

Film Composers, Musicians Pick Top Music Performances Of '54

Hamp Donates Fees To Israel

New York—Lionel Hampton and his orchestra began a three-week tour of Israel on Jan. 24. All net profits of the trip will be donated by Hampton to the State of Israel. Hampton's European engagements this year have been even more successful than last, and no other American band has ever stayed in Europe as long on a steady working schedule.

Hampton's European invasion began in Mannheim, Germany, in early October and was originally set to end in December, but last reports indicate Hampton won't be able to return to the states until the latter part of February at the earliest. He's already booked ahead for three European weeks in March, 1956.

Basin Street Will Reopen

New York—Basin Street closed Jan. 16 at the end of the Ella Fitzgerald-Sauter-Finegan engagement, and will reopen April 7 with Louis Armstrong. One reason for the temporary shutdown was the need for major renovations.

Another factor in the decision to take some time off was, because, as Ralph Watkins explained, "at certain times of the year you tend to run out of the kind of attractions you want for the room at the price you can pay to fill in the right type of balanced shows. Running a jazz club, I sometimes think, would be a beautiful operation if you could shorten it to seven months a year."

Attempt Made On Life Of Hormel After Acquittal

Hollywood—The Geordie Hormel case, which seemed to be out of the headlines to stay when the singer-pianist heir to the Hormel meat fortune was acquitted in Los Angeles superior court of a marijuana-possession charge, blew wide open again as a sniper seemingly attempted to kill young Hormel as he sat in his home in Coldwater Canyon. The next day police arrested a self-assured press agent (unknown here as such) for Hormel, claiming he admitted firing the shot as a publicity stunt.

Hormel denied knowing the assailant. During his trial, which had ended only a few days previously, Hormel indicated that he was the intended victim of a "frameup." When declared innocent, he told the press:

"There are facts which have been suppressed. I shall be glad to appear before the grand jury and give the information if they are interested."

Principal witness against Hormel, arrested last September by officers who claimed they found marijuana cigarettes in his car, was bass player Iggy Shevak, then a member of Hormel's trio at the Captain's Table, Beverly Hill restaurant. Shevak testified that he bought the cigarettes for Hormel from a parking lot attendant.

While the trial was still in progress, Shevak was arrested on another narcotics charge—possession of heroin.

Hormel told *Down Beat* that he will not resume his musical activities until his discharge from the U.S. coast guard in April. Meantime, there was other news on the music vs. marijuana front.

Frances Faye, night club and recording singer, was arrested at her home in Hollywood on a marijuana possession charge the same night the attempt was made on Hormel's life.

Miss Faye, who belts out songs in a style somewhere between that of Beatrice Kay and Sophie Tucker, was described in one L.A. newspaper report on her arrest as a "bop singer."

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A SHOW-STOPPER was Sammy Davis Jr., as he almost took Hollywood's Ciro's apart on his first date after losing an eye in an auto accident. Here he is at the mike, punching across a song, with his father looking proudly on back of him. Read the review of Sammy's performance on page 4. (Photo Courtesy Ebony)

Y-y-up!

Chicago — From a press release received at the *Down Beat* office here.

Boston, Mass. — A Rodgers and Hammerstein team, Boston edition, is in the making. Henry Lasker of Brookline has joined with Mel Gordon of Wellesley Hills to form a songwriting duo. Lasker is instructor of music at Newton high, and Mel Gordon is vice-president of Manchester Hosiery Mills and a director of the Tootsie Roll Co.

O.K., Dick, Oscar—move it over.

'Disneyland' Will Show How Peggy Lee Sings For The Cats

New York—In Walt Disney's forthcoming CinemaScope cartoon feature, *Lady and the Tramp*, versatile Peggy Lee does the voices for four characters. In addition, she and Sonny Burke wrote all but one of the numbers in the score. ABC-TV's *Disneyland* telecast of Feb. 16, titled *Cavalcade of Songs*, will take viewers behind the scenes of the Disney studios and show Peggy as she records several songs for the *Lady and the Tramp* film.

Two of the characters Peggy "voices" for are Si and Am, a pair of mischievous Siamese cats, and she'll reveal on the TV show how she sings a duet with herself. The Feb. 16 show also will disclose how Burke, Miss Lee, and the artist work together in preparing the voice dubs. The rest of the hour telecast will review past Disney song hits and film sequences for the tunes *Who's Afraid of the Big Bad Wolf?*, from *Three Little Pigs*; *I'm Wishing, Hi Ho, Hi Ho*, and *Some Day My Prince Will Come*, from *Snow White and the Seven Dwarfs*, and *Zip-A-Dee-Do-Do*, from *Song of the South*.

Air Force Music Show Premieres Over ABC

New York—A music program featuring the 65-piece air force orchestra, the glee club, and soloists, titled *United States Air Force Show*, premiered over the ABC radio network Jan. 9.

Chicago—The most musically significant motion pictures produced in Hollywood in 1954 were *A Star Is Born* and *On the Waterfront*. That's the verdict of those best in a position to know—the Hollywood musicians and composers themselves, who were polled by *Down Beat* in its first annual motion picture awards canvass.

The poll, instituted by this magazine to stimulate greater public interest in movie music and to honor outstanding achievements in the field, was taken among some 500 musicians, composers, and music directors, all of them with actual working experience in the film medium.

Results gave the nod to Leonard Bernstein as composer of the year's best dramatic underscore — the *Waterfront* background music — and to Warner Brothers' music director, Ray Heindorf, for the *Born in a Trunk* sequence in *A Star Is Born*, which was adjudged the best scoring of a musical production number. Only films released in the 1954 calendar year were eligible.

On the Waterfront also won out as "the film in which music was used to best advantage in sustaining and enhancing narrative value." This category was designed to honor those responsible for taking full advantage of the score provided by the composer, rather than relegating it to a position that minimizes its effectiveness. *Waterfront* was an Elia Kazan production directed by Kazan, produced by Sam Spiegel, and released by Columbia.

Best original song written for the movies last year was *Three Coins in the Fountain*, a Jules Styne-Sammy Cahn collaboration for the Twentieth Century-Fox (Turn to Page 6)

New Record Name Nitery In Chicago

Chicago—The Windy City has a new night club at a time when it's almost fashionable for other entertainment spots to fold. Actually it is an old room, the Cairo lounge, with a new show policy that spotlights popular recording artists. Other rooms concentrating on disc name values have done well in smaller cities, notably in the Ohio territory, but the Cairo is the only room of its kind in Chicago.

The obvious advantages to booking record artists, from the club owner's standpoint, is that they have a readymade following and lead to natural publicity for free by the local disc jockeys. From the performer's standpoint, there's a lot of exposure available on the broadcasting media in this city, an important record market.

Georgie Shaw, who was the Cairo's opening attraction and who closed Feb. 9, had a concurrent two-week engagement on Howard Miller's NBC-TV strip—a lucrative date in itself and one for which many disc artists travel here purposely.

Cairo proprietor Bill Anastas has removed some tables to break ground for a dance floor, and he has brought in a four-piece band to back the performers and play for the ballroom. The two-act bill also features a comedian.

Capitol Now Back To Normal As News Of Sale Wears Off

Hollywood—What will happen as control of Capitol Records passes into the hands of England's huge electronics firm, Electrical and Musical Industries, Ltd.?

That is the question on mind and lips of all associated with the recording industry since the announcement was made last month that the founders and majority stockholders, Glenn Wallichs, Johnny Mercer, and the estate of the late B. G. (Buddy) DeSylva had agreed to sell their holdings in Capitol to the English firm.

No one has a definite answer, but as of now it appears that nothing very drastic will happen in the immediate future, particularly inasmuch as the transfer of ownership will bring no changes in executive personnel, according to company officials.

Following the excitement generated among both artists and department heads by the initial announcement, everyone settled back to as near normal as any one connected with the record business is expected to be. Mechanics of the huge transaction consisted of agreement by Wallichs, Mercer, and the DeSylva estate to sell their 248,435 shares of Capitol common stock (out of a total of 476,230) to EMI for \$17.50 a share. EMI agreed to pay the same price a share for the balance of the common stock, which, prior to the announcement, was selling for around \$13 a share.

Total outlay involved when the sale of the outstanding stock is completed will be around \$8,500,000, an interesting figure in comparison with the \$17,000 (approximate) investment, put up mostly by DeSylva, with which the company was launched in 1942.

One result of the sale is expected to be the complete severance of all relations between Capitol and the man who guided the firm during its birth and early growth—Johnny Mercer. Although he was one of the big stockholders, Mercer's disapproval of some of the company's policies and his refusal to participate actively in its management during recent years, has been no secret here in Hollywood.

Next Issue: Big Stan Kenton Story, And Another 'Up Beat'

Ella Tells Of Trouble In Mind Concerning Discs, Television

By Nat Hentoff

New York—"We had a request to sing," Ella began over the applause—and suddenly she stopped. "You know," she grinned, "we really didn't have a request. This is just our next number." Ella had displayed again the candor that has been hers for 20 years in the music big leagues.

Yet, despite this open-hearted honesty, very little is known about what Ella really thinks on subjects closest to her career and emotions. For, except with intimate friends, Ella is one of the most shy persons in the entertainment business.

Backstage one night at Basin Street, however, Ella relaxed and spoke openly of several things that long have troubled her.

Potential Scope

Ella, though she underrates herself, is conscious of the warm esteem in which she's held, and often revered, over much of the world. But she is also conscious of the potential scope of her vocal skill and warmth, a potential that never has been realized as fully as it deserves—for reasons that have nothing to do with her undeniable talent.

Take records, for example. Ella has in her repertoire an arrangement of *Teach Me Tonight*, one of the current pop best-sellers, that is musically a delight and is as commercial as any direct expression of emotion (with close attention to the melody line) can be.

Yet she has not had a chance to record the number for Decca, nor does she often get a chance to record any really "hot" pop material for the label.

"And," Ella adds, "it's been so long since I've gotten a show tune to do, except for the album. Or a chance to do a tune like *The Man That Got Away*. Frank Sinatra



"Ella Fitzgerald Night" at Birdland last summer found Steve Allen on hand to emcee.

came into Basin Street often while he was at the Copa, and he asked for that song every time. And he also asked, 'How come, Ella, you don't have a number like that to record?'"

"Don't Know Myself"

"I don't know why myself," Ella said feelingly. "Yet I never do get a chance at the songs that have a chance. They give me something by somebody that no one else has, and then they wonder why the record doesn't sell."

"I'm so heart-broken over it. Maybe it's me, but there are so many pretty songs I could sing on record. I need a record out. I know that, but I don't know what they're doing at the record company. There must be something I can make that people who buy records would like to hear."

"The album (Ella, Decca 12" LP DL 8068) was something I was pleased with. It got such wonderful write-ups, and I remember when I was on the coast it seemed like everybody was playing it. But the disc jockeys claimed that the company didn't give them the record. In fact, we had to go out and buy the record and give it to those disc jockeys that didn't have it."

What's Main Interest?

"Now I don't like to say anything against anybody, but maybe it's because that record company is mainly interested in pictures now that they don't give as much attention to the records. But I sure would like to record with someone who would give me something to record."

Then there's the matter of Ella Fitzgerald and television. "Like every singer," Ella said, "my ambition for a long time has been to have a TV show of my own, but," she shook her head, "I don't like to think too far ahead. What I mean is I don't know anybody who has one. Do you understand what I'm trying to say?"

"Sammy Davis Jr., for example. He didn't get his show, and no one certainly could get tired of looking at him for 15 minutes. Do you remember how great he was on the *Colgate Comedy Hour*? And there's Lena Horne. Jimmy Crickels! If Lena doesn't have a show of her own! We have so many wonderful artists who deserve a TV show. But I don't know . . . the way things are . . ."

"Someday Maybe"

"I hope someday maybe," Ella continued, "somewhere I can get a TV show. Even if it were just a New York program. So I could stay home a little. It's not that I don't like the road, but traveling all the time, year in and year out, isn't as easy on a woman as it is

on a man. And you've heard how guys complain about the road."

"I can dance, you know, if I get a show. I don't say I can read lines," she smiled again, "but for the kind of show I want to do, that wouldn't be so necessary. I'd like a program that was like inviting the audience into my home. The feeling that Peter Lind Hayes and Mary Healy had on their show. It would be informal."

"One evening, for example, we could do a song two ways, fast and slow, and see which turns out better. I could have guests drop in—people like Sarah or maybe a dancer. The routines wouldn't always have to be rehearsed, and if there were mistakes on the program, we'd just do the song or dance over again."

Commercial Twist

"If the show turned out to be a commercial one," Ella animatedly went on, "instead of reading the same commercial every night, we could make up new words and change it every night. And as for talent, if the show wasn't on too late, we could even have somebody drop in with some talented kids from time to time."

"I'd even write music for the program," said ASCAP member Fitzgerald (whose credits include *A-Tisket, A-Tasket, You Showed Me the Way and Rough Riding*). "Lately I've lost all my ambition for songwriting. Every once in a while, I do write a new song down and put it away some place, but when I go to find it, I don't know where it is. But if I had a TV show of my own, I'd be real eager to write some music for it."

"Oh, I have gobs and gobs of ideas, but . . . well, you dream things like that, and that's what these are, you know—my day dreams."

Shay Hotel Dates Set Until August

Chicago — Dorothy Shay, the Park Avenue Hillbillie, has a solid string of hotel bookings ahead as far as August, 1955, most of them perennial engagements.

On March 17 she opens the Baker hotel in Dallas, Texas; follows with a fortnight at the Chase hotel, St. Louis, beginning April 1, and has three weeks at the Beverly Hills in Cincinnati. Six weeks at the Plaza in New York begin on May 6, and her usual six-week stand at the Palmer House here begins June 28. August and September are to be devoted to major state and county fair dates around the country.

Radio & TV

'Sh-Boom,' Caesar, BG, Krupa Fans Fight Back

Chicago—Mail serves as a constant source of inspiration for a columnist. "I think you're a shmoo," writes Helen Jackson of Sayre, Pa. "You said in a round-about way that *Sh-Boom* is corny. I like it and I haven't met a person yet who didn't. I think the harmony and rhythm are the greatest. I for one am sick of this moon-struck slow stuff."

"P. S. You may be an expert, but to me you're a drip."

Miss Jackson, call me a shmoo, call me a drip, say I beat my children, call me president of the Sammy Kaye Fan club, but don't, Miss Jackson, please don't use that dirty word "expert."

Another communication is from Harry Forwood, whom I presume to be connected with Sid Caesar's organization.

"I think you haven't been at all cricket in rapping the Sid Caesar show on which Benny Goodman appeared," writes Forwood.

"The opening announcement, which you obviously missed if you tuned in late, emphasized that the sketch was a re-enactment of BG's hysterical effect on the jitterbugs when he had his sensational opening at the New York Paramount 20 years ago. The scene wasn't supposed to be 1954, and I assure you (as one who witnessed the original bedlam) that it wasn't exaggerated in the least."

"Just to be technical, it wasn't actually 'jazz' that Benny played on the show, or in those days. It was 'swing,' both with the small combo and the big band. All jazz critics would argue that point with you. Well . . . I just didn't want you to misunderstand why Sid presented the sketch as he did."

Thanks to Forwood for supplying some information which should have been in the original column.

Regarding whether it was swing or jazz which Goodman played, let's say it was popular music. This column is concerned with radio and television as it comes into the home or hall.

We can't help tossing in a few comments on popular music, inasmuch as it is a part of radio and TV, and because we enjoy listening to it. We represent a vast number of silent citizens who always have enjoyed popular music without making a fetish of it, who enjoyed jazz and swing and big bands and little bands and Dixie, and who will continue to listen to and enjoy popular music by whatever name the faddists choose. (I think we buy the most records, but I couldn't prove it.)

George Hassan of Vallejo, Calif., was prompted by a recent column to write: "I was never so disgusted at any print I have ever read in my life. To think a man who is supposed to have a little intelligence would come out with a statement like—Gene Krupa is responsible for the lack of jazz on TV."

"If I had enough gold, I'd buy out *Down Beat* and fire you on the spot. Krupa has appeared on more TV shows than any jazzman. To name a few, *Omnibus*, *Garroway*, *Red Buttons*, *Caesar*, and some local shows."

"Did it ever enter your thick skull that because jazz might not be commercial that it would be hard to find sponsors to support jazz? To understand jazz or jazzmen one has to be hip or a musician (which you are not)."

"As far as Gene's facial expressions go, have you ever seen a jazzman, young or old, that didn't have some sort of contortion of the face?" (Note: Yes, a man who played first trombone in Jimmy Dorsey's band around 1940.)

"The only advice I can give you, dad, is to run and see the nearest psychiatrist."

"P. S. Show this to your boss if you have the nerve."

Well, George, the boss saw it, but I cut out the part where you said you'd never buy another *Down Beat*.

Big Milwaukee Bubble Bursts

Milwaukee — The bubble has burst in this city of beer and the Braves. In baseball it still is very much major leagues, but in show business it's gone back to the bushes.

For nearly two years this was the swingiest city in the mid-west, a kind of Las Vegas in miniature, with almost a dozen showcases vying for the tourist dollar which the Braves were attracting to town.

Jazz rooms, which broke out in a rash all over town in the peak of the baseball fever, now have gone kaput just as suddenly as they started. All have cut their budgets drastically, and several are known to be up for sale. As for the supper clubs, only Fazio's has survived the quickly changing climate.

Milwaukee is still the hot town for polka bands that it always was. Charlie Ventura, Louis Jordan, and George Shearing have had their vogue here, brief as it was, but Harold Loeffelmacher's Six Fat Dutchmen, Frank Yankovic's outfit, and the like were never really overshadowed.

Neither was the Schroeder hotel, still a good dance band showcase. But Scaler's House of Jazz, which betimes had sported Ventura and Herbie Fields on its marquee, has cut out big names. Ditto the Pub,

Up In The Air

New York—*Funny, the Broadway show based on French stories by Marcel Pagnol*, will have a genuine French audience freshly imported from Paris. The show's producers have organized a "show plane," to arrive here Feb. 23.

Although there have been many show trains—organized trips from various cities to New York to see the latest Broadway shows—this is the first time an audience has been transported by plane from a foreign country for this purpose.

where Shearing, Pee Wee Hunt, Charlie Barnet, as well as Jordan had played. The 26 club no longer uses names like Count Basie, but has reverted to unimportant units, and the Three Dolls is using lesser Dixie bands than Muggsy Spanier.

Pop record talent and comedians no longer have an outlet in the Towne room. That operation has gone bankrupt, and with it the adjoining intine Hideaway room. The Tic Toc, once a room for name attractions, now is down to semi-names. Such has been the trend the city over.

Tradesters are dinging out that there was just too much competition with name attractions for so small a city. The general belief is that a singular jazz spot could survive the offish winter season if it could cash in alone during the baseball term.

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One Little Record Meant A Lot To Success-Hungry Kitty Kallen

By Clare Powers

Sometimes, they say, it takes a lifetime to be an overnight success in show business. Kitty Kallen, who, before scoring her first record hit a few months ago had been around so long they were saying "What ever became of her?" is not one to dispute the theory that *Little Things Mean a Lot*. Nor to dwell at length on the long years preceding those 3½ minutes of playing time that rescued her from the performer's limbo known as nowhere.

Completing a quick change from the onstage glamor garb she calls "my overalls," the singer pulled a terrycloth robe around her, one recent afternoon at the Chicago theater, wheeled about and made with a grimace. She had heard a dirty word.

"Background!" said Kitty Kallen. "Background! Do we have to talk about that?" We didn't, of course. Anyone above the hot-rod age bracket knows that the pert, raven-haired performer made it the hard way—as a Horn-and-Hardart kid radio singer, as a band canary with Jimmy Dorsey and Harry James, as a struggling single rooming with a salad-days Dinah Shore, and as a

floorshow mainstay on the long, long nitery trail.

If that makes her seem ancient, it's a misconception, for Kitty Kallen turned pro at 8 and she looks, even today, as though she would have had a tough time voting for Roosevelt. But a Joan Weber she ain't.

"I grew up in radio and the band business," is her way of elaborating, when pressed, on an official biography that is as replete with dates as the current social life of Grandma Moses. "But let's talk about the present." The present means, of course, those little things that mean a lot to a singer who had to pay for her first record date on Decca early last year because "no one would touch me."

"Economically, it's fantastic," says Kitty of the aftermath of her million-copies-plus disc seller. "For instance, I played the Chicago just six months ago and my salary has tripled since then. And it's five times what it was when I played here about a year ago." In round figures, the "fantastic" salary to which the singer referred is \$4,500 a week, or roughly one-third the asking price of a Patti Page.

There are, however, other ad-

vantages to that big record, as the Kallen lass sees it. "The acceptance is amazing. Before, I really had to work hard to win them over. I'd do a whole act—impressions, special material, and so forth. Now, I'm introduced and there's a lot of applause when I come out. They all know me. I've been pre-sold. And I don't have to work hard. They just want to hear your records."

The audiences, themselves, are a whole new experience, says the songstress, whose vocalizing hadn't been really mass-produced on wax since her click with the Jimmy Dorsey band on *Besame Mucho* in 1943. "You know, there was a period when I did nothing but night clubs. And those people don't buy records. They're a more sophisticated audience. But since *Little Things* it's a broader type of audience."

"I attribute this to the song, itself. I got letters from all kinds of people—young kids, married couples, older people. The song seemed to appeal to all of them. These are the people I want to sing to. I definitely prefer my record buyers to night club audiences."

On the much-discussed subject of genuine overnight successes—the inexperienced kids who become stars on the strength of one record, Kitty puts it like this: "A lot of people criticize the new performers. They say they make a success overnight but when they make appearances they can't back it up with anything."

Good Training

"Well, of course I'm grateful for my experience and I'm sorry for the kids that haven't had a chance to get it. The training I had with bands is invaluable. I don't think even in the old days of two-day vaudeville there was better training for a singer. And where are the kids going to get the training today?"

"But to me records are an entirely new business. It's a different part of show business, and the record stars belong as much as anybody else. After all, you're always learning in this business. There's certainly no irony in my 'sudden success.' Careers are made today in 3½ minutes. My chance had to come. Remember, I'd sold close to 10,000,000 records with bands and I figured if I had it at all I'd have it again."

Asked about changes in her singing style, the kind of changes that might have been equally responsible for her success, Kitty emphatically denies that there's been any change worth discussing. The vocalist, who not too long ago was accused by Joni James of "stealing my style," declares flatly:

"I don't think I've made any radical changes in my singing style. I've tried to keep up with the times. If you play my old records with bands you can still tell it's me."

"It's entirely tone that distinguishes a singer. It's not a matter of style. You change mechanics and phrasing, that's all. You have to keep up with the times. I was wearing double-breasted suits when they were wearing single-breasted. That's about what it amounts to. No, I have no taboos about mechanics."

For the present, Kitty Kallen seems very much attuned to the times. She has just signed a \$100,000 contract with the Riviera nitery in Las Vegas, calling for a three-week appearance in May or June and two similar appearances, in 1956 and '57. There is also, she says, a possibility of touring the English provinces.

"I'd like very much to go. I've never been to Europe. It's funny, but when I was with Dorsey, every time the band would be set to go over, something would happen and it would fall through."

The future, in short, looks rosy for Kitty Kallen. Except for one thing. "The problem is," she says, "how am I gonna find another record?"

Strictly Ad Lib

NEW YORK

ONSTAGE: Victor Borge has now passed the 500-performance mark in his one-man show at the Golden. Since Jan. 23, 1953, he's received for himself around \$900,000—the highest ever made from a solo performance. . . . George Jessel will do a one-man show for four weeks at the Playhouse in April or September. . . . Second act of *House of Flowers* has been considerably revised, and Harold Arlen has added a new song to the show. . . . Carol Channing will star in the John LaTouche-Sam Locke-James Mundy *Delilah*.

ENTERTAINMENT-IN-THE-ROUND: Gloria Vanderbilt will play a role in Jack Webb's jazz-based film, *Pete Kelly's Blues*. . . . Nat Cole will appear in a film feature (not full-length) in which he'll recreate 10 of his hit records. Shooting starts after Nat finishes his current three-weeks at the Sands in Las Vegas. . . . Universal will also film Bill Haley and his Comets sometime in March. . . . Janet Brice and Georgia Carr are at the Ruban Bleu, along with Professor Irwin Corey. . . . Pat Reed has been singing at Georgia's Blue Room. . . . Harry Belafonte went into the Copa Feb. 3 for three weeks with the entire act arranged and conducted by Tony Scott. In addition to his regular guitarist, Millard Thomas, Belafonte brought in five extra musicians including drummer Osie Johnson. . . . Lisa Kirk at the Persian Room of the Plaza. . . . Alan Freed's first New York r&b "Rock n' Roll" ball grossed over \$24,000 in two nights at the St. Nicholas Arena. . . . Joy Cayler and her all-girl band opened Jan. 25 at the Arcadia ballroom.

JAZZ: As of present plans, the second annual Newport Jazz Festival will take place July 16, 16, and 17, and this time all seats will be reserved. . . . Barbara Carroll and her trio opened at the Composer for a minimum of four weeks Jan. 26. . . . Under a unique arrangement, Wilbur de Paris is directing and training a new sextet with Doc Cheatham, Don Kirkpatrick, Henderson Chambers, Herbie Hall (Ed's brother), Rudy Nichols, and Lee Blair. The new group played Ryan's during the three-week vacation of Wilbur's regular group and plans are working for future bookings. . . . Jimmy McPartland now at the Metropole for a year. Charlie Shavers has returned there with a group including Kenny Kersey, Karl Kiffe, and ex-Herman trombonist Frank Rehak. . . . Count Basie back at Birdland. . . . Paul Bley has replaced Al Haig as pianist with Chet Baker. . . . Don Shirley will record Duke Ellington's New World A-Coming for Cadence. . . . After all these years, Milt Hinton cut an LP of his own. It's for Bethlehem and features Dick Katz, Osie Johnson, and clarinetist A. J. Sciacca, who's much better known under another name. . . . Erroll Garner has recovered from a hand injury that sidelined him for two weeks. Teddy Wilson substituted for him during that time at the Embers with Jo Jones and Wyatt Ruther (with Gene Ramey taking over on bass the second week). Erroll returned Jan. 24. . . . George Shearing will sign with Capitol. Coral and Mercury made better monetary offers, but George has long wanted to be with Capitol. . . . Duke Ellington's European plans indefinite again. Now it may be April or May, if at all. . . . Sharkey Bonino into Childs Paramount for four weeks Feb. 6, with George Lewis and Kid Ory to follow for six weeks apiece. . . .

RECORDS, RADIO, AND TV: Victor and Gian-Carlo Menotti at odds on the recording of his *Saint of Bleeker Street*. Company wants to do one LP, and he wants the whole score recorded. . . . The Tommy Dorsey orchestra will henceforth record for their own Dorsey label. Orchestra will play the Saxony hotel in Miami Beach opening March 4. First name band to play the spot. . . . NBC-TV signed Gordon Jenkins as creative program producer to specialize in musical shows. . . . Elliot Lawrence has joined Dumont-TV's Ernie Kovacs show as singer, pianist, actor, and comedian.

CHICAGO

Sylvia Syms, who busted attendance records at the Cloister Inn her last time here, is back again, this time for eight weeks; Lurline Hunter has also returned as the room's regular attraction. . . . The Four Joes are currently headlining the Black Orchid, where pianist-singer Buddy Charles scored a hit last month replacing Naomi Stevens. . . . Mae West & Co. are holding forth at the Chez Paree; and French chanteuse Genevieve, is at the Palmer House.

Bill Reinhardt is back on clarinet at Jazz Ltd. after a Havana vacation. . . . Streamliner has bassist Johnnie Pate and his new trio, with Ronnell Bright at piano and Charles Walton, drums. . . . Aaron Monreal and his five-piece mambo band are held over at the Starlite room indefinitely, while Augie Delarosa sets the Latin pace at Mambo City. . . . Aragon ballroom reports attendances up to 400 for its Saturday mambo instruction classes.

Robert Lenn & the Tattlers is the vocal group around which the current Conrad Hilton ice show is built; Frankie Masters ork is still a fixture on the bandstand. . . . George Rank ork is at the Melody Mill ballroom indefinitely. . . . Johnny Hodges is current at the southside Crown Propeller, with T-Bone Walker set for a March 16 date and the Bill Davis trio following. . . . Roy Hamilton and the Gaylords are co-headlining the Chicago theater.

Jean Fardulli's Blue Angel, now celebrating its second anniversary, has brought back some of its top headliners of 1954 for the current Calypso edition, among them The Charmer and dancer Talley Beatty. Phyllis Branch is held over to headline, and she's slated for a special recital on March 20 in the room to yield her jazz to classical repertoire. . . . Muggsy Spanier opens the Preview lounge on Feb. 16. . . . The Betty Lou & Zoe trio have joined Herbi Hardt in the Rathskeller of Old Heidelberg, while Ken Griffin continues to carry on strongly in the upstairs room. . . . Leon Sash trio currently is at Libby's club. . . . Little Brother Montgomery is playing and singing the blues at the Hollywood Show Lounge.

HOLLYWOOD

SUPPER SPOTTINGS: George Gobel headlining at Statler hotel's Terrace room. Recalls that he played same spot in March of 1954 for what was relatively small change, besides which present salary of TV's new comedy king is astronomical figure. . . . Marguerite Piazza, latest and leggiest of operatic luminaries to click on the supper room circuit, into Coconut Grove for three-weeker starting Feb. 9. Freddy Martin continues to hold bandstand at Grove, as does Skinny Ennis at Statler. . . . Harry James' Jan. 25 opening at Palladium coincided to the day with 16th Anniversary of first date HJ played with his own band after leaving Benny Goodman in 1939. Over 100 ex-James boys and their wives turned out for an opening night reunion. . . . Beverly Hills hotel announced opening of its \$80,000 Persian room for Feb. 2. Chick Floyd ork (rising coast territory band) was set.

TELENOTINGS: Johnnie Ray here soon to star, and in first straight dramatic role (though he'll probably sing one song), in a General Electric Theater TV production, *The Big Shot*. . . . Syncopeation (Jackie Cooper, Adolphe Menjou, George Bancroft, et al) now making the television movie circuit (it was first attempt at a "jazz film"), with publicity releases making much of sequence featuring Benny Goodman, Harry James, Gene Krupa, Charlie Barnett, Joe Venuti, but not mentioning that the unseen soundtrack star was the late Bunny Berigan, who recorded the solos for Cooper in role of trumpet player. . . . Ina Ray Hutton and all-gal ork now definitely set for TV film series. Signed for

(Turn to Page 17)

Band Review

Dan Terry Ork Impresses In Buoyant Birdland Bow

New York—Birdland has been the scene of three big band debuts this season—Chico O'Farrill, Pete Rugolo, and now, Dan Terry. The first two arrived in a panoply of adjectives. O'Farrill was to present the most creative fusion yet of jazz and Latin-American (principally Afro-Cuban) elements. But O'Farrill's music turned out to be heavy, largely repetitious and thematically routine.

Rugolo had devised new voicings for his expanded band which included French horns, a tuba, widely doubling woodwinds, and extensive percussion. Pete also had a number of brilliant sidemen. But though the color changes were pleasant and the variety of the book was rather stimulating, there was no real cohesion, relatively little imaginative distinction, and certainly no real swinging quality to the band.

Terry arrived heralded only by a Columbia LP and five singles cut on the coast—music that swung but was otherwise little better than competent. He had been in the east several months before his debut, planning a permanent band and building a book. Many onlookers, aware of the mountainous difficulties inherent in creating a new band these days, were skeptical as to whether he could produce.

And then, four days before Terry's Birdland opening, someone rifled his car and stole all the trombone arrangements for the new hook (the rest of the parts happily were elsewhere). A small panic ensued. From within the band, Al Cohn, Phil Sunkel, and Osie Johnson contributed originals and arrangements. From outside, Marion Evans, Billy Verplanck, and George Handy contributed several more, and there were some of the Gene Roland numbers already in the book for which there was just enough time for the trombone parts to be copied. After two days (nine hours) of rehearsal, the band opened.

And its debut has proved a swinging success. This Dan Terry band is one of the most pulsatively alive new bands in the last few years. Its arrangements and originals are cleanly scored, unpretentious, and often of considerable linear interest. Above all, there is a buoyancy in the beat and in the



Dan Terry

solo work that is refreshingly reminiscent of the days when big, swinging bands were a natural part of the music scene, not precarious collector's items. The approach is sound and is broader than the Birdland date indicated because Terry also plans much attention to ballads, since this band aims at being able to play any kind of date, ballroom or concert. Terry himself makes a personable, outgoing front man with the ready smile and eager enthusiasm that audiences dig in a leader. No major talent as a trumpeter, he wisely takes relatively few solos on his horn, leaving most of the trumpet solo work to the inventive Phil Sunkel. The rhythm section—with Osie Johnson, Wendell Marshall (who recently left Duke Ellington), and Dick Katz—is a steady ball. There's excellent solo work from Al Cohn, altoist Gene Quill, and baritonist Sol Schlinger in the reed section; from Eddie Bert among the trombones, and the aforementioned Sunkel.

Terry's band has 18 pieces, and the key question now is whether the top men—such as Johnson, Marshall, Bert, and Cohn—will travel if the band stirs up enough

(Turn to Page 4)

Caught In The Act

Sammy Davis Jr. (Will Mastin Trio); Ciro's, Hollywood

One of the great talents of the day made his first appearance here since the auto accident in which he suffered the loss of one eye. Although now fitted with an artificial eye, he wore a patch during his opening week, saying that it made him feel "less nervous."

It was no handicap, and it is the opinion of this reviewer that he might be wise to continue with it as it will be something of an asset as a "trademark." Not that he needs it. He was as skillful as ever in his full routine of songs, dances, imitations—he is effective as both a straight singer and in his vocal satires on any and all of

the top singers of the day—and on this turn he came up with a flock of musical performances on drums, trumpet, bass, and piano.

It marked the first time he has put this much emphasis on instrumental activity. From the way these routines were received, he will probably use them to a greater extent hereafter. The audiences at Ciro's were obviously out to cheer for him on everything he did, but the cheers were deserved.

Dick Stabile's house band gave its usual excellent backing, doing full justice to the skillfully arranged (by Morty Stevens) backings.

Tony Martin, The Goofers; Flamingo, Las Vegas

Though it was Tony Martin who headlined the show, it was the Goofers who supplied most of the life in a rather lackluster revue.

Martin showed little of the full-voiced vocal style that made him so many recorded hits, as he sang uninspiredly on *Teach Me Tonight*, *Vera Cruz*, and *There's No Tomorrow*. He mixed comedy and serious ballads, and even whipped out his clarinet for a chorus of *I'll See You in My Dreams*, but the over-all production was not up to Martin's standards.

The Goofers, on the other hand, electrified the audience with their zany antics and good musicianship. Opening with some bright and

happy Dixieland, the group went on to entertain with material ranging from out-and-out comedy to a plug for their Coral waxing of *Hearts of Stone*. The finale, during which the bassist and trombonist play while hanging upside down from a flying trapeze, brought the house down.

Members are Jimmy Dell, trombone; Jimmy Vincent, drums; Frank Nicholas, trumpet; Tony Terry, bass, and Jack Holiday, piano.

Ron Fletcher dancers did their usual artistic job in two production numbers, with the Teddy Phillips ork backing all acts.

—henry levy

Sarah Vaughan, Don, Dick & Jimmy; Chicago Theater, Chicago



Sarah Vaughan at her recent EmArcy record session.

The Chicago theater has always done well with record names, and it has always done well with Sarah Vaughan. As she now combines the stature of a high-riding popular disc artist with that of a jazz institution, her drawing power has inclined to the exceptional side. Don, Dick, & Jimmy—a west coast trio heavily touted by the local disc jockeys—were making their first appearance in Chicago and found as anxious following.

Sarah's turn was a brief but

splendidly balanced output of her jazz standards, with *Make Yourself Comfortable* tossed in as a handout to the pop trade. Per usual, she's in excellent voice with a low-pressure stage attitude and all the appealing off-key colorations that have been her trademarks. *East of the Sun and West of the Moon* were smartly wrought and handily received, and she crowned her stay mightily on *Perdido*.

Don, Dick, & Jimmy have a thing or two to learn in stage business before they can make a habit of personal appearances on the big circuit. With their present design, they pull through their segment solely on the familiarity of their Crown label hits, *That's What I Like* and *Angela Mia*. Their powder-blue dress suits are clownish, not sharp as they're intended, and the boys attack their instruments and vocal chores in a fashion that bespeaks cocktail lounge training and that still merits that of slotting. Vocally they are okay on their issue which includes *Hawaiian War Chant* and *I Love Paris*, while *Twelfth Street Rag* develops into a satisfying instrumental.

In the comedy spot, Larry Storch could have reconsidered his use of bluish material before a teen-age audience, but his laugh quota ran high. Synchronized tap team of Lewis & Van teed off the show brightly.

—lee

Dave Brubeck Quartet, Lou Levy; Blue Note, Chicago

Dave Brubeck's just-closed two-weeker at the Blue Note was another in the fantastic string of commercial successes he has been piling up. Opening in midweek, he had almost a Saturday night house on hand to welcome him back for his fourth sojourn at Frank Holfeid's house of jazz.

And success has done little to change either Dave or the group. He still has the same laconic, almost introverted personality on-stage; assumes positions at the piano that would drive a teacher to despair; plays whatever tune or mood that strikes him at the time, and grunts happily when the quartet is moving in the direction he seeks. And he breaks it up with the audience.

But not with this reviewer, who has a preference for jazz that is constructed linearly, rather than vertically, and who is disturbed by the occasions when Brubeck begins pounding almost interminably,

like a man breaking rocks with a sledge.

Dave had his most moving moments when working in counterplay with altoist Paul Desmond, as he relaxed, lengthened his phrases, and showed some thoughtful and melodic construction.

Desmond, as usual, was excellent, coming back after a lackadaisical first set, in which the group was feeling out the room's acoustics, to blow strongly, cleanly, and with ever-maturing jazz conception.

Bassist Bob Bates and drummer Joe Dodge offered tight support.

On tap, too, was Lou Levy, who has been working intermissions at the Note for the last several weeks. He is one of jazz' most able pianists, whose darting technique and probing mind could well be presented in a recording showcase.

—jack

Vic Damone; Cocoanut Grove, Hollywood

Making his first local appearance since his pre-army stand at the Mocambo, the date that won him his movie pact with MGM, Damone demonstrated the extraordinary im-

provement that has marked his vocal efforts since that time. He hasn't much to offer except his songs and an ingratiating personality, but he makes the most of

'Sandman' Takes Chordettes Out Of That Barbershop



Eddie Fisher sings to Chordettes Carol Bushman, Margie Needham, Lynn Evans, and Janet Ertel.

New York—One of the most responsive chords struck recently in the music business is the one currently emanating from four girls named Carol Bushman, Janet Ertel,

Lynn Evans, and Margie Needham. The foursome, better known as The Chordettes, has established itself as a potent unit in that fierce competition among vocal groups that has become so widespread a part of the record scene—and all because of a disc called *Mister Sandman*, which was only their second Cadence release and has sold some 1,100,000 copies since September.

The Chordettes are regulars on the Robert Q. Lewis radio and TV shows, have graced *Toast of the Town* and the Perry Como TV show and are now sifting lucrative offers for personal appearances at theaters and night clubs.

8 Years Old

The group was formed eight years ago in Sheboygan, Wis., when Janet and Carol, together with Ginny Osborne and Dottie Schwartz, got together one Sunday afternoon just because they liked to sing. This original unit soon began working semi-professionally around Chicago, but did not really get started on a career until October, 1949, when the girls won an Arthur Godfrey Talent Scouts competition that led to a regular spot on Godfrey's CBS shows for the next three years.

It was during this time that Lynn and Margie replaced Ginny and Dottie, who forsook their singing careers for motherhood. Lynn, who is originally from Youngstown, Ohio, had her own non-professional barbershop quartet there and met the Chordettes when the latter came to town to sing in a barbershop show. She joined them, after an impromptu audition, in November, 1952.

Margie, an airline stewardess and non-professional barbershop singer before her entry into the group, flew to Pittsburgh where the Chordettes were appearing as soon as she heard they were seeking a replacement for Ginny. She

both. And he proved here, if there were any doubt, that his appeal is by no means limited to the teenagers who used to provide the only large audience for singers of his type.

He carries on a bit of unsophisticated chatter between numbers along a line that fits in well with his air, real or contrived, of shy, self-effacing modesty that contributes much to his delivery. His songs (11 on opening night) ran mostly to ballads (his *September Song* is one of the best) particularly those on which he has rung up record hits, but he inserted a bit of variety with a novelty, *Two Left Feet*, and came off very well in a swing at *I Can't Give You Anything But Love* as a rhythm number.

Freddy Martin's band, still tops among hotel dance units, also played a great show, with Ian Bernard (piano) and Sid Bulkin (drums) sitting in on Damone's numbers. The Martin band also registered effectively with its own contribution to the show—a "cavalcade" of their RCA Victor recordings.

—mge

auditioned, quit her job, rehearsed for a few days and joined the unit a week later. That was in July, 1953.

Musical Marriages

Margie won more than a new career when she became a Chordette. She has since married Walter Latzko, who does all the barbershop arranging for the quartet. An Amherst organ major, Latzko has also studied at Columbia for his master's degree. Besides his writing for the Chordettes, Latzko also arranges for Frank Parker and Marion Marlowe and CBS's Jack Sterling.

Janet is also married to a musical associate—Archie Bleyer, music director of Cadence records, who has charge of the girls' arrangements for their non-barbershop songs with band accompaniment—like *Mister Sandman*.

Mixing Repertoire

Until recently a large part of the Chordettes' repertoire was composed of barbershop songs like *Moonlight Bay*, *Wait Till the Sun Shines*, *Nellie*, and *For Me and My Gal*. But now, especially since the success of *Mister Sandman*, the girls hope to balance their book about half-and-half between these barbershop standards and pop tunes.

In the Chordettes, Lynn sings lead; Janet is the bass; Carol the baritone; and Margie, the tenor. When they sing barbershop songs (with no musical accompaniment), there is always a harmony part—the tenor—above the lead. The bass often takes the tonic note and the tenor sings mostly thirds and fifths above the lead. The baritone, as Carol describes it, "plays tag with the lead, trying to stay out of the way but still stay in the chord. You could say I have the notes that are left over. It's the hardest part to sing, but nobody else thinks so."

Vary The Voicing

When the girls sing pop music with band background, they often remain largely within barbershop voicing except that the chords are arranged a little closer with 7ths or 9ths, etc., added to make the harmony more modern. *Mister Sandman*, for example, uses largely barbershop voicing but with more modern chords. When Janet takes the lead in the middle part of *Sandman*, however, with all three voices above her, the girls do depart almost entirely from barbershop tradition.

The style they love most, however, is still the barbershop sound. As Janet describes it, "I get a real kick out of hitting a chord that rings, and that's what happens when there's no accompaniment. It's a sound you can feel. When the four voices are standing alone, there's a kind of overtone thing you can hear ringing."

"Another virtue of barbershop singing," adds Carol, "is that you can sing it anywhere, any time, because you don't need accompaniment. And it's a very social form of singing." "Barbershop singers," Margie blends in, "have more fun than anybody." "And when you're

Braff, Belletto At Blue Note; Book Kenton For June

Chicago—Trumpeter Ruby Braff is in the midst of his first midwest date with a stand at the Blue Note here. Included in the group are Sammy Margolis, tenor sax; Lou Levy, piano; Israel Crosby, bass; Vern LaFournier, drums.

Opposite them on the bill is the Al Belletto quintet, the group recently signed by Stan Kenton for his "Presents" jazz series on Capitol.

Following for a week on Feb. 16 will be Dinah Washington, plus the Blue Note trio (Levy, Crosby, and LaFournier).

Then, on the 23rd, it will be Jack Teagarden's combo for two weeks, plus the trio.

Biggest spring deal yet set by owner Frank Holzfeind is the Stan Kenton orchestra for June 16. In three previous stands here, Kenton has done sellout business and has set club records.

Carnegie Hall Gets Big All-Star Bash

New York—Dave Brubeck, Gerry Mulligan, Chet Baker, and Carmen McRae will share billing at two Carnegie hall concerts—8:30 and midnight—March 12. Two newcomers to jazz promotion are behind the affair: Bob Gardner of the guest relations department at the ABC network and Don Friedman, formerly in the jewelry business.

Terry Band In Birdland Bow

(Jumped from Page 3)

interest to go on the road. Terry's answer is that for some months anyway, he wants to stay in the east, and work out of New York, and then if the band breaks big enough to warrant national traveling, he'll worry about whether all of his men will go out or not.

Also in his mind is the feeling that if the band does break big, some of the sidemen who now prefer to stay in New York, might change their minds for a winner. After Birdland, the band went into the Savoy ballroom for a week with options, and dates are pending in Washington as well as returning stands at Birdland.

Terry plans to keep building the book through scores by Roland Johnson, Evans, Verplanck, Quincy Jones, and "anybody else who writes swinging arrangements and wants to contribute to the band." Among the better numbers in the present book heard in the course of this review are *Handy's Tight Hat*; Evans' *New Shoes and Florida*; Cohn's *It's Coolin' Time*.

What most clearly characterizes the band is its ability to swing hard but lightly—a fine paradox to be found in its most maturely enjoyable form in the bands of Count Basie and Woody Herman. For Dan Terry, who's worked in the past for Muggsy Spanier, Dick Jurgens, Larry Clinton and Sonny Dunham and who has studied at the Conservatory of the College of the Pacific, this band of his is a long step forward.

He has a lot of work ahead to pull the band into contention in an era still so vocalist-conscious, but if there's room in the music business, and there should be, for a vital, enthusiastic band of first-rate musicians who communicate their enthusiasm with swinging forcefulness, then Terry and his band should occupy a large share of that room.

—nat

at one of the conventions of barbershop singers," concludes Janet, "you find just about the nicest people you can run into in a large group."

—nat

PERSPECTIVES

By Ralph J. Gleason

San Francisco—Look out the window here on a clear day and you can see the San Francisco bay and on a really clear day, you can see beyond it to the Pacific ocean. That's how you know it's the west coast which, as Mel Torme says, is the best coast.

Of course, it is only the west coast from points to the east of it, and when you are in Hawaii, I suppose you say back east in San Francisco.

Anyway, with all the hullabaloo in the New Yorker and elsewhere about whether there is or there isn't a west coast jazz school, a couple of things have occurred in recent months that by their very existence seem to grant that there is, Virginia, a west coast school.

To begin with, Bethlehem has started to release east coast jazz, and without there being a west coast, could there be an east? Then the Messners, with their new label, Jazz: West, seem determined to make the name live.

And lastly, but by no means the least of the events, is the appearance of *Jazz West Coast*, a port-

folio of Photographs by William Claxton. It is a Richard Bock Production (he became Richard when the Mulligan LPs made it. He used to be Dick and "supervise" recordings instead of "produce" them) and is issued by Linear Productions, Inc., in Hollywood.

Editors Named

Bock, Nesuhi Ertegun and Claxton are editors, and Ertegun has contributed a long essay on the history of jazz on the Pacific coast. There are 88 pages plus a cover. It is Esquire size and not bound in hard cover. It's selling out here for \$2.50.

Claxton is an exceptional photographer and in a collection of pictures by a number of jazz photographers, his would stand out even though their most arresting feature is the fact that they are static. But in a book composed

Company To Film Night Club Acts

Hollywood—Clarence Freed, personal manager of Polly Bergen, with Paul Cerf and Robert Gintner of the Beverly Hills Management Co., is forming a new company to film major night club acts in packages for theater exhibition in cities where there are no niteries large enough to play such acts.

The first to be filmed is the new act Miss Bergen introduced recently at the Thunderbird in Las Vegas. The act was to be filmed and recorded simultaneously during Miss Bergen's Thunderbird performance. The company will be known as Big Time Productions.

exclusively of Claxton pictures, they lose some of their impact. In addition, many of the pictures are repetitious and a good many have been used on the covers of various albums made out here. However, to any jazz fan, these make a grade A collection of pictures.

It is too bad, however, that a broader selection of musicians was not included and that almost none (with the exception of a pic of Kid Ory and one of the Bob Scobey band) of the west coast Dixielanders who are mentioned in the text are included in the album. And there are some musicians who have been included with whom you are undoubtedly unacquainted. I know I am.

If the book had been called only a collection of Claxton's pictures, there would be no criticism justified that personalities were omitted. However, since it is slugged *Jazz West Coast*, I honestly don't see how they can have omitted, for instance, Lu Watters from the traditional side. And it is incomprehensible to me how any portfolio of west coast could skip Jimmy Lyons. And you know he isn't even mentioned in the text?

Now here is a guy who did as much for jazz on the Pacific shore as any man, musician or otherwise, and more than many a guy who is in this book. In fact, the whole slant of this thing is toward Hollywood, and San Francisco's role is grossly underplayed. Lyons was single-handedly responsible for Brubeck's rise (a fact which *Time* saw fit to skip over—Jimmy only got Dave's trio its Burma lounge job, its KNBC radio show, the booking agency contract, and the records).

For four years or so he nightly played modern jazz on KNBC, was a wholehearted flagwaver for everyone connected with it, and introduced it to countless thousands of college students on the coast. The Mulligan quartet had its first steady job in San Francisco at the Black Hawk (they had only been working on off-nights at the Haig before), and the importance of Lyons, and also of Don Barksdale, to them is evidenced by the fact that two of Gerry's first quartet sides are titled *Line for Lyons* and *Bark for Barksdale*. I never noticed him naming a side after anybody in L.A.

Aside from all that carping about the text and pictures, there are several sloppy bits of editing and work in the book itself (Kenton's bio slug is misplaced pages away from his picture), and in general the biographical paragraphs are weak. However, if you want to see what these cats out here (most of them anyway) look like, this is for you. It's just too bad it isn't a better job.

Filmland Up Beat DOWN BEAT

The Hollywood Beat

Why Ada Selected Men To Replace Girls In Band

By HAL HOLLY

Hollywood—Ada Leonard and Ina Ray Hutton share the distinction of being the two leading girl bandleaders in the business. Ina got her start with an all-male band and switched from sidemen to sidewomen when she made her successful invasion of television here a few years back. She's now preparing a new, filmed TV series.

Ada started with girl musicians and stuck with them until she came out of virtual retirement to resume her career after the death of her husband last year. This time she dropped the dolls and got herself men musicians.

Here is the reason she gave for making the switch:

"Keeping good girl musicians is just too expensive—there are only five girls in the whole U. S. capable of playing first-chair trumpet. (She declined to name them.) They can name and get their own price, and it's more than I can pay.

Only Three On Each

"There are only three girl drummers and only three girl altos who could handle their parts in a band such as I have now.

"And it's not just a matter of money. Top-notch girl musicians don't like to work in all-girl bands. They like to feel that they've been hired not because of their looks, or sex appeal, but because they are good musicians."

How about the psychological aspects? Are guys or gals harder to get along with? Ada was cagey on that one:

"I've never had any trouble with my musicians, girls or boys. I've always had great respect for my musicians and tried to let them know it. I never give them orders. I just make suggestions."

New Experience

"I realize that for the fellows in my new band, this working for a girl leader is a new experience. I don't know what they think about me—but they are doing a great job and are swell to work with."

"I never had a band like this before—couldn't have done it with an all-girl band—and it's been very exciting. Also satisfying to prove that you can play something besides 'business man's bounce' in a high-class supper room."

Most of Ada's bandmen are close to, if not part of, the so-called west coast jazz movement. The lineup has John Anderson, trumpet; Ray Roberts, alto; Ken Downing, tenor; Linn Rockwell, baritone; Dick Powell, piano; Florio Cordoba, bass; Chuck Molinari, drums.

We asked one how it felt to work for a girl leader. He paused, then answered slowly:

"Well . . . different. And we have to watch our talk."

STUDIO NOTES: Note of confu-



Ada Leonard

sion: There was no Magnificent Obsession song associated with the movie of the same title—but there will be a song with that title in Columbia's next Frankie Laine starrer, now titled *Bring Your Smile Along*. Frankie supplied the lyrics to a melody by music chief Freddie Karger . . . Donald O'Connor co-stars with Bing Crosby in Paramount's upcoming VistaVision version of Cole Porter's *Anything Goes*. The gals are Mital Gaynor and Jeanmaire.

ADDED NOTES: Some of Doris Day's apparel in the role of Ruth Etting in *Love Me or Leave Me* is so skimpy the studio is releasing the stills only to big news and photo syndicates (and *Down Beat* readers are invited to complain to MGMogul Howard Dietz via this office) . . . Tommy Alexander, Billy May protegee, whose band makes its debut this month on the MGM label, switched to piano (he used to play trombone) because doctors had to remove a portion of his lungs. Give his band a listen—it's worth it . . . Crown's new singer, Lee Winters, was Ruth Olé when she sang with Jerry Fielding . . . Kay Brown and Maynard Ferguson, whose divorce would have been final in a few months, staged a reunion.

beauty of tone



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LaRosa Whips Jitters To Win On Voice Alone

Chicago—Julius LaRosa now has been away from the Arthur Godfrey nest slightly more than a year. The hand-cappers who gave him less time than this on his own can return to their scratch pads and guess again. He has put one thing under his belt in that period—and it's important in a business where a quick demise is closer to the rule than to the exception.

He has found that an audience wants to hear him sing, not to look for his humility. At the Chicago theater where he played a three-week engagement last month with Kitty Kallen co-headlining, his stint classified as *smash* at the box-office—and most of this had happened before the latest installments to his private life were documented on the newspaper front pages.

'On My Own Merits'

"From here on," says LaRosa, "I want to score on my own merits." Actually the "freak status" (his own term), which the newspapers gave him, is a lot to overcome for a performer who is not as concerned with the immediate buck as with the long term.

He's been helped no little by his accompanist-arranger, Joe Guercio, who in the past had worked with Patti Page, Norman Brooks, and Georgia Gibbs.

Onstage, LaRosa doesn't tug his trouser leg anymore, doesn't scratch his head, or rub his nose boyishly—all the things that once were construed as a show of shyness and, that awful word, humility.

'A Show of Nerves'

"Humility," he says, "had nothing to do with it. Man, this was just a show of nerves by a guy who was scared and didn't know how to hide it. But I'm over it now. I've got much more confidence, and that's a big step forward."



Julius LaRosa

LaRosa has been a long time looking for his true vocal identity. The first complication was that he sounded much like Frank Sinatra and, accused of imitating, he spent a long period trying to sing as much unlike the man as possible. He was never comfortable at it, so he went back to what comes naturally.

"Now if I sound a little like Sinatra," he says, "I don't mind it. In fact I call it a blessing, because I really dig that man. Eventually I should develop a technique that is both natural and all my own, but right now I can stand the resemblance to the greatest there is."

—Les

Composers' Movie Poll

(Jumped from Page 1)
picture of the same name.

A *Star Is Born* also copied honors on two more scores, both of them because of the performance of its star, Judy Garland. The singer, who had been absent from the screen since her appearance in MGM's *Summer Stock* in 1949, walked off with the year's top vocal performance honors and also emerged as Hollywood's top female musical personality of 1954, scoring more than twice as many votes in this category as the nearest contender.

In a rare departure in film awards, pianist Claudio Arrau, who was heard but not seen in MGM's *Rhapsody*, was singled out for the best instrumental performance of the year. This category, like the vocal award won by Miss Garland, was open to both on-camera and off-screen performers. The pianist played the solos for actor John Ericson on the *Rhapsody* soundtrack.

Frank Sinatra, coming full cycle in a "comeback" year which began with his Academy Award for a straight-acting performance in the 1953 film, *From Here to Eternity*, was named top male musical personality of 1954, on the basis of his work in Warner Brothers' *The Young at Heart*.

A special award went to Twentieth Century-Fox producer Darryl Zanuck, as the "producer who has done the most since the advent of sound to emphasize the importance of music to motion pictures." Named as Zanuck's most representative film was *The Robe*.

Complete results of the poll, together with full explanations of each category, follow:

1. Original underscore for a non-musical film. (All films—dramatic, comedy, documentary, cartoon—eligible, whether feature or short subject. Only musical films ineligible). *On the Waterfront*, Leonard Bernstein, composer.

2. Scoring of a production, dance or vocal number. *Born in a Trunk* sequence, *A Star Is Born*; Ray

Ella, Peterson Due In England

London—Ella Fitzgerald and Oscar Peterson will tour England from Feb. 22 to March 6, following JATP's regular European tour. Ella will be accompanied by Don Abney, and the program probably will be divided between Ella and Oscar with no supporting bill.

Ella escapes the usual English Musicians' Union ban on American musicians because she's a vocalist, and Abney gets by because a vocalist can bring along an accompanist. Peterson is allowed to play because he's a Canadian citizen. Although labor permits for Herb Ellis and Ray Brown have been applied for, it's unlikely that they'll be permitted to work with Oscar.

First concert is in the Royal Albert hall in London with further dates including Bristol, Birmingham, Manchester, Sheffield, Newcastle-on-Tyne, Dundee, Edinburgh and Leicester.

Heindorf, music director.

3. Original song. *Three Coins in the Fountain*, from production *Three Coins in the Fountain*; music, Jules Styne; lyrics, Sammy Cahn.

4. Film in which music was used to best advantage in sustaining and enhancing narrative value (either in underscore or incidental). *On the Waterfront*; Sam Spiegel, producer; Elia Kazan, director.

5. Vocal performance (visual or off-screen. Off-screen performers need not be identified by name). Judy Garland, *A Star Is Born*.

6. Instrumental performance (visual or off-screen. Off-screen performers need not be identified by name). Claudio Arrau, *Rhapsody*.

7. Producer or director who has done the most since the advent of sound to emphasize the importance of music to motion pictures. Darryl Zanuck. (Most representative film—*The Robe*).

8. Male musical personality of 1954. Frank Sinatra.

9. Female musical personality of 1954. Judy Garland.

COUNTERPOINT

By Nat Hentoff

New York—This column's survey of international jazz scene aspects continues with the second part of Gunther Schuller's report on the Festival of Contemporary Music held Oct. 16 and 17 at Donaueschingen, Germany. Last issue, Schuller analyzed the background and effect of Rolf Liebermann's *Concerto for Symphony Orchestra and Jazz Band*, which had its world premiere at the festival.

The Liebermann work, incidentally, will receive its second set of American performances this spring. The Sauter-Finegan band will join this time with the New York Philharmonic conducted by Dimitri Mitropoulos.

Schuller, who is a powerfully expressive composer (*Symphony for Brass Instruments*), has also been first French horn player with the Metropolitan Opera orchestra for the last 10 years and has skillfully recorded works by Pöhl (EMS) and Schoenberg (Period). Also to the present point is Schuller's long-term interest in, and comprehension of, jazz. He played on several of the influential Miles Davis Capitol sides and has long been a friend of John Lewis, music director of the Modern Jazz Quartet.

Discusses Stravinsky's Work

"Nowhere near as slick a composition as the Liebermann *Concerto*," Schuller's Festival report continues, "but infinitely more original and genuine a work is the Stravinsky *Ebony Concerto*. Impeccably rendered at the Donaueschingen Festival by Kurt Edelhagen and his orchestra, it stood out in gem-like perfection, a work of extraordinary classical purity. Here the genuine synthesis of jazz elements and Stravinsky's own style (without the core of either ingredient being lost) creates a music of unusual piquancy and validity. This impression unfortunately is not to be gained from Woody Herman's recording or his Carnegie Hall performances of the composition.

"Two concerts billed in the programs as *Jazz Time* were possibly the real climax of the festival. Here the extent of the advances in jazz playing and thinking made in Germany in recent years could be justly appraised. And they are considerable. The programs ranged from low-down rocking numbers such as *Tiny's Beat* and *Al Sears' Castle Rock* to very modern arrangements by Viennese-born Roland Kovac and finally to two 12-tone works commissioned by the festival. Both the latter were of high caliber and indicated two essentially different approaches.

Two More Composers

"The first, *Variations in Jazz* by young Werner Heider, is a work of a classically trained 12-tone composer coming over to jazz while the second, *Songs in Rhythm*, by Heinz Kiessling, one of Edelhagen's regular arrangers, is the product of a jazzman who appropriated the principles of 12-tone. "Both works reflect the inherent

difference of impetus. The Heider is the better organized of the two works and excludes improvisation. The Kiessling revealed more real jazz feeling and only a secondary relationship to 12-tone. The problem in the Kiessling was the attempt at atonal or 12-tone improvisations—which was not successfully solved. The solos were either not 12-tone (and therefore not in keeping with the rest of the piece) or they were a too literal, undeveloped run-through of the original tone row.

Unsolved Problem

"But this is a problem whose solution is still in its infancy and one which requires tremendous concentration and musicianship on the part of the soloists. What is of great importance is the fact that an intelligent beginning at 12-tone and atonal jazz improvising was made at the festival. In this respect, altoist Franz von Klenck must receive special commendation, for it was he who seemed most successfully to break the bounds of tonality while still retaining musical logic, subtlety, and warmth. From this point of view, *Dialog in Alto*, an atonal discourse on *Pennies from Heaven* for altoists Von Klenck and Helmut Reinhardt accompanied by the rhythm section, was the most provocative experiment in expanding jazz horizons.

"As for the performances, even in the relatively stifling and nerve-racking atmosphere of an 1820 drawing room filled to capacity with critics (most of whom had never seriously listened to jazz before), the jazz musicianship was truly remarkable. Combining in a unique way German precision and thoroughness with an uncommonly swinging beat (even by American standards) and a rich, well-balanced tonal ensemble, the performances of the Edelhagen orchestra could withstand comparison with the best American bands—with the exception, of course, of Basia.

"They have benefited from some of the trial-and-error experiments on this side of the Atlantic,

Shearing Adds New Vibe Man

Boston—Johnny Rae, not to be confused with the wailer, joined the George Shearing quintet in the vibes spot while the group was playing an engagement here at George Wein's Storyville last month.

Rae left the Al Vega trio to join Shearing and before that had been with Herb Pomeroy's big band.

MJQ To Storyville After D. C. Concert

New York—The Modern Jazz Quartet moves into Boston's Storyville Feb. 11 for two weeks, following a Washington concert (Feb. 10) with Dave Brubeck. The group will also perform at Oberlin's Intercollegiate Jazz Festival March 4 and 5.

John Lewis, meanwhile, is preparing for a modern jazz record date for Norman Granz on which he will conduct a 10-piece group in a selection of his own compositions and arrangements.

For their style reads the intelligent middle course between the extremes of 'cool' and 'hot.' Their cool music never lacked warmth and feeling, while their hot music never failed to show intelligence and a degree of reserve.

"Fully aware of, and inspired by, the latest trends in American jazz, this German jazz ensemble is gradually developing a personality of its own. It is assured a secure future by the very fact that it is retained on a 52-week-a-year basis by the Südwest Rundfunk (the Southwestern Broadcasting unit) and has at its disposal the funds and organizational resources of that radio station's remarkable jazz department under the guidance of jazz critic-author Joachim Berendt, whose intelligent and modest program notes and emceeing at the festival were a great delight.

"The Edelhagen Orchestra's successful stand at Donaueschingen this October," concludes Schuller, "may have ushered in a new phase in the maturing process of jazz."

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Gus Arnheim Dies On Coast

Hollywood—Gus Arnheim, 56, one of the west coast's first band-leaders to break into the name band bracket, died in his Beverly Hills home Jan. 19 of a heart attack.

Arnheim opened with his band at the Ambassador's Coconut Grove in the late '20s and remained there for several years. It was during Arnheim's long run there that the Rhythm Boys—Bing Crosby, Harry Barris, and Al Rinker—appeared at the Grove in the 1931 engagement that proved to be Crosby's stepping stone to fame in films and radio.

The late Russ Columbo also got his start with Arnheim as a singer and violinist. Arnheim also is believed to have been the first band-leader to feature a girl vocalist—Loyce Whiteman.

Arnheim, who was one of the credited writers of *Sweet and Lovely* and a number of other song hits, came out of semiretirement recently to head a small band on the Larry Finley television show.

Sweet Adelines On LP And Folio

New York—In a unique tieup, Cadence Records and Edwin H. Morris and Co. simultaneously released a *Close Harmony* LP by the Chordettes and a song folio containing all of the 10 arrangements on the LP.

The recorded collection (Cadence LP CL 1002) contains such standards as *Oh Baby Mine*, *A Good Man Is Hard to Find* and *Sweet and Low* sung by the Chordettes in barbershop style. Notes by Chordettes' arranger Walter Latzko provide background on barbershop singing. The album is \$2.98 and the folio is \$1 at music stores.

Les, Mary Sked Night Club Dates

New York—Les Paul and Mary Ford, presently on a two-month vacation in Europe, will embark on a series of night club appearances after their return.

The husband and wife team will also appear on the Ed Sullivan CBS-TV show in late February.

FEATHERS NEST

By Leonard Feather

New York—Shorty Rogers hit an important nail on a significant head in his recent *Blindfold Test*. Comparing the Dave Brubeck and Modern Jazz Quartets, he pointed out that

while the former relies entirely on originality of performance, the latter combines preconceived original ideas with spontaneity of performance.

Musing over this, I began to wonder how many jazz fans have stopped to consider this all-important difference and whether they have observed how much closer is the tie between genuine jazz feeling and the Modern Jazz Quartet than between Brubeck and jazz.

If you are aware of these realities, you develop an ambivalent reaction to the flood of publicity and acclaim that has engulfed Brubeck in the last year.

On Other Hand

On the one hand, you are delighted that an intelligent, ambitious, clean-living, and talented fellow like Brubeck can win so many fans and, in effect, do so much for jazz; on the other hand,

you are distressed that an intelligent, ambitious, clean-living, and talented fellow like John Lewis, mentor of the MJQ, can have accomplished so much more, musically, while gaining so much less ground, economically.

Many musicians have whispered (but are afraid to repeat aloud, because it is impolitic to attack a reigning idol) that Brubeck, for all his academic qualifications and harmonic ingenuity, never has borne any message for them; that he is not primarily a swinging pianist, and that the truest jazz talent of the group is Paul Desmond.

It even has been implied that you will find less jazz piano in eight minutes of Brubeck than in eight bars of John Lewis. Or 10 seconds of Bud Powell. Or one finger of Count Basie.

In agreeing wholeheartedly with this view, I am aware that there will be three reactions to the appearance of the opinion here:

1. Feather is a fool; Brubeck is beyond criticism.

2. I disagree with Feather but will defend to the death his right to say what he likes.

3. Maybe there's something in what he says; I'll look into it further and possibly I'll agree with him.

I realize that the second of these reactions is a rarity and the third, human nature being what it is, almost an impossibility. What is important in this argument, however, is not so much the lack of anything in the pleasantly listenable Brubeck group as the presence of it to a greater degree in the MJQ (or, for that matter, in other, lesser-known combos with a similar outlook).

They've Paid Dues

Lewis, Milt Jackson, Kenny Clarke, and Percy Heath are all men who have paid their dues in jazz for longer, wearier, more disheartening years than Brubeck and his sidemen have ever known.

They have lingered too long with bands they did not care for, taking jobs that meant nothing beyond a bare living. It was not until they had coasted for two years as a recording unit that they could even keep the MJQ together on a permanent basis.

What they have been saying has been said in the language of jazz, with a newer and bolder command of its vocabulary. They have stayed closer to the core of jazz while straying further from the perennial strictures of the pop song format within which Brubeck prefers to remain knotted.

This, you may say, is just a matter of personal taste. But it is more than that. It involves the lives of four men who have been trying to say something, who can at last say it at least to a limited audience, but who now find four other men, with less to say, saying it to an audience of millions.

New York—Bob Levine, recently road manager with Les Elgart, has left Elgart's employ to take over ownership and operation of the Music Box, long-established record store in downtown Newark, N. J.

Dick Contino



goes

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The Devil's Advocate

By Mason Sargent

Millions of Musicians: The remarkable catcher of the sounds and rhythms of daily existence, Tony Schwartz (*Devil's Advocate*, Nov. 3, 1954) has three new LPs, all of them first-rate. In *Millions of Musicians* (Folkways FP 60), Schwartz shows the musicians we all are in the rhythm of children's speech, sidewalk pitchmen, country auctioneers (at both regular and slowed speed), scat singers, baseball announcers, flumbers, etc. In *French Folk Songs* (Folkways LP FP 832), he has recorded Henriette and Elie Zmirou in the most thoroughly delightful collection of French folk music I've ever heard on record—thanks largely to the touchingly fresh quality of Henriette's voice and phrasing. There's a booklet with full French and English texts. Finally, in *If He Asks You Was I Laughing*, Schwartz has recorded a searing cross-section of Negro songs from, among other places, southern prisons and work gangs and gospel meetings. It's an unforgettable listening experience. The record is available only from Legend Recordings, 425 West 57th street, New York 19, N. Y.

Folk Song Sampler: One of the periodic aims of this column is to indicate some of the better recent folk song releases, since this field of recording is so seldom covered elsewhere. Not having the space to comment in detail, I'll begin with a grouping of LPs dealing with the British Isles.

Lute-voiced Susan Reed sings 13 old airs from Ireland, Scotland, and England, accompanying herself alternately on the zither and harp. Excellent recording, full background notes and texts. (Elek-

tra LP 26) . . . Robin Roberts offers a particularly absorbing and emotionally powerful set of seldom-recorded *Irish Street Songs*. Good background notes by Miss Roberts on love and rebellion (Stinson SLP63).

More Trained, Formal

The Irish Festival Singers have a more trained and formal vocal approach to Irish folk material. Their lyrical collection is half in English and half in Gaelic, with translations of the latter. (Angel 12" LP 65016) . . . The darkly moving language of Wales is sung beautifully by Meredydd Evans without accompaniment (and with a passion reminiscent of the reading of Dylan Thomas) in a set accompanied by full texts, translations, and notes. The album is called *Welsh Folk Songs* (Folkways Records FP 835).

I have long lamented the relative lack of songs of the sea on records, and Milt Okun has partially remedied the defect in a collection of fore-castle songs and shanties, *Every Inch a Sailor* (Stinson SLP 65). His voice unfortunately suggests more the mild teacher of music he is than any hard-living sailor sung about in the songs. There are good background notes . . . Much more appropriate to his wondrously wild material is the rugged voice and style of Dick Wilder in *Pirate Songs and Ballads*, many of which I expect have never been recorded before. There are notes and texts, and the recording is first-rate (Elektra LP 18).

Art Of Folk Material

Will Holt, like Richard Dyer-Bennett, makes art songs of folk material, and though he's not as accomplished as Dyer-Bennett, he makes an effective debut in a varied program, on *A Will Holt Concert* (Stinson SLP 64). There are notes. Often, incidentally, the rare and usually unsuspected information to be obtained in the liner notes for these folk song sets is



Susan Reed

as stimulating as the music itself.

Newest addition to the flamenco repertoire is the brilliantly recorded *Artistry in Flamenco* (Esoteric LP ESJ-8). The artists—vocalist Chinin de Triana and guitarists Ricardo Blasco and Miguel Garcia—were all with the Jose Greco company at the time of recording. Valuable notes by James Lyons. A thoroughly recommended set . . . *Haiti Dances* (Atlantic LP ALS 123) is of great ethnic interest and is well-recorded. Good but incomplete notes by Paul Bowles. Too bad Atlantic didn't put more care into annotating this valuable collection.

By contrast, Orrin Keepnews of Riverside has provided lucid, extensive background notes for *Geoffrey Holder and his Trinidad Hummingbirds* (Riverside RLP 4004). The brilliant 24-year-old Holder, a dancer, singer, choreographer, painter, and composer, currently is featured in *House of Flowers*.

Comes From Trinidad

He comes from Trinidad and helps in this well-recorded album to fill a gap in folk literature with "the actual current music of the area . . . both its present-day

Chicago Symphony To Premiere Work

Chicago—The world premiere of Frederick Schreier's *Concerto Grosso for Four Solo Instruments, Coloratura and Soprano* will be held at Orchestra hall here on March 3-4 with Fritz Reiner conducting the Chicago Symphony orchestra. The work recently was picked winner of the first annual contest staged by the Artist Advisory council which headquarters here.

Schreier, a Viennese-born resident of New York, where he teaches piano and composition, received a cash prize of \$1,000. The contest is slated to be held yearly to encourage original composition by American citizens.

songs and the folk material and religious music that has survived from earlier times and its still very much a part of Caribbean life." The result is a variegated, consistently stimulating concert, one of the best folk records made in recent years.

Collector's Items: The most luxurious album I've ever seen is Angel's set of three 12" LPs, *Homage to Diaghilev* (3518C). Diaghilev directed the most famous company in the history of ballet until his death in 1929, and the tribute contains music to 11 of his ballets by Satie, Debussy, Ravel, Tchaikovsky, de Falla, Prokofiev, and Stravinsky, among others, as conducted by Igor Markevitch. In addition, there's a large,

Met & Columbia Sever Contract

New York—The Metropolitan Opera association and Columbia Records have announced the termination of an exclusive recording contract that has been in effect since January, 1947.

"When we signed our contract eight years ago," said Goddard Lieberman, executive vice president of the company, "we knew that the venture would be costly, but we felt that productions of the Metropolitan should be heard on records in spite of costs that were very high indeed. However, the high costs in America and increased European-recorded competition has made the recording of a regular opera company in this country economically unfeasible."

handsome booklet containing rare sketches, photographs, essays, costume designs, letters, and other remarkable memorabilia of the lavish Diaghilev era.

Another rare event is a recording that many lovers of Bartok's music long have been awaiting—the strange, eerie opera, *Bluebeard's Castle*. Faithfully recorded in the original Hungarian language in London in 1953, the work is strikingly reproduced with the New Symphony Orchestra of London conducted by Walter Susskind. Endre Koreh is Bluebeard and Judith Hellwig is the hapless Judith. It is an extraordinary work of the nether world (Bartok Records #310-311).

CLASSICS IN CAPSULE

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

The Ancients

Disc Data	Ratings	Comments
MOZART: Oboe Concerto (K. 314)/ J. S. BACH: <i>Artos</i> , <i>Adagio</i> / J. C. BACH: <i>Andante</i> . Mitch Miller, Daniel Seldinberg Little Symphony. COLUMBIA ML4916, 12".	★★★★★ Performance ★★★★★ Recording	* The man who has stuffed some horrendous "new sounds" down the populus's gullet shows herein how great his ear really is. His oboe is magnificent in a nicely varied classic group, accompanied adroitly. Five stars for "the heard."
BACH: <i>Partitas Nos. 2 and 3</i> . Zino Francescatti, violin. COLUMBIA ML4935, 12".	★★★★ Performance ★★★★ Recording	* Unaccompanied violin Bach is some of the purest, most refined music in the catalogue. Francescatti cuts it fine and clean, though without great authority.
MOZART: <i>Eine Kleine Nachtmusik</i> , <i>Serenade Notturna</i> , <i>Clarinet Concerto in A Major</i> , Vienna Symphony, Rudolf Moralt, Bernhard Paumgartner, with Richard Schoenhof, clarinet. EPIC LC3069, 12".	★★★★ Performance ★★★★★ Recording	* The clarinet concerto side, with Paumgartner conducting a deft accompaniment, is the feature face of this platter, although Schoenhof's solo is not quite up to George Kell's brilliant performance on the Decca 10-inch of several years back.
HAYDN: <i>Emperor and Sparrow</i> quartets. Budapest String Quartet. COLUMBIA ML4928, 12".	★★★★★ Performance ★★★★★ Recording	* It would be possible, probably, to say the Budapesters are a little tired, but it would be hard to prove it. Meanwhile, they still are the finest fiddling foursome afoot.

The Moderns

BIEGGER: <i>Symphony No. 3</i> . MENNIN: <i>Symphony No. 3</i> . Eastman-Rochester Symphony, Howard Hanson/ New York Philharmonic, Dimitri Mitropoulos. COLUMBIA ML4908, 12".	★★★★★ Performance ★★★★★ Recording	* Hanson packs Wallingford Biegger's noisy opus with power, but Peter Menin's equally loud work, better paced and better balanced, steals an interesting show.
Piano Music for Children. Marcel Richter. MGM ED147, 12".	★★★ Performance ★★★ Recording	* Neither performance nor recording is important in this selection of 16 pieces by 10 current composers. What counts is that this record fills a gap in the library of music by contemporary writers for student pianists. It's well done.
BLOCH: <i>Schalom/LALO: Colla Concerto</i> . Tibor de Munka with Eugene Philharmonia, William van Otterloo. EPIC LC3072, 12".	★★★★★ Performance ★★★★★ Recording	* The world hasn't been panting eagerly for either of these sides. Bloch's Hebrew Rhapsody has been recorded frequently and fruitlessly. Lalo's solo concerto is a comparative stranger—and why not? It's a weatherworn opus.

The Standards

BRANNS: <i>Violin Concerto</i> . Giovanni de Vito, with Philharmonia Orchestra, Rudolf Schwarz. HIS MASTER'S VOICE LHMVS, 12".	★★★★ Performance ★★★★★ Recording	* Packaging got ahead of performance in this effort. The record comes beautifully wrapped, with a dandy booklet and a print suitable for framing, and the engineering is excellent. But de Vito was away with results that are only adequate. A gift item.
BINSKY-KORSAKOFF: <i>Russian Easter Overture</i> & <i>Capriccio Espagnol</i> . Detroit Symphony, Paul Paray. MERCURY MGS0059, 12".	★★★★★ Performance ★★★★★ Recording	* Going onto three years old now, the Detroit band has a list of recording successes almost that long. Add this pair to Paray's list. And turn the volume all the way up, if you want to appreciate the way these Marzary engineers know their onions.
BREXID: <i>Rhapsody</i> . Rochester Orchestra chorus and orchestra, Theodore Hellmich, with Ray de Vill, tenor. ENTRE ELAS, 2-12".	★★★ Performance ★★★★★ Recording	* Instrumentally, which is supposed to be exceedingly important, this rhapsody comes across better than vocally. Hellmich may be a young conductor to be watched. His touch is sure and possessed of a sense of direction. The chorus could be better knit.

Roy C. Knapp

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New McIntosh Amplifier Called Best Of The Lot

By OLIVER BERLINER

Ninety-nine and 60/100 percent perfect amplification sounds like the familiar soap claim, but in reality it's the slogan for McIntosh laboratory's new 30-watt high fidelity power amplifier. In an earlier article I remarked that amplifiers had reached such a state of perfection that there was virtually no difference among the good ones.

At the risk of self-repudiation, I must admit that the new MC-30 outclasses all other amplifiers I have run across, including other McIntosh models.

The secret of this superiority is in the ingenious, patented unity coupling output transformer circuit wherein the turns ratio of primary to secondary winding has been reduced to 2 to 1. This close coupling makes possible high power at low distortion, so good that even early models never had as much as 1 percent distortion.

Motivating Factor

This matter of low distortion content seems to have been the constant motivating factor in all McIntosh designs, and rightly so; for "clean" sound is the order of the day.

Now, if wide frequency range and high power output can be combined without disturbing this distortion factor, then an amplifier has been produced that approaches the theoretical limit of quality and efficiency—100 percent perfect amplification.

At full 30-watt output, more than the average power used in a 5,000-seat auditorium, the MC-30 produces less than one-half of 1 percent distortion over a frequency range of 20 to 30,000 cycles a second, plus or minus one-tenth of a decibel variation in response; with flat output within one-half

db to 50,000 cycles. Noise and hum level have been carefully regulated to 90 db below rated output, making them imperceptible.

Stress Phenomena

In recent months, engineers have started to stress a phenomenon known as amplifier damping in order to provide proper matching of the loudspeaker to the amplifier. This goes beyond the mere connecting of a 16-ohm tap of the 16-ohm tap of the amplifier output transformer.

Actually, damping is directly related to internal resistance of an amplifier, something about which designers have been concerned for years.

The specifications along these lines state that if an amplifier's output changed more than three db at full power when the load (loudspeaker) was removed, its internal resistance is too high. Having a damping factor of 12 or better, the MC-30 would have an internal resistance of less than one-third of an ohm on the four-ohm output tap.

Can Do Justice

With the internal resistance so low, this amplifier can do justice to virtually any loudspeaker, no matter how much the speaker's impedance changes with the changing frequencies generated by the amplifier.

The McIntosh utilizes miniature tubes in all audio stages except the output. Here Type 1614 beam power metal tubes, proved in high-quality broadcast systems for many years and similar to the popular 6L6, are used. Carefully selected 6L6 tubes might be substituted with good results.

Most the 13x8x8-inch package is

50% Longer Play Claimed For Tape

New York—The Minnesota Mining & Manufacturing Co., has announced a new magnetic tape which it says has 50 percent longer playing time on standard-size reels.

This has been accomplished, the company says, by reducing the thickness of the magnetic coating to .003 and that of the cellulose acetate backing to .001 by means of a new "high remanence" coating which affords less bulk with no sacrifice of tensile strength or sensitivity.

Another new extracapacity tape, called "Plus 50," was announced by the Reeves Soundcraft Corp.

taken up by the special heavily potted transformers, essential to long life; with the miniature tube stages requiring little space. The chrome and black styling makes the amplifier as nice to look at as to hear, and there's no listening irritation or fatigue whatsoever. Added to this is a very reasonable price for a unit of such great capabilities.

The MC-30 will accommodate the output circuit of virtually any tuner or preamplifier/equalizer and provides a power supply for the McIntosh audio compensator or similar units. A gain control is available for those program sources not having their own.

(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.)

Louis Ruben Dies

Bayonne, N. J.—Louis A. Ruben, supervisor of instrumental music in the Bayonne public school system and a member of ASCAP, died Jan. 5 in New York. Ruben was the writer of many popular songs and the inventor of a piano course, a musical slide rule, and a system which facilitates song composition and is used for rehabilitation work in veterans hospitals.

High Fidelity

DOWN BEAT

What Occurs When Dad Brings Home A Hi-Fi Set

By REINALD WERRENATH JR.

(Author and Former Radio and TV Producer)

What does hi-fi mean to a family, and should a family man of modest means become involved in it? Perhaps this story will hold some answers for you.

A pleasant looking, moderately well dressed man appears

at the door of a large electronic parts and equipment store. Activity is everywhere and no one pays any attention to him as he steps in the door. Had he taken this as a warning and at that moment turned around and departed, perhaps he could have saved himself. But at such moments the flesh is weak.

He takes confidence from the fact that he seems to be accepted into this busy scene and mentally squaring his shoulders, he saunters to a counter where a salesman is thumbing through a parts catalog, licking his thumb about every third page.

"Hi-fi equipment?" says the man. "Right back there" says the salesman.

The Room

The man proceeds in the direction indicated and shortly comes upon a vast scene of organized complication. This is the high fidelity equipment room, where are displayed all the component units of various manufacturers who have lavished thousands of hours of "genius time" trying to make an open-backed chassis full of lumpy tubes and condensers look like a streamlined product out of the 21st century.

Music fills the room with sound, and as the man looks about him at the rows of speakers and the shelves of handsomely faced units, he feels that he has found his way to the inner sanctum. He has, and with such ease you might think he would be suspicious.

Our friend now makes another fatal error. When salesman No. 2, a nice young man who obviously knows high fidelity equipment, asks him, "Would you like to listen to a few combinations of these units?" the victim gives him an unqualified, "Yes."

At such times a man must be realistic and face the facts. He knows nothing about hi-fi equipment. He doesn't know much about music or full frequency sound. As a matter of fact, about the only thing he really knows is how much he can afford to pay. Why doesn't he say so?

Real Sound

Now the victim is exposed to some of the really beautiful experiences in sound. He is also exposed to the disillusioning experience that the more beautiful the sound, the more it costs to achieve. A long row of switches allows this salesman No. 2 to flip the beautiful music easily from one speaker to another. "Do you like this one better?" he asks as he casually feeds it into a \$300 dual speaker with woofer and tweeter housed in a handsomely grained cabinet.

Thus softened up to the fact that he will have to pay more than

he had planned, and his senses dulled by the great preponderance of sound in various beautiful forms, our friend finally leaves the inner sanctum, having become enslaved to the entrancing prospect of owning hi-fi. "The concert hall in your home."

The die is cast, the equipment is bought and soon cartons will arrive at an unsuspecting home.

Dad is something of a hero now, because he has purchased some vastly complicated mechanisms and proposes to make them produce sounds. Actually, Dad doesn't even know which end of a soldering iron to pick up, but the hi-fi equipment now available is designed so that a well trained gibbon could put it together.

Everybody Watches

As the process of unpacking and assembling starts, the family is drawn to it as if it were a giant magnet. When the first piece of gleaming metal comes out of the carton, Junior forgets all about the cowboy movie on TV. He astounds his father by offering to help. Now the two men have all the pieces out of their cartons and mother having finished the dishes, comes upon the turbulent scene.

Instead of being horrified by the mess, she is entranced. Hi-fi equipment fresh from the box looks interesting. As the men make up the necessary connections, mother and sister help clean up the papers and cartons. Dad saves himself some garbage can sorting by rescuing the spare parts and instruction sheets before the cartons go out.

Everyone offers unsolicited advice and help. Junior burns his pants on the soldering iron, and sister draws the first blood by trying to peel back the shielding on a wire. At last it is all assembled and the family gathers around it eagerly, expectantly. Dad puts a trembling hand with a landaged index finger on the switch and turns it. The family holds its collective breath. Gradually sound wells up until it fills the room, not quite as beautiful, not quite as awesome as it sounded in the inner sanctum, but still impressive.

"Why is there a hum, Dad?" asks Junior.

They tap and wiggle all the connections but the hum is there and worse than before.

"Try unplugging it, and turning the plug over, dear" says mother.

Dad tries this and incredibly the hum is gone. He looks suspiciously at mother. But now they have it—full frequency, high fidelity sound in their home. They have the "presence." They're off into untold vistas of sound.

What does hi-fi mean to a family? Try it, and you'll find out.

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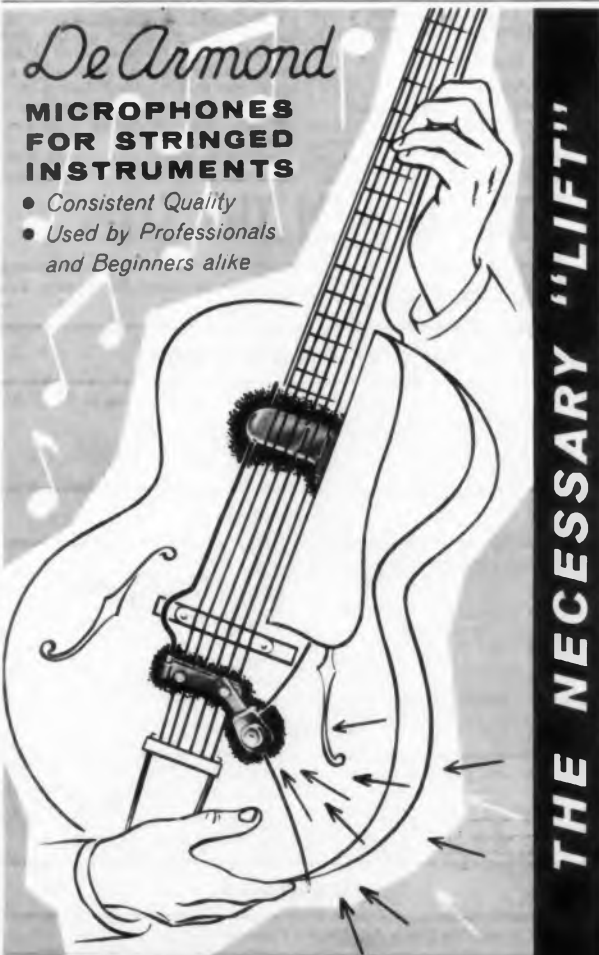
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Popular Records

**DOWN
BEAT**

Record Ratings

Popular records are rated on the following basis:

A star is given for each of five points—(1) quality of musical performance; (2) likelihood of commercial success (retail sales); (3) likelihood of heavy disc jockey play; (4) likelihood of jukebox play; (5) quality of the song itself.

Thus a record that receives five stars possesses all these qualifications.

The best records in the various categories are included in *The Top of the Stack* on these pages.

Tony Bennett

★★★★ *Close Your Eyes*
★ ★ ★ ★ *It's Too Soon to Know*
Eyes bodes another biggie for Bennett, who sells it handsomely with a distinctive breathlessness. The tune has an infectious rhythm which gets sharply defined r&b treatment by an unbilled chorus, and there's a wild and worthwhile alto sax solo during the bridge. Flip has an interesting dragging beat, but lacks the magnetism of *Eyes*. (Columbia 4-40427)

Bob and Ray

★★★ *You Made Your Bed*
★ ★ *The Voice Coach*
Bed is a pretty funny satire on *This Is Your Life*. This former zoo keeper has his life reviewed, see, and they bring back his friends—a hippo, birds, an ape. The comics milk it for all it's worth.

Flip could better have been forgotten. It's another *Dragnet* parody that was done far better by Stan Freberg ages ago. (Coral 9-61338)

Les Brown

★★★ *New Mexican Hat Dance*
★★★ *I've Got My Love to Keep Me Warm*

New versions of two Brown faves on Coral's new Silver Star series, in which their artists recreate their hits of years gone by. This duo fairly sparkles, as the band gives crisp and driving performances.

Dance is a more up-to-date arrangement of the oldie, with two good short solos coming from tenor Dave Pell and trumpeter Don Fagerquist.

Pell is back again on *Love*, and that's probably Fagerquist again, too, as the band moves swingingly. Excellent sides to relieve the plethora of vocals on deejay shows. (Coral 9-65500)

Frankie Carle

★★★★ *It's True, It's True*
★★★★ *Violin*

Don't look now, but Carle, from whom hasn't been heard a peep in ages, could leap right back to prominence with this pairing.

His unmistakable style especially personalizes *True*, a hummable new Sammy Cahn-Sid Lippman ballad, while Bob London's rich vocal helps push *Violin*.

Best bet, though, is *True*, and if RCA follows through, keep an eye on Carle. (Victor 47-6004)

Arl Carney

★★ *Sheesh, What a Grouch*
★★ *She Never Left the Table*

These amusing sides impress as being under Carney's usual caliber, though they may sell a few records by virtue of his growing popularity on Jackie Gleason's CBS-TV show. His treatment of *Table* is zany, sung straight in tango tempo with humorous twists, but *Sheesh* is bound to have greater appeal for its more obvious humor. (Columbia 4-40387)

Gail & Rosemary Clooney

★★★ *Open Up Your Heart*
★★★ *The Lord Is Counting on You*
Other labels have gotten the

jump on these didactic tunes by Stuart Hamblen, and some have done them better, but the Clooney coverage should steal some of the thunder. Rosemary is a good selling point, of course, and on this disc she introduces her youngest sister, Gail, who delivers the religious messages with naive charm. *Heart* gets a lift whenever Rosemary chimes in on the choruses. (Columbia 4-40422)

Nat Cole

★★★★ *The Sand and the Sea*
★★★★ *Darling Je Vous Aime Beaucoup*

Sand is a fragile thing that Nat approaches with tender care and respect, and is a superior effort that hardly can miss on any of the counts.

Je Vous, the Hildegard standard, is another dandy, and could well stand on its own feet as a seller. (Capitol F-3027)

Dorothy Collins

★★ *Twiddle Dee*
★★ *Cat Happy*

Even if Georgia Gibbs didn't have most of the action locked up on *Twiddle*, this Collins treatment would have a rough time moving, due chiefly to its lack of guttiness and punch. A good tenor man pops in briefly to provide a listenable solo.

Happy is o.k., though overdone and over-accented by an enthusiastic drummer. (Audivox 45-114)

Dick Contino

★★ *Adios*
★ *Nightingale*

The teenagers that mobbed Contino before his army stint are now grownups, and he faces the task of creating new audiences. It's a difficult thing to do on records—most of his appeal lies in his appearance rather than musical skill—and these sides do little to solve the problem. Play them unannounced, and they could be any accordionist.

Adios makes the better listening, chiefly because of the tune's excellence and Contino's restraint in playing it. (Mercury 70536)

Sammy Davis Jr.

★★★★ *All of You*
★★ *Six Bridges to Cross*

Sammy is ripe for his first king-size record, and he could very well soar to the top of the charts with this sensitive tune from Cole Porter's *Silk Stockings*. On the pop market, it is choice merchandise. His command of all is brilliant, having the desirable elements of warmth, sincerity, and elastic reserve in phrasing. It'll be a tough version for other artists to top.

Flip side makes a shouter of him, which is not his best guise. (Decca 9-29402)

Billy Farrell

★★★ *It May Sound Silly*
★★★ *Rock Love*

Bill Farrell has become Billy with his new label affiliation, and his singing also has become surer both in attack and intonation. Obviously the label is feeling him out with his first few sides, and they're on the right track in assigning him semi-r&b material, as this pairing shows.

Silly is a ballad that will receive a good deal of deejay response, and Farrell belts it out in his bottom-of-the-barrel voice. It's as good as anything he's ever waxed. (Mercury 70539)

Eddie Fontane

★★★★ *Rock Love*
★★★★ *All My Love Belongs to You*

New singer on the "X" Label really moves out on this one. Ex-GI has a fine strong voice that should move into the best selling lists. Other side, while well done, isn't as good a tune. ("X"-0096)

Geri Galian

★★★ *Aircu*
★★★ *Snowfall*

These are inviting instrumentals by the Caribbean Rhythm-Boys,

spotlighting Galian's forceful piano against sundry percussion apparatuses. Galian's composition *Aircu* catches that rich tropical flavor. *Snowfall* is mood music with some tasteful piano runs. ("X"—4Y-0093)

Merv Griffin

★★ *I Never Has Seen Snow*
★ *Hot-Cha-Cha*

Snow is a touching, pensive tune from the show *House of Flowers*, handled with slight dramatics by Merv Griffin and with a chorus punctuating and backing. Its commercial chances are dubious. *Hot-Cha-Cha* is a lively and insipid celebration of a tempo that's supposed to supplant the mambo. For some reason a harpsichord figures in the backing. (Columbia 4-40424)

Happy Otto

★ *Glad Doll Rag*
★ *Smiles*

Happy Otto produces happy, hollow-sounding music that seems to originate in a barroom and seems destined for action on jukeboxes in the same type places. Neither side pretends to be anything more than good time music. (Decca 9-29403)

Peter Lind Hayes & Mary Healy

★★ *The Year We Fell in Love*
★ *Could Be I Love You*

Year is a ditty that several labels are covering, and it seems to lend itself well to the kind of duet Hayes & Healy specialize in. Yet, somehow, they fail to do maximum with it. *Could Be* is a snappy polka sung in Spanish-type accents for novelty. Should satisfy their radio following. (Columbia 4-40419)

Eddy Howard

★★★ *Finger of Suspicion*
★★ *Old Memories*

Either these are typical vehicles for Eddy Howard, or his particular delivery makes typical of them. In any case, while they show him off in his smoothest idiom, they don't rise enough above his previous material to get much mileage. In short, they're too typical to sound fresh.

Finger is effectively catchy; *Memories* has more than a trace of corn. (Mercury 70533-X45)

Danny Kaye

★★★ *Manhattan Mambo*
★ *In My Neck of the Woods*

The trouble is that Danny Kaye is always expected to be funny, wherefore this disc disappoints.

Some of his rapid-running whimsy creeps in at the very end of the *Mambo* side, but it's not enough to lift it out of the average class. Kaye does a buoyant singing job on this, but the flip rates as an under-par marching-type chant. (Decca 9-29396)

Yvonne King

★★★ *Sleepy Baby*

Frank DeVol

★ *There's a Rising Moon*

Baby is the almost-maudlin-type tune that could break wide open with some hearing. Yvonne's treatment of it is as restrained as one could be on a weeper. Could be the dark horse side of the month.

Flip is ordinary treatment of ordinary material. (Kern 45-2736)

LaFalce Brothers

★★★★ *Maria, Maria, Maria*
★★★★ *Devil's Highway*

Nine voices—nine. The LaFalce's may not have been the firstest in the vocal group stakes, but they're the mostest. Quantity is clearly their selling point for the nonce, and the way Victor is touting this bunch, they're pretty certain to have a seller if only by dint of high-geared merchandising.

There's nothing especially intricate or novel practiced among the nine voices to set them above the smaller groups, and the effect of the numerical increase is to give them the fullness of a glee club. *Maria* is a pleasant chant which the boys handle hauntingly, and it's easily the side to be favored on all media. *Highway* is a contrast with a traveling beat. (Victor 5981)

Johnny Maddox

★ *The Crazy Otto*
★ *Humoresque*

A rhythm trio led by Maddox on a tinny piano pound out a merry medley of German tunes on the *Otto* side with no virtuosity whatever. *Humoresque* is slightly less than diverting. (Dot 45-15325)

Ralph Marterie

★★★★ *Blue Mirage*
★★ *Remember Me*

Ralph may be entering the *Mirage* sweepstakes a little tardily, but this version should nonetheless garner a large share of the deejay spins and jukebox coins. Marterie's trumpet is relaxed at home on this sort of thing, and the band contributes a stimulating reading. It's one of his best records.

A Frank Sinatra-ish vocal from

Top Disc



Jim Lounsbury, who conducts TV's *Bandstand Matinee* on WGN-TV, Chicago, and also is a deejay on WGN radio, picks as his best bet a record he thinks will be a big one:

Darling Je Vous Aime Beaucoup, by Nat Cole (Capitol)

an unlabeled singer dominates the revival of *Remember* (Mercury 70535-X45)

Vaughn Monroe

★★★ *Main Event*
★★ *What a Difference a Day Made*

Main Event is a novelty love song using boxing terminology and a Latin beat ("let's get over the preliminaries and into the main event"). It's catchy enough to become another *They Were Doing the Mambo*, and Monroe is unusually relaxed in singing it.

Difference, a topflight oldie, is o.k. fare for Monroe fans, but doesn't turn out to be much more than the backer for a plug tune. (Victor 47-6002)

Eddie Ricci

★★ *Love, Love, Love*
★★ *Oregon Waltz*

The stars awarded this record are entirely for Ricci's performance. The guy has very agreeable pipes and wholly unworthy material here. *Love* relies on contrivances in the lyric that don't make the grade, and *Oregon* is a weak effort in the manner of *Tennessee Waltz*. (Cavalier 843-A)

Rovers

★★★ *Why-Ohh*
★★★★ *Ich-Bon-Tami-Dachi*

Rovers, a west coast rhythm & blues unit, may attract some attention (or raised eyebrows) with this nearly unmusical waxing—chaotically offbeat and invariably offkey. Yet its very poisons are its perplexing charm, because the sour effects seem deliberate, strived for. This is a different sound, all right, though it may not be a good one. *Why-Ohh* is a love song sung like a dirge. *Ich-Bon* is mumbo jumbo sung intensely. (Music City 45-750)

Kay Starr

★★★ *If Anyone Finds This, I Love You*
★★★★ *Turn Right*

Kay's debut record on Victor probably will be a successful one, but it will be due more to the promotion it'll get than on its merit.

Anyone is a weepily sentimental tale that pulls out all the stops, including the use of echo chamber, a crashing crescendo, and a little boy singing and asking someone to love him.

Right fits more comfortably on the Starr shoulders—it's a dual-tracked rhythm tune that lacks the rollicking gaiety of her *Side By Side*, but should get attention. (Victor 47-5999)

Sarah Vaughan

★★★★ *Waltzing Down the Aisle*
★★★★ *How Important Can It Be?*

Mercury is doing an A-1 job of finding songs for Sarah to sing that utilize her wonderful vocal equipment in a commercial manner, yet won't offend the fans who remember her when.

Waltzing is a clever one about (Continued on Next Page)

The Top Of The Stack

The following represent the best records received for review this issue in the various categories.

For Discriminating Ears

Les Brown—*New Mexican Hat Dance/I've Got My Love to Keep Me Warm* (Coral 9-65500)

Nat Cole—*The Sand and the Sea* (Capitol F-3027)

Sammy Davis Jr.—*All of You* (Decca 9-29402)

Frank Sinatra—*Frankie* (Columbia 12" LP CL-606)

Commercial

Tony Bennett—*Close Your Eyes* (Columbia 4-40427)

La Falce Brothers—*Maria, Maria, Maria* (Victor 5981)

Frankie Carle—*It's True, It's True* (Victor 47-6004)

Nat Cole—*The Sand and the Sea* (Capitol F-3027)

Sammy Davis Jr.—*All of You* (Decca 9-29402)

Eddy Fontane—*Rock Love* ("X" 0096)

Ralph Marterie—*Blue Mirage* (Mercury 70535-X45)

Sarah Vaughan—*Waltzing Down the Aisle* (Mercury 70534-X45)

Vocalists

Tony Bennett—*Close Your Eyes* (Columbia 4-40427)

Nat Cole—*The Sand and the Sea/Darling, Je Vous Aime Beaucoup* (Capitol F-3027)

Sammy Davis Jr.—*All of You* (Decca 9-29402)

Sarah Vaughan—*Waltzing Down the Aisle* (Mercury 70534-X45)

Instrumental

Frankie Carle—*It's True, It's True* (Victor 47-6004)

Everybody Dance

Les Brown—*New Mexican Hat Dance/I've Got My Love to Keep Me Warm* (Coral 9-65500)

Ralph Marterie—*Blue Mirage* (Mercury 70535-X45)

Pop Reviews

(Jumped from Page 10)
a girl who likes to mambo, tango, and the like, but would rather waltz—down an aisle. It's a likely followup to *Make Yourself Comfortable*.
Important again finds Sassy singing against herself via multi-tape, and though it doesn't have the charm of *Waltzing*, will give other singers who use this gimmick some food for thought. Her intonation is letter perfect. (Mercury 70534-X45)

Paul Whiteman

★★★ *Mississippi Mud*
★★ *Then and Now*

Nostalgia twofold rings a bell on *Mud*, when a vintage band plays an old standard in the manner of their mutual era. The Rhythm Boys deliver the lyric with proper lightness and bounce. *Then and Now* sounds like sour grapes about the mutability of Tin Pan Alley vogues, and it takes a kidding-on-the-square poke at the "new sound" craze today. (Coral 9-61336)

Albums

Crew Cuts

Barking Dog; Oop Shoop; All I Wanna Do; Do Me Good Baby.

Rating: ★★

As these bouncy ditties have less utility value than Mercury's other reissue sets, being novelties that don't lend themselves to dancing, they figure to fare less well on the market. The Cuts do them up brightly. (EP 1-3290)

Jack Fina

Love in Bloom; I Wish on the Moon; If I Should Love You; With Every Breath I Take; Please; June in January; Moanin' Low; Thanks for the Memories

Rating: ★★

Fina here tinkles out a tribute to composer Ralph Rainger. Eight of his best-known tunes are played crisply but with an abundance of hackneyed flourishes and colorations. Nothing blood-stirring, it's all relaxed, sweet music—and some saccharine. (MGM X269)

Ralph Marterie

Shokilen; Crazy 'Bout Lollipop; Bongo Guitar; Kiss Crazy Baby.

Rating: ★★

Mercury is reissuing four of Marterie's swiftest tunes of last year in slick, gadgeted arrangements that could find a welcome from teenagers who want them all on a single disc. They're all up-tunes, worthwhile for the jitterbugs. (Mercury EP-1-3289)

Renzo Rossellini

A Trip to Italy; The Museum; Church of the Little Fountains; A Song of Pompei.

Rating: ★★

This background music composed by Renzo Rossellini for the film *A Trip to Italy* breaks down into three impressionistic musical sketches that are attractively moody and dramatic. Though classical in idiom, this music is being aimed at a pop audience by Mercury by way of its inevitable associations with the film's stars, Ingrid Bergman and George Sanders.

Rossellini conducts the Rome Symphony orchestra on this soundtrack. (Mercury EP 1-3273)

Frank Sinatra

Frankie; Hello, Young Lovers; I Only Have Eyes for You; Falling in Love with Love; You'll Never Know; It All Depends on You; S'Posin'; All of Me; Time After Time; How Cute Can You Be?; Almost Like Being in Love; Nancy; Oh! What It Seemed To Be

Rating: ★★★★★

It's ironic that Columbia has to try to cash in on Frank's record popularity on another label, after having him securely in its own stable for some 10 years.

But they certainly have an excellent product to offer—a Sinatra in his palmiest younger days, singing tunes that made him the hottest property in the country.

It's a great collection from a man whose phrasing and delivery influenced a whole generation of vocalists. Especially notable are *Nancy; Oh! What It Seemed To Be; I Only Have Eyes; and Time After Time*.

This one should sell well not only to old fans, but to those who have discovered Frank just since his comeback. (Columbia 12" LP CL-606)

C & W

Jerry Byrd

★★★★ *Hawaiian Sunset*
★★★★ *Wang, Wang Blues*
Jerry's got some fine picking material on these two standards. (Mercury 70519)

Eddie Dean

★★★★ *I Dreamed of a Hillbilly Heaven*
★★ *Stealing*
On this Eddie tells the story of the country and western greats whom he has passed on. A real tribute. (Sage and Sand 180-A)

Hank Noble

★★★★ *Wa-Ha-Ne-Na*
★★★ *Keep on Trying*
Indian maiden's lament is an unusual thing that Hank pulls all the stops out of. Other side is a cheerful idea. (Mercury 70515-X45)

Webb Pierce

★★★★ *I'm Gonna Fall Out of Love With You*
★★★★ *I'm In the Jailhouse Now*
Gals, just don't trifle with Webb.

First Camden Pops Issued

New York—RCA's new Camden label has issued its first releases in the popular and classical categories. Initial pop records, the beginning of a *Today's Hits* series, are two EPs with Stuart Foster and Jack Haskell.

Foster, former vocalist with Tommy Dorsey and Guy Lombardo, is featured in four tunes. *I Need You Now, Papa Loves Mambo, Count Your Blessings, and Teach Me Tonight.*

Haskell sings *Hearts of Stone, Melody of Love, That's All I Want From You, and Let Me Go, Lover* on the second EP. Haskell is backed by a band featuring pianist Johnny Guarneri as leader and such musicians as guitarist Tony Mottola, drummer Don Lamond, altoist Toots Mondello, and bassist Arnold Fishkin.

West Coast Discs Holding Price Line

Hollywood—The wave of price cutting in the LP record field, assertedly touched off by RCA Victor's slicing of LP retail prices, will not be followed by the West Coast's burgeoning independent jazz labels.

Pacific Jazz took the lead by informing distributors and retailers that there will be no price reduction (\$4.85 for PJ's proposed 12-inch LPs and \$3.85 for PJ 10-inches) for "at least 60 days." Nocturn and Fantasy are following the same policy.

A Contemporary-Good Time Jazz spokesman said, "We are not affected, as we have always found it possible to market top-grade LPs at a retail price of \$3 (including federal tax) that allowed a fair margin of profit for manufacturer, distributor and retailer."

Coral Releases Pop Hits Of Past

New York—Coral Records has issued the first in a new Silver Star series of single discs which feature a past popular record hit on each side. The initial releases include new recordings by Les Brown and Don Cornell of several of their old hits and a reissue of two hit sides by the Ames Brothers.

The Brown record is a new recording of his Columbia hits, *I've Got My Love to Keep Me Warm and New Mexican Hat Dance*. The Cornell release is a new version of *It Isn't Fair*, previously recorded with Sammy Kaye, and *I'm Yours*, previously on Coral. The Ames Brothers record features *Sentimental Me and Rag Mop*.

New Krupa Men In Vegas Stand

Las Vegas—Gene Krupa opened at the Last Frontier here for a six-week stand Jan. 10, displaying a revised trio. Eddie Shu continues on with the drummer, but Teddy Napoleon, who left to join brother Marty in their own combo which incidentally made its debut at the Sands hotel during the holidays, was replaced by two men.

Bob Scott joined the Krupa unit as pianist and John Drew was added on bass. Following the Vegas gig, Krupa plans to route the group eastward over a period of several weeks.

he's warning you. Other side is a funny warning to sinners. (Decca 9-29391)

Hank Thompson

★★★★ *If Lovin' You Is Wrong*
★★★★ *Annie Over*
Hank's got another fine upbeat tune with a clever set of lyrics. It's on the romantic side. The other is also a love ballad with a beat. (Capitol F-3030)

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Jazz Reviews

**DOWN
BEAT**

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

Graeme Bell

Goanna March; Big Walkabout; Hook, Line, and Sink; Cakewalk in 'Babies; When the Saints Go Marching Home; Nallebor; Backroom Jazzy; High Society

Rating: ★

This is the only clinker of the first four Angel jazz LPs. Bell conducts a band of Australian "revivalists" who are, if possible, even more dearly unmusical than most of their American counterparts. The recordings were made in England in 1951, and the regular Bell band is augmented on occasion by English revivalist trumpeter Humphrey Lytton, who writes better record reviews than he plays; and on one number, blues singer Neva Rapphello, who's not bad, though no Claire Austin.

The Bell contingent itself may have one musician in it, judging from a few bars of Adrian Monsbrough's Bix-like horn, though his alto gives one a horrified pause. Yes, there's a Tram-like alto (with none of Tram's musicality) and a pallid parody of Freeman-like tenor as well as the usual rusty echoes of badly comprehended records. But the rhythm section is the prize—just about the most inflexibly unswinging I've ever heard.

Another shocking aspect of this set are some of the statements in George Simon's notes, like those claiming "authentic rhythmic sounds of early New Orleans jazz bands" are to be found here. Some liner notes are better left unassigned. Recording quality unfortunately is good. (Angel LP 60002)

Sharkey Bonano

Chimes Blues; Somebody Else Is Taking My Place; Old Fashioned Love; When the Saints Go Marchin'

Rating: ★★★

The Shark and band whip through two 78s, don't set any records for imagination or such, but turn out competent Dixie jobs on all. Jackie Blaine comes close to singing on *Love* and *Somebody*. Nice clarinet by Harry Shields, especially on *Chimes*. Also notable is the presence of the Martins, father and son, Chink Sr. and Jr., on brass and string bass, respectively. (J. T.) (Southland 9013 and 9014)

Beryl Booker

Night and Day; My Ideal; I Don't Know Why; Body and Soul

Rating: ★★★

A pleasant, relaxed collection by Beryl and her two associates, bassist Bonnie Wetzel and drummer Elaine Leighton. Beryl will never bore you, but I doubt if she'll ever kill you (metaphorically) either. At least not here. But it's good, free-form jazz. (Cadence CLP 1000)

Bob Brookmeyer

Liberty Belle; Have You Met Miss Jones?; Isn't It Romantic?; Traditional; Doe Eyes; Red Devil; Body and Soul; Last Chance

Rating: ★★★★★

The man who seems most likely to be generally acknowledged the next major trombonist in jazz is inventively represented here in a session engineered in New York for Pacific Jazz by Rudy Van Gelder. His sidemen are pianist John Williams, drummer Frank Isola and bassists Red Mitchell (5) and Bill Anthony (3). Brookmeyer wrote the first original; *Traditional* is an imaginative medium blues; Red Mitchell wrote *Doe Eyes* and *Red Devil*, while Brookmeyer is responsible for *Last Chance*. All the lines for the originals are interesting and could be further developed. Red and Johnny Williams are excellent, but Isola's drumming could be somewhat more subtle.

Brookmeyer's tromboning continues to be the personalized combination of heart and musical intellect that makes him so impressive a figure in modern jazz—listen, for example, to the way he recreates *Body and Soul*. I wish, however, there had been at least one more horn for added color, linear contrasts, and challenge. (Pacific Jazz LP-16)

Vinnie Burke

For All We Know; Continental; Yesterday; Time Out; Softly as in the Morning Sunrise; Honeyuckle Rose; Imagination; On the Alamo

Rating: ★★★★★

The Vinnie Burke quartet, heard previously behind Vol. 2 of Chris Connor (Bethlehem LP BCP-1002), makes its album debut for itself in Bethlehem's second set in its *East Coast Jazz* series. Bassist Burke, a former member of the Joe Mooney quartet, worked with Cy Coleman, Sauter-Finegan, and Marian McPartland before launching his own unit with which he rehearsed for four months before recording. His associates are 22-year-old Fordham student, Ronny Odreich (clarinet), Joe Cinderella (guitar), and Don Burns (accordion). The quartet provides tasteful, careful music that should bring it advantageous gigs in rooms generally hostile to jazz.

But in terms of jazz itself, there is a too constant calculation, however skillful, and not nearly enough of a feeling of vital spontaneity is generated. Nor do the arrangements investigate the voicing possibilities at hand with sufficient invention or developmental adventurousness. All the musicians involved are good, particularly Burns, who is a real find. (Bethlehem LP BCP 1010)

Ralph Burns

Springsequence; It Might As Well Be Spring; Spring Is Here; Sprang; Echo of Spring

Rating: ★★★★★

A long-due and well-recorded demonstration of Ralph Burns' expressive taste and skill as pianist as well as composer-arranger. His sympathetic support is received from bassist Clyde Lombardi, drummer Osie Johnson, and an unnamed (for contractual reasons) guitarist who, I strongly suspect, is Jimmy Raney. Anyway, the mystery player is a fine, lyrical asset to the proceedings.

The *Springsequence* and *Sprang* are effectively Ralph's, and *Echo* is by that underrated melodist, Willie (The Lion) Smith, who wrote it 20 years ago. The whole feeling of the date—in terms of both material and performance—is a beautifully integrated one, and it's very close to a five star event. Producer Leonard Feather has done us all a service. Too bad the cover design is so dowdy. (Period LP SPL 1105)

Billy Butterfield

Caravan; Flamingo; St. Louis Blues; Strike up the Band; I Gotta Right to Sing the Blues; Struttin' with Some Barbecue; Goodbye; Cotton Tail

Rating: ★★★★★

It's always good to have Butterfield's warmly accurate trumpet on records again, but I wonder why Westminster decided to record him with a big band in average arrangements of standards, when "heads" of the same tunes played by a carefully selected small combo would have resulted in much freer and better jazz and in an album that would sell more and cost less to produce. As it is, the big band moves sharply behind Billy, and he gets support from such stalwarts as Lou McGarity, Cutty Cutshall, Hank D'Amico, Nick Caizazza, Lou Stein, Felix Giobbe, and Cliff Leeman. Recording quality is a dynamic ball, and a good shouting test for your equipment and the people upstairs. Too bad all this fine sound couldn't have more musical spontaneity. Maybe next time? (Westminster LP WL 3020)

Oscar (Papa) Celestin

Down by the Riverside; When the Saints Go Marching In; Marie La Veau; Oh, Didn't He Ramble

Rating: ★★★★★

Titled *Papa's Golden Wedding*, this was dedicated to the late New Orleans trumpeter's 50 years of jazz in his native city. As it turned out, it was a sort of memorial to his memory, and the rating would be higher if the level of recording weren't so bad. From this record

alone, it's hard to tell exactly what Celestin sounded like either on vocals or trumpet. On one side, he sounds like Papa all right; on the other you'd never know it if the record label didn't say so.

The four tunes, Celestin explains, are the ones most requested through the years, and he and band display wonderful enthusiasm, and at times reverence, for their music. Celestin sings all four, sometimes backed by the band in chorus. *Riverside* is at a very slow tempo, but I suspect the recording is at fault here, as it probably is on *Ramble*, which comes on at a full gallop. The band has a bouncing cohesiveness brought by years of only slightly changed personnel and an honest feeling for the roots of jazz.

Personnel includes Jeannette Kimball, piano; Adolphe Alexander, alto; Joseph Thomas, clarinet; Albert French, banjo, guitar; Sidney Brown, bass; Louis Barbarin, drums; Edward Pierson, trombone. (J. T.) (Southland S-LP 206)

Eddie Condon

There'll Be Some Changes Made; How Come You Do Me Like You Do?; Blues (My Naughty Sweetie Gave to Me); Tin Roof Blues; When My Sugar Walks Down the Street; I Can't Believe That You're in Love with Me

Rating: ★★★★★

A happily robust George Avakian production that results in one of the best Condon-style free-for-alls ever put on record. The cast includes Wild Bill Davison, Billy Butterfield, Cutty Cutshall, Lou McGarity, Dick Cary (on alto horn this time), Ed Hall, Peanut Hucko, the too-seldom-recorded Bud Freeman, Gene Schroeder, Al Hall, and Cliff Leeman. It's a lively debate throughout and among the highlights is Butterfield's Louis-tribute in *How Come*. Passing comments by Commodore Condon are included.

Recording quality is excellent as is Herman Leonard's tender cover photograph. Avakian's notes contain his invaluable trademark for (Continued on Next Page)

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Jazz Reviews

(Jumped from Page 12)

sessions of this sort: a clear breakdown of personnel by choruses. (Columbia 12" LP CL 616)

Erroll Garner

I Can't Get Started; Yesterday; Lullaby in Rhythm; Bewitched; For Heaven's Sake; Once in a While; 'S Wonderful; Undecided; Anything Goes

Rating: ★★

Title of this one is *Gone-Garner-Gone*, with Erroll's support split between John Simmons and Shadow Wilson, and Wyatt Ruther and Fats Heard.

It's a rich, sensuously reflective session with a movingly cohesive overall mood. Even though this is one of several Garner LPs released recently—to be added to the miles of Garner through the years—you can only win by adding this one too to your collection. Garner is one of those few artists who almost never fails to provide kicks no matter how often you replay his sides. (Columbia 12" LP CL 617)

Herb Geller

Sleigh Ride; Silver Rain; Alone Together; Happy Go Lucky; Breaking Through the Sound Barrier; Kahagon; You Stepped Out of a Dream; A Room with a View

Rating: ★★

Able west coast altoist Geller is backed on his first solo LP by his wife, Lorraine, on piano; Curtis Counce, bass; and Lawrence Marable, drums. First two sides were reviewed as singles and received four stars apiece, but the LP as a whole isn't up to that quality.

It isn't Geller's playing that misses, because that is consistently powerful and individually inventive (dig how well he sustains idea patterns on *Alone Together*). But over a whole LP, another horn could have been added or else, the set could have been more intelligently planned. In contrast for example, to Pacific Jazz's new Brookmeyer quartet LP, this Geller session gives the bass player no solos, and has all to little change of pace (*Rain* is the only ballad).

Then, too, aside from *Rain*, the other two Geller originals are hardly memorable, and Lorraine,

while pleasant and a swinger, doesn't have the probing strength of a Johnny Williams. Geller is a first-rate modernist; but for future LPs, he needs more ample support and more imaginative production. (EmArcy LP MG 26045)

Virgil Gonsalves

Bounce; Out of Nowhere; Too Marvelous for Words; It Might as Well Be Spring; Yesterday; Love Me or Leave Me

Rating: ★★

Baritone-saxist Gonsalves is currently a San Franciscan who formerly played with Alvino Rey and Tex Beneke and whose recent work around the Bay Area so impressed local disc jockeys that they sent Gonsalves and a set of tapes to Nocturne. Nocturne wisely set up this LP, enlisting Bob Enevoldsen (valve trombone) and former Krupa tenor saxist, the tasteful Buddy Wise, who hasn't been heard on records for some time. Also too long off records is ex-Herman pianist, Lou Levy, a swinging major talent. The rest of the good rhythm section is composed of bassist Harry Babasin and drummer Larry Bunker.

Date is very close to five stars.

Gonsalves blows with a strong beat and in clean, unhackneyed solo patterns. (Listen to his pulsative sureness and sensitive power in *Yesterdays*, his featured vehicle here). Elsewhere, the blowing is fine and the ensemble interplay is particularly well conceived in *Marvelous*, *Spring*, and *Love Me*. *Bounce* is weak material and the arrangement for *Nowhere* is underdeveloped, but the rest is a relaxed gas. John Neal's engineering results in one of the most satisfyingly faithful reproductions of jazz sound in my listening experience. (Nocturne NLP 8)

Bob Helm

Riveride Shake; Down Club Joys; Back Side O' Town; Doin' the Plymouth Rock; How'm I Gonna Do It?; I Don't Want Any More; Seagull Strut; Daybreak Blues

Rating: ★★

Four stars mostly for clarinetist Helm, partly for trumpeter Everett Farey, and in spite of a washboard, which, the otherwise good notes state, supplies a "forceful beat." Helm and Farey are out of the Turk Murphy band and with a three-man rhythm section achieve (Turn to Page 14)

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Jazz Reviews

(Jumped from Page 13)

a sound more airy than some find in the full Murphy band. Helm has had the misfortune in the past, especially when he played with the La Watters band, of sounding pretty lousy on records. He's a lot better in person, and this LP, cut on the Murphy band's recent trek east, shows him as the inventive, technically inspired musician he is. His standout sides are *Town and Any More*.

Farey, a youngster in years and experience, provides mature, intelligent support on five sides. Hank Ross gives excellent backing on piano, and Bob Thompson does what can be done musically with a washboard. Bill Stanley is on bass. Farey appears on only five sides. The washboard is on every single one. Recording is fine. (J. T.) (Riverside RLP 2510)

Hi-Fi Jazz

Lemon Drop; Tea for Two; Bertha's Tune; Caprice
Rating: ★★

A noisy, generally unimaginative record of a live-performance recording session held in crowded Pythian Temple, New York, in April, 1953. First number has Terry Gibbs with Don Elliott, Ray Abrams, Claude Noel, Kenny O'Brien, and Sid Bulkin (mis-spelled in the notes). Tenor Abrams is the worst offender. The others play well enough but are too intent on wooing the more childish members of the audience. Second number is a rout, with tasteless playing by Georgie Auld and Charlie Shavers. Tony Scott provides inventive sanity in his first chorus (one of the best on the LP) but loses his control in the second. More helpfully involved are Mundell Lowe, Lou Stein, Kai Winding, Specs Powell and an unbilled bassist.

The Gibbs crew returns for the third time, and Abrams again offends. Bulkin, incidentally, drums very well both times. Session ends with Tony Scott, Dick Katz, Milt Hinton, and Jackie Moffet. Scott again loses his head to the crowd at the close after a good beginning. Hinton comes on strongly. Katz is good, but Moffet, ill with food poisoning on the date, is deadeningly heavy. This whole session could have been left in the can. Bill Simon's notes are so enthusiastic that I wonder if he heard the records before he wrote them. (Brunswick LP BL 58058)

Italian Jazz Stars

Invenzione; Gim Blues; Tenderly; Cool-laboration; Fascinating Rhythm; La Barca Dei Sogni; Nancy with the Laughing Face; Siello Filanto

Rating: ★★

Angel has done us all a valuable turn by presenting the first examples of modern Italian jazz ever made available here. They're quite impressive, and indicate that Italy, despite the problems its modern jazzmen have in getting work (*Counterpoint*, Oct. 6) has much of fresh imaginative worth to offer the international jazz scene.

Though at base the music is inevitably derivative from American examples, there are musicians here who could probably become important figures given the opportunity to play regularly in the States for a while and thereby to absorb the source elements of the jazz art. But even as they are now, there is much to listen to in the individual statements of trumpeters Valdambrini and Rotondo, drummer Bonetto, altoist Ambrosini and tenor-clarinetist Barigossi. Good, helpful background notes by John Wilson. Recording quality is good. Definitely recommended. (Angel LP 6001)

Little Brother Montgomery

Mule Face Blues; Cow Cow Blues; Crescent City Blues; Vicksburg Blues

Natty Dominique

Touching Blues; Someday, Sweetheart; Big Butter and Egg Man; You Rascal You

Rating: ★★

For my dough, the chief value of this LP lies in Montgomery's

piano solos. He's another of the unsung, a pity, for he plays and sings the blues in an intensely personal manner. His style embraces more than a stomping boogie. It's far more piquant, evidencing in its simplicity of approach a seeming basic melancholy. *Vicksburg* is a classic of this type. He sings only on *Cow*, but this demonstrates how his bittersweet bent shows in all his work.

With Dominique are Floyd O'Brien, trombone; Lil Armstrong, piano; Baby Dodds, drums; Frank Chace, clarinet, and the remarkable Israel Crosby, who can play with the best in any idiom, bass. These sides may be doing more of a disservice to the band than anything else. They aren't too well recorded, and the band seems to show the ill effects of the one rehearsal and recording, all in an afternoon, that the notes speak of. Occasionally, the beauty of a Dominique muted blues solo makes it, but that's about all. (J. T.) (Windin' Ball LP 104)

Lyle Murphy

Lost in a Fog; Tone Poem; I Only Have Eyes for You; Frantic; Frankly Speaking; Illusion; Calais; Crazy Quilt

Rating: ★★

Album is rather pretentiously titled *Four Saxophones in Twelve Tones*. The four saxophones are: Russ Cheever (soprano); Frank Morgan (alto); Buddy Collette (tenor); Bob Gordon (baritone). They are backed by bassist Buddy Clark and drummers Chico Hamilton (4) and Richie Frost (4) as well as Lyle (Spud) Murphy on occasional celeste. This is Mr. Murphy's concert. He's written all seven of the originals (one with Eddie Laguna) and arranged all eight tunes. The "twelve tones" are his system of composition—a system explained in the notes (though I wish it had been gone into at greater length). Murphy's 12-tone approach, incidentally, is his own and is quite different from the Schoenbergian.

The examples of Murphy's approach presented here are said to be in a "mild form" because "with these first recordings the composer prefers above all to be understood." Well, I'm interested in hearing the less mild Murphy, because the writing here hardly strikes me as introducing any as yet particularly valuable or liberating innovations to the jazz scene. And no matter what system a man uses, the important thing is the thematic strength and quality of his originals, and the Murphy originals on this set are just plain mild. The rating, then, is for the excellent work of the musicians, especially the four saxmen. Especially striking is Frank Morgan, who emerges here as possible the most important west coast altoist next to Paul Desmond. And I'd like to hear more from Murphy, but in a less bland form next time. (Gene Norman Presents LP 9)

Pete Rugolo

Here's Pete; My Funny Valentine; Mixin' the Blues; Poinciana; Rugolo Meets Shearing; Sambamba; King Porter Stomp; You Are Too Beautiful; Jingle Bells Memo; There Will Never Be Another You; Conversation; Good Evening Friends Boogie

Rating: ★★

A well-recorded sampling of the ambitiously diversified book Pete had begun to assemble on the coast before he headed east to organize and hit the road with his latest short-lived band. These sides were cut several months ago while Pete was still in Hollywood, and he used such top-rated sidemen as Pete Candoli, Claude Williamson, Milt Bernhardt, Bob Cooper, Herbie Harper, Laurendo Almeida, Bud Shank, Jimmy Giuffre, Bob Gordon, Shorty Rogers, and Maynard Ferguson. Instrumentation includes French horn, oboe, flute, piccolo, celeste, tympani, timbales, conga drum, and tuba in addition to the regular complement.

There are accordingly some unusual voicings and resultantly pleasant tone colors. Throughout there is also an amount of wit and modest invention though nothing as a whole of major import emerges. Though Rugolo is a bright craftsman, there is no evi-

dence here or in any of his work that I've heard that he is much more than a craftsman. But those of you who are fond of this kind of big band manuscript ingenuity will enjoy this. Notes are excellent since they're by Rugolo, and describe with lucidity what he was after in each work. (Columbia 12" LP CL 604)

Don Shirley

I Cover the Waterfront; No Two People; Secret Love; The Man I Love; Love Is Here to Stay; Dancing on the Ceiling; They Can't Take That Away from Me; Answer Me, My Love; Medley from New Faces; My Funny Valentine

Rating: ★★

Don Shirley is not a jazz pianist, but as he generally works in jazz clubs and often uses jazz materials in his work, he's included here. As explained in a previous article on him (*Down Beat*, Sept. 22) Shirley "is a brilliant organizer of popular and jazz material" and performs that material "within various classical forms." His background of extensive formal training and more important, his unusual pianistic skill, qualify him for this odd pursuit and he accomplishes his aims with consistently impressive effectiveness. Shirley has a tasteful feeling for the proper use of dynamics and he has a particular gift at ballad expressivity.

Two reservations: there is in Shirley's work a lack of spontaneity—the kind of spontaneity to be found in the mainstream of improvised jazz. Without that spontaneity, Shirley is often moving but he rarely moves very deeply. And there is the danger of trying to enclose essentially slight material—as in the *New Faces* medley—in structural dress that is too ornate for it. The result is occasionally a leaning toward pretentiousness. But essentially, Shirley is so excellent a musician that it is sheer pleasure to listen to him play, reservations notwithstanding. Also worth much praise is his first-rate bassist, Richard Davis, a musician of mature taste and skill. (Cadence 12" LP CLP 1001)

Muggsy Spanier

Chicago; Saints Go Marching In; Blue Turning Grey; Tin Roof Blues; Muskrat Ramble; St. Louis Blues; Rose Room; Memphis Blues; Royal Garden Blues

Rating: ★★

Durable Muggsy Spanier, who strangely has not been represented on new records recently, made these sides for Weathers Industries in New Jersey (FM pickups, etc.) last summer. His associates on the date were clarinetist Phil Gomez (now with Kid Ory); the driving English trombonist Ralph Hutchinson, who has been with Muggsy for over four years; veteran pianist Red Richards; Muggsy's regular bassist, dependable Truck Parham; and distinguished guest drummer George Wettling.

The notes describe in detail the "new technique" used at the recording session; unfortunately, they didn't work out in terms of jazz sound. It's a clean recording but there isn't enough presence for the solo instruments and there's an overall hardness to the sound. Contrast this LP with Columbia's *Jammin' at Condon's* (LP CL 616). The latter has much more warmth and immediacy than this set—and the musical program is also considerably more varied on the Columbia. But Spanier fans will welcome the recording, and there's a lot of good spirited Dixieland here. Chief oddity: the *Salt Peanuts* riff at the end of *St. Louis Blues*. (Weathers Industries 12" LP W-5401)

Jack Teagarden

Mis'ry and the Blues; Music to Love By; Blue Funk; Davenport Blues; Meet Me Where They Play the Blues; Bad Actin' Woman

Rating: ★★

The first of two Leonard Feather-produced sessions by Big T for Period, another of the classical independents expanding into jazz. There are differing personae for the sides, but among those present are Dick Cary (4) and Jimmy McPartland (1) on trumpets; Ed

Hall; Walter Page; Ray Bauduc; Leonard Feather (3) and Dick Cary (1) on piano. On one number, Jack's regular band took over—Fred Greenleaf (trumpet); Kenny Davern (clarinet); Norma Teagarden (piano); Kass Malone (bass); and Bauduc on drums. Feather has one long piano chorus on *Blue Funk* which indicates he would have been wiser to have sat this one out. The unbilled guitar on *Davenport* is Carl Kress.

Jack sings on four, and throughout, his marvelously communicative horn and blues-mellow voice are a pleasure to hear. Some of the material however, (*Mis'ry* and *Meet Me*) could have been better, but there's enough Jack to make this worth getting. *Bad Actin' Woman*, attributed by Jack to a Jimmy Rushing performance, is a particularly robust ball. (Period LP SPL 1106)

Ethel Waters

Paper Moon; Happiness Is a Thing Called Joe; Can't Help Lovin' That Man; Summertime; St. Louis Blues; Summertime; Travelin'; A Hundred Years from Today; Sometimes I Feel Like a Motherless Child; The Crucifixion; Little Black Boy

Rating: ★★

While Ethel Waters is not exactly a jazz singer, she has influenced a number of jazz artists through

Ballroom Favorites

Here are the favorite dance tunes of the country for the last two weeks, as selected by the National Ballroom Operators Association and their patrons.

- 1 Mr. Sandman
- 2 Muskrat Ramble
- 3 This Ole House
- 4 Skirt
- 5 I Need You Now
- 6 Teach Me Tonight
- 7 Josephine
- 8 Star Dust
- 9 Naughty Lady of Shady Lane
- 10 One O'Clock Jump

the years, and I expect any listener who is moved by jazz will appreciate the phrasing, beat, and above all, the depth of feeling in Miss Water's talk-singing. These are some of her specialties in the best recorded and best packaged set she's ever been represented by. She's a great actress, as she's proved on films and on stage, and she still remains an affecting musical performer. Her unobtrusive accompaniment is by Reginald Beane. Thoroughly recommended. (Mercury 12" LP MG 20051)

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Bud Powell Record Most Artistic, Wallington Says

By Leonard Feather

George Wallington's astonishing, fast-moving eloquence as a pianist contrasts strangely with his in-ter-vort, laconic manner as a per-son. Drawing comments from him was a job akin to pulling teeth; the comments, though, when they came (usually after long, thought-ful pauses) were honest and to the point.

George was given no information about the records played for him.

The Records

1. Kenny Dorham. *Ruby My Dear* (Debut).

... I don't know who it is—it sounds like someone I know, I'm sure. I think there's an awful lot of clinkers in it, for one thing. Don't think I can rate that very highly—about two stars. The com-position is fair—is it something that Dis wrote? I like the sound of this one, though.

2. Ralph Burns. *Perpetual Motion* (Parlo). Burns plays two pieces by dubbing.

Well, I don't know who that is, either. I thought it was a happy tune, that's about all. It was nice musically—I mean the execution, but it didn't move me very much.

It does have a swing to it. As far as the arrangement goes, there's a little too much going on, something conflicted in there in the last chorus. I don't know what it was—the piano or something—that's what it sounded like to me. I'll give it two stars.

3. Ruby Braff. *This Can't Be Love* (Bethlehem). Johnny Guarnieri, piano.

The pianist sounds familiar, but I don't know who it is. It's not recent, is it? That is, the record may have been made recently, but



George Wallington

I would say it's from an older period, that type of music. It has no message for me. I'll rate that one star.

4. Jette Hipp. *What's New?* (Blue Note).

Well, again I'll take a guess, although I really don't know. Is it Marian? I'm not sure, though. I don't like some of the melodies in there—some of it was nice. It sounds like whoever it is is sort of experimenting and is either studying or reading books on modern composers and is trying to figure out how to put these things together and work out some of them. That's what it sounds like to me—but whoever it is has a heart. I'd give it two stars.

5. Mel Powell. *Cross Your Heart* (Vanguard). Paul Quinichette, tenor.

That's Lester Young. I would say it's pretty recent. At the beginning the piano player sounded a little influenced by Fats Waller.

I don't know who it was, but I liked that—it was sort of happy. I'll give it three stars.

6. Bud Powell. *Glass Enclosure* (Blue Note).

Well, there's no question in my mind about that one. It's the first artistic thing I've heard so far. It's Bud Powell. I like the whole thing; I like it very much. I'll rate it four stars. The reason I don't give it more than four stars is because I feel he definitely had an inspiration to write that, and I feel that he hasn't finished it yet, Leonard; it sounds incomplete.

7. Jelly Roll Morton. *Original Rags* (Commodore).

This is before my time. It could be a recent recording. I'm not sure. It reminds me of silent movies, because usually they played things like that behind them; but I would say it's definitely jazz, whoever it is. There is a feeling in there. It's a period I don't know much about. It has very little validity today. Two stars, I'd say.

8. Count Basie. *Be My Guest* (Clef). Oscar Peterson, piano.

The band I didn't care much for, but I liked the piano. I have his name on the tip of my tongue—he's made some trio sides, too. Toward the end he sort of comps and plays bass notes like Oscar Peterson. The conception is different, though. I don't think it's artistic. I'll give it two stars.

9. Jack Pano. *Thanks for the Memory* (MGM).

I don't know who this is. There's a little influence of Carmen Cavallaro there. I don't think it's jazz. It's nice. Shall I rate it as jazz or the category it's in? I think it's very commercial—someone that seeks money instead of music. I think the tune is pleasant. I'll give it one star.

10. Mary Lou Williams. *Autumn in New York* (EmArcy).

Well, I don't know—that left me kind of blank, and all I heard was *Autumn in New York* for some reason. I don't know who it is, Leonard. I don't like the way it sounded, and I'd prefer not to rate it.

11. Randy Weston. *I've Got You Under My Skin* (Riverside).

That I liked. That's Monk. This

Rhythm And Blues Notes

By Ruth Cago

New York—It is generally understood that among the more important reasons for making the hit record circle is the opportunity for jobs the disc fame provides. This is particularly true for arambesque talent. Yesterday's amateur becomes today's celebrity on the strength of one bit of wax rolling to the top of some popularity chart.

The backwoods promoter bedevils the booking agent for the current top 10 makers. Without a current record hit, established talent cools in the wings. It probably isn't fair to run the entertainment business this way. Logically, it would seem obvious that the longer established stars are more likely to put on a show that is worth the price of admission. But then, who ever suggested there was anything logical about the entertainment buying habits of the public?

These few words are in recognition of that lack of logic and in anticipation of a need which is being created. With unprecedented fertility arambesque customers are being born all over the country. The folks who have for years been enjoying the blues with a beat have been well provided with in-person appearances of their idols who travel the road to auditoriums and tobacco warehouses.

New Clubs?

At the moment, the big city folk have to satisfy their impulse to "rock 'n roll" via records in their own parlors. Since hit records cre-

ate personalities, the public wants to see stars in person—the public is going to have to have someplace to see them. Can we expect, then, a splurge of new spas in the big towns to accommodate public interest in arambesque recording stars? It's something to hope for, anyway.

The least likely customer for any such spot is a gal named Ella Johnson. Of course, in the course of her labors as the star vocalist of her brother Buddy's band, the lady oftentimes finds herself in such surroundings, but away from work she tries to keep her record of never going to a nitery intact. Ella admits that "the last time I saw Sarah Vaughan she was still working with Earl Hines." As entertainers go, Ella is pretty unusual in some other ways, too.

She got into the business in the first place not so much because she wanted a career, but rather because she was so devoted to her brother that she wanted to be where he was. While still in high school, she recorded his *Please, Mr. Johnson* which became a national favorite. When Buddy put the band together 11 years ago, Ella went along. She's been with the group ever since, even though "she doesn't like her own sound"; even though she "doesn't really care about having a big name in the business."

Only once before her current Mercury record sessions has Ella ever recorded without brother Buddy, and she is seldom happy with any other aggregation providing the musical background. As she puts it, "I'd just feel lost without the band. Maybe if I got a terrific hit on my own, Buddy will send me out as a single but I'm not really looking forward to that day."

Despite Herself

Nevertheless, in spite of herself, Ella Johnson is developing into a star on her own. Her latest release for Mercury, *Upside Your Head*, is bringing her a whole new (Turn to Page 18)

Artistically, I don't think this is that great. I'd give it about three. The piano on this needs an awful lot of fixing—the action, the tuning. They shouldn't have recorded at all on that piano.

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Country & Western

DOWN
BEAT

Nashville Notes

By BILL MORGAN

RadiOzark kicked off the new ABC-TV Red Foley show Jan. 22, as scheduled. It was thought at first that perhaps the show would not be able to go on at that date because of complications in acquiring the necessary linkage. All went off well however, with Si Siman and all concerned very happy with the initial show. Speaking of TV shows, Marty Robbins is currently negotiating with a large nationally known firm in regard to his own network TV show. Marty previously had a transcribed series for International Harvester.

George Morgan and Carl Smith were in Detroit recently for a big show. Morgan had just completed a tour through Florida with Martha Carson and the Louvin brothers. Martha and the Carls are in Illinois for personal appearances through Feb. 15. Martha is also scheduled to appear in Los Angeles, Feb. 20, doing personals and TV shots and making recordings.

Received word from Lucky Moeller, manager of Webb Pierce, that Webb will be working more ballrooms from now on as a result of the crowds he pulled at the Melody Mill ballroom in Dubuque, Iowa. Although it had been snowing and raining intermittently all during the day of the show, hundreds of people were turned away that night. Webb is scheduled for a return engagement at Dubuque in the spring as well as other ballrooms in that section of the country.

Don Low, country a&r boss of Columbia, was in town recently recording some of his artists. Among them was Carl Smith, who did a religious session. . . . Eddy Arnold was feted recently in New York at a dinner marking his 10th year with RCA Victor which hosted the affair. Representatives from all firms affiliated with country music were there to honor the "Tennessee Plowboy."

Recent visitors here were Nat Tannen of Tannen Music, Jack Comer, head of Valley Publishers, and Steve Sholes, a&r topper of RCA Victor in the country field. Nat was all smiles over Patti Page's recording of his tune, "Ever-lovin'". Tune was released on Victor by the Davis Sisters as a country tune, and now Nat informs us that it is being released by the girls as a pop also.

Rita Robbins is currently showing up in the regional charts with her Victor recording of "Don't Take All the Love". Tune was previously listed by the Associated Press as an up and coming song. Another song destined to be a big one is the Dot recording by Jimmy Work of "Making Believe". Jimmy can best be remembered for his hit song, "Tennessee Border", which was recorded by Red Foley. Justin Tubbs has recorded "Gotta Go Get My Baby", which is currently doing fine for Teresa Brewer. Look for a new recording of the current r&b tune "Ko Ko Mo". Goldie Hill, along with Red Sovine, has recorded a country version for Decca.

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Town And Country Music

By Sea Terry

Hollywood—Ray Price begins his long tour of one-niters on Feb. 22 with 10 dates in Texas. He then will play 10 dates en route to California and is set for still 10 more on the west coast. . . . Freddie Hart played dates in Bakersfield last week of January and is set for The Red Barn in El Paso on March 4, The Armoury in Carlsbad, N. M., on March 5, and the Club Maurice in Hobbs, N.M., on March 7. . . . Lefty Frizzell has finished a tour of one-niters in Texas and Oklahoma. . . . Stuart Hamblen is back in New York on business. He's dealing with two record companies these days—Victor, whom he records for, and Decca, who released his "Cowboy Church Choir" platter.

Billy Gray presented his new band to the public via a premier show on the five-station Oklahoma TV network on Jan. 21, followed with another show on the five-station Western Music network. Prior to the presentation of the new band, Gray and Wanda Jackson played Big D Jamboree in Dallas on Jan. 15, also playing the CBS portion of the show. . . . Hank Thompson and The Brazos Valley Boys play the Ft. Worth Livestock show first week in February. Entire group, including Billy Gray and Wanda Jackson played successful dates at The Meadowbrook in Maryland the last of January. Thompson flew the entire package to Maryland.

Eddie Dean played Town Hall Party in Compton on Jan. 28 and 29 as guest star for the two days. . . . Fabor Robison solved a number of his problems when he bought a large house in the Canyon. Besides living quarters, he now has home office space, also space for a

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Hank Williams Film Plans Begin To Jell



Audrey Williams, Joe Pasternak

recording studio and a rehearsal room. In the very near future, his home will be a bee hive of activity, but he is also maintaining his Hollywood Boulevard offices as headquarters of Abbott and Faber Records. . . . Jim Reeves makes another west coast trip from Shreveport in mid-February.

Deuce Spriggins and Jimmy Wible have joined Wade Ray's band, which plays six nights each week at Cowtown in Los Angeles. Spriggins will continue to play occasional dates with The Sons of the Pioneers. . . . Johnny Bond is busying himself with the extra chore of writing the script for the new Town Hall Party NBC airtel, which is webbed each Saturday night. . . . Besides his daily CBS radio network show, Tennessee Ernie now has a daily TV show on NBC. With two shows a day, Ernie still finds time to guest on other shows. He's set for another I Love Lucy appearance, and recently visited George Gobel on that show.

Another busy fellow in California is Smokey Rogers. He maintains two ballrooms, Bostonia in Bostonia, and the Trionon in San Diego. He also owns and helps operate the Valley Music store. Smoke has a one-hour TV show daily Mondays through Fridays on KFBM-TV, San Diego. Each Friday and Saturday night he appears with his band at his Bostonia ballroom and on Wednesday night he presents his show at his Trionon. He books other acts into the ballrooms on nights when he doesn't appear.

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Hollywood—The much publicized and talked about life of Hank Williams movie is finally becoming a reality.

MGM studios have been buzzing with activity of late. After much time spent by writer Guy Trosper, the story is finished and being put into script form. Trosper spent a great deal of time in Nashville last year, meeting people who worked with Williams and becoming familiar with the things that surrounded Hank during his lifetime. He spent, at that time, a great deal of time going over notes with Audrey, Hank's widow.

Other departments at MGM have expended a great deal of effort in shooting background scenes to be used in the picture. Some of it will originate in Hank's home town of Montgomery, Ala.; other parts will have the Nashville and Grand Ole Opry background.

Audrey Williams has just returned to Nashville after spending two weeks in California; her own office was set up on the studio lot and eight-hour daily conferences took place. Audrey read and reread the story, wrote and rewrote. She tells us that she is pleased with the story and that her work is at a standstill now until the actual shooting gets under way. At that time she will return to Hollywood and act as technical adviser on the picture.

Many Hank Williams songs will be featured in the film which, incidentally, will be in color. The trials and tribulations of the romance and marriage of Hank and Audrey will be the main theme of the picture.

MGM studio officials announced that more mail has been received at the studio concerning this forthcoming production than has been received about any other movie of this type. So an all-out effort is being made to make this one of the year's biggest productions. Joe Pasternak, one of this town's top-notch producers, has been assigned to "Your Cheatin' Heart."

Too, the studio's plans at the present time have gone beyond than the production end. World

C & W
Top Tunes

1. Carl Smith—Loose Talk (Col)
2. Faron Young — If You Ain't Lovin' (Cap)
3. Hank Snow—Let Me Go, Lover (RCA)
4. Webb Pierce—More and More (Decca)
5. Hank Thompson — New Green Light (Cap)

Most Promising

1. Ferlin Huskey — Little Tom (Cap)
2. Eddie Dean—I Dream of a Hill. Billy Heaven (Sage & Sand)
3. Lorie DeVal—Are You Mine? (Abbott)
4. Slim Whitman—When I Grow Too Old To Dream (Imperial)
5. Eddy Arnold—I've Been Thinking (RCA)

Among the disc jockeys reporting this issue are Tom Edwards, WERE, Cleveland; Chuck Neer, WJLM, Williamson, N. C.; Dal Stallard, KCMO, Kansas City, Mo.; Glen Stutzman, KYOU, Greeley, Colo.; Sammy Lillibridge, KFRO, Longview, Texas; Jim Wilson, WHOO, Orlando, Fla.

'Ozark Jubilee' Opens On Video

New York—Ozark Jubilee, a country musical variety show featuring Red Foley and a supporting cast of 13, premiered over the ABC-TV network Jan. 22.

Among performers on Ozark Jubilee are Jean Shepard, Hawkshaw Hawkins, Tommy Sosebee, the Oklahoma Wranglers, Arlie Duff, Grady Martin, and the Foggy River Boys.

The first six programs will originate from Columbia, Mo., and thereafter it will come from Springfield, Mo.

Premiers of this movie will take place in Nashville and Montgomery. MGM hopes to have the picture ready for showing when the next Hank Williams Memorial day rolls around in Montgomery.

—Sea Terry

Gretsch Spotlight

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Strictly Ad Lib

(Jumped from Page 3)

39 half-hour shows to be produced by Guild Films, which also does the Liberace and Florian Zablach telefilms.

JAZZ JOTTINGS: Kitty White, a singer whose first real break is long overdue despite discs for major and minor labels, gets her best chance to date on an LP of standards for Pacific Jazz with harpist Corky Hale. She also has good sides coming up on Marty Melcher's new Arwin label backed by Frank DeVol. Pianist-singer Wallard McDaniel forced by illness to cancel out of 400 club. Replaced by George Redman (drums) combo, which now features jazz star (baritone sax) Bob Gordon. Others are Maury Dell, piano; Dan Prell, bass. Jazz City op Maynard Sloate, after mulling move to Dixie, signed poll winner Chet Baker and combo for four weeks opening Jan. 28.

SAN FRANCISCO—Jerry Dodgion has recorded an LP for Fantasy. One side will have four tunes arranged by Dodgion and played by Jerry on alto, Sonny Clark, piano; Gene Wright, bass, and Lawrence Marable, drums. The other side will have four tunes arranged by Vince Guaraldi, featuring Vince on piano, Jerry, alto, Wright, bass, and Johnny Markham, drums. Vernon Alley currently on bass with the Turk Murphy band. Harry James played a series of one-niters in the bay area the week of Jan. 18.

Herb Berman, who was formerly drummer with Dave Brubeck, Vernon Alley, Alvino Rey, and other bands on the Pacific coast, has joined Woody Herman. Chuey Reyes opened the new Mambo City spot but closed after a week, with Carlos Fredricas taking over. Tito Puente was due in there Jan. 27 for three weeks, and then Joe Loco returns. Dave Brubeck returns in April for five months at the Downbeat, playing weekends only and filling out with concert gigs.

Kid Ory signed again for the Hangover as house band for eight months. The George Lewis band played a one-niter there Jan. 16 and again on Jan. 30 to capacity house. Jerry Stanton came in on intermission piano for the gig. Jackie Cain and Roy Kral opened Jan. 17 at the Purple Onion for two months.

—ralph j. gleason

BOSTON—The Hi-Hat still continues to draw a diversified audience with a mixture of jazz and r&b. The Fats Domino band stomped for a week; Dizzy Gillespie swung at a 45-degree angle for a week, sharing the stand with dulcet Mat Mathews as a single. Then Johnny Smith piloted his group through seven days. Crosstown

at Storyville, owner George Wein must be in debt up to his neck to the weather man, who swept away all snow and gave Boston one of the neatest winters in history. The "break" in the weather has assured Storyville of good gates for name packages. Sarah Vaughan did a solid 12 days, George Shearing did good business despite the lack of a current hit record, and the Sauter-Finegan aggregation just concluded a surprisingly good week. The Modern Jazz Quartet shared the stand with Clifford Brown-Max Roach ensemble the Feb. 1 week, and Count Basie is due back March 17 to celebrate St. Patrick's Day. Savannah club headlines Stump & Stumpy with Jimmy Tyler band, plus Paul Clement trio. Tony Bennett broke the record at Blinstrub's. Business is booming at The Stable, with Herb Pomeroy's trumpet featured in Jazz Workshop group. Another small combo drawing plaudits from jazz listeners is Manny Wise group at Frolic. Saby Lewis is back in Showtime.

—bob martin

LAS VEGAS: Bookers for local spas are following the national trend towards rhythm and blues with the Sahara leading the field by holding over Louis Prima and Co. and adding as the alternate group on the stand, Billy Ward's Dominoes. The Sands lost no time and quickly booked Louis Jordan and the Tympany Five for the lounge, while the Gay 90 bar of the Last Frontier rocks to the swinging sounds of the Gene Krupa quartet. Fred Waring and his Pleasure Time Revue of '55 playing to full houses at the Sahara despite the local seasonal slump.

The voice and personal charm of Toni Arden headline the show at the Desert Inn, while across the

strip The Lancers have returned once again to the Last Frontier. The Nevada Artists bureau has booked Paul Lopez and his mambo playboys into the lounge of The Showboat. Matty Malneck, who has been directing the El Rancho house ork, is rehearsing a new group called the Goodie Goodies for projected local lounge bookings. Johnny White, ex-Benny Goodman vibist, is back on the local scene with a group called Four Guys and Her—her being a fine little singer named Patricia. Local Sunday ayem sessions at Club Black Magic are being sparked by the sounds of Bob Scallion, Bob Morgan, Hank Shank, Dick de Gray, Roger Hall, Jimmy Gann, and Herb Kessler.

—henry lewy

DETROIT—World Stage theater, scene of the New Music society's Tuesday night jam sessions, opens its doors on alternate Sundays from 5 to 8 p.m. for concerts held under the aegis of the society. The Australian Jazz Quartet alternated with Ralph Sharon on his January Rouge lounge engagement. Joe Loco closes there Feb. 13. Dinah Washington swung Crystal Show bar through the same date. Crest brought in Art Hodes' quintet for a happy spree Jan. 25 through Feb. 6, followed by the Salt City Five Feb. 8 through 20, then to a Latin flavor with Los Chicanos quintet Feb. 22 through March 6.

The Tattletales moved from Crest to Baker's Keyboard lounge on Jan. 31, for three weeks. Barbara Carroll may follow in, if Las Vegas commitments permit. Marian McPartland opens a three-week bit March 7. Maxine Sullivan due at the Flame on Feb. 11 for two weeks. Piano single Nino Nanni follows Alvino Rey at Club Alamo from Feb. 14 to 28. The Gaylord and Falcon Show bar finally jelled their date, Feb. 9 to 21. Scheduled for Feb. 18, two concerts by the Dave Brubeck quartet in the auditorium in Ann Arbor.

—asalea thorpe

MIAMI—Kaye Ballard and Norman Brooks moved into the reopened Beachcomber. Joe Mooney taped an interview and a few tunes for Dave Carroway's Today and made an appearance on Steve Allen's Tonight when those shows originated for NBC from Miami Beach. Patti Head lined the Fontainebleau hotel show backed by Val Olman's band and

the Leruona Cuban Boys.

Ted Lewis' revue was followed at the Saxony hotel's Pagoda room by Xavier Cugat and Abbe. L'agion restaurant had two groups fronted by Sonny Kendis and Chuy Reyes. The Dream bar offers Judy Tremaine and Sam Bari. Pianist Duke DeMay and his pianist wife, Marge Hilton, living and working in Fort Lauderdale.

Joya Sherrill returned to town and topped the bill at the Black Magic. Clinton Hayes piano and voice in the Suburban club. Latin group, the three Malagon Sisters into the Isle De Capri hotel.

—bob marshall

CLEVELAND—If Cleveland is any criteria, mambo certainly is here to stay. Bob Joyce's Hollenden hotel nitero rocked for two mad weeks to the beat of Tony Martinez and group. Said group consisted of everything from Latin cuties to Latin crooners. The customers were happy though, if attendance means anything. The Loop lounge was not to be outdone, and followed Chet Baker and group with Joe Loco and his torrid tunes. Stan Getz is the music maker holding forth now, with Bill Doggett on tap. Ellie Frankel and her avant garde group are still pleasing the populace at Wexler's Theatrical pop. Buddy Greco joined the house party on Jan. 31. He is aided in rotation by the efforts of the Darrell Twins and Johnny Vann.

Dick Mone and Barbara Page continue their salon-type combined talents in the intimate Alcazar. Howie Mather leaves the "Back Room" to man the piano at the Olmsted hotel's new eatery, and Roger Stearns has returned after a brief illness, to his piano at the 2-1-6. The Encore room has brought back Eddie Barnes at the keyboard.

—m. k. mangan

WASHINGTON, D. C.—The 11th annual dinner of the Radio-TV Correspondents association was held at the Hotel Statler on Feb. 5. As guest of honor, President Eisenhower was entertained by Danny Thomas as emcee, as well as Eddie Fisher and the Chordettes. Carmen McRae found time between shows at the Howard to sit in—vocally and instrumentally—with the Earl Swope quintet at the Cairo hotel. Monday nights at the Cairo are devoted exclusively to sessions, while the balance of the week is for dancers only. Country Thomas took his Dixielanders into the State House to

inaugurate a Thursday through Saturday policy there.

Heavy traffic at La Comeur for the first two jazz attractions led to Lester Young, Johnny Smith, and Eddie Heywood in that order. Club Kavaikos recently spotted Teddi King for a very successful week. The Orchestra still blowing up a storm despite erratic in-again-out-again billing at the same spot. Ralph Marterie will bring his aggregation to the NCO Club at Andrews A. F. Base for a one-niter on Feb. 13. The Annual Hi-Fi fair will be housed at the Hotel Harrington March 4, 5, and 6. WOOK's Eddie Washington mastered the ceremonies of the Contemporary Jazz society's bash at the Hotel Roosevelt on Feb. 5.

—joe quinn and tex gathings

CINCINNATI—One of the city's few jazz strongholds was lost recently when the San Souci changed owners. After three successful months with a straight jazz policy, the club has decided to switch to private parties. Gene Heesler, alumnus of Elliot Lawrence and Billy May, is clicking around town with his modern sounding dance band—sparked by the fine arrangements of Doren Stalvey. Woody Herman made a hasty return to the Queen City and played Castle Farm on Jan. 22; then moved to the Carolyn club in Columbus for the 24-25. Richie Kamuka and Bill Perkins are sharing tenor spotlights with the Herd.

The Topper club featured Buddy Morrow ork for a one-niter. Yma Sumac and her Incan troupe thrilled the audience at the Taft theater.

—dick schaefer

TORONTO—Duke Ellington's band followed Muggsy Spanier's group into the Colonial. Muggsy, on his first night here, added two new men: clarinetist Joe Barusfaldi and drummer Bill Gasto. Oscar Peterson did so well in his two weeks at the Town Tavern that the spot was considering booking more jazz groups. Owner Sam Berger was dickering for Erroll Garner's trio. Dave Brubeck was set for a Feb. 3 concert in the high school at Oakville, Ont., near here. The Harry Belafonte show, Three for Tonight, played Massey hall Jan. 27. Sir Charles Thompson's trio is working steadily at the Town and Country room. Disc jockey Frank Carter started a new jazz show on CKEY. It is that station's first in at least five years. Eddie Heywood worked Campbell's lounge in London, Ont.

—bob julford

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Alexander, Stan (On Tour) Associated
Orchestra Agency
Buck, Will (Elihu) Salt Lake City, Utah,
b

Bader, Don (Jerry Sheen's) Keeneland,
N. J., nc, and (Union Casino) Union
Beach, N. J., nc
Baker, Ronnie (On Tour) National Or-
chestra Service
Bair, Buddy (Elgin Field) El Paso, Tex.,
2/13-16

Bartow, Dick (Baker) Dallas, Tex., b
Benke, Tex (Jacob Brown Memorial
Center) Brownsville, Tex., 2/17-19
Beecher, Little John (Ellsworth AFB),
b, D.
Berg, Misha (Waldorf-Astoria) NYC, b
Berkley, Russ (Merry Gardens) Chicago, b
Brandwynne, Nat (Waldorf-Astoria)
NYC, b

Brown, Les (On Tour) ABC
Buss, Henry (On Tour—Texas & Okla-
homa) GAC
Byers, Verne (On Tour—Midwest) NOS
Calahan, Bob (On Tour—South) NOS
Carter, Tony (Stardust) Bronx, N. Y., b
Cayler, Joe (Arcadia) NYC, Out 3/7, b
Chapman, Wayne (Moore Club) Sidney,
Mont., c

Chavales, Les (Palmer House) Chicago,
Out 2/16, b; (Copa City) Miami, Fla.,
2/18-20, nc
Clayton, Del (On Tour—Midwest) NOS
Clifford, Bill (Riverside) Reno, Nev., b
Coral, Xavier (Saxony) Miami Beach,
Fla., Out 3/7, b

DeBorja, Al (New Santa Monica Pier)
Santa Monica, Calif., Out March, 1955
Eliot, Les (Follies) Hollywood,
Calif., 2/15-3/7, b

Elliott, Larry (On Tour—South) NOS
Ferguson, Dean (Robert Driscoll) Cor-
pus Christi, Tex., b
Fink, Charlie (Palmer House) Chicago, b
Fitzpatrick, Eddie (Mapes) Reno, Nev., b
Flanagan, Ralph (On Tour—Midwest)
GAC

Foster, Chuck (Aragon) Chicago, Out
2/18, b
Garber, Jan (On Tour—Midwest) GAC
Glasner, Don (Auto Show) Moline, Ill.,
2/4-6

Harris, Ken (Mayflower) Washington,
D. C., Out 2/12, b
Howard, Eddie (Chicago) Chicago, Out
2/13, t

Hunt, Joe (Sands) Las Vegas, b
James, Harry (Follies) Hollywood,
Out 2/13, b
Jaro, Joe (Brown's) Loch Shadrake,
N. Y., b

Jensen, Jens (Hornet) Kalamazoo,
Mich., Indef., c
Jerome, Henry (Edison) NYC, b
Jurgens, Dick (Statler) NYC, 2/15-2/24,
b

Lama, Buddy (On Tour—Midwest) Mid-
west Artists Corp.
Lande, Jules (Ambassador) NYC, b
LaSalle, Dick (Statler) Buffalo, N. Y., b
Lewia, Ted (Roosevelt) New Orleans, Out
2/2, b

Lombardo, Guy (Roosevelt) NYC, b
Love, Preston (On Tour—South) NOS
McGrane, Don (Edison) Minneapolis,
Minn., b

McGuffin, Wayne (Highland's Clubhouse)
Kennewick, Wash., Out 2/23, b
McIntyre, Hal (On Tour—South) GAC
McKinley, Ray (On Tour—East) GAC
Mortier, Ralph (On Tour—Midwest)
GAC

Martin, Freddy (Ambassador) Los An-
geles, Out 2/23, b
Masters, Frankie (Conrad Hilton) Chi-
cago, b

May Band, Billy; Sam Donahue, Dir.
(On Tour—South) GAC
Mooney, Art (Meadowbrook) Cedar
Grove, N. J., 2/18, 2/19-20 & 2/25-27,
rh

Morgan, Russ (On Tour—Texas) GAC
Morrow, Buddy (On Tour—East) GAC
Moslan, Roger King (On Tour—East)
GAC

Pastor, Tony (Casino Royal) Washing-
ton, D. C., 2/21-27, nc
Pearl, Ray (Peabody) Memphis, Tenn.,
Out 2/13, b

Pepper, Les (On Tour—Missouri & Kan-
sas) GAC
Perault, Clair (Statler) Hartford, Conn.,
b

Pettit, Emil (The Club) Birmingham,
Ala., Out 2/25, nc
Phillips, Teddy (Flamingo) Las Vegas,
Nev., b

Prado, Perez (Di Lido) Miami Beach,
Fla., Out 2/17, b
Ranch, Harry (New Melody) West Palm
Beach, Fla., Out 2/10, nc

Red, Tommy (Muehlebach) Kansas City,
Mo., b
Reichman, Joe (Rice) Houston, Tex., Out
2/9, b

Raid, Don (O'Herry) Chicago, Out 2/6, b
Ray, Alvin (Aero-Marine Club) Seattle,
Wash., 2/15-28, nc
Rudy, Ernie (Peabody) Memphis, 2/14-
2/22, b

Sand, Carl (Statler) Hartford, Conn., b
Sheldon, Kenny (Jersey City Garden)
Jersey City, N. J.
Spivak, Charlie (On Tour—Texas) MCA
Greater, Ted (Piazza) NYC, b

Thornhill, Claude (U. S. Naval Stadium)
Norfolk, Va., 2/8-11; (On Tour—East)
GAC

Town, Nat (Hime) Billings, Mont., cl
Wagles, Buddy (Jack Valentine's) Fort
Lauderdale, Fla., Out 4/10, nc
Watkins, Sammy (Statler) Cleveland, O.,
b

Woods, Ted (Rice) Houston, Tex., 1/18-
2/8, b
Wolk, Lawrence (Aragon) Ocean Park,
Calif., Out 1/25, b

Combos

Airline Trio (Governor (Hilton) NYC, b
Allen, Henry "Red" (Metropole) NYC
Aristocrat (Terrace) E. St. Louis, Ill.,
2/8-20, nc

Armstrong, Louis (On Tour) ABC
August, Jan (Park Sheraton) NYC, in
2/15, nc; (Otto's) Latham, N. Y.,
2/15-28, nc

Benny's Trio (Beaver) Montreal, Canada,
Out 4/17, nc
Bonnamere (Loop) Cleveland, 2/21-27, cl
Braxton Trio, Bob (Mardi-Gras Grill)
Seattle, Wash., nc

Brubeck, Dave (On Tour) ABC
Buckner, Milt (Fops) Philadelphia, 2/21-
25, nc
Burgess Trio, Dick (Antlers) Colorado
Springs, Colo., b

Cavanaugh Trio, Page (Aero Marine)
Seattle, Wash., Out 2/13, nc
Condon, Eddie (Condon's) NYC, nc
Dante Trio (Officers Club) Fort Bragg,
N. C., nc

Davis, Bill (Black Hawk) San Francisco,
2/11-23, nc; (Savoy) Los Angeles, 2/25-
27, nc
Dee Trio, Johnny (Tropical Garden) New
Jersey, nc

Dennis Trio, Jack (Colonial) Hazer-
town, Md., nc
Devroe, Billy (Otto's) Albany, N. Y.,
Out 2/13, nc

Dominoes (Sahara) Las Vegas, Nev., b
Franklin Quartet, Marty (Airport) Brook-
lyn, N. Y., nc
Galliani, Slim (Tiffany) Los Angeles,
2/11-26, nc

Garner, Erroll (Blue Note) Philadelphia,
nc
Gibbs, Terry (Royal Nevada) Las Vegas,
nc

Gilmore Quartet, Stiles (Top Hat) New
London, Conn., nc
Heywood, Eddy (Comedy) Baltimore,
Md., 2/7-13, nc; (Fops) Philadelphia,
2/14-18, nc; (El Rancho) Chester, Pa.,
2/13-27, nc

Hodges, Johnny (Crown Propeller) Chi-
cago, 2/8-20, nc
Hope, Lynn (Surf Music Bar) Baltimore,
2/11-13, nc

Jacquet, Hiltone (Crystal Lounge) De-
troit, 2/18-27, cl
Johnny & Joyce (Otto's) Albany, N. Y.,
nc

Jordan, Louis (On Tour—East) GAC
Land, Sonny (Del Mar) Small Ste. Marie,
Mich., Indef., b
Loro Quartet, Joe (Rouge) Detroit, Out
2/13, cl

McCane, Bill (Anzor) NYC, b
McPartland, Jimmy (Metropole) NYC
McPartland, Marian (Hickory House)
NYC, cl

Monte, Mark (Piazza) NYC, b
Orion (Fops) Philadelphia, 2/21-26, nc
Parker Combo, Howard (Trade Winds)
Denver, Colo., nc

Pavona, Tommy (Rock Garden) Willi-
amsburg, Conn., c
Peri Combo, Bill (Pump Club) Pensacola,
Fla., nc

Pettiford, Oscar (Tia Juana) Baltimore,
Md., Out 2/14, nc
Prysock, Red (El Rancho) Chester, Pa.,
2/9-13, nc

Rostum, Willie (Copa Casino) Buffalo, b
Rico Trio, George (Silver Spur) Phoenix,
Ariz., nc

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Sacks Reviews Year With 'X'; Future Rosy

By Emanuel (Manie) Sacks

Vice President, General Manager,
RCA Victor Records

I read with great interest the supplement devoted to Label "X" in the Jan. 26 issue of *Down Beat*. A year ago, when RCA Victor launched the new independent label called "X," it literally was an unknown quantity.

But despite the huge initial expenses involved in starting a new label, "X" has completed its first year in a position of prestige, an essential factor for continuing success in the highly competitive record business.

Today, in the short span of 12 months, "X" is a vital part of the RCA Victor record division and an integral part of the recording industry.

Dedicated To Permanence

When we conceived the idea for Label "X" in 1953, I felt that it must be an operation dedicated not to overnight sensationalism but to permanence. To achieve this end, two basic purposes were established and fulfilled—first and foremost, to build, gradually but effectively, a catalog.

The first step was to find persons who could head the new undertaking and achieve our goals. Fortunately, I was able to obtain the team of Jimmy Hilliard and Joe Delaney. I appointed Hilliard to handle the a&r post for "X" while Delaney became general sales manager.

They both agreed with my approach to the new label and began immediately to work on discovering and developing new talent. This is of primary concern to a new company like "X" because it is the only way a new label can gain acceptance by virtue of a big "single" record.

The past year has shown that once "X" got an artist or two up

Roach, Max (Storyville) Boston, 2/11-30, nc
Rocco Trio, Buddy (Rustic Lodge) North
Brunswick, N. J., nc
Salt City Five (Crest) Detroit, Out 2/20,
cl

Sorrell Trio, Frank (Piccadilly) NYC, b
Spanier, Muggsy (Rendezvous) Philadel-
phia, Out 2/13, nc
Stitt, Sonny (Birdland) NYC, 2/10-23, nc
Teatle Tales (Theatrical Grill) Cleveland,
O., cl

Teakarden, Jack (Colonial Tavern) To-
ronto, 2/7-31, nc; (Blue Note) Chicago,
2/23-3/6, nc
Trahan, Lil & Pree (Skylark) Pensacola,
Fla., cl

Ventura, Charlie (Andy's Log Cabin)
Gloucester, N. J., Out 2/13, nc
Vera, Joe (Muehlebach) Kansas City,
Mo., b

Willis, Chuck (Savoy) Los Angeles, 2/11-
13, b
Yankovic, Frank (Cannella) St. Louis,
Mo., 2/16-20, b

Hamilton, Brown Win Freed Poll

New York—Roy Hamilton was picked as top male and Ruth Brown as the No. 1 female singing star in deejay Alan Freed's "Rock 'N Roll" popularity poll. The Drifters placed first among vocal groups, and Buddy Johnson led the r&b bands.

The poll, which had been conducted on radio station WINS since November, tabulated more than 100,000 entries.

In the best-selling charts, its task became a little simpler. It suddenly found itself in a position to get a better run of songs and material from which to choose a repertoire.

The second concern of "X" was to build a catalog through album sets. The various categories of album material are so numerous, and embrace so many fields of music, that a keen analysis is necessary to determine a particular set's potential. The main thing we had to remember in building a catalog was the fact that our sets had to be strong enough to endure over the years without benefit of delivery by "name" artists.

"X" solved the catalog problem adequately with the issue of its "vault originals," a series of old-time jazz classics—many of which were never before available—which achieved fabulous success and excellent sales reaction.

Groundwork Set

They also laid the groundwork for a solid catalog. Since then, numerous popular albums have been added, and in 1955 Hilliard and Delaney are planning approximately 150 LP albums and at least 300 EP sets.

I am thoroughly pleased with the remarkable progress made by "X" in just one year. It has grown into an independent and aggressive record company. It is properly competitive and not afraid of experimentation and new ideas. It now commands the respect and recognition of everyone in the industry, and I believe firmly that its success last year is only a very small indication of things to come.

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Rhythm, Blues On The Move

(Jumped from Page 15)

set of followers. You can get her to admit, though, that she does have a unique style of her own, and this individual quality is the thing that is shoving the gal reluctantly into the spotlight.

The Johnsons came from Arlington, S. C., but now call New York City home, that is, on those rare occasions when they have a chance to settle down at all. They've toured the nation at least twice a year for the past 11, and are getting ready to do their first 1955 trip . . . If Buddy and Ella get down around New Orleans during February, they'll likely run into a bunch of friends. Charles Brown will be there holding forth at the Club Desire, which we suppose is on the streetcar line of the same name . . . Guitar Slim is going to follow a stint in Pahokie, Fla., with a trip home for the Mardi Gras, and Fats Domino will be vacationing there for the Mardi Gras period, too . . . The Midwest will be visited by the 5 Keys and their *Ling, Ting, Tong* . . . This tune, incidentally, is one of nine arabesque hits which are in the top 30 of the nation's favorites.

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