



SAY, HEY, what's going on here? It's New York Giants' center fielder, Willie Mays, receiving a copy of his own recording of *Say, Hey* from stage actress Jansie Paige, star of *The Pajama Game* and a reputed Giants' fan second only to Tallulah Bankhead. Mays is presented with his record, on the Epic label, at the Polo Grounds, the Giants' home field.

S. African Tune Latest Smash On Discs In U.S.

New York—The time may come when a&r men, publishers, and others seers of the music business will have to travel to such places as Bombay, Brisbane, and the Bushveld to make sure they're on top of the latest hit-making material. Take the newest skyrocket in the trade—*Skokiaan*.

Skokiaan first was recorded for the Gallotone label in Johannesburg, South Africa, by a local crew called the Bulawayo Sweet Rhythms band.

The record quickly sold more than 170,000 in South Africa, and word of this success reached E. R. Lewis, president of London records in England. Lewis sent a couple of copies to London's office in New York.

Grows Independently
Meanwhile, however, the American importation of *Skokiaan* was building independently. Bill Randle of WERE in Cleveland, one of the nation's most astutely successful hit spotters, has a friend who is a pilot on the South African run.

The friend brought him an original copy of the record. The record was cracked, but Randle heard enough to ask Walt McQuire of London's New York office to send a new copy.

Randle put the record on the air, and the cannonade began. Customers, retailers, distributors all clamored for copies. Some 6,000 records of the Bulawayo Sweet Rhythms band were shipped from England to cover initial interest in Cleveland and New York, and at presstime, 20,000 more were on the way.

On Bandwagon

Other artists and companies immediately began to cover. Ray Anthony cut it for Capitol and Ralph Marterie for Mercury. The latter record was chosen by Martin Block recently as the best new record of the week on his ABC show.

It was the first time Block had chosen an instrumental for that spot. Victor has entered the *Skokiaan* scene with a Perez Prado cutting, and Columbia has waxed a version with Mitch Miller and the Four Lads with a lyric by Tom Glazer. Shapiro-Bernstein is the happy publisher of *Skokiaan*.

Skokiaan, by the way, is said to be based on an old Zulu drinking song.

Elgart Moves To Astor Roof

New York—In a sudden success booking, the Les Elgart band opened at the Hotel Astor Roof Aug. 2 for three weeks. Remarkable aspect of the date at this major location spot was that the very first booking for this Elgart band occurred as recently as April 23. To heighten the Frank Meriwell flavor of the occasion, Aug. 2 was also Elgart's birthday.

Following the Astor, Elgart opens at the Atlantic City Steel Pier Aug. 27 for nine days, and a tour through the south may follow. There are strong indications Elgart may line up another important New York hotel stand for the fall. There is also the possibility of a Palladium date in January. At the Astor, Elgart had three CBS halfhour network broadcasts a week, and he'll have a wire out of Atlantic City.

Elgart carries 15 pieces, including himself, along with vocalist Paula Adams. Leading the reeds is his brother, Larry Elgart, and among the other top sidemen are: trombonist Eddie Bert; guitarist Jimmy Raney (*Down Beat* winner in the Jazz Critics' poll); altoist Sam Marowitz (formerly with Woody Herman); tenor John Murtagh; lead trumpeter Stan Fishelson, and drummer Ted Sommer.

George Handy Back In Music

New York—George Handy, who became known as one of the most adventurous arrangers in modern jazz between 1944 and 1948, has returned to the music field.

Handy has written eight originals for an August date for a Label "X" album that is tentatively set for release in January. Another eight originals have been completed by Handy, and these will be cut by a 15-piece orchestra for Norman Granz's Clef label in September. On the Clef date, Handy's wife, Flo, will sing three of the songs.

Personnel for the Handy small band Label "X" date is set to include Allen Eager, tenor; Dave Schilkraut, alto; Danny Banks, baritone; Ernie Royal, trumpet; Kai Winding, trombone; Jimmy Raney, guitar; Art Mardigan, drums; Vinnie Burke, bass, and Handy, piano.

Handy also has finished a ballet and two piano concertos which are to be premiered, according to his manager, this fall by the Ballet Theatre and the Boston Symphony orchestra.

The Metropole Goes Nonstop

New York—The Metropole, the flourishing Seventh Ave. bar near Times Square, has become a jazz department store. Five nights a week, the Red Allen-Cozy Cole band plays on the long stand over the bar.

Opposite them is a unit headed by Big Chief Russell Moore and containing Tony Parenti, who recently replaced Bud Freeman. On Monday and Tuesday nights and on Saturday and Sunday afternoons, Pee Wee Erwin's band plays.

Every afternoon, Monday through Friday, early risers from the night before can hear the Tony Scott trio (Dick Katz and Will Bradley Jr.), plus Joe Thomas, Sonny Greer, and Cliff Jackson. The afternoon recitals begin at 3.

DOWN BEAT

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Contino's 'New Sound' Mostly Hot Air: Gumina

Hollywood—Tommy Gumina, Harry James' accordion protégé, came close to busting his bellows when he read Dick Contino's statements that he, Contino, was about to come up with a "new sound" that the squeeze box boys and their large and loyal followings have been waiting for (*Down Beat*, July 28).

Backstage at the Hollywood Palladium, where James featured Gumina recently when he was doing the "Palladium Dance Time" broadcasts, Tommy who is about to break out on Century Records with his new "Tone-Aramic" sound, took a look at the story and snorted.

Who Read Whom?
"Dick has been reading my press clippings. He's smart enough to know I've really got something he hasn't, and is trying to squeeze in. Well, he'd better start squeezing out before he runs out of air."

"Now here's the story, and it shows why Dick is just faking. Dick plays a standard accordion—one of the best makes and a very fine instrument. Nothing has been added to it and nothing has been taken away."

Tommy's Special Device
"But the instrument I play has been equipped with a special device which I invented myself, had made at the factory and installed there. But that's only part of it."
"The 'Tone-Aramic' sound is produced by a combination of special reeds, plus special-combination chords—accordion players will know what I mean—played lyrically instead of mechanically, and using the bellows the same as a properly-trained singer uses his diaphragm. With all that, plus phrasing, I get 'Tone-Aramic' sound."

James Horn in
"He's right," put in Harry. "When I came back from that tour moving about this young accordionist I was bringing to Hollywood a lot of my friends thought I had gone nuts. I don't know just how
(Turn to Page 5)

Now We Know

New York—A beginner in the music business was asking a veteran in the trade about a rising young vocalist.

"Is she any good?" asked the youngster. "I've never seen her work."

"Sure," said the more experienced semanticist. "She's not a musical singer, you understand, but she's a good pop vocalist."

Steve Allen TV Show Expands

New York—Steve Allen's late night television show will go network beginning Sept. 27.

The Allen program will be expanded into *Tonight*, described by Pat Weaver, NBC president, as offering "for the first time on any network a 'live' late evening show of outstanding entertainment and service features."

Tonight will be seen Monday through Friday from 11:30 p.m. to 1 a.m. in the east and from 11 p.m. to midnight in the midwest as far as Omaha.

A permanent cast of top performers is being signed to support Allen. At presstime, it was expected that Allen regulars Eydie Gorme, Steve Lawrence, and the Bobby Byrne band will continue with the show. Supplementing the entertainment sections of the show will be coverage of late news, sports, and weather.

Cab Forming Small Combo

Hollywood—Cab Calloway, former bandleader who has been touring as Sportin' Life in *Porgy and Bess* for the last two years, left the show at the close of its Los Angeles stand (Aug. 14) to resume night club and theater work fronting a small combo, members of which had not been signed at deadline.

Calloway opens at the Sahara hotel, Las Vegas, Sept. 8. Meantime his agency—GAC—is lining up TV guest spots for him, among them a Sept. 3 date on the Dennis Day Show.

Capitol Boosting Autumn LP Album Series In Five Fields

New York—Capitol records has begun a major promotion campaign for their fall album releases—a diversified series of LPs in the pop, jazz, classical, country and western, and children's fields.

Among the top pop packages are the new Sinatra *Swing Easy* set; *Sitting on Top of the World*, with Les Paul and Mary Ford, and another Jackie Gleason mood setter, this one a 12-inch package called *Music, Martinis, and Memories*.

There are also albums by June Christy, Paul Smith, Dorothy Shay, the Four Freshmen, Joe (Fingers) Carr, Billy May, Francis Scott, Gordon MacRae and Lucille Norman, and Gloria (Hey! Bellboy!) Wood.

Jazz LPs include a 12-inch *Ellington '55* and two Kenton albums, featuring respectively the compositions of Bill Russo and Bill Holman. Ella Mae Morse has a quasi-r&b set, *Barrelhouse, Boogie, and the Blues*, with backing by Big Dave (Cavanaugh).

For the c&w fanciers, Speedy West and Jimmy Bryant play *Two Guitars, Country Style*, and there are four square dance albums.

In a major bid to compete with the semi-classical market attracted by Victor's Boston Pops orchestra and Columbia's Kostelanetz series, Capitol will launch the *Starlight Concert Series* featuring the Hollywood Bowl Symphony orchestra conducted by Carmen Dragon. These will be available on both LP and EP.

Details!

Unsigned liner notes pay warm tribute to Duke Ellington and Billy Strayhorn and credit them for all eight arrangements in Duke's new 12-inch Capitol LP, *Ellington '55*.

A detail or two is omitted. Of the eight, one was written by Buck Clayton (*One O'Clock Jump*), three were arranged by Dick Vance (*In the Mood*, *Stomping at the Savoy*, *Flyin' Home*) and one (*Honeyuckle Rose*) was entirely a head, assembled by Jimmy Hamilton.

Martha Raye In Hour Video Show

New York—Martha Raye will star in a series of once-a-month, full-hour Tuesday night variety shows to be seen on NBC-TV during the 1954-'55 season.

The series will begin Sept. 28 and will be seen every fourth Tuesday thereafter throughout the season.

In this same Tuesday time period during next season Milton Berle will star in 20 other shows and Bob Hope in six.

Poll Victory, Night Club Click Bring Few Words From BG

New York—Benny Goodman's first-place tie with Buddy De Franco in this year's *Down Beat* Jazz Critics Poll virtually coincided with a Basin Street engagement in which he did the best business in that club's short history, playing to crowds made up in a large part of persons who hadn't been to a jazz room in a number of years.

Goodman's New York opening night brought out famed photographers Popsie, Weegie, and Dizzy Gillespie. Celebrities abounded, and after his first number, Benny received the kind of ovation that usually used to be reserved for a Lotte Lehmann in the course of one of her farewell tours.

A Beaming Benny
Goodman, himself, constantly reflected his beaming pleasure at being back, was largely relaxed on stand and even joked on occasion with sidemen Mel Powell, Charlie Shavers, Steve Jordan, Israel Crosby and Morey Feld. Off stand, he was as politely laconic as ever.

"I expect we'll play some other club dates with this group," Benny said between sets one night. "Probably Las Vegas tentatively around September. And maybe a few more dates during the fall and winter."

Benny's interest in classical performances is also continuing. On Aug. 7 he played in both the classical and jazz idioms at the Hollywood Bowl, and he plans to indulge in one of his favorite pursuits—chamber music—at Music Mountain in Connecticut at end of September.

Record Date Set

At press time, Benny was scheduled to record imminently for Capitol with his present unit, and there's also more talk that the label will issue some big band Goodman sides. As for his future recording plans in the classical vein Benny was asked if there were any works he particularly wanted to cut.



Benny Goodman with his sextet at Basin Street—Mel Powell, piano; Steve Jordan, guitar; Charlie Shavers, trumpet; Israel Crosby, bass; Morey Feld, drums.

"There are so many," he said after a characteristic pause. "There's the Brahms Quintet (for clarinet and strings), the Brahms Trio and the Hindemith *Concerto for Clarinet*." Of the classical works he's already recorded, Benny avowed when pressed that he was rather well pleased with the version of the Mozart Clarinet Quintet he made with the American Art quartet on Columbia.

Talks Of Jazz

Benny returned to talking about jazz when asked to amplify further his statement in the *Down Beat* Anniversary issue that too many modern jazzmen "have succeeded in removing the emotional factor in music in favor of mimicry and experimenting with technical prowess."

"Well," he said, "what do you mean by modern?"

Since it was his quotation, he was asked what he had meant.

Benny smiled, and answered that one with a rhetorical question. "Well, a lot of that emotional bond between the musicians and the audience did go by the boards in the past few years, don't you think?"

Likes Mulligan

When asked about younger musicians he did like, Benny said, "The Mulligan group is pretty good. I

like the songs they choose to play." On the subject of young trumpeter Ruby Braff, who almost opened at Basin Street with Benny (*Strictly Ad Lib*, Aug. 11), Goodman became openly enthusiastic, though he remained as economical as usual in his words of praise.

"There's one of the up-and-coming kids. He has great imagination and a wonderful sound."

Of the forthcoming Universal-International film, *The Benny Goodman Story*, Benny reported that the star who'll play the leading role isn't yet set nor is the script completed, though he did expect it would portray his career up to about the Carnegie hall concert. Benny will naturally be in close touch with the proceedings throughout the film and will record new material for the soundtrack.

"The same people who did *The Glenn Miller Story* are doing this film," said Benny. "If they use the same taste, I think we can come up with a good story. I want this to be a good picture."

Benny, though a quiet man, is a firm one. He almost always gets what he wants, so this should be a picture worth all of the anticipation it's already aroused. Some people are wondering, however, whether the actor playing Benny will have any long soliloquies.

—nat

Radio & TV

Just How Spectacular Can Television Get?

By JACK MABLEY

A large segment of the nation is supposed to be holding its breath waiting for the first of the television networks' "spectaculars" next fall. A spectacular is something for which a sponsor pays over \$500,000. The most spectacular thing since spaghetti is one that David O. Selznick is going to put on Oct. 10 on 310 stations.

This will be the most—the most stations ever to carry a show, the most money (\$1,000,000) ever spent on a single show, the most stars on a single show. Superlatives will be cheap before Selznick finishes. Whether it will be the most entertaining thing ever seen on TV

The electrical industry of the country is picking up the tab.

The television networks are about five years old, commercially speaking, and already they have worked themselves up to the million dollar show. They have devoted each of their five years to attempting to surpass the extravagances of the previous year. The chaos that will reign 100 years—let's be practical—10 years from now is staggering to contemplate. What will be needed to surpass 1964's spectaculars? Five hundred million for talent, on 1,287 stations, with a show lasting from 2 p.m. until 1:30 a.m.?

Maybe we're unfair. After all, it was a spectacular that gave us one of the pleasantest 10 minutes we've ever seen on TV. That was Mary Martin's history of fashion, on the Ford Show last winter. It wasn't very colossal—just one female with spectacular talent for being funny, and one piece of cloth.

For our dough, Mr. Selznick could use his million to hire Miss Martin and her piece of cloth, turn her loose before the cameras for seven minutes, and then everybody go home. I'd love the whole electrical industry and all their dams and kilowatts and toasters and light bills.

You'd never guess this essay is an appreciation of Dinah Shore. We started out to say that we aren't holding our breath for the spectaculars, no matter what the network press agents say about them. We think that Dinah Shore's 15 minutes of music two nights a week will make the spectaculars look sick.

Miss Shore's program is written, produced, and directed by one man. In other words, the show is basically the talents of two people—Miss Shore and the man whose name we recollect is Handley.

The program proves twice a week that there is nothing to match simplicity. It's inoffensively commercial. Dinah is singing just as fetchingly as when she used to sweep us into juvenile raptures with the Basin Street Chamber Music. She is one of the few females who can throw a kiss at the camera and not make you want to throw up.

The show opens with music, and is music all the way through except when they're talking about Chevrolets, and that's not too much of the time.

Mr. Selznick might save himself a lot of trouble just by sitting in front of his TV set and watching the smooth techniques of Miss Shore and company. It's a Hollywood product, too.

We have been predicting with towering inaccuracy for five years that the Godfrey programs on television would lose their appeal. A year ago we finally got tired of being wrong, and allowed that Godfrey was here to stay.

So Godfrey has dropped out of the first 10 for the first time since he went on the air. It couldn't happen to a more deserving guy.

CBS is blaming it on Godfrey's independence, on his vulgarity, on his trouble with his casts, on his bad health, on his "notiness" with the press.

We don't buy it. We suggest that the public merely started to listen to the Mariners and a few of the other stellar musicians in the Godfrey show. They certainly couldn't have been listening when Godfrey led the ratings.

I'll know a little more about how to do it than I do now."

Chris actually has been concerned with the problems of communication through music since grade school. Born in Kansas City in 1927, she was encouraged early by her father, an amateur violinist.

Chris' family moved to Jefferson City when she was 13, and the first time Chris sang in public was in the last assembly before graduation at Jefferson City Junior College in 1945. "I had nothing to lose. I did it for kicks and the audience liked it. That did it. I decided to be a singer."

Double Life

For the next 1½ years, Chris typed by day and sang four of five nights a week with an 18-piece band based at the University of Missouri in Columbus, 30 miles away from Jefferson City. "I had French horns, and all the Kenton things were in the book. Kenton was always the band for me. I always wanted to sing with him, but never thought I would."

When the leader of the college band was graduated, Chris went on to Kansas City where she sang for a while with a small group that included the then 19-year-old Bob Brookmeyer. "Bob was playing valve trombone then, too, and he was going to the conservatory. He had offers even at that time from Kenton and Herman, but he wanted to finish his studies."

In 1949, Chris took off for New York. "I starved, but good, for seven weeks. I heard Claude Thornhill was looking for a vocal-

La Scala Soprano Will Debut On U.S. Video

New York—Maria Meneghini Callas, leading soprano of La Scala in Milan, Italy and increasingly known in this country through her recordings, makes her New York television debut this fall in the Dumont show, *Opera Cameo*. Miss Callas' in-person debut in this country will occur when she sings in the Chicago Lyric theater three-week series starting November 1.

ist for the Snowflakes group. I auditioned, and got the job. No, I'd had no formal voice training before then or since. Just one lesson, and when they started to teach me how to breathe, that did it. I figured experience was the best teacher for what I wanted to sing." The experience built into six months with Thornhill, three with Herbie Fields, a period of singing at clubs in New Jersey and New York, and then back with Thornhill for 1½ years of one-nighters. "We only had a month's location in all that time. I was on the verge of a nervous breakdown. Claude disbanded to rest for nine months himself, and I got an offer from Jerry Wald. After a month, during one of Jerry's broadcasts from the Roosevelt Hotel in New Orleans, June Christy heard me on the radio in California. She recommended me to Stan and that's how I eventually got to sing with Kenton six months later."

Chris Connors Now A Nitery, Disc Singer

New York—Young, energetic Chris Connors, the former Stan Kenton singer who burst onto the national scene last year via a *Down Beat* cover story announcing her sudden signing by Kenton, is now building a reputation as a single on the eastern club circuit.

Since February Chris has played Basin Street and Birdland in New York, the Rendezvous in Philadelphia, and the Falcon Lounge in Detroit, as well as such commercial showcases as the Copa in Pittsburgh.

Has Record Pact

Chris has also signed an exclusive contract with Bethlehem records, and her most recent single, *Ask Me*, has been going particularly well in the Pittsburgh-Cleveland-Detroit area—so well that Capitol covered the song with Margaret Whiting, and Epic did-toed with Helene Dixon. Chris is also about to cut a jazz LP, backed by the Ellis Larkins trio.

Chris has definite ideas about her career and what can best keep her artistically happy and financially swinging. "Peggy Lee is doing what I'd like to some day," Chris explains. "She's able to combine a jazz quality and feeling in a song and also make the general public like it. She can sing a commercial song and it doesn't sound commercial. Peggy is a great artist, not just a singer. To me, there's a big difference. That's why I don't like some of the present popular singers."

Citing a very prominent vocal-



Chris Connors

ist as an example, the former Kenton thrush continued: "She interprets each song the same way, according to her 'style,' with no attempt to convey the meaning of the song itself. Why, she'd sing the *Beer Barrel Polka* exactly like *Young at Heart*. But the artist adapts to each song. And the artist has to be a performer, too. It's a hard combination to achieve. After a few more years of trying, maybe



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Tony Would Like To Do Opera, But Pops Are Too Profitable

By Jay Stanley

Hollywood — "Opera? I'd like nothing better than to give up this business and go in for a legitimate career in opera, but I can't afford it. It would mean a complete layoff for at least four years of solid study. And in addition to supporting my family, I have eight high-salaried people dependent on me for employment."

Tony Martin, catching a few minutes' rest in his dressing room at the NBC television studio here, gave that answer to a question several writers had been wanting to ask ever since he registered so well in his operatic sequence (the prologue to *Il Pagliacci*), in the movie *Two Tickets to Broadway*.

Tony did so well that most reviewers thought he already had had in a lot of study in preparation for a try at opera.

No Vocal Lessons

Surprisingly enough, Martin, who sounds more like a thoroughly schooled singer than any male singer in the popular field today, never took a vocal lesson in his life.

"If I sound like a trained singer, it's due to my training and experience as a musician," he said. "And I owe much of my success to it. A singer who doesn't know one note from another — and most popular singers don't — is under a great handicap. Particularly when he is trying to get started.

"Musicians, who can do so much for an unknown trying to get his first break, hate to be bothered by these singers who don't even know what keys their songs should be played in, let alone why."

Borne Speaks Up

Hal Borne, for the last six years' Tony's arranger-conductor and musical adviser, remarked at this point:

"It's a good thing for musicians that there aren't too many singers around like Tony. Sometimes he gives the boys a bad time at rehearsals.

"On our night club and theater tours, we run into some bands that fall far below the standards of musicianship we have here in radio, television, and studios. Tony hears every clunker, and if there is one musician in the band who is even a shade out of tune, he becomes very unhappy — and lets them know about it."

Why An Opera Singer?

But why, with his success as a recording artist, in top-bracket night clubs, and now in television, would Tony like to be an opera singer?

"Because . . . I have always wanted to do a truly interesting role combining singing and acting," Martin explains. "The only really great roles of that kind are in opera.

"Those of us in the business of turning out pop records for the commercial market shouldn't pretend that we are contributing anything to musical art.

"The songwriters? Yes. Rodgers, Gershwin, Kern, Youmans, Berlin, Arlen, and others of their stature are authentic artists. Not that there aren't authentic artists among the performers in the field of popular music. Just to name a few, we have Armstrong, Ellington, the late Al Jolson, Sarah Vaughan, Bing Crosby, and many more.

Includes Lombardo

"I'd include Guy Lombardo. By producing good dance music that has held his public for over a generation, he has demonstrated a basic artistic honesty far beyond that of the phony artists so prevalent in the music world nowadays."

If Martin talks authoritatively on music, it is not without reason. Unlike some other singers who started as dance musicians, Tony was not just another saxophone player.

In the days when singers were tolerated rather than honored, Tony was an ace sax & clarinet man with Tom Gerun's band at the Bal Tabarin in San Francisco. And Gerun, bandleader-owner of the Bal Tabarin, was not unimpressed that his good-looking singing saxman was an asset to his establishment.

Martin never had a big following with the bobby soxers, but then, as now, his pull was strong with the satin and nylon set — and night club and supper rooms are supported by the satin and nylon set.

Becomes Bandleader

The guys pay the checks, but the gals pick the spots. So when the late Ben Bernie offered Tony a job in his band, Gerun countered by making Tony bandleader at the Bal Tabarin.

But Martin decided long before others that to amount to anything as a singer, the singer must do it on his own, not as a band vocalist or even as a singing bandleader.

"Rudy Vallee dominated the singing bandleader field in that day," Tony recalls, "and it was almost impossible to get anywhere as a 'single' in the '30s because that field was so completely dominated by Bing Crosby. Singers were afraid to try. Look at Perry Como. Five years with Ted Weems."

Love That Lyric!

New York — According to Douglas Watt in the *Sunday News*, author James Jones recently took in a Tony Martin appearance at one of the Las Vegas hotels. Impressed with Martin's act, Jones went backstage to express his admiration. "I'm James Jones," he said, "I wrote *From Here to Eternity*." "Oh," said Martin cordially, "That was a great song. Yes sir, a great song!"

But Tony gave it a try anyhow, and although he was no overnight sensation, he was moving along steadily and beginning to attract attention as a motion picture personality — his real aim at that time — when he went into the armed services.

Back In Hollywood

Discharged and back in Hollywood in 1945, Tony started all over again in pictures, meanwhile keeping busy with radio and records.

He drew his first important starring role in the musical version of *Cashah*, but the production as a whole was weak, and Tony appears to be typed for feature roles in run-of-the-movie-mill flimsicals. His next good role came in *Two Tickets to Broadway*.

The picture clicked and so did Tony, particularly in his surprisingly effective rendition of the *Pagliacci* sequence. Now the movie makers started offering him contracts and choice roles.

An Ugly Heul

However, things had been happening not only in Hollywood but to Hollywood. The television terror had struck, and the panic was on.

So today, at the kind of money Martin gets from night clubs, records, and television, the movie men can afford to employ him only in an occasional featured song sequence, the sort of thing that will take only a couple of days of his valuable time, one for recording and one for shooting. Currently, he is far more interested in his weekly NBC television show, of which he says:

"If I can't be an opera star, this is the next best thing, because I can do anything I want. All kinds of songs, all kinds of roles. In fact I can sing anything I want from a good western song to a classical aria. I'm a very lucky fellow . . ."

International Ball Nov. 2 To Benefit Musicians' Fund

New York — One of the major fall social events will be the International ball for the benefit of the Musicians' Emergency fund Nov. 2.

The fund is a private, nonprofit organization, founded in 1932 to help needy musicians during the depression.

The fund helped by paying some of their expenses. Concerts were sponsored by the fund. After the depression, the fund decided to help young musicians begin their careers by obtaining work for them.

The fund also conducts the hospitalized veterans service, which sends highly trained persons to 20 veterans' hospitals in New York, Connecticut, and Pennsylvania. This program provides for music instruction and music therapy for the veterans.

'Friend' To Victor

New York — In addition to obtaining original cast album rights to *Silk Stockings* and *Fanny*, Victor also will record another fall Broadway entrant, *The Boy Friend*, a British work with score by Sandy Wilson.

Strictly Ad Lib

NEW YORK

ON STAGE: Julie Styne will produce The Rodgers and Hart Song Book on Broadway in March. Book will be by George Axelrod, author of *The Seven Year Itch* . . . *Jonie Taps* is producing a Frankie Laine film for Columbia and may co-star Sunny Gale . . . Cole Porter's *Can Can* bought by 20th Century-Fox for \$750,000. Picture can't be released until 1957 so as not to compete with the Broadway run.

ENTERTAINMENT-IN-THE-ROUND: Jack Robbins has the world publishing rights to Leonard Bernstein's *On the Waterfront* score . . . Jack Webb may make a feature film of Pete Kelly's Blues but a TV version is unlikely because of high costs . . . Peggy Lee is scheduled for the London Palladium in February . . . Linda Keene made her first New York appearance since 1945 at the Blue Angel . . . The Dorsey Brothers will play at least ten weeks at the Statler this fall and the Waldorf-Astoria may install a top pop band for the first time since the war . . . Increased evidence of upsurge in Latin-American bands was the booking of Tito Rodriguez for a week at Basin Street.

JAZZ: Now that John Lewis has left Ella Fitzgerald, The Modern Jazz Quartet is back in action. They played Birdland for two weeks starting Aug. 5 and will be part of the all-star Patricia Music concert in New York and Boston Sept. 25 and 26. Concert includes Sarah, Billie, Basie, Bird and Pres with Roy Hamilton added to the Boston date . . . MCA is planning a series of jazz package tours to be booked at colleges and universities. Victor will record many of the concerts . . . Irv Siders of Shaw Artists is now booking the Canadian All-Stars, who record for Discovery . . . Sol Yaged left the longest jazz gig in town — at the Somerset — and is now playing the Central Plaza and the Metropole . . . Experimentalist Teo Macero will be teaching music at the School for the Blind in the Bronx this fall . . . Central Plaza jazz concerts have free tickets for servicemen . . . Chico O'Farrill will be at Birdland Sept. 16 to 29, with Pete Rugolo in later this fall . . . The Salt City Five return to the Heat Wave Sept. 9 for a month . . . Lionel Hampton goes into Basin Street Sept. 14 for two weeks.

RECORDS, RADIO AND TV: Louis Armstrong did a one-shot for Columbia (his Decca contract permits special projects) in which he cut 12 songs for George Avakian's composers' series. The composer was W. C. Handy . . . Coral signed Bill Lawrence, Robert Q. Lewis, and Billy Duke and the Dukes . . . Gertrude Berg and Red Buttons cut together for Columbia and Gertrude will also do a series of Mollie Goldberg records for the label . . . Red Foley headlines Ozark Jubilee, a new ABC show Saturdays from 10:05 to 10:30 p.m., EDT. There'll be c&w guests each week.

CHICAGO

Count Basie's two-week stand at the Blue Note will be followed by a like stay by the Erroll Garner trio. Futures include Duke Ellington and George Shearing . . . Herbie Fields returns to this area on Sept. 22 when he hits at the Preview . . . Jimmy Ilie shifted operations to the Brass Rail, where his Dixie crew consists of the leader on trumpet; Bill Johnson, trombone; Jug Berger, clarinet; Jack Bradley, piano, and the swinging Marty Clausen, drums. Ilie's longtime pianist, Ed Higgins, has been drafted.

Deejay Howard Miller takes a package show into the Chicago theater Sept. 3, with June Valli, Jerry Vale, and Leo DeLyon featured . . . Hamish Menzies does a repeat at the Black Orchid Sept. 14, with Tito Guizar, Teddi King, and Nino Nanni coming in two weeks later . . . The Jackie Cain-Roy Kral duo and Eddie South's trio look set for a long stay at the Streamliner.

The Ray Anthony crew comes into the territory Sept. 15 for a couple of weeks of one-niters . . . Larry Faith is back at Melody Mill, while Ray Pearl comes back to Oh Henry ballroom Sept. 8 . . . Art Mooney's gang moves into the Aragon the 13th . . . Roosevelt college will resume jazz sessions on Tuesday afternoons under Joe Siegel's direction . . . And at DePaul, the mentors have added one of the first jazz courses ever offered by a college music school for the fall term. Pianist Eddie Petan will conduct a course in modern chord progressions . . . The latest issue of *Playboy* magazine contains a highly interesting jazz fiction piece, *Black Country* . . . Palmer House's new show on Sept. 21 will offer Helen Gallagher and the Goofers.

HOLLYWOOD

DINE, DANCE, etc.: Ted Lewis, battered hat, clarinet, band, and show into Statler Hotel for four-weeker Aug. 9 . . . Palladium's parade of bands now lines up with Buddy Morrow in Aug. 24, Woody Herman Sept. 14, Tony Pastor Sept. 28, Dick Jurgens Oct. 19. Note trend to shorter runs. Makes it easier for bands to handle Palladium's weekly bandstand telecasts — and easier on TV audiences . . . Joni James one-niters local territory in package backed by Claude Gordon band . . . Peggy Dietrick set for featured vocal spot in new Rex Koury (ABC western division music director) band making debut Aug. 25 at Ambassador Hotel's Coconut Grove . . . Jimmie Maddin, Ray Bolger's saxman-TV protégé, joined list of local musicians now operating niteries by taking over the Sanbah club, located strategically at intersection of Hollywood and Sunset Blvds. He's tripling as emcee-entertainer, operator and bandleader. The other music men who operate and play in their own niteries here are vibestarr Dick Peterson (*The Buggy Whip* near L. A. airport) and tenor man Vido Musso (*Club Sorrento* — formerly the Zanzibar) . . . Elliott Brothers with their MGM (17-piece) recording ork set for balance of summer as Saturday attraction at Balboa's Rendezvous ballroom . . . Movie moguls buying up reservations for Gloria DeHaven's Aug. 24 Mocambo opening.

THE JAZZ BEAT: Duke Ellington continued concert policy inaugurated at Sunset Strip's Crescendo by Sauter-Finegan, taking over Aug. 13 . . . Drummer Jimmy Pratt presenting "Modern Sounds Festival" on Sunday afternoons at Hollywood Riviera Club with Shorty Rogers big band and solo stars Manne, Ferguson, Simms, Pepper, Bernhart, Montrose, Edison, et al . . . Chet Baker and combo home for a run at Tiffany club . . . Stan Getz, back in good health after several months on farm near Saugus, Calif., was expected to be available for engagements Aug. 16.

SAN FRANCISCO — Brew Moore . . . Don Cornell, the Gaylords, and Jerry Fielding drew approximately 1,000 to the El Patio on a Tuesday night. Clancy Hayes had his KPIX-TV show expanded to a half hour . . . The Gerald Wilson big band col-Kid Ory replaced Sutton Aug. 16. (Turn to Page 24)

Backward Look

Jazz of the late '30s, Broadway version, is demonstrated here as Carol Channing, star of the long-run Leonard Bernstein musical, *Ponderful Town*, joins Ted Benides in show's familiar night club scene. Miss Channing, who replaced Rosalind Russell in leading role, won acclaim of critics at show's recent Chicago opening. (P.S.: Actor Benides is only fooling; all the musicians are in the pit.)





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Alto Sax	Charlie Parker	Guitar	Jimmy Raney
Tenor Sax	Stan Getz	Miscellaneous Instrument-Organ	Joe Mooney
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The Hollywood Beat

How To Get On Discs— Become A Movie Actor

By HAL HOLLY

Hollywood—It's beginning to look like the easiest way for a singer to become a recording artist (if you'll pardon the expression) is to become a movie star. Since Jeff Chandler broke out on wax, we've had Buddy Baer, Jane Russell, Marilyn Monroe (doing solo discs as follow-ups on soundtrack excerpts from *Gentlemen Prefer Blondes*) and now Kirk Douglas and Tony Curtis.

Not exactly in the same category is Dick Powell, a fugitive from sharps and flats for almost 12 years and whose first release on the new Bell label is (*Susan Slept Here/Hold My Hand*).

Today's teen-agers probably don't know that Dick is a reformed banjo player and onetime theater handleader who sang his way into pictures and stardom in the '30s. In 1948 Dick, after starring in

some 40 frothy musicals, rebelled and demanded acting roles—tough guy stuff, too. To Hollywood's surprise, he made good. Not satisfied with that, he turned director (with the excellent suspense thriller, *Split Second*).

Now he is on his most important nonacting, nonsinging assignment to date as producer-director of the most expensive picture ever turned out at RKO, *The Conqueror*, with John Wayne, Susan Hayward, and Agnes Morehead.

Does he still want to be a singer? "Not too seriously," he said. "But I still like to sing, and doing

Grable-James Set Lanza's TV Debut

Hollywood—Mario Lanza, who has not been seen in films since his split with MGM late in 1952, will guestar with Betty Grable and Harry James on their first CBS-TV show Oct. 1. It will be one of three one-hour shows Miss Grable and the bandleader will do this fall as part of the Chrysler series.

Lanza's rift with MGM was reportedly due to his refusal or inability to train down to romantic proportions for *The Student Prince* in which he eventually was heard, but not seen. His normal weight is around 300 pounds. What he will weigh in at on the TV show is a matter of much speculation here. Lanza's last film appearance was in *Because You're Mine* (*Down Beat*, 10-22-52).

those songs from *Susan Slept Here* (in the picture they are sung by Don Cornell) was a good promotional tie-up for the picture.

Would he make more records? "Only if there is a demand," he said, laughing. "When *Susan Slept Here*, my version of the title number, was previewed on Peter Potter's *Juke Box Jury*, all of the judges, Margaret Whiting, Zsa Zsa Gabor, Ross Bagdasarian, and Carleton Carpenter, voted it a 'miss,' but the audience reversed their decision.

"I would have voted with the judges. I didn't have time for proper preparation for the date, and the thing didn't come off well musically. But they tell me it's selling. So—we'll just see what happens. But at most I am not planning on doing more than an occasional record just to keep in practice."

ON THE SOUNDTRACK: Dubbing of phonograph records as background juke box music in cafe sequences is becoming more common but rarely do they use modern jazz items. You will hear one in Palo Alto Productions' forthcoming John Ireland-Dorothy Malone starrer, *Smash-up*. Producer Roger Corman picked Chet Baker's *Band Aid* from the Pacific Jazz catalogue . . . An informant who caught a sneak showing of Judy Garland's "comeback" picture, *A Star Is Born*, says it will be just that—a great picture in which Judy is great and to which the audience responded like her Palace Theater audience, with tears and cheers.

Composer-conductor Leith Stevens who did that jazz-flavored underscore for *The Wild One* (starring Marlon Brando) has another one coming with his score for *Private Hell 36* (starring Steve Cochran, Ida Lupino, and Howard Duff). Scoring ork included Shorty Rogers, Milt Bernhart, Shelly Manne, Jim Giuffre, Bob Cooper, Bud Shank, and Pete Candoli (sounds like a Stan Kenton band) . . . Recent additions to the parade

Filmland Up Beat

DOWN BEAT



Tommy Cumina, young accordion discovery of Harry James who in this issue takes Dick Contino to task, is shown here on his initial recording session for Century Records. That's arranger-conductor Henry Russell directing the 24-piece orchestra that backed Tommy.

of band shorts at Universal-International: Pete Rugolo, with June Christy et al; Harry James, with Jeri Southern; Benny Strong (only band doing short without addition of outside singers or acts).

ADDED NOTES: Dinah Shore, in recent discs cut here, introduces a new "voice" in effort to recapture her platter patrons. Less lilt and more bang . . . Marty Paich's name was omitted by accident from musicians mentioned here recently in the story of Decca's Jazz Studio II album. Marty not only played (piano) but contributed several arrangements, too.

NOTABLE QUOTES: Robert Ruark, syndicated columnist in *Los Angeles Mirror*—"Most of the jazz musicians I know have very little right to live. They don't eat, and they don't sleep, generally drink like camels, only oftener. Many smoke reefers and most chain-smoke ordinary cigarettes. They live off pills—methedrine to wake up and goof balls to sleep. But . . . they are almost indestructible."

Comforting, what?

'Pops' Goes The Hollywood Bowl

Hollywood—Capitol has signed Carmen Dragon, conductor-arranger on radio's "Railroad Hour" and other musical shows, to conduct the Hollywood Bowl Symphony orchestra in a series aimed at the market reached by the Boston "Pops" and the semi-symphonic recordings of the Andre Kostelanetz orchestra. First releases will be two albums, *Starlight Concerto* and *Echoes of Spain*.

Personnel of the Hollywood Bowl Symphony is virtually identical with the Los Angeles Philharmonic.

Dorothy McGuire Gets 'Joan' Role

San Francisco—Actress Dorothy McGuire will star in the San Francisco Opera Company presentation of Honegger's *Joan of Arc* at the *Staks* Oct. 15 and Oct. 21.

Pierre Monteux will conduct, and among the singers in the cast will be Charles Kullman, Ralph Herbert, Franca Duval, and Rosalind Nadell. Greer Garson originally had been scheduled to play the lead, but asked for a release to enable her to complete a film.

Marti Stevens Wed

Chicago—The marriage of singer Marti Stevens, daughter of film magnate Nicholas Schenck, to local paper heir and society figure Michael Butler was revealed recently. The couple was married in Mexico City on April 29, shortly before she left on her current European tour.

Gumina Feuds With Contino

(Jumped from Page 1)

he does it, but Tommy gets a tone and has a 'style' that I never heard before from an accordion. A real jazz feeling."

"Understand," came in Tommy again, "I'm not saying anything against Contino or his playing. He's a nice guy and a great showman."

Nicky Stewart, Tommy's personal manager and promotion man for Century Records, who likewise isn't going to let anyone misconstrue the importance of "Tone-Aramic" sound, wasn't so enthusiastic on Contino. His comment:

"Sure, Dick is a nice guy and a good showman. I tried to sign him up until I discovered that his family and others own so much of him that not even 10 percent is left over after everyone gets his cut.

The Honest Truth?

"But let's be honest. He's a lucky kid who cashed in on that Horace Heidt build-up and his little-boy smile. Any number of accordionists play rings around him. If I could ever get Tommy on the same show with him sometime, I'd let Tommy work for nothing."

"There you are!" put in Tommy, "A manager who will accept 10 percent of nothing—providing I do the work."

—enrg

Hollywood Telenotes

Jay Livingston and Ray Evans of *Button and Bows* and *Mona Lisa* fame, will pen all the original songs for Betty Hutton's television debut scheduled on NBC-TV Sept. 12. Entitled *Satin and Spurs*, this original musical comedy will be the first of NBC's high-budgeted 90-minute color TV "Spectaculars" series and will be produced by Max Liebman. Other musicals skedded in series are *Lady in the Dark* with Ann Sothern; *Steve Allen*, and *Judy Holiday* in a musical revue; and *Jeanmair*, star of *The Girl in Pink Tights*, in another original musical.

Hawthorne, zany west coast deejay, has a new musical quiz gimmick on his late-hour TV opus. (Mon.-Thurs. 11 p.m., KTLA). He plays 45 rpm records at 78 rpm, 33 1/2 rpm records at 45 rpm, and 78 rpm records at 33 1/2 rpm, and the contestant is then asked to identify the tune being played. Tricky?

Violinist Florian Zabach is tele-filming his musical variety show for early September release. Harry Zimmerman is music director, and production will purportedly include some photographic innovations that will knock your eye out.

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Chords And Discords

Hassel At 'Star Night', Satchmo, Draw Gripes

To the Editor:
I am writing you concerning "Star Night" in Soldier Field on July 24, which you sponsored . . . Why the high price of seats? Why did the high-priced seats get ground speakers?

. . . Why did you have all those junky acts at the beginning? . . . Why the high cost of programs? What about the poor lighting?

One-half the crowd was packed in general admission section while the other half was spread out over the normal seating area of the field. After about one-fourth of the show was over, the general admission section were let into the reserved section, so you didn't gain any money . . . As the show started Howard Miller said that the speakers, being mobile units, would be placed anywhere the crowd wanted. We in the general admission section said we wanted one. We never got one . . . During Julius LaRosa's act . . . you couldn't even tell there was a show going on.
Bob Brown
Chicago, Ill.

(Ed Note: "Star Night" was not sponsored by Down Beat this year. The 1953 show was Best-sponsored.)

To the Editor:
There are a number of bands on tour this year so sensational that they actually overshadow the bands of the swing age. They don't seem to be getting too much attention from the disc jockeys or the press, but a large group of us have been following them around, and their music is splendid. We refer to the three bands which have been touring the east coast—Jerry Fielding, Les Elgart and Roger (King) Mozier. . . However, all this good music is going to go to waste if the outfits who sponsor these bands don't get out and publicize them.

A fine example of how not to make a band successful happened here in Philadelphia about a month ago. Woody Herman brought his orchestra, in for a two-nite stand. There was absolutely nothing in the papers—no advertisements—and their band was booked into the worst section of town. We would have given our shirt to have seen Woody Herman and the Herd . . . but by the time folks found out Woody had been in Philadelphia he was long gone.

E. M. Mulford
Philadelphia, Pa.

To the Editor:
An ad appeared recently in the Providence, R. I., Journal announcing the appearance of Woody Herman and "The Band That Plays the Blues." This gives you an idea of how . . . up-to-date we are around here. We still don't know in Rhode Island that Woody ever had a First, Second or Third Herd. As far as we know . . . Woody still "plays the blues."

I'd like to meet the screwball who put that ad in the paper . . . Just another example of the clowns in the booking business.

Thomas Husey
Valley Falls, R. I.

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jazz world, what's to prevent other musicians from both schools from doing the same thing? The result would be a verbal war which would hurt jazz more than anything else, and look who we would have to thank for it—the "greatest jazzman of them all."

This record should have been judged on its contribution to jazz, as all jazz records should be judged. If it was, I'm sure it would have never rated one star.

Tom Long
Cincinnati, Ohio

To the Editor:

I am a Scotsman recently arrived here and have been a jazz fan for the last 12 years and have a fairly good collection of jazz records, mostly of the "golden era" of 1925-'31 and few modern records of the Duke, Fats, Louis, Coleman Hawkins, Jelly Roll. I would like to correspond with some American record collector, male or female, who is also interested in jazz.

J. Whitelaw
c/o Clowater (Apt. 6)
2287 Old Orchard Ave.
N.D.G., Montreal, Canada

To the Editor:

I (wish to) get in contact with some jazz record collectors—guys

Eddie Condon—Record Critic

New York—Eddie Condon—author, raconteur, night club owner, and occasional guitarist—is now a newspaper columnist. His weekly review of current records appears in the *Journal-American*. Undaunted at being surrounded by such regular Hearst lions as Westbrook Pegler and George Sokolsky, Condon speaks with candor and often lethal wit. Sample Condon artillery barrages: Sauter-Finegan's *The Thunderbreak*:

"This is the Sautered-fingers version of the old John Philip Sousa march, *The Thunderer*. Personally I'd rather listen to real thunder. Music of this kind ought only to be played close to elephants. The other side, *Science Fiction*, is a composition of the leaders of the band. It has all the intimacy of a death sentence . . ."

Condon began his first column by pointing out: "I am not a record collector and never have been. Nor am I a jazz scholar. Therefore, the idea of my doing a record column is purely ridiculous. It is something like asking Leonard Feather or some other jazz scholar to sit in with our band, which is like asking the late John Dillinger to sit in with the supreme court."

Here Condon had to backtrack—and on his very first column. Jazz scholar Feather is also a professional pianist, and promptly called Condon, accepted his challenge, and at this writing was to sit in with the Condon band on a forthcoming Tuesday night.

Pundit Condon, musing at this critical turn of events, said, "Well, it'll be somewhat harder to get a gig for Dillinger."

or gals who would like to swap wordage with one who has been following the righteous stuff since 1927. I have been a DB reader since the first edition went on the market and expect to be with it

until the last copy goes on the stand . . . Would like the *Beat* to come on with a feature story on the late Django.

Johnny Changes Travers
Somerville, Mass.

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COUNTERPOINT

By Nat Hentoff

For the last two years or so I've been reading and hearing quite a lot about jazz in Sweden, France, and England but comparatively little about jazz in Germany and Italy. Assuming that your curiosity about jazz in these countries parallels mine, I've asked Jutta Hipp and Arrigo Polillo for reports on their respective national scenes, and the next several columns will be devoted to their candid appraisals. Polillo is an editor of Italy's leading jazz magazine, *Musica Jazz*, and was a co-editor of last year's valuable *Enciclopedia del Jazz*. He is a lawyer by vocation and a keen student of jazz as an enthusiastic avocation.

Miss Hipp will begin the series; and her story of jazz in Germany is told in the framework of her own career as one of the more inventive young jazz pianists in Europe. Those of Jutta's records that have been released with Hans Koller on Discovery, have already made her the object of keen interest to American jazz musicians and listeners.

Examples of her more recent work are due for release shortly on the Blue Note and MGM labels, and there is a good chance she'll make her first American appearances this fall. Her communique will, therefore, also serve for most of us as the first fairly detailed introduction to an artist who may eventually become one of the most important interpreters of modern jazz regardless of national boundaries.

"I was born Feb. 4, 1925," Miss Hipp begins, "in Leipzig. That's the Russian zone now, and I left there in April of 1946 because any kind of jazz is impossible there, as well as any kind of personal freedom. It's even worse than during the war.

"I studied painting first at the Academy of Arts, and as a hobby, I joined the Hot-Club in my home town where we had a record session and a jam session every week. And we also held them during the war.

"I think this is why there are so many fanatic jazz fans over here, because jazz was forbidden during the war. The latest records we had at that time were those of the Benny Goodman quartet, and it was that way until the Americans came (what a happy day that was! I almost lost my mind).

"Over here, from our experience in the past few years in German night clubs, the only future in jazz I can see is to play a waltz or tango if they're requested, and if there are no requests, to play the music you like. And when the square guests find out you can play their waltz, they also listen to your music, and they even applaud, no matter how old they are. This is the only way over here to build their taste of jazz, and I hope the more they hear it, they'll start liking or at least listening to it without com-

plaining to the bar-owner.

"But in Germany, you have to do it the diplomatic way by playing their tunes also. The towns are small, and the rich people who can afford to go to the clubs are either square or 'gangsters' or both. Those young people who like jazz can't afford to come too often, and if you play for them only, you'd be fired the next night because they don't spend enough money on drinks. Still, in every German night club we worked, we played 90 percent jazz and just 10 percent no-music.

"One thing we noticed. American squares like any kind of slow music to which they can dance with

arm around the neck. German people don't have a national talent for dancing, but they prefer fast tunes and jump around on each others' feet somehow. At any age!

"Very few care about the music. They want loud and easy music. But still, if you have to work in a German night club, you can always arrange to play music also.

"I hope eventually to join the mother country of jazz. I'll be there some kind of way some day. And if I can get settled in the United States somehow, I hope I'll be able to get my drummer, Karl Sanney, over there also, because to me (and I've tried every good one in Germany) he is the greatest over here.

"Also in the group I have in Germany now since I left Hans Koller, are Hans Kresse, bass; Emil Mangelsdorff, alto and arranger, and Joki Freund, tenor. Joki also arranges and—sometimes we can't believe it ourselves the way he plays—is also raising pigeons in the country."

What's In A Name?

New Twist In 'Relief' Bands

New York—There's been many a name band leader who has obtained relief gigs for relatively unknown groups, but rarely has it worked the other way around. Most interesting recent example of this kind of switch is the case of successful local leader Al Lombardi who has gotten dates for the likes of Gene Krupa, Woody Herman, and the Dorsey Brothers.

Lombardi is the regular leader in both the Hollywood Terrace in Brooklyn and the Sunnyside Garden ballroom in Queens, batoncing at the former on Friday nights and the latter on Saturday nights. But there are a number of times when his band has other engagements, and Lombardi books his own replacements. He recently convinced the management of both spots to try name bands for those relief assignments.

As a result, Krupa took the busy Lombardi's place at the Hollywood Terrace July 23; Charlie Ventura played there July 30 and Sunnyside Garden July 31; Herman is scheduled for sometime in November, and Lombardi is presently negotiating with the Dorseys and Buddy Morrow, among others, for future dates.

Sunnyside Garden had an alternate name band policy until five years ago. Lombardi's 12-piece band has played there on a regular basis for the last four years. Hollywood Terrace opened last January and has always featured the Lombardi band.

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Tape Measure

The Mike One Of Least Understood Elements

By ROBERT OAKES JORDAN

It would be hard to judge which element in recording or public address systems is the most important. The microphone is not the most important, but is one of the least understood. The sound amplifier can only reproduce with accuracy those electric signals transmitted undistorted by the microphone. In poorly designed tape recorders, public address systems, and studio amplifiers, the addition of a better microphone can improve the sound reproduction.



Jordan

Often the microphone is forgotten when the blame is placed for poor results from the bandstand or the recording studio. A good tape or fine vocal can be swamped by poor mike quality or application.

The telephone transmitter, or microphone, has provided the first contact with a mike for those who now use the studio or PA microphone. The habits so well taught to the public

by the telephone companies do not lend themselves to successful live recording and PA work. Though necessary to nonamplified telephone transmission, proximity is to be avoided with other microphones.

Considerable work has been done in developing microphone types, each designed either for a specific need or through inventive preference. Regardless of the kind of microphone used, each accomplishes the same conversion, with variations of methods and quality.

As with the telephone, any microphone must be where sound will strike its sensing element. Since there is little you can do naturally but shout to increase your voice power, you must rely upon electronic amplification to do the job for you. This imposes a problem since the energy coming from the vocal cords or a horn is nonelectronic.

The conversion of energy, from sound to electrical, must take

Hi-Fi Show Set For New England

Boston—New England will get its first annual high-fidelity music show Oct. 22-24 when the public will be admitted free to inspect components and enclosures on display at the Hotel Touraine here.

Gardiner G. Greene, president of Browning Laboratories, Winchester, Mass., has been named president of a nonprofit corporation newly formed to operate the show.

The microphone serves this purpose. Final recording success depends upon the type of sound, the quality and positioning of the microphone, and the basic efficiency of the amplifying system.

When the debate began between the advocates of Rudy Vallee's megaphone and the first microphone enthusiasts, the megaphone had many points in its favor.

If you were to compare today the face-hiding cardboard to the new slim, efficient, undistorting microphone, the former would lose on every count. With the help of excellent microphones, better recording methods, and life-like sound reproduction, you can recognize any voice (but your own) on or off mike.

First perhaps it would be wise to understand how the mike accomplishes the conversion of sound energy to electrical energy so that amplification can take place.

Example Of Mike

Take the excellent Shure Model 333 studio microphone for an example. (I hasten to mention that this is not the only fine microphone manufactured in the United States either by Shure or others.)

The 333's quality is undisputed, but I do not intend that this microphone be assumed the correct one for all application. Its cost, a limiting factor, may resolve your choice into the less expensive but adequate Shure Sonodyne Model 51. (Each has been laboratory tested and found accurately advertised.)

Definite portions of the sounds are carried through the air to the sensing element inside the microphone. In the case of the Shure 333, this element is a narrow, suspended strip of metal. As the sound waves strike this corrugated ribbon, it moves back and forth between two magnetic side pieces.

Get Signal Voltage

This movement, cutting the invisible magnetic lines of force, produces a small signal voltage which varies in characteristics according to the type and intensity of the sound waves. If the microphone is of good quality, the metal ribbon follows closely the changes

High Fidelity

DOWN BEAT

Hi-Fi Connection To TV Helps, But Not Enough

By OLIVER BERLINER

Many audiophiles have connected their television sound circuit to one of their high fidelity amplifier inputs in order to realize a little more quality out of the sounds emanating from the television set. Although this usually improves things, it is by no means the final or complete answer to the problem.

Two important difficulties immediately are apparent in the TV

in sound, responding with constancy to a wide range of frequencies.

The moving ribbon is but one type of element; another involves a moving coil of wire wrapped around a broad thin ring of aluminum. This ring is not much different in size and position from a wedding ring on a finger. As the sound varies, this coil and flat ring move up and down on the magnetic pole piece (analogous to the ring and finger), producing a corresponding signal voltage.

In the less expensive microphone, man made crystal elements are used. These crystal units are about the size of a postage stamp, though somewhat thicker and covered with a moisture-proofing material giving the external appearance of a coated candy wafer. Like the other elements the sound energy strikes this crystal, producing a quotient of signal voltage.

Retail Price Cited

In all sensing elements the retail price is largely governed by the difficulties encountered in their manufacture. In these particular microphones manufactured by Shure Brothers, Inc.—the 333, the 300, and the 51—the price range is indicative of their quality requirements.

There is an example of a crystal microphone in almost any of those included with the standard, non-professional tape recorder. These mikes are of necessity cheap and not intended to give professional results.

Some tape machines and PA machines would give professional electronic results if better microphones were used. However, care must be taken to assure that the microphone you choose will produce enough signal to function properly with your existing equipment.

The elements of signal voltage and electronic matching of impedance are not to be neglected. Even the best individual components—microphone, tape recorder, power amplifier, and speaker—when not correctly matched together, will produce results that are little better than the worst units.

More in later columns about microphone placement.

(Ed. Note: Send questions to Robert O. Jordan at 929 Marion Ave., Highland Park, Ill. Enclose stamped self-addressed envelope for personal reply.)

set itself. The first is cabinet size and shape. Most will agree that the unit is by no means acoustically proper. Second, the loudspeaker in most cases cost the manufacturer less than \$3. We hardly can expect much out of this, even in a proper cabinet.

Circuit-wise, there are other gross defects. The output transformer is the cheapest variety possible. It can handle very little power and has a restricted frequency range.

Circuit Design Cited

Design of the vacuum tube circuits also limits the frequency response, for there is no need for high fidelity circuitry if low-grade speakers and transformers are used. These conditions exist for many obvious reasons:

To keep the price down, to reduce size and weight, and a general emphasis on video system design at the expense of everything else. This is a deplorable situation that must, and will, be corrected in time.

The telecasters have their difficulties, too. Basically, there are few, if any, really good live pickup program microphones for television. The studios still are using microphones designed for general AM/FM broadcasting although there are a handful of manufacturers experimenting with a microphone capable of working under television conditions.

What's The Problem?

What is the problem here? Principally, there is virtually no microphone readily available that is capable of maintaining smooth, wide-frequency response when picking up sounds at relatively long distance, unless these sounds are very intense, as with an orchestra. So, when it comes to picking up general action, the microphones let us down.

Another important problem is that television studios have virtually no acoustic design. Audio is again subjugated to video. This condition really cannot be helped. Sets are made in limited ways with limited materials, and every effort is made to enhance the visual effect.

What can be done about this? Experts are working on the problems; we must wait and see. Unfortunately, those at home can do very little about these conditions except the obvious—feed the television audio through the high fidelity system . . . and hope for the best.

(Ed. Note: If you have further questions or submit you would like discussed, write to Oliver Berliner at 6411 Hollywood Blvd., Hollywood 33, Calif. Enclose stamped self-addressed envelope for personal reply.)

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RECORDING FOR PRESTIGE
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Menuhin Examines State Of Composition Today

New York—Yehudi Menuhin is not only one of the most universally acclaimed virtuosos, but he is also a mature humanist, versed in many other arts and possessed of deep concern for the place of music in the whole context of human activity and aspirations. As he once said, "Music is so close to humanity that one must go to humanity to develop oneself as a musician."



Yehudi Menuhin

"I do not think," Menuhin said recently, "that any great music is separate from the mass of the people. I realize this is a complex subject, one that is not as simple as I've just stated it."

"There will always, of course, be music that is somewhat beyond the general public when it first appears, but if this music is great music, the masses will eventually discover it to be their truest reflection."

Bartok An Example

"Bartok is a good example. So many of his works today are so genuinely popular with large audiences though these works may not have been recognized as belonging to the people at first. Bartok, you see, had not cut himself off. He had received his inspiration from basic folk music. He had recognized his own, and eventually he himself became recognized by his own in the largest sense. He had roots."

"This need to relate to a foundation in the key problem in present day composition. The young composer is searching for roots. That helps to explain the great variety of experimentation that makes this so creative, so volatile a period."

"There is so much diversity in

were minor divergences as viewed from our vantage point, although at the time they occurred they seemed like violent changes of direction.

Support Is Gone

"But nowadays, the solid support of this unified tradition, this foundation is really gone. And so all the new systems have evolved. Some are arbitrary; some are completely artificial; some are more scientific, so to speak. But they all represent movements bearing the real banners of rebellion against the previous order. So today each composer must in a way become a tradition to himself."

"In contrast to contemporary music, the world of science, however, is one activity of this century that is really in harmony with such unity as exists in this era."

"This has become one world and scientists all over the world exchange information and are inspired by each other's discoveries. But the composer of music is reduced to isolation, to an individual unit. There are, of course, little schools around Schoenberg, Bartok, Hindemith, etc., but the followers can never equal the masters in terms of creativity. The followers remain followers forever."

Berg An Exception

"Alban Berg is an exception, because he has amplified on Schoenberg, but in general, the great man can pass on his technique but he cannot pass on that inner personal spark."

"But in this century, the great man, too, must find some roots, some foundation in the contemporary world. And that, as I said, is the primary problem in composition today. The contemporary composer has two general directions that he can take or, if he is ex-

The Devil's Advocate

By Mason Sargent

The subject of folk music is a sore one to many people I know. These people, many of them accomplished musicians, have remarkably catholic tastes. They appreciate Bartok and Brubeck, Gluck and Gillespie. But they shudder when the subject of folk music is brought up. Record retailers in some areas report the same phenomenon.

This is quite unfortunate, since this kind of selective deafness deprives these listeners of large areas of aural enjoyment and also deprives those few companies which are courageous enough to issue first-rate folk recordings of the support they need to expand their catalogue.

I'm not sure of all the reasons why some people blanch at the presence of folk music. One may be the misunderstood factor of intonation. Many persons who should know better are convinced (preconsciously, it would seem) that the only "right" intonation is that which follows the criteria on which the western classical musical tradition has been based for four centuries.

Unimaginative Reasoning

This is not very imaginative reasoning and indicates vast areas of ignorance of extraordinarily vital music from all over the rest

ceptually lucky, perhaps he can combine the two.

"One direction means that he has to be such an original spirit—like Schoenberg, for example—that he can find his own personal style and roots within himself, even if that style is unsupported by the world around him. Or he must find roots of a racial or national character from which he can grow upwards."

(First of two articles.)

U. Of Michigan Gets Huge Music Library

Ann Arbor, Mich.—Despite last minute efforts by the Belgium government to keep the collection in Belgium, the University of Michigan has successfully acquired one of the most valuable private music libraries in Europe. Cost was \$100,000, and the material arrived on campus in 94 large packing cases.

The library belonged to the late Dr. Jean-Auguste Stelfels. It's especially strong in 18th century works.

of the world. A little familiarity with other musical traditions (the Hinds, for example) might be a valuable balance-restorer to everyone with professedly wide tastes in music. To these people I would recommend the excitingly fresh experience of gradually becoming acquainted with, let's say, the catalogue of the Ethnic Folkways Library.

But staying within America, itself, what about the blues folk singers like Sonny Terry or Brother John Sellers? In his notes to one of the two excellent Elektra LPs of Sonny Terry and Alex Stewart (*Folk Blues*, ELK-14; *City Blues*, ELK-15), Edward Tatnall Canby underlines one area of misunderstanding and, from my point of view, clarifies it admirably: "Those who come to this sort of music for the first time are sometimes shocked by what seems to be its blatant 'out-of-tune' quality—as if these seemingly crude players and singers just didn't know how to stay on pitch. Thus are we shackled by the arbitrary fixed tunings of modern instrumental music!"

Far From True

"Nothing could be less true. The listener with a good ear will soon come to realize that, far from being out of tune, these off-standard passages are musically of the utmost sophistication, from minds trained to a precise delicacy of (Turn to Page 24)

CLASSICS IN CAPSULE

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

For The Hi-Fi Set

Disc Data	Ratings	Comments
SYMPHONIES FOR ORCHESTRA: Chabrier, Smetana and Bartok, played by Los Angeles Philharmonic, Alfred Wallenstein. DECCA DL978, 12".	★★★★★ Performance ★★★★★ Recording	• These are assembled not so much for their musical content but because they "display the tonal grandeur of today's symphonic orchestra" — meaning they're practically test records for hi-fi fans. Interpretation is not exceptionally subtle, but edges are sharply defined, there's depth to the tone, and the impact is strong.
BARTOK: <i>Miraculous Mandarin</i> (KODALY); <i>Panath. Festivals</i> . Chicago Symphony, Antal Dorati. MERCURY MC46084, 12".	★★★★★ Performance ★★★★★ Recording	• Was, this is the least! Although it isn't the most persuasive stuff ever penned, it will give your hi-fi equipment the supreme test. Rancorous and vicious, it blazes with color and violence. Dorati's direction and the engineer's reproduction are both exciting.
LISZT: <i>Les Preludes</i> , <i>Battle of the Hunns</i> , <i>Hammer</i> , <i>Ophelia</i> . London Philharmonic. Decca Blue. WESTMINSTER WLS460, 12".	★★★★ Performance ★★★★ Recording	• Artistic home are repudiated in the oldest musical fray this side of the 1812 overture, and the other three works, though less theoretically vibrant, emerge with remarkable depth of dimension, in one of Dizon's better performances.

New Directions

BEETHOVEN: <i>Piano Concerto No. 4, Opus 61</i> . Balala Subanabel, Vienna Orchestra, F. Charles Adam. SPA S. P. A. 45, 12".	★★★ Performance ★★★★ Recording	• That's right, Opus 61 really is the Beethoven viola concerto—and this is the violin concerto with a piano in the solo role! The Society of Participating Artists would have us know Beethoven wrote it for the keyboard as well as for the fiddle. That may be, but it isn't too convincing an open this way.
BYRD: <i>The Great Service</i> . Chamber Chorus of Washington, Paul Cellery. VANGUARD VRS463, 12".	★★★★ Performance ★★★★ Recording	• More than 300 years old and rarely heard, this service comes into the catalogue as one of the most interesting of the many recently committed to LP. Written for double chorus, it's direct, relatively concise, with a minimum of fancy business.
DEBUSSY: <i>The Sea of 1905</i> . BIAS Symphony, Joad Porfio. BIRMINGTON B199-159, 12".	★★★★ Performance ★★★★ Recording	• Outside of its unwholy name, there's little wrong with the <i>Sea</i> in the American Sector (of Berlin's orchestra. Only seven years old, it fashions this children's ballet score with the robustness and style of a veteran troupe. Paris is a persuasive maestro.

Solo Flights

RACHMANINOFF: <i>Songs</i> /MOGENSEN: <i>The Heroic</i> . Maria Kuremba, soprano. CAPITOL PC334, 12".	★★★★ Performance ★★★★ Recording	• A former Rachmaninoff pupil not only sings his songs effectively, but writes her own liner notes efficiently. The neglected Mogensen cycle is performed interestingly, in a voice warm if not commanding.
BEETHOVEN: <i>Sonata Op. 109 and 110</i> . Myra Hess, pianist. HIS MASTER'S VOICE LHM1064, 12".	★★★★ Performance ★★★★ Recording	• Some of the best piano recordings ever made were cut for Gramophone in London, and some of the finest Beethoven has been played by Dame Myra Hess. Here's a happy combination of the two — one of the top versions to date of the frequently recorded sonatas.
PROKOFIEFF: <i>Chederla</i> . David Stroukh, violinist. VANGUARD VRS463B, 12".	★★★★ Performance ★★★★ Recording	• If recordings can be believed, Oistrakh is just about the world's champion fiddler today, and much of his fame is on those ideas, though a program of "onere" music doesn't bring out his best. Short pieces, predominantly Russian, round out the disc.

Standards

SIBELIUS: <i>Lemminkainen Suite</i> . Radio Stockholm Symphony, Sten Seling. CAPITOL PC336, 12".	★★★★ Performance ★★★★ Recording	• The Swan of Tuonela has been swimming through symphonic programs for more than 50 years, but the rest of the Lemminkainen legends are less traveled. Played in their entirety, they possess a dramatic sweep upon which thriving epiphanies, although the orchestra is not too robust.
DUKAS: <i>Ballets</i> (from <i>Apprentice</i>)/FAURE: <i>Pelléas and Melisande</i> (from <i>BUSSELI</i>); Spidori's <i>Past</i> . Decca Symphony, Paul Paray. MERCURY MC46085, 12".	★★★★ Performance ★★★★ Recording	• The <i>Ballets</i> , fragments from a ballet score of 1913 vintage, is the most interesting of this "French music for the theater." It is spun with finer imaginary and more careful contrasts than Paray puts into the <i>Dukas</i> and <i>Faure</i> pieces which—let's face it—have a little tired.
WAGNER: <i>Symphony No. 8</i> /BEETHOVEN: <i>Symphony No. 8</i> . Los Angeles Philharmonic, Alfred Wallenstein. DECCA DL978, 12".	★★★★★ Performance ★★★★★ Recording	• There's a lot of power in the "Reformation" symphony, and it stands up when you turn the volume on this well-engineered side. The delicate charm of the Beethoven Eighth escapes Wallenstein, however.

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Popular Records

DOWN BEAT

FOR THE DISCRIMINATING

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

- Ray Anthony—*Say Hey* (Cap).....Swinging, jumping band performance
- Johany Holiday—*Julie Is Her Name* (Pacific Jazz)....Honest, sincere effort on a lovely new tune

GOOD COMMERCIAL BETS

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

- Bulawayo Sweet Rhythm Orchestra—*Skokiaan/In the Mood* (London)....Already hit-bound, but don't ask us why
- Eddie Fisher—*I Need You Now* (RCA)....Another cinch for many sales
- Ralph Marterie—*Skokiaan* (Merc).....A cinch sales-puller
- Kay Starr—*Am I a Toy or Treasure/Fortune in Dreams* (Cap).....*Toy* is more "commercial," but *Dreams* could take the play away if heard

VOCALISTS

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

- Vic Damone—*In My Own Quiet Way/Once and Only Once* (Cap)....It seems impossible for Vic to sing badly—notice *Quiet*—but he still can't find a hit
- Four Knights—*Easy Street/In the Chapel in the Moonlight* (Cap)....A wonderful oldie, *Easy Street* gets warm, easy treatment
- Johany Holiday—*Julie Is Her Name/She Doesn't Laugh Like You* (Pacific Jazz)....A guy who's been looking for a break for years comes up with a superior item in *Julie*—great ballad singing
- Peggy King—*Hottentot/Burn 'Em Up* (Col)....Newcomer careers through a tongue-twister in *Hottentot*
- Bill Lawrence—*Imagine What You Do to Me/That Lingering Longing* (Coral)....*Imagine's* the best thing Lawrence has had in a while
- Lou Monte—*Italian Huckle Buck/Just Like Before* (RCA)....*HB* gets a reworking from paisan Monte
- Pat Morriasey—*I Don't Know Whether to Laugh or Cry Over You/That's What I Like* (Decca)....Sexy singer gives out with a surprisingly warm rendition on *Laugh or Cry*
- Johany Parker—*Penthouse Serenade/Lover* (Coral)....An unusual stylist whose warm, rangy baritone makes up for excessive mannerisms
- Felicia Sanders—*My Love Belongs to You/Don't Stay Away Too Long* (Col)....You is first-rate; sub-par song detracts from reverse
- Kay Starr—*Fortune in Dreams/Am I a Toy or a Treasure* (Cap).....Lusty, beatful Kay on *Fortune*

EVERYBODY DANCE

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

- Ray Anthony—*Say Hey/Skokiaan* (Cap)....Marterie may have gotten first jump on *Skokiaan*, but the flip side here could go by itself; a sparkling band job, it's also a fine test of a hi-fi setup
- Les Brown—*They Were Doing the Mambo/The Man That Got Away* (Coral)....Butch Stone sings *Mambo*, and is the first to push across its humor
- The Commanders—*Murch of the Commanders/Lazy Moonlight* (Decca)....*Murch* fairly crackles, as rhythm section whips it along
- Ralph Marterie—*Skokiaan/Crazy Bout Lollipop* (Merc)....This appears to be the U.S. version of *Skokiaan* that will pull the biggest sales
- Sauter-Finegan—*Of Thee I Sing/Pale Moon* (RCA)....Band runs down Ed and Bill's *Sing* score in wonderful style

COUNTRY & WESTERN

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

- The Carlises—*Honey Love/Female Hercules* (Merc)....*Honey Love*, already a big seller in the rhythm and blues field is a natural with a c&w tinge—especially as done by The Carlises.
- Tommy Collins—*You're For Me/Whatcha Gonna Do Now* (Cap)....Young artist has come up with one of his best ballads in months in *For Me*. *Gonna* has a brisk friendly air to it
- Red Foley—*Thank You For Calling/Skinnin' Minnie* (Decca)....Red really whoops up *Minnie* and then does a fine job sobbing on *Calling*
- Banshine Ruby—*I Think He Winked at Me/I'm So Bashful* (RCA).....Just like the song, Ruby, should get plenty of men—and women—interested in her romantic problems. *Bashful*, just tain't so—not with this gal

Hi-Fi Flashes

Regency is manufacturing a self-contained ultra-high fidelity audio preamplifier. The new unit is contained in a cabinet 16 inches long, 4 1/2 inches high and 7 1/2 inches wide.

Features of the Model 350-P include output impedance; cathode follower; equalization range: plus 18 to minus 20db at 30 cps; -8; plus 14 to minus 20 db at 20,000 cps; intermodulation distortion: .1 per cent at 2 volts output (40 cycles—7,000 cps 4:1). The new model is priced at \$154.50.

Jensen has put out a two-way system with separate woofer and tweeter that offers hi-fi reproduction in a compact enclosure. Model CT-100 Concerto has the low-fidelity unit as the new P12-NL 12-inch speaker especially designed for the system.

In combination with the bass difrax cabinet, the system is claimed to give full bass response. A new RP-102 hi-fi unit handles frequencies above 2,000 cycles for control to the upper limits of audibility. A hi-fi balance control is available to adjust high frequency response to the particular room acoustics and personal preference. Impedance is 16 ohms, and power rating is 25 watts.

Newcomb Audio Products, 6824 Lexington Ave., Hollywood 38, has prepared a 32-page booklet, *Hi-Fi Is for Everybody*, which encom-

passes most of the information that a hi-fi novice wants. It covers the basic component parts, describes the basic technical terms, and includes a cost sheet for estimating your own wants. It sells for 25 cents.

(Ed. Note: For further information on products mentioned above, write to Hi-Fi, Down Beat, 2001 Calumet Ave., Chicago 16, Ill.)



SCENE OF CRIME is revisited here as Dean Martin and Jerry Lewis play first return engagement at 500 Club, Atlantic City, where they broke in their act in 1946. Shown with the boys is drummer Mickey Casanova, who debuted on same bill with funsters, joined them all over again for nostalgic return date.

THESE WILL ALSO BEAR A HEARING

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

- Jerry Adams—*Alone Together/Two's a Crowd* (Col)
- Larry Albert—*From the Sea Came the Fish/The Apartment Song* (Mer)
- Elton Barlow—*Johnny Desmond—A Husband/4 W's* (Coral)
- Red Blanchard—*Big That Crazy Mixed-Up Kid/Captain Hiss* (Col)
- Car Mon—*S'Pasin/My Revolve* (MGM)

- Connie—*She Won't Say Yes/My Dear My Darling* (Dot)
- De John Slaters—*Crazy Song of India/Rita and a Rose* (Epic)
- Leo Diamond—*Lisboa/The High and the Mighty* (RCA)
- Stan Freeman—*My Old Heart Throb/Pear Papa* (Epic)
- Sunny Gale—*Smile/An Old Familiar Love Song* (RCA)
- Ronnie Gaylord—*I'm No Gonna Say No/Don't You Forget About Me* (Mer)
- Jerry Gray—*Champagne Boogie/S500 Record* (Decca)

- Jack Harris—*You Haven't Fallen in Love/Something's Gotta Be Done* (Coral)
- Kings IV—*The Big Dip/Dangin'* (Coral)
- Laurie Slaters—*Don't Drop It/Too Fe* (Mer)
- Guy Lombardo—*It's Great to Be Alone/Marry the One You Love* (Decca)
- Hamish MacCann—*No Hearts and Flowers/Our Anniversary* (Decca)
- Mulays—*Caravan/Drifting and Dreaming* (Coral)
- Freddy Martin Orchestra—*Loneliness/Palace/Somewhere Cool* (RCA)
- The Nilsons Twins—*Willie Followed Te-Lia/Lisa Hunt* (Coral)
- Betty Ralphy—*The Peanut Vendor/Blues in the Night* (Cap)
- Harri Rana—*Pleasa, Pleasa/Manhattan Mambo* (RCA)
- Jack Richards and the Marksmen—*Destro/Pennies From Heaven* (Coral)
- The Salinas Brothers—*I Can't Smoke You Out of My Heart/Somewhere Like You* (For Me) (Epic)
- The Singing Wanderers—*Don't Drop It/Say Hey, Willie Mayo* (Decca)
- Somethin' Smith and the Red Hoes—*Oh! Janie/Oh! John/If I Could Be With You (One Year Tonight)* (Epic)
- Sidney Torch Orchestra—*Tango of Destro/Magic Circles* (Coral)
- Sarah Vaughan—*Old Devil Moon/Saturday* (Mer)
- Paul Whitman Orchestra—*Whispering/You're Driving Me Crazy* (Coral)
- Jill White—*Big Potato Idaho/Oh! You Little Darlin'* (Coral)

INSTRUMENTALS

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

- Richard Hayman—*Tambourine/The High and Mighty* (Merc)....*Tambourine* has a pleasant pinkle-tinkle sound
- Robert Maxwell—*Tango Tears/Magic Is the Moonlight* (MGM).....Harp pluckings of Maxwell add to tango tune
- Nelson Riddle—*Song from The Caine Mutiny/Vilia* (Cap).....Usual excellent Riddle arrangements, well performed

THE BEST IN PACKAGED GOODS

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

- Harry Belafonte—*Mark Twain* (RCA 12" LP LPM-1022).....*Mark Twain; Man Piaba; John Henry; Tol' My Captain; Kalenda Rock; The Drummer and the Cook; The Fox; Soldier, Soldier; The Next Big River; Delia; Mo Mary; Lord Randall*

Harry gets an entire 12" LP to work with here, and he has taken fullest advantage of it. It comes close to being his night club routine, as he gives spoken introductions to some of the tunes, does one 20-second one (*Next Big River*), and is completely absorbing throughout. This is a splendidly sung and packaged collection.

- Jackie Gleason—*Music, Martinis, and Memories* (Capitol 12" LP W-509).....*Once in Awhile; I Can't Get Started; I Got It Bad and That Ain't Good; I Remember You; I Love You; Unforgettable; How High the Moon; I'll Be Seeing You; The Song Is Ended; It Could Happen to You; The Nearness of You; Yesterdays; Shangri-La; Somebody Loves Me; Time on My Hands; My Ideal*

The tried-and-true Gleason formula works again in this collection of unassailable standards, played by lush strings and featuring the pensively melodic trumpet of Bobby Hackett. It's near-perfect background music, with Hackett's horn providing a handsome bonus.

- Ella Mae Morse—*Barrelhouse, Boogie, and the Blues* (Capitol LP H-513).....*Rock Me All Night Long; Have Mercy, Baby; Teardrops from My Eyes; Money Honey; Daddy, Daddy; How Can You Leave a Man Like This; 5-10-15 Hours; I Love You, Yes I Do*

Quasi-r&b album gives Ella Mae a chance to expound at length on the infidelities and peculiarities of men. And she does a good job of it, though the best selection of the lot is not either of the three B's indicated in the title, but a fourth—the ballad, *I Love You, Yes I Do*.

- Frank Sinatra—*Swing Easy* (Capitol LP H-528).....*Just One of Those Things; I'm Gonna Sit Right Down and Write Myself a Letter; Sunday; Wrap Your Troubles in Dreams; Taking a Chance on Love; Jeepers Creepers; Get Happy; All of Me*

You have read a great deal about Frank on these pages in the last few months. Suffice it to say he's in superb form again on this grouping, and if you don't at least give it a listen, we can only feel a pang of pity for you and what you're missing. For us, it's a "must-own" item.

Jazz Reviews

DOWN BEAT

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

Backwoods Blues

Nappy Head Blues; Lonesome Atlanta Blues; Jailhouse Fire Blues; Shaggy Dog Blues; The Come Dead Train; Tell Me Baby; Mr. Conductor Man; Big Bill Blues
Rating: ★★

These are folk blues recorded from 1927 to 1932, but actually belonging "to a much earlier tradition; it is the sound of the rural south in the very first years of this century, or perhaps even decades before that." The four singers (each is represented by two songs) were among those brought to Chicago "from time to time from Texas and the deep south to make a few records for such labels as Paramount. These apparently were to be sold largely by mail order, to the people of their home states."

The singers are Bobby Grant, Buddy Boy Hawkins, King Solomon Hill, and one urban blues singer, Bill Johnson. The notes are valuable; the cover is striking; but I'm afraid the music is of more historical interest than it is "compelling, rhythmic music of tremendous emotional impact," as is claimed. For early folk blues that are both, listen to the blues in volume one of *Negro Folk Music of Alabama* (Ethnic Folkways LP 1417). The four vocalists here just aren't outstanding in their idiom, but this is a valuable set for the archives. Here, incidentally, from *Lonesome Atlanta Blues*, is another example of the irony so often part of the blues: "If I can't find my baby, I'll be so kind to me." (Riverside RLP 1039).

Count Basie

Straight Life; Basie Goes West; Softly, With Feelings; Peace Pipe; Blues Go Away; Cherry Point; Bubbles; Right On; The Blues Done Come Back; Plymouth Rock
Rating: ★★★★★

Most of these have already been reviewed as singles and have received ratings ranging from three to five stars. Gathered together in one well-recorded 12" LP, the cumulative impact of this, the greatest big band in jazz, is too much! Here is that rare combination of section precision and relaxation, of functional simplicity and continuous freshness of feeling. It's also about time someone gave credit to the man largely responsible for the aforementioned precision—concert master Marshall Royal. At base, of course, this is a triumph belonging to everyone in this exultant band and to the swingingest handbuilder of them all, William Basie. This is called, by the way, *Count Basie Dance Session* and it's a powerful reminder of what jazz began as in Storyville—music to dance and live with. This is one band you can't listen to as a detached observer; when you dig Basie, you become part of the beat. (Clef 12" MG C-626)

Charlie Barnet

Rockin' in Rhythm; Harlem Speaks; The Sergeant Was Shy; The Gal from Joe's; Ring Dem Bells; Lament for a Lost Love; Birmingham Breakdown; The Duke's Idea
Rating: ★★

Reissues of some of the tributes to Duke Ellington that Charlie Barnet recorded for Bluebird between 1939 and 1941. Notes contain no dates or personnels, but a number of the fine trumpet choruses are by Bernie Privin, and the rocking rhythm section was propelled on several of the sides by drummer Cliff Leeman, pianist Bill Miller and the late, great guitarist, Bus Etri. Most insistent soloist is Mr. Barnet, of course, and while Charlie has never been a particularly inventive player, he is often at his forceful but limited best when playing Duke's songs (particularly here on *The Gal from Joe's*). On three of the sides es-

pecially, Barnet's band really did get some of the feel of the Ellington approach though the Barnet quality is much less durable. Those three are *Lament, Joe's*, and Barnet's own composition—the only one of the eight not by Ellington—*Duke's Idea*. Nice to have these available again, especially if you grew up in the era. (Victor LPT 3062)

Art Blakey

Split Kick; Once in a While; Quicksilver
Rating: ★★★★★

The first of a series of three LPs based on a session recorded at Birdland on Feb. 21 of this year. Art Blakey was working there at the time with Clifford Brown, Lou Donaldson, Horace Silver, and Curly Russell. The set is very well recorded by Rudy Van Gelder, and is one of the better caught-in-a-club sessions on record. Here you even get an introduction by resonant Pee Wee Marquette, the Bert Parks of Birdland, and a few words from Art. Silver, Blakey, and Russell are excellent in the section work, and Horace solos well. Donaldson plays with more incisiveness than on any of his previous records; the increased vigor affects his tone a little adversely, but Lou's authority indicates a young altoist of increasing importance. The brilliant Clifford Brown amply justifies his new star victory in this year's *Down Beat* Critics' Poll except for one thing, and that's why this isn't five-starred.

Once in a While is Clifford's concerto and it doesn't quite come off. Reasons: the approach to the tune is interestingly different but there apparently wasn't enough preparation, because the tempo alterations come out awkwardly (in the accompaniment, too), and there is therefore the feeling of cluttered rather than flowing structure. Clifford also does not sustain his longer notes well; and he has one main trouble on all the tunes—he often plays too many notes. Clifford will be a great trumpeter, not just a very good one, when he finds out the expressive value of economy. But this set is highly recommended, and I'm looking forward to the next two. By the way, notice how this Blue Note LP has much more presence than the other labels producing jazz reviewed in this issue. (Blue Note LP 5037)

Sharkey Bonano

Farewell Blues; Tin Roof Blues; She's Crying for Me Blues; Muskrat Ramble; I'm Going Home; High Society
Rating: ★★

A warmly pleasant Dixieland session recorded in New Orleans by Joe Mares. Participating are Sharkey, trombonist Jack Delaney,

clarinetist Bujie Centobie, drummer Abbie Brunies (no astrology fan, he), pianist Stanley Mendelson and bassist Arnold Loyacano. Centobie is outstanding and deserves a fourth star for himself. The other two front-liners are mellow and unpretentious and while the rhythm section doesn't game, Dixieland rhythm teams rarely have except when the late Big Sid Catlett was sitting in. Recording is good but not hi-fi, and may I congratulate the company for their honesty in not emblazoning "hi-fi" all over the label as some other companies do with even less justification. I wish, by the way, Sharkey would record some fresher tunes next time. Let's face it, how many hundred times would you voluntarily listen to *Muskrat Ramble* in one lifetime? (Southland SLP 205)

Buck Clayton

Moten Swing; Sentimental Journey
Rating: ★★★★★

John Hammond and George Avakian, who arranged these 30th Street jam sessions last December, have a theory to which I do not always subscribe: "To whet the musicians' sense of spontaneity, we deliberately invited some musicians who had not met any of the others, but who were in complete sympathy with everyone else from the musical point of view... There was no advance preparation." This kind of hope-for-the-best attitude often leads to what Leonard Feather elsewhere accurately describes as "20-minute voyages into tautophony." But this time it worked out fine. The musicians are Buck Clayton, Joe Newman, Urbie Green, Benny Powell, Lem Davis, Julian Dash, Charlie Fowlkes, Sir Charles Thompson, Freddie Greene, Walter Page, and Jo Jones. There is a complete schedule of choruses (a valuable Avakian trademark that other companies should copy). Everyone blows well and in empathy, resulting in the best *Sentimental Journey* I've heard and a wonderfully relaxed *Moten Swing*. Nice to hear Julian Dash again, a much underrated tenor. Baritoneist Charlie Fowlkes of the Basie band adds solid strength to the ensemble sound. (Columbia CL 6325)

How Hi The Fi; Blue Moon

Another thoroughly successful Clayton jam session, this one held in March of this year. Musicians here were Buck Clayton, Joe Thomas, Urbie Green, Trummy Young, Lem Davis, Julian Dash, Al Cohn, Jimmy Jones, Steve Jordan, Walter Page, Jo Jones, and a guest who fortunately sat in, Woody Herman. Both sides, including the one with the inevitable corny title, are excellently played, with *Blue Moon* the better. Trummy Young has a smouldering set of choruses in *How Hi* that may well be his best on records, and Woody, especially on *Moon*, has rarely sounded better in his recording career. Schedule of choruses on *Blue Moon* omits Urbie Green (he's in after Lem Davis). This was Jimmy Jones' first record session since his two year illness, though he's made several since. It's fine to have him back, and

it's good to hear trumpeter Joe Thomas on records again. (Columbia CL 6326. These two Buck Clayton 10" LPs are also available on one 12" LP and on EPs as well.)

Collector's Items, Vol. 2

Down in Gallion; Goose Grease; South African Blues; Piggly Wigly; Maxwell Street Stomp; Good Time Mama; I've Got It All; Mid the Pyramids
Rating: ★★

More rare Paramounts and Genettes excavated by Riverside archaeologists Grauer and Keepnews. In terms of historical interest alone, the ratings could be higher, but musically, nothing much happens on these. Four combos have two tunes apiece—John Williams' *Synco Jazzers*, *Windy Rhythm Kings*, *King Mutt and His Tennessee Thumpers*, and *Clarence Jones Sock Four*. There are moments of driving impact, mostly with the *Windy Rhythm Kings* and *King Mutt*, but by and large, this is for the real jazz academicians. The notes go on at happy length on how difficult it is to identify the personae. If this is your kind of parlor game, pile in. (Riverside RLP 1040)

Willis Conover Presents The Orchestra

I've Got You Under My Skin; One for Kenny; The Song Is You; Pill Box; Light Green; Flamingo; Something to Remember You By; Taking a Chance on Love; The Blue Room; Sheriff Crane; Playground; The Tiger; Moonlight in Vermont; Willis
Rating: ★★★★★

This album was supposed to have been released last fall, and for reasons I still don't understand, has been held up until now. It's a marvelously absorbing indication of what's been happening in one of the country's most adventurous experimental modern jazz orchestras. The band, headed by drummer Joe Timer, was formed by Joe, tenor Ben Lary, pianist Jack Holliday, and Willis Conover, the Washington jazz disc jockey who has devoted most of his energies and almost all of his career to working for the greater acceptance of jazz. Personnel has changed somewhat since these were recorded, but at the time, the outstanding soloists were altoist Jack Riley (now in the army); baritoneist Jack Nimitz (now with Woody Herman); Earl and Rob Swope on trombones; pianist Holliday; tenor Angelo Tom-

pros; and three fine trumpeters—Ed Luddy, Charlie Walp and Irving Markowitz (the last was once in Herman's *Caldonia* trumpet section). Riley is the best of all; watch out for him when he comes back. He blows here a lot like Paul Desmond.

The band's book has scores as recorded here by Johnny Mandel, Howie Leonard, Ralph Mutchler, Timer, Holliday, and Bill Potts, whose polyphonic *Playground* is the high point of the record. There are a few valleys as well as peaks in the writing, but the over-all impact is an encouraging one. Here is a group of young serious musicians, many of them veterans of several big bands; some working with the National Symphony; and a number studying for advanced degrees (two for PhDs in psychology yet). They worked hard for and with this band, depending on other gigs for living expenses. The results are very provocative and indicate more volumes should be released and soon. Meanwhile, the band deserves encouragement, and I hope many of you will pick up on their first album. (Brunswick 12" LP BL 54003)

Pete Daily

Quakertown; New Tin Roof Blues; Swanee River; Closer Walk with Thee
Rating: ★★

Professional, cleanly played Dixieland by Pete, Jerry Fuller (clarinet), Warren Smith (the Bob Crosby Bob Cat trombonist), Skipper Anderson (piano), Bernie Miller (bass tuba), Lenny Eterdahl (banjo), and High Allison (drums). This is proof that there's one west coast school of jazz for which Shorty Rogers doesn't arrange (yet). (Jazz Man EP EJ 451)

Dixieland Contrasts

Night Wind; Mysterious Rag; Don't Send Me Posies; They've Gotta Quit Kicking My Dog Around; Jersey Lounce; Pretty Baby; Charmaine; Lovin' To Be Done
Rating: ★★

On the first four, Rosy McHargue, usually a good, swinging clarinetist, leads a band in some of the worst recordings I've ever heard. Two are listed as tongue in cheek, but all four come through as caricatures. To whom are these supposed to sell? Rosy can really blow; why waste him on this sort of nonsense? On the last four, Jack and Charlie Teagarden are joined (Continued on next page)

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Jazz Reviews

(Jumped from Page 12)

by Jess Stacy, Ray Bauduc and Pud Brown. Brown's tasteless tenor ruins *Jersey Bounce*, but Pud plays acceptably enough on the last three. The Teagardens blow well in what relatively small solo space they have, and Jack has one vocal on Brown's routine tune, *Lovin' to Be Done*. Jack makes it sound better than it is. To complete the goof that this LP is in general, the cover looks like special sales day at the supermarket. (Jazz Man LP LJ 334)

Roy Eldridge

★★★★ *When Your Lover Has Gone*
★★★★ *I Can't Get Started*

Roy is backed by Oscar Peterson, Ray Brown, Herb Ellis, and Alvin Stoller. Judging by his recent releases, Roy is apparently working through the major works in the jazz trumpet literature, recording his own experienced approaches to each. He again succeeds magnificently here in adding two more validly individual interpretations (to Louis' on *Lover* and to Berigan's on *Started*). *Lover* is another lesson in meaningful economy, in functional, flowing structure that creates a memorable whole at the end of the performance. Several young modern jazz trumpeters of great ability often waste part of their choruses on a surfeit of agile notes that build toward nothing but display. Clifford Brown and Art Farmer, to name two of them, could study this record with great reward.

Roy's *Started* is played in a quietly conversational way as opposed to the drama of the Berigan perspective to the tune. Both are effective, though Berigan's does still remain the definitive version. In the past year, it begins to be clear, Roy Eldridge has recorded more important sides than any other trumpet player of any school. (Clef 89123)

Duke Ellington

Skin Deep; Sultry Serenades; Sophisticated Lady; Perdido; Caravan; Harlem Suite; The Hawk Talks; Ellington Medley; Jam with Sam

Rating: ★★★★★

An Ellington concert recorded during a Seattle date in March, 1952. First five are display pieces (in the order of their appear-

ances) for Louie Bellson; the brilliant trombonist, Britt Woodman; Willie Smith; Clark Terry; and Juan Tizol joined by Ray Nance and Jimmy Hamilton. On these solos, instead of sensitive interpretations, we generally get pyrotechnics, but they're skillfully done. Most striking two are by Britt on *Sultry* and Clark Terry on *Perdido*. The *Harlem Suite* is vigorously and impressively performed. Though it contains moments of deep power and sensibility, I do not, however, think it is among Duke's best constructed longer works. It sprawls and would also benefit by more solo openings. But it's certainly worth hearing again (it was originally written, says Duke in his introduction, for the NBC Symphony, was performed once by them in collaboration with the Ellington orchestra, and was recorded previously by Duke in that resoundingly hi-fi Columbia set, *Ellington Uptown*).

As a whole, though this is not Ellingtonia at its most inventive or subtle, it's a concert marked by the power of the band and the fact that the men apparently really felt like blowing that night. Duke's introductions are, as usual, suave and off-handedly witty. By the way, just because it was a concert doesn't excuse Victor for not having provided separation bands for the various tunes. Good work all the way by the always underrated bassist Wendell Marshall. All in all, a good package to have on hand. (Victor 12" LP LJM-1002)

Jerry Fisele and the Fabulous Windy City Six

Ain't Gonna Give Nobody None of My Jelly Roll; Hangover Lament; When the Saints Go Marching In; Royal Garden Blues; Lonesome Road; San Francisco Bay

Rating: ★★

The "Fabulous" is perhaps an overstatement. The Windy City here refers to the band style only; the group has been playing in St. Louis and vicinity since 1947. Fisele is on drums; Bob Dorries, piano; Sam Gardner, clarinet; Wally Eckhardt, bass; Bob Sprecher, cornet, and Skip Diring, trombone. St. Louis Dixie fans, we'll bet, are going to be disappointed in this record; because this band—straw hats, striped coats, and all—probably stirs a good deal of enthusiasm in person that apparent lack of musicianship and technique overshadow on wax.

Of the six numbers, *Garden*

sounds the best with an original windup and interpolation of the *Dippermouth* shout that may disturb the too pure. It's nice to hear the seldom-recorded *Jelly Roll* tune, but Diring's vocal has that awful jazzy quality. *Bay* has a vocal chorus by a number of guys in the band, none of whom can sing, and the same thing goes for *Saints*. *Lonesome* is a double length, the second half of which is a series of anticlimaxes. (Delmar LP DL-101)

Gin Bottle 7

Tiajuana; She's Crying for Me; Wild Man Blues; Corrine Corrine; Salty Dog; Strut, Miss Lizzie; London Blues; Blues My Naughty Sweetie Came to Me

Rating: ★★

Empirical doesn't seem to do justice to this Cincinnati band, recording it too lightly at times and submerging the rhythm section—Fred Gary, piano; Jan Carroll, banjo; Jack Pollack, tuba, and Tom Hyer, drums.

This isn't the only flaw, however, and the three stars are more a compensation than an indication that something fairly worthwhile took place musically. The liner notes say the group is not trying to "emulate any one band or recreate the sound of any . . . musical period." Maybe they aren't, but they do.

The main trouble is a stiffness, lack of spontaneity, a seeming concentration on playing the right notes at the right time—playing them just the way they used to be played. *London* is an example of this. Hence, a mostly pedestrian performance, even though *Sweetie* does generate some steam.

Of the lot, clarinetist Jim Campbell is the most competent. Carl Halen's trumpet lacks a spark, and his technique falters. All traditional-jazz Ohio trombonists evidently try to play like Turk Murphy. George Stell conforms, or rather overconforms. Also, he shouldn't "sing." Gary's piano, when he can be heard, is fine. (J. T.) (Empirical LP 101)

Urbie Green

Incubator; Skylark; LaSalle; Dansero; Stairway to the Stars; Johnho Mambo

Rating: ★★

Urbie's first LP as a leader could have been better. Urbie himself deserves five stars, but some of his choice of tunes and of personnel were less than optimum. Doug Mettome (trumpet and baritone horn) has usually interesting conception, but his occasional uncertainty makes this listener nervous. I never know whether he's going to make what he tries for, though he usually does. Tenor John Murtaugh is competent but undistinguished as a jazz soloist. The rhythm section (Jimmy Lyon,

THE HOT BOX

By George Hoefler

New York—Turk Murphy's San Francisco jazz band, progeny of the Lu Watters Yerba Buena Jazz band, will debut on Times Square Sept. 13 at Childs' Paramount. The Dixieland revival of the last few years has been credited to the pioneering of the Watters band in S.F.'s Dawn club during the early 1940s.

The Watters-Murphy recordings and many visitors to Annie St., while the Dawn club thrived, attest to a distinct jazz style evolving from the inspiration of the 1922-26 recordings of the King Oliver and Jelly Roll Morton bands. This unique San Francisco interpretation of New Orleans jazz never has been heard in person east of Denver.

Melvin E. (Turk) Murphy, California-born trombonist, was featured in the original Yerba Buena band and continued with Lu up through the co-operative days when the band and Hambone Kelly's roadhouse outside Oakland was owned by the entire group.

Arranger, Composer

Turk is an accomplished arranger, responsible for many of the more successful Watters renditions, as well as a composer. Some of his compositions are *Trombone Rag*, *Minstrels of Annie Street*, *Brother Loudown* (this title should be changed, for the late Bert Williams used to sing a *Bernard-Driers* tune by this name), *Social Polecat Blues* (a record company changed this one to *Turk's Blues*), and *Mesa 'Round*.

Turk organized his own band in 1952, shortly after the Hambone Kelly venture disintegrated. The band has been playing steadily in the basement of the Italian Village in San Francisco ever since. Records on Columbia and Good Time Jazz hint of what to expect, although most first-hand listeners avow the discs are a poor substitute for an inperson performance. Turk has built the band's book up to more than 290 tunes, some dating back as far as 1850, includ-

Dante Martucci, Jimmy Campbell) is adequate, but I've been spoiled by Silver, Heath, Clarke and Freeman, Mondragon, Manne so that this section seems lacking in vitality and sounds occasionally stiff by comparison. Pianist Lyon is lightly pleasant on his solo bits, however. One good choice was baritoneist Sam Staff. Tragically this was his last record date—he died 10 days later at the age of 24 of Hodgkins' disease.

Strongest parts of the LP are the two standards. The lines of Urbie's *Incubator* and Murtaugh's *LaSalle* are routine; Murtaugh's *Mambo* has promise but isn't developed structurally. *Dansero* is the weakest band. Recording quality is very good. That Gil Mellé cover is just plain awful. A hip visual sense is not a Blue Note strongpoint, but it's the sound that counts and in that department, the label is doing well. (Turn to Page 16)



Turk Murphy

ing most of the Dixie standards, many obscure raga, and a few Bill Bailey-type novelties.

Uses No Drums

The group uses no drums but depends on a rhythm section made up of banjo, tuba, and piano. Turk's trombone and Bob Helm's clarinet constitute the front line, and on some tunes Bob Short switches from tuba to trumpet to augment the melody. Short also is known for his tuba solos.

An outstanding feature of the band is pianist Wally Rose, a musical extremist recognized as one of the leading exponents of ragtime piano who also is respected in classical circles as a recitalist and a teacher. Rose, a native of Oakland, also played with Watters for many years.

Clarinetist Helm, an ardent admirer of the late Johnny Dodds, has a style, especially in the low register, comparing favorably with the late Irving Fazola. He also played with Lu for a long time.

A Missourian

The only non-California musician with Turk is Short of Kirksville, Mo. His past musical experience includes stints with the late Orville Knapp, Carol Lofner, and the Castle Jazz Band of Portland, Ore. His principal instrument is tuba, but he can play trumpet, trombone, baritone horn, and string bass as well.

Banjoist Dick Lammi, another Watters graduate, has been replaced by guitarist Frank Haggerty, an instructor in guitar and author of two books on the guitar, whose previous jazz experience was in the early '30s with the Ellis Kimball band at Topsy's Roost in San Francisco. Since that time he has done radio with Axel Stordahl, Terry Gray, and Roy Bargy.

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Jazz Reviews

Illinois Jacquet
 (Jumped from Page 13)
 ing very well indeed. Give credit again to Rudy Van Gelder. Leonard Feather, in his notes, points out perceptively that Green has "a great sense of continuity in his phrasing, a legato approach, and tonal quality that at times suggest a modernized version of an earlier trombone pioneer, Jack Teagarden." (Blue Note LP 5036)

Illinois Jacquet
 *** Little Jeff
 *** Head.
 Illinois' band has brother Russell on trumpet (not baritone, as the label says); Cecil Payne, baritone; Matthew Gee, trombone; Raymond Aca, piano; Al Lucas, bass; and Shadow Wilson, drums. Jeff is routine; Heads has the better solos (Payne, Russell Jacquet and Gee), and might even have made four stars if Illinois' chorus hadn't deteriorated and if the ending hadn't been so riff-frayed (Clef 89121)

Milt Jackson
 Opus De Funk; I've Lost Your Love; Bukaina; Some
 Rating: ***

Milt's quintet includes Horace Silver, Percy Heath, Kenny Clarke, and Milt's trumpet discovery, Henry Boozer, who's been working, I'm told, mostly with rhythm and blues bands. You'd never know from the notes, because there aren't any—a recent and annoying Prestige habit. The rhythm section is just fine and Horace's solos have rarely sounded as relaxedly funky. He wrote the first and third tunes, and Milt the other two. The slow tempo Jackson songs have particularly interesting lines, and Some begins with mildly intriguing trumpet-vibes voicing. Boozer is promising but he has to learn how to sustain long notes, improve his tone, and become somewhat more individualized in his conception. His best chorus is on Funk.

Recording is good, except for trouble with Milt's vibes on Love. A disturbing wave of overtone vibratos is too evident throughout the side. Milt's playing all the way through is tastefully inventive. I get the feeling that if there had been more preparation in working out the lines of the originals, this would have been a better session. It's still worth hearing, especially for Percy, Horace and Kenny Clarke's masterful drumming (listen to his brushwork on Love). (Prestige LP PRLP 183)

Jam Session at Carnegie Hall
 I Found a New Baby; When Day Is Done; Lighthouse Blues; After You've Gone
 Rating: ****

These are excerpts from an April 9, 1954, Carnegie Hall concert produced by John Hammond and George Avakian for the benefit of The Lighthouse (the New York Association for the Blind). Both the musicians and Columbia are donating substantial parts of their royalties to the Lighthouse. I rather think the fourth star here is our contribution, because there's a little too much chaos on the LP for my taste. The musicians are: Buck Clayton, Ruby Braff, Urbie Green, Vernon Brown, Mel Powell, Tony Scott, Lem Davis, Buddy Tate, Eddie Shu, Gene Krupa, Jo Jones, Steve Jordan, Milton Hinton, Teddy Napoleon.

Outstanding work is by Clayton, Braff, Green, Powell, Scott, Jones, and Hinton. Only number that makes it as a whole is Lighthouse

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Blues, with particularly interesting interplay toward the end between Mel Powell and the rhythm section. There are good choruses by some on Baby and the rather frantic After You've Gone (high-point of the latter is an unusually intense Clayton series of choruses). Martha Lou Harp's mercifully brief When Day Is Done is included so we can hear Buck's sensitive obbligato; but to hear that, we also have to hear Martha, and this strikes me as needless. What this LP proves mainly is that some musicians some of the time can rise above a confused context. The producers goofed by mixing styles so loosely and by their emphasis on what they call "spontaneous group improvisation" but what musicians call lack of preparation. Columbia's usually hip art department also goofed on this one—a very drab cover indeed. (Columbia 12" LP 557)

Jam Session #5
 Jamming for Clef; Rose Room
 Rating: ****

Rating was obtained by adding the two stars for Jamming and the four for Rose Room, and dividing by two. The musicians (and they're wisely listed on the label on each side in order of appearance) are: Illinois Jacquet, Flip Phillips, Johnny Hodges, Roy Eldridge, Lionel Hampton, Buddy Rich, Oscar Peterson and Ray Brown. Jamming is the most annoying kind of noisome musical nonsense, saved only by Peterson, Brown, Rich and Hampton. The two tenors are ridiculous musically (you can't see the physical gyrations here, you know, so what's the point?); even Roy and Hodges lose their sense of taste and blow nothing loudly.

The other side is something else again and could have become one of the great records in jazz history had Norman Granz exercised some added control or post-editing. Hodges and Eldridge begin with two brilliant solos, among the best either has ever taken. Flip is tasty as he can be when he wants to, and Peterson follows with a set of variations that are consistently interesting. Then Illinois slowly but inexorably drags down the quality of the side. Lionel re-voices it for a time until his solo becomes so obviously formless that it's overlong and the final ensemble brings the session to a riff-laden close. But by all means, dig Hodges and Eldridge at the beginning of Rose Room. (Clef 12" LP MGC-4005)

Gene Krupa
 Don't Be That Way; How High the Moon; Sing, Sing, Sing; Love for Sale; Booted; This Can't Be Love; Harmonica Shu Boogie; September Song
 Rating: ****

This is a collection of Gene's trio with Eddie Shu and Teddy Napoleon. Shu plays tenor, clarinet, trumpet, and harmonica on these, and he is undistinguished on all. Shu is odd in that he occasionally shows taste, but seemingly cannot sustain it for long. Even at best on any instrument,

however, his conception is never memorable. He does swing though. Napoleon on piano is not fulfilling his earlier promise by his work so far with Krupa. As for Gene, I agree in part with Norman Granz's notes when he says: "Whether people like his playing or not is actually not relevant, because in this artist one finds the essence of integrity towards his craft. Gene is a serious musician, has studied harmony, and has studied the requirements of horns far more than necessary for a rhythm man; and all this is reflected in his playing. He is, furthermore, a great showman, and don't let anyone tell you that this is a term of derogation, because jazz, being so intensely personal, is in many ways a kind of 'show'."

This is all true, but it is musically relevant whether you like Gene's playing or not, and mostly, I don't. It hits me as heavy, often tasteless and rarely does it swing in the flowing manner of a Jo Jones or a Clarke or a Roach. This finding I regret, because Gene is such a nice guy. But all I can report is what I hear and that is serious, hardworking, thoroughly honest, long overrated drummer. (Clef 12" MG C-627)

*** Windy
 *** Meddle My Minor

Routine material professionally played. Personnel includes Bill Harris, Charlie Shavers, Eddie Davis, Ray Brown, and Teddy Wilson. Teddy's choruses are freshly, coolly swinging; Ray is excellent; Harris and Shavers are better than usual but still don't move me at all. Both Shavers "originals" are as "original" as political 4th of July speeches. In most of his compositions, Charlie is musically in favor of mother love and against the man-eating shark. (Clef 89119)

Gene Mayl and the Dixieland Rhythm Kings

Buddy's Habits; Skid Dat De Dat; Panama Rag; Maple Leaf Rag; Chattanooga Stomp; Wabash Blues
 Rating: ****

It's getting hard onto 15 years since Dixieland of the Lu Watters variety was revived on the west coast so it's not wondrous to find present-day imitators of his band. The Rhythm Kings are that easily and at times a bit more. This puts the Kings in a sort of third-generation class of eclectics because Watters' fans know for what Lu's music was derived. The Kings, a Dayton, Ohio, outfit originally, are happily abetted here by excellent recording on Empirical, a new label that did the job last year in the Turf club in Dayton, scene of the band's first triumphs.

The balance especially is better than Watters usually enjoyed on records and this helps keep the rhythm section in proper perspective. The band uses no drums—just Mayl on tuba, Jack Vastine, banjo, and Robin Wetterau, piano, and few will miss those woodblocks or metronomic beat.

The band plays ensemble for the most part. Such extended solos as

there are go usually to Joe Darensbourg, the former Kid Ory clarinet. Charlie Sonnastine is virtually a carbon copy of Turk Murphy (listen to Chattanooga), and Bob Hodges plays good, round, fully packed cornet. But Wetterau is no Wally Rose. The Kings themselves may not enjoy comparison to Yerba Buena, but as in the latter's case, the Kings tolerate no fooling around and approach their music with enthusiasm and knowledge.

What happened on Skid? Sounds as if it were recorded at 16% rpm. Anyhow, the result is a very pretty drag blues. (J. T.) (Empirical LP 102)

Mezz Mezzrow-Frankie Newton
 A Melody from the Sky; Lost; I've A-Muggin'; Mutiny in the Parlor; The Panic Is On; Rosetta; The Minor Jive; Who?; Romping; The Blues My Baby Gave To Me; The World Is Waiting for the Sunrise
 Rating: ****

This is another split rating. Five stars go the last six sides under the leadership of Newton. They were cut in 1939 under the direction of Hugues Panassie, as I recall, with Frankie, Pete Brown, James P. Johnson, Al Casey, John Kirby, Cozy Cole, and a Mezzrow who had relatively little solo space to ruin and was annoying but not destructive in the ensembles. Despite a few stylistic conflicts, these are wonderful sides with Newton and Brown blowing at their best (I don't think Pete has ever sounded as good) with especially valuable support from Casey and Cole. Outstanding is the beautifully sensitive but strong Blues and the wonderful ensemble lift brought to tunes like Rosetta, Romping, and Sunrise. Some of these six are among the better jazz sides ever made.

On the other side is a Mezzrow session cut in 1936 with Newt, Bud Freeman, Willie (The Lion) Smith, Al Casey, Wellman Braud, and George Stafford. Here there is much more Mezz solo space, which automatically brings down the quality of the sides. Also there's a terrible Lucille Stewart vocal on Melody and a childish numbers game refrain by The Lion and the band on Muggin'. Bud Freeman and Newt try hard, and some of their choruses make the sides worth hearing. But the basic material the men had to work on throughout this session is much inferior to the Newton sides.

By the way, as someone who knew Newton well and for a long time was a friend of his, I resent very much the statement in the notes that Newton "personality-wise . . . might be said to be practically a blood brother" of Mezzrow. Like all of us, Frankie had some faults, but he was no phony. And Bill Zeitung errs even further when he says that Mezz "has probably made as many really good jazz recordings as anyone in the business." I hope Bill doesn't teach that sort of nonsense at Dartmouth these days. (Victor 12" LP 1006)

Correction
 The Nocturne recording of Bud Shank (with Shorty Rogers) reviewed in Down Beat of June 2 and picked in Down Beat of July 28 as one of the top jazz releases of 1954, was in both cases incorrectly listed as Nocturne NLP3. The correct listing is NLP2.

James Moody
 ★ Poor Butterfly
 ★★ St. Louis Blues

Couldn't get any information (personnel or dates) on these from EmArcy so I assume they were made a while back for Mercury. James blows alto on Poor Butterfly and this butterfly is bankrupt. He blows tenor on St. Louis Blues. It's a hardy tune and has withstood worse. (EmArcy 16015)

Jelly Roll Morton
 Grandpa's Spells; Shreveport Stomp; Kansas City Stomp; Stratford Hunch; Rucktuck Blues; Big Foot Ham; Perfect Rag; Tom Cat Blues
 Rating: ****

Riverside has valuably reissued the Jelly Roll Morton Gennetta which, as the notes say, have for most collectors "until now remained only a legend and a promise." Recorded in Richmond, Ind., in 1923 and 1924, Jelly Roll, then in his 30s, set down for the first time several of his later well known compositions. The set is called Classic Jazz Piano: Volume 1. They chose exactly the right man to start the series. (Riverside RLP 1038)

Joe Newman
 Close Quarters; Jose Beguinos; Blue for Slim; The Sleeper
 Rating: ****

Four good ones from a swinging group assembled by the Basie trumpeter. Tenor men Frank Wess and Frank Foster are aboard, also trombonist Matthew Gee, pianist Johnny Acea, bassist Eddie Jones, and drummer Osie Johnson.

Blue is stated poignantly by Newman, with thoughtful succeeding solos from Foster, Gee, Acea, Wess, and Jones in that order. Sleeper is the shortest and least interesting side, also has overbalanced drums.

But it's more than made up for (Turn to Page 18)

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Jazz Reviews

(Jumped from Page 16)

by *Quarters*, a real five star item that falls into an exciting tempo groove immediately. Wees gets off a splendid flute solo (would be most interesting to hear him and Bud Shank tangle), and Gee, Foster, and Newman all chip in first-rate efforts.

A worthy addition to Vanguard's growing line of jazz items. (J. T.) (Vanguard LP VRS 8007)

Kid Ory's Creole Band
Dippermouth Blues; High Society; Savoy Blues; Ballin' the Jack

Johnny Wittwer Trio
Wolverine Blues; Come Back, Sweet Papa; Joe's Blues; Tiger Rag
Rating: ★★★★★

Jazz Man records has reissued the remarkable Exner series of Ory from 1945 and the Wittwer trio from 1944, John's first recording. The Exner of the label name is Dr. Frederick Exner of Seattle, and his waxings, technically, were far ahead of the times.

This is the Ory band in the middle of the west coast revival before cornetist Mutt Carey, pianist Buster Wilson, and guitarist Bud Scott died. This album should be a must for them as like to hear rhythm piano the way it should be—in this case by Wilson, surely one of the unsungest of unsung heroes of the original jazz. Buster wasn't a soloist by profession or intent, but listen to him shift into high on his brief solo on *Dippermouth*, his beautifully tasty and swinging background to the Ory-clarinet (Joe Darensbourg) duet on *Society*.

Carey's unusual muted tone weaves well through *Savoy*, and he carries off the cornet content of *Dippermouth* excellently, though in a fashion quite recognizably his own. But he lacks the power to lead something like *Society*. In the upper register, he almost squeaks. (J. T.) (Jazz Man LP 2)

Oscar Peterson Plays Jerome Kern

The Way You Look Tonight; Pick Yourself Up; Yesterdays; I Won't Dance; Long Ago And Far Away; Lovely to Look At; A Fine Romance; Smoke Gets In Your Eyes; Old Man River; Bill; The Song Is You; Can't Help Lovin' Dat Man

Rating: ★★★★★

Oscar Peterson Plays Richard Rodgers

This Can't Be Love; It Might As Well Be Spring; Bewitched, Bothered and Bewildered; Johnny One Note; The Surrey with the Fringe on Top; The Lady Is a Tramp; Blue Moon; Thou Swell; Isn't It Romantic?; Manhattan; Lover

Rating: ★★★★★

Oscar Peterson Plays Vincent Youmans

You for Two; Time on My Hands; I Know That You Know; Sometimes I'm Happy; Great Day; More Than You Know; Hallelujah; Cariaca; Without a Song; I Want to Be Happy

Rating: ★★★★★

Three more highly pleasurable additions to the series of Oscar Peterson "playing the great American composers." (The first four sets were devoted to Cole Porter, Irving Berlin, George Gershwin and Duke Ellington.) Oscar is magnificently complemented by bassist Ray Brown and guitarist Herb Ellis. What is most amazing over the range of these three LPs is that despite the familiarity of all the tunes, Oscar finds new approaches to them and makes each one sound revitalized. This is a trio that works hard, that realizes that the best three-way improvisation comes from hours of practice in three-part cooperation. As a result, they are able to encompass a wide range of dynamics and moods; together they lay down one of the best beats in jazz; singly, they solo with wit, technical skill and emotional power. And as an imaginative full-ranged trio, they have no peer.

Since this is largely Oscar's set, I forebear a fifth star. The reason is that while a Horace Silver may merit a five rating as a new star in jazz, Oscar must be judged in terms of the long established big

leaguers. As such, brilliant and rewarding as Oscar is, he is not yet a Tatum, and the rating the extraordinary recent Tatum set received (*Down Beat*, July 28) would be diminished if five stars were also awarded to Oscar. But let me emphasize that all three of these LPs are warmly recommended.

An extra bonus from usually laconic Clef is a statement on each envelope concerning the shows whence each song came and in most cases, its date. If you're a Lewis Carrollite, this set would make a nice unbirthdays present for a musical friend. (Clef 12" LPs MG C-623, 624, 625)

Brother John Sellers

John Henry; Farewell Work Life; Doretha Boogie; Boll Weevil; Two Little Fishes, Five Loves of Bread; Down by the Riverside

Rating: ★★★★★

Since I was unconnected with the Sellers and Thompson sessions, I'm reviewing them here, but Jack Tracy took over the Joe Newman LP since I was at the latter date. Sellers, who has worked in storefront churches, collaborated with Mahalia Jackson, and has appeared at folk song festivals at the Blue Note in Chicago, is a wailer from all the way back.

He is solidly backed by Walter Page, Freddie Greene, Jo Jones, and, on two numbers, by trumpeter Ruby Braff. Sellers is a powerful singer of great warmth and is capable of searing intensity (*Doretha Boogie*) as well as dramatic underplaying (*Boll Weevil*). Listen to Greene's emphatic chording on the latter. Recording is technically first rate. If you want to dig some of the roots of jazz, this is the place. (Vanguard LP VRS-8005)

Billy Taylor

Tune for Tex; Moonlight in Vermont; I'll Be Around; Biddy's Beat; Eddie's Theme; Mood for Mendes; Goodbye; Lullaby of Birdland

Rating: ★★★★★

This is called *Billy Taylor Plays for DJs* and as Billy says in the notes, it's his tribute to several of those rare disc jockeys around the country who play good jazz on the air. For some he's written new themes; for others, he's rearranged their already existing themes. Of the new ones, *Mood for Mendes* (for Jim Mendes of Providence) is the best though the others are musically fresh and stimulating. All are played with the Taylor trio's taste, superb sense of dynamics and beat and with Billy's uniquely

Mills Goes All Out For Modern Jazz In Folio

New York—What is perhaps the largest selection of modern jazz solos and orchestrations in folio form yet published is being prepared for release by Mills Music. Arrangements and solos by George Wallington, Quincy Jones, Art Farmer, and Gigi Gryce, among others, were transcribed directly from recordings as played by the artists.

Twenty-five George Wallington originals alone will be published shortly by Mills. Included are

pleasurable musical imagination (dig the end of *Tune for Tex* and the contrapuntal play between the two hands halfway through *Lullaby of Birdland*). Earl May is on bass and Percy Brice on drums. As a former jazz disc jockey (for some eight years), I thoroughly approve of this kind of encouragement to the lonely fraternity, and am glad that Billy promises a sequel. (*Practica* LP 184)

Squeezers Breezer, High Score, My Nephew and I, and Variations. The latter title includes Wallington's entire score for this composition and constitutes five minutes of playing time. All of Wallington's numbers on Prestige records will appear in printed form.

Farmer's trumpet solos and Gryce's originals and solos will also appear in Mills folios. Their numbers were selected from both American and European record dates. In the case of the Jones series, the folios will reproduce material taken off the records in orchestration form with each individual instrumental chorus transcribed. In other words, trumpet, piano, and tenor solos, for example, will appear as such in the books.

Because of the unprecedented length of many of the off-the-record solos—several run to six and seven pages—the prices at which the folios will sell have not yet been determined.

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Rugolo Returns, Praises Russo; Duke A Puzzler

By Leonard Feather

Pete Rugolo recently returned to New York after four years around the sound tracks in California.

Although much of his time on the coast was dedicated to movie background work, Pete refreshed his friendship with the band business by returning to records, a few months ago, on Columbia.

To test his familiarity with the scene, I concentrated mainly on recent records by big bands for his *Blindfold Test*.

Pete was given no information whatever, either before or during the sitting, regarding anything on the labels of the records.

The Records

1. Roger King Meles. *Just Meles Along* (Clef).

I don't recognize the orchestra. I thought at first it might be Lee Roy, because of the baritone sound, but I don't think it's any band that I know. Could be a studio band like Leroy Holmes or something of that type. . . . Old-style arrangement, and I hate those kind of vocal groups. The only thing of that kind that I like is something like



Pete Rugolo

the Four Freshmen. This was pretty well recorded and played, but outside of that there's just nothing I like about it. One star.

2. Stan Kenton. *Egdon Heath* (Capitol). Comp. Bill Russo. Bob Fitzpatrick, trombone; Davey Schildkrant, etc. Sounds like Bill Russo, and since

he writes for Stan it must be Stan's band. And it was probably Bill on trombone. Very well recorded and played. . . . I don't know who the alto man is; it isn't Mariano, and I'm sure it isn't Lee Konitz; it must have been made after he left. I loved that little swing part in there, and there's some very interesting brass voicing. . . . Same type of thing that was used in *Fascinating Rhythm*. . . . I loved the introduction, too, with the contrapuntal effects.

Actually, the only thing I didn't like was the trombone solo; not that it wasn't well played, but I'd have liked to hear someone with a little warmer sound. Bill, if it was Bill, played it very legitimately, and it probably was meant to be played that way, but I'd have liked to hear someone like, say, Bill Harris play the same thing. But the composition, performance, the fine alto solo—four stars.

3. Don Terry. *Terry's Tune* (Columbia). Comp. & arr. Gene Roland. Is that the whole arrangement? Seems short, doesn't it? I can't recognize this either. It's not the type of thing I like; it jumps, swings, I guess, but the arrangement's kind of dull. Perhaps because of the rhythm-and-blues surge, this band was making an attempt on those lines, but to me it's worth two stars at most.

4. Willis Conover's House of Sounds. *The Song Is You* (Brunswick). Arr. Johnny Mandel. Earl Swoppe, trombone; Charlie Waip, trumpet. I think that's the best thing I've heard so far today. A wonderful, really interesting arrangement. Great contrapuntal writing and tone colors. I don't recognize the band. Reminds me of some of the sounds George Handy used to write. . . . Did Johnny Mandel write it?

The arrangement got kinda long, and I'd have liked to hear some more solo work in there someplace, but outside of that it was fine. Maybe I should save five for something that completely knocks me out, so I'll make this one 4½.

5. Howard Ramsey's Lighthouse All Stars. *Still Life* (Contemporary). Comp. Bob Cooper. Bud Shank, flute, also flute; Cooper, oboe; Claude Williamson, piano. That was Bob Cooper, Bud Shank, and the Lighthouse gang. Claude Williamson on piano. These boys never stop amazing me. They all worked for me too on the coast, and record for me, and they're such serious students, it's wonderful to see it. They work all day and they write and study. They've come a long way on their instruments, and it's great to hear Bud play flute like that, and Coop improving every day on oboe.

I think Bob wrote this one. It's just wonderful; I liked everything about it. At least four stars.

6. Stan Kenton. *The Oboe*. (Capitol) Comp. & arr. Bill Holman. Frank Rosolino, trombone. Sounds like one of the Gerry Mulligan school. Sounds like one of the arrangements Gerry wrote for Stan; it doesn't sound like Stan's band, only it must be because of the soloists—I recognized Frank Rosolino on trombone. Outside of that, it could have been Shorty's band or some other. But I liked it. It swings. It's very simple, tasty. I'd say about four stars.

7. Lusa Sesh. *Misiring for Gold* (EmArcy). Sesh, accordion. Wow! That's really confusing. Started off like Jackie Cain and Roy Kral doing something with Ventura; then I thought I heard a harmonica and it turned out to be an accordion. I liked the vocal group work and the idea of the thing, but I just don't like accordions.

This fellow swings, but he's in between the old school and the attempt to play new things, and he never quite seems to make it. I don't know who it could be. . . . not someone that's a piano player, playing accordion for a gag, is it? For the vocal effects and the performance, about two stars.

8. Shorty Rogers. *Walk, Don't Run* (Victor). Jimmy Giuffre, clarinet. (From *Shorty Courts the Court*) Comp. Rogers. That must be Shorty. I don't know whether this is from that new album, the tribute to Basie thing, but if it is, it still sounds like Shorty! . . . This is a cute thing; I heard him play it with the

FEATHER'S NEST

By Leonard Feather

Here are more answers to the 20 Questions column:

1. How many hours a week do you spend listening to records?
 4 or under 5%
 5 to 10 hours 47%
 10 to 15 hours 30%
 16 to 30 hours 3%
 31 to 50 hours 15%

Most of the listening, I learned, takes place at home with the help of phonographs or disc jockeys, though a fair amount piles up in record shops. The vagaries of school hours, of course, gave many of the answers seasonal qualifications.

2. How much do you spend on records a week?
 Under \$2 17%
 \$2 to \$3.50 43%
 \$4 to \$5 20%
 \$5.50 to \$10 18%
 Over \$10 2%

With \$30 to \$50 worth of jazz discs now issued weekly, one can now see the unlovely economic problem facing the hapless collector. Send a letter of envy to the biggest customer, Elaine Groves of 1623 W. Main, Ottawa, Ill. The disc dealers do up to \$30 worth of business with her weekly. She's studying to be a pauper.

3. Do you tend to buy lower-priced records or do you buy regardless of the price range?
 Lower prices 14%
 Regardless 86%

But several comments praised Columbia's bargain 12-inch LPs and a number complained about high prices.

4. Has the fact that many 78-rpm discs are released later on LP induced you to give up buying 78-rpm jazz records entirely?
 Don't buy 78s 81%
 Still buy 78s 19%
 "My last purchase of a 78 record was in 1952," reports Ralph Graves of Moorestown, N. J., who buys an

small group. Is this the one called *Don't Run, Walk* or something?

Most of the boys in this band also record for me. . . . Jimmy Giuffre, Shelly. . . . This has a little humor and is a cute, wonderful arrangement, and you can't mistake Shorty's trumpet. Jimmy playing clarinet gets a very unusual sound, too. I like the whole thing; four stars.

9. Duke Ellington. *Ooo O'Clock Jump* (Capitol). Arr. Buck Clayton.

Boy! A very confusing record. It can't be Basie. A fellow tried to imitate him on piano. Hard to tell who the soloists were; the trumpet player was in between schools; the whole band doesn't seem to have any definite style. It could be a foreign band copying an American band. It can't be James. . . . I'm trying to think who could have made a new record of this.

I like the original best. Hearing Count play it in person makes a big difference. I don't like this record—at all. In spots it's well played, but, boy, right after the piano chorus at the beginning, the band comes in, and you can hardly tell what key they're in.

Not more than two stars for that.

Afterthoughts by Pete

Naturally, as an arranger, I listen for orchestration, and I enjoyed the Bill Russo thing and the arrangement of *The Song Is You*, best of the lot. I like a combination of hearing some good solos along with some wonderful writing, and they were the two closest things to it.

I'd like to hear something today like what Ralph Burns and Neal Hefti used to write for Woody, a tune like *Everywhere* that had a wonderful arrangement but also had wonderful solo work. Or *Bijou* or *Summer Sequence*, something on that order, and it seems like nobody is writing anything like that; it's probably the fault of the record companies.

I think from now on, though, all jazz will get much more of a chance, because there are so many people wanting to hear good jazz again; but for a few years there, none of us had a chance to write, we all had to write to please the company.

LP and/or an EP almost every week.

"Deader than Rudy Vallee" and "deader than Harry Horlick's A&P Gypsies" were among the tamer epithets hurled at the moribund jazz 78s. Even among the 19 per cent there were many who reported only occasional purchases and who complained about the waste of storage space.

5. Don't you find that independent labels, unobtainable in your community, must be bought by mail order?

Unobtainable 57%
 Obtainable 43%
 "I would rather travel to Boston, Mass, than order by mail, because I like to hear what I am buying," pouts Rada Fuller, who can't find her favorites at home in Dover, N. H.

Retailers in New York and a handful of other big cities, most of whom reported no trouble, have no conception of the problem this poses to fans whose exposure to atomic perils probably bears a reverse ratio to their immunity from record service.

"Man what a drag to get that puzzled look from record clerks when you ask for something on Roost or Nocturne," laments a frustrated Oklahoman. "Nearly all independents have to be bought by mail" (Moorhead, Minn.).

6, 7. Isn't there any unrecognized talent in your locality?

This produced a smaller volume of constructive suggestions than I expected. Most fans feel that talent will out, and that most of the record-worthy material already has

Wandering a&r men equipped with tape recorders might look up some cats at the Turf bar and the Tropic club in Indianapolis; Alan Snodgrass, a 21-year-old pianist in Fort Worth, and Chuck Byrd, who plays vibes, piano, and tenor in Daytona Beach, Fla. Also recommended:

A combo at the Al San club in Calgary, Alberta; Bob Gilkeson, a tenor man in Oklahoma City; the Colgate High Hatters from Oneida, N. Y., and Arno Marsh, the ex-Herman tenor man who, come to think of it, hasn't had his own LP yet.

8. Would you buy an album of EPs if you could get it on one LP?

No reason for EPs 60%
 EPs more selective 16%
 Cheaper 13%
 Have no LP player 5%
 Better quality 3%
 Save space 3%

"Although I have a three-speed player and about 160 records, not one is a 45—I just can't see 45," was a typical comment. However, several letters pointed out that if two or three numbers they liked happened to be on the same EP, they'd prefer this to the expense of buying all six or eight tunes on the corresponding LP.

Norman Granz' figures indicate that the actual proportion is closer to 50-50. For every thousand LPs he sells, Norman told me he sells about 500 of each of the two component EPs.

9. Do you prefer records made at public performances to studio recordings?

Public 22%
 Studio 46%
 Depends 32%

A representative response from the impartial third group:

"I don't like records where the audience is shouting go, go, go, but I got a big kick out of the records made at Brubeck's Oberlin concert. It depends mostly on the audience. If they are courteous and respectful it is worth the sacrifice of a reasonable amount of balance to hear the work of a more inspired group of musicians."

Another significant remark: "The applause doesn't bother me as much as a poor recording job—such as the Brubeck octet on Fantasy."

In the next column I'll wind up with the eight remaining questions. Meanwhile, to those of you who postscripted comments complaining about Nat Hentoff's alleged "vendetta" against Gerry Mulligan—lemme outa here and write to him direct!

BUD SHANK



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Country & Western

DOWN BEAT

Eddy Arnold Recalls Story Of A Man With A & R Difficulties

By Bob Terry

A few of life's lighter moments in the country and western music field:

Eddy Arnold, who generally appreciates his fans, tells about the night when he was approached backstage by a fan who carried a guitar. Little Roy Wiggins and Arnold were preparing to leave after the show.

"Say, Eddy," asked the fan, "you care if I call myself Eddy Arnold?"

"Why?" asked Arnold.

"Well, I tried to call myself Ernest Tubbs, and that didn't work. I think I should use your name."

"Why don't you use your own name?" Eddy replied. "What IS your name, son?"

"Little Roy Wiggins," was the answer.

Turned Down A Hit

Backstage at the *Grand Ole Opry* about two years ago, we were talking to the late Hank Williams and Little Jimmie Dickens. Dickens said, "Bea, why don't you find me a good song?"

Williams chided, "Don't pay any attention to Dickens. He asked me to write a song for him, and I did. Gave it to him, and he said it was no good!" Jimmie replied mournfully, "Yes—the name of it was

Hey, Good Lookin'.

Billy Gray, manager of the Hank Thompson band, had signed a recording pact with Decca records and was called in for first session. Thompson's band was there to back Gray, and in the control room sat Thompson, Capitol's pride'n joy.

Thompson took the session very seriously, offering Gray a number of suggestions. After the first number was approved, Thompson walked over to Gray with outstretched hand. With a straight face, Hank said, "My boy, I hope you'll be happy with our company."

Where's Mine?

We had finished announcing the winner of a contest and had told readers that the artist who won the poll would be presented with a large parchment, gold-trimmed scroll. Immediately after announcing that Hank Snow had won the contest, an indignant reader wrote, "I voted for Hank Snow, and I haven't gotten my large parchment, gold-trimmed scroll yet. Send it at once!"

We carried an item that a certain artist "will send a picture of himself with his compliments" to the readers who requested same. A reader replied, "I got my picture, but where's the compliments?"

Without mentioning any names, it seems that a budding artist, who'd just had his first noise-making record, was letting his impending success go to his head. Fellows who had been in this business for some time and were on a tour with the newcomer were getting slightly annoyed by his actions.

Playing a large theater, Mr. Shewoff had a chauffeur drive him to the front of the theater each day so fans might gaze upon him

Town And Country Music

By Bob Terry

Rex Allen guested *Town Hall Party* Aug. 7 and played to a packed house. Grandpa Jones followed on the show Aug. 13-14 . . . Bob Willis plays Riverside Rancho two more weeks with an additional six-week option from operator Marty Landau. An NBC coast-to-coast broadcast now originates from the Rancho featuring Willis and His Texas Play Boys . . . Eddie Dean has been booked by Jamboree Attractions for the Wichita, Kan., Rodeo.

Audrey Williams due in Hollywood to sign the final papers regarding the filming of the *Hank Williams Story* by MGM . . . Lefty Frizzell did so well at the Stadium in Honolulu (playing to more than 3,500 paid admissions) that Steve Stebbins of Americana Corp. has booked Merle Travis for same place. Travis flew to Honolulu on Aug. 23 . . . Freddie Hart back on the road promoting his latest Capitol release.

Tommy Dilbeck, writer of many hits including *I'll Hold You in My Heart*, ditched the songwriting business some years ago to go into the real estate and mail order business. Good to see Tommy back again with an impending hit on his hands again with *This Is the Thanks I Get* with Eddy Arnold out with the initial disc. Dilbeck plans to continue in the real estate and mail order business . . . Judy Hayden and Merle Travis, married for several years, are going to be divorced, according to close friends. Reconciliation is doubtful at this writing.

as he "fought his way" to the stage entrance.

Fellow performers noticed the manhole at the curb and bribed the chauffeur to stop exactly at that point. They removed the cover from the hole minutes before the automobile pulled up, and watched. The singer suavely alighted from the car. From then on, he was "just one of the boys," arriving at the stage entrance by taxi.

Nashville Notes

By BILL MORGAN

The big talk here is the resignation of disc jockey Smiling Eddie Hill. Hill leaves WSM after building up one of the largest fan followings in the country. He as yet has made no plans to relocate, but rumor has it that he may invade either New York City or Dallas, Texas. Bill Carrigan has been set by WSM to take over Hill's job.

Reports are flying fast and furious as to who will get the part of Hank Williams in the coming MGM picture of his life, *Your Cheating Heart*. Audrey Williams, Hank's widow, said no one has been set and that she has the right to okay whoever MGM picks. She did say, however, that they were looking for an unknown . . . Sleepy Eye John, top deejay from Memphis was a recent visitor in Nashville on his way home from a Florida vacation.

New Record Due

Billy Walker, Columbia, also was in town for a guest shot on the Prince Albert show and informed us of his new record due out any day, *I'm a Fool to Care, Going, Going, Gone*. Latter was penned by Jay Livingston . . . Grady Martin, still working with Red Foley, commutes between Springfield, Mo., and the *Grand Ole Opry* here in his private plane . . . Owen Bradley is another who has purchased his own plane . . . Roy Acuff, after a successful weekend at his Dunbar Cave resort, was robbed of \$3,500 Aug. 1.

Jimmy Simpson, formerly with Republic records, has left the label and is with a new company out of Springfield, Tenn. — Hixus records. Jimmy will be remembered for his recording of *Sitting on the Doorstep* . . . The Hank Williams Day Memorial service will be held in Montgomery, Ala. Sept. 20 and 21. The event will be sponsored by Alcazar Shrine Temple of Montgomery and will have Roy Acuff as master of ceremonies . . . Dub Dickerson has signed to do a series of 65 transcriptions in Philadel-

phia to be released on 60 radio stations throughout the country.

Sid Kessel has opened an office in Nashville representing Peer International. Kessel's job will be to select new material and talent for the firm . . . William Lee and Stoney Cooper have left WRVA in Richmond, Va., and are back at WWVA in Wheeling, W. Va.

2 1/2 Hours Of It

Radio Station WURL, Arlington, Va., now offers, during the summer months, 2 1/2 hours of hill-billy music by the area's foremost musicians and singers every Saturday evening. *The Lawn Party* as this shindig is known, takes place on an acre of ground behind WURL's studios and is broadcast during its entirety. Jimmy Dean and the Texas Wildcats, television performers on Connie B. Gay's *Town and Country Time*; banjoist Roy Clark and his band; Mickey and Roger Woodward's band, and Pop Stoneman with the 13 musical members of the Stoneman Family are featured entertainers operating in half-hour shifts on the big stage. *The Lawn Party* attracts visitors from WURL's entire listening area, including some places as far as 150 miles away in six states and the District of Columbia.

The Lawn Party started as a gag by Phil Long, its emcee and producer. One night last summer Phil was sweltering in the studio when the air conditioning broke down. He moved out to the lawn with his microphone and invited listeners to come up and keep him company. The next week he did his entire show on the lawn; hillbilly musicians volunteered their services and *The Lawn Party* was born.

Betsy Ross Says . . .

By Betsy Ross

Singing Star, WLS National Barn Dance

Y'know, my Grandpa always said, "Short visits make long friends." So let's be friends a long time. And speaking of old friends, Deana—you know Deana of the Beaver Valley Sweethearts, WLS National Barn Dance—was trying to make an impression on a country boy. "Sonny," she said, "You sure have some mighty fine cattle down here—all these herefords and heifers. Is it true that the herefords are the be-heifers?"



Betsy Ross

But that's the way it goes. Why only last week, Lulu Belle and Scotty, you hear 'em here every Saturday night on our WLS National Barn Dance, were down in West Virginia drivin' along a steep mountain road when all of a sudden something sailed

through the air and hit the road in front of them.

When the dust cleared away, they saw a man standin' there, trying to get a cow up on her feet. "What on earth's the matter, friend," Scotty asked. "Why nothin' s-tall, mister," the man answered. "That's only the third time this mornin' that fool cow's fell outa her pasture."

I heard Bob Acher, cowboy singer, and that long, tall drink of water, Holly Swanson, arguin' 'bout who was the best rifle shot. Holly said, "I know I'm the best. Why, last time I was out huntin', I shot a crow right through the eye at 300 yards. Now, wasn't that a good shot?" "Good shot nothing," Bob said, "You just durn near missed him!"

Well, so long, and remember folks, it takes a live fish to swim upstream, but any old log can float down.

Accordion To Scholl

By Cliff Scholl

This is the second and final report on the National Association of Music Merchants convention held recently in Chicago. The Accordion Institute of America, administered by Mr. and Mrs. Cecil A. Cochran of Kansas City, Mo., presented their accordion ensemble, with Mrs. Joan Cochran as featured soloist. The arrangements were specially transcribed by Anthony Galli-Rini for this performance.

Most of the members of the ensemble were in their early teens, yet they performed like seasoned pros. All the accordions were Titanos. Three special instruments—a bass accordion, tenor accordion and piccolo accordion—were used.

It is imperative, for successful results, that all the accordions in an ensemble be matched, preferably all from the same source. The combined quality of the accordions, plus the superb playing, directing, and top arrangements, provided a fine evening.

Hits The Jackpot

The Titano Co. hit the jackpot when on the final evening of the convention they presented Galli-Rini and the famous concert trio. Bill Palmer, Bill Hughes, and Len Manno (bassist) once again thrilled a crowd with exciting music. Recordings by this trio are available at the Alfred Music Co., 145 W. 45th St., New York City. Galli-Rini gave a magnificent

performance on his 160 bass Titano, a revolutionary model enabling one to play chords in any inversion or position. Robert Deichert, who is also a concert accordionist, was the narrator.

Galanti introduced its new accordion, which, much like the Titano, offered in its exclusive system the free playing of chords in any position by depressing bass buttons that produce single tones in three octaves. I plan to devote an article to this instrument and one on the 'Titano' with technical explanations in later issues.

Other Firms Named

Too much space would be required to extoll the virtues of the countless other makes like Excelsior, Sonola, Bell, Ace, Acme, Noble, Princetti, Sano. Publishers were represented by Pagan Bros., Pietro Deiro, Mills, Chart, Accordion Institute of America, and others.

John Geratner filled many orders for the informative *Accordion World*. Two editions are available, a student edition and a teacher-dealer edition.

(Ed. Note: Send letters to Cliff Scholl, 2 Oak St., North White Plains, N. Y.)

Gretsch Spotlight

Gipsy Markoff Likes the Looks-Plus of Her New La Tosca



Gipsy Markoff and Gretsch—La Tosca

Courage is the added ingredient that makes beautiful, talented, internationally applauded Gipsy Markoff a VIP in everybody's book. The story of her triumph over disaster after her World War II plane crash is show-business history. We're proud that Gipsy plays and praises the new 70th Anniversary Gretsch—La Tosca accordion. Gipsy thinks her La Tosca is tops for the spotlight—in tone as well as appearance. "What I have an accordion I can depend on," says Gipsy. "The La Tosca reputation and performance are so reassuring." Whatever your needs, there's a La Tosca to satisfy them, at a price you can afford. See your dealer or write us for details, on the luxurious new La Tosca line. Fred. Gretsch, Dept. DB-9854, 60 Broadway, Brooklyn 11, N. Y.

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Top C&W Discs

Here are the top country and western records for the last two-week period, as named by the country's leading c&w disc jockeys.

DAL STALLARD, KCMO, KANSAS CITY, MO.

1. Hank Thompson—Honky Tonk Girl (Cap)
2. Webb Pierce—One By One (Decca)
3. Carl Smith—Go Boy Go (Col)
4. Hank Snow—I Don't Hurt Any More (RCA)
5. Johnny & Jack—Goodnight, Sweetheart, Goodnight (RCA)

Most Promising

1. Faron Young—A Place For Girls Like You (Cap)
2. Carl Smith—If You Saw Her Through My Eyes (Col)
3. Janka Korman—Indian Polka (Cap)
4. Justin Tubb—I'm Looking for a Date (Decca)
5. Red Foley—Thank You For Calling (Decca)

CARL FITZGERALD, WTOK, MERIDIAN, MISS.

1. Hank Snow—I Don't Hurt Any More (RCA)
2. Hank Thompson—We've Gone Too Far (Cap)
3. Slim Whitman—Rose Marie (Imperial)
4. Goldie Hill—Justin Tubb—Looking Back to See (Decca)
5. Curtis Gordon—You Crazy, Crazy Mean (RCA)

Most Promising

1. Eddy Arnold—This Is the Thank-I-Got (RCA)

2. Floyd Cramer—Jolly Cholly (Abbott)
3. T. Texas Tyler—Courtin' in the Rain (4-Star)
4. Marty Robbins—Pretty Words (Col)
5. Al Terry—Show Me You Love Me (HiStory)

"TATER" PETE HUNTER, KRCT, BAYTOWN, TEX.

1. Johnny & Jack—Goodnight, Sweetheart, Goodnight (RCA)
2. Jim Reeves—Then I'll Stop Loving You (Abbott)
3. Kitty Wells & Red Foley—One By One (Decca)
4. Ernest Tubb—Jealous Loving Heart (Decca)
5. Johnny & Jack—Honey I Need You (RCA)

Most Promising

1. Jim Reeves—Faded Old San Antonio (Abbott)
2. Bob Wills—Texas Blues (MGM)
3. Jimmy Newman—Night Time Is Cry Time (Dot)
4. Gene Autry—You're The Only Good Thing (Col)
5. Lonne & Oscar—Crazy 'Bout You Baby (Dot)

JOHNNY RION, KSTL, ST. LOUIS

1. Jimmy Dickson—Out Behind the Barn (Col)
2. Hank Snow—I Don't Hurt Any More (RCA)

3. Ray Price—I Love You So Much (Col)
4. Webb Pierce—Even Tho' (Decca)
5. Jack Ford—I Understand (Chess)

Most Promising

1. Slim Whitman—Side Army (Imperial)
2. Carter Family—My Destiny (Col)
3. Marty Roberts—St. Louis Blues (Carol)
4. Harvey June Van—Can Can Skirt (King)
5. Condo Herb Hanson—Laugh, Laugh, Laugh (Cap)

LITE WILLIAMSON, WRBB, BOLTOK, MASS.

1. Johnny & Jack—Goodnight, Sweetheart, Goodnight (RCA)
2. Hank Snow—I Don't Hurt Any More (RCA)
3. Dusty Owens—Just Call on Me (Col)
4. Foley Wells—One By One (Decca)
5. Slim Whitman—Rose Marie (Imperial)

Most Promising

1. Billy Walker—Thank You For Calling (Col)
2. Rex Allen—In the Chapel in the Moonlight (Decca)
3. Webb Pierce—Even Tho' (Decca)
4. Carl Smith—Back Up Buddy (Col)
5. Marty Robbins—Pretty Words (Col)

TOM EDWARDS, WRBB, CLEVELAND, OHIO

1. Fortin Husky—Drunkin' Driver (Cap)
2. W. Jackson & B. Gray—You Can't Have My Love (Decca)
3. Hank Snow—I Don't Hurt Any More (RCA)
4. Terry Fall—Don't Drop It ("X") (Abbott)
5. Webb Pierce—Even Tho' (Decca)

Most Promising

1. Eddy Arnold—Hop Cat Baby (RCA)
2. Jim Reeves—Mother Went A Walkin' (Abbott)
3. Tanna Jim Robertson—Hideaway Love (MGM)

4. Neal Boggs—Make Believe Love (Col)
5. Darrell Glenn—Once and Only Once (RCA)

ART BARRETT, WCBS, NORFOLK, VA.

1. Webb Pierce—Even Though (Decca)
2. Hank Snow—I Don't Hurt Anymore (RCA)
3. Hank Thompson—We've Gone Too Far (Cap)
4. Webb Pierce—Sparkling Brown Eyes (Decca)
5. Terry Fall—Don't Drop It ("X") (Abbott)

Most Promising

1. Hank Thompson—Honky Tonk Gal (Cap)
2. Tubb and Foley—Double Datin' (Decca)
3. Eddy Arnold—This Is the Thank-I-Got (RCA)

T. Texas Tyler—Courtin' in the Rain (4 Star)

5. Dusty Owens—Just Call on Me (Col)

SMOKEY SMITH, KRNT, DES MOINES, IOWA

1. Charlie Walker—Tall Her Lisa (Decca)
2. J. E. & M. Brown—Looking Back to See (Fabor)
3. Jimmy Newman—Cry, Cry, Darling (Dot)
4. Fortin Waggoner—So Glad You Ain't Me (RCA)
5. Hank Thompson—Honky Tonk Girl (Cap)

Most Promising

1. Bobby Dick—A Prisoner of a Broken Heart (HiStory)
2. Via Brown—I Tried (Col)
3. Jim Reeves—Faded Old San Antonio (Abbott)
4. T. Texas Tyler—Courtin' in the Rain (4 Star)
5. Cowboy Copas—I'll Wait with You (King)

JIM WILSON, WROO, ORLANDO, FLA.

1. Webb Pierce—Even Tho' (Decca)
2. Webb Pierce—Sparkling Brown Eyes (Decca)



AL GAVINS

3. Eddy Arnold—My Everything (RCA)
4. Hank Snow—I Don't Hurt Any More (RCA)
5. Jimmy Newman—Cry, Cry, Darling (Dot)

Most Promising

1. Terry Fall—Don't Drop It ("X") (Abbott)
2. Jimmy Dickson—Out Behind the Barn (Col)
3. Eddie Hill—Sugar Booger (RCA)
4. Goldie Hill—Call Off the Wedding (Decca)
5. Billy Walker—Thank You for Calling (Col)

JIMMY SWANN, WESY, HATTIESBURG, MISS.

1. Hank Snow—I Don't Hurt Any More (RCA)
2. Red Foley—Kitty Wells—One By One (Decca)
3. Stanley Bros.—Could You Love Me (More)
4. Lovara Bros.—God Bless Her (Cap)
5. Webb Pierce—Even Tho' (Decca)

Most Promising

1. Hank Thompson—We've Gone Too Far (Cap)
2. Stanley Bros.—A Voice From On High (More)
3. Faron Young—A Place For Girls Like You (Cap)
4. Eddie Arnold—That's The Thank-I-Got (RCA)
5. Fortin Husky—Drunkin' Driver (Cap)

CRACKER JIM BROOKER, WHIE, MIAMI, FLA.

1. Hank Snow—I Don't Hurt Any More (RCA)
2. Foley Wells—One By One (Decca)
3. Johnny & Jack—Oh Baby Mine (RCA)
4. Webb Pierce—Even Tho' (Decca)
5. Eddy Arnold—I Really Don't Want to Know (RCA)

Most Promising

1. Marty Robbins—Pretty Words (Col)
2. Eddy Arnold—You're My Everything (RCA)
3. Ray Price—I'll Be There (Col)
4. Jimmy Newman—Cry, Cry, Darling (Dot)
5. Slim Whitman—Rose Marie (Imperial)

HAPPY ISON, WROO, ORLANDO, FLA.

1. Webb Pierce—Even Tho' (Decca)
2. Webb Pierce—Even Tho' (Decca)
3. Hank Snow—I Don't Hurt Any More (RCA)
4. Terry Fall—Don't Drop It ("X") (Abbott)
5. Ray Price—Much Too Young to Die (Col)

Most Promising

1. Stanley Bros.—Could You Love Me (More)
2. Earl Senger—It's a Cold, Cold Love (Imperial)
3. Lonne & Oscar—Crazy About You Baby (Dot)
4. Bonnie Lou—Wait For Me Darling (King)
5. Herb Remington—Big Dog (Ohah)

Critic Thomson Quits

New York—Composer-conductor Virgil Thomson has resigned as chief music critic for the New York Herald-Tribune to devote more time to composing. He was replaced by scholar Paul Henry Lang, professor of music at Columbia university.



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The Jazz Scene Today

By Oscar Peterson

I have long been disturbed about what I've seen of the state of mind of the average young jazz musician around the country, especially in New York. The general mass of jazz musicians, for one thing, have become so ingrown with regard to the music they're playing and are associated with, that a very unhealthy atmosphere is being bred.

There are so many groups that are unhappy with what they're doing, that are unhappy with everything. They've gotten into an attitude where nothing means much any more. They have no outside interests. They're just musicians and know of nothing else. With some, it becomes so bad they know of nothing else except themselves.

I hear a young talent in a city I play, and almost invariably, I'll come back a few months later, and the talent's been washed away by a number of bad activities. So many things are going the wrong way; and so few the right way.

Parents' Attitude Cited

I can remember when a lot of parents would go along with their children's interests in jazz, but since the recent newspaper stories and mishaps among musicians, jazz today isn't encouraged by the parents. The reason is that the parents feel that jazz is not a healthy enough a profession today. And many of the men in it have made it that way.

That applies to the whole jazz scene. If, God forbid, I should lose a man, it would be very hard to replace him. I'd have to find out whether a possible replacement was personally straight. I'd actually have to screen him. It wasn't like that years ago. There were always plenty of good musicians you could use, and you didn't have to go around and ask, "Is he straight?"

I don't enjoy discussing this, and I've always avoided talking about it in radio or magazine interviews, but I've come to realize that you can't just look the other way and hope it'll go away. These people have created a monster they'll never destroy.

Encouraged By Imbeciles

And I should add that a lot of guys who have gone that way have been encouraged by the imbecilic cultists. I mean the ones who say that if one of their favorites blows well, he's always the greatest all the time. That's the biggest falsehood ever told.

That mistaken attitude leads to the fact that regardless of what a man has done to himself to destroy his talent, the cultist keeps saying that man is still the greatest. And so they keep on encouraging him in his self-destruction.

Speaking of the musicians themselves with regard to what caused this present-day scene, I would say that among the contributing factors have been too many false pedestals, biased opinions and staid minds. This false worship of one's self has been combined with the feeling that what is duly and rightfully owed one in terms of appreciation and recognition has been denied. It's hard to converse with them—they're always complaining.

Appreciates Feeling

I can appreciate the feeling of not being recognized, of one's work not being appreciated. But the answer is to work harder and fight to get recognition through your work. It's a matter of a half a loaf being better than none, especially when the none is self-destruction.

The healthy spirit of competition is gone. It has been replaced by animosity, envy, and slothfulness. There are so few jazz musicians left like Billy Taylor who are honestly eager to do something, who get a kick out of what they're doing, who are not biased in their attitudes.

A man's personality shows up in his music. If frustration has formed a cold attitude in a man, he plays that way. And he plays disjointedly—one way one night



Oscar Peterson

and another the next night. The way you play music is a tonal biography of yourself — your thoughts and feelings.

The other night Gerry Mulligan was telling me that our trio is the happiest group he's heard or seen for some time. Well, I don't see how you can project happiness in music unless you're happy yourself and happy with what you're doing, as we are.

Happiness Gone

I honestly believe that a lot of the happiness that used to be so much a part of it has left jazz. Bands like Duke Ellington and Count Basie and the Benny Goodman quartet and sextet had an honesty and genuine fire you rarely hear in jazz today. And one reason modern music is so hard to sell for a lot of groups is that very coldness. Some musicians give the listeners the feeling: "Be glad you're here, that you've been allowed in."

They've slumped into the kind of low mental state that helps account for the high narcotic rate among the so-called intelligentsia of modern music.

And it's reflected not only in the attitude on stand, but also in the unpressed clothes, the unkempt appearance—and the worried relatives. A person like that can contribute nothing to music of any sort.

The present scene has affected me so that I would honestly like to bring my career, such as it is, to a successful close at the opportune

time and just sort of forget some of the monsters I've seen in the business. When that time comes, I'd like to leave music and go into the field of photography and also sound.

Enjoys Work

When I say that, I don't mean I'll retire in the very near future. With me, it's a case of my enjoying the work I do now with the group and enjoying being with them outside of work. So it's not my own group that bothers me; it's what I see around me.

I have never been so appaled with conditions in my life. And especially in New York which is why I hate to play that city. It's unbelievable. I'll probably be asked why I single out New York as being so particularly bad. I think the reason is the city is so overcrowded with musicians.

It's so hard . . . for musicians there to establish themselves because so many of them are all on the scene at once, and so many of them can do the same kind of thing almost as well or as well as many other musicians. New York, therefore, is a frustrating place for the young musician who goes there with great aspirations.

Gotham Overrated

I think, too, that New York has been highly overrated as being a jazz mecca. In the last year or half year, I've heard so many new things and so many good things coming from the west coast. A lot of musicians in New York have lost their feeling for experimentation or the cultivation of anything in the way of good sound or modern sound.

They've lost all kind of respect for the fact that if you're going to build a group, you don't just assemble all-stars and have somebody write a melody line. You have to nurture and cultivate a group like you would a baby.

That was the way big bands used to be regarded, too. One reason there are so few good big bands today is that attitude toward building has fallen so.

Take our trio as an illustration of what I mean by building a group. Here are three guys who, first of all, have respect for each other's talent and endeavors. All three have the desire to produce something that's good, and all of us realize how much work and preparation has to go into making a real unit. Yet we lead three

happy lives on stand musically, and off stand personally.

Can't Understand Them

I can't understand other groups I've seen where each man comes in and leaves individually, and you don't see them together at intermissions. It ends up in the way they play—they very seldom do anything well together. In fact, among present-day musicians, there is so little conception left of how to live with one another.

All of us in the trio have other interests besides music. I'm a firm believer in diversified interests. I love music, believe me, but I couldn't spend 23 or 24 hours consecutively just in music. That's why I've gotten so much out of traveling—like with Norman Granz—and out of photography and other things.

When I first came down to the United States from Canada, I came with stars in my eyes. When you hear great artists, as I did on records, you inevitably build up a certain amount of personal respect for them. But when you see some of them, it's apt to be another thing altogether. Your dream is shattered and your respect washed away. How can you build respect for someone who doesn't hold respect for himself?

Respect For Dixie

One man I do respect very much is Dixie Gillespie. As much as he's been called a trend starter and the head of various cults, Dix is one of the straightest thinking musicians I've come in contact with. He's one of the most level-headed men I've met. I know Dixie has been one of the greatest inspirations in my life, speaking of modernists. And I know anyone who gets to know him will feel as I do.

In Dixie there's a happiness projected in his music, a vibrant personality. I have seen him in front of a band, and that was one of the great moments in my life. He is one of the greatest bandleaders of them all, a man who can fire a whole orchestra. But he's one of the few in jazz today with that kind of fire.

If you stop to realize the great jazz things that preceded the period we're in now, this is a nightmare era. As a result, so much of the stuff today is way out of kilter. For example, I've heard so many bad records in recent months. I used to be able to go out and

buy close to \$100 worth of jazz recordings, and I'd gotten something. But you can't do that today if you're a discerning person, unless a lot of it is something.

Can't See It

As for the future of the jazz scene, people say things are getting better. But honestly and truthfully, from what I see, the way it's going, any real change seems to be far off. I don't think you can any longer help the condition in the mass, but individuals can be helped, and that in time may bear on the mass.

I hate to say this, but the majority seems to be on another tangent. The only way you can help bring them back in is by helping and encouraging the younger musicians who are straight and who are trying to do something.

The young musician today wonders where he's going from here, and sees no helping hand. It is these men who should be encouraged.

I know, for example, one fellow in Toronto who has one of the greatest groups I've ever heard—Phil Nimmons, a young arranger and clarinet player and composer. He's organized a unit and is in the process of building it so successfully that I believe it will end up on records and create quite a stir in music circles in the States. He has a new approach, and you can feel the belief in his work and in the way he plays his work.

Silver Cited

Horace Silver is another young musician who could stand a whole lot of encouragement because he has something to say.

I have five children who have, I hope, been brought up right, and I must admit that I have an inside fear that one of them might become a musician and become exposed thereby to the sort of thing I've been discussing.

I wouldn't discourage any of them who did want to go into music—my oldest daughter has already started studying—but I'll certainly try to instill enough self-confidence into them so that as long as their life span in music lasts, they won't fall into the destructive attitude which is so prevalent today.

The jazz scene as it stands today, if it continues the way it's going, is one that I don't want to be a part of very much longer.

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DOWN BEAT

September 8, 1954

Eckstine Finds British Jazz Much Maligned

New York—"The only band in the United States that's better than Ted Heath's is Count Basie's." This provocative statement was delivered by that American observer of the international jazz scene, Billy Eckstine, recently returned from 24 weeks in Europe, praising the European jazz, particularly the jazz of the frequently maligned English.

Billy spent 14 weeks touring the British Isles, three in Paris, several others in Belgium and at Monte Carlo on the Riviera and a fortnight just resting.

Reminded that British jazz often has been regarded as inferior to the jazz of Sweden or France, Eckstine shook his head and said firmly, "I don't dig it that way. There are some wonderful musicians over there. When I went over, the only musician I brought with me was Bobby Tucker, my accompanist. And in England we picked up two fine musicians that traveled with me through the rest of my European dates.

"The drummer was Tony Carr,

a Maltese. He can really wail, and he also plays very tasty. I wanted to bring him back with me, but it can't be done. He is certainly one of the best accompanying drummers I ever worked with. And the bass player, Ken Palmer, was also fine. There was no difficulty in bringing them with me to the Continent. English musicians are allowed to play everywhere but in America, just as American musicians can play everywhere but in England.

"Carr and Palmer were especially helpful in the provinces, because the orchestras there didn't have the instrumentation that would have allowed me to use all of my arrangements, so in those cases, we did a lot with just the trio. In a place like the Palladium though, we had good support from the Sky-

Bereted

New York—According to Wilder Hobson's account of the Newport Jazz festival in Newport (Aug. 2), the following act of enlightenment occurred off-stage:

"Perhaps the height of social paradox was reached when two elderly gentlemen, dining at a restaurant on the striking figure of John Birks (Dizzy) Gillespie, the . . . virtuoso recognized as the leading trumpeter of modern jazz.

"Famous pictorially for his beret, he a very horn-rimmed glasses, and goatee, Gillespie so absorbed the gentlemen at the table that, when he rose to go, one of them seized his arm, and, indicating the goatee, inquired, 'Is that an affectation?' " "No," said Gillespie, gaily. "It's a fetish."

rockets, a large band led by Eric Rogers.

"But getting back to the quality of English jazz, I've already told you what I think of Heath. When he plays something like Dizzy's *The Champ*, that band really swings. He has a tenor, by the way—Tommy Whittle—who plays on the Stan Getz kick.

"But over there you've also got to play commercial stuff, and for that Heath has great singers and a vocal group in the band, so that his orchestra is actually a big show in itself. It's like the old Tommy Dorsey band that had Frank Sinatra, Jo Stafford, and the Pied Pipers.

"Another fine big English band is Jack Parnell's. That's a wild band, and Jack is a great drummer. As far as big show bands are concerned, Cyril Stapleton leads a 60-piece band for the BBC that's excellent, and he himself is a tremendous musician.

"As for small jazz bands, Ronnie Scott has a nine-piece band that plays bop and is a real swinging, exciting group. They use a lot of Gerry Mulligan stuff and other progressive arrangements.

"The English music public is really jazz crazy. If they ever lift that union ban against American musicians, the first American band that goes through England will make a fortune. They're waiting!

Billy talked about audiences in Europe and how they differed from the American public.

"Take the audiences in the English provinces," he pointed out. "They're like the audiences in the States—demonstrative teenagers who scream and have a ball. But the one difference is that there they don't holler during numbers. They let you finish.

"In France, the jazz audience is different from here in the fact that they get more serious about jazz than we do. The young kids, for example, are usually Dixielanders, and the older ones are the modernists. And they fight about their differences in taste—I mean that literally. At some concerts, they stand up and punch each other out."

Eckstine will be back in Europe next April. He'll open in Paris for four weeks, tour Britain for about eight weeks, spend a month in Rome for his first engagement there, and play dates through Scandinavia.



BILLY ECKSTINE, who recently returned from a 24-week tour of Europe, chats here with French song stylist Jean Sablon during one of his continental stopovers. B. gives views on British musicians in accompanying story.

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PERSPECTIVES

—By Ralph J. Gleason

One of the most encouraging signs in current music has been the gradual breaking down of the iron curtain between the moderns and the traditionalists. Particularly in the younger set has there been an indication of a willingness to listen to the good musicians on both sides of the musical fence.

The dyed-in-the-wool record collector, of course, is the most prejudiced cat on earth; even his favorite artist isn't as good today as he was 'way back then. (And with regard to this type, listen to the new Ellington Capitol LP (Ellington 55). It settles all the arguments about this band vs. the others.)

It makes no difference whether the record collector is modern or traditional, the character is the same. Only the names and numbers are different.

Understand Each Other

But with an increasing number of musicians, it is now possible to find Dixiecats who dig Diz and "modernists" who will admit Mug-

gay and Armstrong and maybe even Jelly Roll Morton had something. And by the way, I'm for making musicians, as well as disc jockeys, in my ideal state learn the history of jazz before they start popping off on one style or another.

All of this leads in to the fact that the No. 1 local band in San Francisco, from the aspect of audience appeal and for the fact that it is doing what it is doing better than anybody else around here, is the Bob Scobey Dixielanders.

This is a swinging Dixieland band. A good Dixie band and one that you can listen to with pleasure the same night you hear Erroll Garner.

Modernist Arrives

Into this Dixieland band early in August there came a modern

drummer by the name of Earl Watkins. Earl, a San Franciscan who played in the St. Mary's Pre-Flight band and with Vernon Alley and other local groups, is a swinger and also a modernist. Does he fit into a Dixieland band? Let him tell you:

"It sounds like I've been playing Dixieland all my life. Like it's the swingiest. I got me one of those crazy sizzle cymbals like Joe MacDonald had, and I'm having a ball. It's just relaxing with these cats; you play, and you don't worry.

"Dixieland has a natural cadence, and once you learn the routines it's all right. If I want to make a ricky-tick or bop thing, it fits. Those breaks are tricky, though. The first night on one of those tunes, when the break came, I was swinging away, and I missed it. I was GONE! Right on through it and wailing away!"

And of course, the inevitable record collector showed up on the gig. "What're you doin' here, man? Just earnin' money? You don't have to look like you're enjoying it."

"I don't suppose he'd believe me," Earl said, "but to tell you the truth, I'm having a ball."

Ernie Wilkins Epitomizes Spirit Of Blues-Swinging Basie Band

San Francisco—"You know, sometimes we can't wait to get on the stand, and we hate to quit when the night is over." That's the way Ernie Wilkins, the young St. Louis sax man

and Wilberforce university graduate who is responsible for so much of the current Count Basie music, talks about the great Basie band.

And that seems to characterize the spirit of this group. "Playing with the Count has been the greatest thrill of my life," Ernie says. "You know it's a great feeling to write something and then hear it played by a band like this."

Enjoy Playing It

Commenting on the fact that the band seems able to play the sign-off tune, *One O'Clock Jump*, four or five times a night, night after night, and still look like it enjoys it, Ernie says, "I never thought of it that way, but we do enjoy playing it. Sometimes we get it swinging, and we don't want to stop. It's a hard-swinging band."

Wilkins, who has been with the Count since the formation of this band three years ago, was recommended for the job by Clark Terry, another St. Louis boy.

Gets The Credit

If the Basie band ignites the smoldering fires of big bands—its one week in the Downbeat here in June was a tremendous success with more than 4,000 admissions in six nights—it is guys like Ernie who can take the credit. That and the fact that Basie is making the blues into music again.

"What I call the Kansas City blues are coming back," Ernie says. "We notice it on the one-niters. I was raised up around the blues. My mother had all the old blues records, Hessie Smith and all of them. The blues is basic to jazz but all blues isn't jazz. You have to give it a jazz feeling.

"I try to write Basie style, happy, free-swinging style, and I look for something fresh, new figures, and avoid things that are trite. It's not hard to write for this band, though—the guys have such wonderful spirit.

'Can Hardly Wait'

"You know, I can hardly wait for rehearsal when I write something. It's really a kick to hear your music played when you hear it with this band."

Everyone on the band not only looks enthusiastic but is enthusiastic. They don't mind telling you how good the band is or how fine it sounds. What's the use of denying the obvious? That's a refreshing attitude.

"Many times in the last few years, Basie would get discouraged, and we'd go to him and tell him to keep on," Ernie says. "It's wonderful to be with a band like this."

If history remembers Ernie, as it should, for one particular number, it will be for the wonderful, swinging tune whose title seems to epitomize all this group is striving for: *The Blues Done Come Back*. And they have.

Frisco Area Leaps With Jazz Groups

San Francisco—The Bay Area leaped with jazz during July and August as Nat Cole, Jerry Fielding, Duke Ellington, Brew Moore, Ralph Sutton, Kid Ory, Billie Holiday, Woody Herman, and Erroll Garner came to town.

In addition, the Bob Scobey band at the Tin Angel continued to do the best business the club has ever had, and Turk Murphy at the Italian Village continued to hold his own after more than two years at the spot.

Boston Symphony On NBC Starting Oct. 9

New York—NBC's fall and winter symphonic coverage will be based on 26 radio concerts by the Boston Symphony orchestra beginning Oct. 9 and continuing until May.

There will be six Saturdays when the Boston Symphony will be on tour, however, performing matinees instead of evenings. For those occasions, NBC will fill with Saturday night remotes by other renowned orchestras.

Hits The Spot

Newport, R. I.—At the Newport Jazz festival, Ella Fitzgerald was waiting patiently in the wings while the narrator went on at length about her abilities as a singer.

"Yeah?" Ella was heard to comment. "If all that's true, why doesn't somebody get me a commercial — Pepsi-Cola or something?"

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