Symphony No. 10. New York Philharmonic, Leonard Mitropoulos. COLUMBIA ML4959, 12".	★★★★ Performance ★★★★ Recording	● Dmitri and Dmitri have been a well-met pair before but never quite so stimulatingly as in this careful cutting of an exciting new work, hard on the heels of its American premiere. It sounds loose on first hearing, more expertly knit with repetition. The liner notes, a meaningless political dissertation, are particularly poor.
HANSON: Symphony No. 1/ SIGMEISTER: Ovarh Ser. Hamburg Philharmonic, Hans-Jergen Walter. MCM EB141, 12".	★★★★★ Performance ★★★★ Recording	● American music critics complain because American orchestras don't play works by American composers. So here the Hamburgers play a couple, and you know what? One still isn't happy, because one feels an American orchestra could do them better. The Hanson has breadth of tone — recommend it, but Sigmeister's hillbilly music just doesn't swing correctly.
THOMSON: Three Pictures for Orchestra & Five Songs from William Blake. Philadelphia Orchestra, Virgil Thomson, Eugene Ormandy, with Mack Harrell. COLUMBIA ML4919, 12".	★★★★★ Performance ★★★★★ Recording	● Everything is too much larger than life size in these selections. The composer overdramatizes his <i>Songs at Night, Wheat Field at Noon</i> and <i>Sea Piece with Bird</i> ; on the first side, and Harrell overpounds the Blake poems on the reverse.

Standards

FRANCK: Symphony & Le Chasseur Herminie. Vienna State Opera Orchestra, Arco Rodinski. WESTMINSTER WLS311, 12".	★★★★★ Performance ★★★★★ Recording	● This Franck symphony rates among the best on LP despite the occasional timidity on the part of Rodinski, for its reproduction is excellent. The crazy, mixed-up lunatic on the final band is splashed through the speaker in excitingly broad strokes worth hearing.
BIZZET: Carmen Suite & L'Arlésienne Suite No. 1. Vienna State Opera Orchestra, Mario Rod. VANGUARD VS5455, 12".	★★★★★ Performance ★★★★★ Recording	● Same orchestra as in the paragraph above, but in an interestingly different mood and voice. Rod coaxes a refreshing reading of the tired Carmen music and a magnificently dimensioned <i>Arlésienne</i> .
BIZZET: Carmen Suite/ GOUNOD: Faust ballet music. St. Louis Symphony, Vladimir Colchoman. CAPITOL PRESS, 12".	★★★★★ Performance ★★★★★ Recording	● This Carmen suite doesn't show anything engaging, but the ballet music, performed more completely (and more thoroughly) than its usual fate, sparkles. And the hi-fi man will enjoy the record's tonal quality.

Operatics

BEETHOVEN: Fidelio. Arturo Toscanini, Rose Bampton, Jan Peerce, Eleanor Sisker, NBC Symphony Orchestra. RCA VICTOR LM6025, 3-12".	★★★★ Performance ★★★★ Recording	● It's difficult to believe that 10 years have passed since Toscanini's great two-week performance of this classic over NBC in the days before television and even more difficult to believe the production could sound so rich in dimension when put in microgrooves a decade later. This is it—the best <i>Fidelio</i> on LP, despite its age.
GIORDANO: Andrea Chénier Lightbulbs, Emma Tabaldi, Jose Selo, Radio Italiana Orchestra, Arturo Bofa. CETRA AS0169, 12".	★★★★ Performance ★★★★ Recording	● Tenor Selo is the star in these eight selections, though soprano Tabaldi holds up her comparatively few bands capably. In some ways, this abridgment is easier on the ear than the opera in its loquacious entirety.
VERDI: Aries. Robert Woods, Barbara, with Concert Arts Orchestra, Nicholas Residore. CAPITOL PRESS, 12".	★★★★ Performance ★★★★ Recording	● The only best we have with these interludes from <i>Dan Carlo, Falstaff, Sigismondo, Trovatore, Otello</i> and <i>The Masked Ball</i> is that Brother Woods knocks himself out on every one, which means there's no change of pace on two LP sides. That really isn't a complaint, of course; the man sings up a good operatic storm.

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Popular Records

DOWN BEAT

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.

- Don Cornell—*No Man is an Island* (Coral).....Cornell is good on this plea.
- Jimmy Durante—*Little People* (Decca).....Here's another song on good will that Durante sells with simplicity.
- Fontane Sisters—*Hearts of Stone* (Dot).....Corn, really whipped up, with a fine beat.
- Eydie Gorme—*Steve Lawrence—Make Yourself Comfortable* (Coral).... Should rake in a lot of the shekels this tune will make.
- Mario Lanza—*Sylvia/Some Day* (RCA).... The usual Lanza theatrics are missing, making these both fine sides.
- Richard Maltby—*Star Dust Mambo* ("X").....Maltby has another winner in this beat treatment of *Star Dust*.
- Dean Martin—*Nat Cole—Long, Long Ago* (Capitol)..... While novelty of Martin and Cole may make this a seller, it's poorly done.
- Tony Martin—*All of You/Vera Cruz* (RCA).....Double-barrelled potential.
- Vaughn Monroe—*Butterscotch Pop* (RCA)..... Vaughn is relaxed on this one, and might have another winner.
- Lorry Raine—*Lost Weekend* (Dot).....All this one needs is exposure to send it winging.
- Georgie Shaw—*Unsuspecting Heart* (Decca)..... This could be the big one Shaw is looking for.
- Frank Weir—*The Cuckoo Cries* (London)..... Another *Happy Wanderer*!

VOCALISTS

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

- Eileen Barton—*Happy Birthday, My Darling/Without Love* (Coral).....Darling has a nice lilt to it.
- Ernesto Bonino—*Language of Romance/Song of the Barefoot Contessa* (RCA).....Newcomer gives it just the touch of accent that *Romance* needs.
- Don Cornell—*No Man is an Island/All at Once* (Coral).....*Island* is a big blustery thing that Cornell does well.
- Crew-Cuts—*Dance Mr. Snowman Dance/Twinkle Toes* (Mercury).....Two light seasonal numbers with bounce added.
- Jimmy Durante—*Little People/Pupalina* (Decca).....*People* is a semi-religious tune that Durante does surprisingly well.
- Buddy DiVito—*When I Think of You/Boh O'Link* (Trio).....Small label, but big singing and possibilities in *You*.
- Eydie Gorme—*Steve Lawrence—Make Yourself Comfortable/I've Gotta Crow* (Coral).....Superior singers and a winning performance on *Comfortable*.
- Fontane Sisters—*Hearts of Stone/Bless Your Heart* (Dot).....*Stone* is in the *Jealous Heart* type slot.
- Mario Lanza—*Sylvia/Some Day* (RCA).... Lanza does two standards and not in his usual dramatic style.
- Robert Q. Lewis—*Collegiate/Hard Heart Hannah* (Coral).....Comic gives the nostalgic '20's a rehearing.
- Jana Mason—*It Don't Cost Very Much/The Bold Black Knight* (Decca)..... Spirited material and Jana's bluesy voice combine well.
- Lorry Raine—*When Your Lover Has Gone/Lost Weekend* (Dot).....*Lover* is Lorry's best-ever vocal performance on wax; the moody, lights-out feel of *Weekend* spells sales.
- Loise Tobin—*Lonesome Road/Hurry Homs* (MGM).....Louise makes her return to wax most auspicious with this pair of revivals.
- Mel Torme—*All of You/Spellbound* (Coral).....All is material right down Mel's alley, and he makes the most of it.
- Margaret Whiting—*My Own True Love/My Son, My Son* (Cap).....*True Love* (Tara's Theme) is best singing from Margaret in a long while.

KIDISCS

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

- A CHILD'S FIRST RECORD Series: *First Toys; First Games; First Pets; First Dolls; First Rides; First Birthday; First Christmas*. Frank Luther, orchestra (Decca 1002-1008), age 5 and under..... A very successful series inaugurated with these first seven 45's designed for the pre-school youngster. The music, lyrics, narration, and even the jacket cover give a lively sense of participation and fun to the most difficult record audience—the three- and four-year-old critic.
- Little Smokey, The Runaway Train*—Robin Morgan, narrator; Michael Stewart, vocal; Peter Steel, music. (Col. J4-196), age 5 and under.. The Dagmare of TV's *Mama* series narrates with proper gusto backed with apt music and clever sound effects.
- Peter and the Wolf/Billy Goats Gruff*—Boris Karloff, narrator (Mercury Childcraft EP-C 14); age 5 and under; 6 to 11.....Karloff never less sinister. He talks, lips, and even sings. Good fun.
- The Christmas Tree*—Claude Rains, narrator; Hugo Peretti and orch. (Mercury Childcraft 62); all ages.....A well-told story for the holidays with Rains best with the rrrround vowels.

EVERYBODY DANCE

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

- Sauter-Finegan—*Joe's Tune/Mobile* (RCA).....*Joe's Tune*, written by and featuring marimbist Joe Venuto, is rich, easy, pretty; *Mobile* gets vocalizing from Andy Roberts and Anita Darian
- George Williams—*Tiger Rag Mambo/Song from Desiree* (Coral).....*Tiger* fits perfectly into mambo tempo, and Williams' ork makes it roar

INSTRUMENTALS

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

- Jan August—*Mambo Is in the Air/Love Nest* (Mercury).... Rapid '88'ing is especially effective in *Mambo*.
- Rosa Linda—*Limehouse Blues/Peanut Vendor Tarantella* (Coral).... Pianist adds a new boogie twist to *Vendor*.
- Richard Maltby—*Star Dust Mambo/Strictly Instrumental* ("X")..... *Star Dust* is a natural follow-up for St. Louis Mambo.
- Nelson Riddle—*Vera Cruz/Never Never Land* (Cap)..... Another fine reading of *Cruz*, this one by the talented Riddle's ork.
- David Rose—*Love Walked In/Fascinating Rhythm* (MGM).... Typically excellent handling of these Gershwin items.
- Frank Weir—*The Cuckoo Cries/Starlight Souvenirs* (London).....*Cuckoo* is much like *Happy Wanderer* and should fly high.

COUNTRY & WESTERN

The best country and western sides received for review for this issue.

- Redd Stewart—*I Did/Downstream* (RCA)..... Redd's first two sides as a vocalist are strong. We give the nod to the three-quarter beat.
- Hank Snow—*Let Me Go, Lover/I've Forgotten You* (RCA).... *Lover* is the same ditty that's causing all the commotion in the pop field. Hank's slicing may equal or pass the pop version, sales-wise, since it was originally a country tune. Flip is good country material.
- Ruby Wells—*Hearts of Stone/You Clobbered Me* (RCA).... Youngster really belts out a backwoods version of the r&b hit. Flip is cover of a Spade Cooley side. Both will gather their share of spins and box plays.
- Grandpa Jones—*Keep On the Sunny Side/Some Little Bug Is Going to Find You* (RCA)..... Top side finds Grandpa teamed with Ramona for some fine country harmonizing. Flip is another oldie given new sparkle by Grandpa.
- Don Reno—*Red Smiley—Springtime in Heaven/I'm Building a Mansion in Heaven* (King)..... Both sides fine country sacreds with Don Reno a standout for his clean, five-string banjo work.
- Country Cats—*Hot Strings/Mountain Mambo* (King)..... *Strings* is an up-tempo instrumental with guitarist Al Myers showing admiration for Chet Atkins. The flip: Pfui!
- Rose Maddox—*There's No Right Way to Do Me Wrong/I Wonder If I Can Loss the Blues This Way* (Col)..... Rose as a single could become a serious threat in the c&w field. Her unique voice is used to fullest advantage on both sides.
- Gene Autry—*Barney, the Bashful Bullfrog/Little Peter Punkin' Eater* (Col)..... Top, intended as a kid disc, contains enough gimmicks and clever lyrics to win spins for adults. Flip is another *Bimbo, Tweedle-O-Twill*, etc., etc.
- Rita Faye—*I Want Santa Claus for Christmas/There Really Is A Santa Claus* (MGM)..... Two kiddie Christmas songs by a kiddie. The old folks will go for these, too.
- Jease Rogers—*I'm Gonna Love Just Like I Live/I Never Knew I Needed You* (MGM)..... Philly cowboy proves he has the know-how when it comes to waxing Tennessee material. Disc should get its share of plays.

England's Top 20

Here are the top-selling pop records in England for the second half of November.

1. *Hold My Hand*—Don Cornell (Coral/Vogue)
2. *My Son, My Son*—Vera Lynn (Decca)
3. *This Ole House*—Rosemary Clooney (Phillips)
4. *If I Give My Heart*—Joan Regan (Decca)
5. *If I Give My Heart*—Doris Day (Phillips)
6. *This Ole House*—Billie Anthony (Columbia)
7. *Smile—Nat Cole* (Capitol)
8. *Cara Mia*—David Whitfield (Decca)
9. *No One But You*—Billy Eckstine (MGM)
10. *Rain, Rain, Rain*—Frankie Laine (Phillips)
11. *Sanso Natale*—David Whitfield (Decca)
12. *Little Things*—Mitty Kolman (Brunswick)
13. *My Friend*—Frankie Laine (Phillips)
14. *There Must Be a Reason*—Frankie Laine (Phillips)
15. *Sh-Boom*—Suey Frerberg (Capitol)
16. *I Need You Now*—Eddie Fisher (BMV)
17. *Sh-Boom*—Cory Cuba (Mercury)
18. *Three Coins in the Fountain*—Frank Sinatra (Capitol)
19. *How Do You Speak to an Angel*—Dean Martin (Capitol)
20. *Story of Tina*—Al Martino (Capitol)

P. S.

New York—The musicians-in-residence at Charlie's Tavern were just as displeased with the way *Jazz* was treated on a recent Sid Caesar NBC-TV show as Jack Mabley (*Down Beat*, Dec. 15). Mabley pointed out that Benny Goodman's music was good, but he roundly criticized the other shots of alleged jazz fans "who jumped and screamed and rolled their eyes in a frenzy of asininity that would shame African voodoo dancers." "As a matter of fact," said one musician at Charlie's, "I was watching the show with my kids. It got too bad after a while, so bad I had to turn the TV off and order the kids to go to bed. Maybe I was a little gruff, but I was so ashamed of what they were doing on that TV show."

THE BEST IN PACKAGED GOODS

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

- Doris Day—*Frank Sinatra—Young at Heart* (Columbia LP CL-6339)..... Songs from Doris and Frank's new film, and a good collection it is. Miss Day is her usual, warming self on the first six titles. Sinatra, now with Capitol, wasn't granted permission for this set; Columbia merely reissued two sides previously released and recorded some years ago. They still sound splendid.
- Miss Gibbs, at her best, is a compelling and convincing singer. She's at her top level in this LP, and should impress a great many people who have heard her do only light pop material. This set is well worth your perusal.
- Georgia Gibbs—*The Man That Got Away* (Mercury LP MG-25199)..... *The Man That Got Away; I'll Be Seeing You; How Did He Look?; What'll I Do?; Baby, Won't You Please Come Home?; After You've Gone; It's The Talk of the Town*.
- Miss Gibbs, at her best, is a compelling and convincing singer. She's at her top level in this LP, and should impress a great many people who have heard her do only light pop material. This set is well worth your perusal.
- Neal Hefti—*Neal Hefti's Singing Instrumentals* (Epic LP LG-1013)..... Hefti has combined some first-rate jazz studio men and the Ray Charles Choir for some unique and mostly swinging versions of some of the top-selling instrumentals of the last two decades. Vocal group is used both as wordless unit and for doing some lyrics. Highlights: Billy Butterfield's trumpet on *Started and One O'Clock*; clarinetist Hank D'Amico on *Woodchopper's*; Boonie Richmond's tenor on *One O'Clock* and *Woodchopper's*; Jimmy Crawford's splendid drumming throughout.
- Kay Thompson—*Kay Thompson* (MGM X-265; two EPs)..... Known more as a dancer and performer than for her singing chores, Miss Thompson here displays a style and feeling for a song that could make her a top record seller. Timing, experience, knowledge—she has them all, plus a Billie Holidayish quality and interpretation that will win her a lot of fans.
- Sarah Vaughan—*The Divine Sarah* (Mercury LP MG-25188)..... A couple of standards and some of the best of the songs written in the last couple of years make up this one, and though Sarah at times may be a bit too mannered to please those who have followed her for years, the LP is well worth the price of admission. *Remember* and *Only Love* are particularly persuasive.

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.

Chet Baker

The Hot! Downes; I'm Glad There Is You; Stella By Starlight; Tom-myhawk; Little Man, You've Had a Busy Day; Dot's Groovy

Rating: ★★★★★

Chet's sextet comprises Bob Brookmeyer, Bud Shank (on baritone) and a rhythm section of Russ Freeman, Shelly Manne and Carson Smith. Johnny Mandel, Jack Montrose, and Bill Holman each contributed an original and an arrangement piece. All three originals are tightly constricted and thematically shallow. Despite the good musicianship on the date, the rating would have been lower had there not been two particularly saving arrangements of standards—Montrose's on *Little Man* and Holman on *Glad There Is You*. Throughout Shank blows well; Baker sounds with more assurance than usual (and is particularly good on the two aforementioned standards), and Brookmeyer is generally excellent. Rhythm section is steady, and Freeman's solos swing freshly. Pacific Jazz, however, needs some new or at least revived house writers. (Pacific Jazz PJLP-13)

Big Maybelle

My Country Man; Pee Got a Feelin'; Gobbins' Blues; Jimmy Mule

Rating: ★★

The rating is an uneasy compromise between Maybelle's thunderously alive blues voice and the mediocrity of her material. But it seemed long past time that Maybelle, whose sides are aimed solely at the r&b market, be brought to the attention of jazz listeners. If Epic were wise, it could widen Maybelle's sales by continuing her on her present kick but also adding a recording schedule whereon she'd be backed by good traditional jazzmen in un gimmicked blues, either standard or original or both. Because in Big Maybelle, Epic has the most potentially expressive blues voice since Beanie Smith. (Epic EP 67071)

Chris Connor

Lush Life; Out of This World; Cottage for Sale; How Long Has This Been Going On?; Goodbye; Stella by Starlight; Come with the Wind; He's Coming Home

Rating: ★★★★★

In a sequel to her first Bethlehem LP (*Down Beat*, Nov. 3), Chris is tastefully backed by the Vinnie Burke quartet with the leader on bass, Art Mardigan on

drums, Joe Cinderella on guitar, Don Burns on accordion, and Ronnie Ordich doubling on clarinet and flute. The choice of songs is excellent (especially Billy Strayhorn's *Lush Life*), the recording is good, and Chris' warm, full sound and moving beat are in well-recorded evidence all the way. Yet the rating is a reluctant one, because of Chris' persistent troubles with intonation. For her own professional pride, Chris should certainly start taking courses in ear training. This is the last rating that will make the usual allowance for youthful promise. Henceforth Chris gets the veteran professional rating, and I hope she learns to stay on key. Burt Goldblatt's cover is one of the best of the year. (Bethlehem LP BCP 1002)

Erroll Garner

★★★★ *There's a Small Hotel*
★★★★ *Rosalie*

Erroll and his associates (drummer Fats Heard and bassist Wyatt Ruther) amble through a sharply witty *Hotel* whose melodic foundation is given a brisk shaking up. *Rosalie* is one of the hardest swinging records of the year. This man never stops. (Mercury EP single 70487X45)

Stan Getz

★★★ *Out of Nowhere*
★★★ *'S Wonderful*

Good but less than the best Getz, recorded about two years ago with unidentified personnel that could contain Horace Silver, Walter Bolden and Joe Calloway on bass. Whoever makes it up, it's a firmly moving rhythm section. (Royal Roost 596)

Urbie Green

Jingle Bells; All I Want for Christmas Is My Two Front Teeth; White Christmas; Winter Wonderland; I Saw Mommy Kissing Santa Claus; Santa Claus Is Comin' to Town; The Christmas Song; Rudolph, the Red-Nosed Reindeer

Rating: ★★

This one is called *A Cool Yuletide* and the rating is only (let me repeat, only) for the excellent musicians involved: Urbie, Al Cohn, Joe Wilder, Al Epstein (baritone), Mundell Lowe, Buddy Weed, Milt Hinton, Don Lamond (on four), and Jimmie Crawford (on four). The innocuous arrangements are by Charlie Shirley.

The solo playing is excellent with particular credit due Green (he's heard in extended form on *White Christmas* and *The Christmas*

Song), Joe Wilder, and Mundell Lowe. It's too bad, however, that some better Christmas songs weren't used than at least four of the ones included here, and it's also too bad the writing wasn't more imaginative. Recording is first-rate. This is patently a reaching for the quick seasonal buck, and if it'll help jazz and jazz musicians indirectly, fine. But it's still a shame to collect so much talent and then utilize so little of its potential on this sort of undertaking. But it may be a good way to start weaning some of the kiddies away from Jimmy Boyd. (Label "X" LP LXA 3026).

Al Haig

Sweet Lorraine; Tea for Two; You Go to My Head; You Stepped Out of a Dream; Undecided; The Man I Love; Waddy's You; Stella by Starlight; Someone to Watch Over Me

Rating: ★★

A recent recital by Al on which he's backed by bassist Teddy Kotick, guitarist Benny Weeks and drummer Phil Brown. The album is not up, however, to the quality of the Esoteric LP (*Down Beat* Aug. 25) cut earlier this year. On the latter, Al's invention was fresher and his accompaniment more apt (Brown's rather average drumming here is considerably inferior to Joe Morello's sensitive skill on the Esoteric set). But Haig admirers will like this, particularly since there is so little current Haig available on record. There are some pleasant solos by Weeks, a regular member of the Mat Mathews unit. (Period LP SPL 1104).

Herbie Harper

Patty; New York City Ghost; Julia Is Her Name; Sanguine; Now Playing; 6/4 Mambo; Bananera; Indian Summer

Rating: ★★★★★

Trombonist Harper's second volume alternates between a quartet (guitarist Al Hendrickson, bassist Harry Babasin, and drummer Roy Harte) and a quintet on which the above four are joined by the peripatetic Bud Shank, doubling on baritone and tenor, and pianist Marty Paitch. Paitch and Johnny Graas did the arranging, and there are originals by Graas and Henderson (*Patty*), Graas (*6/4 Mambo*), and Paitch (*Sanguine*). The atmospherically exotic but over-familiar-in-approach *Bananera* is by Nelson Riddle while the evocatively lonely *Ghost* is by Victor Young. And Neal Hefti wrote *Now Playing* which sounds earmarked for the Basie band.

Of the originals, the rhythmically difficult *6/4 Mambo* is of particular interest. Some of the other lines are of limited thematic interest, but the program is varied and well-balanced. The playing is up to Nocturne's high chamber music standards, and of news value is the first fairly large-scale appearance of Bud Shank on tenor. He blows hard with full, less cool tone than on alto and a swinging beat. The recording, engineered by

John Neal, is one of the best of the year, and I've never heard drums (played mostly with brushes here) reproduced with so much presence. (Nocturne LP NLP 7)

Elmo Hope, Volume 2

Crazy; Abdullah; Later for You; Low Tide; Maybe So

Rating: ★★

The second volume for Elmo Hope, a vigorous pianist with stylistic resemblances to Bud Powell but with a stimulating way of his own to explore. His magnificent rhythm support here is from Art Blakey and Percy Heath, but the rating is lowered by two factors: the presence of Frank Foster and Freeman Lee plus the uniformly undistinguished lines of all six Hope originals. Foster is a good tenorman but simply doesn't yet have the kind of conception that will sustain him in demanding small combo work, and Freeman Lee has to overcome a jaggedness in tone and conception. Of the two, Foster is easily superior if only for the forcefulness of his attack and the assurance of his swinging beat. (I stand corrected, incidentally, by Ira Gitler, who points out that Foster is much more indebted to Sonny Stitt than to any modern overtones of the Hawkins tradition as I had previously written.) But neither Frank nor Freeman does much in his improvisations to counter the routine writing. The chief virtues here lie in the rhythm section and in Rudy Van Gelder's reproduction thereof. (Blue Note LP 5044)

Anthony Ortega

Serenade to Sonny; Laura; Cherokes; Lady Bird; Body and Soul; Sweet Georgia Brown

Rating: ★

This is taped from a broadcast over the Norwegian radio complete with a Norwegian announcer and rhythm section (pianist Einer Iversen, drummer Karl Otto Hoff, and bassist Ivar Borsom). Ortega is the former Hampton altoist who has recently settled in Norway. Balance and fidelity of the recording are bad; and the rhythm section is hardly a gasser. Ortega, while he has potentiality, has choppy conception with a regrettable tendency toward clichés and a harsh tone. I liked the sound of that Norwegian announcer though. (Ventage VLP 2)

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Oscar Pettiford
Sextette; The Golden Touch; Cabio Cas; Tractitiam; Edge of Love; Oscar Ridas Again

Rating: ★★★★★

A tasty session on which Oscar was joined by Julius Watkins (French horn), Charlie Rouse (tenor), Duke Jordan (piano) and Ron Jefferson (drums). Oscar is heard on both bass and cello (simultaneously on *Edge of Love*). Gerry Mulligan is the author of the first tune, and Quincy Jones wrote the lightly jumping second. The others, except for *Love*, are by Oscar. Most impressive are the French horn-tenor ensemble sound, the playing of all concerned, and the generally relaxed air of the date. Rouse, by the way, has never been heard to better advantage on records, and Watkins is in excellent form, as is the leader, who deserves the kind of bookings that would allow him to keep a group like this together. Recording is good. (Bethlehem LP BCP 1003)

Mel Powell

Borderline; Makin' Whoopies; What's New?; Quin and Sonie; If Dreams Come True; Cross Your Heart; Acolon

Rating: ★★

Thigamagig; You're My Thrill; Button Up Your Overcoat; Don Quo-Dee; Bouquet; Ain't She Sweet?; Take Me in Your Arms; California, Here I Come

Rating: ★★★★★

Two 12-inch sessions by a Mel Powell trio. On the first entitled *Borderline*, Mel plays with Paul Quinichette and Bobby Donaldson. On the second dubbed *Thigamagig*, Mel uses Donaldson again, but Ruby Braff is in place of Quinichette. The first session is the least successful Vanguard jazz set so far. The date is curiously static in feel, and not even the usually swinging Quinichette breaks free. Powell's originals don't come off as having any organic inner impetus, and his own piano remains decidedly dated as far as the jazz idiom is concerned, despite the notes' unsupported assertion that (Turn to Page 13)

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Jazz Reviews

(Jumped from Page 12)

these sides in both trio sets "are for the most part so advanced in concept as to make most of the self-styled modernists seem like atavists."

Neither in concept (except for two originals in the Braff set) nor certainly in execution is Powell yet an important part of modern jazz. He stayed away from jazz all during the major rhythmic and general conceptual changes of the last decade, and no amount of grounding in classical compositional skills makes up for the fact that Mel, while a clean, technically impressive and often brightly swinging pianist, is very much a jazz anachronism when he starts to play "modern." Since Quinichette, never a major nor an original talent himself, hasn't the stature to pull Powell up, their trio sides sink into studied routines. There are pleasant moments for both on the long *What's New?*, and Mel's tribute to Fats Waller on *Cross Your Heart* is good fun, but the session didn't make it, at least on the terms set by John Hammond in the accompanying prose.

Thigamagig, however, is quite a different matter. Here Powell's two originals (*Thigamagig* and *Bouquet*) came off beautifully, particularly the more developed second one, and Bobby Donaldson contributed an exciting, marvelously played and dynamically integrated mambo, *Don Que-Dee*. But what

brought this second trio date up to five-star level was the electrifying presence of trumpeter Ruby Braff. On all bands Ruby brings Powell back into the mainstream of jazz feeling.

Mel's playing becomes no more modern thereby (except again in his two originals, and there the modernity is more of the formal classical, rather than of the jazz variety), but Mel is fired by Ruby into the kind of playing that is just good, alive jazz, independent of time labels. And the capable Donaldson, who drummed well on the Quinichette set, is also set free by Ruby on the second set. As for Donaldson's ability, incidentally, listen to his brilliantly shaded background work in the fairly complex opening and closing measures of *Bouquet*. And for the difference Braff makes in Powell, listen to the difference in Mel's ballad approach between *What's New?* and the much more flowing *You're My Thrill* and especially, in the middle and up-tempo bands. Mel is always good, but Ruby made him better than that this time. But not even Ruby made him a member of the jazz vanguard. (Vanguard 12-inch LPs VRS 8051, 8052)

Bobby Scott

Pea Wee; Phil's Mood; Moonbeams; Tenderly; Ode to Monk; Polka Dots and Moonbeams; Gons with the Wind; Lullaby of Birdland

Rating: ★★★★★

An impressive first LP by 17-year-old Bobby Scott, who has had

classical training and recent jazz experience with Tony Scott and most recently, Gene Krupa. His two highly capable cohorts here are also under 20 — bassist Whitey Mitchell (brother of Red) and drummer Will Bradley Jr. (son of trombonist Will Bradley). Whitey recently joined Krupa on some club dates along with Bobby Scott, and Bradley Jr. has been playing with Tony Scott. Of the tunes played, four are Bobby Scott originals. Their lines are alive and show considerable Scott potential as a writer.

As a pianist, Scott also indicates the prowess to make a major future for himself in jazz. Ira Gitler points out in his well-done program notes that among Scott's main influences have been Bud Powell, Thelonious Monk, and Milt Jackson, and Bobby has a lot of the fire that the names of all three connote. He would do well to avoid, however, cornily pretentious endings like the one on *Polka Dots*. That flaw aside, this LP can bear many rewarding rerehearings. Even the so familiar *Tenderly* is fairly freshly approached, and *Lullaby* benefits from Scott's pleasantly contrapuntal touches. All in all, it's quite a debut! (Bethlehem LP BCP 1001)

Bud Shank

Wailing Vessal; Baby's Birthday Party; You Don't Know What Love Is; Sing Something Simple; Valse in Head; Cool Fool; Little Girl Blue; Mobile

Rating: ★★

This is a disappointment in terms of the talent involved and the potentialities missed. Bud is joined here by three trombones (Bob Ev-

oldsen, Stu Williamson and Maynard Ferguson) with Claude Williamson, Joe Mondragon, and Shelly Manne laying down a good beat. The arrangements are by Bob Cooper, with three of the originals also his. The instrumentation allows for some interesting play on sonorities (most effective on the ballads, especially *You Don't Know What Love Is*), but there are lumps in the pudding.

Cooper's original lines are run-of-the-mill and I can't imagine any combo rushing to put them in their book. Nor, for that matter, can I imagine most listeners eager to hear them again or even able to remember them. The other originals are no less unimpressive. Shank, though he blows well and swingingly enough, is not at his best. Furthermore, though Cooper's arrangements as such are competent enough, they could have been even more inventive with three trombone lines to work with as well as the altos. Competition is too keen these days for this to get by with more than a three. (Pacific Jazz PJLP 14)

Artie Shaw

Too Marvelous for Words; Yesterday; Supposin'; September Song; Rough Ridin'; My Funny Valentine; Dancing on the Ceiling

Rating: ★★★★★

This one's a surprise. In contrast to the rather dull previous Shaw LPs on Clef, this one swings throughout and features, besides, some of the best Shaw jazz clarinet on records. There is brilliant work by bassist Tommy Potter and pianist Hank Jones, with almost equally fine playing by guitarist Joe Puma and steady drums from Irv Kluger. Effective is the Shaw device of having the piano fall out often so that there is just guitar, bass, and drums behind his solos. Shaw is fine as always on ballads, but this time is also consistently interesting on up-tempo.

There are some less beguiling moments: the occasionally tired ensemble figures; the too long *Rough Riding*, and Shaw's penchant for corny codas. But all in all, this one's worth considering. (Clef 12" LP MG C-630)

George Shearing

★★★ Undecided

★★★ Adios

First tune is taken at a tempo somewhat faster than is usual for the Shearing unit whose personnel here comprises Jean Thielemans, Al McKibbin, Cal Tjader, and Bill Clark. The treatment is enlivened

by brief, life-giving contributions by Thielemans playing jazz harmonica. Also on display are some high-speed, precision bits by Shearing and Tjader, but the over-all arrangement and the ensemble passages are tightly inhibiting. Other side is not jazz and gets its rating as a pleasant new pop ballad written by Shearing and Bill Egner with a skilled vocal reading by the Ray Charles singers. Egner's lyrics are quite ordinary, but that's a major asset these days. (MGM EP K11876)

Johnny Smith

★★★ Easy to Love

★★★ Sophisticated Lady

Recorded about six months ago, Johnny's high quality rhythm section was composed of Don Lainond, Arnold Fishkin, and Perry Lopes on rhythm guitar. I happen to find Smith dull, but I can't put down his basic musicianship, hence the rating. But compare him to Bill De Arango, reviewed elsewhere in this issue or to Perry Lopes when Perry takes one of his infrequent solos when the two play night clubs together. *Lady* is taken at a gentle tempo while *Love* is up. (Royal Root 594)

The Cool Britons

Quick Return; Crystals; I'm Putting All My Eggs in One Basket; Jazz Club U.S.A.; Nom De Plume; Epigram

Rating: ★★

Mike Nevard of the *Melody Maker* assembled what he terms "the seven best jazzmen in Britain" for this date. The seven are Albert Hall, trumpet; King John I (Johnny Dankworth), alto; Don Rendell, tenor; Harry Klein, baritone; Ralph Dollimore, piano; Johnny Hawksworth, bass; David Murray, Allan Ganley, drums. In all fairness to British jazz, may I ask where Dill Jones, Jimmy Deuchar, Tommy Whittle, and Joe Harriott were when these "seven best" were assembled?

Anyway, the results are less than distinguished. The rhythm section, to begin with, is one of the least swinging on recent records, and Mr. Hawksworth, while possessed of a good (and loud) sound, is hardly "the greatest bass player anywhere" as the notes chauvinistically proclaim. The horns are also disappointing. Hall has barely enough control of tone and technique to merit being called a jazz professional by American standards, and his conception, like that of his colleagues, is far from freshly individual. Dankworth is undeniably professional and skilled but is quite a distance from the stature of Bird or any of the top younger American alto second liners. Klein has a real jazz sound (though sometimes too rough) and feel, but his conception is weak. Rendell comes off best in beat and sound, but he, too. (Turn to Page 14)

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Jazz Reviews

(Jumped from Page 13)

plays nothing of particular distinction conceptually.

The session is clearly recorded but it's rather shrill in sound and the drums are overbalanced. The notes also err in stating that this is Rendell's introduction to American audiences. He's been heard on three previous LPs, one on Blue Note and two on Discovery. (Blue Note BLP 5052)

Phil Woods

Pot Pie; Open Door; Bobbin' Robin; Mad About the Boy

Rating: ★★

Credit is again due Bob Weinstein of New Jazz and Prestige for recording worthwhile new jazz talent like the men to be heard here—and for giving them the space and freedom to have their say. Altoist Woods made his record debut on the recent Jimmy Raney New Jazz LP (*Down Beat*, Nov. 17). Trumpeter Jon Eardley, currently with Gerry Mulligan, makes his first appearance on records here as do pianist George Syran and drummer Nick Stabulas. Bassist Teddy Kotick is the one jazz veteran on the date, as he's recorded and worked with Bird, Stan Getz, and several others. Woods is 22, and the rest are in their early or middle 20s.

Woods and Eardley play with a great deal of heart. They swing, and their harmonic approach is very much in the modern idiom. Both can certainly become important jazz figures. Kotick has already proved his brilliance, and Stabulas and Syran also show marked ability here. The three originals have good lines. All three are weak, however, in the development and construction of those lines, but, writing aside, the blowing throughout is a ball. *Mad About the Boy* is one of the better jazz ballad performances of recent months, with Woods and Eardley playing with sensitively moving power. As Ira Gitler says in the notes, Woods, Stabulas and Syran can make a living these days only by playing in a strip joint in Greenwich Village. The current boom in jazz record sales is all well and good, but there are still not enough places where young (and older) jazz talent can be heard on regular enough basis so that they can live with at least the minimal security a mailman or a butcher gets. This LP is highly recommended. (New Jazz NJLP 1104)

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PERSPECTIVES

By Ralph J. Gleason

San Francisco—The jazz concert season, as far as national tours reaching the west coast was concerned, ended in November with the Duke Ellington package featuring Dave Brubeck, Gerry Mulligan, and Stan Getz. It was one of the most enjoyable concerts in recent years in many respects, and it seemed to point out a lot of things and raise a few questions that bear examining.

To begin with, this sort of show does not fit well in houses like the San Francisco Civic auditorium which are designed for conventions and can accommodate upwards of 7,000 persons.

The delicacy of the small groups and the exquisite dynamics of the Ellington band are lost in such a place. On the other hand, at a hall designed for music, such as the Berkeley Community theater, where every note can be heard, the situation is quite different.

Make Suggestion

If there are to be such concerts as this in the future, and I fervently hope there will be, may I make a suggestion?

Reduce the talent nut of a show like this by presenting only one or possibly two of the small groups with the large orchestra. As constituted, the program, neatly divided into half for small combos and half for Ellington, easily could have dispensed with one of the small groups—they are too much on a level to provide a strong opening half.

The disappointment of this show to me was Stan Getz and I say this while still considering him the standard against which all other tenor saxes are to be judged, the greatest tenor player today.

Individuality Gone

In the group with trombonist Bob Brookmeyer, despite its musical interest and the charming compositions by Brookmeyer and Al Cohn, Stan has lost his individuality. Not once either in San Francisco or Berkeley did I hear the Getz sound that made him famous. It's absence was regrettable, and it easily could have been avoided by a bit of *Moonlight in Vermont*, for instance.

Stan seems to be leaning heavily on Brookmeyer and to be essaying

a modern jazz small group of the Gerry Mulligan type, which is fine. But let's not lose the sound that changed a thousand tenor men.

The biggest surprise to me was the audience reaction to Ellington. Duke stopped the show from the standpoint of sheer class. He could give lessons to the rest of them in department on a concert stage. Jazz has won the battle of the funny hats, and it's time the modernaires realize this and begin to learn stage presence to go with the dignity they profess and which is demanded of them by the concert stage.

Never Heard Duke

On this show, Duke appeared before many persons who never had heard him in person. I was amazed by the number of young modern jazz fans in the audience who commented on this.

I think it was the best possible thing that could happen to Duke to have appeared before this crowd. And the setting was perfect.

Of course, it is always possible that what I hear of Ellington here is something he saves only for northern California, but it seemed



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to me that the elegance of Duke's manners, the glorious sound of the band, and the major league musicianship of its members could only make them new friends from, of all places, the modern jazz cult.

I think the whole thing was handled very smartly by Duke and it will benefit him considerably. At the very least, the first national tour of the top modern jazz groups was under his auspices.

Hormel Trial Jan. 4

Hollywood—Geordie Hormel, meat-packing firm heir arrested here recently on a marijuana possession charge while appearing with his trio at a Beverly Hills night spot, pleaded not guilty when he appeared in court for arraignment. Trial is set for Jan. 4. Hormel is at liberty on bond.

U-I, Decca Pushing Album From 'Paris'

New York—Universal-International and Decca Records are joining forces again to promote the soundtrack album of *So This Is Paris*, the film with Tony Curtis, Gloria DeHaven, Gene Nelson, Corinne Calvet, and Paul Gilbert.

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12/29/54



The Blindfold Test

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

Benny Disappointed By Stan, Duke, Count Discs

By Leonard Feather

As befits a star who made an unprecedented artistic and financial killing in the jazz world, Benny Goodman has been playing when he feels inclined, and otherwise living the pleasant life of a semi-retired country gentleman in recent years.

However, while fishing and other rural avocations have occupied much of his time, he has lost neither his interest nor his discernment in judging the passing musical scene.

BG herewith offers his reactions to a variety of recent releases. He was given no information about the records, either before or during the test.

The Records

1. Les Brown. *One O'Clock Jump* (Coral). Renny Lang, alto; Dave Pell, tenor; Ray Sims, trombone; Geoff Clarkes, piano. Arr. Skip Martin.

That was Les Brown, wasn't it. Did you think I was going to say Count Basie? I've heard the record on the air—very nice record. The alto player is very good; all the solos are pretty nice. A different-style *One O'Clock Jump*, isn't it? To me it is, anyway. They always sound different than the original; I don't know why, but it's strange.

Does it swing? Well, yes, I guess it does—it sounds pretty good. Nice arrangement; I'd say it is a good rendition of that tune. That's Sims on trombone, isn't it? And the alto player, what's his name—Ronny Lang? He's excellent, that kid. A very good player. Good tenor player, too. I think this is a pretty good record. Three stars.



Benny Goodman

2. Artie Shaw's *Gramercy Five*. *Autumn Leaves* (Clef). Tal Farlow, guitar; Hank Jones, piano.

Is that a new record? I don't know who it is. I can only guess. That might be Artie Shaw, and it that Tal Farlow playing guitar? Well, that's about all I can guess, that it's Artie Shaw and Tal Farlow, and maybe his group; and who'd be playing piano—that would be Hank Jones, if it's Artie's group. Well, it's nice mood music. That's about all. Nice solos. I don't think it's one of his best records by any means. I think it's only fair, as an over-all record. Just fair. Is that Artie Shaw?

3. Count Basie. *Softly With Feeling* (Clef). Arr. Neal Hefti.

I don't know who that is, and I'd rather not talk about it. (L.F.: All right, I'll play you something else by the same band.)

4. Count Basie. *Peace Pipe* (Clef). Arr. Ernie Wilkins.

Don't tell me it's Count Basie! Well, it is a bad technical recording, I think. And I don't know who the band is. I haven't got anything to say about it. I don't think it's very good. If it's Basie, that just doesn't sound like the Basie band I heard—there must be something wrong with something someplace, because it isn't the type of thing I heard him play, and it doesn't sound the way the band plays!

So I think it's unfortunate, 'cause that's the kind of record that doesn't do any justice to the band whatsoever. I know it's a great band, so I can't go by that record.

5. Lennie Niehaus. *I Remember You* (Contemporary).

Well, that's a nice record. It sounds like Lee Konitz, but then again I may be wrong. But it's a nice arrangement. Nice solos and a very nice record. Very nice. Yes, I'll give it four stars.

6. Stan Kenton. *Sweets* (Capitol). Buddy Childers, trumpet; Milton Gold, trombone. Comp. Bill Russo.

I don't know whose band that is. It starts off kind of nice, and then it gets lost the last couple of choruses. I haven't the slightest idea who that is.

Some of the solos are good. The first trumpet solo is pretty good. I thought it got kind of shaky in spots there. To me, anyway. The trombone player sounds kind of amusing. I'll put it that way. *Marcheta*, *Marcheta*, is that what he's playing? Well, it's just fair. Who is it?

7. Lionel Hampton Quintet. *On the Sunny Side of the Street* (Clef). Buddy De Franco, clarinet; Oscar Peterson, piano.

That could be Lionel Hampton on the vibraphone, and Buddy De Franco. Those are the only two people I probably recognize, and I don't think that's up to their stuff by any means. I've heard them play much better than that.

No, for that tune I don't like that particular version or arrangement. I don't know who that was on piano—it was fair. Who was

Comparisons

New York—A young recording executive for a major company was expressing the hope the other night that he could sign Count Basie for his label. At the table was a jazzwise veteran of the music business who remained more than skeptical. "Using comparisons," the older man observed, "you'd have a better chance of bringing Glenn Miller back." Count Basie records for Norman Granz.

that, Peterson? . . . No, of course it isn't. I guess about two stars for that.

8. Duke Ellington. *Stomping at the Sevey* (Capitol). Jimmy Hamilton, clarinet; Clark Terry, trumpet; Harry Carney, baritone.

Well, it's Duke Ellington, and I must say it's not one of my favorite records of his at all. I still think it's a pretty good tune, or maybe I'm wrong about that!

But I did like the clarinet player—that kid is good—awfully good. Jimmy Hamilton, isn't it? The baritone was good, too, but . . . I don't like Duke playing this kind of stuff, but he's a great favorite of mine. I must say I think a lot of this is due to the recording, too. It must be. It's blatant . . . isn't it? I don't like this record. One star.

9. Sam Most Quartet. *The Night We Called It a Day* (Debut).

That's Buddy De Franco, I gather, and it's kind of a nice arrangement. Nice tune, very nicely played. Three stars.

10. Dave Brubeck. *Rondo* (Fantasy). Comp. Brubeck.

I should know this. I don't know who it is, but I'll take a guess. I know it's a jazz group playing it, and it sounds a little bit like Milhaud, I guess. Sounds a little bit like *Scaramouche* by Milhaud. I don't think it should be given a rating.

The performance isn't first class; not by any means. I don't think it's

Epic Plans Big Jazz Schedule

New York—Epic Records, the Columbia subsidiary which recently celebrated its first birthday, has stepped up its jazz plans. Vocalist Jimmy Rushing, longtime blues singer with Count Basie, has been signed to a contract and will record with Big Maybelle, Epic's booming-voiced blues singer. Also in the planning stage is a possible album with one side devoted to trombonist Will Bradley Sr. and the other to his son, jazz drummer Will Bradley Jr.

In February, Epic will release an *Epic in Jazz* series. The following albums on LP and EP will lead the list: *Bunny Berigan Memorial Album*; *Lester Young with Basie*; *Tribute to Bobby Hackett*; *Johnny Hodges Plays the Blues*; and *Duke Ellington Sidemen* (Rex Stewart, Barney Bigard, Johnny Hodges, and Cootie Williams). Also to be included is *Swinging Down the Lane* with Will Bradley's old band.

very good. I think that's the sort of thing that should be done by amateur groups. For fun. I don't think it should be put out on a commercial record. On the other hand I won't criticize it because I think it's a good endeavor. If you're going to compete with the Boston orchestra, with first-class classical musicians, "longhair musicians," playing this stuff, then that's bad.

Afterthoughts by Benny

Well, I think the Basie band, if they're recorded the way they ought to be, has to sound great. Some of Peterson's records I like—I certainly like his small group. They're terrific.

I don't know that I've heard anything much lately, aside from that. A record that I thought was wonderful was Ted Heath's Palladium concert. I thought they were terrific records. I thought that was one of the best jazz records around, didn't you?



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Country & Western

DOWN BEAT

C&W Deejay Parley Supports Action To Combat Blue Lyrics

By NELSON KING

Cincinnati—Grand Old Opry's 29th birthday party in Nashville, Tenn., is over, but the third annual disc jockey festival in its honor accomplished some things that should have a lasting effect on the record industry in general, and the country-western record business in particular. Most of these accomplishments came about in discussion sessions.

The Country Music Disc Jockey association started the ball rolling with a general membership meeting that lasted through Nov. 18, a Thursday, and which was marked by a vigorous denunciation of the trend toward objectionable lyrics. The membership agreed wholeheartedly that if such lyrics in country and western music continue, the organization will go all-out to prevent the airing of such material. The members also ratified the association's bylaws. Registration this year doubled the organization's membership. Next year's meeting is scheduled to be held in Nashville again at the same time as this year's.

Official Start

The official start of WSM's shindig got off to a bright start Friday. Dave Garroway's morning Today television show out of New York City featured pickups of the opening day direct from Nashville. Minnie Pearl acted as mistress of ceremonies, and some of WSM's talent participated in the show.

The first panel started in the morning in WSM's auditorium. Visiting record industry executives were introduced, and awards were made to writers, entertainers, and disc jockeys. Close to 90 per cent of the discussion time at the afternoon panel was devoted to 45-rpm records as against 78-rpm discs.

No punches were pulled during the two-hour discussion, for those participating were about equally divided as to the merits of the two speeds for broadcast use.

Wives Entertained

While the jockeys were busy with their discussions, WSM had things

Town And Country Music

By Bea Terry

Hollywood—Ginny Wright, Abbott recording artist, has moved from Shreveport to Los Angeles. She is appearing on the Country Hoedown shows originating from El Monte Legion Stadium. Sharing billing are Wayne Raney, T. Texas Tyler and Jolly Joe Nixon (KXLA deejay) and his band. Johnny Bond represented the Town Hall Party gang at the deejay convention in Nashville. He planned to Nashville with Gene Autry for a Grand Ole Opry appearance. Sharing the flight with Bond and Autry were Rex Allen and publisher Charlie Adams.

Congratulations to Fabor Robison for his new publication of news about his Abbott and Fabor recording artists, which is edited by his assistant, Del Roy. Just one example of why Robison won Down Beat's poll for best record promotion. Del Roy, formerly a disc jockey, record distributor and later with a music publishing firm, is well qualified for his present position, which he is doing so well.

Cottonseed Clark and his Hoffman Hayride gang have moved from KPIX in San Francisco to KOVR in Stockton, Calif. Show all changed nights and is now viewed on Fridays rather than Thursdays. Hank Thompson, the Brazos Valley Boys, and Billy Gray have a 10-day tour of one-niters lined up in Florida. Dates start following an appearance in New Orleans Jan. 6 after the return of the group from California.

Rex Allen rides in the annual Tournament of Roses Parade on New Year's day. This will be his sixth consecutive year to lead the parade. After spending eight weeks on a tour of one-niters in Texas and Oklahoma, Gene O'Quin has returned to California and Cliffe Stone's Hometown Jamboree radio and TV shows. O'Quin has been a member of Stone's group for five years. This reporter's address is PO Box 2367, Hollywood, 28. Would like to hear from artists, managers, publicists, and deejays.

Hank Snow A Big Meadowbrook Hit

New York—Hank Snow, the first country & western star to appear at Frank Dailey's Meadowbrook on Nov. 8 in a new Monday night series, was also the first c&w artist to demonstrate an overwhelming popularity in the suburban New York area.

The Meadowbrook turned away 8,000 youngsters and their parents, grossed \$8,000, and announced that Snow had outsold the previous Johnnie Ray and Frankie Laine dates.

Booked to follow Snow in the c&w series are Faron Young on Dec. 6 and Webb Pierce for a Monday in January.

Later the whole group was feted by WSM's Grand Ole Opry at the historic Ryman auditorium. Webb Pierce, Carl Smith, and Hank Snow handled the Prince Albert NBC portion with their guest being Gene Autry. Festivities ended with a cocktail party by Capitol records at the Andrew Jackson hotel immediately after the Grand Ole Opry show. Many things were discussed and many others accomplished as the end came to a wonderful get-together of a bunch of wonderful people. Personally, we're looking forward to an even greater get-together next year and sincerely hope you'll be able to attend and help promote the music we all love best.

Billy Walker has left KWTO, Springfield, Mo., and plans call for him to return to the Louisiana Hayride. Mac Wiseman started a 13-week TV show recently on WMAR-TV, Baltimore. Mac will star in, and emcee, a half-hour show from the Coliseum. Gene Roe, Country Song Roundup, has

moved from Detroit to Nashville. Lee Bonds, WGWD, Gadsden, Ala., has switched from Capitol to Decca with his first release out now, Dance Floor Waltz and Homecoming. Lee stars on Midnight Jamboree, broadcast every Saturday night from 8 to 12. Newest addition on the show is MGM's Little Rita Faye.

Jim Reeves joins a group of other celebrities for a tour in Europe through the Christmas holidays to entertain troops in our armed forces. Hollywood stars set to go

Nashville Notes

By BILL MORGAN

The second annual disc jockey convention is over, and it turned out to be the best yet with the promise of even greater ones to come. Attendance was estimated at over 1,000 persons from all walks of the music industry, all concerned with but one thought, to further country music. I won't try to mention all the names of those artists there, because there were many top artists and also hundreds of lesser-known ones who all are an integral part of our type of music. Many things were accomplished at the various meetings and dinners, and we should like to tell you about some of them in case you were unable to attend.

Festivities started with a dinner sponsored by the Country Music Disc Jockey association. After the dinner all, or mostly all, the stars who were there put on three hours of continuous entertainment. The next two days were followed with dinners and cocktail parties sponsored by various publishers and, of course, WSM. In Studio C of WSM all the publishers and magazines handed out awards to the various artists and songwriters.

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Top Tunes C&W

1. Webb Pierce—More and More (Decca)
 2. Hank Snow—I Don't Hurt Any More (RCA)
 3. Wells-Foley—One by One (Decca)
 4. Faron Young—If You Ain't Lovin' (Cap)
 5. Hank Thompson—New Green Lights (Cap)
- Most Promising
1. Carl Smith—Loose Talk (Col)
 2. Johnny & Jimmy—If You Don't, Somebody Else Will (Cheas)
 3. Hank Snow—The Next Voice You Hear (RCA)
 4. Porter Wagoner—Company's Comin' (RCA)
 5. Marty Robbins—As Time Goes By (Col)

Disc jockeys reporting this issue are Randy Blake, WJJD, Chicago; Dal Stallard, KCMO, Kansas City, Mo.; Jim Atkins, WBRC, Birmingham, Ala.; Mack Sanders, KFBI, Wichita, Kan.; Glenn Stutzman, KYOU, Greeley, Colo.; Ralph Bassett, KWDM, Des Moines, Iowa; Jack Gale, WTMA, Charleston, S. C.; Tom Edwards, WERE, Cleveland; Happy Ison, WORZ, Orlando, Fla.; Sammy Lillibridge, KFRO, Longview, Texas; Chuck Neer, WIAM, Williamston, N. C.; Sonny Houston, WORC, Worcester, Mass.; Jim Wilson, WHOO, Orlando, Fla.

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Strictly Ad Lib

(Jumped from Page 7) Dixielanders at the Bayou, joined the Charlie Ventura quartet . . . Woody Herman made a hasty return to Club Kavakos for a one-nighter on Nov. 29. This time the Erroll Garner trio was co-featured, and the SROs were out early. —Joe Quinn and Tex Gehlings

PITTSBURGH: The fabulously fleet Alex Kallao, with drummer Ray Moses and bassist Bill Pemberton providing swinging backing, played a two-week engagement at the Midway. They were followed by the Du-Droppers . . . Spike Jones played a three-day engagement at Syria Mosque for the benefit of Shrine charities . . . Bill Kenney packed them in at the Copa. The excellent Beachcombers quartet followed him.

Flo Cassinelli's "Deuces Wild" combo at the Ball Kea for an indefinite engagement . . . Luis Morales, bandleader at the Carnival lounge for many years, died . . . Regé Cordic, KDKA deejay-comic, recorded a gag interview with Les Paul via long-distance phone, the

theme of which was that Cordic knew a musician who claimed to be "one of the 30 guitar players who worked on Les's records." Very hilarious. —Charles Sordis

TORONTO: The jazz policy died swiftly at the Metropole hotel. Based on appearances of name stars with a local quartet, the policy lasted only 10 weeks. Crowds were too small . . . Meanwhile, the Colonial was well into the best modern jazz season in its history. The Modern Jazz quartet, Chris Connor, Chet Baker, and Alex Kallao were on the December schedule, and the Max Roach-Clifford Brown group was signed for a week beginning Jan. 10. To change the tone somewhat, Louis Jordan's band will be in for the week of Jan. 17 . . . And still they come: yet another Toronto vocal group is trying to make it. These are the Mello-Macs—three men and a girl—and they managed to snare an Arthur Godfrey Talent Scouts spot. —Bob Fulford

MONTREAL: The Canadian All-Stars of 1953 on Discovery all repeated with wins in the recent 1954 Jazz At Its Best popularity poll

Pete Rugolo Breaks Up Ork; Lack Of Work Forces Move

New York—Pete Rugolo has disbanded his brand new band (Down Beat, Dec. 1) because not enough dates could be set to guarantee the band's working regularly until the first of the year. The Rugolo unit, which was larger than

usual and carried a number of doubling instruments in the reeds as well as a tuba and two French horns, broke in for a week at Birdland and then went on the ill-fated Billy Eckstine-Peggy Lee tour which folded halfway. Rugolo was booked thereafter into the Savoy ballroom in New York for five days, and then disbanded.

Tentative dates had been set for the band for Birdland and Chicago's Blue Note for January, and there is a possibility the band may be reorganized by then, but it's only a slight one. Rugolo, back on the coast now, intends to keep recording for Columbia, may work week-ends with a band, and wait for a Rugolo record or two to gather enough impetus so that he can hit the road again.

Rob Adama, Gordie Fleming, and Frank Quinn at the Thorncliffe house near Ste. Rosa, outside Montreal . . . Saxey Williams, at the French Casino . . . Al Cowans back in town, this time fronting the band and playing drums at the Lin D'Or . . . Herbie Johnson's band still at the New Savoy. —Henry J. Whiston

Dig This

Berlin—The most recent example of Soviet hostility to the individuality expressed in jazz is the case of the Manhattan Club in the East German town of Ann. The teenage members of the club had been meeting to listen and dance to jazz.

Came the knock on the door and the kids found themselves in a district court where eight of their leaders (ranging in age from 18 to 22) received sentences of one to four years at hard labor in the uranium mines. Among the charges: "tossing their dance partners over their shoulders and spying for the West."

Dan Terry Ork Signed By GAC

New York—The Dan Terry orchestra has signed with General Artists Corp. After a string of one-nighter break-in dates, the band will open at the Savoy ballroom late this month. Also in the offing is a Jan. 13 opening at Birdland. Terry previously had been booked by Willard Alexander.

Chords And Discords

To the Editor: An article in your Dec. 1 issue falsely attributes to me certain statements which I feel should not be allowed to go unchallenged.

This article quotes me as saying: "In my opinion there isn't a single, good accordion instruction book on the market." What I actually said was "In my opinion there aren't enough good accordion instruction books on the market."

Elsewhere in the article there is a reference to Dick Contino, whose name did not even come up during my conversation with your reporter. I have never made it a practice to discuss other performers, pro or con, and I think that, in the interests of fairness, you should correct the false impression that such statements were made by me. Art Van Damme Chicago, Ill.

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Albert, Abbey (Statler) Detroit, In 12/20, h
 Bender, Don (Jerry Sheen's) Keansburg, N. J., nc and (Union Casino) Union Beach, N. J., nc
 Basie, Count (Birdland) NYC, 12/14-23; (On Tour—South) WA
 Borr, Micha (Waldorf-Astoria) NYC, h
 Bothie, Russ (Merry Garden) Chicago, b
 Brandwynna, Nat (Waldorf-Astoria) NYC, h
 Brown, Lee (Palladium) Hollywood, Calif., 12/25-1/23, b
 Carier, Bing (Stardust) Bronx, N. Y., b
 Oyster, Joy (Elgin Air Force Base) El Paso, Tex., Out 12/19; (On Tour—Texas) GAC
 Los Chavales (Palmer House) Chicago, 12/27-2/15, b
 Clifford, Bill (Riverdale) Reno, Nev., b
 Cozm m a s e d e r (Meadowbrook) Cedar Grove, N. J., Out 1/1, rh
 Cross, Bob (Ballroom Room) Galveston, Tex., nc
 Ozzel, Xavier (Statler) Los Angeles, Out 12/25, h; (Last Frontier) Las Vegas, 12/27-1/16
 Dale, Fred (On Tour—Midwest) WA
 Donahue, Al (New Santa Monica Pier) Santa Monica, Calif., Out March, 1955
 Ellington, Duke (Basin Street) NYC, Out 1/2, b
 Ferguson, Danny (Robert Driscoll) Corpus Christi, Tex., h
 Fields, Shep (On Tour—Texas) 12/14-23, MCA; El Paso, Tex., 12/29-31
 Finn, Jack (Claremont) Berkeley, Calif., h
 Fisk, Charlie (Palmer House) Chicago, b
 Fitzpatrick, Eddie (Mapes) Reno, Nev., h
 Flanagan, Ralph (Roosevelt) New Orleans, In 12/23, h
 Foster, Chuck (Aragon) Chicago, 12/25-2/15, b
 Garber, Sam (On Tour—Southwest) GAC
 George, Chuck (Trading Post) Houston, Tex., Out 1/8, pc
 Glasser, Don (Tulsa) Tulsa, Okla., 12/25-31, cc
 Harlan, Tommy (On Tour—Pennsylvania) WA
 Harris, Ken (Town Club) Corpus Christi, Tex., Out 1/10, nc
 Hayman, Richard (On Tour—New England) WA
 Howard, Eddy (Aragon) Chicago, Out 12/19, b
 Hunt, Pee Wee (White Pub) Milwaukee, Wis., In 12/27, b
 James, Harry (Ambassador) Los Angeles, Out 12/28, h
 Jaron, Joe (Brown's) Loch Sheldrake, N. Y., h
 Jerome, Henry (Edison) NYC, h
 Kinley, Steve (Statler) Hartford, Conn., h
 Landa, Jules (Ambassador) NYC, h
 LaBelle, Dick (Meadowbrook) Tulsa, Okla., 12/25-31, cc

Lombardo, Guy (Roosevelt) NYC, h
 Long, Johnny (On Tour—Chicago territory) MCA
 McGuire, Don (Radiation) Minneapolis, Minn., h
 McIntyre, Hal (Peabody) Memphis, Out 1/1, h
 McKinley, Ray (On Tour—East) GAC

Marterie, Ralph (On Tour—Midwest) GAC
 Martin, Freddy (Phillips Petroleum Co.) Bartlesville, Okla., 12/15-18; (Ambassador) Los Angeles, 12/29-2/22
 Masters, Frankie (Conrad Hilton) Chicago, h
 May Band, Billy; Sam Donahue, Dir. (On Tour—South) GAC
 Mooney, Art (On Tour—South) GAC
 Morrow, Buddy (On Tour—Midwest) GAC
 Muzian, Roger King (Roosevelt) New Orleans, Out 12/23, h
 Neighbors, Paul (Shamrock) Houston, Tex., 12/17-1/19, h
 Noble, Leighton (Palma) Glendora, Calif., Out 12/21, nc
 Overend, Jimmy (Henry Grady) Atlanta, Ga., b, Out 2/24/55
 Pastor, Tony (On Tour—South) GAC
 Peeper, Leo (On Tour—Texas & Louisiana) GAC
 Perrault, Clair (Mayflower) Washington, D. C., h
 Patti, Emil (De Soto) Savannah, Ga., h
 Phillips, Ed (Palma) Tulsa, Okla., 12/26-31, cc
 Powers, Pete (Nova Scotia) Halifax, Canada, h, Out 5/1/55
 Prima, Louis (Sahara) Las Vegas, Out 12/21, h
 Raeburn, Boyd (On Tour) WA
 Ranch, Harry (Chaudiers) Hull, Quebec, Canada, Out 12/23, cc
 Reed, Tommy (Statler) Buffalo, N. Y., h
 Reichman, Joe (Rice) Houston, Tex., 12/30-2/9, b
 Rudy, Ernie (Seven Hills) Tulsa, Okla., 12/18-31, cc
 Sando, Carl (Syracuse) Syracuse, N. Y., h
 Sauter, Finigan (On Tour—Michigan & Wisconsin) W
 Scott, Stewart (President) Kansas City, Mo., h
 Sheldon, Kenny (Jersey City Garden) Jersey City, N. J., h
 Strasser, Ted (Piazza) NYC, h
 Strong, Benny (Trig) Wichita, Kan., 12/24-25; Tulsa, Okla., 12/26-31
 Sudy, Joseph (Midland, Tex., 12/28-30; (Texas) Fort Worth, Tex., 12/31-1/3/57, h
 Thornhill, Claude (On Tour—East) GAC
 Tucker, Tommy (On Tour—East & Ohio) GAC
 Waples, Buddy (The Club) Birmingham, Ala., Out 1/31, nc
 Weems, Ted (Syracuse) Syracuse, N. Y., 12/31-1/5, b
 Wells, Lawrence (Aragon) Ocean Park, Calif., Out 1/5/57, b
 Williams, Billy (Jung) New Orleans, La., h
 Williams, Gene (On Tour) WA

Widridge, Ray (Crystal) Detroit, Out 12/19, b; (Rouge Lounge) River Rouge, Mich., 12/22-1/3, cl
 Fields, Berbie (Preview) Chicago, 12/23-1/3; cl
 Four Guys (Town Casino) Buffalo, N. Y., Out 12/20, nc
 Franklin Quartet, Marty (Airport) Brooklyn, N. Y., nc
 (Billard, Slim (Hi Hat) Boston, 12/27-31, nc
 Gardner, Don (Pepe) Philadelphia, 12/20-25, nc; (Citizens Club) Devon, Pa., 12/25-1/1
 Garner, Errol (Embers) NYC, Out 12/20, nc
 Gaylords (Falcon Showbar) Detroit, Mich., Out 12/22, cl
 Getz, Stan (Storyville) Boston, 12/20-21, nc
 Gill Trio, Elmer (Ebony Cafe) Seattle, Wash., Out 12/31, cl
 Gillespie, Dizay (Loop) Cleveland, Out 12/20, cl
 Gilmore Quartet, Stiles (Top Hat) New London, Conn., nc
 Gordon Combo, Rump (1045 Club) Anchorage, Alaska, Out 12/31, nc; (Latin Quarter) Paris, France, 1/3-31, nc
 Green, Buddy (Rendezvous) Philadelphia, 12/27-1/1, nc
 Green, Benny (Waluhaje) Atlanta, Ga., 12/25-1/1, h
 Hines, Earl (Saperstein's) Chicago, nc
 Hodges, Johnny (Loop) Cleveland, 12/20-26, cl
 Hope, Lynn (Apache Inn) Dayton, Ohio, 12/15-20, nc
 Johnson, Buddy (Savoy) NYC, In 12/23, 12/23-31; nc
 Johnson, Blaine (Tips) Lafayette, Ind., 12/13-31; nc
 Karbon Kopas (Camp Lajeune) North Carolina, Out 12/19
 Kral, Roy-Jackie Cain (Purple Onion) NYC, nc
 Lancers (Town Casino) Buffalo, N. Y., Out 12/19, nc
 Lead, Sonny Trio (Austie's) Minneapolis, Minn., nc, Out 12/12
 Lee Combo, Vicki (Majestic) Blythe, Calif., nc
 Lucky, Ray Trio (Turf) Austin, Minn., 5/12-1
 McName, Bill (Astor) NYC, h
 McNeely, Big Jay (Red Barrel) Artistic, Calif., Out 12/16, nc
 McPartland, Marian (Hickory House) NYC, cl

Manhattanites (Forest Park) Johnstown, Pa., nc
 Mann, Micky (Crystal Lounge) Chicago, nc, Out 1/1/55
 Memphis Slim (Apache Inn) Dayton, Ohio, 12/23-1/3, nc
 Monte, Mark (Piazza) NYC, b
 Mulligan, Gerry, Pasadena, Calif., Out 12/19
 Parker, Charlie (Blue Note) Philadelphia, Out 12/18, nc
 Parker Combo, Howard (Trade Winds) Denver, Colo., nc
 Favourite, Tommy (Rock Garden) William, Conn., r
 Perl, Bill Trio (Leon's Lounge) Ft. Walton Beach, Fla., nc
 Question Marks (Town Trophy Room) Massena, N. Y., nc
 Redheads (Colonial) Toronto, Canada, In 12/27, nc
 Rentum, Willie (Terrace) E. St. Louis, Ill., Out 12/19, nc; (Flame) St. Paul, Minn., In 12/20, nc
 Richards, Jack & the Markamen (Capetalia's) Buffalo, N. Y., Out 12/12, nc
 Rico Trio, George (Silver Spur) Phoenix, Ariz., nc
 Rivera Trio, Ottilio (Bank Club) Lovelock, Nev., Out 1/3, cl
 Roach Quintet, Max (Blue Note) Philadelphia, 12/27-1/3, nc
 Roberts Trio, Cee (Navajo Hogan) Colorado Springs, Colo., nc
 Romeo Trio, Buddy (Rustic Lodge) North Brunswick, N. J.
 Shoring, George (Birdland) NYC, 12/18-1/12, nc
 Simmons, Del (London Chophouse) Detroit, Mich., Out 6/25/55
 Sparks Duo, Dick (Annex Bar) Sandusky, Ohio, cl
 Stitt, Sonny (Beehive) Chicago, 12/24-31, nc
 Teagarden, Jack (Ball-Kee) Pittsburgh, Pa., Out 12/21, nc
 Three Jacks (Maynards) Washington, D. C., f
 Three Tones (Neck Inn) Throgg's Neck, Bronx, N. Y., nc
 Trahan, Lil & Pres (Skylark) Massena, Pa., cl
 Tunettes (Golden Rail) Hamilton, Ont., Canada, nc
 Ventura, Charlie (Rendezvous) Philadelphia, 12/20-25, nc
 Vera, Joe (Muehlebach) Kansas City, Mo., h
 Wagman Trio, Les (Penthouse) NYC, nc

Grand Rapids Sets 'Grassroots' Bash



Arno Marsh

Grand Rapids, Mich.—This city will get its first locally produced jazz concert Jan. 1 in the Civic Auditorium, when tenor saxist Arno Marsh, former Woody Herman sideman, stages and directs a bash featuring his own quartet and a 15-piece band fronted by drummer Sammy Fletcher, one-time leader of the Duke university Ambassadors.

An estimated 4,000 jazz fans are expected to attend the event, the first of a projected annual series promoted by Ted Brink and Marv McLeod, local theatrical producers.

Head in the Fletcher hand will be the Marsh quartet—including Norm Schnell, former Gene Krupa pianist; Bob Tuller, bassist, and Dick Twelvetees, drummer—plus trumpeters Joe Jenny, Larry Ansara, Danny Kovatz and Gav Whitney; trombonists Joe Whinery, Dick Lundberg, and Tom Richmond; saxists Jack Durand, Jimmy McDaniels, Eddy Rydex, and Ray Kuzniak, and vocalist Benny Carew. Jazz deejay Tom Kelly will emcee.

Napoleon Retreats; Krupa Hires Scott

New York—Teddy Napoleon has left the Gene Krupa trio, and when Gene went to Boston's Hi-Hat for a recent week, he brought with him pianist Bobby Scott, bassist Whitey Mitchell, and his regular hornman, Eddie Shu.

There is also a possibility that Krupa and his men will hit the Last Frontier at Las Vegas for seven weeks after the first of the year.

Movies Are Better, Agrees Sammy Cahn

New York—Newest movie to feature a name pop singer vocalizing the title song over the screen credits in the forthcoming Gary Cooper-Burt Lancaster *Vera Cruz*. Singer for that one is Tony Martin. Previously Frank Sinatra was featured in a similar capacity for *Three Coins in the Fountain* and the *Four Aces* followed with *A Woman's World*.

Lyricist for all three songs is Sammy Cahn, who believes that movies are better than ever.

Combos

Airline Trio (Governor Clinton) NYC, h
 Allen, Henry "Red" (Metropole) NYC
 Armstrong, Louis (Chi Chi) Palm Springs, Calif., 12/17-24, nc
 Belletto Quintet, Al (White Pub) Milwaukee, Wis., 12/13-26, cl
 Blake Combo, Loren (McCurdy) Evansville, Ind.
 Breton Trio, Bob (Mardi-Gras Grill) Seattle, Wash.
 Buckner, Milt (Copa Casino) Buffalo, N. Y., Out 12/19, nc
 Bugles Trio, Dick (Antlers) Colorado Springs, Colo., h
 Campbell, Choker (5-4 Ballroom) Los Angeles, 12/17-20, b
 Carroll, Barbara (Blackhawk) San Francisco, Out 12/19, nc; (Sands) Las Vegas, In 12/22, b
 Dale, Dean Trio (Governor) Jefferson City, Mo., b, Out 1/20/55
 Dante Trio (Officers Club) Fort Bragg, N. C., pc
 Davis, Bill (Waluhaje) Atlanta, Ga., 12/26-30
 Davis, Eddie (Melody) Chester, Pa., 12/20-25, cl
 Donett Trio, Jack (Neptune Room) Washington, D. C., nc

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