

Backward, Turn Backward . . .

New York—During a recent jazz lecture at Columbia university, guest Thelonious Monk asked to illustrate the harmonic advances made by the experimenters at Minton's in the early '40s, swiftly played a 7th chord with the fifth flattened and similar devices now in everyday usage.

"Now," said the professor, "will you play the chord as it was before Minton's, the way the earlier jazzmen used to play it?"

Monk groped for the unadorned seventh chord and missed. "Man," he looked up from the piano, "it's hard to play those simple chords!"

Sinatra Slated For Australia

Hollywood — Frank Sinatra is the latest to join music personalities booked in Australia. Concert impresario Lee Gordon of Sydney, who has sponsored tours there recently for Louis Armstrong, the Andrews Sisters (Maxene and LaVerne), Billy Daniels, and others, has arranged Sinatra's appearance. The singer makes his first trip to Australia this month following his appearance at New York's Copacabana.

He reportedly will get \$40,000 for a week in Sydney and a week in Melbourne. He'll be accompanied by his pianist Bill Miller and three sidemen.

During his recent visit here, during which he lined up tours for Nat Cole and Frankie Laine, Gordon also discussed an Australian tour for Ray Anthony.

Because it is doubted that Anthony would be permitted to take his full band, the talks centered on the idea of the bandleader going as a solo attraction.

Musicians Ticket Wins 802 Election

New York — Recent elections at Local 802, American Federation of Musicians resulted in a clean sweep for the entire Musicians Ticket. Al Manuti was reelected president, polling 6,351 votes against Charles Iucci's 1,971. The Blue ticket failed to win a single post in the union administration.

Also elected were Al Knopf, vice-president; Hy Jaffe, treasurer; Aldo Ricci, secretary. Nine additional members of the executive board and nine of the trial board also moved in from the Manuti slate.

Machito Ork In West Coast Debut

Los Angeles — The first West Coast tour of the Machito ork kicked off at The Oasis, Dec. 17 when the band began a two-week engagement.

Tour, set by Bernie Storper of New York's Storper Agency, and Frank Baldwin, of the Sennes Agency's West Coast office, includes three one-niters over the New Year's week-end, including Jan. 1 at the Zenda ballroom here.

Machito then plays The Downbeat, San Francisco, Jan. 6 through 19. Band follows with three weeks of one-niters in California and Arizona prior to enplaning Feb. 10 for its annual South American tour.

Machito, or "Macho" as he is known to friends and "aficionados," carries 14 pieces—five rhythm, five saxes, and four trumpets. Vocalists are Graciela and Machito. Featured are Mario Bazbo, trumpet; Lenny Hambro, alto; Rene Hernandez, piano and arranger, and Leslie Joanikans, baritone sax.

DOWN BEAT

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MARY ANN McCALL played the part of a real trouper for her opening with the Charlie Ventura quartet at Chicago's Blue Note early in December. Though her feet were badly scalded by an upset pot of boiling water and she was working out of the hospital, she made the opening night. Here she is onstand with Ventura and bassist Whitey Mitchell (Red's brother). (Photo by Eris Webb.)

Doris Day Biofilm Scheduled; Guess Who'll Play Title Role?

Hollywood — Doris Day, currently enacting the role of singer Ruth Etting in the Etting biofilm, *Love Me or Leave Me*, is scheduled to enact the role of Doris Day in her own biofilm, tentatively titled *Rhythm and Blues*. The script is being prepared by Robert Carson, who did the screen play for *A Star Is Born* with Judy Garland.

The Doris Day story will fit in well with the new trend in biographical pictures (*Down Beat*, Dec. 15).

As Doris Kappelhoff, Miss Day started her career as a dancer, turned to singing only because she believed serious injuries in an auto accident had ended her dancing career.

The Les Brown band, with which she first attracted attention as a singer, will figure prominently in the picture. It will be produced for Warner Brothers' release by Arwin Productions, an independent headed by Marty Melcher, Miss Day's manager and husband.

Patti Offered Movie Role

New York—Patti Page has been offered and is considering the lead in a British musical film, which will be based on a novel entitled *An Alligator Named Daisy*, about a composer who inherits an alligator.

The movie will be produced by Raymond Stross, and Sam Coslow is writing the score.

20 Years

TD Celebrates Anniversary

New York—The Tommy Dorsey band celebrated its 20th anniversary in the business in December. The Dorsey brothers, who have been together again since 1953, started their first orchestra in 1934, and Tommy has been leading his own group ever since.

Tommy and Jimmy returned to the Statler hotel on Dec. 17 for a five-week engagement. The band had appeared at the Statler previously early this fall.

The Dorseys will also replace Jackie Gleason again on CBS-TV when the comedian takes a two-week vacation Jan. 1 and 8. The co-leaders' *Stage Show* was a replacement for Gleason during the summer months. In a recent trade survey of 1,000 New Yorkers, the brothers rated No. 3 among TV programs "most desired" that are now off the screens.

Eddie Fisher To Star In New Irving Berlin Show

New York—Eddie Fisher is set to make his Broadway debut next season in a new musical, *East Side*, by Irving Berlin. "I've had this in the back of my mind for many years," Berlin says. "It's going to be the story of the East Side that I knew. It's not my life story. It could be the story of Al Jolson. The boy's a singer. It starts at the turn of the century and finishes in 1911."

"It will have an entirely new score and I've finished three of the songs. It will be done in a big theater, not the Music Box. I have no contract with Fisher, but he has agreed to do it . . ."

Trade talk is that *East Side* also might bring about Fisher's Hollywood bow since the stage show will probably be sold for pictures with Fisher duplicating his starring role.

McPartlands Sked Show Tune Set

New York — Marian and Jimmy McPartland will record a 12" Brunswick album of show tunes with background, as of present plans, consisting of woodwinds, harp and rhythm. Marian, a Capitol artist, is allowed to record the date with her husband under the terms of her contract.

Jimmy will lead a jazz combo in another 12" Brunswick LP which will be dedicated to a number of the great jazzmen who have died. Tunes long associated with such departed titans as Bix, Joe Oliver, Fats Waller, and Bunny Berigan will be featured in the collection.

Glaser Blames English Union For Lack Of Musician Swap

New York—Band booker Joe Glaser placed the blame for lack of an American-English (James) Petrillo but with the head of the English Musicians' Union." Glaser, recently returned

from a trip to Europe, commented on the deadlock that has existed for 20 years on the free exchange of bands and emphasized that he wasn't intending to be "malicious" in his reference to the English union but added that "the MU's demand for an unlimited quota under which all bars would be let down is unreasonable."

"If that happened," he said, "5,000 English musicians would immediately come to America. There are already enough American musicians out of work without adding to the total."

"If the English Musicians' Union would adopt a reasonable attitude, I'm sure something favorable to both England and America could be worked out."

Glaser, a top international booking agent, said that he had spoken with Ted Heath in London and said he told Heath that the possibility "of working out an exchange would be a long, drawn-out process, but if there's a chance in a million that

anything can be worked out, I'll do all I can to help."

"I'd like to emphasize," added Glaser, "my belief that the opening of the barriers should not be done on just a tit-for-tat trade. The English units that come should be wanted here, and each band should have definite contracts and engagements before coming."

"What the English people sometimes do not realize is that an English band has to be sold here, has to be made known to the public before it can be brought in."

Songwriter Asks FTC For Investigation Of 'Hit Parade'

New York—The Federal Trade Commission has been asked to investigate the NBC-TV *Hit Parade* show, which has long been the subject of much debate among music publishers (*Down Beat*, May 5), as a result of a complaint by attorney

L. Arnold Weissberger. Weissberger, who represents songwriter Jack Lawrence, co-writer of the song *Hold My Hand* with Richard Myera, has asked for the investigation because, he charges, the *Hit Parade* is "engaging in false representation."

Weissberger maintains that the tune *Hold My Hand* has been consistently omitted by the program, although, he states, the tune "has for several months been among the top seven songs in nationwide popularity, according to almost every trade publication rating." According to Weissberger, the tune was included once on the show after the publisher made a vehement protest, but had not been on since that date despite the fact that its rating con-

Mercer Leaves Anthony Band

New York—Tommy Mercer, vocalist with the Ray Anthony orchestra for the last four years, has quit to go out on his own as a single.

Mercer, who for three years has been named top male band vocalist in *Down Beat's* readers poll, left the band early in December as it disbanded for a four-week Christmas vacation.

"Though I'm under a personal management contract to Ray," Mercer told *Down Beat*, "he didn't seem too interested in helping me get out on my own. I can't blame him, I guess—he's got a career of his own to look out for."

Anthony's band is scheduled to regroup in January and go to work on another new movie, *Pink Tights*. Ray was featured in the recently completed *Daddy Long Legs*.

Meanwhile, the Billy May band, under the direction of Sam Donahue, which is also part of the Anthony management organization, played one-niters in the east, planned to take a two-week vacation after New Year's, and then will do one-niters on the west coast. The band opens at the Palladium in Hollywood on March 28. Sam Donahue was signed by Capitol Records to make recordings on his own. The Billy May orchestra will also continue to make its own records for the label.

Grand Award Issues LPs

New York—Grand Award Record Corp. has arranged with several operatic, symphonic, popular, and jazz soloists and orchestras for a series of long-playing, high fidelity albums.

Among soloists and groups recorded are Eugene Conley, Metropolitan Opera tenor; Winifred Heidt, contralto; Lew White, organist; the American Artists Symphony orchestra; Vienna State Opera orchestra; Radio Vienna Grand Symphony orchestra; Bobby Byrne and his orchestra; Eddie Safran-ski; Cliff Leeman; Peanuts Hucko; Pee Wee Irwin, and Billy Mated. Special contractual arrangements with the European orchestras have been made.

continued to climb on the charts.

Weissberger's complaint to the Federal Trade Commission was based on the following: "Inasmuch as the *Lucky Strike Hit Parade* represents to the public that its choice of songs is based on a fair and accurate survey on the leading songs of the country, and inasmuch as the *Lucky Strike Hit Parade* makes arbitrary selections of its songs and does not in actuality perform the function which it claims to perform, it would appear clear that the *Lucky Strike Hit Parade* is engaging in false representations that should be promptly investigated by the Federal Trade Commission."

Bill Kenny Still Flying On High; However, Now It's A Solo Stint

Radio & TV

Broken Tubes Can Be Difficult To Stomach

By JACK MABLEY

Chicago—Reflections on a broken television tube: If I didn't know the fellow so well, I'd think the TV repairman loosens a new screw every time he fixes the set. He comes around oftener than rent. Neither the Reds nor the atom scientists hold the balance of power. The repairmen hold it. In a period of 10 days we lost the TV set, the toaster, the furnace, the car heater, the vacuum cleaner, and the record player.

I think the record player blew up when we put on it a phonograph record (that's what they call it) that comes on the side of a box of Wheaties. And in case you are not a Wheaties fancier, I kid you not.

Really, a plastic-like record that revolves at 78 revolutions a minute and produces a sound about the same as that from an old orthophonic. I think the repairmen are behind this.

You can see the possibilities of this gimmick. What will it do to *The Hit Parade* for instance? Will they have two parades, one for the 10 best-sellers in record shops and one for the most popular records on cereal boxes?

Well, that's enough about cereals, except that as a general rule, in buying breakfast foods, you can figure the bigger the premium, the worse the cereal.

This has nothing to do with television, except that practically everybody who watches television also eats breakfast, and things like this just come to us when the TV set is busted and we don't have a thing to do but sit around and play cereal records.

The last thing we saw on the TV before the set went kaput was Nanette Fabray in her underwear, and again, as in the case of the breakfast food records, this is not an exaggeration.

She's a very cute girl, but it is not becoming for her to romp around in the nation's living rooms singing *Oh, What a Beautiful Morning* in her slip, which she did on Sid Caesar's hour. There are customs and traditions which still are observed in some of the homes in this country, and one of them among the more conservative gentry is that guests shall wear clothing. Or am I being stuffy?

We've picked on Sid too much lately. It's a good show, just half-an-hour too long, but you never could have a program called *Caesar's Half-Hour*.

We ought to pick on *The Hit Parade*. The only kicker there is that *The Hit Parade* in the past was so awful I haven't had the nerve to watch it yet this season.

The spectaculars ought to come in for some comment, too, but I haven't seen one of them yet, either. We got about 20 minutes into one with Betty Grable when the set broke down—that was the breakdown before the current breakdown, when the fellow loosened the screw that went out just after Nanette Fabray.

These spectaculars are in color anyway, and I'm afraid they'd be lost on my crummy old black and white set. I haven't laid in my color set yet.

In spite of the supplying of free color sets to the nation's TV critics, and their glowing reviews of how gorgeous the spectaculars are in color, the merchandising of color TV seems to be laying an egg.

Personally, even if I had a spare \$895, I'd be afraid to buy one. With old monochrome knocking out about once a month, how long would a color set, with three times the number of tubes and circuits, go between visits from the repairmen? Not from Betty Grable to Nanette Fabray, you can be sure.

Next issue, Arthur Godfrey, if the set is fixed. If not, reviews of the newest releases from Shredded Wheat.



Mabley



A photo of the original Ink Spots—Bill Kenny, Charlie Fuqua, and Hoppy Jones.

New York — When Bill Kenny decided finally to dissociate himself from the Ink Spots (*Down Beat*, Nov. 3) after 18 years of singing his unique high-altitude tenor, it was as if George Burns had split with Gracie Allen or Dagwood had divorced Blondie.

Bill's piercing flights with the Ink Spots had become part of American popular music lore. But even a tradition occasionally breaks apart, and so did the Ink Spots. Bill is now working clubs as a single and there are now two separate groups calling themselves the Ink Spots with a third being formed.

Until two years ago, there had only been one Ink Spots. Then Charlie Fuqua, the guitarist and

baritone with the group, broke away to form a unit of his own. Kenny, meanwhile, continued working occasional dates with his Ink Spots and kept recording for Decca.

(Actually, for the last five years Bill Kenny's Decca records have been made with such groups as the Ray Charles Singers, the Song-spinners, and Gordon Jenkins even though the Ink Spots name was used.)

Others Pop Up

But suddenly, in addition to Kenny's and Fuqua's units, other teams calling themselves the Ink Spots began to multiply about the countryside. "All in all," says Kenny, "it became a very confusing situation, and one of the reasons I decided to go out as a single was to make it clear that Bill Kenny is now with no Ink Spots group; that I'm on my own. What has happened in the past year or so, for example, is that when a club bills a group called the Ink Spots and the people find that Bill Kenny isn't with that group, business often falls down.

"Furthermore during the past couple of years when I was taking it easy and playing a lot of golf around home, people would write me from various places . . . saying I had a nerve sending all those Ink Spots units on the road and collecting money from their work while I stayed home in leisure. "You see, they thought I'd li-

censed the name out and was getting a share of the profits whereas actually I'd had no connection with any of those groups and some were even using my name or picture in their advertising without authorization."

A New Career

In a sense, Kenny's new solo role means a new career for him. Bill and the Ink Spots are credited with having paced the way a long time ago for the current large-scale vogue for pop singing groups.

A record company executive recently said that in many of the groups that have come up through the years, you could detect a kid trying to sound like Kenny.

Comedians also have much to thank him for. Imitating Kenny has given comics more material than have most other subjects for parody over a comparable period of time.

Bill himself is proudest of the fact that he often has been given much credit for having broken the color line in popular ballad singing, for thereby having helped open the field for singers like Nat Cole and Billy Eckstine.

No Ballad Vocalists

"When I broke in with the Ink Spots in 1936," Billy recalls, "there were almost no colored vocalists who were singing ballads, so I was an oddity. It was Charlie Buchanan, the manager of the Savoy

ballroom, who suggested I join a group called the Ink Spots that had been formed in 1934 and was close to breaking up in 1936.

"Up to then, they'd done almost no vocalizing except for a little scat singing and harmony, but mostly, it was a rhythm-instrumental group. I suggested we try ballads to inject variety, and we more or less broke in what was to be our style at a hotel in Binghamton, N. Y., for several weeks at \$50 a week for each of us.

"A short time later, we recorded *If I Didn't Care* for Decca, and that did it. We got \$25 a piece for that record—no royalties—but we did get a contract on the basis of it. That was our first big side, the one that started us off.

Others Named

The other members of the Ink Spots, besides Fuqua, during their peak years were Deek Watson, second tenor (who now also has an Ink Spots of his own), and Orville (Hoppy) Jones, the talking bass. Of the pianists who had been with the Ink Spots, Harold Francis had the chair the longest.

It was Jones who, along with Kenny, was the best known of the Ink Spots. Hoppy's was the rich, deep voice that casually wandered into each song after Bill had started it off in the emotional stratosphere. Hoppy brought the lyrics down to earth with his spoken paraphrases, all written by himself.

"Everything I learned about show business, I learned from Hoppy," emphasizes Kenny. "Hoppy was a very wise and kind person. When he died in 1945 of a

Moondog Wins In Court Fight

New York—Moondog (Louis Hardin) the exotically garbed street musician who has recorded for Epic and Decca, among other labels, has won his court fight to prevent rhythm and blues disc jockey Alan Freed (WINS) from using the "Moondog" title. Freed, complying with the injunction, now calls his program the *Rock and Roll Show*.

Freed meanwhile has achieved major audience impact in the New York area and will present his first r&b dance here Jan. 14 and 15 at the St. Nicholas Arena. Freed's radio show is also growing in the number of cities it reaches. The syndicated program has been set for Kansas City, St. Louis, New Orleans, Jackson (Miss.), Flint (Mich.), with five other southern markets in the offing. Freed came to New York several months ago from WJW, Cleveland where his "Moondog" radio show and dances started him on his national career.

upset to all of us personally. And cerebral hemorrhage, it was a big as for the group, we never did and a really adequate replacement."

For newer groups under the Ink Spots name to sustain the original's success will require their establishing personalities as individual as the D-above-high-C, nonfalsetto tenor of Kenny and the comfortable rich bass of Jones.

New Yorkers Now Hear Big Band Music In A.M.

New York—Starting at 7 a.m. these weekday mornings, New Yorkers can hear the crispest (and largest) live band to have appeared on a morning radio show in many years. The program is *The Allyn Edwards Show*, and the band, headed by Eddie Safranski, plays from 7 to 9:30 a.m., Monday through Friday on WRCA.

Safranski for some time has led a small unit on the program consisting of Don Lamond, Dick Hyman, and Mundell Lowe. Added to the cast now are such venerable big band veterans as Will Bradley (trombone), Mickey McMickle (trumpet), Hymie Schertzer (alto), Artie Baker (alto and clarinet), and Al Klink (tenor and flute). Arrangements are by Safranski, Hyman and Lowe, and there is talk of work also being received from Al Cohn and Neal Hefti.

Lowe is also featured on a unique afternoon WRCA disc jockey program handled by Jim Coy (2:05 to 3 p.m.). Guitarist Lowe listens to the records scheduled for the program beforehand and if he finds

the recorded introductions too long drawn out, he chops them off and provides his own intros (and sometimes closings as well). Occasionally Coy will take a standard, read the lyrics with Mandell as background, and then switch directly into the vocal on the record of the tune. All in all, WRCA is wisely deciding that music is most lively when it's "live."

Eartha Now Author; Autobiog Started

New York—The versatile Eartha Kitt, whose recent debut as a dramatic actress in *Mrs. Patterson* was unanimously acclaimed by New York's severest drama critics (though the play itself received mixed notices), is authoring her autobiography in addition to continuing her theatrical role.

Eartha has had an offer from Double-day for publication of the book, which is to be finished by spring.

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A MAHER PUBLICATION

Steve Lawrence: He Gassed 'Em At Thomas Jefferson High School

New York—The boldest daydream of every dozing high schooler is to return triumphant to his alma mater after graduation as a dazzling guest before an envious and awed student assembly. The dream came true recently for 19-year old Steve Lawrence, feature singer on Steve Allen's nationwide NBC-TV show, *Tonight*. He came back to Thomas Jefferson high school in Brooklyn and was more popular than a postponed test.

Young Steve, with memories of algebra tests still fresh in mind, joined the Steve Allen show July 27, 1953, when it was still a local New York show, and had already signed with King Records in April, 1952. He's now a TV familiar nationwide and is on a bigger label, Coral, on which he made his debut recently performing a duet with Eydie Gorné on *Make Yourself Comfortable*.

Cantor's Son

Born in Brooklyn July 8, 1935, Steve is a cantor's son who at 8 was already a member of his father's choir and at 12 began writing songs. (The first one was titled with a precocious knowledge of what makes popular songs popular. Steve called it *I Love You*.) Steve's father, meanwhile, had been hoping the boy would continue the family tradition, but when Steve's ambitions began to focus on the pop field, the father made it possible for his son to gain experi-



Steve Lawrence

ence at weddings, bar mitzvahs, and the like, so that he was already hitting the secular circuit at 14.

Form-2 Act

A year later, serving as piano accompanist for his brother, Steve began doing club dates in the New York-Brooklyn area at night and haunting the Brill Building in the

afternoons after school, trying to sell songs. Steve, meanwhile, was directed to Fred Steele who had done vocal coaching for Eddie Fisher, Kitty Kallen and Julie Wilson, among others. Soon Fred got Steve his first radio shows.

Moving Ahead

After his older brother went into the service, Steve kept moving ahead on his own, playing dates, making demonstration records for song publishers, and auditioning for radio and TV shows. On his third attempt to make the Arthur Godfrey Talent Scouts show (January, 1952) Steve won.

Receiving the usual added invitation to appear on the Godfrey morning programs for the following week, Steve was stuck in a wardrobe hassle. He had only one suit. Borrowing his brother's suits and others from classmates, Steve thereby cleared the sartorial obstacle. "I may not have been the best-dressed contestant winner on the show," he remembers, "but I sure was the most-dressed. I wore a different suit every day."

Signed By King

On the strength of the Godfrey appearances, young Lawrence was signed by King Records for whom he made his first big side, *Poinciana*, which sold some 100,000 copies. It was his very first record for King. Steve was finishing high school at the time, and an understanding principal made it possible for him to have an occasional Friday and sometimes even a week off for out-of-town record promotions or dates. "I had to make all the work up, though," says Steve. "I'm really lucky to have had a principal who was good to me that way. He used to say, 'Just remember to mention the high school's name when you've reached success.'"

Then came the key audition for the Steve Allen show in the summer of 1953. A number of well-known professional singers, many of them with years more experience than Steve Lawrence, competed for the spot but the youngster not long out of high school won. The Coral contract followed this year, and Steve also continues to write songs. He's done about six in collaboration with his current faculty head, Steve Allen, and one may soon get recorded.

Jazzman Hits Exclusive Record Requirements

(Ed. Note: The following article was written by a jazzman, whose name has been withheld at his request, concerning the practice of record companies in forbidding jazz musicians to record with men from other firms on other labels.)

I would like finally to protest publicly—and I am not alone—about what I consider malpractice on the part of many record company owners and a&R men with regard to their use of jazz musicians. This malpractice, of course, has become even more widespread as modern jazz has grown more and more popular with the public and as more modern jazz records are being made.

Ironically, the musicians who are responsible for the growth of jazz interest across the country are the ones who suffer as that interest increases.

I'm talking about the practice whereby record companies sign an artist for a minimum of eight sides a year on a five-year contract. The contract usually states that the company will not allow the musician to play as a sideman for any other group on another label.

Opportunities Limited

This is bad because it limits the musician's opportunities both artistically and financially. There are times, I realize, when a company has the right to make a restriction, but that time is only when the company guarantees an artist a large number of sides a year—let's say a minimum of three albums—and guarantees a payment to make up for his possible loss of recording money.

The restriction is not justified, however, when you look at the terms of most of the current agreements that require exclusivity. Here are some examples of how this practice works.

Tom Mack of Decca planned a west coast jazz album—*Jazz Studio 2*. Barred from participating in it by their companies were all Pacific Jazz artists, all Contemporary artists and all Victor artists (Milt Bernhart sneaked in).

Jimmy Giuffré, who has an amicable understanding with Capitol on matters of this sort, was released for the date but on condition that he not be allowed cover credit for his work unless Capitol were given a credit line on the back of the album. This Decca refused to do.

No Billing Explained

That explains why Jimmy had no front-cover billing, as was complained about in the *Down Beat* (Oct. 6) review. Also on that date

was Herb Geller, and he was just barely allowed to participate, although his fine work on this will certainly help sell his Mercury-EmArcy records. Herb, incidentally, is now no longer allowed to record with other groups for other labels in a featured capacity.

Herb Harper on Nocturne was not allowed to use Bob Gordon of Pacific Jazz for his album although Pacific Jazz used Bud Shank from Nocturne for several of its dates.

Shelly Manne and Max Roach planned a two-drum session. The companies they are under contract to refused to permit them to join forces.

All Norman Granz artists are refused permission to record with other musicians.

An exception is Mack of Decca, an understanding guy who never will insist on this practice.

Must Use Others

When the opportunity does come for a musician to do his own album for a specific company, he has to use artists contracted to other companies in order to get the musicians he wants and needs to make the date come off right. If he can't use other artists from other companies, he's dead on his own date.

I wish it were possible for record company owners to realize that the audience for jazz records is not the same as the audience for pop records. The jazz record buyers don't care about exclusivity. They want the best possible music for their three or four dollars an album, and the company that puts out the best music will sell the most records.

The recording executives' viewpoint seems to be that if the name of a musician they've signed exclusively is spread out among a number of labels as a sideman, they'll have difficulty selling many copies of his albums on their own label.

But they're wrong. If a guy plays well on his dates as a sideman, he keeps adding listeners interested in his music, and the result will be that he'll sell more copies of his own album because he's been heard on other dates.

Village Vanguard Marks 20 Years

New York—Max Gordon's Village Vanguard held a 20th Anniversary Celebration Dec. 5. Among the alumni who came down to Greenwich Village for the event were Stan Freeman, Will Jordan, and Professor Irwin Corey. Robert Clary, who has been at the club since this summer, was master of ceremonies.

Artists who have received their start or at least their first key night club booking at the Vanguard include: Josh White, Harry Belafonte, Judy Holliday, Burl Ives, Wally Cox, Carol Channing, Richard Dyer-Bennett, Pearl Bailey, Josephine Premice, Eartha Kitt, and the aforementioned Clary.

The Vanguard was also a jazz center for a time several years ago, and among the artists who played there were the King Cole trio, Max Kaminsky, Zutty Singleton, and Eddie Heywood.

Hampton, Adler Cited

Paris, France—Lionel Hampton and harmonica player Larry Adler were among 26 artists who won awards for performances on French recordings made this year. They're the first American artists to have been included as prize-winners in the annual judging, which is conducted by the French Record Academy.

Strictly Ad Lib

NEW YORK

ONSTAGE: Sabu (Luis Martinez), who has recorded with Dizzy Gillespie and Art Blakey, among others, has added his bongo and conga drums to *House of Flowers* . . . Johnny Desmond and Evelyn Keyes have the leads in *The Rodgers and Hart Song Book* that begins rehearsals Jan. 15 . . . Mae West will star in a review . . . Leonard Bernstein continues work on the score of Lillian Hellman's adaptation of *Candide* . . . Paul Gregory's *Three for Tonight*, with Harry Belafonte, *The Champions*, and the *Voices of Walter Schumann*, opens in New York March 20. Critical reports from the cities already toured have been encouraging . . . Kismet has celebrated its first birthday after a gross of almost \$3,000,000 . . . Gloria DeHaven will be Diane in the musical version of *Seventh Heaven*.

ENTERTAINMENT-IN-THE-ROUND: Julius Monk has completed his 12th year as talent explorer for the Ruban Bleu. Norman Paris trio at same club has just gone into its fifth year there . . . Kitty Kallen may tour England. Being talked about for the Palladium are Ethel Merman, Danny Kaye, and Billy Daniels. Frankie Laine, Guy Mitchell, Don Cornell, Billy Eckstine, Johnny Desmond, and the Four Aces will all work the British Isles this season . . . Frank Sinatra planes to Australia, opening in Sydney Jan. 17 and Melbourne the next week. Guess is. Frank will net \$40,000 . . . Ethel Waters will go out on a one-night concert tour . . . Johnnie Ray opens at the Latin Quarter Jan. 2, and he'll also join the Dorsey Brothers Jan. 1 and 8 substituting for Jackie Gleason on TV. Gleason broke the Paramount boxoffice record Thanksgiving—\$21,200, the best receipts in 28 years . . . Billy Ward's *Dominoes* go into the Sahara in Las Vegas Jan. 4 for 14 weeks.

JAZZ: Thelonious Monk, Oscar Pettiford, Jimmy Hamilton, and Louie Bellson illustrated improvisation during a Sidney Gross jazz lecture at Columbia. Evening was ended with a spirited disagreement between Pettiford and Langston Hughes on the origins of modern jazz . . . After so much Murphy and Janis, the originals are invading the local Dixieland scene. Paul Barbarin opened at Childs Dec. 26 for six weeks, with Danny Barker, Lester Santiago (piano), Thomas Jefferson (trumpet), Willie Humphrey (clarinet), and Bob Thomas (trombone) . . . George Lewis comes to Childs beginning March 8 . . . Wild Bill Davison hits the road in February, beginning in Boston . . . George (Pops) Foster still in vigorous form playing with Wilbur DeParis at Ryans.

Change in Chet Baker personnel: Bob Whitlock replaces Carson Smith on bass and Al Haig is featured on piano. Now called: *The Chet Baker Quintet* featuring Al Haig . . . Vanguard recorded Jimmy Rushing with Jo Jones, Sammy Price, Walter Page, Buddy Tate, Henderson Chambers, Pat Jenkins (trumpet), and Ben Richardson (alto-clarinet). Rushing burst into tears during the playback of *How Long Blues*. He'd been thinking of the late Lips Page as he sang it . . . The Napoleon brothers (Marty and Teddy) are forming a group of their own . . . When Dave Black had to remain in a Portland, Ore., hospital because of a virus ailment, Louie Bellson agreed to fill in with Duke Ellington's band at Basin Street for five weeks . . . That eloquent trumpet chorus in the McGuire Sisters new recording of *No More* is by Jimmy McPartland . . . George Shearing and Tito Puente will be at Birdland until Jan. 12. Dan Terry, the Modern Jazz Quartet, and Chris Connor move in the following night. The MJQ stays on and Count Basie arrives Jan. 27 . . . Woody Herman and Erroll Garner return to Basin Street in June. Their last duet there was again most successful . . . Birdland radio show has moved to WOR and Mitch Reed from 1 a.m. to 5:30 a.m.

RECORDS, RADIO, AND TV: Mahalia Jackson cut her first Columbia session with pianist Mildred Falls, organ, and rhythm . . . Georgie Auld is cutting a 12" Coral LP with Jud Conlon's Rhythmaires and sidemen including Terry Gibbs . . . Peggy Lee and the Mills Brothers recorded their first Decca sides. Peggy wrote the tunes . . . Martha Wright has replaced Joan Edwards on CBS radio (Monday through Friday, 9:30 to 10:00 a.m.) . . . Cleveland disc jockey Bill Randle has expanded his activities to include a national Saturday afternoon record show on CBS (2:05-5:45 p.m.).

CHICAGO

The Blue Note has landed Dave Brubeck for two weeks starting Jan. 19. Stan Getz' quintet and the Billy Taylor trio open Jan. 5, following the current Woody Herman . . . Kitty Kallen and Julius LaRosa headline the Chicago theater bill until Jan. 21 . . . Comic Jimmy Komack and *The Four Joes* follow Robert Clary at the Black Orchid Feb. 1.

The Chez Paree brings Lena Horne in on Jan. 19, after Peggy Lee finishes her stint. Next: Mae West . . . Pee Wee King now doing a Saturday show on WBBM-TV for 1½ hours starting at 10 p.m. . . . And back on local video again after a series of bad breaks (including a serious auto accident) is Bette Chapel, formerly with Dave Garroway. She's on CBS staff . . . Art Van Damme waxed four more sides for Columbia.

Herbie Fields breaking it up at the Preview with his sextet . . . Pianist Dardanelle has been added to the show at the Blue Angel . . . Ruth Price winding up a good date at the Cloister room . . . Stan Kenton recorded the Al Balleto quintet for his Kenton Presents series on Capitol. Group sings, as well as playing fine jazz. Chubby Jackson was added on bass for the date . . . Cozy Cole's combo and Bill Russo's quintet (featuring ex-Woody Herman tenorist, Bill Trujillo) played two teenage jazz concerts at Orchestra Hall and Austin high school two weeks ago.

Los Chavales De Espana continue at the Palmer House . . . The Edgewater Beach hotel rechristened the Marine room. It's now the Polynesian room, and Johnny Pineapple opens on New Year's Eve. Henry Brandon's band also on tap . . . Aragon ballroom keeps Chuck Foster until Feb. 20 . . . Organist Ken Griffin is working the upstairs room at the Old Heidelberg . . . Pianist-singer Ernie Harper has passed the one-year mark at the Key Club of the Chez Paree . . . British band-leader Ronnie Pleydell in town and forming a band here.

HOLLYWOOD

THE JAZZ BEAT: Bud Shank taking leave of absence from Howard Rumsey's Lighthouse crew as one of key men backing Frank Sinatra on his Australian tour this month. Frank Rosolino expected to fill in for the two-week period . . . Tiffany club, currently showing Lee Konitz Quartet (with Jeff Morien, drums; Ronnie Ball, piano; Pete Ind, bass), switches to two-beat with mid-January opening of Bob Scobey's Frisco Jazz Band . . . Louis Armstrong due for 17-night "Sunset Strip" stand, opening at Crescendo Jan. 7.

BAND BRIEFS: Skinny Ennis was announced for Dec. 27 return to Statler Hotel's Terrace Room . . . Manuel Capetillo and mariachi band sharing bandstand at Coconut Grove with Freddy Martin . . . Las Brown in Christmas night opening at Palladium for band's 15th stand there. Harry James follows Jan. 25 . . . Ada Leonard, for first time in her career fronting all-male band. Set to open at Wilton hotel, Long Beach.

PLATTER CHATTER: Kay Brown's rapidly rising *Raindrops* on Crown was written by ex-news photog John Hawley, a multiple sclerosis victim. Half the royalties go to the M.S. Society's needy patients . . . (Turn to Page 28)

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The Hollywood Beat

Nothing Frightening In Film Scoring, Says Faith

By HAL HOLLY

Hollywood—The movie business isn't so tough on the musicians, after all, says Percy Faith, Columbia Records east coast music director, who was called to California recently at the special request of Doris Day to arrange and conduct her songs in MGM's *Love Me or Leave Me*, forthcoming Ruth Etting biofilm.

Because Doris plays the title role and will be heard in a dozen or more songs that made Miss Etting a major star of records and radio in the early '30s, that means about 75 percent music.

It is the first film assignment for Faith, who came to the recording world by way of radio—conductor-arranger for the Canadian Broadcasting Co.

"We've all heard those stories of the terrific pressure film studio

musicians have to work under," Faith said. "Furthermore, I came in here on an assignment that would hardly be beyond any number of Hollywood's excellent conductor-arrangers—as sort of an outsider—so I was prepared for anything.

"I found everyone co-operative and instead of extreme rush and tension, an atmosphere of complete relaxation. When cutting records, we generally have to do four sides in a three-hour session. On one of Doris' songs for this picture we made 18 retakes.

"Everyone—Doris, Joe Paster-

Picasso's Blues Period?

New York—Latest innovation in "mood music" albums is a forthcoming RCA Victor release entitled *Famous Paintings Set to Music*.

The music, composed and conducted by Henri Rene, was reportedly inspired by a group of paintings by famous masters, ranging from Botticelli to Picasso.

Small prints of the paintings will appear on the album cover.

nak (the producer), even the sound supervisor—had to be satisfied that it was as near to perfection as possible. Making phonograph records, we'd have settled for any one of the first three or four."

Although the period in which the Etting story is laid goes back some 20 years, Faith is not going back that far in his musical treatments.

"Film audiences," he said, "will accept the clothing styles, hats, settings, and cars of the period and feel that they are 'right,' no matter how strange they look now. "But if we used the same kind arrangements the recording and radio orchestras of that day were playing, they would think we were doing tongue-in-cheek effects just for laughs.

"It must have been a lot of fun for Paul Whiteman and the musicians who made them to re-create those old record hits of his in the original instrumentation and arrangements. But no one took them seriously—I hope."

SOUNDTRACKINGS: Red Norvo added to roster of music stars will be heard (but not seen) in all-animated version of *Finian's Rainbow*, in which Ella Logan will voice the role she created on Broadway. Other soundtrackers are *Down Beat* poll winners Frank Sinatra, Ella Fitzgerald, and Oscar Peterson... Cleveland Amory completed script on his screen play based on the Newport Jazz festival, which promises to be MGM's big jazz opus of 1955. New title is *The Girl on Cloud Seven*.

Van Johnson is being talked up for the role of Red Nichols in *Intermission*, Paramount's Nichols biofilm... And one of principal characters in Gravis Production's upcoming *Hell's Horizon* will be a jazz musician. Sounds like 1955 may go down as the year Hollywood discovered jazz... But let's not forget the film *Gjon Mili* (director of *Jammin' the Blues*, the Warner Brothers short featuring JATP stars) is shooting around Dave Brubeck, though whether it will be shown on television or in art houses (or both) was not settled at this writing.

ADDED NOTES: Many have wondered why Mel Henke, one of the few truly distinctive piano stylists, never got a break on records. He will now—via his new long-term contract with Contemporary. Admirers say: "Mel Henke can play like anyone, but no one can play like Mel Henke"... Peppie (no one ever refers to him by his

Filmland Up Beat



The four persons chiefly responsible for *The Young at Heart*, described as "some of the most superbly executed soap opera to come out of Hollywood"—stars Doris Day and Frank Sinatra, director Gordon Douglas, music director Ray Heindorf.

Films In Review

Sinatra Scores Again With 'Young At Heart'

Young at Heart (Frank Sinatra, Doris Day, Ethel Barrymore, Gig Young, Dorothy Malone.)

This picture, storywise, is more or less a rehash of one or more pictures turned out by Warner Brothers in bygone years. This version deals with three small-townish, musically inclined sisters (Doris Day, Dorothy Malone, Elisabeth Fraser) whose father (Robert Keith) plays flute and is "dean of music at the local institute."

Doris is about to marry a promising young fabricator of stage musicals (Gig Young) with a knack for twisting old tunes into "new songs" until she meets Young's arranger (Frank Sinatra).

He's a talented, tough, bitter little man who drops into town and takes a job as singer-pianist in a local sipping spot—not exactly a dive but something less than a high-class cocktail lounge.

He's the musician who, despite talent and creative ability, never has found the key to success, never finishes the songs he starts to write, never gets the good jobs.

Suddenly it dawns on Doris that Frank, not Gig, is her man. As the wedding guests wait and the minister is stalling for time, Gig gets a wire: "By the time this reaches you, we shall be married..."

Now Doris and Frank are in New York City, but even with Doris to inspire him, he hasn't been able to write any hit songs;

first name, which is either Martin or Harold, to our recollection), whose trumpet sparked many a jam session here during the '30s, is now chieftain at the Hangover Club. He'll pull his horn out of the bag occasionally for some special tune with Jerry Fuller's combo... More music people getting married these days: Marion Hutton, of the still-remembered Glenn Miller band, to conductor-arranger Vic Schoen; and sister Betty to Capitol's vice president, Alan Livingston (when all necessary divorces are final).

they are living in a shabby flat and Frank is now playing piano in a real dive. What to hook next is the principal question.

But they go home for Christmas. There Frank's bitterness reaches a climax as he sees all about him happy and successful—all except him. Driving alone through a stormy night on icy streets, he turns off the windshield wiper and pushes the accelerator to the floorboard.

In the meantime, homey little incidents have been happening to other members of the family, and it all comes off as some of the most superbly executed soap opera to come out of Hollywood.

The star of stars here is Sinatra. Those who believed his excellent performances in *From Here to Eternity* was mainly a fortunate bit of type-casting will find that in this picture he demonstrates that he is in fact a real actor, one capable of sustained creative characterization.

He is also at his best here as a singer and heard in some of his best songs (*Someone to Watch Over Me*, *One for My Baby* and *One for the Road*, *Just One of Those Things*). Doris Day again turns in one of her inexplicably effective performances—one of her best to date.

Musically, *Young at Heart* is notable mainly for the craftsmanship with which songs and underscoring have been used to strengthen a pretty wobbly story. And on the credit side there should be something more than honorable mention for piano solos recorded for Sinatra by his accompanist, Bill Miller.

—emge

beauty of tone

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'We're Building Future On Granite,' Say Songwriters Adler And Ross

New York — Just as millions of Little Leaguers idolize Willie Mays and millions of Sunday golfers are in envious awe of Ben Hogan, so the enormous number of Americans

who write songs "on the side" look up these days to two young men named Ross and Adler. Richard Adler, 30, and Jerry Ross, 28, are the most successful new songwriting team in years, and judging from their continuing accomplishments in the last few months, they've just touched the surface of their money-making potential.

Ross and Adler wrote the score for Broadway's biggest musical hit, *The Pajama Game*. From that highly negotiable score came *Steam Heat*, *Hernando's Hideaway*, and *Hey, There*, the song that not only rides high on the popularity charts but may wind up as a long-term standard. Before this uranium find, Ross and Adler had written *Rags to Riches* and seven songs for *John Murray Anderson's Almanac*.

The Ross-Adler partnership formed four years ago and since nurtured under the counsel of writer-publisher Frank Loesser has produced some 150 songs. Now that the last few have taken such solid hold, the team is watching the progress of their latest hopefuls—*No! Too Young to Have Memories* (recorded by Charlie Applewhite); *Old Shoes* (soon due with Frankie Laine), and *Scaramouche* (a Rosemary Clooney version of which is about to be released).

Offers to apply the Ross and Adler touch to Broadway shows, TV spectaculars, film scores, and other projects have meanwhile been pouring in. All but one, however, have been turned down. "We refuse," says Adler, "to encumber ourselves with any other projects but our next show. We have no second team, and we can't divide ourselves. That's why we've rejected some 30 offers already. All we want to do now is get another show that works. We're not interested in immediate money. We want to build our future on granite, not sand."

"And granite with us," adds Ross, "is synonymous with George Abbott."

Abbott's Helping Hand

It was Abbott, the Bernard Baruch of Broadway, who gave them their chance to write the score for *The Pajama Game*, and it is Abbott who will take artistic charge of the next show for which Ross and Adler will provide the score. It's to be based on Douglas Wallop's *Look. The Year the Yan-*

kees Lost the Pennant. Its Broadway title will be *Damn Yankees*, and present plans call for a spring opening to coincide with the beginning of the baseball season. The book, incidentally, is the story of a modern Faust in baseball trappings.

"We've interested Abbott," says Adler, "in writing a part into the show for Sammy Davis, Jr., whom we admire tremendously. We haven't talked to Sammy about it yet. You're actually hearing this before he does. I don't know if his commitments will allow him to do the show or whether he'll be willing to relinquish the money he

makes in clubs for the lesser salary to be had in the theater, but if he does, I think this could make him one of the biggest stars in the theater. We think Sammy is one of the great talents of all time, and we were thrilled with his record of *Hey, There* artistically—even before we knew it was going to be a hit for him.

First Meeting With Davis

"On the night of the Marciano-Charles fight, we were Eddie Fisher's guests for the fight, and on the way up, Eddie suggested we say hello to Sammy at the Apollo. That was the week Sammy broke all records there. Sammy brought Eddie on stage and then he brought us on. It was the first time the two of us had seen him work 'live,

though we'd seen him often on TV. We went back three more times to watch the guy work. He's so fantastically great."

Ross and Adler next turned from enthusiasm for Sammy Davis, Jr., to indignation about juke boxes. Their indignation had to do with the enormous number of juke box plays on records of *Hey, There* and others of their tunes. "Do you know," started Adler, "that although we receive royalties from sales of our records in stores, and from sheet music, we don't get one cent when our records are played on juke boxes? And that's a billion-dollar industry. We're very concerned, as are our fellow writers at ASCAP, over this situation."

Ross and Adler next took on the non-legislative problem of songwriting itself. How does one write songs successfully?

"I really believe," answered Adler, "that if a man has an idea of how a song is constructed, and if he's willing to work at some-

thing else for the first few years he's trying to break into the music business, and if he's willing to learn by experience, he can become a relatively successful songwriter. By that, I mean he can earn his living at it in time. It also depends, of course, on whether he has natural talent to begin with. But a large part of it is his willingness to stick with it."

"Too many people," Ross concurred, "want it to happen by some relative sending a lead sheet to Guy Lombardo. You said a few years. Dick, I think a beginning songwriter should be prepared to spend six to 10 years breaking into the field. And you know, there aren't many people who can stick to anything that long."

"And if you haven't made it in 10 years," said Adler, "you ought to give up or shoot yourself."

"No," said Ross. "If you're still living at the end of 10 years, remember it might happen on the 11th year—the way this business is."

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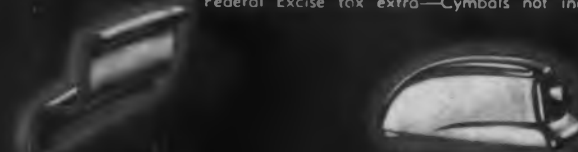
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Jazz Attracting Suburban Fans

Westport, Conn.—Regular jazz sessions at the Westnor restaurant in Westport have demonstrated that there are plenty of jazz fans among suburbanites. The sessions, called "Jazz at the Westnor," were started as an experiment in the early fall, and have been attracting audiences from throughout Connecticut and even over the line into Westchester.

Such artists as Ray McKinley, Bob Dukoff, and Horace Silver have occasionally come out from the city to take part in the "Jazz at the Westnor" sessions for kicks. An unusual session took place on Nov. 14, when Bridgeport disc jockey Bob Crane of station WICC, was the leader of a quintet. Crane plays drums.

J.J., Kai Find Trombone Team Is OK With Fans

New York—One of the season's dynamic new jazz units has the unprecedented instrumentation of only two trombones, plus rhythm. The fact that the two trombonists—J. J.

Johnson and Kai Winding—are among the most respected in modern jazz and are skilled composer-arrangers has proved a guarantee of continually inventive lines and a relaxed, swinging beat.

The lack of reed color or of any other kind of brass has caused no monotony; on the contrary, the flexible freshness of these trombones unlimited has created what could become one of the leading combos in jazz.

The reaction of audiences in east-

ern clubs since the quintet was formed in August has been excellent. J. J. and Kai have played the Blue Note in Philadelphia (where they were held over a week); the Tune Timers lounge in Jackson Heights here; Slim Gailard's Turf club in Hempstead, Long Island; the Tia Juana in Baltimore, and the Storyville in Boston.

On Aug. 26, J. J. and Kai cut an album for Savoy, and on Oct.



Kai Winding and J. J. Johnson

17 another album was recorded for Label "X" before an invited audience at Birdland. The latter has not been released yet.

Johnson and Winding now are planning with vigorous optimism.

Constantly rehearsing and adding new material to their book, the co-leaders also finally have found a rhythm section they're happy with—pianist Dick Katz, bassist Peck Morrison and drummer Al Harewood.

Harewood, whose experience has mainly been in groups in and around Brooklyn, is a Johnson discovery, and Morrison, who is somewhat more widely experienced, was recommended by other musicians. Katz, best known for his work in records and in clubs with Tony Scott, is also one of the better young modern jazz writers and is currently working on material for the group.

'Go The Limit'

"We expect to go the limit with this one," says Kai. "We've been talking about going to Europe, and we'd like to cover this country up, down, and sideways. And we'd love to make the coast. As for records... right now we're most concerned with not flooding the market. We don't want too many records out at once on a million different labels. Our eventual goal is a major label."

"Of the records we have made," adds J. J., "I can tell you I'm more satisfied with our two albums than with any other sides I've ever been associated with."

"We're also always working on new ways of presentation," Kai asserts. "The two-trombone setup, to begin with, gives us a lot of potential color changes and a range of different sounds that don't clash."

"We also add to the variety by often splitting the lead, and from time to time, we alternate playing solos alone. J. J. plays, for example, tunes associated with him like *Capri*, *Afternoon in Paris* or *Turnpike*, and I'll do *Honey* or *Always* or *The Boy Next Door*."

80% Originals

"The book now is about 80 per cent originals, but there's a lot of good standard material—much of it rarely used—that we can incorporate into the repertoire."

"There are a lot of tonal effects we haven't had a chance to work out yet," adds Johnson, "different kinds of mutes, felt hats, etc., to add to the color. We're also toying with the idea of doubling on baritone horn and valve trombone which will give us six brass instruments going—three apiece."

This marks a return to the jazz scene for both Johnson and Winding. Kai became active as a freelance in New York studios around 1949, and while he's tried to keep "a toe hold in the door" ever since, his jazz work has been mostly confined to New York, occasional one-nights, jazz concerts, and records, plus two years of Monday nights at the Tune Timers. But Kai hasn't been an active member of a regular jazz unit since 1950.

J. J. also had not been part of a regularly functioning group for several years. Through 1950-51, he had a part-time teaching job at the Music Center Conservatory in the Bronx; then came several months of free-lancing, some of it with Miles Davis; and from 1952 until June, 1954, J. J. had a full-time day job as a precision parts mechanical inspector at the Sperry gyroscope firm in Long Island. He still made gigs, like Monday nights at Birdland and record dates. Now the urge to play regularly has asserted itself. —nat

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Giving the James troupe top billing here and building the show around the band may or may not have been the result of reported difficulty in securing names of sufficient importance. The fact remains that it shapes up as one of the best and most well-rounded presentations one could ask for in supper club entertainment.

Peggy Ryan (the youngster once teamed with Donald O'Connor) and Ray McDonald opened the show with a brisk dance act and were followed by James and band in their own portion of the show, which included trumpet specialties

Vic Damone, Louis Jordan; Sands Hotel, Las Vegas

The vocal stylings of Damone plus the showmanship of Jordan were combined to good advantage in another Jack Entratter production in the Copa Room.

Louis and the Tympany Five concentrated on their many recording hits, such as *Beware, Run Joe*, and *Caldonia* during the show. The whole group sounded and looked very good and never ceased to supply a rocking beat for Louis' vocals and ad lib antics. With Louis and his alto sax were Bert Payne, guitar; Sonny Jay, bass; Chester Lane, piano; Johnny Kirkwood, drums; Bob Mitchell, trumpet; Count Hastings, tenor.

Damone's relaxed and confident stage presence and his clean cut appearance scored an immediate hit with the audience. Much emphasis was placed this time on good arrangements and the selection of material was in excellent taste. Such standards as *The Nearness of You*, *Will You Still Be Mine?*,

by the leader in his *Brave Bulls* interpretation and *Trumpet Blues*, with Gordon Polk featured in a satire on *Funny That Way*.

Joyce Bryant came in for eight songs. She's an exciting and unique performer with a real flair for the dramatic—but was on too long.

James turned in a smooth job as emcee, and his dance sets, comprising many of his memorable numbers of bygone years, were not only good dance music but of special nostalgic appeal to many Grove patrons who were teen-agers during the swing era.

—emge

Let There Be Love and *Come Back to Sorrento*, were sung and swung by Vic in fine style. In this day and age when it seems that good arrangements, or the lack of them, can make or break a crooner; the craftsmanship of Johnny Mandel, who wrote all backgrounds, was much in evidence.

Talented young west coast writer and musician, Ian Bernard, created the special material for the act and also conducted from the keyboard, while drummer Sid Bulkin supplied a swinging beat. Vic's interpretations of ballads and uptunes have gained much authority, freedom, and maturity since his last time here, and the enthusiastic crowd kept the encore coming.

The Copa Girls and production singer Chuck Nelson were seen to good advantage in two very pleasant routines. Antonio Morelli and his ork backed all acts.

—henry lewy

George Wetling's Birthday Ball — Stuyvesant Casino, New York City

Every year, Bob Maltz throws a Dixieland Jamboree to celebrate George Wetling's birthday. This year the anniversary fell on a rainy Sunday night, but a constant flow of jazz instrumentalists

showed up to pay homage to their drummer boy.

The usual boys from the Dixie school were there. All the Dixieland standards were neatly aired by such stalwarts as Wild Bill

Davison, Pee Wee Russell, Joe Sullivan, Frank Orchard, and Pops Foster, among others.

But the highlight of the evening came when blues singer Jimmy Rushing got up and led a swinging combo deep into a Kansas City groove. Jonah Jones, trumpet; George Stevenson trombone; Walter Page, bass; Keg Purnell, drums; and Sullivan, piano, really got going as Jimmy vocalized and waved the instrumentalists on with his arms. The Stuyvesant took on the atmosphere of the old Reno club in Kansas City.

The birthday boy himself couldn't contain himself and ousted Keg from the drums, and went on to have more fun than any of the other musicians. After all, he was born in Topeka, Kansas, in 1907, and did his courting to the new Count Basie band. Foster, the Father Time of jazz, tried to get the bass away from Walter Page, but the latter held tight, and Pops contented himself by dancing a lively New Orleans jig on the stand.

After jamming the blues in the true swing tradition for 45 minutes, a perspiring, but happy, Jimmy Rushing came off the stand beaming, "Man, that was jazz history. The Count, Pops, Jo Jones, Walter, and I used to get into a jam session like that every night at the Reno club."

—George Huefer

Harder

Hollywood — There are now several versions of who said what to whom when Frank Sinatra got involved in his recent fistful fracas with one of the local citizens as he was leaving the Crescendo, Sunset "Strip" swank spot, with a party containing Judy Garland, among others. But this is what Sinatra is reported to have said when he learned that he was swinging at Jim Byron, Mel Torme's publicity planter:

"Hell, I thought the guy was a cop. If I'd known he was a press agent, I'd have hit him harder."

Jimmy James, Newcomer Lands Tramist, Dies In Laine Movie

Chicago — Jimmy James, well-known in local circles as a Dixieland trombonist, died here on Dec. 10 of a heart attack. He was 33.

A longtime member of Tiny Hill's band, James started playing with Chicago Dixie groups about six years ago, and was heard at many sessions, on two sides released under his name on Seymour Records, and with the bands of Danny Alvin, Johnny Lane, and others.

His body was shipped to Tucson, Ariz., for burial. He formerly attended college there and received a degree in engineering.

Hollywood — Columbia Studio's search for a singer to launch on a screen career in the lead opposite Frankie Laine in his next film, *Here Comes the Bride*, has ended. The assignment goes to Connie Towers, spotted by producer Jonie Tapa at the Maisonette Room of the St. Regis hotel in New York, where she was appearing as solo feature.

Miss Towers, who has appeared in TV (the Oleg Cassini show, et al) but has no previous film credits, reports to the studio shortly after Christmas.

Thanks . . .

Down Beat Readers

. . . Frank Sinatra

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Synchronous Motor's Other Attributes Listed

By OLIVER BERLINER

Besides advantages of the hysteresis synchronous drive motor described in the last article, this motor gives the Rek-O-Kut "Rodine" turntable assembly an additional 10-decibel reduction in noise level to 60 db. The rotating turntable, itself, is made of cast aluminum which has no magnetic attraction to the variable reluctance cartridges that are so popular today.

The extra-heavy rim of the turntable acts as a flywheel to minimize wow and flutter. The entire turntable mounts on the standard

Next Issue Second Section Down Beat's High Fidelity Buyer's Aid

ball point to minimize friction in motion.

I was thrilled to see the built-in retractable hub for 45-rpm records, which drops out automatically when small holed discs are used.

A single-speed selector/on-off switch allows the motor to be turned off and disengaged without passing through any other speed positions.

Handy Features

Other handy, but not essential, features are a neon pilot light and a built-in stroboscope for checking all three speeds. I hope this does not mean that it constantly will be necessary to check and adjust speeds as the player ages. A cork mat reduces record slippage, especially noticeable on 45-rpm discs.

A number of manufacturers of broadcast audio equipment have found it profitable to enter the high fidelity home instruments field. One of these is the Fairchild Recording Equipment Corp. This firm, principally known for its superb tape and disc recorders, has made available to the audiophile, among other things, its Model 280 transcription arm and Type 215 series pickup cartridges.

Three principal types of tone arms have vied over many years. These are the straight arm, the curved arm, and the offset head. Ideally, the pickup needle should track the record exactly as the recording needle did. So far there has been no practical way devised to do this.

Closest To Ideal

The straight arm, used for years on broadcast transcription turntables, comes closest to the ideal but requires a long arm to do this. The compromise, effected by the Model 280 results in a carefully curved arm.

The low vertical mass of the Fairchild arm provides excellent tracking possibilities, helping the needle to stay in the groove on warped records. This is especially important with fine-groove discs. Careful design has kept the resonance point to such a low frequency that the arm will set up no sympathetic vibration with any part of the recorded material. Thus, objectionable peaks will not occur.

Simple provisions for height and level adjusting are provided. A unique feature is that once the stylus pressure has been set for fine-groove discs by operating a concealed thumbscrew, it adjusts itself automatically for standard-groove recordings.

Other Attributes

A limit bar precludes the possibility of accidentally dropping the arm on the turntable and ruining the needle. A shorting switch eliminates "pops" and hum when changing cartridges. No arm rest is required.

Although the Model 280 will accept almost all cartridges, it is advisable to use units that were made to go together. The superb Fairchild 215A and 215C high compliance moving coil cartridges with uniform response throughout the range of hearing should be used. "High compliance" means that the cartridge needle movement is extremely sensitive to all variations of the record's groove. This is imperative.

A turnover or turnabout needle assembly is not offered. So you have to plug in the desired cartridge. The advantage of this is that when a needle wears out you only replace one and not any other good needle that might be attached to it.

Speaking of needles, only diamonds are supplied. Although they are more costly than sapphires, they have been proved cheaper in the long run, for they result in less record and needle wear.

(Ed. Note: If you have questions or subjects you would like discussed, write to Oliver Berliner at Oberlin, Inc., 6411 Hollywood Blvd., Hollywood 28, Calif. Enclose stamped, self-addressed envelope for reply.)

High Fidelity

DOWN BEAT

Tape Measure

Kit For Do-It-Yourself Enclosure Proves OK

By ROBERT OAKES JORDAN

With the advent of the do-it-yourself spirit, the field of high fidelity was bound to feel the effects of the kit maker and his low-cost product. When the first electronic apparatus kits appeared on the market, there was much to be desired in the equipment built with them.

Some manufacturers of these kits spent time and money to improve their products, but others have gone on producing inferior kits from which Edison would have trouble constructing an amplifier.



Jordan

I will try now to begin to present each type of kit from the viewpoints of the amateur builder and the expert, provided I can find one of each who is willing to spend a day in the laboratory putting together an amplifier, tuner, or speaker enclosure which he never has seen before.

The apparatus considered in this column is the Karlson speaker enclosure designed by John E. Karlson of Karlson Associates, 1483 Coney Island Ave., Brooklyn 30, N. Y.

Two enclosures in kit form arrived, plus one ready-made enclosure to show how it should look after construction. I picked two friends to help in the test.

Expert Picked

For the expert, I asked James Cunningham of Chicago NBC, who works with me on many other projects including the Supplemental Buyer's Aid. Cunningham is an engineer, graduate musician, and chemist. The nonexpert was a volunteer, Robert Grotzinger, business engineer, efficiency expert, and confuser of kit instructions from way back.

We three—expert, nonexpert, and spectator (me)—were ready to begin our project. The floor of the machine room was cleared of every movable machine, and the two unboxed kits were stacked at opposite corners. Cunningham and Grotzinger worked on their respective wood piles as I retired to watch from the ready-made enclosure.

I must admit that I had visions of fantastic creations in plywood with scarcely a resemblance to the finished Karlson enclosure. I expected also to have two new and completely rewritten instruction books, one for engineers and the other for stark efficiency. I settled back with a fresh cup of coffee and waited.

Cunningham struck the first hammer blow, and the race was on—nail to the right, tack to the left, ruler . . . each in its place. Yet not a move from efficiency expert Grotzinger. He just knelt there in front of his pile of pre-sawed plywood, planning. Then he made an occasional move, like a champion chess player, but still no glue, nails, or ruler.

Cunningham almost had finished his practice assembly (both later confirmed that this "dry run" or practice assembly was a must in the assembly of the Karlson enclosure kit). Grotzinger had laid out a neat mosaic of plywood parts without a piece of wood above floor level.

Cunningham dismantled his unit and got ready for the final assembly with glue, nails, and determination. As I finished the glue mix (correct proportions of Weldwood glue and water), I saw the reason in Grotzinger's methodical layout. He had been busy with the chalk, carefully lettering and numbering the various pieces and edges. Now each board and edge had its place. As far as I could tell, Cunningham had done the same thing in his mind during the trial run.

Final Assembly Set

Both contestants signaled that they were ready for the final assembly of the Karlson enclosure. By this time more than an hour had elapsed.

As the structures began to rise, I noticed that both men were proceeding according to the instruction manual, and all the pieces seemed to fit in place. A ruler was necessary for checking to see that the next piece of the kit would fit. Progress continued for two more hours without a serious hitch other than an occasional minor collapse of a brace or inner section.

Both kit "mechanics" finished about the same time, each producing a fine, sturdy Karlson enclosure which anyone could recognize as the real thing. The only drawback was the amount of glue on the floor, which they left for me to clean up.

The next day I gave the three units relative tests and found all performed essentially the same, by laboratory checks with a Shure Brothers calibrated 333 and a Philips calibrated microphone.

The Karlson kit is a good buy. (Ed. Note: Send questions to Robert Oakes Jordan, Highland Park, Ill. Enclose stamped, self-addressed envelope for personal reply.)

Hi-Fi Flashes

Newcomb announces its new "Classic" 2500-R remote-controlled amplifier and preamplifier, featuring the firm's distortion control feature, "Audi-Balance." The new feature, developed in Newcomb's Hollywood laboratories, enables the user to find out whether the amplifier is operating with a minimum of distortion by simply pressing a button, the manufacturer states. In addition, distortion can be eliminated by just turning a small control and listening to the distortion disappear, the firm claims.

The sound equipment division of Stromberg-Carlson company recently issued a consumer folder, No. H-16—which illustrates and

describes the complete line of "Custom 400" hi-fi components and cabinets. Copies may be obtained through the firm's sales promotion department, New Rochelle, N. Y.

The Audak Company, 500 Fifth Avenue, New York 36, N. Y., has announced the new "Micro-Poise," designed to reveal quickly and simply whether stylus pressure is either too light or too heavy. Described as "not a scale and having no springs," the device was invented by Maximilian Weil for the sole function of telling whether stylus pressure is correct. Literature is available by writing the firm at the above address.



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The Devil's Advocate

By Mason Sargent

The Diversity of Strings: This columnist is an enthusiast of that swirlingly passionate kind of music for strings best known and played by gypsies. Accordingly, I would very warmly recommend to both initiates and newcomers to gypsy music a set of five LPs (available individually) well recorded at Michel's Cafe in Washington, D. C., on the Romany label. The absorbingly varied sets (with good notes for each) are *Six Hungarian Czardas; Scenes de la Csarda; Cymbalom Melodies; The Gypsy Cello*, and *Gypsy Melodies*. Romany Records is at 1301 Massachusetts Ave., N. W., Washington 5, D. C.

Quite another expert example of sensitive string playing is the work of *I Musici*, 12 young Italian devotees of 17th and 18th century Italian music. Toscanini has called them "a perfect chamber orchestra," and you can hear why in two Angel LPs by the group: *Four Vivaldi Concerti* (LP 35087) and a set of compositions of Rossini, Galuppi, Tartini and Marcello (LP 35086) . . . The use of strings as accompaniment in 17th century church works is beautifully exemplified in four Buxtehude cantatas recorded by soprano Helen Boatwright, the Choir of St. Thomas' Episcopal church in New Haven, and an excellent instrumental group conducted by Howard Boatwright (Cvrtone LP 6.) There are full texts and unusually helpful notes.

The Flute and the Dances: Two

imaginatively programmed and superbly performed LPs devoted to contemporary music for flute have recently become available. Doriot Anthony Dwyer, the young and personable first flutist of the Boston Symphony, plays Prokofiev's *Sonata for Flute and Piano* and Roussel's *Trio for Flute, Viola and Cello* with Jesus Maria Sanroma, Joseph de Pasquale and the remarkable cellist Samuel Mayes (Boston LP B-208). Rene LeRoy, accompanied by pianist George Reeves, interprets Martinu's singing *Sonata for Piano and Flute* (EMS 2). On the other side of this Martinu collection, Charles Rosen, who is still in his 20's and is generally regarded as one of the potential major pianists of the next quarter-century, performs several of Martinu's subtly constructed piano pieces. Rosen, by the way, is also a professor of romance languages at Massachusetts Institute of Technology, the only concert artist so fully occupied in another, simultaneous career.

Those of you interested both in the dance and in contemporary music will find much of coloristic excitement in the orchestration for Bartok's intensely rhythmic pantomime-ballet, *The Wooden Prince*, recently recorded in an excellent performance by the New Symphony Orchestra of London conducted by Walter Suaskind. There is a good explanatory booklet with musical illustrations of the principal motifs (Bartok Records 308/308A) . . . Two other dance works have just been recorded by Vox as the beginning of their association with Leon Barzin and the New York City Ballet orchestra.

George Balanchine choreographed his most successful new work of the last New York City Ballet season. *Western Symphony*,

Walter To Conduct 'Flute' At Met Opera

New York—The Metropolitan Opera's contribution to the world celebration of the 200th anniversary of Mozart's birth will be a new production of *The Magic Flute* scheduled for January or February, 1956. Rudolf Bing, general manager of the Metropolitan, has announced.

Bruno Walter will return to conduct the work. Dr. Walter some years ago gave up conducting opera but returned to the Metropolitan in Bing's first season, 1950-51, to conduct Beethoven's *Fidelio*, which also marked the return of Kiraten Flagstad to the Metropolitan.

to music by Hershy Kay, music that is actually composed of familiar western (cowboy) song themes skillfully varied and orchestrated. Lew Christensen choreographed the tartly satiric *Filling Station* (1938) to music by Virgil Thomson. It's a vinegarishly humorous score even if you haven't seen the ballet. Notes are by Balanchine and provide the backgrounds of both works. First-rate recording (Vox PL 9050).

The jazz tenor saxophonist Al Cohn is to be heard in another context in one of three ruggedly uncompromising contemporary classical works by Stefan Wolpe (*Esoteric LP ES-530*). Wolpe, a controversial and tempestuously creative figure of modern music, has surprisingly never been recorded before. The performances in this set of Wolpe's *Sonata for Violin and Piano*, *Passacaglia* and *Quartet* (for trumpet, tenor, percussion and piano) are a mind-and-emotion-stirring introduction to his work. Drummers will be particularly in-

Kostelanetz Constructs Bridges For Audiences

New York—The Hollywood Bowl has two series of concerts—a pop and a classical. This last summer, in a remarkable display of bridge building between audiences of different tastes, the same conductor appeared in the one concert in each division that attracted the largest crowds.

He was Andre Kostelanetz. Kostelanetz was co-featured with Eddie Fisher at the pop record breaker, and he conducted for Dorothy Kiraten on the best-attended classical night.

Kostelanetz had arrived in Hollywood after an unusual triumph in Chicago. There he had conducted two concerts at Grant park's outside bandshell. The program, as do most in Kostelanetz appearances, combined the familiar with the not-so-familiar and the new.

It was a program in which both the newcomer to the classical repertoire and the seasoned concertgoer could find something to enjoy. The first night at Grant park, Kostelanetz attracted 60,000. The second night he conducted—in threatening weather—to 63,000 listeners, and what made this double conquest all the more interesting in Al Howard's work in the *Quartet*. Wolpe, by the way, for some years was the composition teacher of jazz clarinetist Tony Scott.

The same label indicates both the variety and originality of its catalogue by presenting a lovely and often deeply sensitive collection of *Greek Folk Songs and Dances* performed by the Royal Greek Festival Company which performed for the first time in this country earlier this year with universal success. Listen especially to the unique instrumental flavor of the strings, winds and percussion peculiar to Grecian folk music (*Esoteric LP ES-527*).

markable is that the second night's program was a repeat performance of the first.

He Wins Reaction

Kostelanetz' programmatic skill has won him this kind of audience reaction everywhere he has conducted. This last season, the New York Philharmonic orchestra took a chance and scheduled a new series of special Saturday night nonsubscription concerts in Carnegie hall.

They were designed in part to attract new audiences to classical music, and Kostelanetz was the automatic choice for conductor. There was standing room only at each concert, and several hundred had to be turned away on the final night. Accordingly, there will be another series this season.

Kostelanetz, meanwhile, is constantly and gently guiding more and more newcomers on that first and most important stage of the journey toward discovering the pleasures of classical music. He does his conducting of audiences as well as music throughout the United States, Canada, and Europe and soon will appear in Japan and Australia.

Builds Bridges

He also builds his musical bridges on television, and for years has attracted millions to classical music via radio. And Kostelanetz' songs on Columbia records have sold more than 25,000,000 in the last 12 years.

"I believe," Kostelanetz says, "that during the last 20 years, more music has been discovered by more people than since the beginning of time. This broadening of the base of interest in many types and schools of music on the part of millions of people has led to the fact that music is becoming not only an entertainment medium but also a

(Turn to Page 25)

CLASSICS IN CAPSULE

Current disc album releases with ratings and terse-but-tightly commentary by classic specialist, Will Leonard. LPs only are listed. The ratings (especially for musical performance and technical recording quality) are ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Standards

Disc Data	Ratings	Comments
STRAUSS: <i>Die Heldenleben</i> . Eugene Ormandy, Philadelphia Orchestra. COLUMBIA LP4887, 12".	★★★★★ Performance ★★★★★ Recording	What more is there to say, after awarding a disc our tentative number of stars? This king-size opera provides wonderful opportunities for bird cooing on a big scale, and no previous LP has done more with them than Ormandy's.
CHIEG: <i>Sonata No. 7 and Ballade, Op. 24</i> . Muzakham Frenkel, piano. MCM 12667, 12".	★★★★★ Performance ★★★★★ Recording	Young Frenkel has been making a great many appearances on MCM, and his work has been consistently excellent. Here, in a couple of works (hitherto neglected by the LP press), he maintains his tasteful, sensitive, precise standard.
SCHUMANN: <i>Cello Concerto</i> . Pablo Casals with Prades Festival Orchestra and solo piano. COLUMBIA ML4926, 12".	★★★ Performance ★★★★ Recording	Casals was 77 when he added this concerto at the Prades festival, and if you think his technique hasn't slipped, just compare this with his ancient performance of the Beethoven concerto, recently released by RCA-Victor. The other side, with Eugene Istomin's piano accompaniment, is less hazardous and too unattractive.

The Old, Old Days

ORGAN MUSIC OF THE 17th CENTURY. Gustav Leonhardt, organ. BACH GUILD BG620, 12".	★★★★ Performance ★★★★ Recording	Though this never will be a big seller, it fills a couple of holes in the recorded repertoire of Frosterlin, Erbsch, Freuchald, and others. Definitely for the aficionado.
CORELLI: <i>Concerto Grosso, Op. 6, No. 4</i> ; VIVALDI: <i>Concerto in F</i> ; CLEMENTI: <i>Symphony in D</i> . Virtuosi di Roma, Renato Berra. RCA VICTOR LHMV2, 12".	★★★★★ Performance ★★★★★ Recording	Everything is right about this luxury package—from the freshness of the antique music and the brilliance of its playing to the clarity of reproduction and the handsome album, complete with four-page booklet of notes and Medusa print suitable for framing.
BACH: <i>Complete Brandenburg Concertos</i> . Felix Frankel, Chamber Orchestra of Vienna State Opera. BACH GUILD 540-542, 3-12".	★★★★★ Performance ★★★★★ Recording	Balzer, Kozssovitsky, and others have put some sterling Brandenburgs into the catalogue, but the engineering, excepting for an occasional absence of resonance, puts this out ahead of its predecessors. It's well-packaged as well as deftly played.

Vocal Variety

LILY PONS IN BERGERETTES. Lily Pons, soprano, with Columbia Chamber Orchestra, Harshay Kay. COLUMBIA AL55, 10".	★★★★ Performance ★★★★ Recording	A berguerette is a romantic song of rustic connotation, its name deriving from the French word "berger" for shepherd. Miss Pons sings 10 of them sweetly and with some charm.
KIPNIS AS BORIS. Alexander Kipnis, bass, with RCA Victor Symphony, Nicola Resonovsky. RCA VICTOR LHC1052, 12".	★★★★ Performance ★★★★ Recording	Six big scenes from Messoroghy's opera, <i>Boris Godounoff</i> , with Kipnis swaggering, brooding, and dying in dramatic style. Ilya Tamarin, tenor, and a Robert Shaw orchestra chat him.
SONGS OF BRAHMS. Nell Rankin, contralto, with Conrad Bos, piano, and Carlton Cooley, violin. CAPITOL P2899, 12".	★★★★ Performance ★★★★★ Recording	The young contralto is more persuasive when she can plunge into the warmth of Brahmsian lieder than when she is busy turning a phrase in the <i>Four Serious Songs</i> based on passages from Eulenspiegel and Coriolanus. It would be interesting to hear more of Miss Rankin.

Galic Department

RAVEL: <i>La Valse</i> ; FAURE: <i>Pavane</i> ; FRANK: <i>Pavane</i> . Detroit Symphony, Paul Paray. MERCURY MG50029, 12".	★★★★★ Performance ★★★★★ Recording	Paray's version of the weatherworn <i>Valse</i> is one of the best on the market. The other bands are competently done, and the Mercury engineers, as usual, have made it a 3-D disc.
RAVEL: <i>Bolero, La Valse, Valse des Sentimentales, Alborada del Griego, Fugue</i> . Orchestra du Theatre des Champs-Elysees, Pedro de Freitas Branco. WESTMINSTER WL2297, 12".	★★★★ Performance ★★★★ Recording	These performances have plenty of the "French" flavor so many listeners demand in their Ravel, but they succeed principally in making the pieces sound a little tired.

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Popular Records



FOR THE DISCRIMINATING

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

None of the records received met with Down Beat reviewers' standards.

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.

- Les Baxter—*Happy Baby* (Cap)..... Les may cash in all the way on this r&b tune; completely different from all his previous discs.
- Betty Clooney—*Si, Si Señor* (Label "X")..... Catchy tune could click for Betty on her first "X" pressing.
- Four Lads—*In de Shade of de Banana Tree* (Col)..... Rousing and well-sung fare that hardly can miss.
- Ronnie Gaylord—*My Vow* (Merc)..... Should move, with Gaylord doing good job on this ballad.
- Denise Lor—*From Nine to Five* (Merc)..... May be two in a row for Denise; song has real possibilities.
- Mantovani—*You Stepped Out of a Dream* (London)..... Fine listening for the cold winter nights.
- McGuire Sisters—*No More/Sincerely* (Coral)..... More might edge out *Sincerely*; it's got more bounce.
- Guy Mitchell—*Gee, But You Gotta Come Home* (Col)..... *Gee* is a cheery, lusty round.
- Henri Rene—*You, My Love* (RCA)..... Choral work on this makes this an ear-arresting piece.

COUNTRY & WESTERN

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

- Chet Atkins—*Mr. Sandman/Set A Spell* (RCA)..... *Sandman* is a natural anywhere, anytime. Flip is good country material, well played and sung.
- Blue Valley Boys—*She Ain't Been Spoken For/Memory Walks* (King)..... New group is worth watching. Material also rates a warm welcome.
- Jane Carter—*Tennessee Mambo/Let Me Go, Lover* (Col)..... This is Junie at her best; both sides should get plenty of exposure.
- Ferlin Huskey—*I Feel Better All Over/Little Tom* (Cap)..... Huskey's styling on the top side really proves his ability. Flip is reminiscent of Luke the Drifter.
- Myrna Lorrie-Buddy DeVal—*Are You Mine?/You Bet I Kissed Him* (Abbott)..... Top side could surpass original Faber version. Flip features girl alone and is cute material well done.
- Jimmy Osborne—*When You Told Me That You Loved Me, How You Lied/Married On Paper* (King)..... *Lied* is the best from Jimmy in a long, long time. Flip just above average country material.
- Hank Thompson—*Dardenella/Johnson Rag* (Cap)..... This great western swing band really gives these two old favorites the works. Jocks and box players will do likewise.

INSTRUMENTALS

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

- Richard Maltby—*Stardust Mambo/Strictly Instrumental* (Label "X")..... *Stardust* is excellent version, could boom; flip is the Harry James oldie, done neatly.
- Mantovani—*Lonely Ballerina/You Stepped Out of a Dream* (London)..... Lush working of the old standard, *Dream*.
- Tony Mottola—*The Eleventh Hour/Toy Guitar* (MGM)..... *Hour* is haunting stuff; *Guitar* gets Les Paul multiple treatment.
- Pinetoppers—*Notre Dams Victory March/Boola Boola*..... A little late in the season, but for the Irish faithful a rickety-tick treatment.
- Jack Pleis—*Todd/Paris Loves Lovers* (Decca)..... *Todd* is strong background music.

LATIN-AMERICAN

The best Latin-American sides received for review in this issue.

- Belmonte—*Johnson Rag/Baby Doll Mambo* (Col)..... Should provide pleasing fare for Americans who like their mambos not too Latin.
- Ramon Marquez—*Chivirico/Suby-Baja* (Fiesta)..... Penned by Marquez, *Chivirico* scores well and should be very popular.
- Jose Morand—*Laura/Rumba Fantasy* (Fiesta)..... Two reissues played romantically in pleasing rumba beat.
- Three Bars—*Kicking the Mambo/It Ain't Necessarily So* (Fiesta)..... Everybody doubling makes this one of nicest discs a trio could make.

VOCALISTS

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

- Frankie Lester—*Tell It to Me Again/Wedding Bells* (Label "X")..... Lester's first release on "X" shows his fine singing style and voice; *Tell* is best-sung, *Bells* has commercial chance.
- Gary Mann—*This is My Love/The Brook* (Merc)..... *Love* is a real fine ballad.
- McGuire Sisters—*Sincerely/No More* (Coral)..... Both sides equally good, but *No More*, a beat tune, might get the edge.
- Guy Mitchell—*Gee, But You Gotta Come Home/I Met the Cutest Little Eyesful* (Col)..... *Gee* is a fine roundelay.
- Lou Monte—*Cat's Whiskers/Roulette* (RCA)..... *Cat's Whiskers* is for the nostalgic who remember the cat's pajamas.
- Pennsylvanians—*All of You/As on Through the Seasons We Sail* (Decca)..... Choral work on these two the usual high standard.
- Henri Rene—*You, My Love/Paris Loves Lovers* (RCA)..... *You, My Love* is one of the better ballads of the season.
- Ellie Russell—*Mambo Italiano/St. Louis Blues Mambo* (Bell)..... Ex-Les Elgart singer bursts through on both of these; a singer to watch.
- Felicia Sanders—*How Long Has This Been Going On?/From Nine to Five*..... Felicia's in-person mood is finally captured on *Long*, as she comes up with a lovely performance; flip could move saleswise.

EVERYBODY DANCE

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

- Jan Garber—*Flugerville Flip/Wishing* (Dot)..... *Flip* is fairly interesting musically, gets good dance beat.
- Pee Wee Hunt—*A Room in Bloomsbury/It's Never Too Late to Fall in Love*..... *Room* from *The Boy Friend*, is high perfect dance fare as played here by Pee Wee and his combo.
- Buddy Morrow—*On the Alamo/I Don't Wanna Mambo Polka* (Merc)..... As usual, Buddy's trombone shines on *Alamo*; *Polka* is cute item.

ALSO WORTH HEARING

- The following records, also received for review, are considered of sufficient interest to Down Beat readers to merit sampling.
- Ray Hoek—*Shining/You've Got To Make Someone Happy* (Coral)
- Key Brown—*Raindrops/Slow But Sure* (Crown)
- Nick Douglas—*A Whole of a Told/The Moon Goes Brighter* (Decca)
- Mervyn Coult—*Sid Stitches/All of You* (RCA)
- Harmonettes—*Hold Me in Your Arms/Pager O'Neil* (Merch)
- Dick Hyman—*Jordan/Too Hot My Love To Keep Me Warm* (MGM)
- Jerry Jerome—*Sloopy Time Cal/Coolin'* (MGM)
- Wiley Kain—*Moonlight Rumble/Tiddie's Namba* (Cap)
- Jackie Lee—*Blue Boogie/Can't Give You Anything But Love* (Coral)
- Johnny Parker—*Hurt Me to My Heart/Not I* (Coral)
- Todd Phillips—*Danted the Cowboy Special/How Much I Love You* (Dot)
- Marco Polo—*Bella Roma/A Little Boy's Dream* (Coral)
- Roger Roger—*Small Talk/Thrilling* (MGM)
- Frank Sorrell—*Cinderella Waltz/Blue Samba* (Audiogram)
- Jan Strickland—*Come to Me My Little Darling/Let's "X"*
- Joni Valentine—*Vision of San Michel/Hooe Fan Baby* (Dot)
- Paul Whitman—*Fang Wang Blues/Son* (Cap)
- Vicki Young—*Heart of Steel/Twinkle Dee* (Cap)

TOP DISC



Ed McKenzie, who spins 'em on station WXYZ, Detroit, names as his choice for the big record in January: **SLOWLY BUT SURELY**, by Gordon Jenkins (Decca).

England's Top 15

Here are the top-selling pop records in England for the first half of December.

1. *Let's Have Another Party*—Winifred Atwell (Phillips)
2. *Santa Nanna*—David Whitfield (Decca)
3. *This Ole House*—Rosemary Clooney (Phillips)
4. *Hold My Hand*—Don Cornell (Coral/Vogue)
5. *This Ole House*—Billie Anthony (Columbia)
6. *If I Give My Heart To You*—Joan Regan (Decca)
7. *My Son, My Son*—Vera Lynn with Frank White (Decca)
8. *So Close But You*—Billy Eckstine (MGM)
9. *I Still Believe*—Suzanne Hilton (HMV)
10. *If I Give My Heart To You*—Doris Day (Phillips)
11. *Smile*—Nat King Cole (Capitol)
12. *Rain, Rain, Rain*—Frankie Laine (Phillips)
13. *I Need You Now*—Eddie Fisher (HMV)
14. *There Must Be A Reason*—Frankie Laine (Phillips)
15. *Heartbeat*—Ruby Murray (Columbia)

THE BEST IN PACKAGED GOODS

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

- Ray Anthony—*Saddle Shoe Shuffle* (Capitol EP EAP1-557)..... *Saddle Shoe Shuffle*; *Bandstand Matinee*; *Blue Jeans*; *Midnight Curfew*.
 - Charlie Barnet—*Dance Session, Vol. 2* (Capitol LP MGC-164)..... *My Old Flame*; *As Long As I Live*; *Sweet Lorraine*; *Nobody Knows the Trouble I've Seen*; *I Got It Bad and That Ain't Good*; *East Side, West Side*; *Juice Head Baby*; *I Cover the Waterfront*.
 - Nat (King) Cole—*Sings* (Capitol EP EAP 1-9120)..... *If I Give My Heart to You*; *Hold My Hand*; *Papa Loves Mambo*; *Teach Me Tonight*.
 - Sammy Davis Jr.—*Featuring Sammy Davis Jr.* (Capitol EP EAP 1-555)..... *Please Don't Talk About Me When I'm Gone*; *You Are My Lucky Star*; *Smile, Dora Ya, Smile*; *The Way You Look Tonight*.
 - Judy Garland—*Judy Garland* (MGM Two-EPs, X268)..... *Who?*; *Look for the Silver Lining*; *Play That Barber-shop Chord*; *Last Night When We Were Young*; *Put Your Arms Around Me, Honey*; *Love of My Life*; *Get Happy*; *Johnny One-Note*.
 - Woody Herman—*Speciale* (Capitol EP EAP 1-556)..... *Woodchopper's Mambo*; *Muskrat Rumble*; *Mexican Hat Trick*; *Sleepy Serenade*.
 - Andre Kostelanetz—*Mood for Love* (Columbia 12" LP ML-4917)..... *I'm in the Mood for Love*; *The Sweet Surrender Waltz*; *April in Paris*; *I Cover the Waterfront*; *You Go to My Head*; *While We're Young*; *Alone Together*; *What a Difference a Day Made*.
- Four originals from the pens of Ray's arrangers, Dick Reynolds and George Williams. Most of the solo stuff is from Ray, and, as usual, the band is crisply impressive—especially that biting trumpet section.
- More reissues on Clef of the Barnet big band circa 1947. Though not outstanding examples of Barnet swing, they still rank high when compared to today's output. Amusing and well worth reviving is the big bop band parody, *East Side*, as scat-sung by Bunny Briggs.
- A new idea from Capitol, in which top pop tunes of the day are done in EP form only, and by one singer. Nat, as might be expected, sings each of these at least as well as the owner of the big-selling disc. A happy inclusion is *Teach Me*, one of the better songs of '54.
- Sammy recorded these for Capitol about six years ago. If memory serves right, just sides two and four were previously issued. He does his famed impersonations on *Tonight*, adds some tap dance accompaniment on *Smile*.
- Taken directly from the soundtracks of MGM musicals in which Judy appeared, these are lasting examples of the great personality she is able to project. *Get Happy* is ebullient and swinging; *Last Night* is one of the too-seldom-heard ballads; *Living* will recall her wonderful scene in *Till the Clouds Roll By*.
- Woody's first two singles on Capitol have been gathered into one collection. *Mambo* is happy stuff; *Rumble* is the up-to-date Nat Pierce arrangement; *Serenade* features Dick Collins' warm trumpet; *Hat Trick* is a strident revamp of *Mexican Hat Dance*.
- One more group to add to a fast-growing collection of mood music LPs. This one is really bestrung, and Kostelanetz turns on all the schmaltz. The impassioned liner notes could well be used as an introduction to *This Is My Beloved*. The art work, too, for that matter.

Jazz Reviews

**DOWN
BEAT**

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

Marvin Ash

Shakespearean Rag; Music Box Rag; Ragtime Romeo; Old Folks Rag; Searchlight Rag; Those Ragtime Melodies; Old Man Jazz; A Ragtime Skeddler's Ball

Rating: ★★★

Pianist Ash in an agreeable folio of ragtime pieces from 1899 to 1920. These are largely examples of the later, popularized rags that followed the early flowering of the art in Sedalia and St. Louis. Ash jogs the angular lines affectionately, and the set should please anyone nostalgic for the sounds of three and more decades ago, even listeners who aren't old enough to have been there. Michael Uris' notes give a short history of each rag played. (Jazz Man LP JM335)

Sonny Berman

Down with Up; Ciretose; Higgamous; Higgamous; The Slumbering Giant

Rating: ★★★★★

A valuable historical document originally taped in 1946 by Jerry Newman at an early morning session at his parents' apartment. The musicians: Sonny Berman, Marky Markowitz, Serge Chaloff, Ralph Burns, Earl Swope, Al Cohn, Don Lamond—and a late starter by several years, Eddie Safranski. There was no bass at the original sessions, and therefore a few months ago, Safranski dubbed in a bass part. At the same time, Don Lamond took that opportunity to add bass drums and cymbals to the lonely anare drum he had used on the original morning eight years before. It was a difficult job, well done by both.

Despite the fact that the session was cut on a portable disc recorder, the sound is acceptable enough and the solos are all relaxedly pleasurable and often flowingly inventive. There's nothing startlingly great here, and some of it is rocky, but the energizing feel of 1946 experimentation is well captured and so is the ease that musicians of any year feel at an early morning clam-

bake held just for and by themselves. Most important, as Newman points out in the notes, is that this record adds to the pitifully little left on disc by the late Sonny Berman, a musician who could have become one of the great ones. So could two other men on that date—Serge Chaloff and Earl Swope—and those two still have their chance.

So that you can tell which of the trumpets is Berman, he is heard after the tenor in the first tune; his is the second trumpet solo in *Ciretose* and he leads off the chase choruses toward the end of that tune; on *Higgamous*, Sonny is heard after the baritone, and on *Giant*, Sonny has the first extended trumpet solo. There are a few other spots of Berman, but these will give you an idea of his sound. (E-oteric 12" LP ES-532)

Art Blakey

Minority; Salute to Birdland; Eleanor; Futurity; Simplicity; Strictly Romantic; Hello; Mirah

Rating: ★★★★★

A bristlingly assertive session on which Art heads a swinging unit composed of Joe Gordon (trumpet), Gigi Gryce (alto), Bernard Griggs (bass), and Walter Bishop (piano). Instrumental stars are Art and Gigi, whose Bird-impressed alto has never sounded more excitingly confident before on records. Gordon, a Boston musician much admired by many of his contemporaries like Clifford Brown, has good, swift conception but needs a broader, fuller tone (his comparative thinness of sound here may have been due to first date nervousness). The recording is somewhat shrill, and a bad goof is the complete lack of any composer credits on label or envelope. (Doesn't anyone at EmArcy check this sort of thing before final printing?)

Two of Gigi's originals (seven of the eight here are by him) are also heard on his new Blue Note album with Clifford Brown (reviewed elsewhere this issue). They are

Minority and *Salute* (latter has a different title on the other set). *Mirah*, spelled differently, is Horace Silver's and is also available in Volume 2 of Blue Note's *A Night at Birdland* series. *Hello* is a good ballad with pop possibilities if lyrics were added. All in all, a successful session. (EmArcy LP MG 26030)

Clifford Brown-Max Roach
Delilah; Parisian Thoroughfare; Dnahoud; Joy Spring; Jordu

Rating: ★★★★★

Max and Brownie are excellent in this well-recorded set. Their associates: Harold Land (tenor), George Morrow (bass), and Richie Powell (piano), are competent but not up to the quality of the co-leaders, hence a rating that could otherwise have gone the whole way. But the set is very much worth hearing for those two. Some of Clifford's best recorded work so far can be heard herein. Again, no composer credits! What's the secret? For the information of *Down Beat* readers, however, the composers in order of songs listed are Victor Young, Bud Powell, Clifford Brown, Clifford Brown, Duke Jordan. *Darn That Dream*, announced in the liner notes, is replaced by *Jordu* on the record. (EmArcy LP MG26043)

Buck Clayton-Ruby Braff

I Can't Get Started; Love Is Just Around the Corner; Just a Groove; Kandee

Rating: ★★★

Personnel: Buck Clayton, Ruby Braff, trumpets; Benny Morton, trombone; Buddy Tate, tenor sax; Jimmy Jones, piano; Steve Jordan, guitar; Aaron Bell, bass; Bobby Donaldson, drums.

The veteran Buck and newcomer Braff offer some good moments on this warmly rolling session. It can't however, be termed a battle of horns—they work too closely together and complement each other too much to make it that.

They trade poignant sounds on an overlong *Started* that would have benefited both from some trimming and allowing each of them to blow longer solos instead of split segments. *Love* moves nicely; *Kandee* has some pretty muted work from both trumpets, but most of the excitement happens on *Groove*, where Ruby shows his muscles in a long solo before trading bursts with Clayton in a series of chases.

Recording is good, except on Jones' piano, which sounds to be

out in left field. Solos from the rest of the group are competent if not stirring. (J. T.) (Vanguard VRS 3008)

Erroll Garner

You Are My Sunshine; I've Got the World on a String; 7-11 Jump; Part-time Blues; Rosalie; In a Mellow Tone; Don't Worry About Me; All of a Sudden My Heart Sings; There's a Small Hotel; Misty; I Wanna Be a Huggetter

Rating: ★★★★★

A particularly well-programmed and recorded Garner album. Fats Heard is on drums and Wyatt Ruther on bass. Called *Contrasts*, the set has a relatively fresh program for Erroll to explore, including his own *Misty* and two other uncredited warmly moving originals by him, *7-11 Jump* and *Part-time Blues*. It all flashes by with happy vigor. (EmArcy 12" LP MG 36001)

Stan Getz

Fascinatin' Rhythm; Minor Blues; I Didn't Know What Time It Was; Tangerine

Rating: ★★★★★

This is Volume 2 of Norgran's Stan Getz quintet series (with Bob Brookmeyer, John Williams, and Teddy Kotick). The same is true of this as of the first volume

(*Down Beat*, July 14). It is consistently "distinguished jazz chamber music." Everyone blows well and the set is well recorded. The one original, a good one, is Brookmeyer's. Package is factory sealed and there's a fine cover portrait of poll-winner Getz. (Norgran 12" LP MG N-1008)

Gigi Gryce-Clifford Brown
Baby; Minority; Salute the Band-box; Strictly Romantic

Rating: ★★★★★

A session cut in Paris when Gigi and Clifford played Europe late last year as part of the Lionel Hampton band. Resident Frenchmen on the date were bassist Pierre Michelot; the widely praised young drummer, Jean-Louis Viale (who comes on too heavily in places here), and pianist-critic Henri Renaud, who plays some forceful, emotionally communicative piano. Also present is American-in-Paris Jimmy Gourley, who has been in the city for some years and was instrumental in influencing some of the younger French musicians into the ways of modern jazz. Jimmy plays pleasant but not outstanding guitar.

Key figures on the date, of (Turn to Page 14)

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Jazz Reviews

(Jumped from Page 12)
course, are Gigi and Brown. Gigi's alto playing is swinging and idea-flowing but his tone is somewhat harsh and could be firmer in places. Clifford plays brilliantly in his many-noted fashion for most of the way except in the ballad (*Romantic*) where he has trouble sustaining long tones as does Gryce in the same piece. All four originals are by Gigi. There are no notes. (Blue Note BLP 5048)

Jazz From Down Under
Love; Brazil; Strike Up the Band; Love Is Here to Stay; Blue Skies; Ten for Two; Robbin's Nest; Kangaroo Boogie

Rating: ★★
This set of Australian jazz is unfortunate all around. The quintet headed by Melbourne guitarist-arranger Bruce Clarke (with pianist Ted Preston, trumpeter Fred Thomas, bassist Ken Lester, and drummer Billy Hyde) sounds like a not too competent territory swing-cocktail unit of about 1940 in the States. One side, *Brazil*, is worse than that, but the others are passable but dull in conception. The notes err in calling this representative of "the modern trend in Australian jazz." (The perceptive John Lewis, who was there with Ella Fitzgerald this summer, reports encouragingly about modern jazz in the-making down under, so this can't be the best representation of what's happening there. John thinks a lot of Clarke, however, so these records apparently aren't the best examples of Clarke's present work, either, even though they were recorded in 1954.)

It isn't sufficient excuse for the often stale conception on these sides to talk, as the notes do, about the fact that the Australian musicians are limited to records and radio for jazz source material. Nor is it correct to say, as the notes also do, that this is the first recorded jazz from Australia. We've had Graeme Bell Dixieland sides from down under before. There's bad surface noise on this set all the way through. (Jaguar LP JP-803)

Johnny Mehegan
Taking a Chance on Love; Sirod; Uncas; Stella by Starlight

Rating: ★★
Jazz educator Mehegan is joined by Chuck Wayne, Joe Morello and Vinnie Burke on this neat but rather inhibited EP. Best jazz work is by Wayne and Morello with steady bass from Burke. Mehegan plays best on his own originals (I assume these two are his—there are no composer credits). Of the two, *Sirod* is a particularly pleasant contribution. On the standards, and in his playing in general,



CHICAGO'S BLUE NOTE had a big Sunday concert session last month that resulted in two parked hours. Onhand were the Sauter-Finegan orchestra and the combined combos of Johnny Hodges and Bill Harris-Roy Eldridge-Ben Webster. L. to r.,

Mehegan is skilled, very knowledgeable but somehow too constricted by the cerebral patterns he builds to let the emotion flow freely. And also, despite the throbbing program notes, Johnny doesn't swing very pulsatingly. (Savoy EP KP6130)

Gil Mello
Quadrille for Moderns; Ballade for Guitar; Lullaby of Birdland; Newport News; Metropolitan; Summer-time

Rating: ★★
The best by far of Gil Mello's three LPs so far. This is the unit he has been building for two years and hopes to take on the road, and it's a good one: guitarist Lou Mecca, bassist Billy Phillips, and drummer Vinnie Thomas. Thomas and Mecca are particularly valuable finds. Mello himself has turned to baritone full-time, and from these sides, he indicates he can give Gerry Mulligan serious competition in the modern scene. There is no piano, and as Mello explains, "The guitar plays a dual role, fully establishing a harmonic foundation (as a piano would) and playing solo and ensemble parts in the capacity of a horn."

The originals are well thought out and intelligently developed (particularly the first two); the playing is inventive and assured. Rudy Van Gelder's engineering is excellent, and Blue Note is to be commended for its long-time faith in Mello in the face of doubters (like myself). It's finally paid off



Eldridge, Herb Clark, Hodges, Ben Webster, Lawrence Brown, and Harris. At right, Sauter and Finegan look glum as visitor Stan Kenton discusses cigarettes with club owner Frank Hofseld. Ed and Bill's band played only one day at the club in a special Blue Note promotion.

on records; now somebody ought to give the man some live gigs. (Blue Note BLP 5054)

Ted Nash
Whim Wham; Frantica; Nightfall; Nash-in-line; Taylor Talks; Passion Girl; South of Brazil; Teddy Bear

Rating: ★★
Ted Nash, a versatile reedman (he blows tenor, alto, flute and piccolo here) is joined by his brother, trombonist Dick Nash, with a good rhythm section of Tony Rizzi, Morty Korb, and Alvin Stoller. Particular note should be paid Stoller. What holds down the album is the same thing that limited Tony Rizzi's recent set on the same label (*Down Beat*, Dec. 16). On both sets, all the lines are originals by Les Brown's chief arranger, Frank Comstock, and they're just not very fresh or stimulating. (Mild exceptions are the two ballads: *Nightfall* and *Passion Girl*). Best jazz blowing on the date is by Dick Nash. Good technical recording. (Starline LP 6001)

Jack Teagarden
Vol. 1
Love; 100 Years from Today; St. James Infirmary
Rating: ★★
Vol. 2
After You've Gone; Blue and Ecstasy; Stars Fell on Alabama; Christmas Song
Rating: ★★
Jack's return to records after

almost total absence since he left Louis Armstrong is a highly welcome one and he has a sturdy group of associates in Ruby Braff, Lucky Thompson, Sol Yaged, Milt Hinton, Kenny Kersey and Dennis Best. Producer of the session, Sidney Gross, is on guitar. Mr. Gross is at fault for the fact that the LPs aren't better in view of the potentiality of talent involved.

Main goof: the 13-minute *Love* is far too long and should have been edited as should have *After You've Gone*; and the mike placement is inexperienced, leading to lack of presence of the front line. But the blowing of all is robust, and Jack's marvelously honest and mellow vocals (two on the first set; three on the second) are the high-point of the set, particularly *100 Years* and Mel Torme's charming (I hope) standard *Christmas Song*. (Turn to Page 15)

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Engel Combo To Europe

New York—Owen Engel, 27-year-old former clarinetist with Johnny Long, Paul Whiteman, Bobby Hackett, and Billy Butterfield, will take his new combo to Europe on a tour of army bases starting in March. Engel will feature compositions by European writers and plans to record them on an LP as a means of promoting the internationalization of jazz.

Jazz Reviews

(Jumped from Page 14)
Instrumentally, the too cutely titled *Blue and Esoteric* is a robust, straight blues and there are good moments elsewhere. (Chief novelty: some rare solo appearances by Denzil Best who usually avoids the spotlight.) Let's have more Teagarden, but also more professional direction. (Urania LPs 1001, 1002)

George Wallington

Frankie and Johnnie; Baby Grand; Christina; Summertime; Festival; Bumpkins

Rating: ★★★★★

This is one of those rare seasons where everything went off beautifully, and as such, it's one of the most refreshing of the year. With George, who plays some of his best piano on record on this date are Dave Burns (trumpet), James Cleveland (trombone), Frank Foster (tenor), Danny Bank (baritone), Oscar Pettiford (bass) and Kenny Clarke (drums). Pettiford and Clarke are superb; Bank is valuable in ensemble; Foster has never played more blazingly well on record before; Cleveland (ex-Hampton) and Burns (ex-Gillespie and Moody) are sharply striking swingers who should be heard much more often.

Quincy Jones' arrangements are functionally clear and he handles the commendably diverse thematic material on the date with a care and inventiveness appropriate to each. Best original is Wallington's *Christina*, and Quincy's own loosely building *Bumpkins* is one of the best blues framework in months. Recording is excellent; there's not a weak side or man on the date. Dig this one! (Blue Note BLP 5045)

Dinah Washington

Blue Skies; Bye Bye Blues; A Foggy Day; I Let a Song Go Out of My Heart

Rating: ★★★

Dinah is accompanied in this, her first jazz album (*After Hours*

with *Miss D*) by Clark Terry and Rickie Henderson from the Ellington band, Eddie (Lockjaw) Davis, trombonist Gus Chappell, and a rhythm section of Julian Menco (piano), Keeter Bettis (bass), and Ed Thippen (drums). Had there been more of the excitingly direct *Miss D* on this date and less of her spotty accompaniment, this could have been a much better set. For one thing, Eddie Davis is not a jazz musician of stature and his unpleasant tone and unimaginative conception are of no help at all here. Chappell, a fair enough trombonist, is used relatively sparingly. Altoist Henderson doesn't make any integrated sense until the last two numbers when he does contribute choruses of value. Even Clark Terry doesn't come up to his usual form until the second side. *Foggy Day* is the best band for all concerned. Rhythm section is good all the way, but on top of the good beat is far too much raggedy playing in solo and ensemble (especially on the first side) to have been allowed on the final master. All the romantic prose in the notes about after hours "feel" doesn't excuse erratic musicianship. Dinah deserves better support than this, but the album is worth hearing for her ringing clarion calls. The recording is good, and there's a fine cover portrait of *Miss D*. (EmArcy LP MG 26032)

Winter Sequence

Rating: ★★★★★

This is an unusually clever attempt to interpolate jazz into the seasonal record scene and as such, is infinitely more imaginative and worthwhile than the routine Label "X" *Cool Yule* set reviewed elsewhere in this issue. Leonard Feather has written (with highly professional orchestrations by Ralph Burns) an original suite. "The idea was to write a series of simple, unpretentious themes appropriate to the mood and personality suggested by the name of each reindeer" in the Clement Moore poem, *A Visit from St. Nicholas*.

There are eight sections with the following musicians featured:



A NEW STAR and an old star combined talents to make a new Vanguard LP, called *Buck Meets Ruby*. Hornmen in point are Ruby Braff (left) and Buck Clayton, former Count Basie sideman who has been leading his own group around New York of late. Album is reviewed in this issue.

Herbie Mann (Dasher), Danny Bank (Dancer), Ralph Burns (Prancer), Kai Winding (Vixen), Oscar Pettiford (Comet), Billy Bauer (Cupid), Osi Johnson (Donner) and Joe Wilder (Blitzen). Altoist Vinige Dean, French horn player Jim Buffington and tubaist Bill Barber are also present. It all comes on with crisp wit and skill with all playing brilliantly and the suite, itself, of sufficiently thematic interest (particularly *Vixen*) to provide a stimulating framework to the soloists. This one will make a fine gift that will warm the ears long after Christmas. (MGM LP E270)

Cecil Young

Who Parked the Car? (Parts I and II)

Rating: ★★★★★

Chief virtue of this whimsical up-tempo debate is some of the best high-speed, precision scat

singing (solo and duo) since Dave Lambert and the late Buddy Stewart. Recording apparently was cut at a concert. (King 4749)

Reissues

COUNT BASIE—★★★★ *The Old Count and the New Count* (Epic LP LG 1021). First side has Basie as of 1939-40 in *The World Is Mad* and *Miss Thing*. Second side has two numbers by the 1950 small group with Buddy DeFranco, Wardell Gray and Clark Terry and two by the 1951 big band. Wardell is featured on three of these last four.

COUNT BASIE-EARL HINES—★★★★ *Jazz Royalty* (EmArcy LP MG 26023). These are original Keynote sides. On the first four, Pres, Buck, Dicky Wells, and the Basie rhythm section romp powerfully. The other four have Earl Hines and Coleman Hawkins featuring. (Turn to Page 16)

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Jazz Reviews

(Jumped from Page 15)

tured in an all-star group. Warning: Don't throw away your Key-note originals if you have them. Whoever cut these 12" 78s to fit them all into one LP was most insensitive to some magnificent solo work by Buck Clayton on *Destination K.C.* on the first side and to several memorable Joe Thomas (trumpet) and Trummy Young (sax) on the second four. There is no excuse for this kind of axwork. Better to have two LPs and preserve whole two unusually worthwhile sessions. Rating indicates that what's left is good, but if the cutter had left it alone, it could have been so much better.

CHARLIE JOHNSON'S PARADISE BAND—★★★★ *Harlem in the Twenties, Volume 2* ("X" LP LVA-3026). Recordings of the band reigning in 1927-'29 at Small's Paradise. Among the swinging sidemen on some of the sides: Jabbo Smith, Benny Carter, Sidney de Paris and Jimmy Harrison. Like Orrin Keepnews points out, the set "helps to prove that big-band Harlem jazz of this era was among the hottest jazz ever created."

TOMMY LADNIER —★★★★ *Tommy Ladnier* ("X" LP LVA-3027). The biting direct blues trumpeter in eight sides from a 1938 date (a few months before his death) arranged by Panassie. Among those present: Mezzrow, James P., Teddy Bunn, Zutty Singleton and Pops Foster. Last five are previously unissued takes which is all very interesting historically, but the originals were better musically, so this time the editors of the series goofed in their zeal for the unique. But it's a fine set, especially for Tommy and Teddy Bunn and even Mezz plays better than is usual for him (on the last four especially).

JELLY ROLL MORTON—★★★★ *Red Hot Peppers, Volume 2* ("X" LP LVA-3028). Dates in '26-'27 including two trio versions of *Wolverine Blues* with Johnny Dodds (one never previously issued). Also stoningly present were Kid Ory,

George Mitchell, Omer Simeon, Johnny St. Cyr, etc. There's also a previously unissued *Someday Sweetheart* on which Darnell Howard plays violin. Good Keepnews notes.

JONES-COLLINS ASTORIA HOT EIGHT, NEW ORLEANS RHYTHM KINGS, JOHN HYMAN'S BAYOU STOMPERS —★★★★ *New Orleans Styles* ("X" LP LVA-3029). Some examples of what happened in New Orleans between 1925-29. Most interesting are the first four with trumpeter Lee Collins, tenor Davey Jones (who used to play mellophone with Louis on the boats), clarinetist Sidney Arodin, bassist Al Morgan, etc. The *NORK*, heard on two sides, is a sadly restrained version of the original unit with only Mares occasionally blowing alive. Last two have Hyman (better known these days as Johnny Wiggins) in a lively set of two with rollicking trombone by Charles Hartman. Chief oddity: the imaginative presence of harmonica player Alvin Gauthreaux on the Hyman sides. A New Orleans Jon Tillmans yet!

DJANGO REINHARDT —★★★★ *Memorial Volume 2 and 3* (Period SPL 1101, SPL 1102). More sides by the vital gypsy guitarist in a group prominently featuring what sounds like Hubert Rostaing on clarinet. The original recordings weren't too well cut but Django himself projects powerfully and meaningfully as always.

ARTIE SHAW—★★★★ *Non-Stop Flight* (Epic LP LG 1017). The 1937 Shaw band on its last sessions before *Begin the Beguine* and the big public awakening. Good trumpet solos (John Best?) and good drumming throughout by Cliff Leeman. Leo Watson appears briefly on one. Odd resemblance on *Chant* to parts of *Sing, Sing, Sing*. It was a kicking band, and Shaw blew well. Set should awaken memories of those "good old big band days."

BEN WEBSTER —★★★★ *The Big Tenor* (EmArcy LP MG-26006). The full and forthright sound of Mr. Webster in sides originally recorded for Mercury. If the material cut had been fresher in several places, the

New Series Explores Jazz Developments

New York—After two exploratory concerts at Carnegie Recital Hall and the Museum of Modern Art (*Down Beat*, March 10 and June 16), plus a side trip to Baltimore by some

of its members, the Jazz Composers' Workshop has evolved into an organization called *Developments in Modern Jazz*. The organizing quintet of the new group (Charlie Mingus, John LaPorta, Teo Macero, Rudy Nichols, and Mal Waldron) gave its first concert this season at Carnegie Recital Hall Dec. 5 to an audience of 200.

The goal of the group is to give jazz musicians and audiences a chance to present, hear, and talk about experimental efforts in modern jazz. Three different kinds of concert groups are planned: First, as on the Dec. 5 concert, is a quintet with interchangeable members that will emphasize the improvisational aspects of jazz. Second will be a larger group concerned with

longer, more complex works. Third in line are Jazz Workshop concerts designed at bringing "audiences... more closely into the inner workings of jazz as it is created."

An important feature of all concerts in the *Developments* series will be audience participation in the form of questions after each number. As it worked out in the

first concert, the questions from the audience led to lively debates between not only the composer-musicians and members of the audience but between the musicians on the stand themselves. Bill Coss, the expertly unpretentious spokesman for the musicians at these concerts, pointed out during the afternoon that "jazz is now at a point where it must make some forward steps to meet its potential audiences." These concerts are an excellent and commendatory example of one of the best ways for musicians to make those steps.

A February concert at CCNY is now being planned, and a third session will be held April 23 at the YMHA on Lexington Avenue. There is also a good possibility the concerts will be recorded.

thanks again!



rating would be higher. Three were arranged by Johnny Richards; one was cut in Kansas City with the Jay McShann band, and four were cut on the coast with Maynard Ferguson, Benny Carter and John Kirby.

LESTER YOUNG-PAUL QUINICHETTE —★★★★ *Pres Meets Vice-Pres* (EmArcy LP MG 26021). On the first side, Pres' keynote sessions with Johnny Guarneri, Slam Stewart, and featuring great drumming by the late Sid Catlett are happily reissued. On the other side, Quinichette ambles through four competent performances apparently first cut for Mercury. Strangest album note statement of the year appears here to the effect that Quinichette "is generally more subtle than Lester." I doubt if even Paul believes that. Set is very much worth getting for those first four sides. Paul is a good swinger, but like the album title says, he ain't the president.



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Carmen McRae Looks Back On Her First Big Year

New York—This is Carmen McRae's year. The young winner of the new star vocal division in the 1954 *Down Beat* critics' poll has already been a musicians' favorite for some time. But judging from the way her career has been climbing since the poll vault, Carmen's fame is fast widening to include significant sections of the populace at large.

Among her most recent signs of an approaching harvest has been a Decca contract that calls for a minimum of 16 sides a year. The first two, *If I'm Lucky* and *Ooh!*

What You're Doing to Me were out last month, and Decca is planning a particularly high-powered build-up for Carmen.

Television and radio appearances—including the Steve Allen show and a spot with Teddy Wilson on CBS' *On a Sunday Afternoon*—have also helped illuminate the McRae vocal lines to a growing

audience. And in recent months, Carmen has been in continuous demand for club dates.

Recalling the break that led to all this confetti and steaks after several lean professional years, Miss McRae said one recent afternoon, "I was very moved and very surprised, by the way, at winning the poll. I was in my hotel room in Philadelphia about 5 one afternoon, asleep because I was so tired from the road, and the phone rang. I let it ring and ring but finally picked it up. You know, when I heard the news, I felt like a little baby. It was such a crazy thrill."

Carmen's interest in music began with piano lessons while she was still a child in New York. Her first professional job, however, consisted of three months as vocalist with Benny Carter in 1940. Not much of musical interest happened in the next few years until Carmen went with Mercer Ellington's band in 1945. During her 18-month stay she recorded for Musiercraft with Mercer (*Pass Me By*), and that was her only record activity until 1953.

Those Chicago Winters

After a brief marriage to drummer Kenny Clarke, Carmen returned to show business as a pianist-vocalist in various Chicago clubs, but "those Chicago winters got too tough for me, and besides, I was in the same groove there all the time, not getting anywhere, so I came back home in April, 1952.

"I joined the union and went to work at the Bandbox in Brooklyn doing piano-vocal intermission work. There I met Mat Mathews. Mat wanted to have some masters made of his group at the time to sell to a record company, and he asked me to do the vocals. The man who ran the studio where we made them decided at that time to form his record company, so we never did sell those masters.

"I remember Paulette, Mat's wife, had taken the sides over to Brunswick and they were interested in my voice as well as in Mat, but by then I'd already signed with this new company, Stardust.

MAC Adds To Combo Setup

Chicago—McConkey Artists Corporation is expanding its cocktail department and has added three men in their various offices. Dick Sarlo and William Burns have been hired for Chicago and Lou Reda has been appointed to manage the small units set-up in New York. Myron Katz continues as manager of the Hollywood unit.

New units pacted by MAC are the Mary Jane trio, Flo Dryer, All-Girl quintet, Charles Drake quartet, Sonny Land trio and the Overend quintet.

Mat later did record for Brunswick.

"The Stardust records came out toward the end of 1953. On the strength largely of the records I went into Minton's for a featured stay with Tony Scott's quartet, and there I got my first review in a national magazine. (*Down Beat*, Jan. 18, 1954.) The club dates started after that, then came the poll, and now I'm off on the road again, but the riding's easier.

Same Way

"As for now, I intend to keep on singing the way I feel. And though I'll do some pops in appearances and on records, I'll only sing the current ones if I think they're good.

"I got a good response, for example, at the Apollo on *The Man That Got Away*.

"My style hasn't changed with these new bookings because I can't sing any other way than how I feel. Sure, I sing changes and always have. But I stick pretty close to the melody so that if someone walked into a room halfway through a performance, he'd know what the tune was.

"Certainly you bring your own ideas to a song when you interpret, but it's only fair to the composer to have his ideas heard, too. After all, the reason you choose to sing a tune is because you think it's pretty. At least, that should be the reason."

Nat Cole Hails Don Shirley In Nitory Tribute

New York—The Basin Street triple bill of Duke Ellington, Alec Templeton, and Don Shirley has been attracting unusually large crowds during its entire engagement, and the percentage of celebrities in attendance has also been higher than usual. Causing a great deal of comment has been the Shirley duo (with bassist Richard Davis) whose formally classical approach to popular material (*Down Beat*, Sept. 22) is unique in night clubs.

On one Friday night, the assemblage included Nat Cole, Carol Bruce, Franchot Tone with Gloria Vanderbilt Stokowski, Joe Louis, Sugar Ray Robinson, Luther Henderson (Carmen Jones), and Ronnie Graham. At the end of a Don Shirley number, Nat Cole suddenly rose from his seat and walked to the mike, proposing an audience toast to Shirley's piano mastery. Nat went on to avow his belief that Shirley possesses "a touch that surpasses Rubinstein and a technique that equals Horowitz." Nat himself later performed that evening, singing Billy Strayhorn's *Lush Life*, and Carol Bruce sang *Solitude*.

Shirley meanwhile has a new album out on Cadence and has composed *Basin Street Fugue* which will be arranged by Billy Strayhorn and performed by Duke. Shirley has also been asked by Dave Brubeck to consider including several of Dave's classical piano pieces in the Shirley repertoire.

Waring Marries Pianist In Troupe

New York—Bandleader Fred Waring took time out from a road tour to wed his pianist, Virginia Morley, in Indianapolis a day after Waring's second wife won a divorce in Las Vegas.

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DISC JUNKIES really turned out for Woody Herman and Erroll Garner's recent Basin Street opening in New York. Left to right are: Woody; Phil Markkellar, Detroit; Bill Silbert, WMGM; Garner; Jazbo Collins, WNEW; Bub Garrity, WINS. Seated is Leigh Kamman, WOY.

Almost Didn't Record 'Body, Soul,' Hawk Says

By Coleman Hawkins

The one thing everybody always asks me about, as far as my own career is concerned, is *Body and Soul*. Well, I'll tell you now what the story of that recording was. I don't think it's ever been told before.

I was in Europe from about 1935 to 1939. When I came back, I recorded *Body and Soul* for Bluebird, and that became my biggest record, and many people still know me by it.

I had no idea of recording *Body and Soul* when we went into that session. I didn't have anything fixed.

That tune was the least of my ideas. There were other tunes I preferred.

Played As Solo

I did use to play *Body and Soul* as a solo or extra tune on stage

in Europe. And when I got nine pieces together in Kelly's Stable when I got back to America, maybe once in a while in the middle of the night I would play *Body and Soul*.

Every time I played it, I played it different, and the people there seemed to like it well enough. Then I got a call from Victor to do this date, and we started fixing up tunes. We didn't have *Body and Soul* in the thing at all.

I had done three numbers at the record date when Leonard Joy called me over and said, "Do us a favor. One of the guys called up from Trenton. He heard you do

Body and Soul at the club and would like to hear it on the record."

Rather Do Another

I said, "I have another song I'd rather do."

But he said, "You could do that one some other time. Let's just make one take of *Body and Soul*."

I didn't want to play it at all so I just played it through once and made up the ending when I got to it. The ending, as it turned out, was one of the funniest things I ever played in my life. Like the way the horns came in on the last chord.

It's funny how it became such a classic. Even the ordinary public is crazy about it. That's the one record I don't understand. It's the first and only record I ever heard of that all the squares dig as well as the jazz people, and I don't understand how and why, because I was making notes all the way and I wasn't making a melody for the squares. I played it like I play everything else and yet they went for it.

To this day I never play *Body and Soul* the same way twice, and I never copy it the way it is on the record. I did intend to try and learn it so I could be more commercial, as they say, but I can't ever play it the same way it is on the record.

If I could, people apparently would like it very much. But I play it another way each time it comes up. Often, just after I finish doing it, someone will come up and ask me for my version of *Body and Soul* "like it's on the record."

To them, that record is *Body and Soul*. It's funny, I had never played it like that before I made the rec-

NBOA Mulling Terp Biz Hypos Cornell Sets English Tour

Chicago—An all-industry move to hypo the dance business is in the works. Preliminary plans to integrate the ballrooms into the general amusement picture so that they can get a bigger share of the over-all industry revenue were formulated last month at an executive meeting of the National Ballroom Operators Association in Chicago.

Divisions of the dance field met to outline methods to try to further a back to dance movement. All those present agreed there is "nothing wrong with the ballroom business that showmanship can't cure." An independent survey is being undertaken to determine just what is needed.

In the service end the NBOA will distribute publicity to the various members for use in their local situations. Possibility that an independent public relations firm or ad agency might be called in to help formulate the service was also discussed at the meeting. Also under consideration is a national dance contest to draw the younger element to the ballrooms.

Among those present at the meeting were: Les Brown, orchestra leader; Howard Sinnott, representing General Artists Corporation, and Jim Breley, of Music Corporation of America, who talked about the booking office's part in the proposed program. Otto Weber, NBOA secretary, chaired the meeting, and Ed Sholt, owner of Coney Island, Cincinnati, and Joe Barry of the Ritz ballroom, Bridgeport, Conn., chimed in for the operators. Another meeting is planned for early this year.

New York—Latest American singer to answer the call from English pop audiences is Don Cornell, whose *Hold My Hand* has been a big record on both sides of the Atlantic for some weeks. Cornell opens a series of one-week dates in Glasgow (March 21) and goes on to Edinburgh (March 28); Newcastle (April 4); Manchester (April 11); Liverpool (April 18); Leeds (April 25); Birmingham (May 2); Finsbury Park (May 9); and Coventry (May 16). A Palladium date has not yet been set. Cornell's office expects he will stay in England until about the middle of June.

The Four Aces tour has meanwhile been finalized. They open March 28 at the Glasgow Empire and work afterwards in Edinburgh, Birmingham, Newcastle, Liverpool and Leeds.

NBOA executive session were Les Brown, orchestra leader; Howard Sinnott, representing General Artists Corporation, and Jim Breley, of Music Corporation of America, who talked about the booking office's part in the proposed program. Otto Weber, NBOA secretary, chaired the meeting, and Ed Sholt, owner of Coney Island, Cincinnati, and Joe Barry of the Ritz ballroom, Bridgeport, Conn., chimed in for the operators. Another meeting is planned for early this year.

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Gisele Likes Joni, S-F, But Ella Is The End

By Leonard Feather

Gisele MacKenzie is one of those rare creatures, a pop singer with a background as an experienced professional musician.

Known as Gisele LeFleche during her days as a violinist and pianist in Canada, she has brought her expert craftsmanship to bear upon the purveyance of mass-appeal vocals via *The Hit Parade*. Bearing this in mind, I gave her a couple of chances to comment on instrumental as well as vocal matters.

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

The Records

1. Dinah Kaye. *When Are You Coming Home, Joe?* (Label "X").

It's the kind of a song I don't particularly enjoy singing on *The Hit Parade*, although it will probably be on *The Hit Parade* for months. It's a very commercial *Tennessee Waltz* type of thing—it's a thing that probably Patti Page should record. She'd make a big hit out of that.

I don't know who this is—I know I've heard that voice, but I can't really say that I know who it is. I think that she does this number very well; it's very moody, and although it's very commercial, it's got such a mood in it that it's rather pleasant.

It's the kind of thing I like to listen to when I have the radio on at night and I'm getting ready for bed—if this came on, I'd enjoy it. I would certainly give it three stars.



Gisele MacKenzie

2. Connie Russell. *All of You* (Capitol).

Unless I'm wrong, that's Connie Russell. I can almost tell her the way she pronounces words, like the s's, you know? I've seen her perform on television, and when she pronounces s's, she puckers up her mouth, and that's the way it sounds.

I think it's very bouncy and everything, but gosh, it's kind of a hot lyric, isn't it? I'm just wondering if they'll play it—if a lot of disc jockeys will avoid playing it because of the lyrics. I think it's very bouncy. I like it for that. It's got a great rock.

At first I thought it was kind of a Billy May arrangement. I don't know, maybe it'll sell. I'd say it's a good record. I'll give it three stars.

I don't know how much it will sell; it's hard to tell, isn't it?

3. Mabelle Jackson. *I'm on My Way* (Apollo).

Is that a man or a woman? . . . I only understood one phrase of the entire lyric: "I'm on my way, Hallelujah." I don't know much about rhythm and blues. It's got a great beat, but it's not my type of music. I don't care for that type.

I don't know how to rate that, but probably as a rhythm and blues record it's excellent. We might as well give it two stars because it's got a good beat, but I know I wouldn't buy it myself. I don't know who it is.

4. Sauter-Finegan. *Now That I'm in Love* (Victor). Anita Meyer, vocal.

That is Sauter-Finegan, isn't it? I can recognize the way they voice, and the way they have the piccolo in there—it's a real rattle-rouser. Should get a lot of spins. I don't know if the kids will like it; I don't know what they like—seems like it's cat music, or something. But for my own personal taste, I like that.

I think particularly the instrumental is good, because they have such an exciting arrangement. The vocal, of course, just runs along, but it's a very good vocal. It's exciting; I'd give it four.

5. Ella Fitzgerald. *Nice Work If You Can Get It* (Decca). With Ellis Larkins, piano.

It's Ella . . . There isn't a singer living who doesn't like her . . .

If an instrument could speak, it would sound like her. I'll have to get that, because I love anything she does. Her record of *Lady Be Good* is really the most sensational thing I've ever heard anyone do. And I love Ellis Larkins—I think he's fantastic. I'll give that five stars.

6. Louis Bellson. *JovNio* (Norgran). Ernie Hughes, piano. Comp. Bellson; arr. Buddy Behar.

It sounds like Percy Faith, because he writes such well-knit, well-voiced things for strings. I love the last part. I don't know how to rate this, because the first

part is so different in mood, and everything. Of course, they're establishing the theme. It's a funny thing. When you hear a record, you're sold in the first 16 bars, and I really had to wait; I wish he'd started with the last part of the record, and put the piano theme in the middle.

I know he's establishing the theme and then playing variations on it, but I wish he'd done it the other way around. Because I know a lot of people will probably put this record on and say, well, it's all right, but then not wait until the exciting part of the record. So for the last part, I'd say four stars, because it's beautiful.

7. Joni James. *David Terry Ork. When We Come of Age* (MGM).

She always does very musical songs, which is in her favor. I think it'll be a hit. It's got a lilt, and there's a lot of sweetness in it. It's done very well, with a choir and the orchestra, and the solo voice. It's a very well-made record.

Another thing about Joni James is that she always does songs in good taste, that please the general public and musicians, too, because of the fact that they are so musical, and that's quite a score to have.

A lot of people make songs that are overcommercial, syrupy, and so forth, but she never does. The hits she has are always good tunes, and that's a hard thing to do. I'd give it four stars.

8. Teddi King. *Spring Won't Be Around This Year* (Storyville).

This is not a commercial song—kind of a high-falutin' tune. It's very well sung, but I don't see how a song like that could be a big seller, because not many people can remember it.

Of course, look at *Ebb Tide*. Who sang *Ebb Tide*? Certainly not the people walking down the street, or people in shops, and yet it was a big hit, and so was the *High and the Mighty*.

Still, this is a tune that drifts around a lot, it doesn't seem to have any familiar strain; but I do think the singer's very good. I'd like to know who it is, 'cause I've heard that voice, but I can't place

Edith Piaf Slates U.S. Theater Tour

New York—Edith Piaf is returning to the U.S. for 10 weeks of theater engagements. The French singer will open a two-week stay in San Francisco March 7 and will appear in Denver, March 21 and St. Louis, March 28.

Following the St. Louis engagement Miss Piaf will take a Holy Week vacation before opening at the Great Northern Theater, Chicago, April 11; Detroit, April 25; Toronto, May 6, and Montreal for two weeks starting April 9.

Concert Choir Sets Town Hall Dates

New York—The New York Concert Choir, directed by Margaret Hillis, has announced the dates and programs for the remainder of their ambitious season at Town Hall. The precision vocal group has attracted national attention via its Vox recordings and a series on De-mont-TV.

Future Concert Choir concerts include an all-Beethoven evening (Jan. 20); Bach's *Mass in B Minor* (Feb. 20); Dvorak's *Rusalka* (March 11); a program of *Vocal Chamber Music* (April 1), and *A Contemporary Concert* (April 15).

I'd say three stars for the record, because of its uncommercial value. The accompaniment is good, but I was particularly intrigued with her voice.

Afterthoughts by Gisele

My favorite male singer is Perry Como. And Frank Sinatra and Nat Cole. Among the girls, Ella stands alone. Among the girl pop singers, Rosemary Clooney. I love her work.

I was saying before that I don't think there's a singer born who doesn't admire Ella. She's got about the finest ear, and it's so unusual today to find a singer who's dead on, every note so in tune and so terribly musical. There's nothing she could do that would be in bad taste, ever.



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CBS RADIO • PARAMOUNT PICTURES

FEATHER'S NEST

By Leonard Feather

New York—This certainly has been the year for jazz surprises on a global (and frequently feminine) level. First we had the amazing Jutta Hipp; more recently Norman Granz swung a wild one on us with a 10-inch LP on Norgran entitled *Toshiko's Piano*. The woman in question, Norman's notes say, was spotted by Oscar Peterson in Japan and promptly was recorded to the accompaniment of the visiting JATP rhythm section.

The results prompted me to drop Toshiko a note. She replied with a few things about herself that seem worth passing along.

She's a youngster, born 25 years ago this month in Manchuria and grounded in a decade of classical training. Moving to Japan with her family in 1946, she worked her way into jazz little by little and was associated with some combos whose music, I am sure, could never please me as much as their names, since they included the Tokyo Jive Combo, the Blue Coats and the Six Lemons.

Leads Own Group

Possibly the last group brought on an acute case of acid indigestion, for she gave up being a side-woman to lead her own combo from 1951, breaking it up last September to concentrate on radio and television. She now leads an octet on a weekly broadcast and a monthly telecast.

"I am trying hard to study jazz," writes Toshiko, "but it is pretty difficult out here for me. I tried to make a good group and tried to arrange, too, but out here, most good musicians don't want to study hard.

"They can't play half as much as American musicians do; I am the same way.

"Right now I am working for an American club manager. It is a very relaxing job so I took it. Also, I am doing broadcasts. I am so tired of taking care of my group so I want to take a rest a while, and perhaps I will be able to do something when I find musicians who study like I do. . . . I must go back now to piano practice. I have to play *Rhapsody in Blue* with the symphony orchestra this coming 16th."

In answer to my question about her ambitions, Toshiko said, "To hear Bud Powell in person and to play with the best musicians in the U.S."

Me, I'd like to hear Miss Akiyoshi in person on the Ginza.

POSTSCRIPT DEPT.: My column on the strange activities of the Allegro Records outfit brought an answer from Eli Oberstein of that company. He said he was not sure about the column but did not answer any one of the 20 questions I had asked him and gave no indication that he would act on them.

Meanwhile, I've been wondering whether the failure to give any data at all on LPs is as bad as the dissemination of false facts that has been a remarkable feature of EmArcy's series.

To credit Roy Eldridge with those famous solos on *My Man* and *El Salon De Gutbucket*, when the records first came out under the name of Charlie Shavers' All-American Five, seems a little too imaginative; to omit Coleman Hawkins' name from the same session seems odd.

Chubby Jackson may be a little unhappy, too, to find that his memorable comedy solo on *Sam's Cara-*

Old Victor Sides To Be Reissued

New York—RCA Victor's subsidiary label, Camden Records, has made special deals with several name performers, now reissuing for various labels, for reissues of their old Victor sides. Among the artists whose records will be re-released are: Guy Lombardo, Sammy Kaye, Johnny Desmond, Don Cornell, Mindy Carson, and Leo Reisman. Already issued are recordings by Richard Crooks, Lawrence Tibbett, and Marjorie Lawrence.

us will now go down in history credited to Arnold Fishkind; and Kai Winding, well-known as the soloist on Neal Hefti's *Sloppy Joe* and *I Woke Up Dizzy* (his name was on the label of the original release) now will learn that he is "a wonderful trombone, probably Bill Harris, though never really identified."

Luckily Bob Shad, a hip character, now is watching EmArcy liners closely. You can be sure that such goofs are at an end. Sure was kinda weird, though, while it lasted.

Classical-Jazz Composition Set By Graas

Hollywood—Undismayed by critical reaction to the Chicago Symphony orchestra's adventures with the Sauter-Finegan band (*Down Beat*, Dec. 29), the Cincinnati Symphony orchestra's Thor Johnson has commissioned a work from John Graas, the jazz French horn star who placed second in the miscellaneous instruments division in the 1954 *Down Beat* readers' poll.

Graas has completed his first sketches for the work, which will run some 40 minutes in length. He says he will complete it in time for presentation next fall.

It will have the four movements identified with the classical form but will have sequences calling for improvisation by B-flat instruments (tenor sax or trumpet), E-flat (alto or baritone) and C instruments (such as piano or vibes). Presumably, authentic jazz performers will be engaged for the performances.

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Rhythm & Blues Notes

By Ruth Cage

New York—Ever notice how disc jockeys, columnists, and others who spin their activities around words seem to delight in the comings and goings of the years? We've decided that such an occasion offers a handy peg to hang some thoughts on so we don't intend to be an exception in the back-slapping and future-predicting doings of this year-beginning season.

Convention demands that one choose the best of this or that of the preceding year (doing so with a positiveness no one would dispute), but we confess we're not so sure.

Some things made very important contributions to 1954's record as a year of important changes; others rather cluttered up the year with things better done without.

It isn't always true, of course, that the so-called "best" is always really significant although it often is. We chose to consider those things and events which seem to have had a longer effect than their immediate popularity or lack of it for our New Year's effort.

Prestige-wise the biggest boost

toward recognizing r&b's growing mass popularity was the arrival of Allan (no longer "Moondog") Freed in the radio spotlight of an important New York station.

His show undoubtedly has widened interest in this kind of musical entertainment. His contract may even have convinced some skeptics that r&b deejays deserved to get paid.

An ironic twist spotlighted the importance of the field when Roy Hamilton wailed right to the top with an almost longhair ballad and Billy Eckstine found it necessary to sideline the ballads for the blues.

Can't Keep Count

Toward the end of the year, listeners gave up counting the number of times r&b titles were usurped by pop talent. In fact, the number of out-and-out copied arrangements was not even considered worth ar-

Royalties To Sibelius

New York—Finnish composer Jan Sibelius has received close to \$10,000 from the United States accumulated in royalties since the start of the last war. The money represents the artist's 50 percent share of royalties on performances of his music in this country since the start of World War II. The composer, who recently celebrated his 89 birthday, resides at Harvenpaa, Finland.

going about. This was the year, though, in which these things happened often enough for one to predict that this romance some day may lead to marriage.

The Midnighters sprouted full-grown out of the darkness of some unwholesome lyrics, but they may well have done more good than harm with their suggestive titles. They probably would have gained longer-lasting approval were not so many new eyes on the r&b scene; not many record makers are going to risk a burn from the heat the dirty record controversy engendered.

Last year didn't produce too great a crop of new stars, but it did spotlight one young woman whose efforts for the 12 months

were consistently first-rate. She is Faye Adams, who is the first vocalist in a long time to challenge Ruth Brown's popularity. Faye has the enviable distinction of never missing the hit target with her records.

Dinah, Joe Cited

And a couple of folks who've been on the scene a pretty long time found a long-deserved upsurge in public interest in their careers.

They are Dinah Washington and Joe Turner. We may be accused of some slight prejudice in regard to Miss Washington since we have considered her the greatest for so long. Underrated too long, Dinah seems to have begun to come into her own, as has Turner, who in '55 may have the good fortune to get the credit for his fine work before someone else takes the tunes out of his mouth.

One of the things we like about 1955 already is that the year begins with Sarah Vaughan viewing the scene from the top of the popularity charts as a "pop" star. This seems a fitting way for things to start since last year there was so much promise that the barriers of arbitrary distinctions might fall to the power of the record buyers' dollar.


N. Y. Philharmonic Post To Rodgers

New York—The Philharmonic-Symphony Society of New York has elected composer Richard Rodgers to its board of directors. Rodgers, one of few nonclassical composers thus honored, has contributed to concert music in recent years by joining with Oscar Hammerstein II in commissioning works through the League of Composers.

Also elected to the board of directors were Gerald F. Beal, president of the J. Henry Schroder Banking Corporation, and Carleton Sprague Smith, chief of the music division of the New York Public Library.

Roost To Note Fifth Birthday

New York—Independent jazz label Royal Roost celebrates its fifth anniversary with a special 12" album to be released shortly after the first of the year. To be included in the birthday package are outstanding masters by prominent jazzmen who have recorded for Royal Roost during its history: Johnny Smith, Stan Getz, Machito, Bud Powell, Georgie Auld, Coleman Hawkins, Dizzy Gillespie, Kai Winding, Billy Taylor, Sonny Stitt, Eddie Davis, Bonnemere, and Brew Moore.



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Industry Pays Respects To Publisher Fred Rose

By NELSON KING

Cincinnati—On Dec. 1 the country music industry lost Fred Rose. His death, caused by a heart attack, left all those in the country and western music field stunned, and perhaps the

true realization of the depth of the loss won't be felt for some time to come. It will be a loss to every facet of the music business.

Fred was acknowledged one of the top writers of this generation. His leadership in the publishing field started the flair toward pop coverage of country hits. His work as a liaison man among record companies, jockeys, and trade publishers has for years been knitting these three closer together.

He was a man dedicated to the

age. Halsey also takes care of all record promotion and publicity for the two music publishing firms owned by Thompson and Gray; Brazos Valley Music, Inc., (BMI) and Texonia Music, Inc., (ASCAP).

Aims At Promoters

When Halsey took over management chores for the Thompson group, he concentrated on publicity for promoters that would offer them the fullest in advertising material. He knew what they needed and proceeded to give them a service to fill their every need in promoting dates for his artists. His main objective is, as a manager, to help the ballroom operators make money so that they, in turn, will continue to book his attractions.

Hank Thompson and group have been sponsored for the last two years by Falstaff Beer company. Each year they play many fairs and rodeos under Falstaff's sponsorship, some of which include the Frontier Days rodeo in Cheyenne, Wyo., Texas state fair in Dallas, California state fair in Sacramento, Santa Clara county fair in San Jose, Calif., New Mexico state fair in Albuquerque, Kansas state fair in Topeka, and many others. During September and October alone, the Thompson group played to more than 2,000,000 fair patrons.

At present, besides his army chores and the aforementioned, Halsey is negotiating for a new network television show and setting up a European tour for Thompson. Oh, yes, as a sideline the corporal has a large vending device route in southeast Kansas which consists of 350 machines.

The important thing to remember is that Fred Rose constantly strove toward a goal in the music profession. His efforts toward gaining pop audience acceptance of country material are well-acknowledged today.

Always Honest

He was a man whose thought and words were often hotly argued, but only insofar as his opinions went. No one ever questioned the honesty of intent behind those thoughts and words. His word was his bond, and the integrity of the Acuff-Rose publishing firm in regard to its writers has never been questioned. The old saying among those who had placed material with A-R was "if he owes you a half a cent, you'll get the penny, and you can get it whenever you want it."

As Fred was laid to rest in Mt. Olivet cemetery in Nashville, our thought was that it was the way he would have wanted it, simple, short, and surrounded by many of his closest friends—top talent, recording executives, and fellow publishers and writers. Even though the loss is great and cannot be repaired it could do a great deal of good to bring the industry together.



Jim Halsey, Red Foley, and Hank Thompson

Jim Halsey Continues Career Though Still Serving In Army

By BEA TERRY

Fellows in the army, navy, and marines who may be grumbling about their "two-year hitch" should meet Jim Halsey. A very successful artists' manager and promoter

when Uncle Sam tapped him on the shoulder a few months ago, Halsey decided he wouldn't let a thing like army life disrupt his organization which has run \$1,500,000 worth of business in 1954 on the Hank Thompson package alone.

He merely decided to set up offices anywhere that he might be moved, hire office help and supervise bookings, promotion, and publicity, as usual. So now he still has his permanent office in Independence, Kan., plus one in Huntsville, Ala., (managed by wife, Jo Ann) where he is stationed as an army corporal working in the personnel section at Redstone arsenal.

Manages Poll Winners

Halsey is exclusive manager for Hank Thompson, the Brazos Valley Boys, Billy Gray, and Wanda Jackson. By glancing at the recent *Down Beat* poll of deejays alone, everyone knows that he is a successful manager. According to the disc jockeys Thompson has the No. 1 c&w band. He also won for having the best instrumental record for the year, *Sunrise Serenade*.

The Gray-Jackson team was voted among the top five "most promising new combinations" in the same poll. Thompson was voted No. 1 c&w artist in 1953 by the juke operators and the Ballroom

Operators of America voted Thompson's band as the Nation's No. 1 western swing band of 1953. Halsey has managed, publicized, and booked all dates for the group since the latter part of 1951.

He's A Youngster

Halsey, only 24 years old last October, was born in Independence, attended high school there, had two years at junior college and a semester at Kansas university. He started promoting bands and shows while in junior college. He's promoted dates for Jimmy Dorsey, Glen Gray, Frankie Carle, Carmen Cavallaro, Ray Anthony, Spike Jones, Horace Heidt, Harry James, Jan Garber, Wayne King, Guy Lombardo, Sammy Kaye, Woody Herman, and Lauritz Melchior, plus a very large number of c&w artists. He recently promoted the Stan Kenton *Festival of Jazz* and only last month the Fred Waring show, which was a sell-out.

Halsey first met Thompson in early 1951 by promoting dates for him through Kansas, Oklahoma, and Arkansas. The pair became close friends. Liking the promotion given him by Halsey, Thompson set up an artists-management arrangement in December, 1951. Besides handling the Thompson pack-

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Town And Country Music

By Bea Terry

Hollywood—Cliffie Stone's *Home-town Jamboree*, telecast from Valley Garden Arena Saturday nights, is paying tribute to varied industries. Each week a different industrial firm is given 300 tickets to the show, to be passed out among the employees. . . . Jack Tucker and his band joins *County Barn Dance Jubilee* in Baldwin park, replacing Red Murrell's aggregation on Friday and Saturday nights. Tucker recently signed a recording contract with Capitol. His first record will be released in January. Carolina Cotton has left for Korea and Japan to entertain for the armed forces through the

holidays. This is her fifth consecutive year out of the states to entertain soldiers at Christmas. . . . The Sons of the Pioneers played the Thunderbird hotel in Las Vegas for two weeks. . . . RPM Enterprises had T Texas Tyler, Rose and Joe Maphis and Eddie Dean at Madison Square Garden in Phoenix, Ariz., booked for one day each in December. . . . *Sandy's Hayride*, Saturday afternoon televiewer here, has added a rumba band and a pop trio (currently appearing at Hollywood's Moulin Rouge) to the show consisting of c/w talent.

Smiley Burnette, after an extended tour, will spend the holidays at his home in North Hollywood. . . . Ray Price's *Down Beat* award was presented to him by Johnny Bond on behalf of *Down Beat's* staff and readers on *Town Hall Party's* televiewer. . . . *Let Me Go, Lover*, new pop sensation, was recorded two years ago by

Nashville Notes

By BILL MORGAN

Flamingo Films has been busy as a swarm of bees filming the *Grand Ole Opry* for television. Murray Nash, formerly with Acuff-Rose, has been retained by the firm to handle promotion on film series, slated to make its debut early this year. . . . Looks as though there's no end to the writing ability of Stuart Hamblen. His latest effort, *Goodnight, Mrs. Jones* has been waxed for the pop market by Vaughn Monroe and for country and western fans by Elton Britt. . . . Speaking of songs, I guess without a doubt the hottest thing to come out since *Tennessee Waltz* is *Let Me Go, Lover*. With oodles of labels covering the song, it has already passed the 1,500,000 mark. Tune was penned by Jennie Lou Carson and was out originally as a country and western song titled *Let Me Go, Devil*. . . .

Johnny Bond on Columbia, Wade Ray on Victor and Tex Ritter on Capitol under its original title *Let Me Go, Devil*. Bond has been using the revised version on *Town Hall Party*. It's another example of a pop song coming from c/w folk. . . . Ray has been making a number of television appearances in Hollywood since returning to the west coast after a 10-month tour. . . . Abbott and Fabor Records' owner, Fabor Robison, will spend December at his west coast home office before going back on the road to promote his records.

Look for Tennessee Ernie to make another of his hilarious appearances on the *I Love Lucy* show. Ernie made such a hit on his previous appearances, he was asked back on the show. . . . Floyd Robinson, take-off guitarist with the George Morgan group, has acquired his real estate license and is now associated with his mother in the business. . . .

NEW RECORDS: Red Foley out with two new releases, *Looking Glass* and *Walking in the Cold, Cold Rain*. Also Red and daughter, Betty, covered *Never* with Foley and the Anita Kerr Singers on the flipside doing another cover job, *Hearts of Stone*. . . . Goldie Hill and Justin Tubbs have a follow-up to their *Looking Back To See in Swire Fire Kisses*.

Chet Atkins, has a fine instrumental, on Victor, of *Mr. Sandman*, coupled with *Set a Spell*. . . . Marty Robbins has a big one in his new Columbia waxing, *Time Goes By* and *It's a Pity What Money Can Do*. . . . Carliales headed toward the top again with their new Mercury etching of *The Maxest Thing* and *Busy Body Boogie*. Hank Snow should rack up sales on his country-and-western cover of *Let Me Go, Lover*. . . . Jean Sheppard has a cute ditty out on Capitol, *Don't Rush Me*. Tune was written by a Nashville piano salesman, Boyce Hawkins. . . . Bud man, Boyce Hawkins.

Top Tunes C&W

1. Webb Pierce—*More and More* (Decca)
2. Hank Snow—*I Don't Hurt Anymore* (RCA)
3. Faron Young—*If You Ain't Lovin'* (Cap)
4. Wells-Foley—*One by One* (Decca)
5. Jim Reeves—*Pony Candy* (Abbott)

- Most Promising
1. Carl Smith—*Love Talk* (Col)
 2. Johnnie & Jack—*Kiss Crazy Baby* (RCA)
 3. Jimmy & Johnny—*If You Don't Somebody Else Will* (Chess)
 4. Lorrin-DeVal—*Are You Mine?* (Abbott)
 5. Hank Thompson—*New Green Light* (Cap)

Disc jockeys reporting this issue: Sonny Houston, WORC, Worcester, Mass.; Sammy Lillibridge, KFRO, Longview, Texas; Nelson King, WKVY, Cincinnati; Randy Blake, WJJD, Chicago; Pete (Tater) Hunter, KRCT, Houston, Texas; Ralph Bassett, KWIM, Des Moines; Burk Benson, WLBR, Lebanon, Pa.; Thom Hall, WKYW, Louisville; Glen Stutzman, KYOU, Greeley, Colo.; Al Robinson, KSYL, Alexandria, La.

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He's Most On Clarinet, Flute— And Undecided On Psychology

New York—Young Sam Most, a musician who hopes eventually to become a clinical psychologist, is currently in an instrumental as well as a vocational dilemma. Sam won the new star clarinet division in the 1954 *Down Beat* critics' poll, but he is also becoming highly regarded as a jazz flutist. Some of his fans and friends have advised Sam to concentrate on the unique role of a modern flute-wailer as the quickest way to fame, but Sam is undecided.

"I'm still more interested in clarinet," says Sam. "I guess it is true that I could make a name for myself on flute, but my feeling is that the flute is an instrument that can get pretty boring in jazz if it's heard too much in the course of a night."

"The clarinet, however, can create a certain consistency of excitement. Another thing is that I'd like to lead a big band some day, and who ever heard of a flute player leading a band?"

Aim Since Age 11

Wanting to make it on clarinet has been a Most aim since Sam was 11. As Sam was growing up in New York, he was much influenced by the fact that his older brother, Abe, was beginning to build an impressive career as a clarinetist. Sam, now 24, idolized his brother and started playing the clarinet, too, "because my brother stuck it in my hand."

Abe continued to branch out, playing with Les Brown, Tommy Dorsey, Nat Brandwynne, Ray McKinley, and heading his own group at the Hickory House around 1948.

"At that time," Sam recalls, "other clarinetists, such as Hank D'Amico, would listen with open mouths at the Hickory House because of what Abe could do with the instrument." Abe has been in Hollywood for the last several years and is currently solo jazz clarinetist at 20th Century-Fox studios.

Plays In Catskills

Sam started playing at Catskill mountain spots, and his first professional job was at the head of his own group. "I got it together, and an agent like it," Most recalls.

He also enrolled in City College of New York and majored in psychology. But this was interrupted when Sam was 20 and received an offer to go with Tommy Dorsey. "By this time," Sam says, "I was doubling on alto, tenor, and some flute. My brother had given me his old flute."

The Dorsey experience lasted only two weeks—"I didn't have enough facility then." Back came Sam to CCNY, but eventually he accepted an offer to travel with Shep Fields.

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The stay with Fields lasted eight months, and when he got off the road, Sam enrolled at the Manhattan School of Music, taking courses in flute, theory, composition, and conducting.

2nd Year At School

In the fall of 1953, Sam was to start his second year at Manhattan, but there was an offer to join Mat Mathews at the Basin Street. He's been with Mat since.

Simultaneously, his successful first album for Debut (*Down Beat*, Aug. 25) appeared. "I don't count the June, 1952, *Prestige* EP," Most says, "because I wasn't musically up to making the records then, and the set was poorly balanced anyway. I hope to do another set for *Prestige* now, and there's a second one also in the talking stage with Debut."

But still occupying a restless area of Most's mind are those incompleting classroom credits.

"I want to finish both at Manhattan and at CCNY," he says. "I want, too, to study each instrument I play so that I have real legit mastery of each. But right now I want to explore the chances of leading my own unit and trying to hit on a 'new sound' combination that will hit the public over the head."

Liberace Lands 50G In Vegas

New York—Liberace will outshine even Marlene Dietrich—in salary only—when he opens the new Riviera hotel in Las Vegas in April for \$50,000 a week. It's the highest salary to be paid in the lucrative Nevada gambling district. Miss Dietrich had set a record previously with a fee of \$30,000.

A spokesman for the Riviera hotel explained: "We figured Liberace is the greatest name in show business today and we figured he's a performer who'll get us off the ground. Besides, his brother George is included in the price."

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THE HOT BOX

By George Hoefler

The band business, like all other branches of Glamorous Show Business, has unpublicized tragedies as well as heralded Cinderella stories. The subject for this column is an example of the former. A fore-runner of the great aggregation of Count Basie was the Rennie Moten Kansas City Jazz Band.

Moten was well-known throughout the middle west, with the exception of Chicago, in the late '20s and early '30s. His Victor records, of which there were many, mostly of original tunes, sold better than the contemporary sides of King Oliver and Duke Ellington on a national scale. Bennie was getting a slow buildup in the east and countrywide on the basis of the popularity of his records.

Biggest Band

His was the biggest band name in their home territory—around Kansas City, Mo., and by 1935 the band was ready for the big time in New York.

Bennie was a noteworthy pianist, and by 1935 such men as Oran (Hot Lips) Page, Bill Basie, Eddie Durham, Walter Page, Eddie Barefield, Ben Webster, Lamar Wright Sr., Thamon Hayes, Harlan Leonard, and Joe Keyes had played under the Moten baton. Jimmy Rushing was Moten's featured vocalist and also resembled the leader in his rotund appearance.

The break finally came early in 1935 when the Moten band was booked into a New York City ballroom the middle of April. Before going east, Bennie decided to have his tonsils removed.

Operation Bungled

On April 2, 1935, he underwent a tonsillectomy that was badly bungled in a Kansas City hospital, causing his death. The music world was on the threshold of the fabulous swing era, and fate had decreed Kansas City band jazz, as built up by Moten, would go to the top under the leadership of Bill (Count) Basie.

The Label "X" vault reissue, titled Bennie Moten's Kansas City Jazz—Volume I, showcases eight sides by the early 1926-27 Moten band. Moten had been recording for the Okeh label since 1923.

He received a Victor recording contract in December, 1926, and journeyed with his band to Camden, N. J., for his first date of eight sides on Dec. 13 and 14.

Moten was a prolific composer and most of his recorded output

U-I Adds Singers For Backgrounds

Hollywood—Universal-International Studio is emphasizing the practice by picture makers of using unteen name vocalists to sing title songs in film background scores.

Frankie Laine will soundtrack the title song to *Man Without a Star*, starring Kirk Douglas and Jeanne Crain. The voice of Sammy Davis, Jr., will be heard in the title song of *Six Bridges to Cross* (Davis also wrote the song in collaboration with Jeff Chandler), starring Tony Curtis.

Chandler, who has sung on records but never in pictures, will do the title song in *Foxfire*. The song was written by Chandler and Henry Mancini, the latter a U-I arranger-composer.

what is termed Kansas City Style. The titles of the Moten originals are the famed *Moten Siomp*, *Kansas City Shuffle*, *Yasoo Blues*, *Missouri Wobble*, *Ding Dong Blues*, *New Tulsa Blues*, and *Pass Out Lightly*.

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Kostelanetz

(Jumped from Page 10)

very important part of American life.

"Often, on the night before I am to conduct at one of the large open-air summer concerts, I wander through the audience, and I have been impressed again and again with the atmosphere, the attitude, the carried-away look on the faces of these thousands of listeners. This is the thing I remember the strongest, and it is this that I find continually inspiring."

Content Questioned

Some critics have questioned the content of some of Kostelanetz' programs, and some have written condescendingly of him as a "popularizer."

Kostelanetz, secure in his musical ability and in his conviction that even more millions remain as potential converts to classical listening, smilingly reserves the discussion of critics to "some night when we have several hours to talk about the question."

"Then I will tell you something about criticism," he says. "Every critic is different, just as every conductor is different."

But Kostelanetz does point out: "I think we must establish that there is such a thing as fluidity of taste in the discovery of music. For a person new to classical music, a certain work today will sound like the most complicated work he has ever heard. A year from now that same listener will describe that

same work as semiclassical because his taste and ear have proceeded to greater challenges.

"We have, in short, always to think in terms of enlarging the concertgoing public. Everything indicates the future will be even more remarkable.

"I don't know if one can compare this amazing discovery of music by millions of people over the past quarter century to the invention of the printing press, but perhaps a better analogy would be the also recent development of the color off-set process that enables millions to see, enjoy and own fine reproductions of paintings by Renoir and Degas.

More To Be Done

"For music there has been a corresponding growth through radio and records and an increase in live concerts. But there is more to be done. There are still orchestra deficits, and we still need more concert halls. But the outlook is promising, and TV, for one thing, should also help a great deal.

"I did, however, see a TV program the other night—one of a series of classical concerts. It was a good performance by a young conductor—please do not quote me as to the name of the program—but there was one thing that bothered me," Kostelanetz paused.

"What I mean is this. To play a work like Mozart's *Te Deum* for a television audience at 9:30 in the evening—well?"

He shrugged his shoulders. The implication was that broad-based tastes, like bridges, need foundations.

COUNTERPOINT

By Nat Hentoff

New York—Marian McPartland, concluding her jazz-in-England travelogue, says, "I did several radio shows this summer with the BBC Show Band directed by Cyril Stapleton.

This is sort of a BBC house band which broadcasts three or four times a week, playing mostly semi-commercial arrangements. They have, however, an excellent girl singer from Canada, Patti Lewis and a featured pianist, Bill McGuffie, who plays some very tasty solos. There's also a group called the Stargazers and once in a while, a guest like myself.

"Patti Lewis, I should emphasize, is about the best girl singer in England and has a lot of jazz potentiality if they don't try to make her go commercial. There are also some fine jazzmen in the BBC Show Band: George Chisholm is in the trombone section as well as Jackie Armstrong who used to be with Ted Heath. Tommy Whittle, who doubles from the modern Club 51, takes an occasional tenor solo. I think Tommy is the finest musician in England at the present time, and if he had the opportunity to come here and absorb some music first-hand, I think he could become really great. Same is true of pianist Dill Jones who works with Tommy at Club 51.

Other Shows

"Other shows completely devoted to jazz on the English air are *World of Jazz* (usually featuring

the records of some well-known jazzman, either New Orleans or modern); *The Music Goes Round* (also a record show with a guest interviewed), and *British Jazz* (featuring a different English small group or large band each week with a guest). The latter is a really fine attempt to present good jazz, but, of course, the majority of listeners (the 'Mums and Dads' as we call the square audience over there) are tuned to some other program. They still think jazz is a horrible noise!

"Just before we left England we went to a Johnny Dankworth concert at the Coliseum theater. This was the first jazz concert ever presented there, and the manager was terribly afraid he had done the wrong thing by allowing such music to be played in his theater. He was afraid the type of people who came to listen to jazz would rip up the seats, start fights and generally misbehave, but, of course, nothing like that happened. The concert was a complete sellout (I think the theater holds about 2,000) with just two bands—Johnny Dankworth and Ronnie Scott—and it was a very well-behaved, though enthusiastic crowd.

"It's too bad they cannot open a really nice jazz club in England. Club 51, the Studio Club, etc., are dives, and the licensing laws are such that every place must be closed by 11 p.m. The only places that stay open later are private clubs, and often they never have any jazz groups, but usually use a society-type trio or pianist. The police are always waiting for someone to get out of line so that they can have an excuse to shut the place!

"They seem to really relish closing up any club where jazz is played. I think the Studio Club (where pianist Alan Clare holds forth), Club 51 (Tommy Whittle and Dill Jones), and Mac's Club (Humphrey Lyttelton) have managed to stay open the longest. Humphrey, a traditionalist jazzman, has been at Mac's Club for almost six years, but only twice a week!

Digs Tony Kinsey

"Among other English jazz musicians I haven't had space to cover in this report I would like to mention Tony Kinsey, because he is one of the best drummers in England. Tony's style is somewhat like Denzil Best's, not showy, and he's a wonderful piano player's drummer.

"I'd also like to give American readers more details about pianist Dill Jones, a fascinating person as well as a most talented musician. Dill worked in a society group on the Queen Mary for a couple of years just so that he could spend time in New York and listen to as much music as possible. For a time he studied with Lennie Tristano. I guess he couldn't stand the music they had to play on board ship because in 1952 he gave up the job and started freelancing in London. For the past two years, Dill has been working steadily (as steadily as any progressive jazz unit works in London) at the Club 51 with Tommy Whittle's quintet.

Humorous, Too

"Dill's slight Welsh accent and his wryly humorous remarks delivered in a throw-away style are becoming quite a trade mark with him along with his musicianship. He has the regular spot as compere (MC) on *British Jazz* Monday nights besides playing on most of the shows, too. He teaches, writes reviews for the *Melody Maker* and records for Esquire besides listening avidly to all records he can lay his hands on. Though a modernist, he plays good Dixieland piano, too, and digs it 'for a change.' On his instrument, he digs Shearing, Peterson, Bud Powell and most of all, Tatum.

"Dill is dying to come to work in the United States and is actually considering making it next year with Jimmy and me acting as his sponsors. I think he would do well here because no matter what people say about New York being crowded with musicians, a talented one will always get work." (Next issue: Jazz in Japan—in the *Counterpoint* series on jazz abroad.)



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New Light Music Field Needs Top-Flight Students: Mantovani

New York—"A new field has been opened in light music for first-class students who have ability but perhaps can't find opportunities in symphony work."

The speaker with the good news for aspiring music students was Mantovani, the British composer-conductor-arranger whose fame has spread from England to America via London records. He recently visited here on his first trip to the United States.

Mantovani, whose father for years was concert master for Toscanini, feels that only 25 per cent of the people throughout the world understand classical music and another quarter of the population prefers jazz, "but one of every two persons simply wants pleasing music which does not require great technical knowledge for its enjoyment."

Standards Called High

"The standards of playing required for orchestrations in this lighter vein is equal to that demanded in the highest classical fields," Mantovani continued.

"My own tastes in music are wide," he added. "If it's well-played, I like it."

The man called "Mr. Music of the British Isles" confessed to preferring the works of Debussy, Sibelius, Bartok, and Vaughan Williams when it comes to listening. But he also likes the work of any musical group—jazz or otherwise—that adds up to a good performance.

"I like good jazz," said Mantovani. "I especially admire the music of Stan Kenton. Actually, many of my compositions and arrangements are based on jazz themes."

'Charmaine' Cited

The conductor who is best known in America for his recording of *Charmaine*, was born in Venice and began the serious study of music at the age of 14. His father tutored him in the early days. By the time he was 18, Mantovani led his own quintet at a famous British hotel. During the late 1920s he began his radio career and formed his Tipica orchestra to play at the Monseigneur, London's most exclusive restaurant of the time.

When the Monseigneur closed, Mantovani began a series of concert appearances and also performed on the variety stage in Britain and on the continent. His work was brought to the attention of Noel Coward, and Mantovani became music director for all of Coward's shows.

Most of Mantovani's time is now concentrated on recordings and concert tours. He also recently completed a co-starring role in a German film.

Instrumentation Given

The unmistakable Mantovani sound is produced by 23 strings and 12 other instruments between woodwind and brass. "The bit of color and contrast which the other instruments lend to a composition actually helps bring out the full and true beauty of string tones—the voices of the strings," he explains.

His first U. S. trip has been confined to visiting disc jockeys in major eastern cities.

"I hope to include a concert tour through the U. S. in my future plans," Mantovani concluded. "Meanwhile, I want to thank the people here for my success and make appearances for the general purpose of—uh, what is that American word—promotion?"

Down Beat appears on your newstand every other Wednesday; don't miss it.



Mantovani

PERSPECTIVES

By Ralph J. Gleason

San Francisco—This isn't exactly an original thought, but there does seem to be some indication that dancing is coming back again with the younger generation—and this is the group that is going to make it a paying business again. Here on the West Coast the best ballroom business is being done by the Latin bands.

Xavier Cugat, in a Sunday afternoon session at Sweet's in Oakland, packed the house despite a last-minute Saturday night booking in the El Patio in San Francisco.

The regular Sunday afternoon sessions of Latin bands at Sweet's have drawn very good crowds over a long period of time, and the majority of the audience comes to dance, not listen.

Does Best Biz

In San Francisco, the Macumba, a refurbished chop suey joint on the fringe of Chinatown, has been doing the best business of any local spot except the class hotels for months. The reason has been the presence there of the Cal Tjader

Latin group which, hyped by its fast-selling Fantasy LPs and singles, has drawn a heavy mambo crowd.

In mid-November, the club, through an arrangement with operator Jimmy Jones whose mambo spot, Mambo City, is not yet ready to open, brought in the Joe Loco band for its first local appearance. Ordinarily, the Macumba, a no-cover, no-minimum, no-door-charge club, wouldn't be able to stand the tab for two bands.

However, in this case they slapped a \$1.50 on the door, which was Jones' deal to take care of the contract he already had with Loco. And you know? It worked.

Macumba Jammed

From opening night on through the band's two-week stay, the Macumba was jammed. They weren't jazz fans. They were dancers. All

Met Opera Signs 2 American Singers

New York—Two American singers have been added to the Metropolitan Opera company. They are Robert McFerrin, 32-year-old baritone from Marianna, Ark., and Albert DaCosta, 28, tenor, from Amsterdam, N. Y.

McFerrin, 1953 winner of the Metropolitan Opera Auditions of the Air, is the second Negro to be signed by the Met. The first was Marian Anderson.

sizes shapes and varieties. They willingly paid the door tab to have the pleasure of dancing to two good mambo units in a club with a good dance floor. If Loco plays any one-nighters around here, he should score.

In a followup on this, the *Downbeat* has signed Machito for a Jan. 3 opening and will convert part of its space to a dance floor for the gig. This should prove the fact that the people want to dance. When Prado played the *Downbeat* earlier this year, there was a pretty good representation of dancers but nothing like the crowds that have been on the floor at the Macumba.

Looks as if the ordinary citizen knows what the heck is a mambo.

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Several Independent Labels Enter Tape Recording Field

New York—Several independent record companies have entered the tape recording field through the Livingston Electronic Corp. of Livingston, N. J. The labels offer a diversified tape library, ranging from jazz artists such as Erroll Garner and Dizzy Gillespie, to an unusual classical repertoire which includes English medieval Christmas carols and an album of 18th century music.

Atlantic Records has recorded on tape such artists as Mary Lou Williams, Jimmy Yancey, Barbara Carroll, Sylvia Syms, Wilbur DeParis, Mabel Mercer, Mae Barnes, Vernon Duke, Garner, Gillespie, and others.

Also included in the Atlantic library is a complete performance of *Romeo and Juliet*, starring Eva Le Gallienne, Dennis King, and Richard Waring. These programs are available on dual-track reels, predominantly five-inch, with the exception of binaural tapes, supplied on seven-inch reels.

Atlantic executives have indicated that much of their material will be issued in binaural form.

Empirical Recording, a high-fidelity label which is gaining recognition for its unusual work in Dixieland recordings, will release its library on tape and also will make available material recorded binaurally.

Esoteric Records has released its first five reels, including English medieval Christmas carols with the Primavera Singers of the Pro Musica Antiqua of New York; seven canzonas of Giovanni Gabrieli with the New York Brass ensemble; an album of 18th century music with Nicanor Zabaleta, harpist; an album of African tribal music and dances, and Larry Carr album.

Oceanic Records' first tape re-

leases feature a Saint-Saens cello concerto in A Minor, Op. 33; Haydn Cello Concerto #1 in D Major, Op. 101; Beethoven's *Battle Symphony*, Op. 91; Bizet's *Symphony #1* in C Major, and other material not yet designated.

These tapes are available on seven-inch dual-track reels.

Riverside On Tape

The Riverside label's first tape issues include an album of *Jazz of the Roaring '20s*, *Rediscovered Fats Waller Solos*, some rare Bix Beiderbecke, and other collectors' items. Riverside also presents high fidelity recordings on tape of world folk music, plus the first of a series of Dixieland recordings.

All tape recordings produced by these labels are being distributed and duplicated by the Livingston Electronic Corp. Production is limited for the time being to a tape speed of 7½ inches a second and will be restricted to this speed until a greater number of slower speed machines are capable of producing satisfactory results in quality reproduction.

Don't miss the second supplement to *Down Beat's* Hi-Fi Buyers Aid in the next issue.

LATIN AMERICANA

By Oliver Berliner

Despite inroads by other important Latin American artists in recent years, principally the result of the mambo craze, only one man has been consistently able to capture the hearts of North Americans as well as Latin Americans; he is Xavier Cugat. Probably the principal reason for his success is showmanship, for his arrangements cater strictly to non-Latin tastes, and one hardly can call his music authentic.

The big band (often 20 men), intricate arrangements, unorthodox instruments (French Horns, for example), outstanding musicians, and colorful costumes all represent showmanship.

In addition, Cugat always has surrounded himself with the cream of Latin sidemen—Raul Soler, Albert Calderon, Ray Gonzalez, Gordo Lopez, Raphael Angulo, and Aludrin.

Uses Many Stars

Many great stars got their start with Cugat. Actresses Lina Romay and Elena Verdugo (*Meet Millic* on television) and Carmen Castillo sang with his orchestra, as have



Xavier Cugat

Miguelito Valdes and the late Luis Del Campo. Other greats such as Bing Crosby, Buddy Clark, and Johnnie Johnston have recorded or made movies with him.

Born in Barcelona, Spain, on New Year's day 1900, Cugat was educated in music in European conservatories. Caruso heard him play and brought him to the United States as his accompanist. But Cugat's flare as a cartoonist soon pushed violin playing to the background, and he landed a job with the *Los Angeles Times*.

However, the rigors of being funny by a certain deadline proved too much, so he organized a Latin sextet and started playing dance halls, something he never had done before, as a relief band.

Goes Into Grove

Soon Cugat found himself booked into the Ambassador Hotel's Coconut Grove. The engagement was extended to two years. Then came a big break, an appearance in the Waldorf-Astoria hotel in New York.

Years of motion picture making; records for Columbia, Decca, Mercury, and Victor; a radio series; bookings at special events and television appearances, and engagements at niteries have made him the most widely known and accepted of the Latin American artists.

Cugat, a composer, cartoonist, musician, showman, and impresario with two gifts—mispronouncing English names and making music—was instrumental in popularizing the tango, rumba, conga, and samba. Cugat is king of the Latin music world.

The popular west coast recording conjunto of Don Tosti opened at the Hollywood Palladium dancery as intermission group with Jerry Gray for three weeks. Tosti will work weekends only. The Palladium never has booked a name feature Latin orchestra but has found it profitable to engage intermission combos from time to time.

Alfredito and his orchestra have recorded a series of mambos, using names of Chinese dishes as titles, for Rainbow Records. As a follow-up to his earlier version of *Chop Suey Mambo*, he has added *Egg Foo Yong Mambo* to be followed by *Cantonese Delight Mambo*.



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Strictly Ad Lib

(Jumped from Page 3)

The Cheers (Gil Garfield, Bert Convy, Sue Allen), who gave Capitol that label's first big sellers in the r&b lists played their first local date at Esther Williams' and Ben Gage's Trails restaurant . . . Coral is packaging a set featuring Down Beat winner Terry Gibbs with Georgie Auld and Jud Conlon's Rhythmaires . . . Harry Geller, the onetime Benny Goodman trumpet ace who has been heading up RCA-Victor's West Coast operations, resigned to take music director spot on series of musical telefilms Ames Brothers will make here. Henri Rene was shifted west again by Victor.

SAN FRANCISCO—Dottie Grae's quartet at the Blue Lei now playing five nights a week. Jerry Dodgion is on alto. Dean Riley, bass, Micky Walsh, piano. Dottie, drums . . . Joe Loco did several one-nights in local ballrooms after his three weeks at the Macumba . . . George Shearing's 10 days at the Black Hawk were solid, businesswise. Barbara Carroll's trio opened there after Shearing for two weeks, and was followed by Terry Gibbs. Wild Bill Davis, Earl Bostic, and Stan Getz are due after the first of the year.

Louis Armstrong came back to the Downbeat at \$7,000 a week for two weeks at the end of the year; his second gig there since summer . . . Cal Tjader cut several sides for a new Fantasy LP featuring Bob Collins on trombone and Eddie Duran on guitar, plus his usual group . . . Margaret Whiting did a weekend at the Sands ballroom in Oakland . . . The Mary Kaye Trio scored at the Fairmont, getting terrific press reaction . . . Billy Eckstine signed to sub for Sammy Davis Jr. at the Italian Village . . . Singer Doris Drew at Bimbo's club.

—ralph j. gleason

LAS VEGAS—Fred Waring brings a package show into the Sahara after the current engagement of Mae West and her muscle men . . . In the Sahara's Casbar lounge, Louis Prima and company have been held over, alternating on the stand with Kay Martin and her trio . . . At the Last Frontier Patti Andrews headlined the Christmas show with Xavier Cugat there for New Year's.

Up strip at the Hotel Flamingo, it's Tony Martin and The Goofers . . . The Desert Inn lineup for 1955 includes Johnnie Ray, Frankie Laine, and Patti Page . . . With five new spas ready to open in the spring; frantic politics is being played behind-the-scenes for the juicy posts of music director. Rumor has it that two leaders have been signed . . . Ray Sinatra will come back to town to take over things musical at the Riviera hotel, while across the strip at The Royal Nevada, the ork of Jerry Fielding will probably find a home . . . With Vegas' first Negro hotel, the Moulin Rouge, nearing completion, plans are rapidly shaping up for two more spas on the west side.

—henry leary

NEW ORLEANS—There were refreshingly brighter sounds in the Roosevelt's Blue Room for three weeks the first part of December with Roger King Mozzian's band holding forth. Contrasting with the Mozzian blacklight-responsive uniforms and instruments were the tartans of the Daganham Girl Pipers (from Scotland) on the floor show. Ralph Flanagan scheduled to follow Mozzian in for a two-week engagement over the Holidays.

The Swan room of the Monteleone hotel currently featuring girl singers as it's floor show attraction, with Annette Warren followed by Frances Bergen—wife of Charlie McCarthy's friend . . . Those with a preference for Latin music are rendezvousing at La Lune, at the far end of Bourbon St.'s midway, on account of the music of Mike Lala . . . Frank Assunto, the trumpet man of the Dukes of Dixieland, took a brief respite from the gig at the Famous Door to marry Joan Bartet . . . Scott Muni of WSMB gave Vaughn Monroe's Good Night, Mrs. Jones the non-stop treatment for something like 40-odd plays—causing a little more than mild concern by those uninitiates who hadn't heard of the stunt before, and thought the lad had flipped his wig.

—dick martin

CLEVELAND—Kaye Ballard turned her delighted home town on its ear during her too-brief stay at Bob Joyce's Vogue room. Most impressive bit was a Fanny Brice nostalgia number. Versatile Kaye turned from near slapstick to near pathos with a flick of the spotlight. The Beachcombers checked in at the same stand on Dec. 6. They were followed on the 20th by the violin strains of Ving Merlin and Co.

The jazz side of the story hereabouts seems to be taking place at the Loop lounge where an uninspired group headed by Lee Konitz was followed by a very inspired young man name of Dizzy Gillespie. On Dec. 20, Johnny Hodges came in for a week stand. Gene Ammons was due Dec. 27, to be followed by the Roy Eldridge, Ben Webster, and Bill Harris group on Jan. 3 . . . The Skyway, which has most certainly run the gamut of "vocal groups," followed the Four Lads with Connee Boswell on Dec. 8 . . . Roger Coleman is again back

at the Statler's Terrace room, aided by the telepathic team of Lucille and Eddie Roberts.

—m. k. mangan

MIAMI—Preacher Rollo and his redoubtable Saints followed a three-week run at a newly opened downtown spot called the Hi Note with a juicy season contract at the lounge of the Vagabonds' establishment. Pianist Marie Marcus, fully recovered from major surgery, has rejoined the two-beat brigade spearheaded by the Preacher's drums . . . Jose Greco dance troupe comes to Dade County auditorium Feb. 16 . . . Alan Dean, now in residence in Miami Beach's Normandy Isle section, played a week at the Nautilus hotel before trekking out to a couple of appearances in the plush resort hotels of the West Indies.

Pianist Buddi Satan blew into town one December afternoon, went to work the same night at the Hi Note . . . Pat Morrissey moved her vocal and piano polishing talents to the Vanity Fair . . . At the Rocking MB: Billy Gaines' organ and Ricardo's blues crew.

—bob marshall

MONTREAL—The Chez Paree adopted a no admission-minimum-cover charge policy with the Illinois Jacquet appearance late in December. Ciro Rima's Latin show followed him . . . Charles Trenet appeared at Ruby Foo's last month . . . The Three Keys, with Yvan Landry on piano, had an extended stay at the Venus de Milo room before making way for the Magneton.

A new weekly Latin jazz show started in December every Saturday at 2 p.m. on CBM . . . Al Cowans' band at the Lion D'Or and now including Valdo Williams on piano, Benjamin Lundy, tenor sax, Russell Thomas, alto sax, and Charlie Biddles, bass.

—henry j. whiston

Down Beat is the only publication that brings you news of the entire music world. Buy it regularly.

Marian Anderson Awards Go To 3

New York—Prizes in this year's Marian Anderson Scholarship fund competition were won by three New Yorkers.

The \$1,000 first award was won by soprano Miriam Burton, who is understudy for Mae Barnes in *By the Beautiful Sea*. Reri Grist, soprano, and Lee Cass, baritone, each received \$500 in a tie for second prize.

A total of 136 singers took part in the contest. The awards were established by Miss Anderson in 1941. Fifty-two singers so far have benefited from the fund, and more than \$25,000 has been expended to further their musical studies.

Garner Waxes Latin Album

New York—For the first time in his recording career, Erroll Garner has cut some sides in the Latin idiom. From a date at which the pianist waxed 21 selections of 5 to 7 minutes in length, Mercury has produced an album titled *Mambo Moves Garner*, which was set for release this month.

Garner is accompanied on the album by his regular bassist and drummer (Wyatt Ruther and Fats Heard), plus the Brazilian percussionist, Candido.

Jazz Concert At Chicago U. Class

Chicago—Guitarist Ellis Johnson, lecturer in humanities at the University of Chicago on the history of jazz, showed some of its developments in a live concert for his classes on Dec. 11.

Featured in the session were trombonist Gus Chappel; tenor Kenny Manley, and a rhythm section composed of Johnson; Sully Picerno, bass; Bob Bolden, drums.

Broekman Series In New Season

New York—David Broekman's experimental *Music in the Making* series have begun another season of Sunday night concerts at Cooper Union. The concerts are made possible by grants from BMI and the Recording Industries Music Performance Trust Fund. The programs feature new compositions by young composers who often receive their first hearing at these concerts. Also important to the success of the series is the cooperation of Local 802 of the AFM.

Next dates in the series are Jan. 16 and Feb. 13, with three more in the spring. The Dec. 12 opener highlighted the first public performance of Japanese composer, Shin-ichi Yuize's *Capriccio for Koto, Percussion and Orchestra*.

Busy Month For Alan Hovhaness

New York—Composer Alan Hovhaness may well have set a record for New York premieres during the month of December.

It all began when John Sebastian was heard in the first performance of Hovhaness' *Concerto for Harmonica and Strings* Dec. 7. David Broekman conducted his *Concerto No. 7 for Orchestra* at Cooper Union Dec. 12. On Dec. 15 the Collegiate Chorale sang his *Glory to God in the Highest* at its Christmas concert in Carnegie hall. The day after Christmas Hovhaness' *Duo for Harpsichord and Violin* was broadcast over CBS. And his incidental music for Clifford Odets' *The Flowering Peach* was heard on Dec. 28, the play's opening night.

(Advertisement)



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Rose-colored vision: Ralph Martiere and his "Down Beaters" at Ben Lejar's Melody Mill in North Riverside, Illinois reported to have turned away hundreds on Nov. 27th . . . Great news from Milwaukee where Eddie Gilmartin is the new manager of George Devine's Million Dollar ballroom. True vision: Mark Russell, personable KMOX (1120 on dial) program director is the former Orrin Tucker vocalist who later spearheaded an intriguing dance band in the '40s.

A flick of Carl Specs to William Karzas who actively participated with Sam Donahue on ABC's WBKB Let's Dance TV Series from the Aragon Ballroom. Forward looking Joe Malec with progressive Peony Park Telecasts a true booster of live music.

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How Pearl Eddy Made Switch From Keyboarding To Singing

Chicago—Most name femme singers have a traditional pattern of success. Sometimes it's a case of starting with some small band, possibly in high school or college, and then "I did two years with Benny Goodman, Harry James, Tommy or Jimmy Dorsey." Sometimes they sang over radio at a small station before being discovered. And, among the more up-to-date gals there's the early experience with such groups as Woody Herman, Les Brown, and Stan Kenton. Whatever the road, it seems similar to most fans.



Pearl Eddy

However, it's not always the same. Pearl Eddy, who has been hitting with her Label "X" recording of *Devil Lips*, never sang with a dance band until she started making her personal appearances. In fact, her professional career, outside of a four-year stand at the swank Cameo restaurant here, is but six months old. Yet she has played some of the smartest night clubs in the country during this

short time. There's another oddity about Pearl, too, for the miss started out as a concert pianist, playing for choral groups and concert soloists, along with church choirs, but not

singing. In fact, during her long run at the Cameo she didn't utter a word (that is, a singing word) at all. Otherwise there would have been a cabaret tax on the patron's bill.

However, in after-hour song sessions she convinced Ed Ryan, owner of the Cameo, that she had a good voice, and together they shaped up an act for the nitery circuit. In the meantime she landed a contract with Mercury, but she was stuck mainly on the ballad list which put her in competition with such names as Patti Page and Georgia Gibbs. After several records, she moved over to Label "X" and with her first record hit the best-seller lists.

The boogie-beat piano that accompanies Miss Eddy is her own, her act being equally divided between accompanying her own songs and using the band at the club wherever she may be working. If she weren't doing so well, Pearl says, she'd "like to work with a band, touring around; it must be fun." Which might bring a rejoinder from many of the girls who have done their stint traveling from town to town on a cross-country bus: "Is she kidding?"

—sabe

'Let Me Go' Gal Gets Going; Invades TV, Clubs Via GAC

New York—Joan Weber, the 18-year-old singer who became an overnight sensation as a result of her first Columbia recording of *Let Me Go, Lover*, is now a sought-after performer in other phases of the entertainment field.

The young vocalist was signed to a booking contract by General Artists Corporation and made her first network TV appearance on *Toast of the Town* Dec. 26. She will invade niteries in mid-January, playing among others, Blinstrub's, Boston; Vogue Terrace, Pittsburgh; Casino Royal, Washington, D. C.; Latin Quarter, Philadelphia, and the Skyway Lounge, Cleveland.

Miss Weber's show business experience was confined to singing with a band in small dance halls before she made her first record.

The *Let Me Go, Lover* recording, which originally premiered on a TV *Studio One* drama presentation was also the cause of a recent hassle involving an artists & rep-

ertoire man and a manager. Columbia's pop a&r director, Mitch Miller, discussed the record on his WNEW radio show, *The Money Record*, on Nov. 30, and expressed the view that the Teresa Brewer and Patti Page versions were "copies" of the Joan Weber rendition.

Jack Rael, Miss Page's manager, thereupon promptly demanded equal rebuttal time on WNEW. He appeared on Jerry Marshall's show on Dec. 2, and stated that Miller's comments were uncalled for inasmuch as all companies covered records. "You cannot change a song that's as simple as *Let Me Go, Lover*, and the versions will naturally sound somewhat alike," he said.

Angel Records Turns To Jazz

New York—Angel Records, heretofore a predominantly classical label, will launch a jazz series in 1955 which will stress examples of international jazz.

The new series will not confine itself to a specific style or period. It will reach back to the '30s, as well as issuing modern jazz. The project will be under the supervision of Bill Savory, who with several jazz enthusiasts in Angel's affiliate companies, is understood to be responsible for the move.

The first releases, scheduled for mid-January, will include recordings originating in Denmark, Italy, Australia, and France. The titles are: *Svend Asmussen and His Un-Melancholy Dances*, *Italian Jazz Stars*, *Inside Jazz Down Under* by Graeme Bell and his Australian Jazz Band, and *Le Jazz Hot* by Django Reinhardt and the Quintet of the Hot Club of France.

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Albert, Abbey (Stallier) Detroit, h
 Alex, Don (Jerry Sheen) Kenosha, W. J., ac, ad (Union Casino) Union Beach, N. J., ac
 Blair, Buddy (Van Cleve) Dayton, O., h
 Barlow, Dick (Baker) Dallas, Tex., h
 Basse, Chuck (On Tour—South) WA
 Berry, Mischa (Waldorf Astoria) NYC, h
 Bottine, Russ (Merry Garden) Chicago, 6
 Brown, Les (Palladium) L. A., Out 1/23, h
Claret, Tom (Star-ust) Bronx, N. Y., h
 Caylor, Joy (On Tour—South) GAC
 Chivalas, Los (Palmer House) Chicago, Out 2/16, h
 Clifford, Bill (Riverdale) Reno, Nev., h
 Coleman, Emil (Balmoral) Miami, Fla., Out 1/28, h
 Commanders (Meadowbrook) Cedar Grove, N. J., Out 1/1, rh
 Cugat, Xavier (Las Frontier) Las Vegas, Out 1/16; (Rosevelt) New Orleans, 1/29-2/7, h
 Dale, Fred (On Tour) WA
 Donahue, Al (New Santa Monica Pier) Santa Monica, Calif., Out March, 1955
 Duke, Johnny (Syracuse) Syracuse, N. Y., Out 1/19, h
 Elgart, Les (Palladium) Hwd., 1/16-1/17, h
 Ellington, Duke (Basin Street) NYC, Out 1/2, hc
 Ferguson, Danny (Robert Driscoll) Corpus Christi, Tex., h
 Fields, Shoy (Naval Station) Norfolk, Va., 1/11-14
 Fisk, Charlie (Palmer House) Chicago, h
 Fitzpatrick, Eddie (Mapes) Reno, Nev., h
 Flanagan, Ralph (Rosevelt) New Orleans, Out 1/5, h; (Coliseum) Houston, Tex., 1/8-12
 Foster, Chuck (Aragon) Chicago, Out 2/15, h
 Garner, Jan (Roosevelt) New Orleans, 1/6-19, h
 George, Chuck (Trading Post) Houston, Tex., Out 1/8, pc
 Glasner, Don (Tulsa) Tulsa, Okla., Out 12/31, cc
 Harlan, Tommy (On Tour) WA
 Harris, Ken (Town Club) Corpus Christi, Tex., Out 1/19, hc; (Mayflower) Washington, D. C., In 1/3, h
 Hayman, Richard (On Tour) WA
 Howard, Eddy (Lake Club) Springfield, Ill., 1/7-19, hc
 Hunt, Pee Wee (White Pub) Milwaukee, cl; (Crest) Detroit, 1/5-31, cl
 James, Harry (Palladium) Hollywood, 1/25-2/15, h
 Jaros, Joe (Brown's) Loch Sheldrake, N. Y., h
 Jerome, Henry (Edison) NYC, h
 Jurgens, Dick (Syracuse) Syracuse, N. Y., 12/31-1/4, h; (Stallier) Washington, D. C., 1/19-22, h; (Stallier) Buffalo, 1/25-2/6, h
 Kinsley, Steve (Stallier) Buffalo, N. Y., Out 1/23, h
 Laine, Maddy (On Tour—Midwest)
 Lande, Jules (Ambassador) NYC, h
 LaSalle, Dick (Meadowbrook) Tulsa, Okla., Out 12/31, cc
 Lewis, Ted (Saxony) Miami Beach, Fla., 1/11-31, h
 Lombardo, Guy (Roosevelt) NYC, h
 Metcalf, Don (Radison) Minneapolis, Minn., h
 McIntyre, Hal (Peabody) Memphis, Out 1/1, h; (On Tour—South) GAC
 McKillop, Ray (On Tour—East) GAC
 Marteric, Ralph (On Tour—Midwest) GAC
 Martin, Freddy (Ambassador) L. A., 12/29-1/22, h

Masters, Frankie (Conrad Hilton) Chicago, h
 Mooney, Art (On Tour—South) GAC
 Morrow, Buddy (On Tour—Midwest) GAC
 Houston, Roger King (On Tour—East) GAC
Neighbors, Paul (Shamrock) Houston, Tex., Out 1/19, h
Poster, Tom (On Tour—Midwest) GAC
Seeger, Les (On Tour—Tex.) GAC
Servant, Chair (Mayflower) Washington, D. C., h
Pettit, Emil (De Soto) Savannah, Ga., h
Porter, Ken (Crystal Terrace) Duluth, Minn., h
Travis, Percy (Saxony) Miami Beach, Fla., 12/31-1/10, h
Primo, Louis (Sahara) Las Vegas, Out 1/24, h
Harman, Boyd (On Tour) WA
Rauch, Harry (New Melody) West Palm Beach, Fla., 12/31-2/10, hc
Reed, Tommy (Muehlebach) Kansas City, Mo., h
Reichman, Joe (Hwy) Houston, Tex., 12/29-2/9, h
Rey, Alvin (Aero-Marine Club) Seattle, Wash., 2/15-28, hc
Italy, Ernie (On Tour—Texas & Okla.) GAC
Sands, Carl (Stallier) Hartford, Conn., h
Sauter-Finegan (On Tour) WA
Sheldon, Kenny (Jersey City Garden) Jersey City, N. J.
Spivack, Charlie (Syracuse) Syracuse, N. Y., 2/8-12, h
Stratner, Ted (Piazza) NYC, h
Sully, Joseph (Texas) Fort Worth, Tex., 1/21-1/27, h
Thornhill, Claude (On Tour—East) GAC
Tucker, Tommy (On Tour) WA
Waples, Buddy (Jack Valentine's) Fort Lauderdale, Fla., hc
Watkins, Sammy (Stallier) Cleveland, h
Woods, Ted (Schroeder) Milwaukee, 12/28-1/18, h
Wells, Lawrence (Aragon) Ocean Park, Calif., Out 1/5/57, h
Williams, Billy (Junk) New Orleans, La., 1/7-23, hc
Williams, Gene (On Tour) WA

Compos

Alpine Trio (Governor Clinton) NYC, h
Allen, Henry "Red" (Metropole) NYC
Armstrong, Louis (Downbeat) San Francisco, Out 1/2, hc; (Crescendo) L. A., 1/7-23, hc
Barduhn Trio, Art (Banton Cocks) Hwd., 1/21-1/27, h
Belletoe Quintet, Al (Ball-Koa) Pittsburgh, 12/30-1/13, hc
Blake Combo, Loren (McCurdy) Evansville, Ind., hc
Bonmeyer (Loop) Cleveland, 1/17-23, cl; (Brass Ball) London, Ont., 1/24-30, hc
Brazton Trio, Bob (Mardi Gras Grill) Seattle, Wash.
Buckner, Mill (Gleason's) Cleveland, 1/1-8, hc
Burgess Trio, Dick (Antlers) Colorado Springs, Colo., h
Carroll, Barbara (Sands) Las Vegas, Out 1/18, h
Dane, Don (Castro) Atlanta; Highlands, N. J., hc
Dante Trio (Officers Club) Fort Bragg, N. C., pc

Davis, Bill (Crystal) Detroit, 1/11-16, cl
 Donett, Trio, Jack (Neptune Room) Washington, D. C., hc
 Dominose (Savoy) St. Louis, 1/1-2, h; (Sahara) Las Vegas, In 1/4, h
Edridge, Roy (Kouze) River Rouge, Mich., 12/25-1/2, cl
Fields, Herbie (Preview) Chicago, Out 1/30, cl
Franklin Quartet, Marty (Airport) Brooklyn, N. Y., hc
Galliard, Slim (Hi Hat) Boston, Out 12/31, hc
Gardner, Don (Cliffen's Club) Devon, Pa., Out 1/1
Getz, Stan (Storyville) Boston, Out 12/31
Gibbs, Terry (Blackhawk) San Francisco, Out 1/2, hc
Gill Trio, Eimer (Ebony Gate) Seattle, Wash., Out 12/31, cl
Gilmore, Dixey (Crystal) Detroit, 1/1-9, cl
Gilmore Quartet, Stiles (Top Hat) New London, Conn., hc
Gordon Combo, Stomp (Latin Quarter) Paris, France, 1/3-31, hc
Green, Buddy (Rendezvous) Philadelphia, 12/27-1/1, hc
Green, Henry (Wahluje) Atlanta, Ga., Out 1/1, h
Hayman Trio, Stan (Banyan) Miami, Fla., hc
Heywood, Eddy (Brass Ball) London, Out 1/19-23, hc
Jackson, Ballouise (Club Miami) Hamilton, Ont., 1/19-25, hc
Janz, Conrad (Childs Paramount) NYC, hc
Johnny & Joyce (Cumberland) Ft. Monmouth, Va., Out 1/28, h
Johnson, Buddy (Saxony) NYC, h
Johnson, Blaine (Brooklyn Derby) Toronto, Canada, 1/7-29, hc
Karlon Kopies (Top Hat) Franklin, Mo., Va., Out 1/28, h
Lee, Vicki (Majestic) Rhythe, Calif., hc
McNeely, Bill (Astor) NYC, h
McNeely, Big Jay (Terrace) East St. Louis, Ill., 1/11-24, hc
McParland, Martin (Hickory House) NYC, cl
Memphis Slim (Apache Inn) Dayton, O., Out 1/2, hc
Monte, Mark (Piazza) NYC, h
Orles, Va. (Apollo) NYC, 1/1-8, 1
Parker Combo, Howard (Trade Winds) Denver, Colo., hc
Pavone, Tommy (Rock Garden) Williamsport, Conn., r
Prysock, Red (Crystal) Detroit, 1/11-17, cl
Question Marks (Marine Base) North Carolina, Out 1/14
Reddick, Colonial Toronto, Out 1/2, hc
Restum, Willie (Flame) St. Paul, Minn., Out 1/2, hc
Rhythmettes (Zanzibar) Toronto, hc
Rice Trio, George (Silver Spur) Phoenix, Ark., hc
Riviera (Globe) (Bank Club) Lovelock, Nev., Out 1/3, cl
Roach Quintet, Max (Blue Note) Philadelphia, Out 1/8, hc; (Colonial) Toronto, 1/10-15, hc
Rohrer Trio, On (Navajo Hogan) Colorado Springs, Colo., hc
Rosen Trio, Buddy (Rustic Lodge) North Brunswick, N. J., hc
Salt City Five (Coliseum) Detroit, 1/28-2/9; (Crest) Detroit, 2/9-29, cl
Shoaring George (Birdland) NYC, hc
1/12, hc
Simmons, Del (London Chophouse) Detroit, Out 4/26, hc
South, Eddy (Club Alamo) Detroit, 1/19-24, hc
SOIT, Sonny (Beehive) Chicago, Out 12/31, hc
Tattle Tales (Crest) Detroit, cl
Three Jacks (Maynard's) Washington, D. C., Out 1/8, hc
Three Suns (Patio's) Milwaukee, Out 12/31, hc
Three Tones (Neck Inn) Throgg's Neck, Bronx, N. Y., hc
Traban, Lit & Press (Skyline) Pemaco, Fla., cl
Treniers (Ciro's) Miami Beach, Fla., hc
Vera, Joe (Muehlebach) Kansas City, Mo., 1/18, h
White, Prez (American Legion) Hornell, N. Y., hc
Young, Lester (Peas) Philadelphia, 1/1-15, hc

The Granz Hurricane Has A Center--And It's Called Alice

New York—The center of a hurricane is called the eye. It is a calm place in which the order of silence reigns while the storm outside keeps increasing its force. A center of the international hurricane called Granz that has swept through the jazz world in the past decade is a calmly efficient secretary named Alice.

Alice de Pamphili has been in gently omniscient charge of the New York office of the Granz industry for some three years. Her first music business job was with Mercury Records three years before that. "My husband had come up from Florida to show his songs around, and one of his stops was the office of Mitch Miller, who was then at Mercury. Things were hectic there then, because a girl had left, and my husband heard Miller anxiously asking if anyone had called the employment agency to find a girl who could type, take dictation, and operate the switchboard.

No Help

"My husband helpfully said that he knew a girl who could do all three. So I came into the music business. It didn't help my husband's songwriting though."

Norman Granz was affiliated with Mercury at the time. But when he set up his own offices in New York, Alice went with him to explore those even more challenging frontiers of the music business with the Magellan of jazz continually crossed.

'Pretty Square'

Alice describes her functions at the JATP-Clef-Norgran office simply: "I do almost anything that comes up that has to be done." These include, among many other duties, taking care of the artists' contracts (seeing that options are taken care of, etc.); relaying ad schedules to the newspapers during the concert season; handling contracts with AFM; taking care of tune clearances with the respective publishers; taking the comelike dictation of Granz when he's in town; doing various things for the musicians like seeing they get to where they're supposed to be, occasionally arranging for hotel reservations, and myriad other matters."

There is also the constantly changing telephone with all manner of requests from reviewers asking for more inclusive personnel on records to a quick Granz instruction from any one of various places around the world. As for her hours-per-week on the job, Alice will only say wryly that "It isn't a cut and dried 40-hour week by any means."

Come the first of the year Alice will be leaving the jazz wonderland to go back to her native Canada with her husband. She'll be leaving regretfully. "This has been the most interesting job I've ever had or am ever likely to have. It's very different," adds Alice with her customary talent for understatement, "and many things come up that one would not encounter in an ordinary office. And I'll miss the artists."

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